

# 741.5

DEC 2017— NO. TWELVE

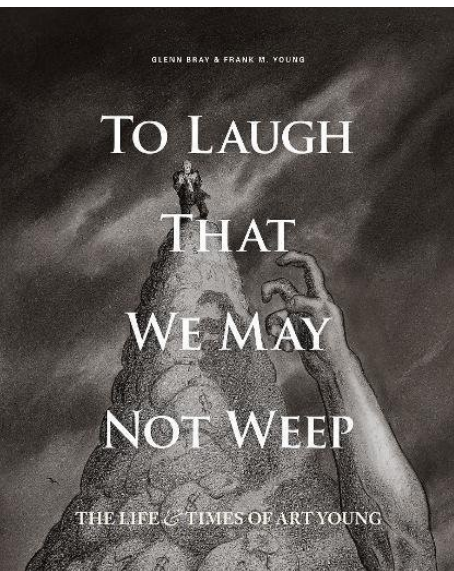
## SANTA'S GRAB-BAG!

### GRAPHIC NOVELS WE OVERLOOKED

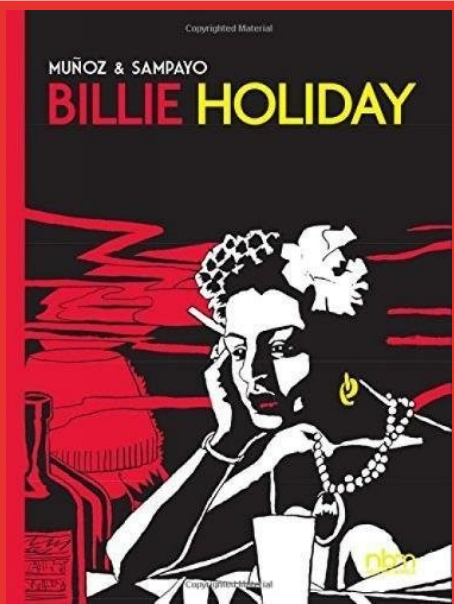
MUNOZ & SAMPAYO'S NOIR BIO *BILLIE HOLIDAY*...SALA'S *THE BLOODY CARDINAL*...SCHUITEN & PEETER'S *SAMARIS*...LESLIE STEIN'S PLAYFUL *PRESENT...YOU, A BIKE AND A ROAD*...GEARY'S *THE BLACK DAHLIA*...AND GABRIELLE BELL'S *EVERYTHING IS FLAMMABLE*

PLUS...**MAKE MINE MARVEL!** STAN LEE VS. DC IN *THE MARVEL AGE OF COMICS 1961-1978*



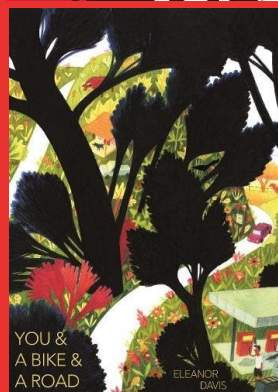


Our Central location is where you will find two big, beautiful books on arts that influenced comic books at their beginning, the editorial cartoon and the pulp magazine. After all, what is a superhero like Captain America but a living embodiment of an abstract concept, just like the bloated plutocrats and headless soldiers rendered by cartoonist Art Young? An ardent leftist best known for his work in the legendary radical magazine *The Masses*, Young also contributed to the humor weeklies of his day such as *Puck* and the original *Life*, as well as the *Saturday Evening Post* and *New Yorker*. *To Laugh That We May Not Weep* (Fantagraphics) provides an overview of all Young's tough, vibrant drawings, both funny and furious. "Furious" was one of the natural states of the pulp magazine cover. In a market where hundreds of titles devoted to dozens of genres fought for the buyer's dime, the cover was the most important part of the book. Action, drama, fear and lust – these were the bywords of the many artists who painted those covers, from George Rozen's sleek symbolism to the muscular brushwork of Walter Baumhofer, the playful erotica of Enoch Bolles to the nuts-n-bolts sci-fi of Frank Paul. IDW's *The Art of the Pulp*s provides examples both popular, like Westerns, SF, romance and detective stories, and obscure, such as the railroad, Far North and sadistic "weird menace" genres, each cover more gorgeously lurid than the last!

