

741.5

CRIME COMICS CONFIDENTIAL

JUSTICE TRAPS THE GUILTY IN CROOKED CLASSICS
PLUS... THE GODS AND THE GODLY

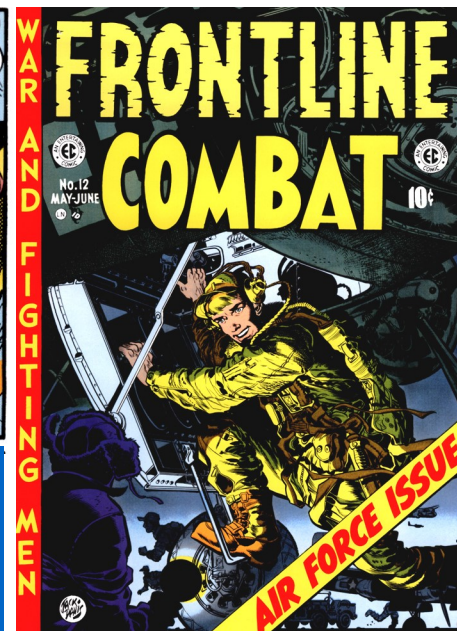
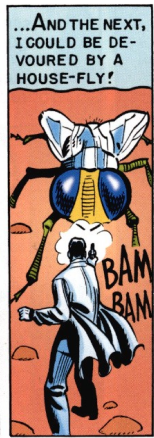
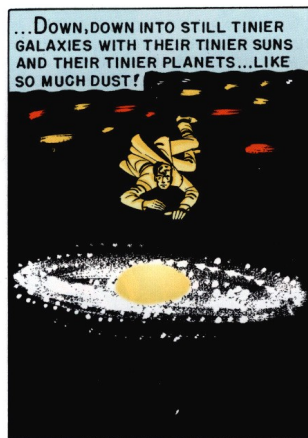
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Reading Is Just the Beginning!

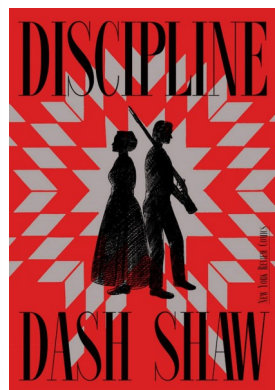


LPL offers the best comics of the 1950s thanks to the ongoing EC reprints from Dark Horse. Two new additions highlight the work of Harvey Kurtzman. Best known as the founder of MAD, Kurtzman started out at Entertaining Comics as just another freelancer working on the company's new horror and science fiction comics. But he immediately stood out, as shown by his dynamic work (above) for the first year of *Weird Science*, at Central, Eastside and Northside.

HARVEY

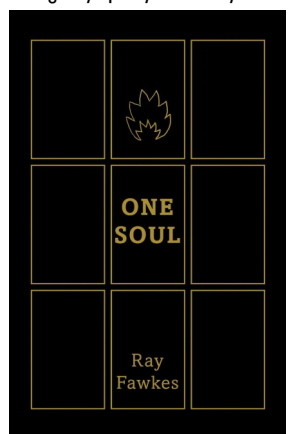
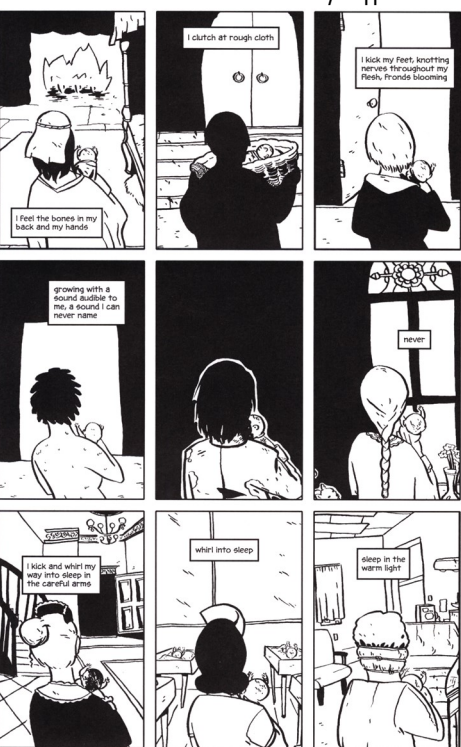
KURTZMAN

