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TRENTON, NEW JERSEY

**JULY, 1948**



# Newsdealer

The Business Paper of Independent Distribution

**ANNUAL**

**COMICS**

**ISSUE**

**Magazine Guide**

with

**On-Sale Dates**



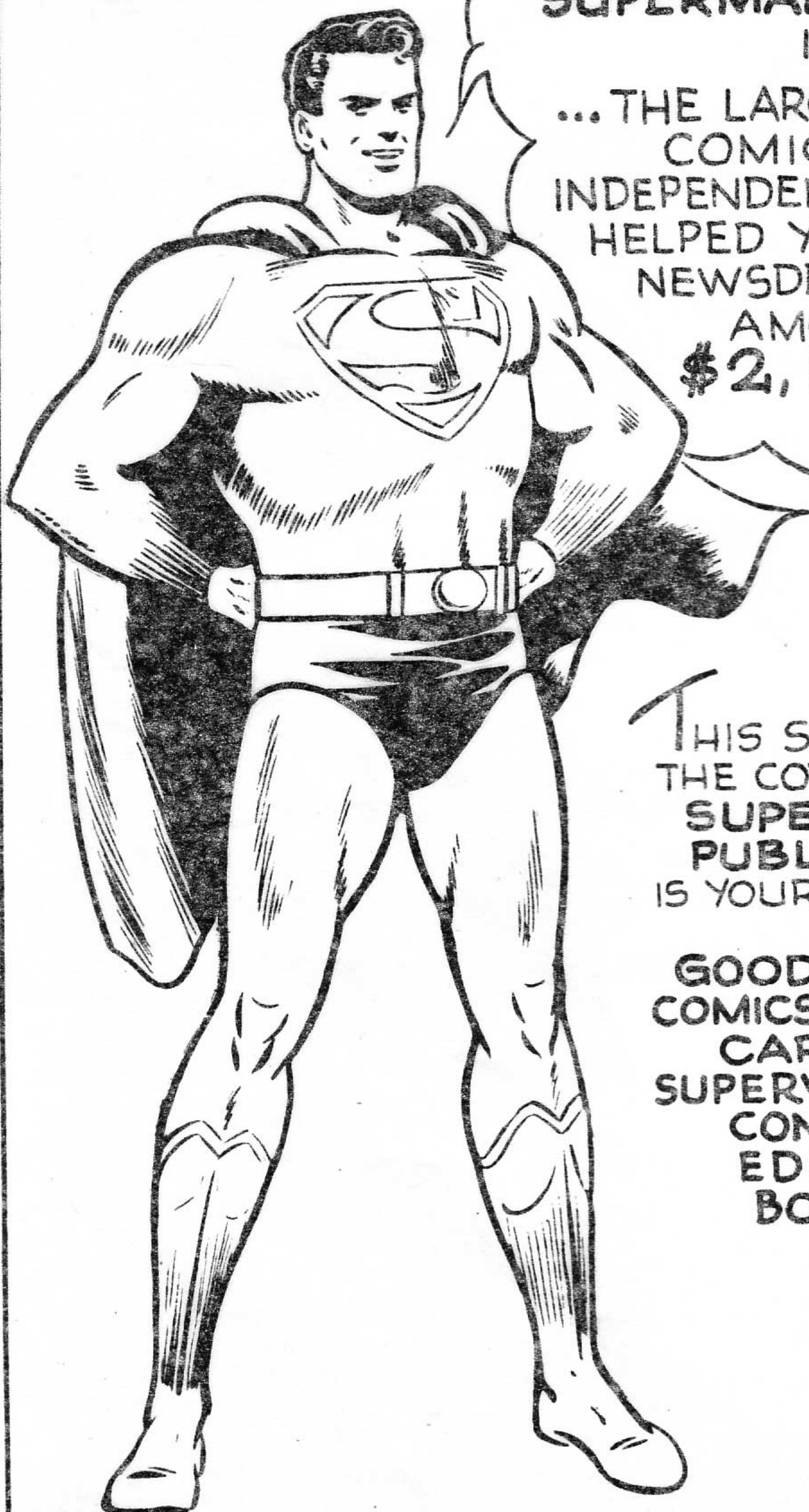
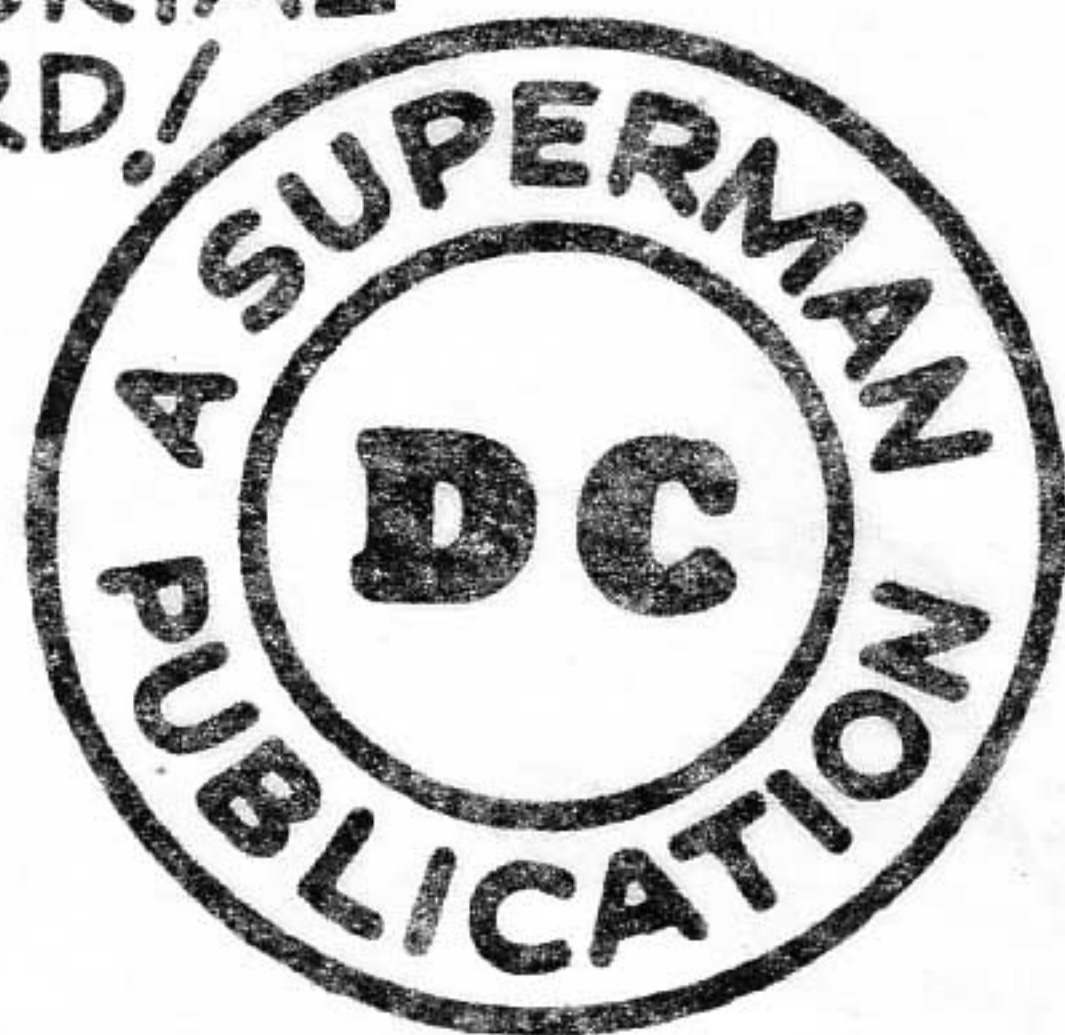
*This Space for Mailing Purposes*



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IN 1947.

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THIS SYMBOL ON  
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**SUPERMAN DC**  
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IS YOUR GUARANTEE  
OF  
**GOOD, CLEAN**  
**COMICS MAGAZINES**  
**CAREFULLY**  
**SUPERVISED BY A**  
**COMPETENT**  
**EDITORIAL**  
**BOARD!**





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*COVER: When we described this month's cover idea to photographer George Jervas, he replied, "Why, that's exactly what happens at our house." Out came camera, tripod, and lights. George and George Jr. went into their normal living room routine. Mrs. Jervas snapped the shutter, recording for future historians a scene that is commonplace in millions of American homes today.*

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The series of articles on the origin and growth of Independent Distribution and the Monthly Sales Primer have been omitted this month to bring our readers important information about comics. These features will be resumed next month.

## COMICS --

### Headache or Profit-Maker?

In the early 1930's, an obscure but enterprising salesman for a large printing concern put together a series of comic strips in book form. He set up his brain child so that it could be printed on newspaper presses and newspaper stock . . . which meant speed and economy. Although he didn't set the world on fire at that time, he is credited by many old-timers in the comics business with starting the whole idea.

And he really started something!

Comics, as we know them today, have mushroomed into a gigantic industry. Americans, youngsters and oldsters alike, buy approximately 50,000,000 copies each month! Comics are big business to many publishers, distributors and retailers as well as artists, writers and printers.

Like all big business, comics are subject to certain abuses. There isn't a retailer, wholesaler or publisher for that matter, who isn't agreed that there are too many comics. During the month of May, 1948, for instance, some 280 different comic titles were on sale . . . a number that threatened headaches for the retailers who had to display them, the wholesalers who were required to distribute them and the publishers, whose own titles had to compete with them for precious display space and sales.

For many years, it was possible for any aspiring comics publisher to get out an issue on little or no capital. Because comics were so successful some printers even extended full credit. During the war particularly, when almost anything would sell on the newsstands, many hastily-put-together titles appeared. Even after the war there seemed to be no let-up.

As conditions on the comics racks of the nation worsened, the 13 Independent publishers and national distributors, together with representatives of Independent wholesaler associations, sat down and planned to do something about it. The Independent publishers agreed to eliminate many slow-moving titles, to trim their print orders and to distribute few and only best-selling new titles.

Real action followed!

Here are two examples of the genuine cooperation extended by Independent publishers in eliminating titles. Fawcett reports that its line of comics was cut from 116 titles to a present day low of 17 breadwinners! EC comics trimmed its line from 13 titles to 7. But this did not cure the too-many-titles evil. For many comics publishers who were refused distribution by the Independents nevertheless succeeded in having their books reach the newsstands through other sources.

Today, a new factor is entering the picture and it appears that some relief may be in sight.

High production costs . . . paper, printing, artists, editors . . . are compelling publishers to cut down returns. The "break even" point has moved up considerably. An unsold comic is just about twice the loss to

(Continued on page 26)



# Are Comics Good or Bad for Kids?

Abridged from the Town Meeting of the Air  
Broadcast of March 2, "What's Wrong With Comics?"

## Moderator Denny:

Good evening, neighbors. Probably more Americans read the comic page than any other feature of their newspaper and hundreds of different comic magazines may be purchased at any newsstand in the country. Is it any wonder then that your Town Meeting has decided to explore this world of fantasy that has captured the interest of Americans of all ages?

Let's take a trip to the land of the comics and find out what really makes it tick. Why do comic pages draw more readers than front pages? Is this good or is it bad? Is there anything wrong with the comics?

Our guests, John Mason Brown and Marya Mannes, both authors and lecturers, feel that there most emphatically is something wrong and they will tell you why in no uncertain terms in just a moment.

On the other hand, Mr. George Hecht, publisher of *Parents' Magazine* and other publications, and Al Capp, creator of "Li'l Abner" come staunchly to the defense of this \$60,000,000 industry.

Parents and children, psychiatrists and psychologists, churchmen and laymen, GI's and John Does hold strong opinions on this question. So let's hear first from one of the nimblest minds in the world of literature, Mr. John Mason Brown, author and critic and associate editor of the *Saturday Review of Literature* and Town Hall lecturer. Mr. Brown. (Applause.)

## Mr. Brown:

The comics, alas, like death and taxes, are very much with us and to my way of thinking they are equally unfunny. Why they are called comics when people who read them, young and old, always look like so many undertakers during the reading, eludes me. But we'll let that pass, just as most of us as parents have had to let comics pass into our homes, against our will, against our wishes, against our better judgment.

I love comedians, the highest, the lowest, and the toughest, and I love cartoons, too, but my allergy to comics is

complete, utter, absolute. I know there are bad comics and I am told there are good comics. I have read them—a few of both, only a few, fortunately—under protest, but I regret them both. I deplore them and, to continue the understatement, I abhor them.

Let me quickly admit that I am low enough and sometimes defeated enough as a parent to make use of comics. I mean in desperate moments when, of a rainy Sunday morning or afternoon, I want peace in the home. Or when I'm traveling with my two sons on a train and I need to subdue them. Then—yes, I'll confess it—I do resort to comics, without shame, without conscience.

On such occasions, I don't so much distribute comics as I administer them to my sons (*laughter and applause*), much as a barkeep would pour out Mickey Finns or a doctor distribute hypodermics. As knock-out drops for unruly children, as sedatives, as Maxim silencers comics do have their undeniable uses. (*Laughter.*) This much I'll concede gratefully, Mr. Hecht.

I also grant that so long as other people's children read comics, we have scant hope, and perhaps less right, to keep ours from doing so. It would be unfair for us to deny to our children what is now a group experience and when they have grown up will have become a group memory for their generation.

If I hate the comics, I promise you I have my reasons for doing so. I know that as part of every healthy diet, everyone needs a certain amount of trash. Each generation has always found its own. The comic books, however, as they are nowadays perpetually on tap, seem to me not only to be trash but the lowest, most despicable, and most harmful and unethical form of trash. (*Laughter and applause.*)

What riles me when I see my children absorbed by the comics is my awareness of what they are not reading and could be reading: in other words, of the more genuine and deeper pleasures they could and should be having.

To compare Bugs Bunny or Donald Duck with the *Jungle Book* or even the *Travels of Babar*, and to set Wanda the

Wonder Woman against *Alice of Wonderland*, or Batman and Robin, Dick Tracy, and Gene Autry against *Treasure Island*, or Li'l Abner, if Mr. Capp will forgive me, against Huck Finn or Tom Sawyer, or Superman and Captain Marvel against Jules Verne or *Gulliver's Travels* is to realize that between the modern cave drawing—which a comic book really is—and a real book, a good book, there is, to put it mildly, a difference, a tragic difference which is hard on the young and may be harder on the future.

Anatole France once described even the best books as being the opium of the Occident. Well, most comics, as I see them are the marijuana of the nursery! (*Laughter.*) They are the bane of the bassinet! (*Laughter.*) They are the horror of the home, the curse of the kids, and a threat to the future!

The comics offer final and melancholy proof that even among the young the mind is the most unused muscle in the United States. (*Laughter and applause.*)

## Moderator Denny:

Thank you, John Mason Brown. Well, I'd say John Mason Brown is riled. (*Laughter.*) Now, Mr. Hecht, as the successful publisher of *Parents' Magazine* and a number of comic magazines—in spite of Mr. Brown—including *True Comics*, *Jack Armstrong*, and other magazines for young people, what have you to say about his criticism?

Ever since he graduated from Cornell in 1917, George Hecht has made a success with publishing magazines which give useful information to parents and children. We are very happy to welcome him on America's Town Meeting of the Air. Mr. Hecht. (*Applause.*)

## Mr. Hecht:

Nearly everybody, Mr. Brown notwithstanding, reads and enjoys the comics. Judge Albert Gary, when he was chairman of the Board of Directors of the United States Steel Corporation, once said that at a Board meeting he found that every single member of the Board of the United States Steel read the comics.





