

741.5

THIS MEANS WAR!

JUNE 2021 - NO. 57

UNKNOWN
SOLDIER

Mlle. MARIE

JOHNNY
CLOUD

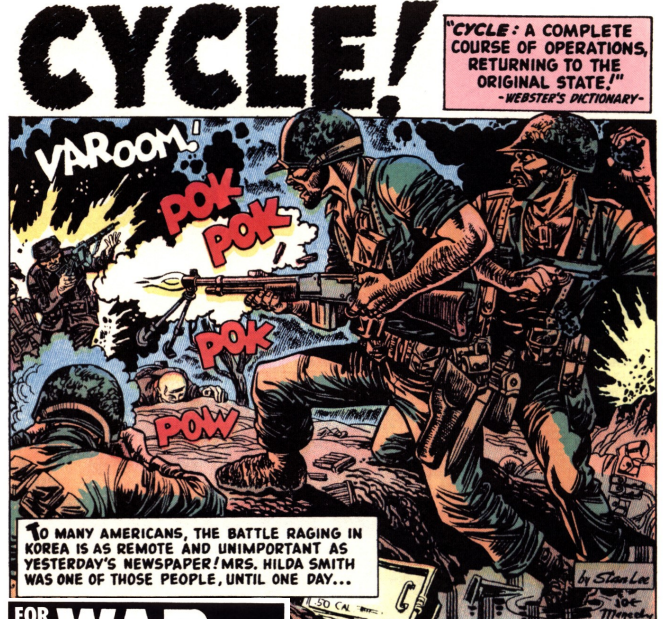
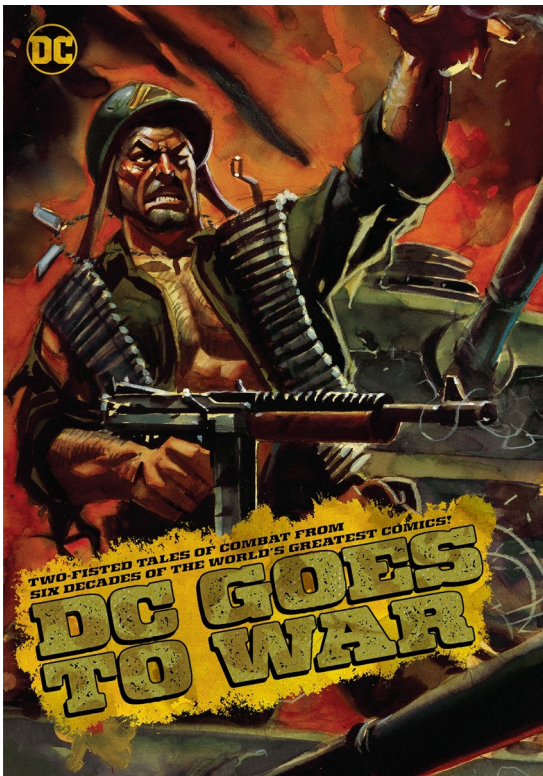
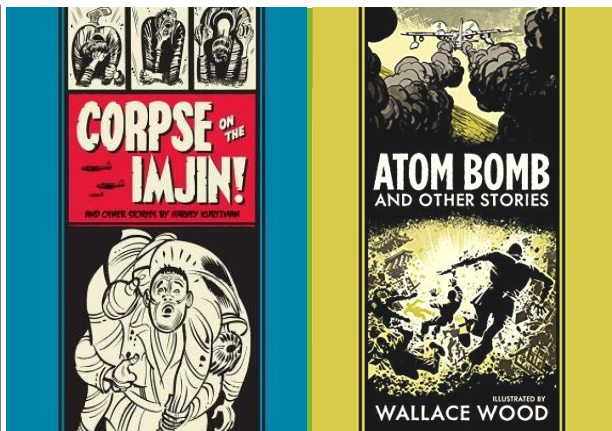
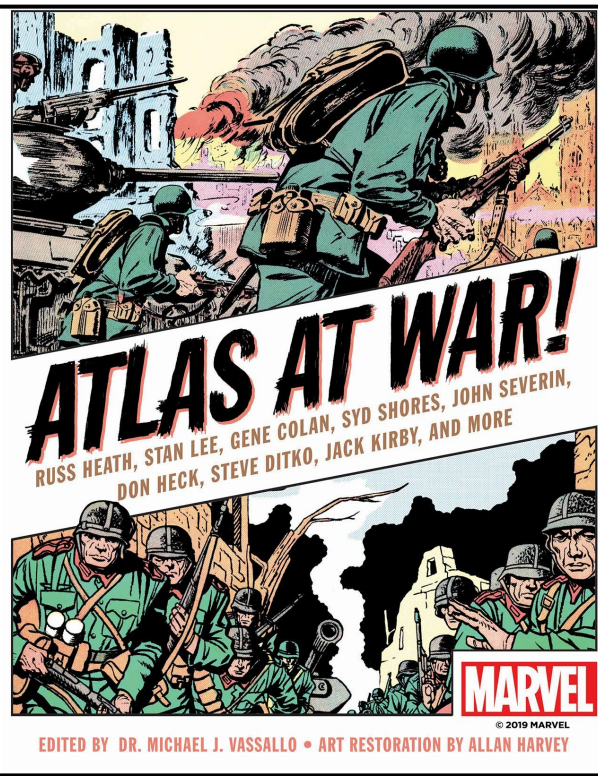
HAUNTED
TANK