Kurtzman quickly became one of very few EC artists writing his own material. That led to a gig running EC's war comics, *Two-Fisted Tales* and *Frontline Combat* (see 741.5 #57). Available at Central and Northside, the final hardback collection of the latter features not just art by Kurtzman's regular crew of Davis, Wood, Severin and Evans, but the famed "F-86 Sabre Jet!" by Alex Toth and the best of the few stories Joe Kubert drew for EC, "Bonhomme Richard!" (above)



Quaker Charles Cox breaks his vows to family and faith to fight for the Union while his sister's letters tell the sad story back home. Using open layouts without panels, *DASH SHAW* shows his characters swept up in the flow of life lived as history happens hard.

Available at all LPL locations, *One Soul* is the award-winning graphic novel that introduced the talents of RAY (Gotham by Midnight) FAWKES. *One Soul* follows from conception to death eighteen individuals living throughout history. Those lives intermingle on each page, each panel a separate life, like notes of a single symphony scored by Fate.



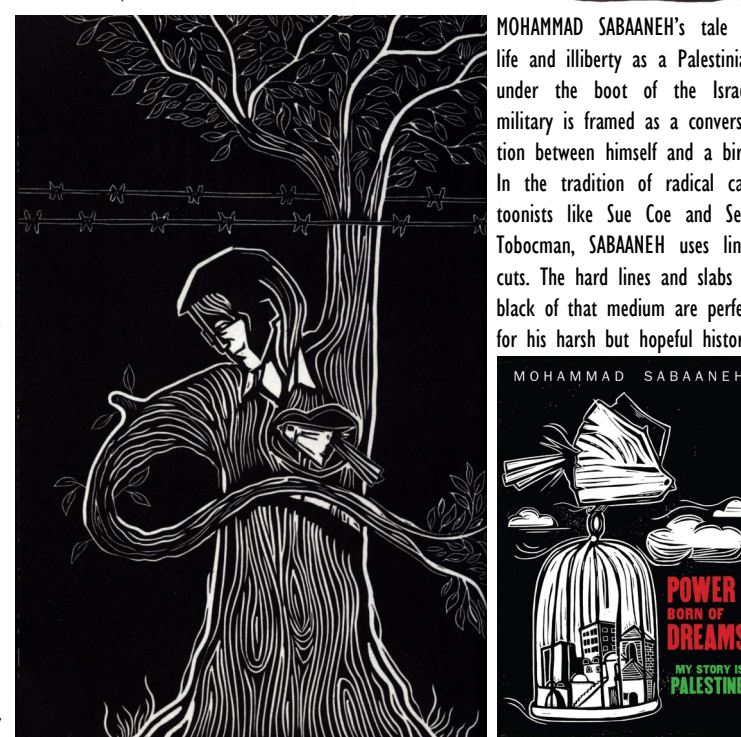
Cops'n'robbers stuff was part of comic books from the beginning of the industry. But it wasn't until 1942 that the robbers got top billing over the cops. Lev Gleason's *Crime Does Not Pay* was an outlier among the caped crusaders of WW2. After the war, it became the template for a new genre as controversial as it was popular: **CRIME COMICS!** Archie Andrews and Donald Duck fought it out for post-war shelf space with Wilbur Underhill (above) and Al Capone. Most of the work in *Lawbreakers Always*



Lose, The Killers and *Crimes by Women* was trash. But Yoe Books once again presents the Best of the Worst in *Crime Comics Confidential*. Gleaned mostly from top titles like *Wanted*, *Justice Traps the Guilty* and *Real Clue Crime Cases*, its Oversize format is perfect for the intensely detailed art (and notoriously wordy scripts) typical of the era. Golden Age greats like Cole, Meskin and Toth (left) rub unshaven jaws with then-newbies John Buscema and B. Krigstein in *Crime Comics Confidential!*