Comics experts at Town Hall—Left to right: John Mason Brown, Marya Mannes, George V. Denny, Jr., Al Capp and George J. Hecht.

Comics provide good entertainment and exciting adventure. We have far too little fun in this troubled world. In addition to comics that appear in the newspapers, there are, believe it or not, 246 different comic magazines.

It is estimated that 40 million copies of comic magazines are sold each month on the newsstands. Surveys made by impartial research firms reveal that 91 out of every 100 boys and girls 6 to 17 years of age read the comic magazines and only 9 out of a 100 do not read them at all.

Perhaps the most indisputable proof of appeal of the comic magazines is that in the Army camps during the war, comic magazines outsold even the best-selling magazines like *Life*, *Saturday Evening Post*, and *The Reader's Digest*, and as a matter of fact, outsold them ten to one.

The comics are really a new medium of communication, just as radio and television are now mediums of communication. I don't think that most people realize this.

Comics are a series of pictures with a minimum of text that can be read with ease and speed. Many comic magazines consist of exciting adventure stories. All children crave adventure and should have some of it, even if it is only vicarious.

The United States Armed Services used the comics as a means of teaching soldiers and sailors how to operate var-

ious weapons and how to conduct themselves in battle. They found that soldiers and sailors learned more rapidly by means of the comics.

In *True Comics*, which is one of the magazines that our company publishes, we teach children history and science and current events via the comics.

Through special comic folders, industrial workers are taught lessons in safety and health via the comics.

On the other hand, I admit there are a small percentage of comic magazines that I consider harmful to young readers. There are a number of comic magazines on the stands that are extremely sexy and unduly deal with the activities of criminals, which magazines I do admit are harmful to the young.

Some educational authorities declare that all comic magazines are bad. On the other hand, there are certain eminent child psychologists who state that all comic magazines are good for children inasmuch as they teach them about life.

I'm not in either camp. I believe that there are good comic magazines and bad comics just as there are good books and bad books, good motion pictures and bad motion pictures.

I believe that the comic magazine publishers should initiate a system of self-censorship, just as the motion-picture producers have for years had as an organization to censor those pictures that would otherwise bring the movie industry into disrepute.

I have been active in forming an association of the comic magazine publishers, and we are now in the process of drafting a code which we fervently hope all publishers will live up to.

I believe, Mr. Brown, that parents and teachers should not condemn all comics indiscriminately, but should encourage children to select the better comics and to avoid the inferior ones. The better comics should be commended and publicized just as the better motion pictures are commended and publicized by women's clubs, educational and church groups, and better film councils.

But no matter how you feel about the comics, there seems only one inescapable conclusion: the comics are here to stay! There is nothing wrong with the comics that good publishing cannot and will not correct. (Applause.)

#### Moderator Denny:

Thank you, Mr. Hecht. Our next speaker, Miss Marya Mannes, comes from a family of distinguished artists. Her father is David Mannes and her uncle is Walter Damrosch. She's done sculpturing, written documentary movies, poetry, articles, and stories which have been published widely. More recently, her first novel, *Message From a Stranger* was published this spring by the Viking Press. Miss Mannes has very positive opinions to tonight's question, so we're happy to hear them on Amer-

(Continued on page 21)



# Big Volume-Big Profits

ONE of New York's large and successful department stores consistently advertises its effective slogan—"A business in millions, a profit in pennies" . . . the point being that large volume and rapid turnover make it possible to offer merchandise for sale at extraordinarily low prices. Of course, the store doesn't lose any money. Rather, its gross profit is considerably larger. For the smaller unit profit, when multiplied by the larger volume of sales and faster turnover, spells bigger profit totals!

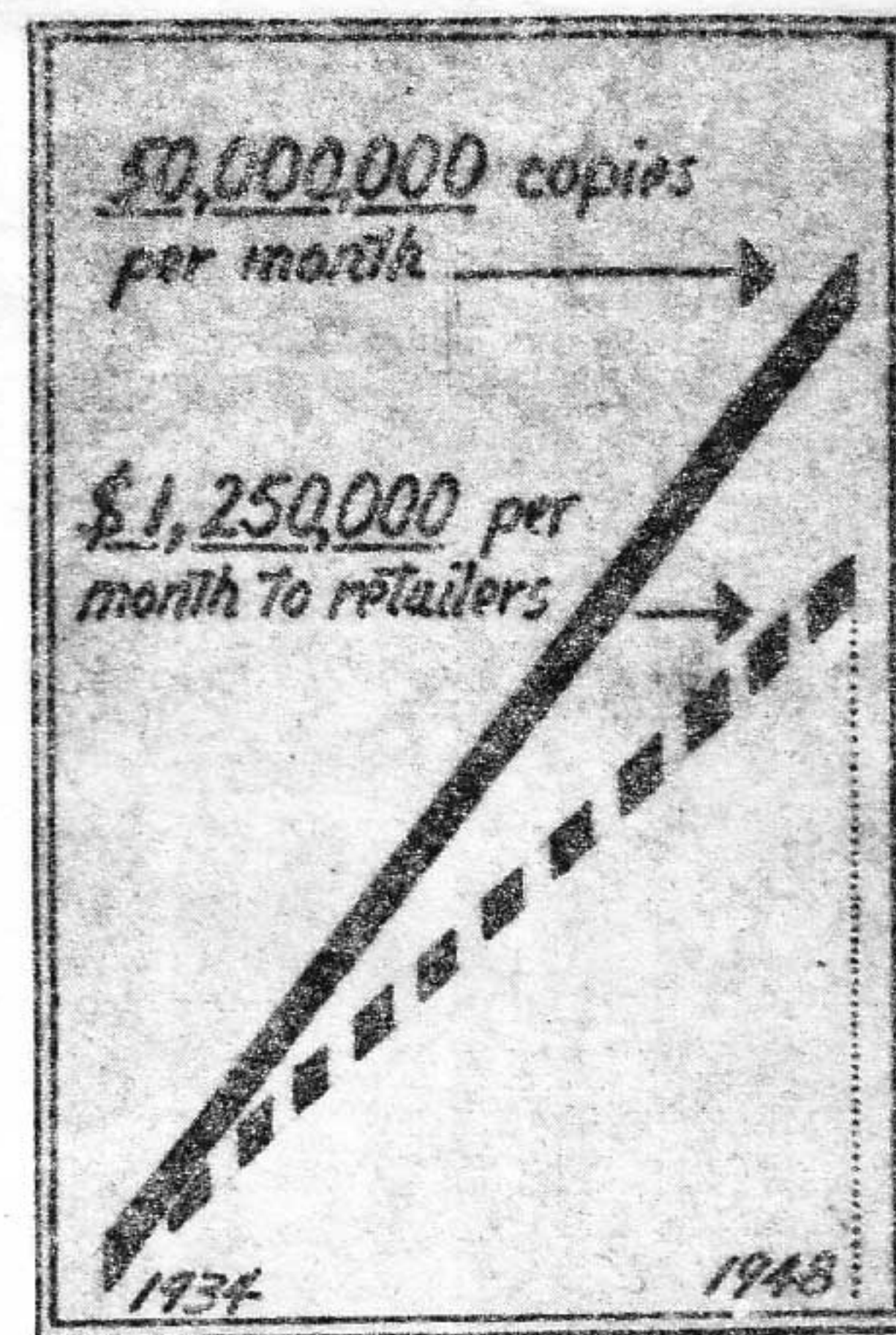
In the field of comic magazines, a similar situation exists . . . only more so. For here the dime buys so much that the sales volume is almost unbelievable and the profit (to the retailer) is in the millions each month!

At the present time, it is estimated that the total monthly sales of comics is about 50,000,000 copies. Of that number the subscription sales are negligible, which means that the retailer does virtually all the selling and reaps virtually

all the profit. At  $2\frac{1}{2}\text{¢}$  per copy profit, total profits to retailers each month is approximately \$1,250,000.00! Divide this by the 90,000 dealers who sell comics and you get an average monthly profit per dealer of a few pennies less than \$14. This figure, of course, does not include profits from other items that comics customers purchase. Many of these "extra" sales can be attributed to the "pull" of extra traffic by the comics.

Fourteen dollars a month for some retailers is hardly worth getting excited about. For others, however, it will pay the gas and electric bill and maybe more. But the \$14 figure, remember, is only an average. Many dealers make much more on comics and many make much less. In this issue are references to retailers who pay their rent with profits from comics sales!

Obviously, the profit depends upon the dealer . . . and every dealer can, with but a little effort, reap big profits from the large volume of sales that com-



ics ring up when handled properly. To increase your profits from comics read thoroughly every page of this Annual Comics Issue of NEWSDEALER.

## NOW—

# Your Ace Comics Salesman!

- THE C-60** • Displays twice as many comics in the same space
- Sells twice as many comics in the same space
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  - Makes entire store more attractive

The C-60 is a scientifically designed, all-steel rack in a hammered blond finish. It is available in all sizes and shapes . . . to fit your store and stock. Send us your requirements for an estimate, or order from the specifications chart below. Increase your profits now. Write or wire today!

depth	height	width	full covers	full titles	capacity	price
28	72	39	10	100	1500	79.
28	72	47	12	120	1800	94.
28	72	55	14	140	2100	108.
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◆ You can guarantee yourself big profits from the 12 **FAWCETT** Comics Magazines listed at the left . . . Make sure they are displayed as soon as received . . . and keep them on display until the following month's issue is received.

## FAWCETT PUBLICATIONS, Inc.

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NEW YORK

• HOLLYWOOD

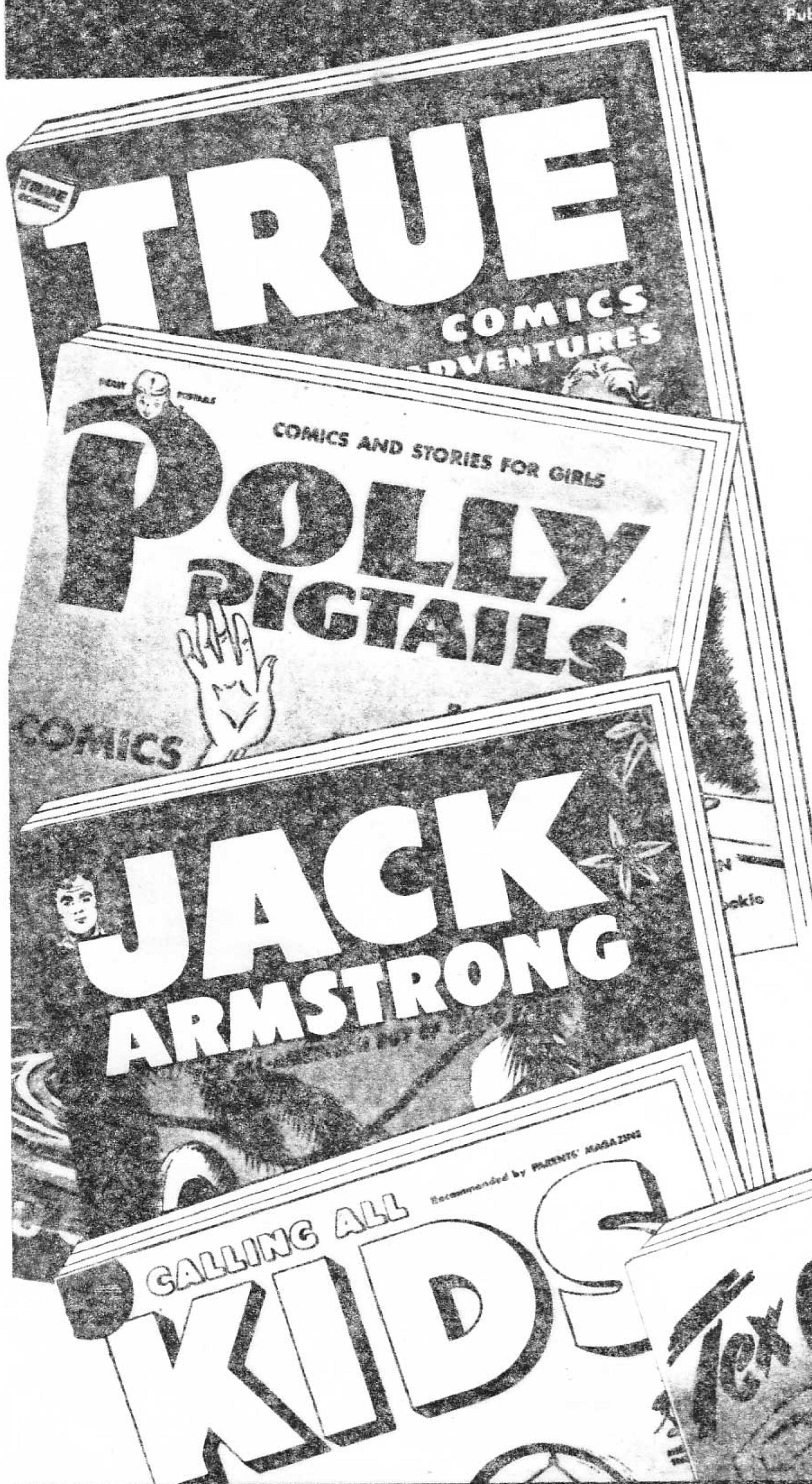
• CHICAGO

• LOUISVILLE



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# THEN and NOW

by Lloyd Jacquet Studios



## A Force For Good In The Community

THE main contention of the principal critic of the comics, a so-called psychiatrist, is that, according to his findings, juvenile delinquents have been reading comic magazines. He, therefore, concludes that the youngsters became delinquent BECAUSE they read comic magazines. I think this is preposterous.

The influences on children which bring them to the commission of bad deeds are many and complex.

Here's how these "reformers" come by their conclusions. The psychiatrist talks to a boy who has committed a crime. "Do you read comics?" he asks. "Yes," says the boy, "I read comics." "Ah, ha," says the reformer, "now we have it." The boy committed the crime because he read comics.

But suppose we question the same boy and ask him if he eats cereal for breakfast each morning. The boy answers "yes." We could just as reasonably conclude that he committed the crime because he ate cereal.

Of course, the average youngster eats cereal. The average youngster goes to the movies, listens to the radio, goes to church and Sunday School, reads comic magazines, plays baseball. And the average American child is not a delinquent. Delinquent children number only a fraction of one percent. What's all the shouting for anyway? Juvenile delinquency is sharply on the decline. In New York City the number of children arrested for crime has been cut almost in half, in the past 15 years, that is, since comic maga-

zines became popular. It is the good influence of comic magazines that has brought this about!

If we are to take the easy way out and blame comic magazines for juvenile delinquency, we are just avoiding our responsibility. The stubborn causes of juvenile delinquency are to be found in unhappy home life, in poverty-ridden slums, lack of sufficient playgrounds and other deep-rooted causes. Crime existed long before there were any comics and the problem will continue unless we put aside phoney reasoning and get down to a sensible approach.

I cannot for the life of me understand where, except in the minds of a few radical thinking psychiatrists, the idea originated that children must not read about crime. Our whole Western civilization is based upon the idea that we learn to avoid what is wrong in life by being aware of what is good and what is bad. The Bible is testimonial to that.