SGT. ROCK! BOY COMMANDOS!
AND A ***GUNNER*** AND ***SARGE*** BATTLE CLASSIC!

The Comics & Graphic Novel Bulletin of

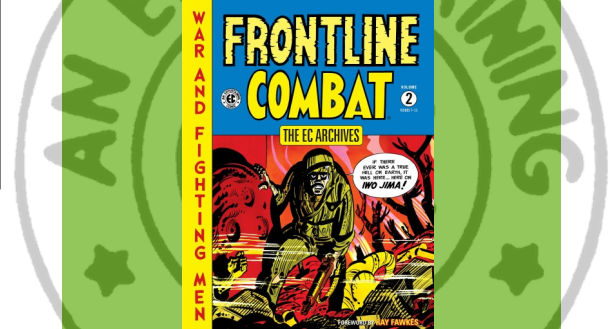


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Reading Is Just the Beginning!



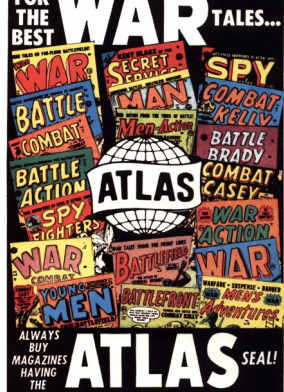
War Comics was the first on the stands, soon joined by the titles you see listed in the house ad left. There were two kinds of war comics during this period: documentarian realism like EC's war titles and pulp chauvinism like Fawcett's *Bill Battle the One Man Army*. As shown by the covers top, Atlas exploited both markets. Gung-ho books like *Spy Cases* and *Combat Casey* baited Reds and bashed Commies. But *Battlefield*, *Men in Action* and others portrayed the Korean conflict with such fatalistic authenticity, the Army tried to ban them lest they degraded troop morale. Fortunately, *Atlas at War!* (Naval Institute Press) focuses on the latter. Fighting men confront their fears in "Alone!" and "Rookie!" The weapons of war are exposed in all their inhuman power in "The Monster!" and "Flame!" "The Big Bog," "Rain," and "Snow" describe the impact of nature on combat. And the war comes home in "Cycle!" Post-Code stories are represented, too, with EC refugees Jack Davis and John Severin joining Atlas mainstays Joe Sinnott, Joe Maneely and the young, raw Russ Heath (left center). Krigstein to Kirby, "Hill 603!" to "Gettysburg!", *Atlas at War* is a beautifully curated work of comics history available via lexpublib.org!