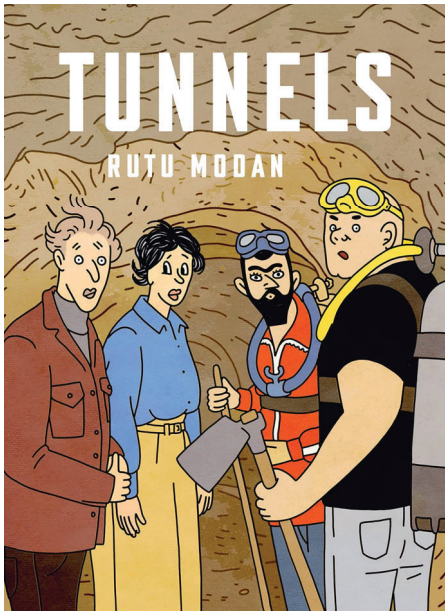


One-man dramatist JOE FRANK has created more than 250 programs for NPR (available at joe-frank.com). Eight of those odd but affecting narratives have been adapted in gloriously simple comics by JASON NOVAK now at Beaumont, Central and Tates Creek.

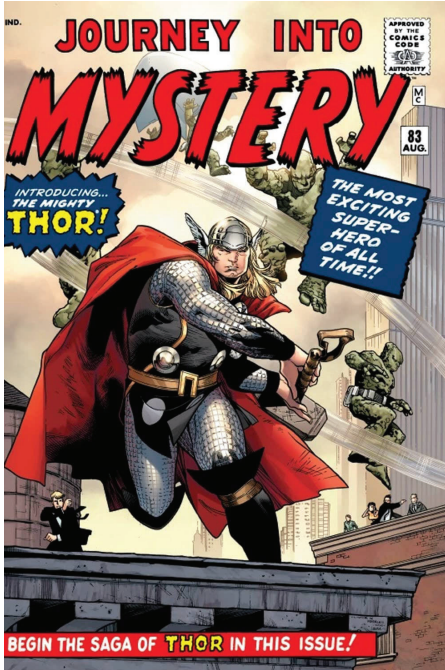


MOHAMMAD SABAANEH's tale of life and illiberty as a Palestinian under the boot of the Israeli military is framed as a conversation between himself and a bird. In the tradition of radical cartoonists like Sue Coe and Seth Tobocman, SABAANEH uses linocuts. The hard lines and slabs of black of that medium are perfect for his harsh but hopeful history.





Power Born of Dreams isn't the only new graphic novel about the Middle East. There's also the first volume of **Fabian Toulme's** *Hakim's Odyssey*, in which a young man dispossessed by the Syrian civil war tries to find a home or at least the way home. And there's the latest from Israeli cartoonist **Rutu Modan**. Like *Exit Wounds* and *The Property* (still available at lexpublib.org), *Tunnels* explores the fault lines running through the Holy Land...like the huge wall between those who seek what they believe is the burial place of the Ark of the Covenant and the Palestinians who legally own said site and everything on it. Family issues, messianic fervor, ethnic re-vanchism, academic hubris and an red heifer that denies its destiny raise a ruckus in this socio-political farce obviously drawn as both homage and critique of **Herge'** and *Tintin*. Find *Tunnels* at Central and Tates Creek. Meanwhile, the old gods of the West have returned with the neo-pagan movement. But

