

JULY 2022 NO. 76

741.5

!TOTES ADORBS!
CAT MASSAGE
THERAPY

NEKO'S MASSAGE SALON

久川はる Haru Hisakawa

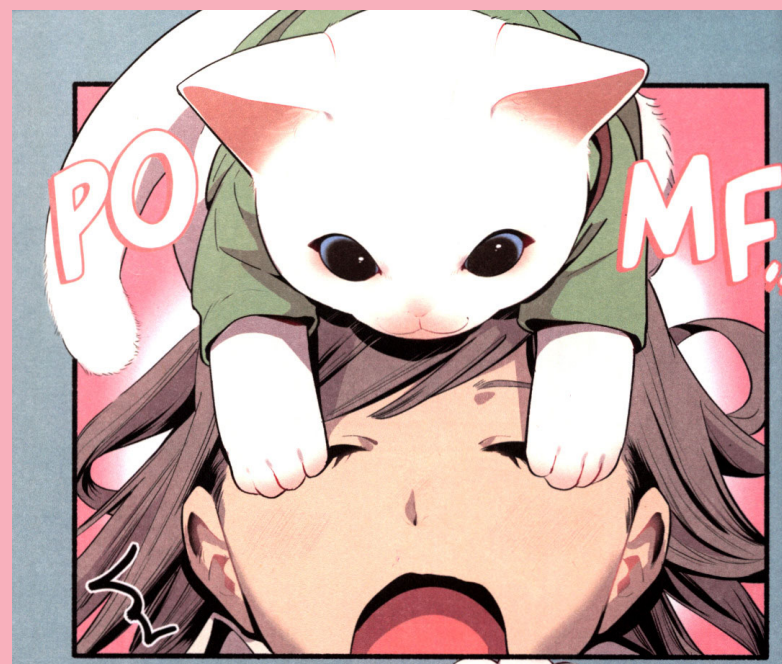
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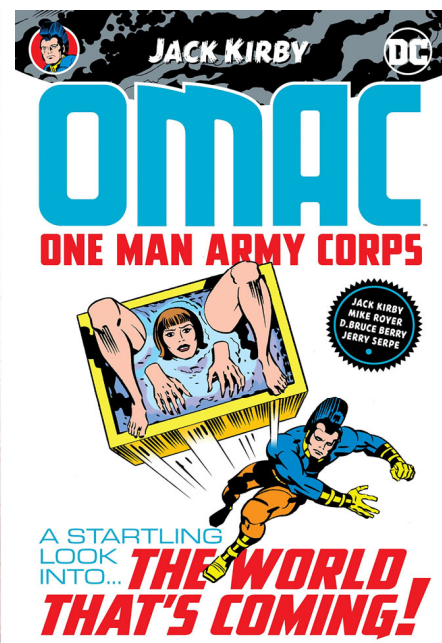
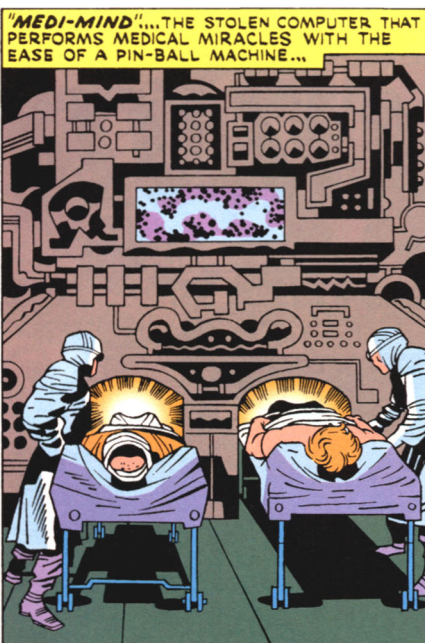
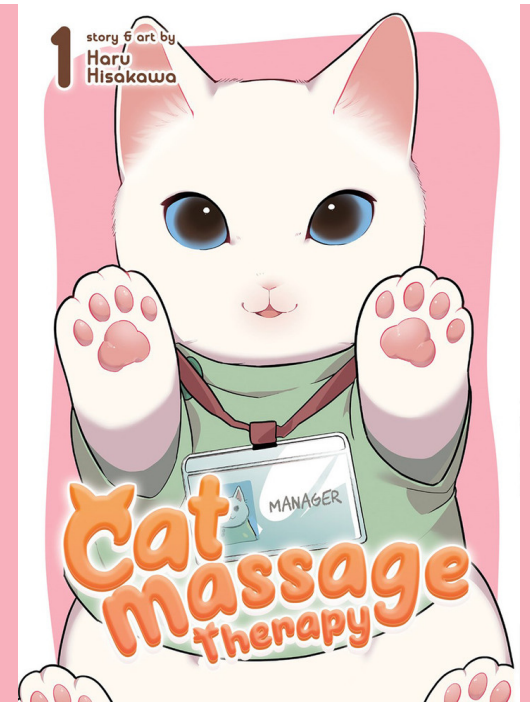




