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Tis The Season To Be Freezin' (2021) #1

America's Cold War Superheroes, 1960s, 70s, &

80s

Korean War Comic Books

Idol Hands and Cold Blooded

A Novel

A Cold War Comic Interlude Starring Nikita

Khrushchev, America's Most Unlikely Tourist

Pulp Empire

The Coldest Winter

The Amazing Adventures of Kavalier & Clay (with
bonus content)

Cold Dead War

Empire's Nursery

Comic Books and the Cold War, 1946-1962

Cold Spots

Pulp Empire

The Coldest City

Winter Soldier

Winter Soldier by Ed Brubaker

Secret Identity Crisis

The War of the Worlds

Marvel Comic Books and the Cold War, 1963-85

Spawn #119

Little Cold Warriors

Masterpiece Comics

Is This Tomorrow

Comic Book Superheroes and American Society,
1938 to the Present

Comic Books and the Unmasking of Cold War
America

Comics and Conflict

Atomic Blonde

Korean War Comic Books

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DELACRUZ TURNER

The Ten-Cent Plague

Macmillan

In this collection of two graphic novels, Starfire signs the Teen Titans up for a popular reality show and Robin becomes obsessed with the idea of them all being on television. Then, Robin is encased in ice by Captain Cold, and comes down with a virus and the rest of the team sets out to find a cure.

*The Secret History of
Comic Book*

Imperialism McFarland
Conventional wisdom holds that comic books of the post-World War II era are poorly drawn and poorly written

publications, notable only for the furor they raised. Contributors to this thoughtful collection, however, demonstrate that these comics constitute complex cultural documents that create a dialogue between mainstream values and alternative beliefs that question or complicate the grand narratives of the era. Close analysis of individual titles, including EC comics, Superman, romance comics, and other, more obscure works, reveals the ways Cold War culture—from atomic anxieties and the nuclear family to communist hysteria and social inequalities—manifests itself in the comic books of the era. By illuminating the complexities of mid-century graphic novels,

this study demonstrates that postwar popular culture was far from monolithic in its representation of American values and beliefs.

Subterranean Fire
Bloomsbury Publishing
USA

Comic books have presented fictional and fact-based stories of the Korean War, as it was being fought and afterward. Comparing these comics with events that inspired them offers a deeper understanding of the comics industry, America's "forgotten war," and the anti-comics movement, championed by psychiatrist Fredric Wertham, who criticized their brutalization of the imagination. Comics--both newsstand

offerings and government propaganda--used fictions to justify the unpopular war as necessary and moral. This book examines the dramatization of events and issues, including the war's origins, germ warfare, brainwashing, Cold War espionage, the nuclear threat, African Americans in the military, mistreatment of POWs, and atrocities.

Children's Literature and the Origins of the American Century
Oni Press

Khrushchev's 1959 trip across America was one of the strangest exercises in international diplomacy ever conducted—"a surreal extravaganza," as historian John Lewis Gaddis called it. Khrushchev told jokes,

threw tantrums, sparked a riot in a San Francisco supermarket, wowed the coeds in a home economics class in Iowa, and ogled Shirley MacLaine as she filmed a dance scene in Can-Can. He befriended and offended a cast of characters including Nelson Rockefeller, Richard Nixon, Eleanor Roosevelt, Elizabeth Taylor, and Marilyn Monroe. Published for the fiftieth anniversary of the trip, *K Blows Top* is a work of history that reads like a Vonnegut novel. This cantankerous communist's road trip took place against the backdrop of the fifties in capitalist America, with the shadow of the hydrogen bomb hanging over his visit like the Sword of Damocles. As

Khrushchev kept reminding people, he was a hot-tempered man who possessed the power to incinerate America.

