

## Comic Book Industry Sexism

**The Supergirls** Mike Madrid 2016-09-19 "Mike Madrid is doing God's work. . . . mak[ing] accessible a lost, heady land of female adventure." —ComicsAlliance "Sharp and lively . . . [Madrid] clearly loves this stuff. And he's enough of a historian to be able to trace the ways in which the portrayal of sirens and supergirls has echoed society's ever-changing feelings about women and sex."—Entertainment Weekly "A long overdue tribute to [those] fabulous fighting females." —Stan Lee Mike Madrid has become known as a champion of women in comics and as the expert in Golden Age female characters. And now here is where it all began, as informative and entertaining as ever, in a revised and updated edition, including new illustrations and a new introduction, as well as an afterword bringing us up-to-date on what's happening with women in comics now. Mike Madrid is the author of *Divas, Dames & Daredevils: Lost Heroines of Golden Age Comics*; *Vixens, Vamps & Vipers: Lost Villainesses of Golden Age Comics*; and the original *The Supergirls: Fashion, Feminism, Fantasy, and the History of Comic Book Heroines*, an NPR "Best Book To Share With Your Friends" and American Library Association Amelia Bloomer Project Notable Book. A San Francisco native and lifelong fan of comic books and popular culture, Madrid also appears in the documentary *Wonder Women! The Untold Story of American Superheroines* and is the illustrator of two of *The History of Arcadia* books: *Lily the Silent* and *The Lizard Princess*.

*Wonder Woman. Sexism Then, Feminism Now?* Rafaela Gomes Matos 2016-11-15 Seminar paper from the year 2016 in the subject English - Literature, Works, grade: A, language: English, abstract: For years, films and theatrical works have been used as a mirror of society, to reflect or even to influence people's behavior. Films depicting heroes and heroines are used to represent an ideal world and to project fantasies. The comic world is filled with male heroes who either fight crime or are patriots fighting for the nation. The first comic heroine to make an appearance in a DC Comic book was Wonder Woman, created in 1941. Wonder Woman is one of the most visible and powerful superheroines. Born out of feminist ideals and concepts, she represents and embodies feminism and the strength of women. Her creation at the height of the turn of the 19th/20th century during an intense feminist movement was meant to resonate with women at a time when they were first beginning to get out of the kitchen to join the workforce. Although Wonder Woman's story has changed over the years, her feminist background and ideals are still evident. There is no question that the 2009 film, when compared with the 1950s version, displays a story shaped by feminist ideas; however, the 2009 version of Wonder Woman also has a strong anti-feminist component. In this essay, I will discuss the feminist components in the Wonder Woman story in the 1950s and compare it to those depicted in the 2009 animated film featuring Wonder Woman. I will also look at the anti-feminist ideas incorporated in the animated film. This analysis is divided into six sections: the Introduction, Wonder Woman's Historical Back-ground, Wonder Woman in the 1950s, Wonder Woman in 2009, Anti-Feminism in 2009 and Conclusion.

*Comic Art Propaganda* Fredrik Strömberg 2010 As one of the most simple, effective and powerful forms of communication, it comes as no surprise that comic art has been misappropriated by governments, self-interest groups, do-gooders and sinister organisations to spread their messages. World War Two comic book propaganda with Superman, Batman, and Captain America bashing up cartoon enemies was so ubiquitous that there was barely a US comic untainted by the war effort. And there's no shortage of examples from the other side of the globe. This book examines every kind of propaganda, and how positive or pernicious messages have been conveyed in the pages of comic books over the last 100 years. Subject areas include racism and xenophobia, antidrugs comics, pro-drugs comics and religious comics. Plus, there is a look at social programming; how gender roles were re-enforced in comic book stereotyping, and how comics broke free to produce a whole slew of gay superheroes, no matter how ham-fistedly written.