Shall we stop people from reading Chapter 4 of the Book of Genesis so that no child shall ever know Cain slew Abel? Or because some psychiatrist is going to tell us that if our children read the Bible, they will follow Cain's example and kill their little brothers? Nonsense! The fact is that the great strength of this Bible story and countless others like it is that they show clearly what an upright man must NOT do.

All the great moral books of our civilization teach such lessons by example. They teach children what we mean when we say: "Thou shalt not trespass." They teach children that they must control

themselves morally. And like our modern comic magazines, they point up not only the reward of virtue but the penalty of sin. One of the most popular children's books in America is Lamb's "Tales from Shakespeare." But Shakespeare's plays are crammed with crime and retribution. There is violence aplenty in the stories of King Arthur, in the books of Robert Louis Stevenson and Mark Twain. Grimm's Fairy Tales and Anderson's Fairy Tales are full of horrendous deeds.

Children should not be shielded from reading about evil, or the knowledge that there is such a thing as crime. To the contrary, they must know about it — taught to avoid crime as they are taught to avoid the burning of fire.

No wonder parents approve of comics. They are so absorbing, they keep the children quiet and out of mischief. They stimulate the desire to read and they make learning to read easier. They educate. They teach fair play and good sportsmanship. They teach respect for our courts and authorities and love of good and hatred of evil. Comics are good for children.

Comics are a good, sound force in American life. There are more than 280 different comic magazines now being published and this huge industry is becoming as much a part of the American way of life as the movies, the radio, football and baseball.

I have faith in America's youngsters. I am certain comic magazines are good because we sell so many of them. 60 million comics can't be wrong!

Abridged from the radio address of comics publisher Lev Gleason.



# Comics Pay Off!

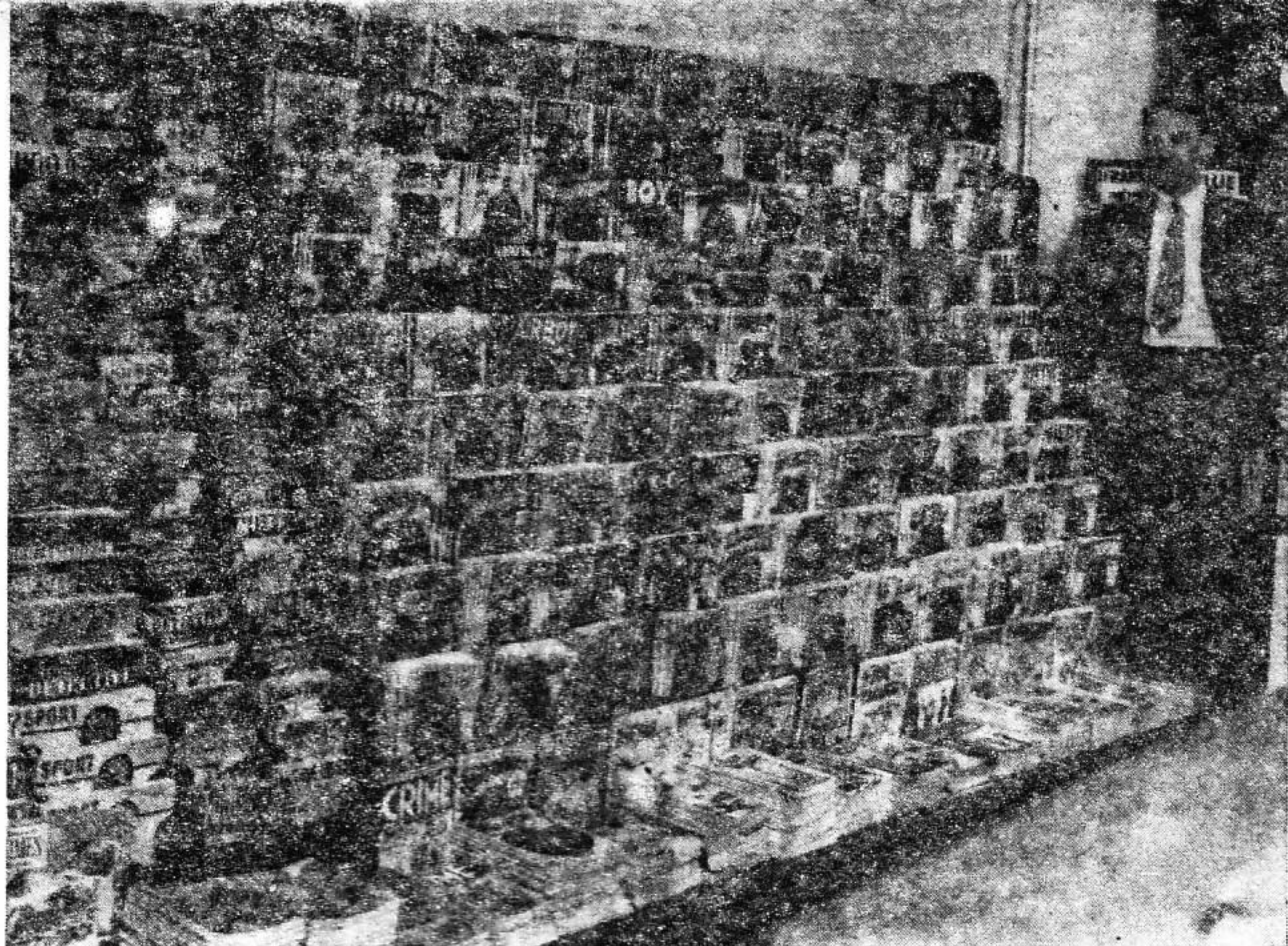
By DAN FEESE

Retailer, South Plainfield, N. J.

**I** SELL magazines. I don't just handle them or accept them. I go all out to exchange them for a dime, quarter or half dollar. That's what I'm in business for . . . to make the biggest possible profit . . . and still be a good fellow.

I sell comics, too . . . lots of them. As a matter of fact, in one of my stores (I have three in this area), comics almost pay my rent. In my South Plainfield News Company store my profits from comics amount to about \$45 per month. This takes care of my gas and electric bill, which are not peanuts!

Comics are really paying off for me now, but about a year ago I was ready to call it quits. There were too many comics. I had no room to display them. They took too much time to check. Over at Union County Newsdealers Supply Company they must have sensed my growing annoyance because they sent a man to discuss my comics situation. This fellow had a lot of ideas mostly about methods and fixtures for displaying comics. I decided to take a chance in one of my stores. Out went the old shelves I was using, and in went a new rack which dis-



Dan Feese partially hides auxiliary comics rack as he stands alongside main comics rack especially designed to prevent covers from lettuce-leaving. 150 titles are prominently displayed on both racks.

played only the top portion of the cover. In six months, my comics sales were up 110%! I asked my Independent routeman to send me his idea man again and we did over my other two stores.

I'm delighted with the way comics sell in my stores. They represent about 30% of the total volume of my magazine busi-

ness. Kids and adults are most enthusiastic about my new racks. They can find the titles they want easily and quickly and they don't muss up the display. Lots of new comics customers are regulars now and they buy other merchandise I sell . . . and I expect they will for years to come. Yes, sir, Comics pay off for me!

## CASH IN ON AMERICA'S GREATEST COMIC GROUP!



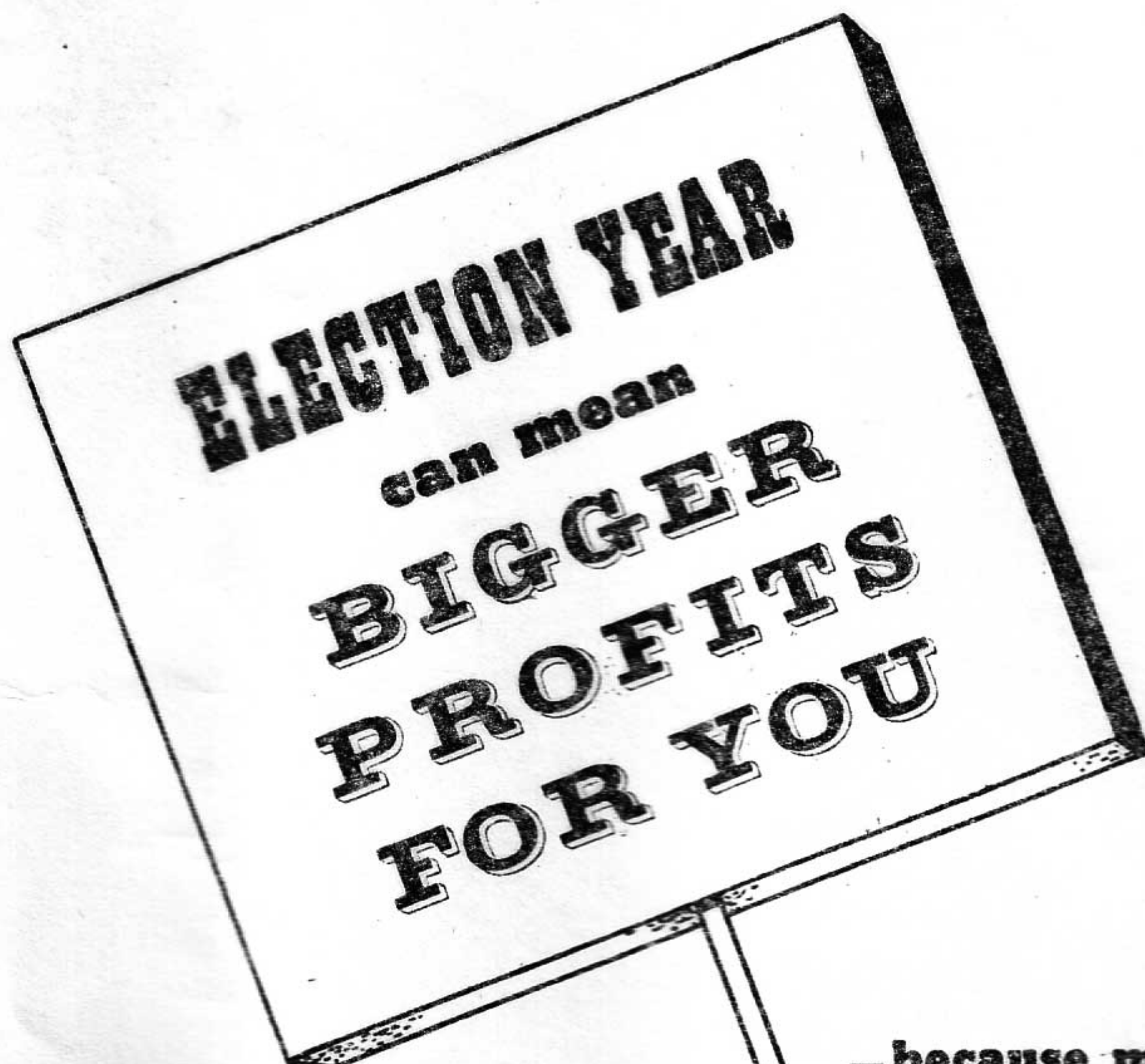
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# COMIC LAND