Just as legendary 1950s imprint EC set the modern standards for horror and science fiction comics, so it led the way in the genre of war comics. Edited and written by Harvey Kurtzman (whose own work is compiled in *Corpse on the Imjin*), EC's war books were well-researched and true to life.

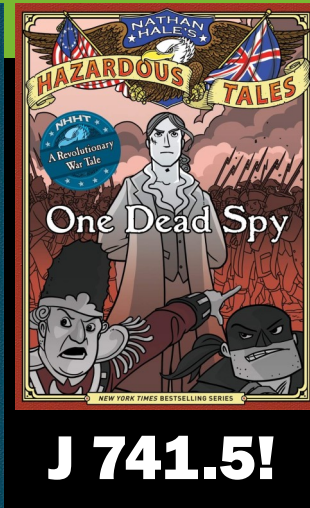
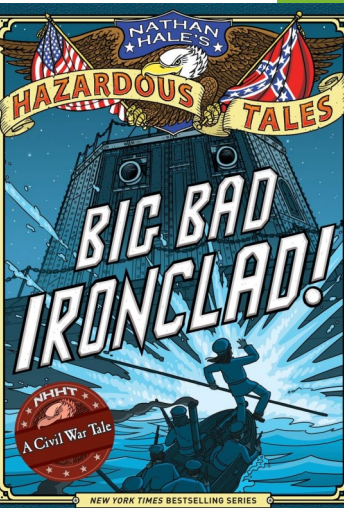
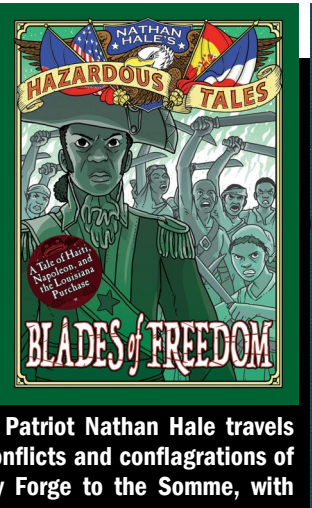
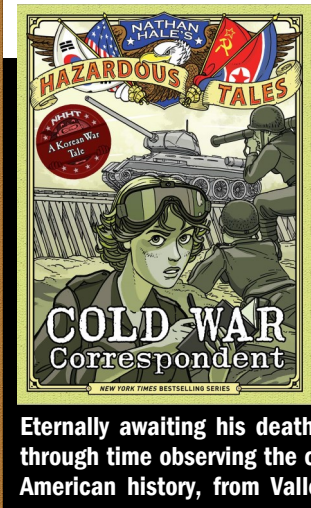
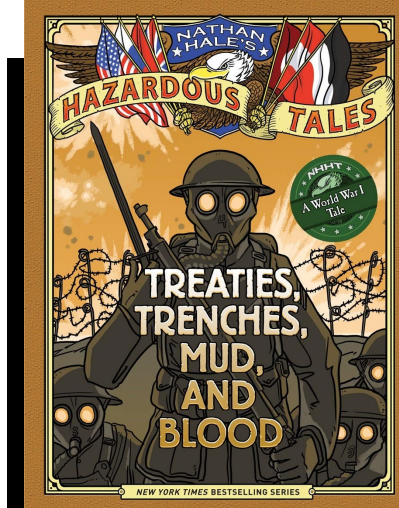


EC also rejected the racist jingoism common to war comics of the time. In fact, some of the best stories looked at war from the side of the enemy, whether Comanche, Confederate or Communist. Get these exceptional examples of not just war comics, but of comics at their best @lexpublib.