This book is a fascinating global, visual history of some of the most contentious, outrageous, unbelievably unusual and politically charged comics ever published. Written by renowned comics historian and author, Fredrik Strömberg.

**Wonder Women** Lillian S. Robinson 2004 First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

**Popular Culture, Political Economy and the Death of Feminism** Penny Griffin 2015-06-05 While some have argued that we live in a 'postfeminist' era that renders feminism irrelevant to people's contemporary lives this book takes 'feminism', the source of eternal debate, contestation and ambivalence, and situates the term within the popular, cultural practices of everyday life. It explores the intimate connections between the politics of feminism and the representational practices of contemporary popular culture, examining how feminism is 'made sensible' through visual imagery and popular culture representations. It investigates how popular culture is produced, represented and consumed to reproduce the conditions in which feminism is valued or dismissed, and asks whether antifeminism exists in commodity form and is commercially viable. Written in an accessible style and analysing a broad range of popular culture artefacts (including commercial advertising, printed and digital news-related journalism and commentary, music, film, television programming, websites and social media), this book will be of use to students, researchers and practitioners of International Relations, International Political Economy and gender, cultural and media studies.

**Divas, Dames & Daredevils** Mike Madrid 2013-09-30 ComicsAlliance and ComicsBlend Best Comic Book of the Year BUST Magazine "Lit Pick" Recommendation Certified Cool™ in PREVIEWS: The Comic Shop's Catalog "Mike Madrid gives these forgotten superheroines their due. These 'lost' heroines are now found—to the delight of comic book lovers everywhere." —STAN LEE Wonder Woman, Mary Marvel, and Sheena, Queen of the Jungle ruled the pages of comic books in the 1940s, but many other heroines of the WWII era have been forgotten. Through twenty-eight full reproductions of vintage Golden Age comics, *Divas, Dames & Daredevils* reintroduces their ingenious abilities to mete out justice to Nazis, aliens, and evildoers of all kinds. Each spine-tingling chapter opens with Mike Madrid's insightful commentary about heroines at the dawn of the comic book industry and reveals a universe populated by extraordinary women—superheroes, reporters, galactic warriors, daring detectives, and ace fighter pilots—who protected America and the world with wit and guile. In these pages, fans will also meet heroines with striking similarities to more modern superheroes, including The Spider Queen, who deployed web shooters twenty years before Spider Man, and Marga the Panther Woman, whose feral instincts and sharp claws tore up the bad guys long before Wolverine. These women may have been overlooked in the annals of history, but their influence on popular culture, and the heroes we're passionate about today, is unmistakable. Mike Madrid is the author of *Divas, Dames & Daredevils: Lost Heroines of Golden Age Comics* and *The Supergirls: Fashion, Feminism, Fantasy, and the History of Comic Book Heroines*, an NPR "Best Book To Share With Your Friends" and American Library Association Amelia Bloomer Project Notable Book. Madrid, a San Francisco native and lifelong fan of comic books and popular culture, also appears in the documentary *Wonder Women! The Untold Story of American Superheroines*.

**Gender and the Superhero Narrative** Michael Goodrum 2018-10-01 Contributions by Dorian L. Alexander, Janine Coleman, Gabriel Gianola, Mel Gibson, Michael Goodrum, Tim Hanley, Vanessa Hemovich, Christina Knopf, Christopher McGunnigle, Samira Nadkarni, Ryan North, Lisa Perdigao, Tara Prescott-Johnson, Philip Smith, and Maite Ucaregui The explosive popularity of San Diego's Comic-Con, *Star Wars: The Force Awakens* and *Rogue One*, and Netflix's *Jessica Jones* and *Luke Cage* all signal the tidal change in superhero narratives and mainstreaming of what were once considered niche interests. Yet just as these areas have become more openly inclusive to an audience beyond heterosexual white men, there has also been an intense backlash, most famously in 2015's Gamergate controversy, when the tension between feminist bloggers, misogynistic gamers, and internet journalists came to a head. The place for gender in superhero narratives now represents a sort of battleground, with important changes in the industry at stake. These seismic shifts—both in the creation of superhero media and in their critical and reader reception—need reassessment not