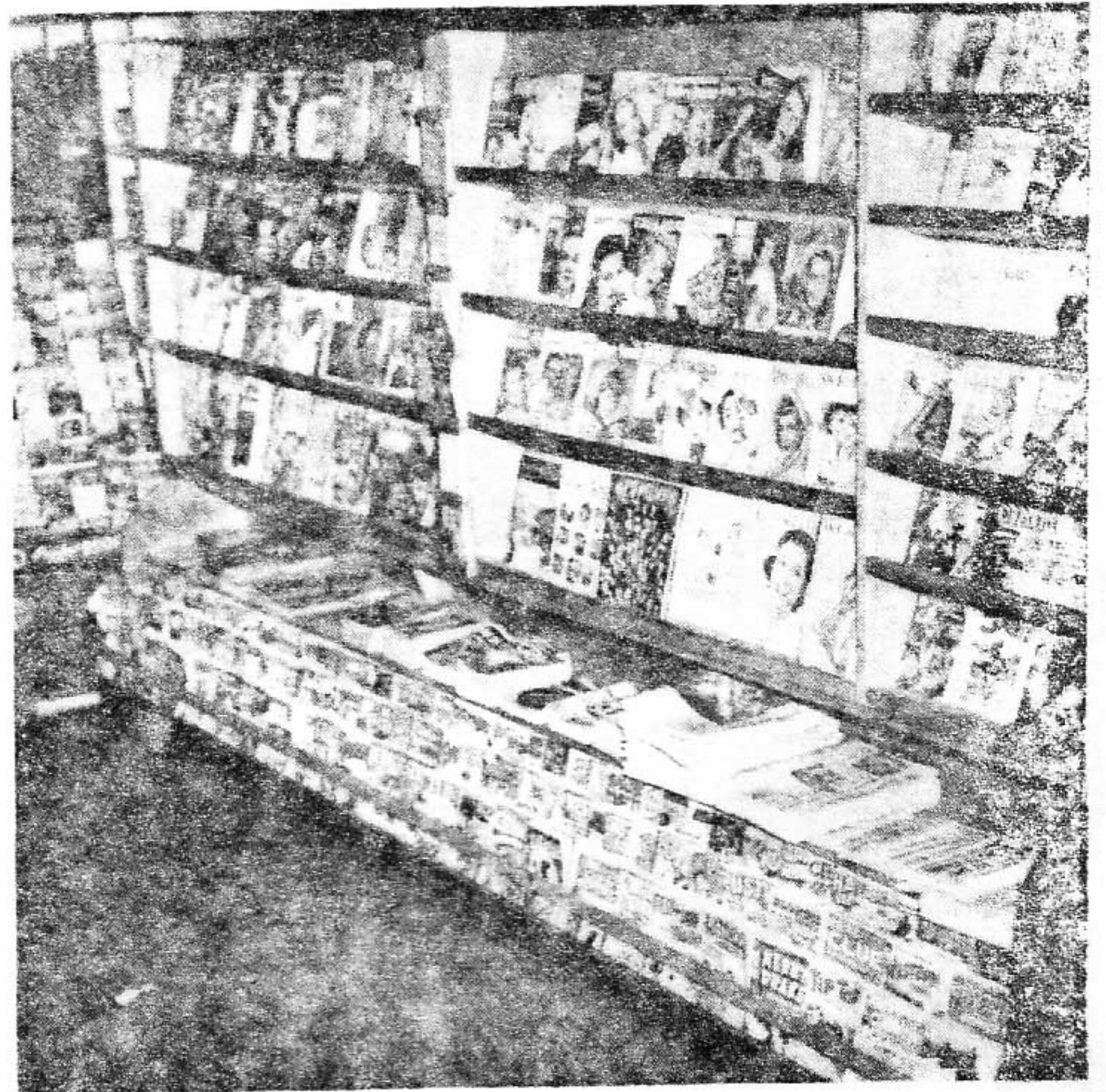


# Sales-Winning Comics Displays

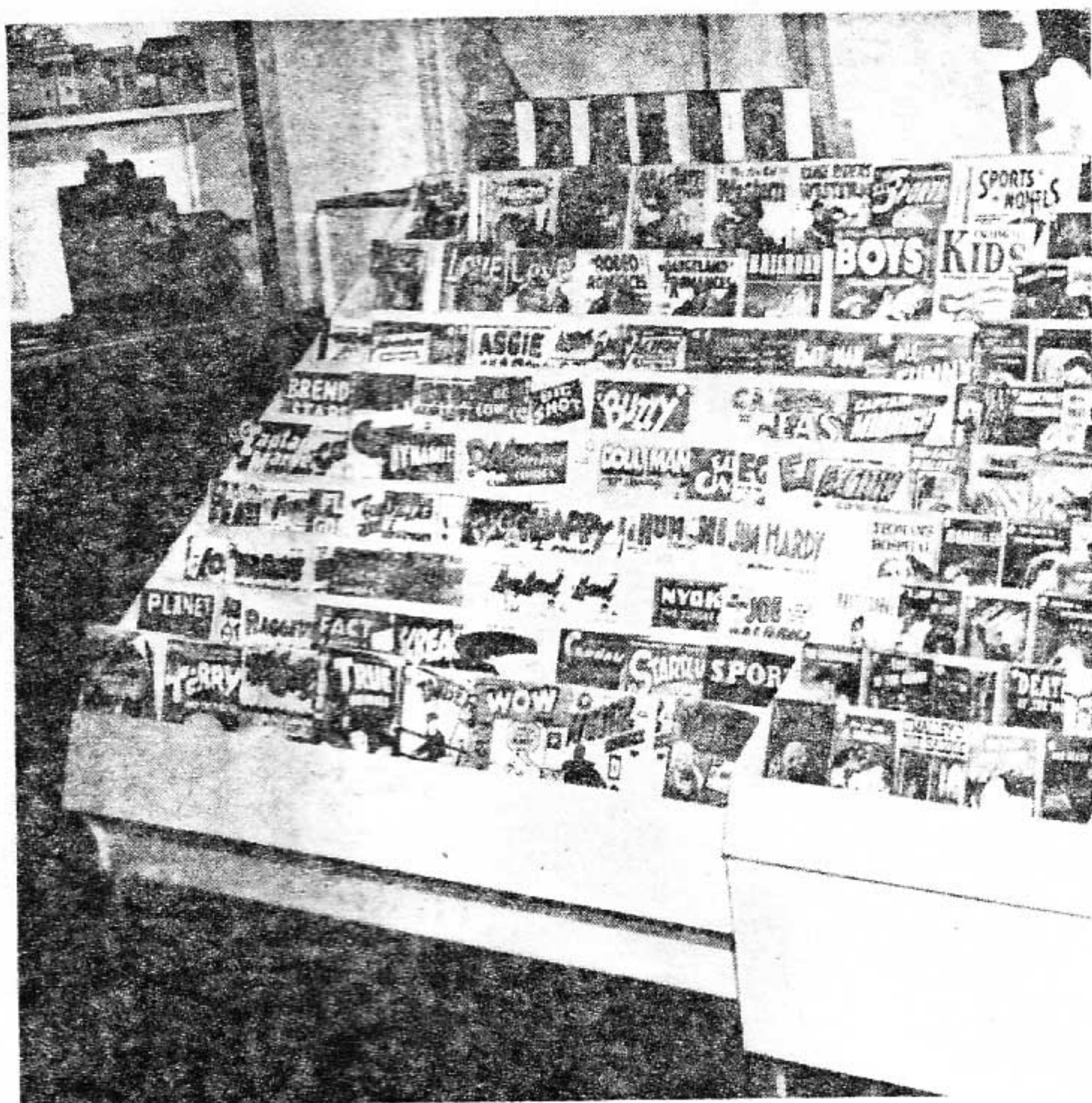
Efficient, Up-to-date Rack Equipment Assures Big Profits



The Empress Pipe Shop, Edmonton, Alberta, Canada, enjoys a large comics sale with this attractive rack just for comics which adjoins the main rack.



Comics line the lower level of this Maplewood, N. J., installation. Designed by Independent distributor Jack Untermann, this rack wins sales.



This fixture wins lots of comics sales in another Edmonton outlet.

◀ This attractive comics corner in John Harding's modern Bayonne, N. J. store rings up a monthly gross profit of about \$50, which almost pays Mr. Harding's rent. A permanent, wooden "Comicland" sign has been ordered by the alert Mr. Harding to make his comics corner still more attractive and profitable.



This unique circular rack was designed by Ken Page, the Independent distributor in Ft. Worth, Texas. It consists of four wire comics racks placed on a wooden frame and mounted on a metal base. Mr. Page reports that outlets using this rack have increased sales an average of 27%. Comics are easier to handle and conditions on the main rack are greatly improved.



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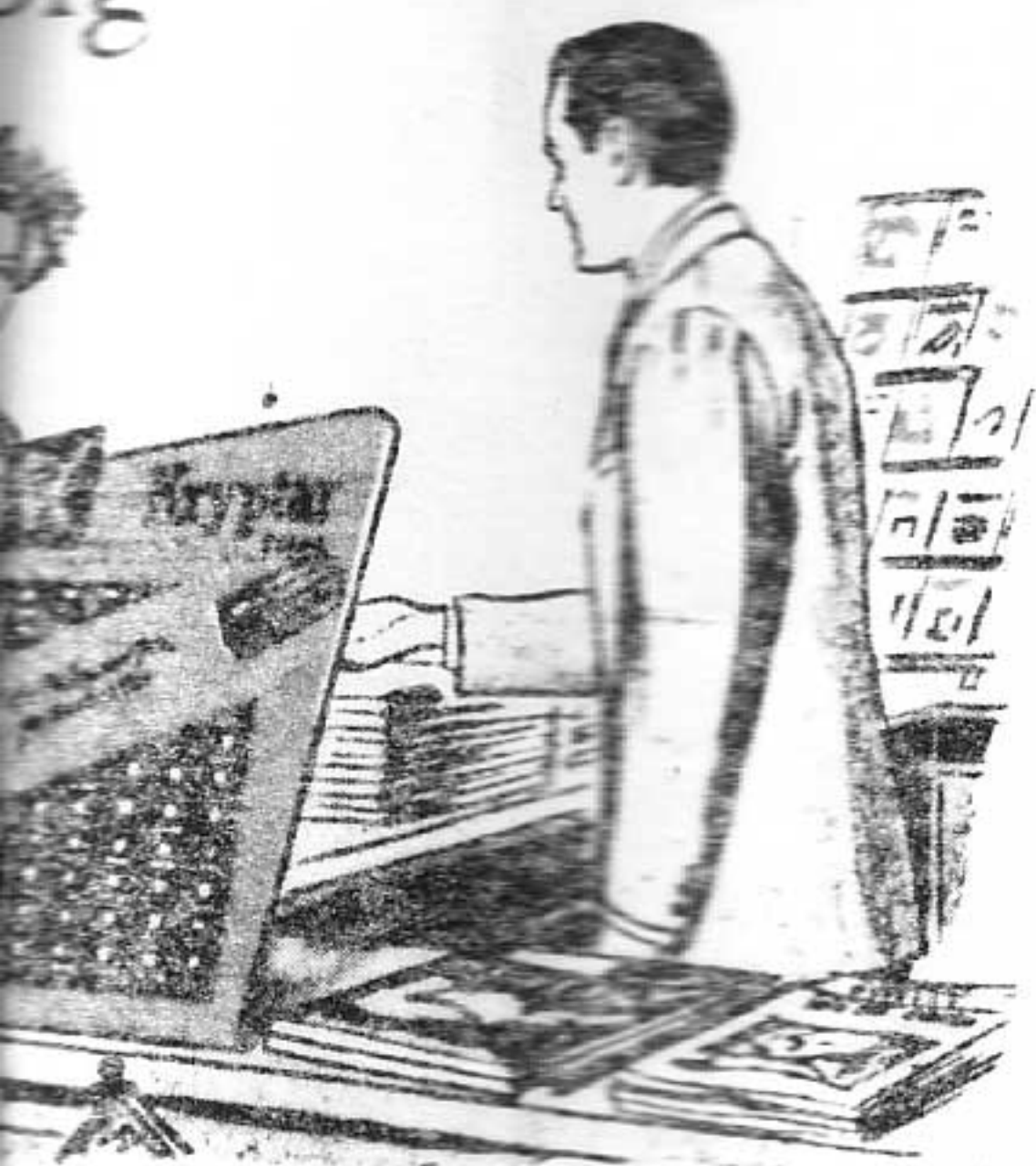
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FRISKY FABLES • KRYPTAR FILM

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## THE RULES

1. The end does not justify the means. Heroes should not flagrantly violate laws of morality, even for a worthy cause.
2. No incentives toward child delinquency. Cut no patterns for petty crime. Don't show small children shoplifting or breaking into houses. Minimize the use of Mickey Finns, drugs, or knock-out drops. Whenever dope smuggling is referred to, avoid scenes showing addict using drugs. Never show any happy result from drugs, even temporarily. Picture the entire dope business as despicable. Avoid everything which might remotely suggest that young people might find drinking pleasant.
3. Crime must not pay. EVERY evil-doer must either receive punishment or be slated for punishment.
4. Suggestiveness. Avoid suggestive drawings. This doesn't mean that we must be prudish about bathing suits, etc. Use common sense. When in doubt, stay on the safe side.
5. Don't ridicule institutions or officials. Policemen, judges, officials, respected institutions must not be portrayed as stupid or ineffective in a way to weaken respect for established authority.
6. Death inflicted by a hero. Our heroes generally should not directly effect deaths of villains. No matter how despicable a villain Dick Cole may meet, for example, Dick should not kill him. Let his own machinations bring about his death, or let him go down in conflict with established authority.
7. Avoid torture scenes, especially if children are involved.
8. Gruesome scenes, mutilation. Steer away from blood scenes. If a criminal is killed by a bullet, the wound may be marked with a small red spot. No splashes of gore.
9. "Supermortal" heroes. Deal carefully with all "super" material. Avoid portraying any hero as a demigod.
10. Avoid name of Delty and by-words. Taboo such ejaculations as "Gawd-a-mighty," "Jeepers Cripes." Try not to use such expressions as "Holy Cow" or "Holy Cats." Avoid exclamatory remarks which small children may copy to the distress of their parents.

# Wham! Zing!

## How Comic Books, Like Stay Pure, Heroic, and

By WILLIAM A. LYDGATE

Editor of the Gallup Poll who has long maintained very close contact with four regular consumers of comic books, his children.

IT IS the fashion to denounce comic books as cheap, vulgar, shocking, and a waste of time. But since 35,000,000 copies are sold each month and more than 90 per cent of America's children between the ages of six and eleven read them (some youngsters consuming as many as twelve to fifteen books), it is worth taking a closer look at the way they are produced and at the efforts of some producers to raise the level of what might be called the wham!—zing!—zowie! school of literature.

Despite the seeming childishness of the product, the amount of editing and hard work that goes into the continuity and drawing of many of the books, even when the panels portray nothing more significant than a *WHACK!* or a *ZOOM!* is surprising. A good example is provided by the output of the Premium Service Company of New York. Operating in a large barnlike office in a warehouse district, Premium issues 2 monthly comic books and 3 bimonthly (*Blue Bolt*, *Frisky Fables*, *Guns Against Gangsters*, *Target Comics*, and *4-Most*), whose guaranteed total circulation is 1,700,000 a month.

### Ten Comics Commandments

All writers and artists who work for Premium are given copies of a set of ten rules which they are supposed to follow. These rules provide a good picture in miniature of the editorial formulas and philosophy of the kind of wham-zing literature that is intended to be successful without being dreadful.

Conscious of the very considerable influence their products can have on youthful minds, a number of comic book pub-

lishers have drawn up similar *do's* and *don'ts*, and a movement is in progress in the industry to set standards to which all will adhere. Premium is one of the most active in this movement.

Comic books are prepared in four stages. First comes a one-page synopsis of the story, then a panel-by-panel continuity, or script, which is carefully worked over and edited. This is next translated into rough drawings, which are edited again before final drawings and lettering are made for reproduction in color.

### Here's How It's Done

The examples that follow are from Premium's most popular comic, *Dick Cole*, which concerns a seventeen-year-old star student and athlete at Farr Military Academy. Dick has all the heroic attributes of Frank Merriwell. The action centers around the Farr campus, which has recently been destroyed by fire and is now being rebuilt. Here is the synopsis of one adventure:

The opening of the big new gym is being celebrated by a basketball game against Holden Academy, Farr's chief rival. But everything in the new gym goes wrong. A floorboard springs up on the basketball court during the game. The basket hoop falls off the backboard. When the crowd jeers, plaster from the ceiling showers down on their heads. The game is called off.

As Dick Cole goes to the dressing room, he is surprised to see Joe Gubb, one of the construction foremen, being congratulated by a tall smiling stranger. Dick, wondering why these two are so happy, listens behind a pile of pipes stacked among the building supplies. He hears Gubb being paid off for sabotaging the new gym.

Code for comic books: These rules oddly resemble the edicts of Hollywood's Johnston office.



# Zowie!

## the Movies, Successful

The two conspirators spy Dick, and the stranger shoves one of the pipes against Dick's head, knocking him out. (See drawing.) They stuff his limp body into one of the pipes and roll stones against the opening.

But Dick comes to, and takes the lead in running down the foul plot against Farr Academy. It turns out that the smiling stranger is a contractor named Lathem from a neighboring town whose bid to build the new campus had been rejected. The vengeful contractor and the traitorous Gubb are brought to justice. The basketball game against Holden is played and Farr celebrates by winning.

Next comes one page of the continuity:

### CONTINUITY

Panel 1. Lathem shoves the pipe hard.

Lathem: I'll give him an earful! Those dumb cops'll never have gumption enough to get me.

\*Panel 2. Pipe strikes Dick on side of head.

Sound: Thud!

Panel 3. Gubb and Lathem standing over kayoed Dick.

Narration: A moment later.

Lathem: He's out cold!

Gubb: He knows I'm mixed up with this jerry-built gym! We've got to keep him out of the way until I leave town . . . But how?

Panel 4. Lathem dragging Dick toward a wide pipe big enough for Dick to fit into.

Lathem: I know. Help me stuff him in here.

*I'll give him an earful. He doesn't want.*

*TUNK!*

*ZING!*

*A MOMENT LATER...*

*HE'S OUT COLD.*

*HE KNOWS I'M MIXED UP WITH THIS JERRY-BUILT GYM. WE'VE GOT TO KEEP HIM OUT OF THE WAY UNTIL I LEAVE TOWN... BUT HOW?*

*HELP ME STUFF HIM IN THIS PIPE.*

*SOON...*

*THERE! HE WON'T BE ABLE TO ROLL THOSE BOULDERS AWAY. BY THE TIME HIS PALS FIND HIM, WE'LL BE FAR AWAY. HE'LL NEVER SEE US AGAIN.*

*HOWEVER, DICK REVIVES ALMOST IMMEDIATELY.*

*JEEPERS CRIPES! THEY'VE GOT ME TRAPPED IN A LARGE PIPE. NOW WHAT DO I DO?*

**DICK COLE**

*You've left stripes off Lathem's suit. See panels 3, 4, 5 and fix.*

*Reverse Dick's position. Pipe should be pushed from l. to r. same as in panel 1.*

*Wow! Take out the gore. Violation of rule 8.*

*Since pipe not shown, change balloon to read: "I know. Let's stuff him into one of those big pipes over there."*

*Delete "Jeepers Cripes!" Violates rule 10.*

*Substitute "Wow!" This is bad - check up on writer.*

The artist's first rendering from the "continuity" gets an editorial going-over.

This describes the action and dialogue of the episode in which Dick Cole is knocked out. The dialogue in Panel 1 was challenged by Premium's editor, Robert Wheeler because it violated Rule 5 in ridiculing the "respected institution" of the police. His corrections were incorporated in the artist's sketch.

