

741.5

DIABOLICAL SUMMER

OF SPY FI, SCI-FI AND THIGH FI

AUGUST 2019 - NO. 32

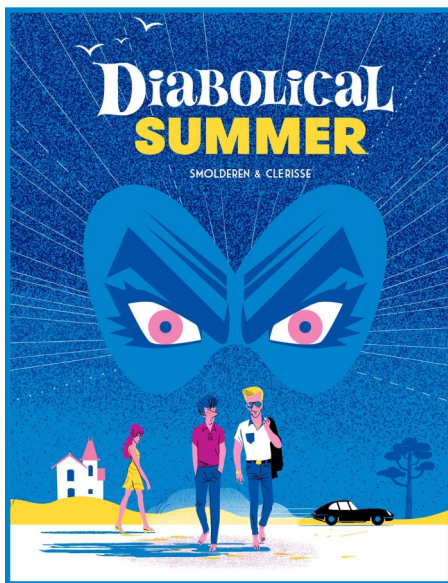
PLUS...BASQUIAT & BILLY THE KID!



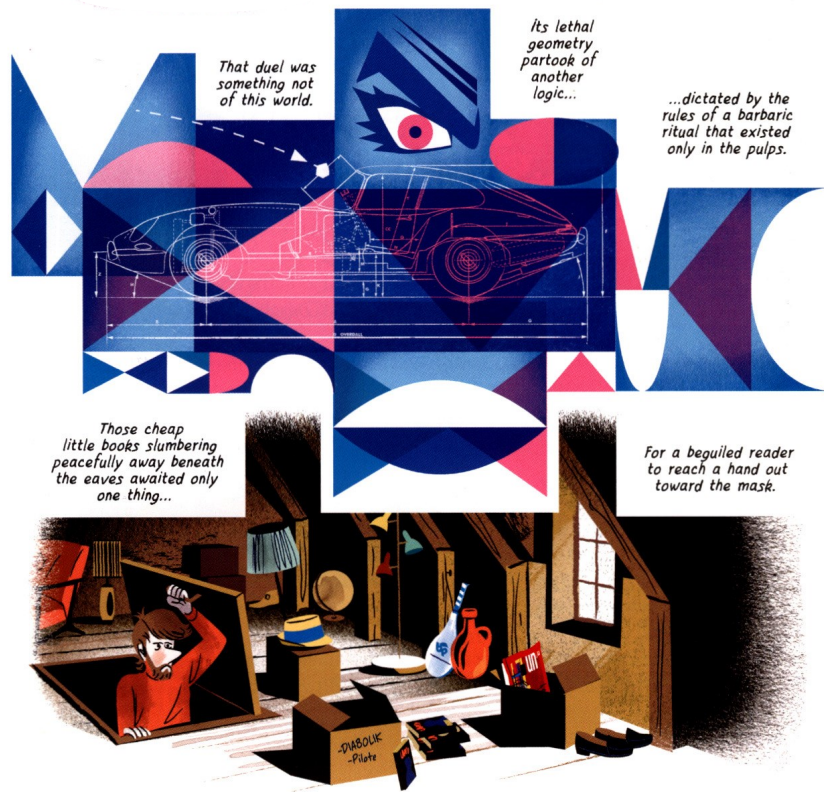
The Comics & Graphic Novel Bulletin of



Lexington Public Library
Reading Is Just the Beginning!