only of the role of women in comics, but also of how American society conceives of masculinity. Gender and the Superhero Narrative launches ten essays that explore the point where social justice meets the Justice League. Ranging from comics such as Ms. Marvel, Batwoman: Elegy, and Bitch Planet to video games, Netflix, and cosplay, this volume builds a platform for important voices in comics research, engaging with controversy and community to provide deeper insight and thus inspire change.

**Wonder Woman** Noah Berlatsky 2015-01-02 William Marston was an unusual man—a psychologist, a soft-porn pulp novelist, more than a bit of a carny, and the (self-declared) inventor of the lie detector. He was also the creator of Wonder Woman, the comic that he used to express two of his greatest passions: feminism and women in bondage. Comics expert Noah Berlatsky takes us on a wild ride through the Wonder Woman comics of the 1940s, vividly illustrating how Marston’s many quirks and contradictions, along with the odd disproportionate composition created by illustrator Harry Peter, produced a comic that was radically ahead of its time in terms of its bold presentation of female power and sexuality. Himself a committed polyamorist, Marston created a universe that was friendly to queer sexualities and lifestyles, from kink to lesbianism to cross-dressing. Written with a deep affection for the fantastically pulpy elements of the early Wonder Woman comics, from invisible jets to giant multi-lunged space kangaroos, the book also reveals how the comic addressed serious, even taboo issues like rape and incest. *Wonder Woman: Bondage and Feminism in the Marston/Peter Comics 1941-1948* reveals how illustrator and writer came together to create a unique, visionary work of art, filled with bizarre ambition, revolutionary fervor, and love, far different from the action hero symbol of the feminist movement many of us recall from television.

*Wonder Women* Lillian Robinson 2004-08-02 Drawing upon her long career as a formidable feminist critic yet wearing her knowledge lightly, Lillian Robinson finds the essence of wonder women in our non-animated three-dimensional world. This book will delight and provoke anyone interested in the history of feminism or the importance of comics in contemporary life.

**The Art of Movies** Nicolae Sfetcu 2014-05-06 Movie is considered to be an important art form; films entertain, educate, enlighten and inspire audiences. Film is a term that encompasses motion pictures as individual projects, as well as — in metonymy — the field in general. The origin of the name comes from the fact that photographic film (also called filmstock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist — motion pictures (or just pictures or "picture"), the silver screen, photoplays, the cinema, picture shows, flicks — and commonly movies.

**Toxic Geek Masculinity in Media** Anastasia Salter 2017-11-08 This book examines changing representations of masculinity in geek media, during a time of transition in which “geek” has not only gone mainstream but also become a more contested space than ever, with continual clashes such as Gamergate, the Rabid and Sad Puppies’ attacks on the Hugo Awards, and battles at conventions over “fake geek girls.” Anastasia Salter and Bridget Blodgett critique both gendered depictions of geeks, including shows like Chuck and The Big Bang Theory, and aspirational geek heroes, ranging from the Winchester brothers of Supernatural to BBC’s Sherlock and the varied superheroes of the Marvel Cinematic Universe. Through this analysis, the authors argue that toxic masculinity is deeply embedded in geek culture, and that the identity of geek as victimized other must be redefined before geek culture and media can ever become an inclusive space.

*Rescuing Women from American Mythology* Michael A. Solis 2021-03-17 This book explores American mythology through the lens of comic books and superheroes, specifically exploring the subject from an historical perspective in order to capture the origins of sexism and misogyny, as found in the comic book stories that have shaped so many young people and their attitudes. It provides a detailed analysis of America’s inextricable relationship with sexist institutions, specific historical events, and cultural attitudes, all of which are captured by, and perpetuated, in comic books, TV, film, and advertising. The implicit argument this book makes is that sexism and misogyny are not the product of nefarious individuals with overt agendas;

instead, sexism and misogyny are products of our mythology and the associated archetypal components that shape a fabricated design of the world, a design shaped by men and unwittingly agreed to by women, thus, perpetuating a male-dominated mythological, religious, and historical social structure.