The next step is making rough drawings of the continuity. These are usually done in pencil.

The editor's comments on both words and drawings are reproduced on the following page. He had a great deal to say about those drawings—especially about the violations of two editorial rules in panels 3 and 6.

Editor Wheeler also attached this note: "Production chief: Please use 'jerry-built' in Q. and A." The "Q. and

A." refers to an educational question at the bottom of the page, and the answer printed on the next page. The question and answer in this instance were:

Q. Does jerry-built mean strong, flimsy, or built by someone named Jerry?

A. Jerry-built means flimsy, poorly constructed.

After all corrections are made, the pencil drawing is then "inked in" by the artist and given a further editorial scanning. This black-and-white drawing, on Bristol board, is then sent to the engraver accompanied by a color guide. The colors are inserted mechanically. Plates are then sent to the printer, set upon the presses and another issue of *Blue Bolt* is on its way to millions of eager youngsters.



# COMPACT



## LINE



★ No overloading  
of copies

★ Low percentage  
of returns

Distributed nationally by

**MACFADDEN  
PUBLICATIONS, INC.**

ENTHUSIASTICALLY ENDORSED BY  
SCHOOLS—YOUTH MOVEMENTS,  
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# Who Buys and Reads Comics?

Here's an Analysis of the Customers  
Who Buy 50,000,000 Comics each Month

**T**HE best solution that anyone has come up with for the problem of too many comics is . . . sell them. Many enterprising retailers have learned that with but a little effort and knowledge, it is possible to increase their comic sales appreciably. The effort is invariably in the direction of display improvement, and the knowledge concerns the comics, themselves, and the millions of people who buy them.

In order to determine the kind of people who buy and read their products, comics publishers have engaged reputable research organizations to survey the field. Several of these studies have been completed and the information they have uncovered is of considerable interest and value to the retailer.

The best comics market, for instance, is the family with children between 6 and 18. This group reads almost twice as many comics as the families with children under 6 and more than three times as many as families with no children! Add to this the fact that the average young comic fan reads a dozen a month and you'll see immediately that it will be worth while to cultivate new comics customers, especially in the 6 to 18 year-old group.

Boys read more than girls until they approach the age of about 45 when they read about the same number. The following table shows the average number of comics read per month by those who read at least one:

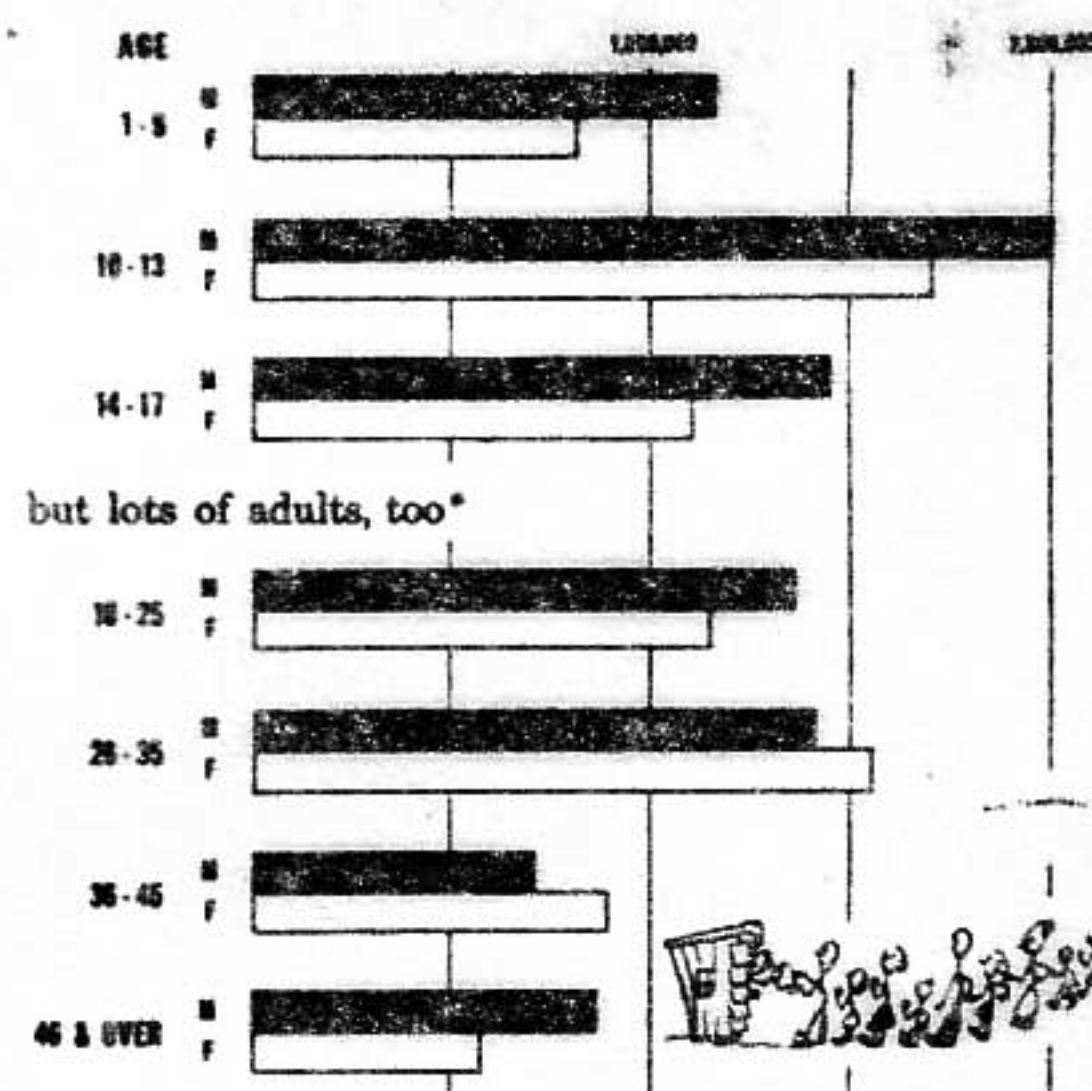
Age	Male	Female
6-9	10	8
10-12	12	10
14-17	12—	10
18-25	8	7
36-45	8	6
Over 45	6	6

According to these findings, every new comics customer means an average monthly sale of not 10¢, but from 60¢ to 1.20, depending upon the age of the reader.

All income groups read comics and parents buy a surprisingly large number of them. If your sale to parents is not large, maybe your display is too confusing and messy. Clean up your rack, or install a new, efficient one which will invite adults as well as their boys and girls to browse and buy. Another sales stimulant for parents is a neat notice fastened on the back of your cash register — "Your Youngsters Will Love a Good

## Who buys comics magazines?

Mostly children buy them\*...



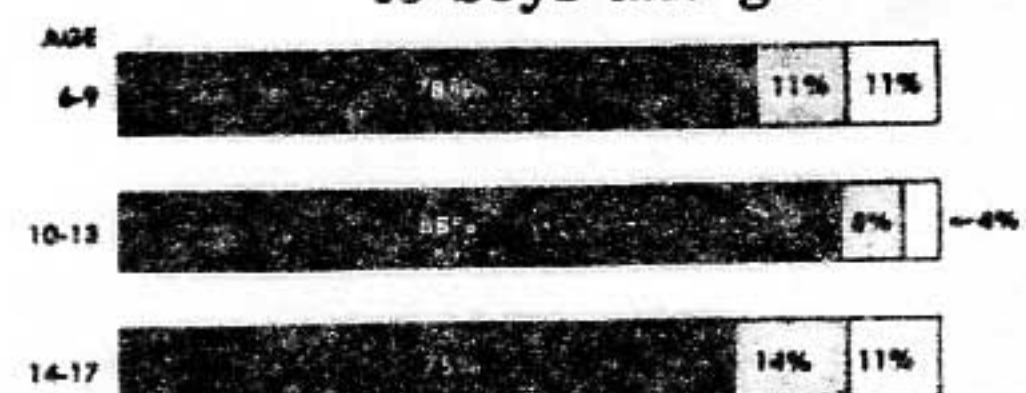
\*Many adults undoubtedly buy them for their children.

Adults buy a surprising number of comics.

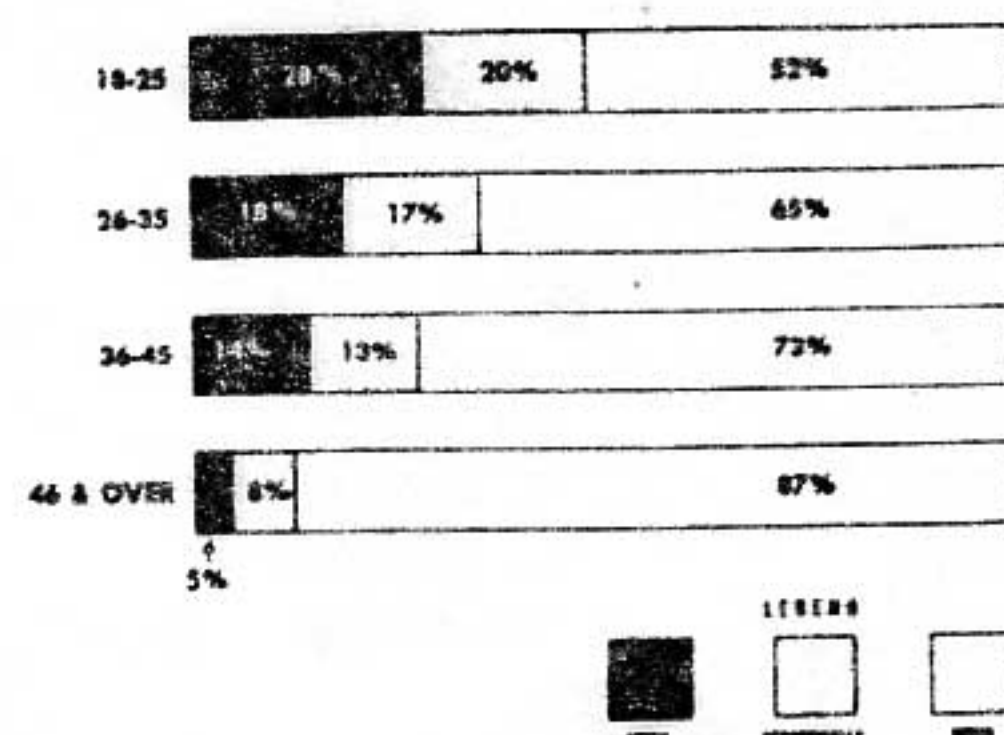
Comic Tonight." Profit-minded retailers will supplement this reminder with personal recommendations offered in a friendly, cooperative manner.

In the last analysis, comics buyers and readers are people, real people who spend real money and most of it with friendly merchants in orderly, pleasant surroundings. Comics fans and their friends come back month after month. They buy other magazines, candy, toys, toothpaste and tobacco according to their ages and tastes. You can't have too many of them.

## Yes, comics appeal primarily to boys and girls



but grown-ups read them too!



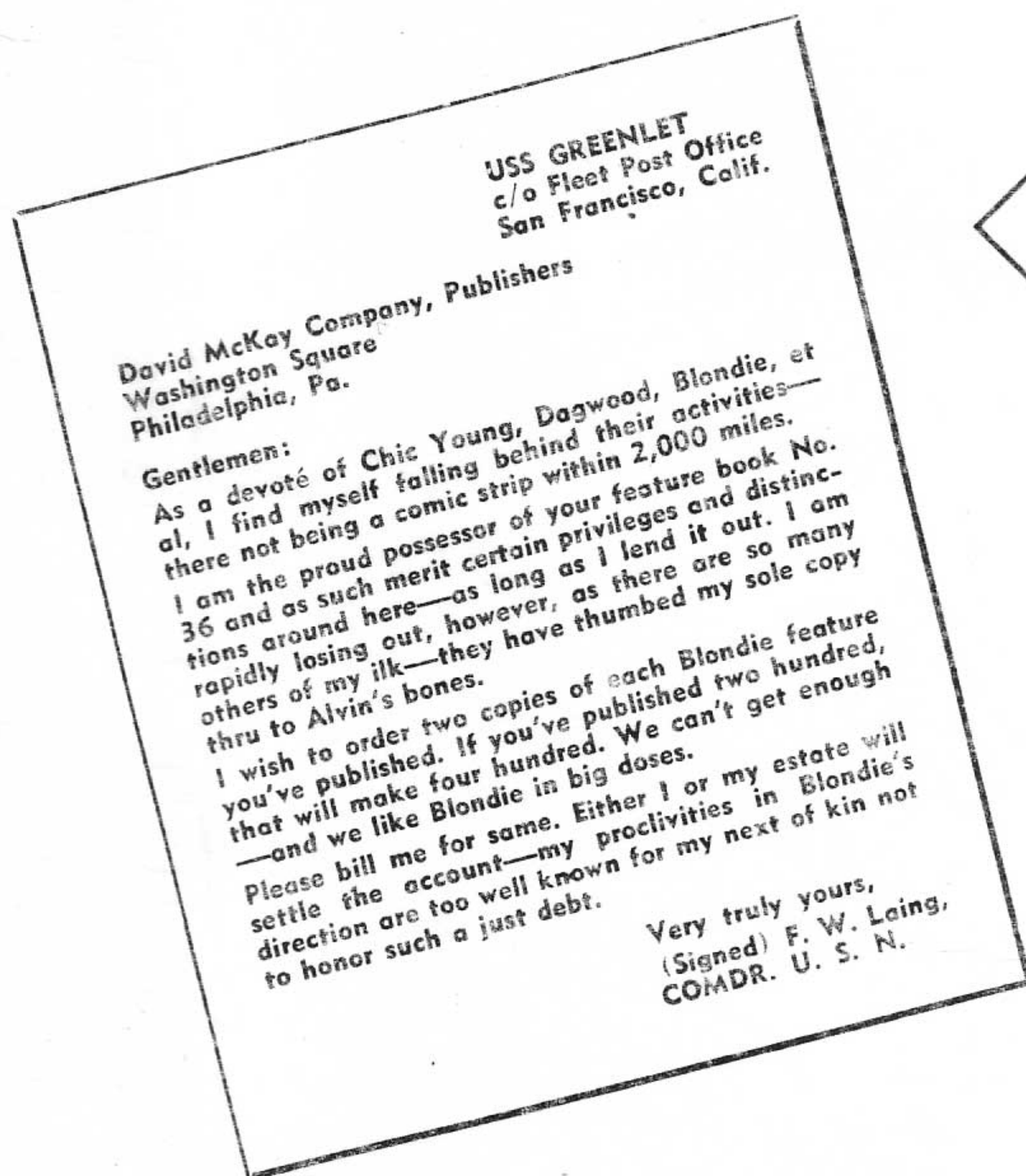
Everybody reads them, especially youngsters.

Charts courtesy of the Fawcett Comics Group.



# *The Success of Your Business....*

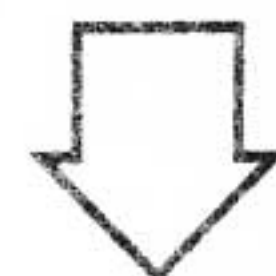
*and our business... in the comics book field depends on the careful selection of the publications you distribute.*



Careful selection brings letters like this from discriminating comics readers.