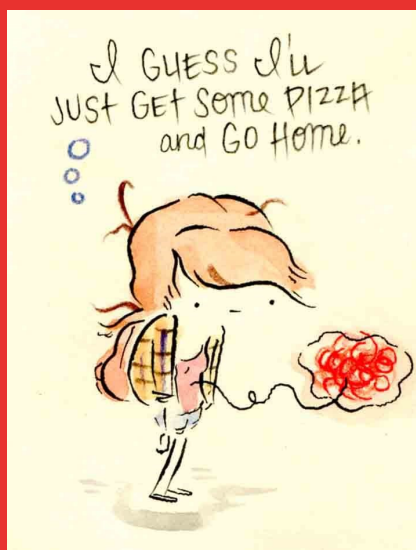


The life of the singer they called "Lady Day" is rendered in the trademark inky expressionism of Jose Munoz in *Billie Holiday* (NBM). The script by Munoz's partner on *Sinner*, Carlos Sampayo, does not shy away from Holiday's travails with dope, men and the law. It's a beautiful book about a tragic life, available in Biography at Beaumont, Central, Eastside & Northside.

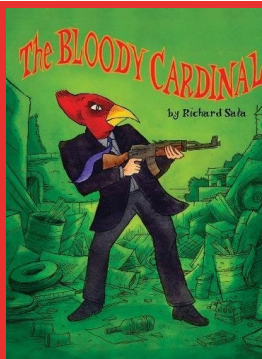
Available at Eastside, the latest volume of Peeters & Schuiten's "Obscure Cities" series was originally the first. Reprinted with 32 extra pages by IDW, *Samaris* is unlike the previous (and recommended) books, *The Leaning Girl* and *Theory of the Grain of Sand*: There are color stories among the usual gorgeously drawn tales of Kafkaesque politics and architectural mystery.



Eleanor Davis (left) and Leslie Stein (right) are similar in that they both favor loose, sweeping brushwork and eschew panels and borders. However, Davis' latest, the travel diary *You & A Bike & A Road* (Koyama), is a compact black & white narrative while Stein's *Present* (Drawn & Quarterly) is a compilation of strips from her regular gig at Vice.com, all squirrely squiggles and Easter egg colors. Both are wonderful examples of free-form comics, available at [lexpublib.org](http://lexpublib.org).

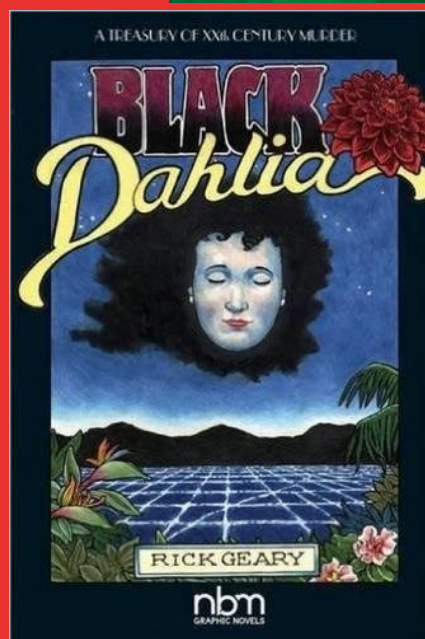


*The Bloody Cardinal* is horror hipster Richard Sala's latest murderous mystery tour for Fantagraphics. Imagine if *Scooby-Doo* was drawn by Edward Gorey and the monsters were real, and you get the vibe. A diverse crew of creeps and snoops delve into the final days of the masked menace known as the Cardinal...and begin to die one by one!

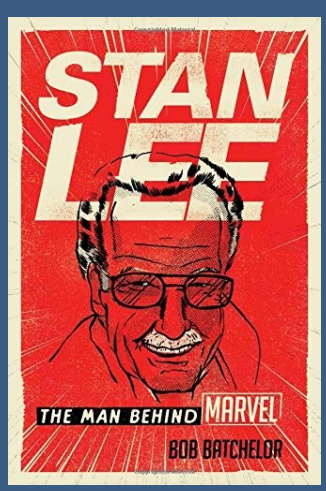
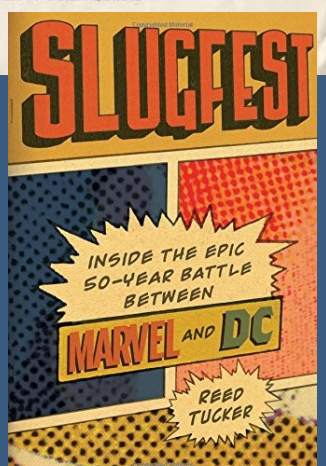