**"it's Not Racist, It's Not Sexist. It's Just the Way it Is."** Whitney Erin Hunt 2017 Comic books have long been a cultural space dominated by white, masculine characters and audiences. More recently, comic books are being adapted into film and television series, encouraging underrepresented voices to become more prominent in comic book culture. While white men continue to dominate as creators, consumers and principle characters, women and people of color are purchasing comic books more than ever before, are more likely to go to the theater, and are just as likely to attend comic conventions. However, traditional leaders in comic books, Marvel and DC, have been slow to diversify their characters, and have been subject to substantial criticism for maintaining the dominance of white men. Movie goers have begun using social media outlets and online forums to engage in long overdue conversations about race in pop culture. Employing a qualitative content analysis of an online forum tailored to comic book culture and superhero movies, this research explores how fans negotiate their continued fandom of Marvel comics amidst claims that the comic book industry is discriminatory towards people of color. Drawing on the sociological concepts of the white racial frame and new racism, this study examines the wider societal context of race representation in film beyond imagery and content. Specifically, this research analyzes how forum discussion adopts framings of new racism when accounting for a lack of diversity in comic book films. Findings reveal that fans largely rely on white racial framings throughout discussion. Furthermore, central themes indicate that most forum participants suggest only overt discrimination implies that race matters, and minimize the effects of historical processes; moreover, few fans challenge traditional representations while most normalize white dominance. This study contributes to the growing body of research on new racism and the prevalence of white racial framings throughout mainstream media.

The Phantom Lady Collection - Vol. 1 Gregory Page 2013-01-13 THE PHANTOM LADY COLLECTION - VOL. 1 COMPLETE ISSUES #13 - #15 - #16 - #17 She's smart; she's sexy; she's a superhero!! World War Two had ended, and the superheroes were once again protecting the home front from criminals - it was still the Golden Age of comics, and Phantom Lady thrilled young minds (especially the young male minds) with her adventures. Now you can again enjoy - or, for the first time - the colorful and exciting stories, not seen in print for decades! Be sure to check out the complete line of full-color comic reprints from Calumet History and Hobby!

Cybersexism Laurie Penny 2013-08-22 'The Internet was supposed to be for everyone... Millions found their voices in this brave new online world; it gave unheard masses the space to speak to each other without limits, across borders, both physical and social. It was supposed to liberate us from gender. But as more and more of our daily lives migrated on line, it seemed it did matter if you were a boy or a girl.' It's a tough time to be a woman on the internet. Over the past two generations, the political map of human relations has been redrawn by feminism and by changes in technology. Together they pose questions about the nature and organisation of society that are deeply challenging to those in power, and in both cases, the backlash is on. In this brave new world, old-style sexism is making itself felt in new and frightening ways. In *Cybersexism*, Laurie Penny goes to the dark heart of the matter and asks why threats of rape and violence are being used to try to silence female voices, analyses the structure of online misogyny, and makes a case for real freedom of speech - for everyone. Laurie Penny's forthcoming book, *Unspeakable Things: Sex, Lies and Revolution*, will be published in 2014.

Amazing Spider-Man 2015-05-12 Peer over the edge of the Spider-Verse, at five different realities...and five daringly different spiders! Spider-Man Noir returns, as the Peter Parker of the 1930s finds himself up against Mysterio, and knee-deep in the biggest Spider-Man event of all! What is the

secret of Dr. Aaron Aikman, the Spider-Man? Who are the villainous Red Eye and Naahmurah...and can Aaron live through Morlun's arrival? In a universe where the story you know becomes as horrific as possible, a radioactive spider bites a high school nerd who is already something of a monster. Then, what or who is the incredible SP//dr? And finally, the breakout character of Spider-Verse makes her exciting debut - in a world where the radioactive spider bit Gwen Stacy! COLLECTING: Edge of Spider -Verse 1-5

Comic Connections Sandra Eckard 2018-12-28 This book is designed to help teachers from middle school through college find exciting new strategies to help students develop their literacy skills.