Recommend and Give  
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Carefully Selected  
Best - Sellers



ACE COMICS (Monthly)  
MAGIC COMICS (Monthly)  
KING COMICS (Bi-Monthly)

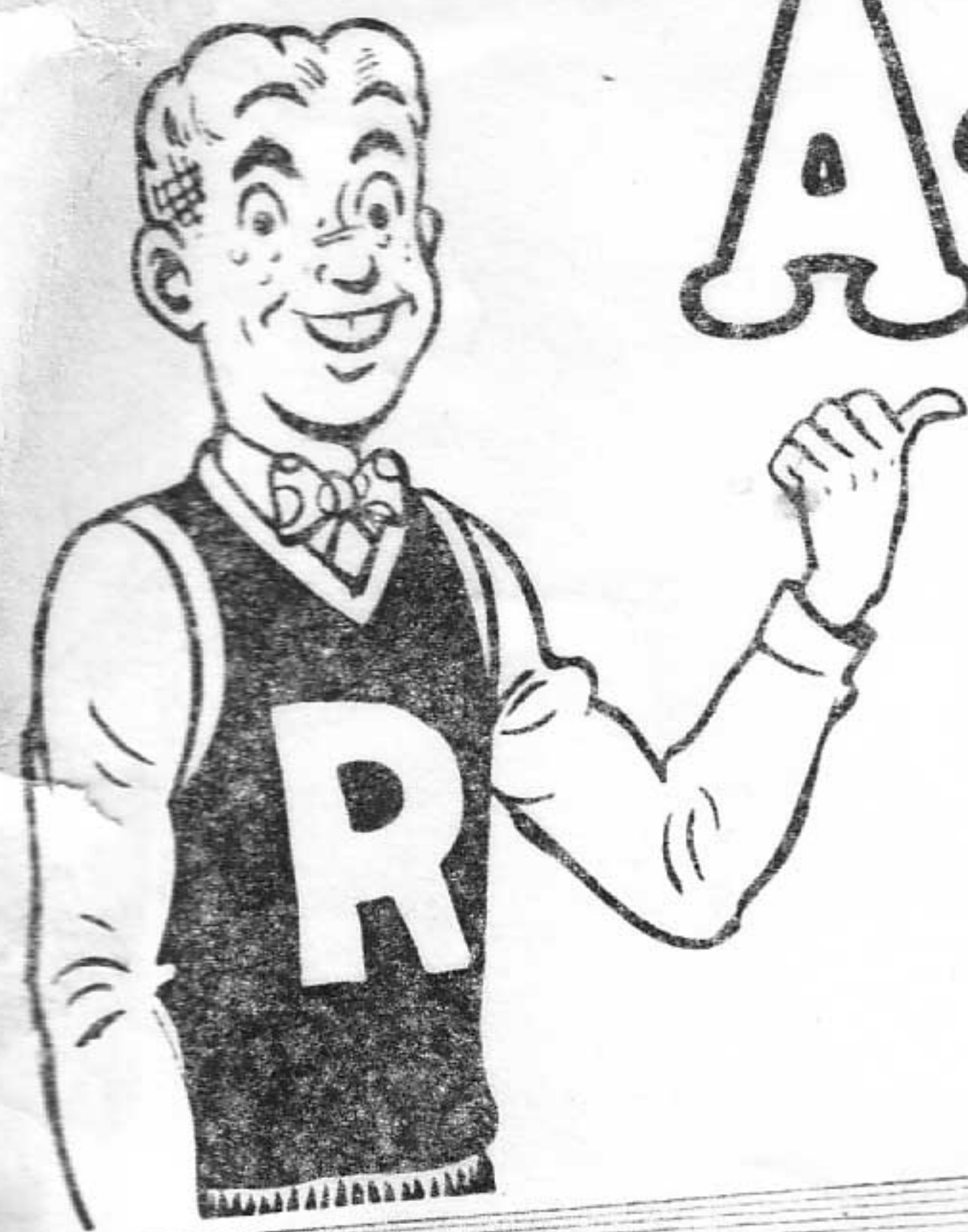
BLONDIE COMICS (Quarterly)  
KATZENJAMMER KIDS (Quarterly)  
HOW TO BOX by JOE LOUIS (One Shot)

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DAVID MCKAY COMPANY, PHILADELPHIA  
*Publishers of Comics Since 1931*

Distributed by International Circulation Division, Hearst Magazines, Inc.

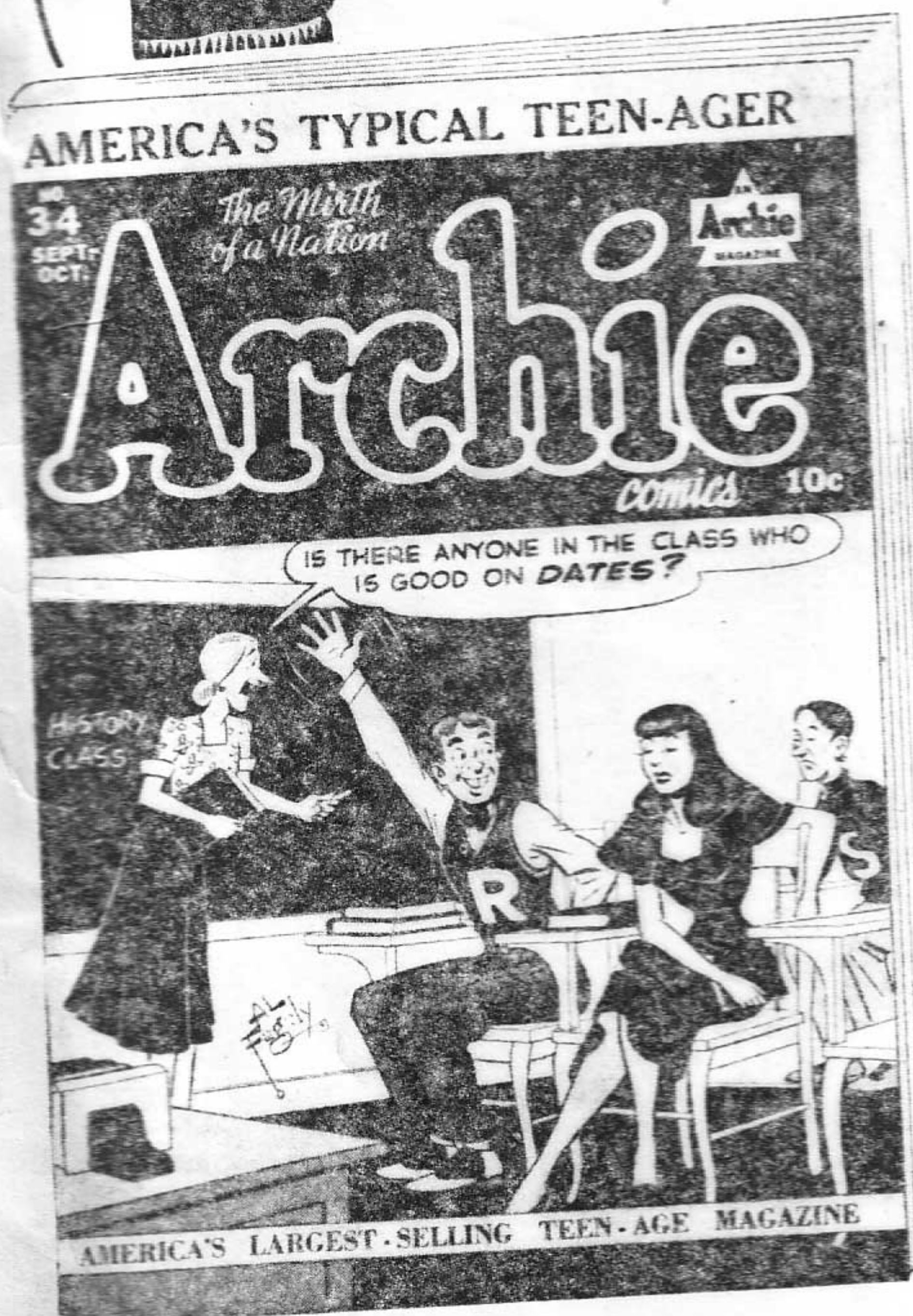




# Archie comics

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NATIONALLY DISTRIBUTED BY THE ...

# KABLE NEWS COMPANY



# I LIKE GOOD COMICS

by Whitney Ellsworth

Editorial Director, Superman-DC Publications

**L**AST year retail newsdealers sold 101,722,107 comics magazines bearing the familiar Superman-DC symbol, a multi-million sales situation which has proved over a period of more than ten years that carefully-produced, conscientiously-edited comics can stay at the top of the sales heap in spite of whatever sort of competition may come along.

And some of the competition, in my opinion, has grown pretty bad lately. I don't mean "bad" in the sense that it's tough to compete with—though admittedly every sale lost to a fly-by-night publisher hurts the legitimate publisher—but just plain bad. Horror for the sake of horror, gore for the sake of gore, sex for the sake of sex—anything, in fact, that may catch the eye and the dime of the unwary purchaser by appealing to the baser instincts that presumably lie within us all.

Comics can be interesting and exciting without going to such extremes of poor taste. The responsibility for giving decent, acceptable comics to the public lies directly with the publishers, and most publishers are willing to accept that responsibility. It is only a narrow fringe of opportunists, eager to make the fast dollar instead of being willing to compete legitimately for a fair share of a respectable business, which is irresponsibly hurling the entire comics industry into disrepute.

At a recent convention of 1000 Independent wholesalers, the publishers of the Superman-DC line went definitely on record as being unalterably opposed to the influx of trash into the comics market, and renewed our pledge to publish only comics which will continue to live up to ordinary standards of good taste.

The almost 102 million copies of Superman-DC comics sold in 1947 earned \$2,543,052.06 for retail newsdealers. The comics lines of other responsible publishers added more millions to this jackpot. From a standpoint of profits alone, this is far too great a market to risk through carelessness or the greed of a few isolated publishers.

That's why I say I like *good* comics. That's why I like our comics and those of many of our respected—and respectable—competitors. But I *hate* the comics that harm *all* of us.

**FLASH**—As we go to press we are informed that real progress is being made by the Association of Comics Magazine Publishers. A program of action is being adopted which promises to guide wholesalers and retailers as well as the reading public.



This is a comics publisher . . . but, for reasons which are obvious in the photo above, Ray Hermann could hardly be described as a typical comics publisher. Despite her "different" appearance, the head of Orbit Publications is as canny and successful as many of her necktie bearing competitors. She's been in the field now for seven years and there's no denying that she knows the score. Wanted Comics, for example, has enjoyed an average sale of better than 93% and the brand new The WESTERNER is closing its first issue above 90%. Sales records, such as these are considered near sellouts in the comics field and it's the sales that count. Publisher Hermann promises continued best-selling efforts.

## Are Comics Good or Bad for Kids?

(Continued from page 5)

ica's Town Meeting of the Air. Miss Marya Mannes. (Applause.)

### Miss Mannes:

Certainly, Mr. Hecht, the comics are here to stay. If they weren't, Mr. Brown and I wouldn't be so angry. But I'll open my talk with a kind word. I'm all in favor of adults looking at comic strips in the newspapers—it keeps them from reading the editorials. (Laughter.) And since, by some curious coincidence, the most popular strips are neighbors of the most irresponsible press, this is an excellent thing. The strips save people from contamination and also from thought—a maturing process which is definitely unAmerican. (Laughter.)

My fight is against the power of comic books over children, because I consider them first and foremost a colossal waste of time—the infinitely precious time of growth. A child grows by learning, by playing, and by dreaming. Comics supply none of these needs. They do not teach, Mr. Hecht, unless you consider education a series of facts coated with the laxative of fiction. They're not play,

## Your Bull's-Eye for July



### JULY SALES FEATURES

Fiction: P. G. Wodehouse

Fact: Air Power, Or Else

Photos: Hot-Rod Racers

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because the child is passive reading them. And they kill dreams.

Comic books are not only a waste of time, but a waste of eyesight. With few exceptions, comics are very ugly—bad in drawing, bad in color, bad in print. The human beings in them are ugly even when they're meant to be handsome. Stalwart young men with coat-hanger shoulders and nutcracker jaws are travesties of the male. (Laughter.) The bosomy, over-painted and abysmally vulgar women are travesties of the female. The so-called funny characters are merely repulsive.

(Continued on page 25)



# THIS MONTH'S MAGAZINE DIRECTORY

NEWSDEALER'S Magazine Directory includes all of the more important magazines. This list is revised each month in accordance with the latest information received from publishers and national distributors. The "Approx. On-Sale-Date" and the "Retail Price" apply to the United States only and may vary in other countries.

These publications printed in **BOLDFACE** are distributed entirely through **INDEPENDENT** channels. Publishers and National Distributors are indicated by symbol as follows: Curtis Circulation Company—"C"; Fawcett Distributing Corporation—"F"; Hillman Publication—"H"; Independent News Company—"N"; International Circulation Division, Hearst Magazines, Inc.—"I"; Kable News Company—"K"; Leader News Company—"L"; Macfadden Publications—"M"; MLA Publications—"A"; Popular Publications—"P"; Publishers' Distributing Corporation—"D"; The S-M News Company—"S".