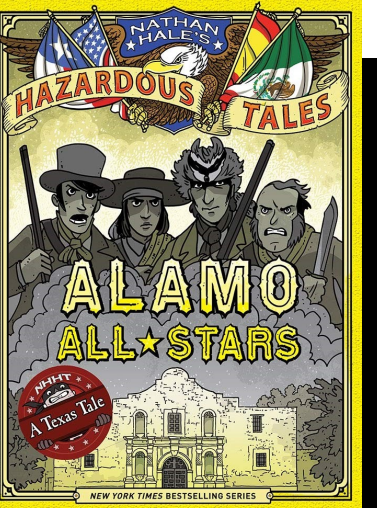
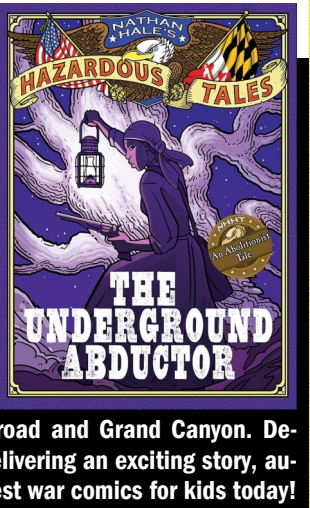
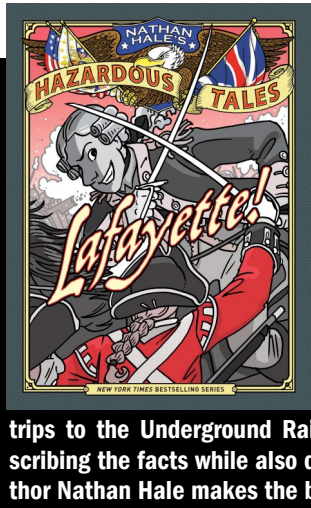
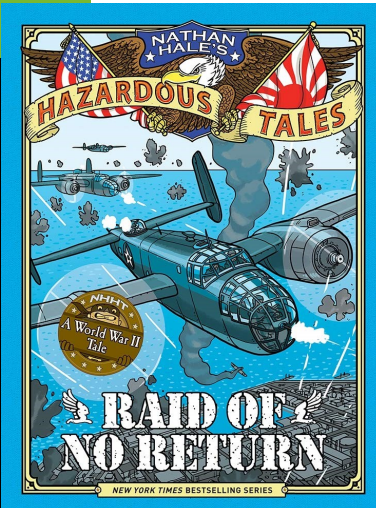
DC was such a sales leader in the comic book business that, from 1955 to 1965, DC was the comic book business. That was true of DC's war titles, too; published monthly, *Our Army at War*, *All American Men of War*, *Star Spangled War Stories*, *Our Fighting Forces* and *G.I. Combat*, later joined by *Weird War Tales*, ran other war books off the stands. Sgt. Fury and the Iron Corporal were outmatched by DC troopers Sgt. Rock, the Haunted Tank and that master-of-disguise, the Unknown Soldier. These headliners are joined by other DC combatants in *DC Goes to War*. Golden Age Axis-busters Blackhawk and the Boy Comman-



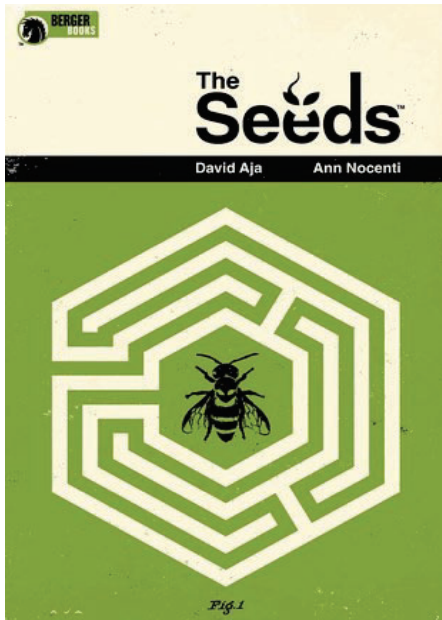
Martin Goodman had one philosophy that guided him as a publisher: Find out what's selling, then put out a hundred imitations. He was able to do that because, by the 1950s, Goodman had his own distribution arm, Atlas. That's become the catch-all name for Goodman comics released between 1950 and the closing of Atlas in 1957. When war comics became a hot trend due to the Korean War, Goodman and his editor Stan Lee were among the first to jump on the martial bandwagon.