*Toxic Femininity in the Workplace* Ginny Hogan 2019-09-10 If there's one thing we can agree on in a post-Trump America, it's that sexism exists. While there are myriad books on female friendship in the marketplace, *Toxic Femininity* is the first book on the special relationship between female coworkers and gender dynamics in the workplace to hit the market in a comedic gifty way. Talented humorist Ginny Hogan explores themes of sexism, workplace gender dynamics, and the challenges facing women at work (particularly in STEM fields) with disarming wit. *Toxic Femininity* includes fun short pieces (such as, "I'm Not A Sexist; I Also Ask My Male Colleagues If They're Menstruating" and "How Silicon Valley Created The Perfect Meritocracy If You Specifically Happen To Be A Young, Straight, Well-Educated White Man"), true-false and multiple choice quizzes (including: "Are You Too Aggressive, or "Are You Politely Stating Your Opinion?" and Are You a True Feminist, a Male Feminist, a Feminist Just to Get Laid, or a Loaf of Bread?"), and even some surrealist essays (such as "A Woman From The Year 3018 Visits a Tech Startup" and "The Noise-Canceling Headphone's Lament"). *Toxic Femininity* is a book that can be enjoyed in little sips or in one long drink. The variety of the pieces and the illustrations make a lovely and gifty package—this product is perfect for a mentor encouraging her mentees, a big sister preparing her little sister for the work place, or shoring up your best friend after a rough day. A conversation piece as much as a gift, the humorous nature of the work makes it possible to face topics that can be difficult to tackle head on; and we hope that this book will be able to serve not just as a gift but as a jumping off point for those hard-to have conversations that are a part of every work place environment.

Pulp Empire Paul S. Hirsch 2021-07-12 "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"--

*Wonder Woman and Captain Marvel* Carolynocca 2020-08-27 This book explores representations of Wonder Woman and Captain Marvel in comics and film, as well as political struggles over these works, to illuminate contemporary cultural concerns about gender, sexuality, race, migration, imperialism, and war. It focuses on the only two female superheroes who have long histories grounded in feminist activism and military service, and who have starred in blockbuster origin films at a time when resurgent progressive activism has been met by an emboldened backlash against movements for equality. Interdisciplinary and intersectional, the book employs insights from political science and political economy, feminist theories, critical race theory, postcolonial theory, and queer theory to explore how these characters' feminism and militarism render them particularly appealing and profitable in contentious times. This is a concise, accessible text suitable for students and scholars in comics studies, media studies, film studies, and women's and gender studies.

**Comnies, Cowboys, and Jungle Queens** William W. Savage 1998-04-24 in the confusing decade following World War II, comic books were all the rage. They treated such issues as the atomic and hydrogen bombs, communism, and the Korean War, and they offered heroes and heroines to deal



with these problems. Using five representative cartoon stories, historian William Savage looks at the immense popularity of comic books and their impact on the American public. Cartoons.

**Red Hood and the Outlaws Vol. 1: REDemption (The New 52)** Scott Lobdell 2012-11-13 No sooner has Batman's former sidekick, Jason Todd, put his past as the Red Hood behind him than he finds himself cornered by a pair of modern day outlaws: Green Arrow's rejected sidekick Arsenal, the damaged soldier of fortune, and the alien Starfire, a former prisoner of intergalactic war who won't be chained again. As a loner, Jason has absolutely no interest in this motley crew of outlaws. So what's he going to do when they choose the Red Hood as their leader?