## WEEKLIES

Approx. On-Sale Date	Retail Price
Collier's—Fri.	.10
Cue	.10
Life	.20
Newsweek	.20
New Yorker, The	.20
Saturday Evening Post—Wed.	C .15
Sporting News—Fri.	.20
Time	.20
United States News	.15

## MONTHLIES

Ace High Western—26th	P .25
Adventure—10th	P .25
Air Trails Pictorial	.25
All Story Love—10th	P .15
Amazing Stories	.25
American Astrology—25th	.25
American Home—26th	.25
American Magazine—3rd	.25
Argosy—20th	P .25
Army Laughs—15th	N .15
Astounding Science-Fiction	.25
Atlantic Monthly, The	C .50
Atlas Novels	K .25
Baseball Digest—28th	K .20
Best Seller Mystery Books—15th	.25
Best Songs—5th	I .10
Better Homes & Gardens—23rd	S .25
Big Book Western—20th	P .25
Blue Book—30th	S .25
Calling All Girls—1st	K .15
Catholic Digest	K .25
Charm—20th	.25
Coronet—23rd	C .25
Cosmopolitan—1st	I .35
Crime Detective—25th	H .25
Detective Story	.25
Detective Tales—26th	P .25
Detective World—5th	F .25
Dime Detective—3rd	P .15
Dime Western—3rd	P .15
Ebony	.25
Esquire—9th	C .50
Everybody's Digest	.25
Field and Stream—28th	.25
15 Sport Stories—3rd	P .25
Fifteen Western Tales—3rd	P .25
Fighting Western Novel—10th	H .25
Flying—10th	.25
44 Western Mag—20th	P .25
48, Magazine of the Yr.—25th	M .35
Front Page Detective—25th	.15
Fur-Fish-Game—15th	.20
Glamour—1st	.25
Good Housekeeping—20th	I .35
Gunfire Western Novel—10th	H .25
Harper's Bazaar—1st	.60
Harper's Magazine	.50
Headquarters Detective—25th	H .25
Hit—28th	N .20
Hit Parade—5th	F .15
Holiday—21st	C .50
Horoscope—15th	.25
House and Garden—20th	.50
House Beautiful—20th	I .50
Hunting and Fishing—20th	I .25
Inside Detective—12th	.15
Intimate Romances—1st	D .15
Ladies' Home Journal—30th	C .25
Laff—20th	N .20
Leatherneck—2nd	.20
Liberty—15th	I .10
Love Book—20th	P .15
Love Novels—26th	P .25
Love Short Stories—10th	P .15
Mademoiselle—Last Fri.	.35
Magazine Digest—20th	P .25
Master Detective—25th	M .25
McCall's—30th	S .25
Mechanix Illustrated—15th	F .15
Metronome	L .25
Miss America	K .10
Minicam Photography—15th	I .25
Model Airplane News—8th	.25
Model Craftsman—25th	.35
Modern Romances—12th	.15
Modern Screen—12th	.15
Motion Picture—15th	F .10
Motor Boating—1st	I .35
Movieland—8th	H .25

Movie Life—2nd	D .25
Movie Show—18th	I .15
Movie Story—20th	F .15
Movies—2nd	D .25
Movie Stars Parade—2nd	D .25
New Love—3rd	P .15
New Sports—20th	P .15
New Western—26th	P .25
Official Detective—21st	A .25
Omnibook—3rd	I .35
Our World—15th	D .25
Outdoors—25th	F .20
Outdoor Life—25th	S .25
Parents' Magazine—20th	K .25
Personal Romances—2nd	D .15
Photoplay—10th	M .15
Physical Culture—22nd	L .25
Pic	.25
Picture Show—10th	N .25
Police Gazette—18th	N .15
Polly Pigtales	K .15

True Detective—10th	M .25
True Experience—10th	M .15
True Life Detective—27th	N .20
True Love and Romance—25th	M .15
True Police Cases—25th	F .25
True Romance—26th	M .15
True Story—15th	M .15
Uncensored Detective—5th	H .15
U. S. Camera—Travel & Camera—25th	F .25
West—20th	.20
Western Novel of the Month	H .25
Western Skiing	.25
Western Story—1st Fri.	.25
Woman's Home Companion—20th	.25
Writer's Digest—1st	I .25
Writer's Journal—7th	.20
Your Farm	I .25
Your Life—15th	.25

Gay Love Stories	K .15
Glance—14th	N .25
Human Detective Cases	K .15
Ideal Love Stories	K .15
Lariat Story	.20
Life Romances	K .15
Love Fiction	K .15
Lover	.25
Modern Stylist	L .50
Movie Fan—10th	D .25
Movie Play—10th	D .25
Movie Teen—15th	D .25
New Detective	P .25
Nifty	K .25
1,000 Jokes	.15
Outdoorsman	K .25
Pageant—9th	H .25
Peak—25th	D .25
Phantom Detective	.15
Popular Detective	.15
Popular Homecraft	K .35
Popular Love	.15
Popular Western	.15
Prize Western Novels	N .25
Ranch Romances	.15
Range Riders Western	.15
Real Western	K .15
Reprint Novel Series—5th	D .25
Revealing Detective Cases	K .15
Romance Series—5th	D .25
Romance Western	P .15
Science & Mechanics	K .20
Screen Album	.15
See	.15
Shock	P .15
Show Girls—15th	D .25
Special Detective—10th	D .25
Ten Detective Aces	K .15
Ten Story Detective	K .15
Ten Story Love	K .15
Shadow Mystery	.25
Thrilling Detective	.15
Thrilling Ranch Stories	.15
Thrilling Wonder	.20
Timely Detective—10th	D .25
Titter—10th	D .25
Today's Astrology	K .25
True Astrology	D .25
True Crime Detective—15th	D .25
True Sport Picture Story	.10
Varsity—2nd	K .15
Vogue Pattern Book	.35
Western Aces	K .15
Western Action	K .15
Western Novel & Short Stories	K .25
Western Sportsman	K .15
Western Trails	K .15
Whisper—1st	D .25
Wit and Wisdom	L .25
Women in Crime Detective—25	D .25
Your Psychology	D .25



Popular Mechanics—29th	.25
Popular Photography—10th	.25
Popular Science—30th	S .25
Racing Digest	.25
Radio Best—10th	D .25
Radio Craft—8th	K .30
Radio and Television Mirror—10th	M .25
Radio News—25th	.35
Railroad Magazine—3rd	P .35
Rangeland Romances—26th	P .15
Reader's Digest—25th	S .25
Reader's Scope—15th	D .25
Real Detective—5th	H .25
Real Romances—23rd	H .15
Real Story—23rd	H .15
Redbook—30th	S .25
Ring, The—1st	D .25
Romance—26th	P .15
Salute—4th	D .25
Science Illustrated—20th	I .25
Screen Guide—17th	H .25
Screenland—12th	I .15
Screen Romances—12th	.15
Screen Songs—18th	I .15
Screwball	L .20
Secrets—4th	K .15
Seventeen—30th	A .25
Sexology	K .25
Silver Screen—15th	I .15
Sing	K .15
Sir—25th	.25
Skyways—11th	.25
Song Hits—10th	M .15
Sport—25th	M .25
Sports Afield—28th	C .25
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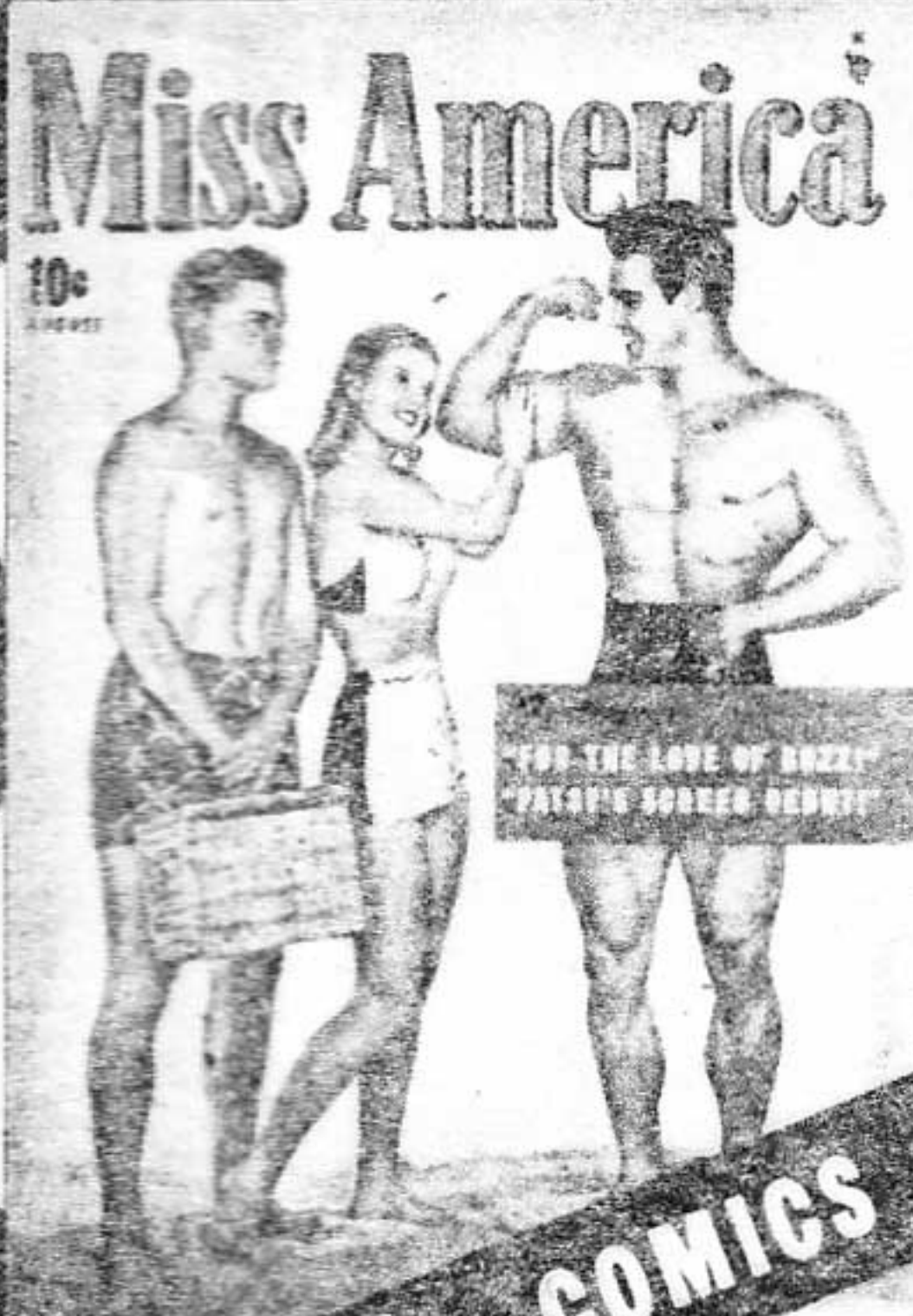
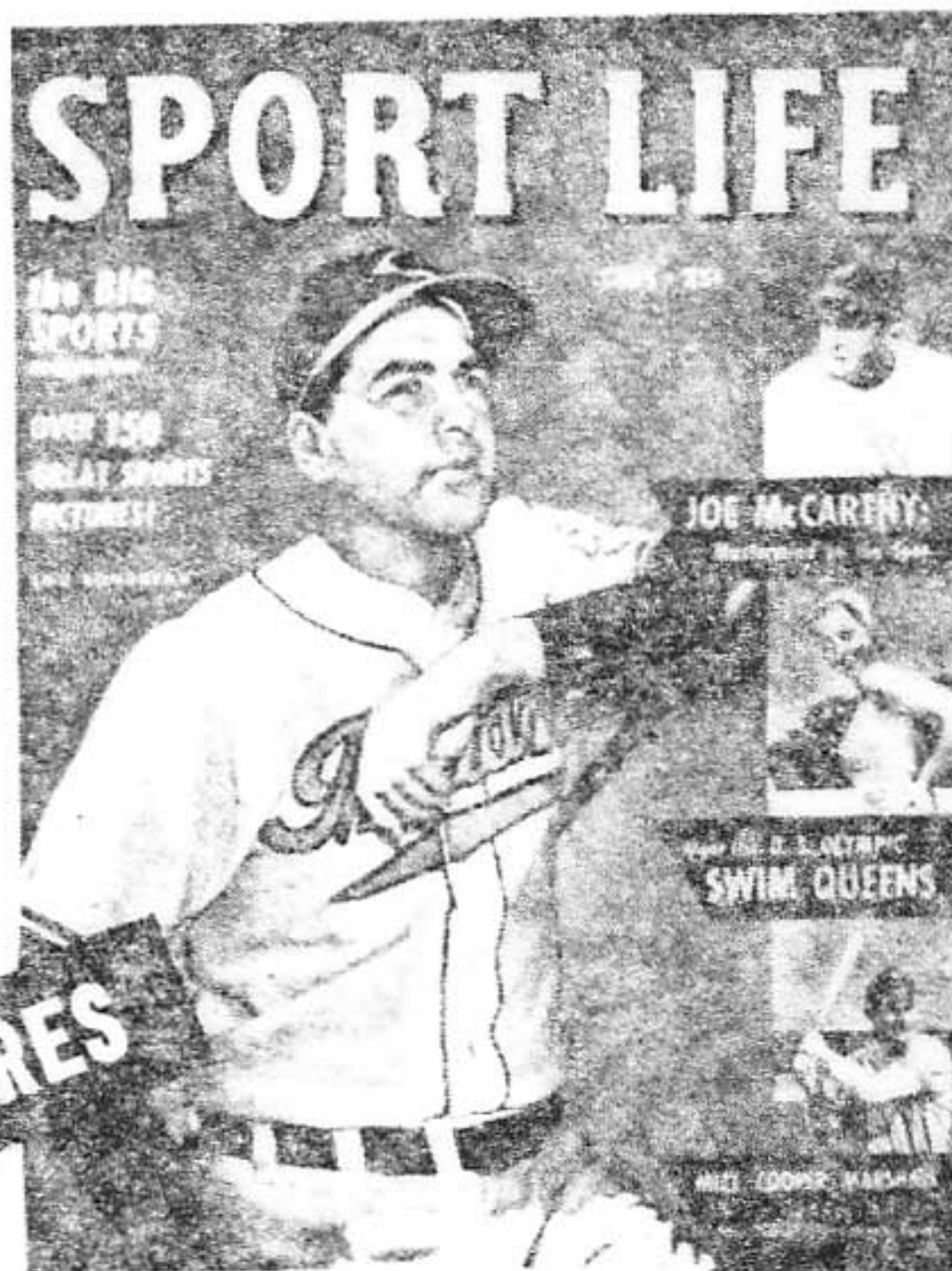
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## COMICS

Ace Comics—30th	I	.10
Action Comics—18th	N	.10
Adventure Comics—20th	N	.10
Aggie Mack (Bi-Mo)	D	.10
Air Ace Comics (Bi-Mo)	I	.10
Airboy Comics—5th	H	.10
All American Comics—20th	N	.10

All Humor Comics—Q	I	.10
All Negro Comics—Q	D	.15
All Star Comics (Bi-Mo)	N	.10
All True Crime Cases	K	.10
All Top (Bi-Mo)	I	.10
All Winners	K	.10
Andy Comics (Bi-Mo)	K	.10
Andy Panda	I	.10
Animal Antics (Bi-Mo)	N	.10
Animal Comics (Bi-Mo)	I	.10
Annie Oakley	K	.10
A-1 Comics	I	.10
Archie Comics (Bi-Mo)	K	.10
Babe (Bi-Mo)	N	.10
Barker, The—Q	I	.10
Batman (Bi-Mo)	N	.10
Big Shot Comics	I	.10
Black Cat Comics (Bi-Mo)	D	.10
Blackhawk (Bi-Mo)	I	.10
Blackstone—5th	K	.10
Blaze Carson (Bi-Mo)	K	.10
Blazing West—Q	N	.10



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Blondie—7th	I	.10
Blond Phantom—Q	K	.10
Blue Beetle—6th	I	.10
Blue Bolt Comics—14th	C	.10
Boy Comics (Bi-Mo)	D	.10
Boy Commandos (Bi-Mo)	N	.10
Brenda Starr Comics (Bi-Mo)	D	.10
Bruce Gentry (Bi-Mo)	D	.10
Bugs Bunny	I	.10
Buzzy (Bi-Mo)	N	.10
Calling All Kids (Bi-Mo)	K	.10
Candy (Bi-Mo)	I	.10
Captain America (Bi-Mo)	K	.10
Captain Easy	I	.10
Capt. Marvel	I	.10
Adventures—30th	F	.10
Capt. Marvel Junior—18th	F	.10
Capt. Midnight—18th	F	.10
Charlie Chan (Bi-Mo)	N	.10
Christmas with Mother Goose	I	.10
Chief Wahoo—7th	I	.10
Cindy Comics—Q	K	.10
Classics Illustrated—30th	I	.10
Comedy Comics	K	.10
Comic Cavalcade (Bi-Mo)	N	.15
Complete Mystery	K	.10
Cookie Comics (Bi-Mo)	N	.10
Cowboy Western (Bi-Mo)	F	.10
Crack Comics (Bi-Mo)	I	.10
Crime and Punishment	D	.10
Crime Det. Comics (Bi-Mo)	H	.10
Crime Does Not Pay—1st	D	.10
Crime Exposed	K	.10
Crime Fighters	K	.10
Crime Must Pay The Penalty	K	.10
Crime Patrol	M	.10
Criminals On The Run—28th	C	.10
Crown Comics—Q—5th	D	.10
Dale Evans (Bi-Mo)	N	.10
Dandy Comics—Q	M	.10
Daredevil Comics (Bi-Mo)	D	.10
Date With Judy (Bi-Mo)	N	.10
Desperado (Bi-Mo)	D	.10
Detective Comics—25th	N	.10
Dexter Comics	K	.10
Dick Tracy	I	.10
Dime Comics—2nd	I	.10
Dizzy Don (Bi-Mo)—10th	D	.10
Dollman—(Bi-Mo)	I	.10
Donald Duck	I	.10
Don Winslow—10th	F	.10
Dotty Comics (Bi-Mo)	K	.10
Dynamic Comics (Bi-Mo)	D	.10
Eagle Comics—Q	I	.10
Egbert Comics—Q	I	.10
Ernie Comics (Bi-Mo)	K	.10
Famous Funnies	I	.10
Feature Comics—15th	I	.10
Federal Man Comics—11th	I	.10