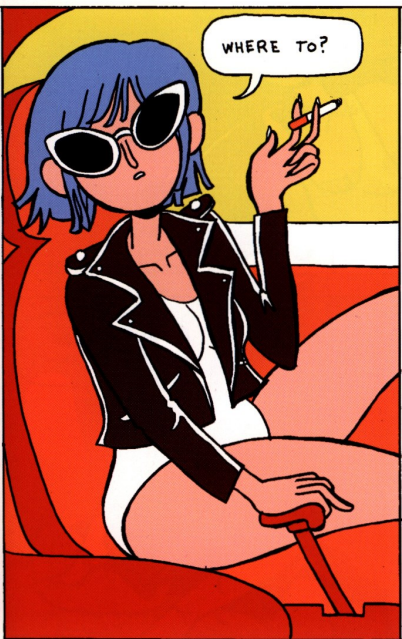


The hot blood of teenage angst and amour bursts forth in the depths of the Cold War in *Diabolical Summer* (IDW). 15-year-old Antoine spends the summer of 1967 chasing girls while pursuing the truth—about his moody and mysterious father; about his new pal Erik; about the older American girl who becomes Antoine's first lover, if not his first love. The denouement of his quest only leaves Antoine with more questions. Years later, having become a minor literary sensation due to his book about his teen travails, Antoine finally learns the truth about that summer. It's not pretty. But the art of **Alexandre Clérissé** sure is, a digitally-drawn dream of mod colors and sensuous line-work that replicates the bold and bright impact of mid-60s Pop Art. Like the best mysteries, the script by **Thierry Smolderen** leaves a trail of clues which the astute reader can follow to the tale's bitter end. A coming-of-age story clad in the sleek vestments of mid-century spy fiction, *Diabolical Summer* can be found in the TEEN section of your favorite LPL location. Read it today!

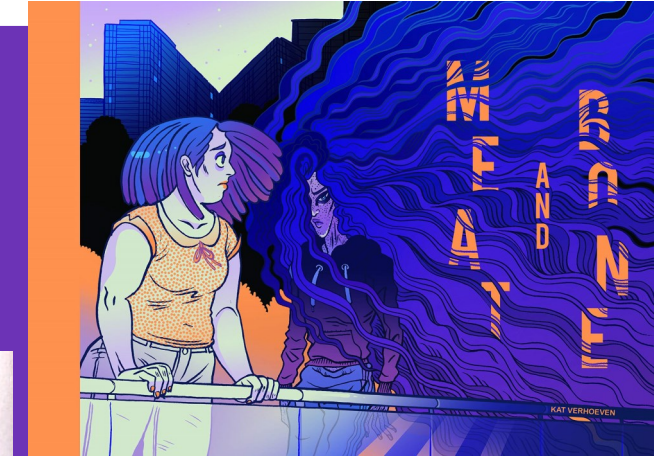
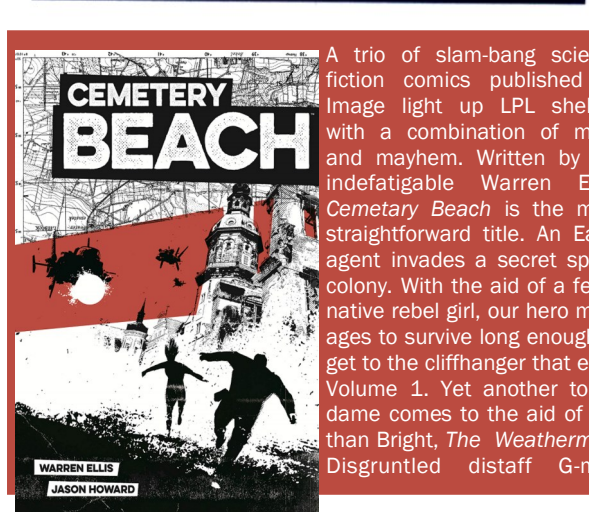


The Swinging Sixties live again in all their groovy glory in a pair of graphic novels— one Continental, the other American— that peek behind the Iron Curtain of spy fiction to seek the sexy and the sinister.

The Agency, however, is strictly for mature readers only. The child-like drawing and vivid colors of this Fantagraphics release belie its adult themes and imagery. The latest from award-winning alternative cartoonist **Katie (My Pretty Vampire) Skelly** is a psychedelically sexual romp through the adventures of a gang of secret agent women. The winsome Agent 8 gets it on with Spider-man, her skull-headed sidekick Hamilton and a fangirl who wants to follow in her go-go-boot-prints. Agent 9 (below left) finds her cover as a super-model does little to protect her from the bawdy blandishments of a pair of cultist cuties. The enigmatic Agent 10 shrugs off the paparazzi that follow her every move to be born anew via the bizarre rituals of the Agency. And Agent 73 gets revenge for the sad life and death of her doppelganger. Get this sassy spy spoof at Central, Northside and Tates Creek or go to lexpublib.org/



Oh, to be young and bohemian in Toronto...and riven with neuroses as only bohohs can cultivate them. Anna is a hard-working java-slinger who has a problem with her weight. Her weight isn't really her problem, of course—it's the excuse she uses to justify her self-loathing. Surrounded by the sleek and stylish sweet young things of Canada's capital of hip, Anna simply cannot cut herself a break.