*Miss Fury* Tarpé Mills 2007

Not All Supermen Tim Hanley 2022-07-15 "Not All Supermen explores the complex history of the superhero genre, with its troubling undercurrent of sexism and toxic masculinity while supposedly espousing truth, justice, and valor for generations of fans"--

*How Geek Girls Will Rule the World* Jennifer S. Thorpe-Moscon 2013-04-09 A book for girl geeks, by girl geeks! Many women who aspire to a geeky lifestyle have experienced sexism, holding them back from their dreams. This book features interviews with famous women in the fields of computer science, science and mathematics, gaming, science fiction and fantasy, and comics and manga to learn how they overcame any sexism they experienced to get where they are today. -- Cover.

**Comic Book Crime** Nickie D. Phillips 2013-07-15 Superman, Batman, Daredevil, and Wonder Woman are iconic cultural figures that embody values of order, fairness, justice, and retribution. *Comic Book Crime* digs deep into these and other celebrated characters, providing a comprehensive understanding of crime and justice in contemporary American comic books. This is a world where justice is delivered, where heroes save ordinary citizens from certain doom, where evil is easily identified and thwarted by powers far greater than mere mortals could possess. Nickie Phillips and Staci Strobl explore these representations and show that comic books, as a historically important American cultural medium, participate in both reflecting and shaping an American ideological identity that is often focused on ideas of the apocalypse, utopia, retribution, and nationalism. Through an analysis of approximately 200 comic books sold from 2002 to 2010, as well as several years of immersion in comic book fan culture, Phillips and Strobl reveal the kinds of themes and plots popular comics feature in a post-9/11 context. They discuss heroes' calculations of "deathworthiness," or who should be killed in meting out justice, and how these judgments have as much to do with the hero's character as they do with the actions of the villains. This fascinating volume also analyzes how class, race, ethnicity, gender, and sexual orientation are used to construct difference for both the heroes and the villains in ways that are both conservative and progressive. Engaging, sharp, and insightful, *Comic Book Crime* is a fresh take on the very meaning of truth, justice, and the American way. Instructor's Guide

*Superwomen* Carolyn Cocca 2016-09-08 Winner of the 2017 Eisner Award in the Best Academic/Scholarly Work category 2017 Prose Awards Honorable Mention, Media & Cultural Studies Over the last 75 years, superheroes have been portrayed most often as male, heterosexual, white, and able-bodied. Today, a time when many of these characters are billion-dollar global commodities, there are more female superheroes, more queer superheroes, more superheroes of color, and more disabled superheroes--but not many more. *Superwomen* investigates how and why female superhero characters have become more numerous but are still not-at-all close to parity with their male counterparts; how and why they have become a flashpoint for struggles over gender, sexuality, race, and disability; what has changed over time and why in terms of how these characters have been written, drawn, marketed, purchased, read, and reacted to; and how and why representations of superheroes matter, particularly to historically underrepresented and stereotyped groups. Specifically, the book explores the production, representations, and receptions of prominent transmedia female superheroes from their creation to the present: Wonder Woman; Batgirl and Oracle; Ms. Marvel and Captain Marvel; Buffy the

Vampire Slayer; Star Wars' Padmé Amidala, Leia Organa, Jaina Solo, and Rey; and X-Men's Jean Grey, Storm, Kitty Pryde, Rogue, and Mystique. It analyzes their changing portrayals in comics, novels, television shows, and films, as well as how cultural narratives of gender have been negotiated through female superheroes by creators, consumers, and parent companies over the last several decades.

Miss Buxley Mort Walker 1982 Many "Beetle Bailey" readers objected to the portrayal of Miss Buxley, so several newspapers took polls. Included is a selection of strips featuring Miss Buxley, along with comments pro and con, culled from letters, articles and interviews, plus an afterward by the author.

*Comic Book Nation* Bradford W. Wright 2003-10-17 A history of comic books from the 1930s to 9/11.