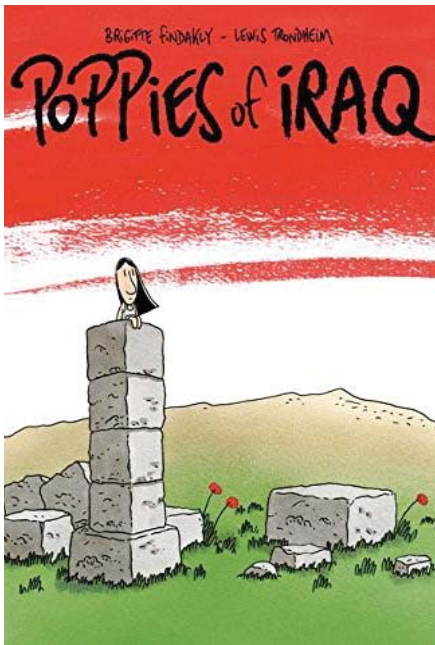
Already on many shortlists for Graphic Novel of the Year, *Everything Is Flammable* (Uncivilized) is Gabrielle Bell's account of helping her mother rebuild the old home place wiped out by fire. Bell's smudged and scratchy art captures the inner and outer stresses that afflict the long-fractious relationship between daughter and mother. Central, Eastside and Tates Creek have it.

The incomparable Rick Geary continues his series of true crime graphic novels, the Treasury of XXth Century Murder, with the still unsolved killing of Elizabeth Short, more famous as *The Black Dahlia* (NBM). Winner of the 2017 Non-fiction award for YALSA Great Graphic Novels for Teens, this book features Geary's trademark combination of deep research and period detail slickly rendered in his exquisitely old-fashioned pen line.

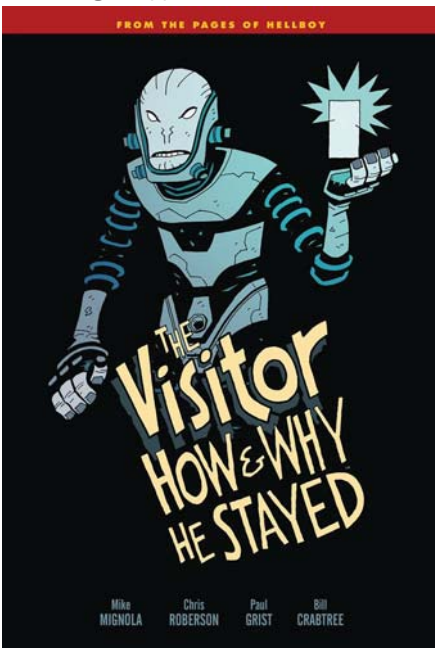


Jack Kirby's Toys For Tots poster from the mid-1960s is one of the many visual delights found in Eastside's copy of *The Marvel Age of Comics 1961-1978* (Taschen), a thick and gorgeous tome written by Roy Thomas, Stan Lee's successor as Marvel's main writer. Marvel's rise from near-extinction to decades-long dominance of the market is described in Reed Tucker's *Slugfest* (Da Capo Press). Long the institution that defined American comics, DC was blindsided by the growing sales and influence of Marvel, a company considered incompetent trash by DC leadership. DC has spent every year since the heyday of Batmania playing catch-up, the current brouhaha over the *Justice League* film just the latest example of DC taking one step forward and two steps back. DC tried to buy what Made Mine Marvel, but the main ingredient wasn't for sale. The evolution of hack Stanley Lieber into icon Stan "the Man" Lee is detailed in *The Man Behind Marvel* by Bob Batchelor. Stan has his detractors, and for good reason. But Lee's humanistic outlook and semi-satirical salesmanship changed not just comics but all pop culture for the better.