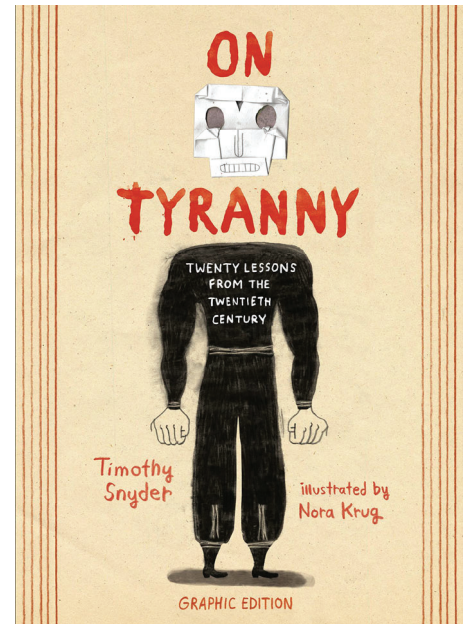


MEANWHILE

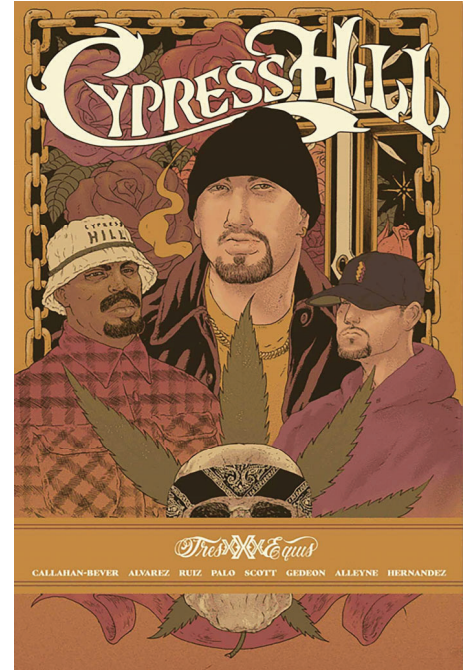
first they snuck in through the back door, disguised as funnybook characters. The Mighty Thor has lead the charge since his 1962 debut in former Marvel monster book *Journey into Mystery*. That's also the name of the enormous introductory volume of the *THOR Omnibus*, available at Tates Creek, reprinting the early years of the God of Thunder's comic book adventures. Thor suffered from a bad case of the generics. His initial struggles, with such foes as Zarrko the Tomorrow Man and Merlin the Mad, were hardly more monumental than an issue of *The Fly*. As the Marvel Age began to coalesce, **Stan Lee** and **Jack Kirby** turned their attentions to the Odinson. Wilder plots, better art and an immersion in Norse mythology transformed the re-titled *Mighty Thor* into the third-best selling book of the line. So **Stan** thought it was crazy talk when **Jack** discussed bringing about Ragnarok for reals and replacing the Asgardians with...new gods. **Kirby's** plans had



to wait until he quit Marvel and joined the Distinguished Competition. The tangled conception, ecstatic birth, troubled life and tragic death of what became known as the Fourth World is detailed in *Old Gods & New* (TwoMorrows). Publisher-turned-writer **John Morrow's** *Companion to Jack Kirby's Fourth World* digs deep into the history of the tetralogy of titles – *New Gods*, *Mister Miracle*, *Forever People* and, yes, *Superman's Pal Jimmy Olsen*— that blew minds in the Seventies. They didn't sell a lot of comics, though, due both to circumstances beyond **Kirby's** control (including sabotage at the head office) and some that were. The King reveled in the relative lack of editorial interference DC gave him. But the man needed a handler, if only to slow him down enough so the readers could catch up. Even so, the maelstrom of concepts and characters introduced in these comics, from *Darkseid* and the *Boom Tube* to the *Scraper Troopers* and *Orion*, continue to influence DC. Profusely illustrated, including designs like that above **Kirby** kept secret for years, *Old Gods & New* is available at Central. *New Gods* and the others are also available at lexpublib.org! The conflict at the heart of the Fourth World, the cosmic despot *Darkseid's* quest for the Anti-Life Equation which would grant him ultimate control of all



conscious life, was inspired by **Kirby's** personal experiences with fascism during World War II and the growing threat, obvious as far back as 1970, of autocracy in America. More illuminated manuscript than comic book, the new graphic edition of historian **Timothy Snyder's** *On Tyranny* from Ten Speed Press uses **Nora (Belonging) Krug's** mixed media approach combining comic strips, single illustrations and collage to explicate **Snyder's** *Twenty Lessons From the Twentieth Century*. From the complex ("Take responsibility for the face of the world") to the simple ("Make eye contact and small talk"), these political preventatives are available at all LPL locations under 321.9 Sn92o. Meanwhile, the hardcore history of **Sen Dog, B Real** and the best in the biz-a-ness, **DJ Muggs**, is told in *Cypress Hill: Tres Equis* (Z2). Caught between mutually hostile subcultures, the ground-breaking trio went on to become the first hip hop act to go platinum. Get it and **Public Enemy's** *Apocalypse 91* at all locations!



Back issues of 741.5 are available at lexpublib.org under the **COLLECTIONS** tab!