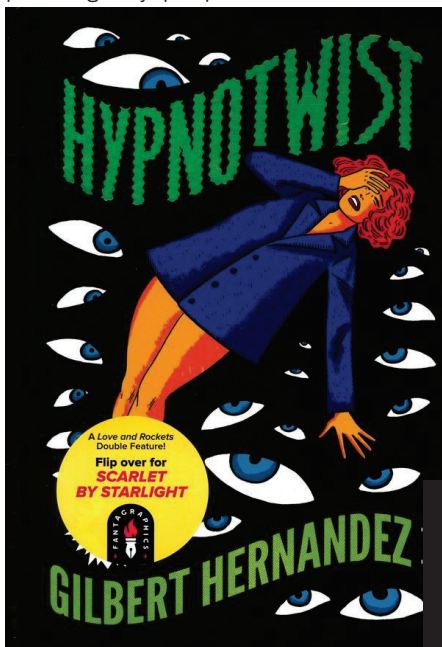
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trips to the Underground Railroad and Grand Canyon. Describing the facts while also delivering an exciting story, author Nathan Hale makes the best war comics for kids today!

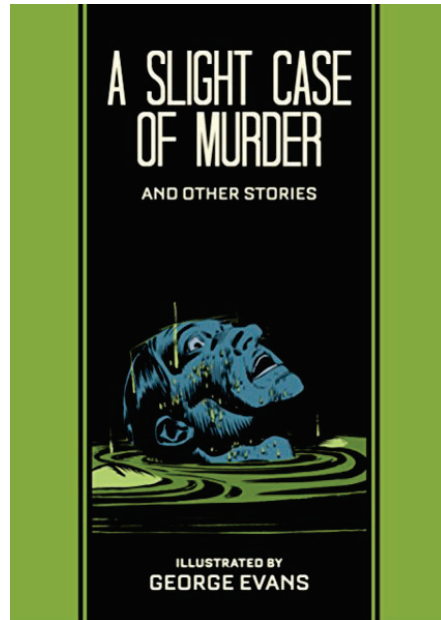


Lola is a prostitute. Her regular client Mace is an alien. Astra is a reporter. She stumbles across the interplanetary affair and sees it as her way out of the digital dregs of what remains of the media. Which, like everything else, is dying. In this too-near future, the environment is collapsing. That's why Mace and his crew are on Earth. In an attempt to profit from humanity's mistakes, they're collecting *The Seeds* of life. This Berger Books release compiles the entirety of the obscure but influential sci-fi comic by **Ann (Daredevil) Nocenti** and **Hawkeye's David Aja**. Available at all LPL locations, this dystopian novel isn't without hope. As Lola says "The bees. They know things. Something's coming." Meanwhile, **Gilbert Hernandez** is back with graphic adaptations of not one, but two, of the cult films starring his brilliant buxom brunette, Fritz Martinez. *Hypnotwist* is a wordless trip through weird worlds of paranoia and mystery. A bleached-blond Fritz accepts the gift of a pair of glittery pumps on which she walks