Wife of award-winning French cartoonist **Lewis Trondheim**, **Brigitte Findalky** is an artist in her own right, a popular colorist of many bandes dessinées, as the Gauls call comics. **Findalky** colored and wrote the autobiographical *Poppies of Iraq* (Drawn & Quarterly) with hubby providing the art. **Trondheim's** simple bighead style on *Poppies* keeps things light, even as **Findalky's** episodic narrative grows darker. Daughter of an Iraqi dentist and his French wife, **Findalky** spends her youth in a chaotic Iraq, observing the local customs—such as that peculiar right of Iraqi bridegrooms—from a distance, as her family belongs to the Christian minority. When the professional and middle classes are squeezed between the Baathist despot above and the Islamist devout below, her father decides to move the family to France, where they find new challenges. A similar move, from Viet Nam to the Swinging Sixties England of Sgt. Pepper and Doctor Who, is the

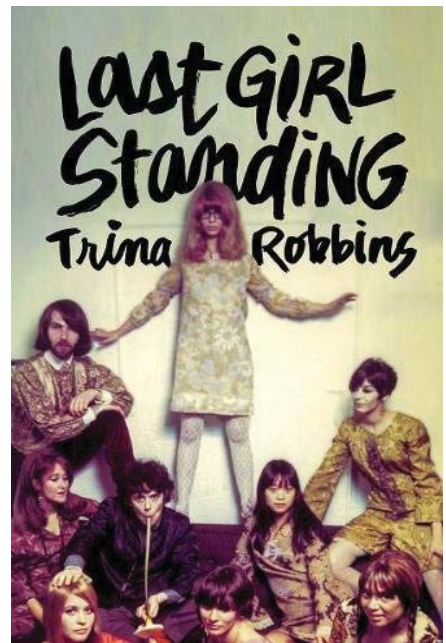


## MEANWHILE

subject of **Marcelino Truong's** *Saigon Calling* (Arenal Pulp Press). The sequel to his amazing *Such A Lovely Little War*, *Saigon Calling* is in the History section under 942.12 like the previous volume. His connection to the overthrown Diem regime endangers his family, so **Truong's** father packs up little **Marcelino** and his older sister and brother and their French-born mother. As the family adjusts to English life during that tumultuous decade, their home country collapses into bloodshed while their mother increasingly suffers from bipolar disorder. A gifted cartoonist, **Truong** renders his family's story in bright and lovely color, the sad tale of Viet Nam in a mud'n'blood monochrome. Like *Poppies* and *Saigon*, a mixed marriage is at the heart of *The Visitor: How and Why He Stayed* (Dark Horse). Yet another spin-off



of **Mike Mignola's** *Hellboy* series, *The Visitor* finally answers a question long bugging fans of the popular horror hero: *Who's that alien guy in the background?* He's an interstellar demon hunter, that's who. And a decision he made in the moment and against orders changed the fate of the universe. But between episodes of monster-punching the Visitor fell in love, and that's the real story, one of the power of empathy, the value of mercy. The art is by **Paul Grist**, who stands out among his British brethren with his rangy take on the clean-line style, his ardor for big inky blocks of black well-fitted to this tale from the **Mignolaverse**. A variety of cartooning by some of the best up-and-coming alternative artists is the focus of *NOW*, Fantagraphics' new anthology. American artists like **Noah Van Sciver** and **Gabrielle Bell** mix with international inklingers such as **J.C. Menu** and **Tobias Schalken** in a mercurial mélange of tones and styles now available at all LPL locations. An inspira-



tion to women cartoonists like *NOW's* **Eleanor Davis**, **Trina (Pretty in Ink) Robbins** tells her story in *Last Girl Standing* (Fantagraphics). **Robbins** was a member of the comics underground centered in the New York hippie scene that included **Art (Maus) Spiegelman** and **Bill (Zippy) Griffith**. This heavily illustrated prose memoir includes her comics and clothing designs that show the influence of the fashion plates and femme fatales **Robbins** admired during the Golden Age of comics. But that's what's great about comics: you never know what's going to lead to what. For instance, the European love for all things **Disney** lead the Italian artists on *Topolino* to create a series of "Great Parodies"...the most infamous now translated thanks to PaperCutz. *Mickey's Inferno* is a wild riff on *Dante's Inferno* with Goofy, Donald, Little Bad Wolf, even the Hillbilly Bears, drawn in that rubbery OG Disney style. Get it from the LPL kid's section!

