



## From Girls to Grrlz : A History of Women's Comics from Teens to Zines

By Trina Robbins

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**From Girls to Grrlz : A History of Women's Comics from Teens to Zines** By Trina Robbins

Boys aren't the only ones who read comics—girls do too! From Betty and Veronica to Slutburger and Art Babe, *Girls to Grrrlz* explores the amazing but true history of girl comics. Pop culture fans will delight in author Trina Robbins' chronological commentary (with attitude) on the authors, artists, trends, and sassy, brassy characters featured in comic books for the last half-century. Meet the bubble-headed bombshells of the '40s, the lovelorn ladies of the '50s, the wimmin libbers of the '70s, and the grrrowing grrrlz of today. Her commentary is paired with a ton of rare comic book art pulled from the best girl comics published since World War II. Bridging the gap between *Ms.* and *Sassy*, between Miss America and Naomi Wolf, *From Girls to Grrrlz* reminds us how comic book characters humorously—and critically—reflect our changing culture.

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## From Girls to Grrlz : A History of Women's Comics from Teens to Zines By Trina Robbins Bibliography

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### Editorial Review

#### Amazon.com Review

This collection is in many ways an indispensable history of women in comics since the 1940s. Author Trina Robbins used to hang out in comics shops with her boyfriend, waiting impatiently, assuming that comics was essentially a boy's medium. Looking closer, Robbins realized there was a hidden history within the comics world, one that reflected cultural shifts in ideas about women--if you look at how women are drawn, you learn a lot about how women are imagined. Robbins edited the first all-women comic book, *It Ain't Me, Babe*, and her insider knowledge is clearly encyclopedic. Before the grrlz comics like Ellen Forney's *Tomato* or Jessica Abel's *ArtBabe*, there was 1943's *Girl's Life*, narrated by a cartoon teenager named Patsy Walker who wants nothing more than to become a beautiful movie star. Then there are Betty and Veronica with their impossible breasts, and Wimmin's comics of the early '70s, in which the drawings pulse with angry life, druggy and hopeful.

*From Girls to Grrrlz* occasionally suffers from tunnel vision--analysis is not Robbins's strength. She's so immersed in the world she's documenting, she's never objective about it; she never rises out of the cartoon world for a feminist discussion of what it means for women to start drawing themselves, to start telling their own stories via this boy-dominated medium. Nevertheless, it is a well-organized, beautifully presented tribute to women as creators and characters. The full-page reproduction of "The Further Fattening Adventures of Pudge, Girl Blimp" is by itself worth the price of admission. --Emily White

#### From Publishers Weekly

At mid-century, female-targeted teen comic series like Archie, My Date and Lovers' Lane dominated the fledgling comic-books market. By the late '50s, macho-fantasy superheroes had taken over, and women's comics were pushed to the margins, much to the detriment of the industry. (Robbins estimates that comics were read by 90% of the population in the 1940s; today it's less than 1%.) As the editor in the late '60s of the first women-artists-only comic, *It Ain't Me, Babe*, and as a member of the team that recently produced a Barbie comic-book series (meant to bring back mainstream comics for girls), Robbins is a uniquely qualified tour guide through the tangled history of women's comics, from the squeaky-clean, lindy-hopping antics of Betty and Veronica to the raw mayhem of "Hothead Paisan, Homicidal Lesbian Terrorist." In segueing from mainstream comics to underground comix, this history grows schizoid. In the first half, Robbins offers a distanced, if informative, third-person account of early characters and genres; in the second half, she becomes a character in the story, offering an admirably humble, sometimes even self-critical, first-person account of a scene she helped create. With 150 color and 30 b&w reproductions of panels that are by turns kitschy, acidly funny and confrontational, this lavishly illustrated volume reveals the forces that have shaped contemporary comics and the pleasures they offer, be they aimed at girls or grrrlz.

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#### From [Booklist](#)

Comic books nowadays are aimed pretty exclusively at adolescent (and arrested adolescent) males. But in the 1940s, Robbins points out, more girls than boys read them, choosing from a wide array of genres: teen comics like *Archie*, kid comics like *Little Lulu*, and, of course, romance comics. In the 1960s, however, superheroes began to dominate the market, and romance comics died out entirely, probably from embarrassment after attempting to deal with hippies and "women's lib." Girl-friendly comics had to go underground, in radical titles such as *It Ain't Me Babe* and *Wimmen's Comics*. In 1980s alternative comics, women were well represented both on the page and behind the drawing board. More recently, "girl" comics

by young women have reclaimed that formerly pejorative word in titles such as *Girl Hero* and *Action Girl*, which represent a new wave of feminism. Robbins' knowledge of comics history is formidable, but then, as a '60s underground comics pioneer, she is a player in that history. From an equally formidable comics collection come the colorful reproductions that accompany her amusing, informative text. *Gordon Flagg*

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Nowadays reading books be than want or need but also work as a life style. This reading habit give you lot of advantages. The advantages you got of course the knowledge the particular information inside the book which improve your knowledge and information. The details you get based on what kind of book you read, if you want have more knowledge just go with knowledge books but if you want experience happy read one with theme for entertaining including comic or novel. The *From Girls to Grrlz : A History of Women's Comics from Teens to Zines* is kind of guide which is giving the reader unstable experience.

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