The Transformation of Youth Culture in America McFarland
Illustration has been an integral part of human history. Particularly before the advent of media such as photography, film, television, and now the Internet, illustrations in all their variety had been the primary visual way to convey history. The comic book, which emerged in its modern form in the 1930s, was another form of visual entertainment that gave readers, especially children, a form of escape. As World War II began, however, comic books became a part of

propaganda as well, providing information and education for both children and adults. This book looks at how specific comic books of the war genre have been used to display patriotism, adventure through war stories, and eventually to tell of the horrors of combat—from World War II through the current conflicts in Iraq and Afghanistan in the first decade of the twenty-first century. This book also examines how war- and patriotically-themed comics evolved from soldier-drawn reflections of society, eventually developing along with the broader comic book medium into a mirror of American society during times of conflict. These comic books generally

reflected patriotic fervor, but sometimes they advanced a specific cause. As war comic books evolved along with American society, many also served as a form of protest against United States foreign and military policy. During the country's most recent wars, however, patriotism has made a comeback, at the same time that the grim realities of combat are depicted more realistically than ever before. The focus of the book is not only on the development of the comic book medium, but also as a bell-weather of society at the same time. How did they approach the news of the war? Were people in favor or against the fighting? Did the writers of comics promote a

perception of combat or did they try to convey the horrors of war? All of these questions were important to the research, and serve as a focal point for what has been researched only in limited form previously. The conclusions of the book show that comic books are more than mere forms of entertainment. Comic books were also a way of political protest against war, or what the writers felt were wider examples of governmental abuse. In the post 9/11 era, the comic books have returned to their propagandistic/patriotic roots.

A Study of the Depiction of Communism and Communist Nations in U.S. Comic Books

from the End of World War II Through the Height of the Vietnam War
Random House
Comic Books and the Cold War,
1946-1962
Essays on Graphic Treatment of Communism, the Code and Social Concerns
McFarland
Secret Identity Crisis
McFarland Publishing
In the less than eight decades since Superman's debut in 1938, comic book superheroes have become an indispensable part of American society and the nation's dominant mythology. They represent America's hopes, dreams, fears, and needs. As a form of popular literature, superhero narratives have closely mirrored trends and events in the nation. This study

views American history from 1938 to 2010 through the lens of superhero comics, revealing the spandex-clad guardians to be not only fictional characters but barometers of the place and time in which they reside. Instructors considering this book for use in a course may request an examination copy here. *A History of Working-Class Radicalism in the United States* Univ of California Press

Comic books have presented fictional and fact-based stories of the Korean War, as it was being fought and afterward. Comparing these comics with events that inspired them offers a deeper understanding of the comics industry, America's "forgotten war," and the anti-

comics movement, championed by psychiatrist Fredric Wertham, who criticized their brutalization of the imagination. Comics--both newsstand offerings and government propaganda--used fictions to justify the unpopular war as necessary and moral. This book examines the dramatization of events and issues, including the war's origins, germ warfare, brainwashing, Cold War espionage, the nuclear threat, African Americans in the military, mistreatment of POWs, and atrocities. [American Childhood in the 1950s](#) Image Comics

In the 1940s and '50s, comic books were some of the most

popular—and most unfiltered—entertainment in the United States. Publishers sold hundreds of millions of copies a year of violent, racist, and luridly sexual comics to Americans of all ages, until a 1954 Senate investigation led to a censorship code that nearly destroyed the industry. But this was far from the first time the US government actively involved itself with comics—it was simply the most dramatic manifestation of a long, strange relationship between high-level policy makers and a medium that even artists and writers often dismissed as a creative sewer. In *Pulp Empire*, Paul S. Hirsch uncovers the gripping untold story of how the US government both

attacked and appropriated comic books to help wage World War II and the Cold War, promote official—and clandestine—foreign policy, and deflect global critiques of American racism. As Hirsch details, during World War II—and the concurrent golden age of comic books—government agencies worked directly with comic book publishers to stoke hatred for the Axis powers while simultaneously attempting to dispel racial tensions at home. Later, as the Cold War defense industry ballooned—and as comic book sales reached historic heights—the government again turned to the medium,

this time trying to win hearts and minds in the decolonizing world through cartoon propaganda. Hirsch's groundbreaking research weaves together a wealth of previously classified material, including secret wartime records, official legislative documents, and caches of personal papers. His book explores the uneasy contradiction of how comics were both vital expressions of American freedom and unsettling glimpses into the national id—scourged and repressed on the one hand and deployed as official propaganda on the other. *Pulp Empire* is a riveting illumination of underexplored chapters in the histories of comic

books, foreign policy, and race.