**Women in Marvel Films** Miriam Kent 2023-02-28

**Fairlady #1** Brian Schirmer 2019-04-10 "Every fantasy epic ends with a war. But what happens when the war is over? After posing as a man to join the army, Jenner Faulds returns home to The Feld for a new start as a "Fairman"—a specially licensed private investigator. But sexism didn't end on the battlefield, and as the only "Fairlady," Jenner gets stuck with the cases nobody else wants. Hitting the streets to solve The Feld's overlooked mysteries, Jenner finds that the smallest cases hide the biggest secrets. Writer Brian Schirmer, artist Claudia Balboni (Star Trek), and colorist Marissa Louise team up for FAIRLADY—an all-new series with the procedural case-solving of *Magnum P.I.* and *Fables*, but set in a vibrant, RAT QUEENS-like high fantasy world. Plus, this—and every—issue contains a complete 30-page story!"

**Laughing Feminism** Audrey Bilger 1998 An examination of comedy and feminism in the works of early women British novelists.

**UK Feminist Cartoons and Comics** Nicola Streeten 2020-01-28 This book demonstrates that since the 1970s, British feminist cartoons and comics have played an important part in the Women's Movement in Britain. A key component of this has been humour. This aspect of feminist history in Britain has not previously been documented. The book questions why and how British feminists have used humour in comics form to present serious political messages. It also interrogates what the implications have been for the development of feminist cartoons and for the popularisation of feminism in Britain. The work responds to recent North American feminist comics scholarship that concentrates on North American autobiographical comics of trauma by women. This book highlights the relevance of humour and provides a comparative British perspective. The time frame is 1970 to 2019, chosen as representative of a significant historical period for the development of feminist cartoon and comics activity and of feminist theory and practice. Research methods include archival data collection, complemented by interviews with selected cartoonists. Visual and textual analysis of specific examples draws on literature from humour theory, comics studies and feminist theory. Examples are also considered as responses to the economic, social and political contexts in which they were produced.

The Ten-Cent Plague David Hajdu 2008-03-18 The story of the rise and fall of those comic books has never been fully told -- until *The Ten-Cent Plague*. David Hajdu's remarkable new book vividly opens up the lost world of comic books, its creativity, irreverence, and suspicion of authority. In the years between World War II and the emergence of television as a mass medium, American popular culture as we know it was first created—in the pulpy, boldly illustrated pages of comic books. No sooner had this new culture emerged than it was beaten down by church groups, community bluestockings, and a McCarthyish Congress—only to resurface with a crooked smile on its face in *Mad* magazine. When we picture the 1950s, we hear the sound of early rock and roll. *The Ten-Cent Plague* shows how -- years before music -- comics brought on a clash between children and their parents, between prewar and postwar standards. Created by outsiders from the tenements, garish, shameless, and often shocking, comics spoke to young people and provided the guardians of mainstream culture with a big target. Parents, teachers, and complicit kids burned comics in public bonfires. Cities passed laws to outlaw comics. Congress took action with televised hearings that nearly destroyed the careers of hundreds of artists

and writers. The Ten-Cent Plague radically revises common notions of popular culture, the generation gap, and the divide between "high" and "low" art. As he did with the lives of Billy Strayhorn and Duke Ellington (in *Lush Life*) and Bob Dylan and his circle (in *Positively 4th Street*), Hajdu brings a place, a time, and a milieu unforgettably back to life.

**The Business of Independent Comic Book Publishing** Gamal Hennessy 2020-10-08 Do you want to build a business publishing comics? Do you want a chance to create and own the next generation of iconic characters? Do you want to understand how the comic book industry really works? If you're a comic creator who is building a business for your work, then you need to read this book. Written by a comic book attorney with twenty years in the business, edited by a senior editor for DC, Marvel, and AfterShock Comics, and enjoyed by hundreds of comic book professionals, *The Business of Independent Comic Book Publishing* offers the reader the chance to develop a unique business plan, guiding them from initial inspiration to being a professional publisher.