Felix the Cat	I	.10
Flesh Comics—9th	N	.10
Flash Gordon	I	.10
4-Most (Bi-Mo)—2nd	C	.10
Foxy Fagan	K	.10
Frankenstein Comics (Bi-Mo)	N	.10
Frankie Comics—Q	K	.10
Frisky Fables—21st	C	.10
Funny Animals—Q	F	.10
Funny Folks (Bi-Mo)	N	.10
Funny Stuff—10th	N	.10
Future World—Q	I	.10
Gangbusters (Bi-Mo)	N	.10
Gay Comics—Q	K	.10
Gene Autry	I	.10
Giggle Comics—27th	N	.10
Georgie Comics (Bi-Mo)	K	.10
Green Hornet (Bi-Mo)—17th	D	.10
Green Lantern (Bi-Mo)	N	.10
Gunfighter	M	.10
Guns Against Gangsters	C	.10
(Bi-Mo)	C	.10

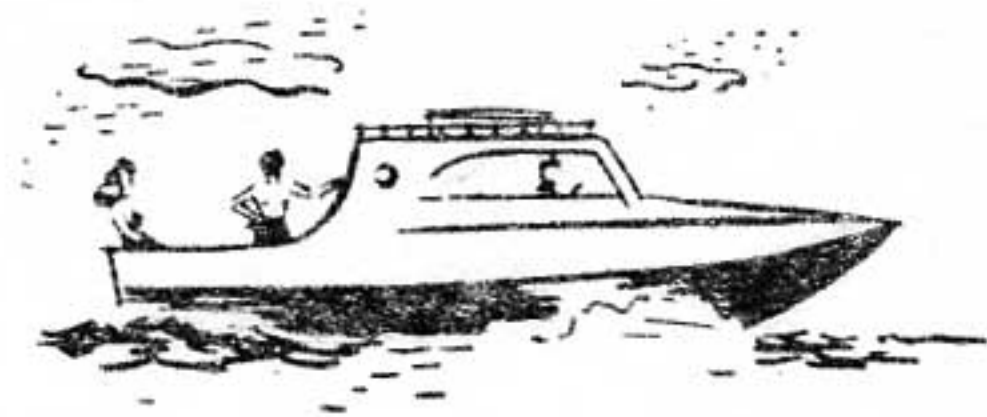
Miss America	K	.10
Mitzi's Boy Friend—Q	K	.10
Modern Comics—5th	I	.10
Monkeyshines Comics (Bi-Mo)	K	.10
Moon Girl—Q	M	.10
Moon Mullins (Bi-Mo)	N	.10
Mr. District Attorney (Bi-Mo)	N	.10
Mutt & Jeff (Bi-Mo)	N	.10
Mystery Comics (Bi-Mo)	I	.10
Namora (Bi-Mo)	K	.10
National Comics (Bi-Mo)	I	.10
Nellie the Nurse—16th	K	.10
New Funnies—1st	I	.10
Nyoka—15th	F	.10
Orphan Annie	I	.10
Oscar Comics (Bi-Mo)	K	.10
Ozzie & Babs	F	.10
Our Gang Comics (Bi-Mo)	I	.10
Patsy Walker—5th	K	.10
Pep Comics—13th	K	.10
Phantom Lady (Bi-Mo)	I	.10
Planet Comics (Bi-Mo)	I	.10
Plastic Man Comics (Bi-Mo)	I	.10
Police Comics—9th	I	.10
Porky Pig	I	.10
Powerhouse Pepper—Q	K	.10
Private Bill Series	I	.10
Prize Western Comics (Bi-Mo)	N	.10
Punch Comics (Bi-Mo)—25th	D	.10
Rangers Comics (Bi-Mo)	I	.10
Real Clue Crime Stories—20th	H	.10
Real Facts Comics (Bi-Mo)	N	.10
Real Life Comics	I	.10
Real Western Hero	F	.10
Red Knight Comics (Bi-Mo)	I	.10
Red Rabbit—Q	K	.10
Red Ryder Comics (Bi-Mo)	I	.10
Red Seal Comics	I	.10
(Bi-Mo)—10th	D	.10
Roy Rogers	I	.10
Saddle Justice—Q	M	.10
Santa Claus Funnies	I	.10
Scribbly (Bi-Mo)	N	.10
Sensation Comics—20th	N	.10
Shadow Comics—Last Fri.	I	.10
Sky Fighters	I	.10
Smash Comics (Bi-Mo)	I	.10
Smilin' Jack	I	.10
Smitty	I	.10
Sparkler Comics—15th	I	.10
Sparkling Stars	K	.10
Sparkman	I	.10
Speed Comics (Bi-Mo)	D	.10
Spirit, The—Q	I	.10
Star Spangled Comics—5th	N	.10
Steve Canyon (Bi-Mo)	D	.10
Stony Craig	I	.10
Sub-Mariner (Bi-Mo)	K	.10
Sun Girl (Bi-Mo)	K	.10
Super Comics—15th	I	.10
Super Duck—6th	K	.10
Superman (Bi-Mo)	N	.10
Super Magician Comics (Bi-Mo)	I	.10
Super Mystery Comics	K	.10
Super Rabbit—Q	K	.10
Super Snipe (Bi-Mo)	I	.10
Suzie Comics (Bi-Mo)	K	.10
Tally Ho Comics (Bi-Mo)	I	.10
Target Comics—21st	C	.10
Teen Comics	K	.10
Teen Life—23rd	I	.10
Terry Toons Comics—19th	I	.10
Terry & the Pirates (Bi-Mo)	D	.10
Tessie, the Typist—7th	K	.10
Tex Taylor (Bi-Mo)	K	.10
The Bouncer—5th	I	.10
Thrilling Comics (Bi-Mo)	I	.10
Tick Tock Tales	I	.10
Tillie the Toiler	I	.10
Tip Top Comics—5th	I	.10
Tom Mix Comics—15th	F	.10
Tops in Humor	I	.10
True Animal Picture Stories—Q	I	.10
True Comics—17th	K	.10
Tuffy	I	.25
Two Gun Kid (Bi-Mo)	K	.10
Venus (Bi-Mo)	K	.10
Wacky Duck (Bi-Mo)	K	.10
Wanted Comics (Bi-Mo)—	I	.10
—20th	D	.10
War Against Crime—Q	M	.10
Western Comics (Bi-Mo)	N	.10
Westerner (Bi-Mo)	D	.10
Western Fighters (Bi-Mo)	H	.10
Whiz Comics—10th	F	.10
Wilbur Comics (Bi-Mo)	K	.10
Wild Western (Bi-Mo)	K	.10
Willie Comics—5th	K	.10
Wonder Woman (Bi-Mo)	N	.10
World's Finest Comics (Bi-Mo)	N	.15
Wow—10th	F	.10
Yankee Comics	I	.10
Young Romance (Bi-Mo)	N	.10
Zoot (Bi-Mo)	I	.10

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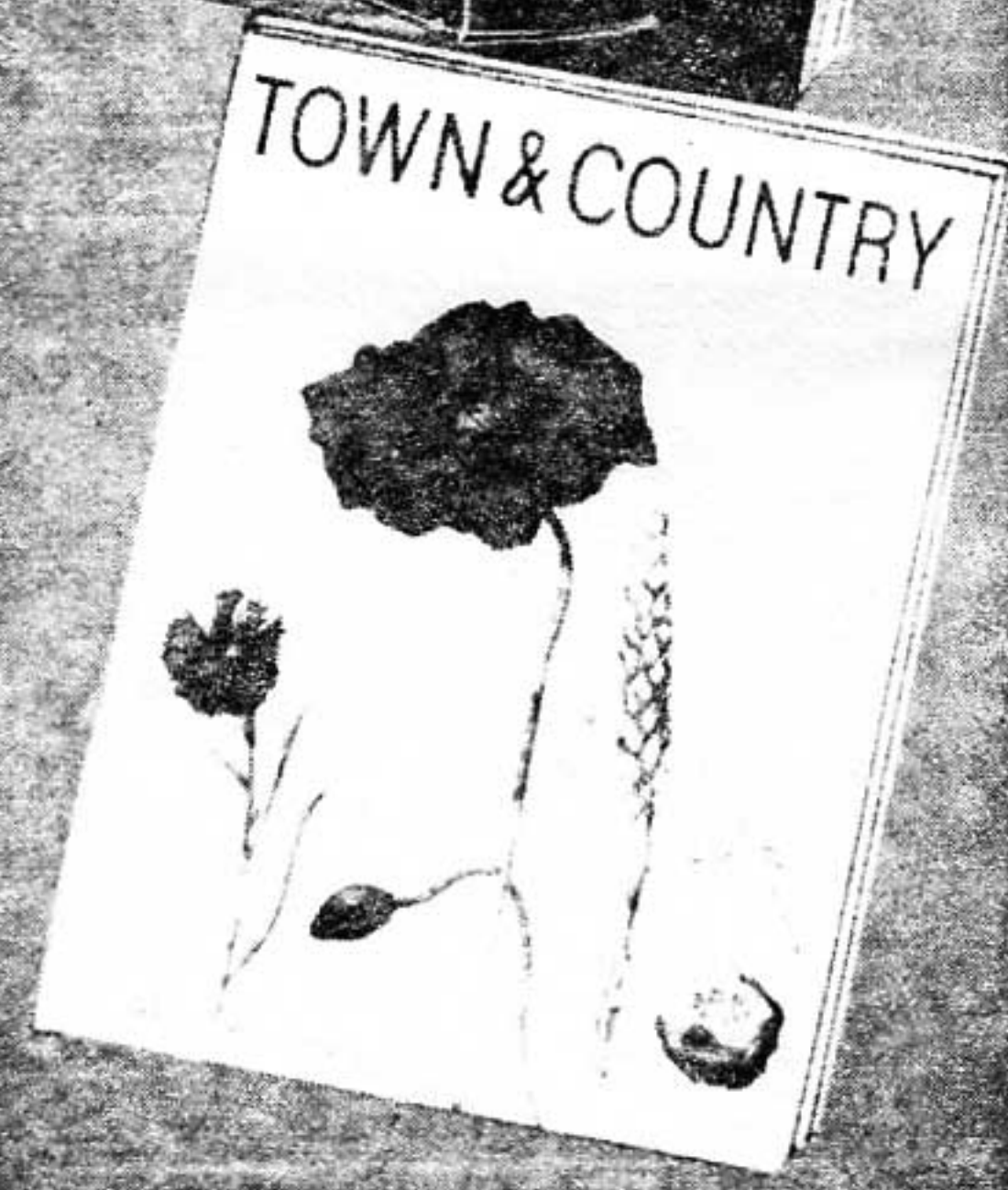
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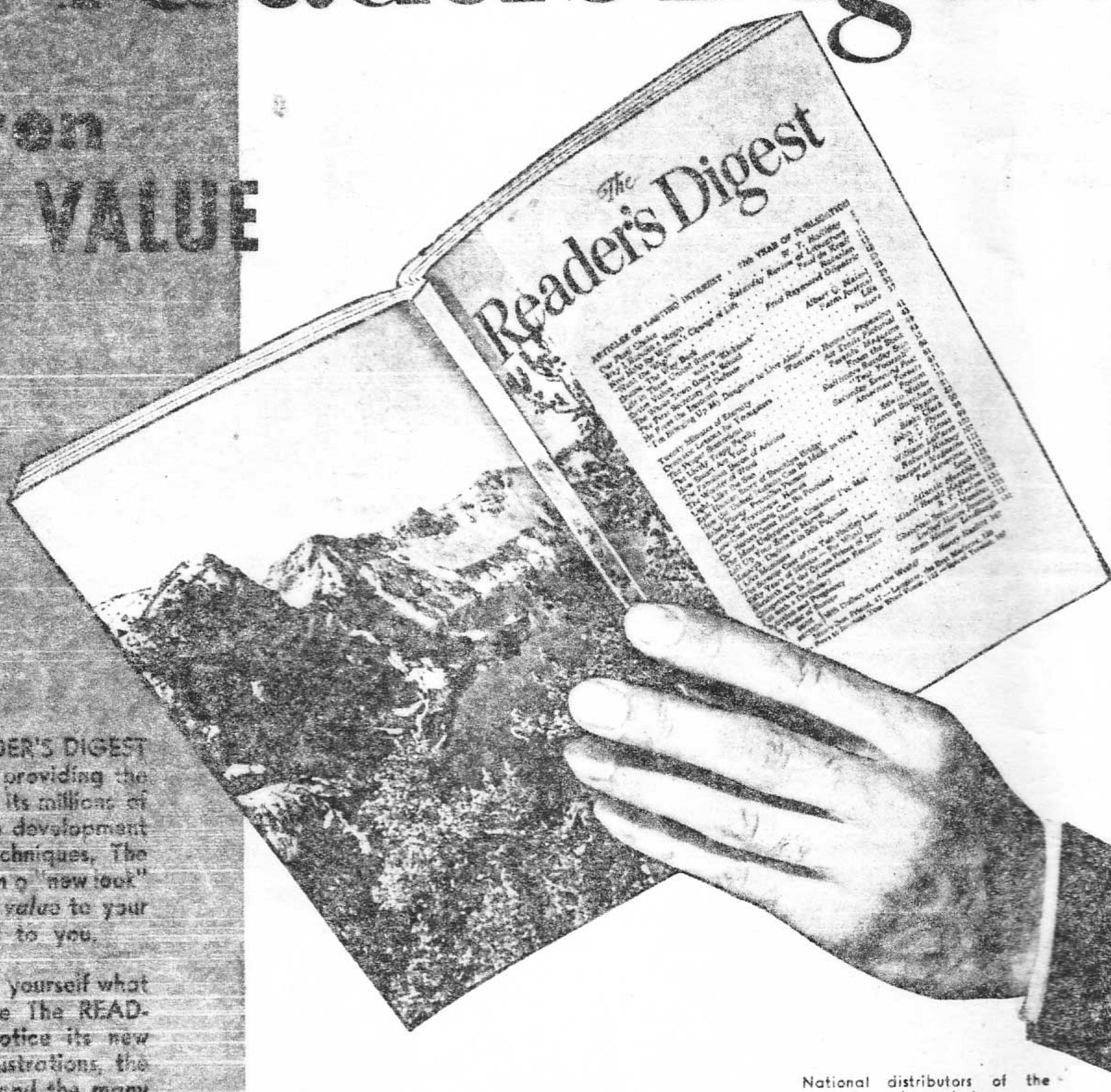
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