James Brown's Live at the Apollo Marvel

He's been Bucky and Captain America - now, James Barnes returns to the role of the Winter Soldier! When ex-Russian sleeper agents awaken, the trail leads to Latveria...and Winter Soldier and the Black Widow come face-to-face with Dr. Doom! Can Marvel's super-spies prevent war with Latveria? Can Bucky stop the sleepers he himself trained? Old enemies resurface with new identities, and Winter Soldier and Black Widow's hunt gets personal in the aftermath of a savage murder. COLLECTING: FEAR ITSELF 7.1: CAPTAIN AMERICA, WINTER SOLDIER 1-14
Tis The Season To

Be Freezin' (2021)

#1 PublicAffairs
Mind-bending sci-fi
collides with Cold War
thriller in this six-issue
series by the best-
selling and Eisner-
winning creative team
behind GIDEON FALLS!
In 1957 the USSR
made history by
launching a dog named
Laika into Earth's orbit.
Two years later the
USA responded with
two monkeys, Able and
Baker. These animals
never returned. But
unbeknownst to
everyone, they did not
die in orbit... they were
taken. And now they
are coming home.
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**America's Cold War
Superheroes, 1960s,
70s, & 80s** First
Avenue Editions™
Old foes with new
agendas are
tormenting Spawn,

drawing him down a
road he may not be
prepared to travel.
Only Spawn's one-
time mentor, Cog, now
dying, can offer insight
into the complex web
being woven. Will
revisiting the mistakes
he made as a man
relieve the pain that
haunts Spawn in
death? Or are some
wounds too deep to
ever heal?

*Korean War Comic
Books* Stone Arch
Books

Spine-tingling horror,
psychological fright,
the undead, and the
bitter cold of a
supernatural winter
come together in this
tale of mounting dread.
Ten years ago, Dan
Kerr turned his back on
his wife and unborn
daughter. Now, both
mother and child have
gone missing, and Dan
will have to pull out all

the stops to bring them home. Because ghosts stir when Dan's estranged daughter is near, and as the dead grow restless, the cold deepens. Collects COLD SPOTS #1-5 Idol Hands and Cold Blooded DC Comics Writer ANTONY JOHNSTON and artist STEVEN PERKINS return to Cold War-era Berlin for this prequel to THE COLDEST CITY. After a string of botched assignments for MI6 in Berlin, David Perceval is being sent home. Even his final mission before leaving — the defection of a Soviet scientist — goes badly wrong, as the coldest winter for 30 years descends on Europe. With transport out of Berlin impossible, and the KGB searching everywhere for their

lost scientist, Perceval must improvise a deadly game of cat and mouse through the frozen city to keep the Russians at bay, and deliver his own unique brand of revenge!

A Novel DC

"Paul Hirsch's revelatory book opens the archives to show the complex relationships between comic books and American foreign relations in the mid-twentieth century. Scourged and repressed on the one hand, yet co-opted and deployed as propaganda on the other, violent, sexist comic books were both vital expressions of American freedom and upsetting depictions of the American id. Hirsch draws on previously classified material and newly available

personal records to weave together the perspectives of government officials, comic-book publishers and creators, and people in other countries who found themselves on the receiving end of American culture"--
[A Cold War Comic Interlude Starring Nikita Khrushchev, America's Most Unlikely Tourist](#) Drawn and Quarterly
Portrays the role of comic books in shaping American youth and pop culture, from Batman's struggles with corrupt politicians during the Depression to Iron Man's Cold War battles.