**Women of Marvel** 2011-02-02 Eight tales showcasing Marvel's most powerful women! Collecting: *Women of Marvel: Firestar, Lady Deadpool, Namora, Valkyrie, Rescue, Sif, Spitfire, X-23, Galacta, Women of Marvel #1-2*

*Captain Marvel & The Carol Corps* Kelly Sue DeConnick 2015-11-18

**Injection #15** Warren Ellis 2017-11-08 END OF STORY ARC VOLUME 3, PART V The Cold House has been opened, and the connection between the Injection and the Other World is open. And that may not be the worst thing in Brigid Roth's life tonight.

*Bad at Adulthood, Good at Feminism* Prudence Geerts 2018-05-31 "Prudence's comics are highly relatable and a large portion of them highlight the issues of the modern woman (or man). A truly wonderful comic artist!" —Relatable Doodles *Bad at Adulthood, Good at Feminism* is the debut collection from Prudence Geerts. Never-before-seen comic strips bundled with all the best Planet Prudence comics. This book will make you laugh at the awkward moments we all go through as we learn to be functioning adults in society and, hopefully, learn to make the world a better place. We all think: "Am I the only one who acts like this? Am I the only one who goes through this moment in life?" *Bad at Adulthood, Good at Feminism* shows you that you're not. It laughs with you at the struggles you're going through as women fight for equal pay, respect and realistic role models. Filled with love, laughter and food *Bad at Adulthood, Good at Feminism* helps us realize that we're all not so different after all. Readers will find: Comic strips about the hilarious reality of work, relationships, dating, exercise, and beauty Inspirational illustrations about being confident and loving yourself "Planet Prudence proves that the struggle is real for millennials." —PopSugar "A great little book for anyone who wants to laugh along with Geerts and enjoy a young woman's artistic perspective on the world at large. If you've ever suffered from social anxiety, called your cat your best friend, or had a semi-love affair with pizza, this book is definitely for you . . . It's a short, fun read, and Geerts' comics are worth coming back to again and again." —Philly Life & Culture

Here Richard McGuire 2021-02-18 Here is Richard McGuire's unique graphic novel based on the legendary 1989 comic strip of the same name. Richard McGuire's groundbreaking comic strip *Here* was published under Art Spiegelman's editorship at RAW in 1989. Built in six pages of interlocking panels, dated by year, it collapsed time and space to tell the story of the corner of a room - and its inhabitants - between the years 500,957,406,073 BC and 2033 AD. The strip remains one of the most influential and widely discussed contributions to the medium, and it has now been developed, expanded and reimaged by the artist into this full-length, full-colour graphic novel - a must for any fan of the genre. 'From now on, McGuire will be known as the author of the novel *Here*, because it's a work of literature and art unlike any seen or read before. A book like this comes along once a decade, if not a century' Chris Ware, *Guardian* 'Promises to leapfrog immediately to the front ranks of the graphic-novel genre' *New York Times* Richard McGuire is a regular contributor to the *New Yorker* magazine. He has written and illustrated both children's books and



experimental comics. His work has appeared in The New York Times, McSweeney's, Le Monde and Libération. He has written and directed two omnibus feature films, designed and manufactured his own line of toys, and is also the founder and bass player of the band Liquid Liquid.

## Comic Book Industry Sexism

Comic Book Industry Sexism: In today digital age, eBooks have become a staple for both leisure and learning. The convenience of accessing Comic Book Industry Sexism and various genres has transformed the way we consume literature. Whether you are a voracious reader or a knowledge seeker, read Comic Book Industry Sexism or finding the best eBook that aligns with your interests and needs is crucial. This article delves into the art of finding the perfect eBook and explores the platforms and strategies to ensure an enriching reading experience.

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