MEAT AND BONE BY KAT VERHOEVEN (IMAGE)

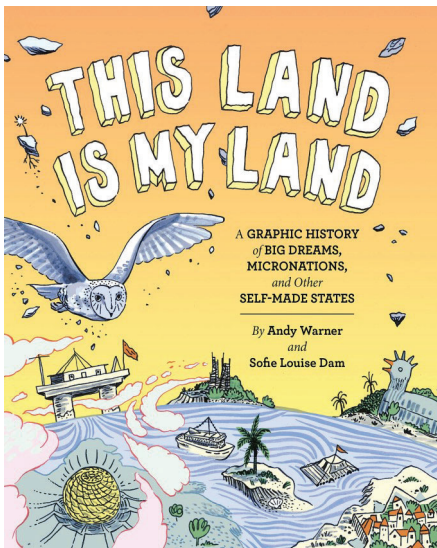
BEAUMONT—CENTRAL—TATES CREEK

Not even with the help of her new roommates; all are united by failure in life and love. Anna's real breakthrough comes when she takes up with her mysterious downstairs neighbor, Marshall. Though the central story of *Meat and Bone*, Anna's food-fixated *folie a deux* with enigmatic anorexic Marshall is just one of several relationships tossing on the tides of the fluid sexuality of contemporary youth.

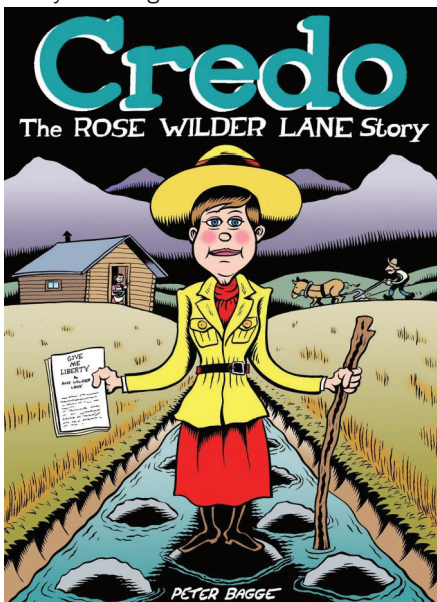


Kat Verhoeven's grasp of the self-inflicted complexities of hipster romance is as sure as her mastery of form and color. Originally a webcomic, one can see how Verhoeven grows stronger, page by page, as both an artist and a writer. *Meat and Bone* is a serious soap opera detailing the harm done by desire—for love, for freedom, for perfection, physical and emotional. Reserve a copy today at lexpublib.org/



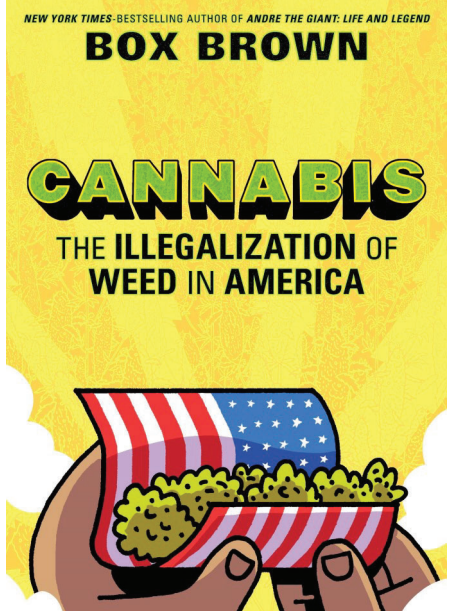


It happens every Presidential election: Those whose candidate didn't win throw down their straw convention hats and swear to move to another country. It rarely, if ever, happens. But there have been those so determined to defy government and reject society that they formed their own countries. These quixotic attempts at radical self-determination are documented in *This Land Is My Land* (Chronicle). Look under 321.07 W242t at Beaumont, East-side and Tates Creek for the "graphic history of big dreams, micronations and other self-made states" written by **Andy Warner**, author of *The Brief History of Everyday Objects*. Some were founded by groups seeking a better world, such as the possibly mythical Libertatia and the Ohio-based utopian community of Oneida. Some were monomaniacal art projects, some glorified company towns, some outright scams. One was even founded by the son of EC artist **Jack Kamen!** (You can find Papa **Kamen's** work at lexpublib.org.) But most of the founders of these lost lands were sincerely seeking freedom from the over-