Pulp Empire University of Chicago Press
WINNER OF THE PULITZER PRIZE • NEW YORK TIMES BESTSELLER • The

epic, beloved novel of two boy geniuses dreaming up superheroes in New York's Golden Age of comics, now with special bonus material by the author—soon to be a Showtime limited series "It's absolutely gosh-wow, super-colossal—smart, funny, and a continual pleasure to read."—The Washington Post Book World Named one of the 10 Best Books of the Decade by Entertainment Weekly
• Finalist for the PEN/Faulkner Award, National Book Critics Circle Award, and Los Angeles Times Book Prize A "towering, swash-buckling thrill of a book" (Newsweek), hailed as Chabon's "magnum opus" (The New York Review of Books), The Amazing

Adventures of Kavalier & Clay is a triumph of originality, imagination, and storytelling, an exuberant, irresistible novel that begins in New York City in 1939. A young escape artist and budding magician named Joe Kavalier arrives on the doorstep of his cousin, Sammy Clay. While the long shadow of Hitler falls across Europe, America is happily in thrall to the Golden Age of comic books, and in a distant corner of Brooklyn, Sammy is looking for a way to cash in on the craze. He finds the ideal partner in the aloof, artistically gifted Joe, and together they embark on an adventure that takes them deep into the heart of Manhattan, and the heart of old-

fashioned American ambition. From the shared fears, dreams, and desires of two teenage boys, they spin comic book tales of the heroic, fascist-fighting Escapist and the beautiful, mysterious Luna Moth, otherworldly mistress of the night. Climbing from the streets of Brooklyn to the top of the Empire State Building, Joe and Sammy carve out lives, and careers, as vivid as cyan and magenta ink. Spanning continents and eras, this superb book by one of America's finest writers remains one of the defining novels of our modern American age. Winner of the Bay Area Book Reviewers Award and the New York Society Library Book Award
The Coldest Winter

McFarland
Examines the influence of comic books on the evolution of American popular culture in the years between World War II and the emergence of television, focusing on the battle against comic books by church groups, community elite, and a right-wing Congress.

The Amazing Adventures of Kavalier & Clay (with bonus content) NYU Press

Both conservative and liberal Baby Boomers have romanticized the 1950s as an age of innocence--of pickup ball games and Howdy Doody, when mom stayed home and the economy boomed. These nostalgic narratives obscure many other histories of postwar childhood, one of which has more in

common with the war years and the sixties, when children were mobilized and politicized by the U.S. government, private corporations, and individual adults to fight the Cold War both at home and abroad. Children battled communism in its various guises on television, the movies, and comic books; they practiced safety drills, joined civil preparedness groups, and helped to build and stock bomb shelters in the backyard. Children collected coins for UNICEF, exchanged art with other children around the world, prepared for nuclear war through the Boy and Girl Scouts, raised funds for Radio Free Europe, sent clothing to refugee children,

and donated books to restock the diminished library shelves of war-torn Europe. Rather than rationing and saving, American children were encouraged to spend and consume in order to maintain the engine of American prosperity. In these capacities, American children functioned as ambassadors, cultural diplomats, and representatives of the United States. Victoria M. Grieve examines this politicized childhood at the peak of the Cold War, and the many ways children and ideas about childhood were pressed into political service. *Little Cold Warriors* combines approaches from childhood studies and diplomatic history to understand the cultural

Cold War through the activities and experiences of young Americans.

Cold Dead War
McFarland

In this thorough history, the author demonstrates, via the popular literature (primarily pulp magazines and comic books) of the 1920s to about 1960, that the stories therein drew their definitions of heroism and villainy from an overarching, nativist fear of outsiders that had existed before World War I but intensified afterwards. These depictions were transferred to America's "new" enemies, both following U.S. entry into the Second World War and during the early stages of the Cold War. Anti-foreign

narratives showed a growing emphasis on ideological, as opposed to racial or ethnic, differences—and early signs of the coming “multiculturalism”—indicating that pure racism was not the sole reason for nativist rhetoric in popular

literature. The process of change in America’s nativist sentiments, so virulent after the First World War, are revealed by the popular, inexpensive escapism of the time, pulp magazines and comic books.