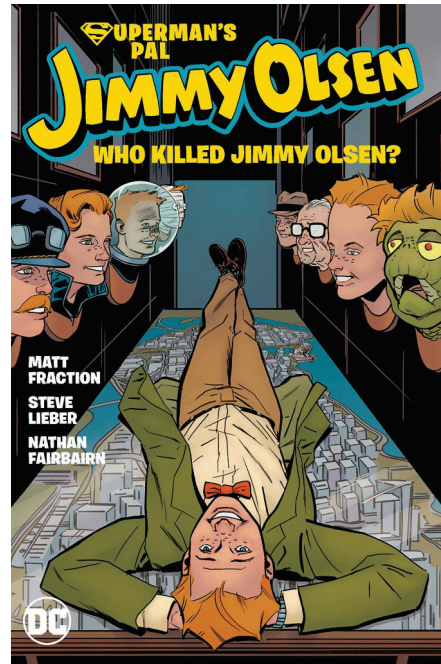


MEANWHILE

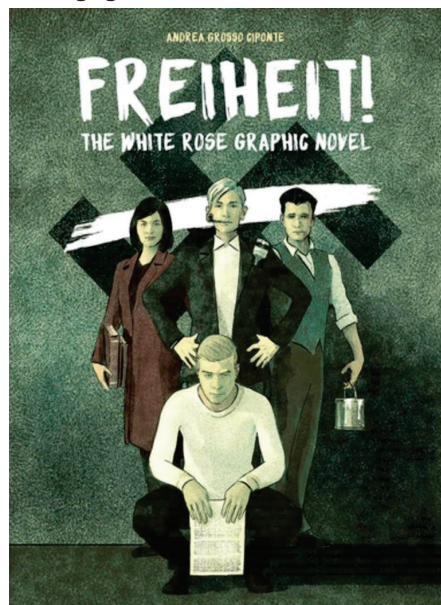
a city haunted by the big, smiling, goofy face that's the sun...or the moon...or a balloon...or the incarnation of arcane powers. It's all very symbolic and surreal and sexual and it won an Eisner Award. Then flip the book over for the second feature of our two-dimensional filmfest, *Scarlet by Starlight*. This sci-fi drama stars Fritz as "Scarlet", the female in a family of furry, feline humanoids native to the planet being explored by a trio of Terran scientists. Scarlet's increasing fascination with the humans blooms into attraction as she and the hunky dude scientist get it on. In that unflinching **Beto** fashion, sex leads to violence, all of it pretty explicit, so reader beware. This neat little Fantagraphics riff on old Ace Double paperbacks is available from Central, Eastside and Village. Central and Beaumont are where you can catch *A Slight Case of Murder*. The latest in the EC Artists Library series focuses on the crime and horror comics drawn by **George Evans**. Like **Reed** (*The High Cost of Dying*) **Crandall** and **Bernard** (*Master*



Race) **Krigstein**, **Evans** was a latecomer to Entertaining Comics. His low-key naturalism brought an unnerving quality of the everyday to *Shock Suspensories* and *The Haunt of Fear*. He excelled at all the major EC plotlines. Like the Henry Henneck bit: Some nebbish trapped in a bad marriage flips out and does something outrageously heinous, as in "An Ample Sample." Schemers and hustlers choke on their just desserts in stories like "Oil's Well That Ends Well." There are a lot of watery weirdies, with skin divers starring in "A Creep in the Deep" and "Pearly to Dead". But it's **Evan's** quieter tales that stand out, notably his take on **Ray Bradbury's** "The Small Assassin" and the classic "Blind Alleys," which appeared in the last horror comic EC ever published and was adapted for the *Tales From the Crypt* movie. And the man knew how to draw a Siamese twin story! Though not twins, the rivalry between the Olsen boys, Julian and Jimmy, is as hot as ever. See, Julian's the smart one protecting the family name. However, his annoying kid brother is none other than *Superman's Pal, Jimmy Olsen!* In his 163-issue solo title, cub reporter Jimmy Olsen was trans-



formed into a boxer, a hippie, a soda jerk, a witch doctor, a Bizarro, a wolf-man, a giant turtle, the superhero Elastic Lad, even "The Red-Headed Beatle of 1,000 BC!" All those incidents and more come back to haunt the intrepid newshound in *Who Killed Jimmy Olsen?* **Matt Fraction** brings his patented mix of irony and intensity to this rollicking love letter to the oddball zaniness of old comic books which doubles as a satire of the contemporary degradation of the news business. **Steve Lieber's** art keeps it real while having fun. So will you after you reserve this TEEN item! Teen heroes are the subject of *Freiheit!* (Plough) from Beaumont and Eastside. The White Rose movement resisted the Nazis as the goose-steppers ruled Germany with impunity...and public support. "Good Germans" are confused by the rebels, and betray them with patriotic pride. **Andrea Grosso Ciponte** renders the timely tale of the Scholl siblings in a grainy smear of autumnal browns and darkling greens. *Freiheit* then...and now!



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