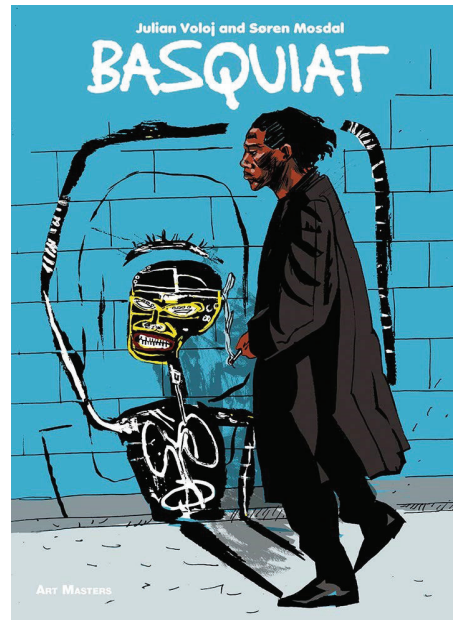


MEANWHILE

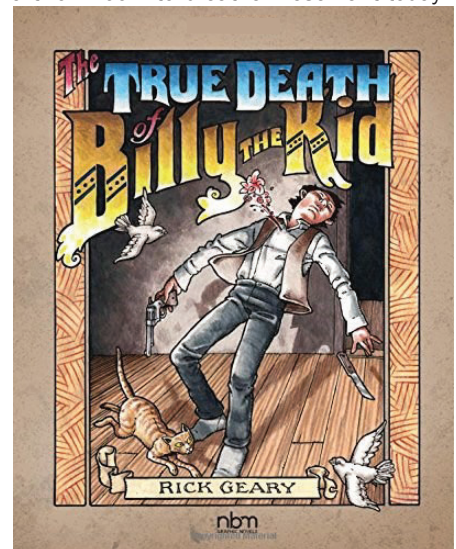
weening power of the State. **Rose Wilder Lane** would have been sympathetic. So devoted was **Lane** to the principles of limited government, she decried Federal overreach at the height of World War Two and kept herself in poverty to avoid paying income taxes. Now the "grandmother of libertarianism" joins **Margaret Sanger** and **Zora Neale Hurston** on the list of femme firebrands profiled by **Peter Bagge**. The former chronicler of Generation X turns his sympathetic but unfailingly honest eye on the woman who may have been the actual power behind **Laura Ingells Wilder's** beloved *Little House* books. The difficult relationship between famed mother and obscure daughter takes up as many pages as **Lane's** nomadic search for personal and political liberty. Look for *Credo* at Central under 320.512 L244.



Though relatively few Americans embrace the extreme free market ideology of libertarianism, one of the movement's selling points for the last several decades has been its total opposition to the so-called "War on Drugs". The secret origin of that ever-losing yet ever-lucrative War is exposed in *Cannabis* (First Second) by **Box Brown**. Like his biographies of **Andy Kaufman** and **Andre the Giant** (both still available via lexpublib.org), **Brown** outlines the history of "the illegalization of weed in America" in simple terms furthered by his starkly elemental cartooning. Headlines were made recently concerning former **Nixon** henchman **John Ehrlichman** admittance to a journalist that the War on Drugs, initiated in earnest during the Nixon Administration, was a means of maintaining racial and political domination over minorities and dissidents. As **Brown** plainly details, that has always been the case. The original Drug Warrior, **Harry Anslinger**, drummed up the war on "the killer weed" through blatant racism



and fearmongering. As the wretched results of **Anslinger's** crusade against a plant that has been a boon to humanity since antiquity become more obvious with each passing day, **Brown's** book could not be more relevant. Find *Cannabis* at Central under 362.295 B812c. Go to lexpublib.org to reserve the graphic biographies of two outlaws, one rampaging through the Wild West, the other storming the Lower East Side. A member of the 27 Club, the artist **Jean Michel Basquiat** overdosed just as he ascended to the top of the New York art scene. Though not the first comics bio of "SAMO", the latest from SelfMadeHero's "Art Master" series is a lovely but unflinching look at how talent and temptation go hand in hand. Meanwhile, the best historical cartoonist in the biz reveals the facts behind *The True Death of Billy the Kid*. The incomparable **Rick Geary** once again draws the line between life and legend in his latest true crime comic from NBM. The large format really gives **Geary's** exquisite artwork room to breathe. Reserve it today!



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