One reason manga has become so popular, especially with kids, is that manga cartoonists will draw any wacky idea that pops into their heads. Not for them American “comics artist” hang-ups like “logical” plots and “realistic” characters and “canon” and “continuity” and all that pseudo-sophisticated gaga. Nope—**Haru Hisakawa** thought “Hey...cats giving massages...I LIKE IT!” and created, thus far, three volumes of *Cat Massage Therapy*. The first is available at all locations; the second is on order, with three reserves already placed on it!



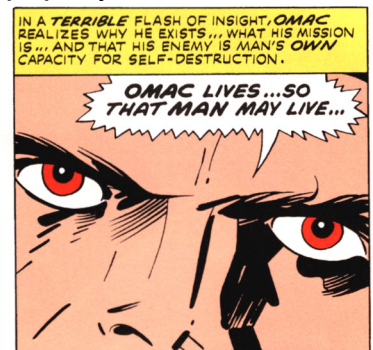
Desperate for a massage, harried sari-*riman* Nekoyama stumbles into a parlor run by...a cat. “The Manager” gives Nekoyama the rub-down of a lifetime, and he’s hooked. Nekoyama goes into business with the Manager to bring cat massage therapy to his equally stressed out colleagues. The Manager and a trio of kitten “trainees” unwind the corporate grind in this sweetly subversive attack on the Japanese culture of overwork. “FEW SOULS CAN RESIST THE POWER OF THE MANAGER’S TOE BEANS!”



OMAC—THE ONE MAN ARMY CORPS! The creation of “ELECTRONIC SURGERY” performed by the orbital AI “BROTHER EYE” to be the **LIVING WEAPON** of the **GLOBAL PEACE AGENCY** against the savage techno-feudalism of **THE WORLD THAT'S COMING!**

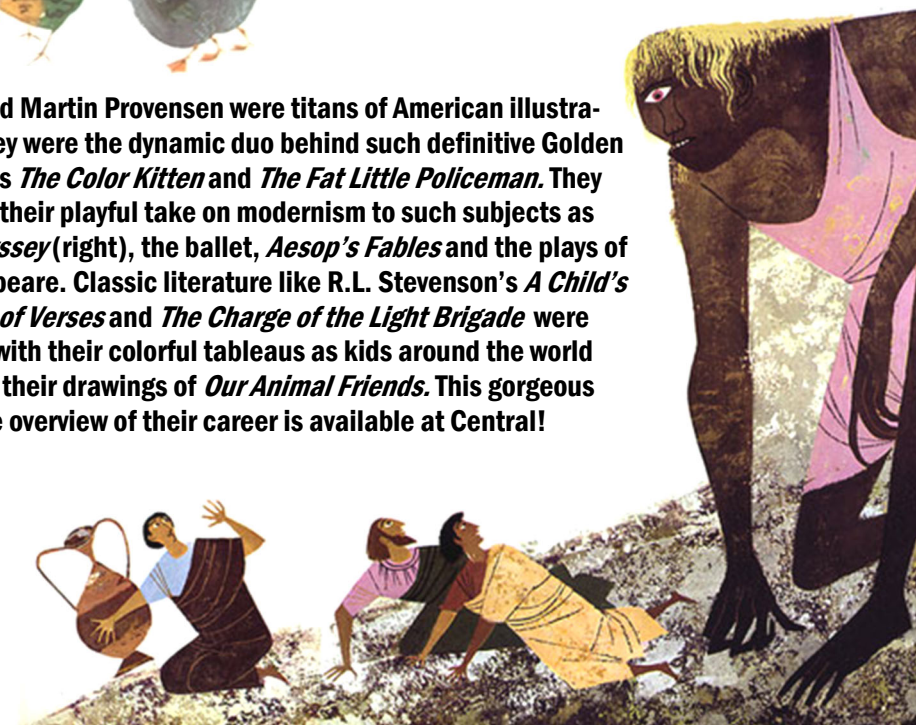


The final series developed for DC by the immortal **JACK KIRBY**, *OMAC One Man Army Corps* lasted only eight issues. But it went on to become a cult favorite among hardcore comics fans. A slam-bang dystopian epic, *OMAC* was Alvin Toffler's *Future Shock* with fight scenes. Kirby extrapolated from Seventies trends to imagine a technological utopia made a living hell by warlords, gangsters, plutocrats and their armies of goons and scientific sycophants. Sound familiar? Available at all LPL locations, *OMAC* reads like a pulp prophecy of our current crises!



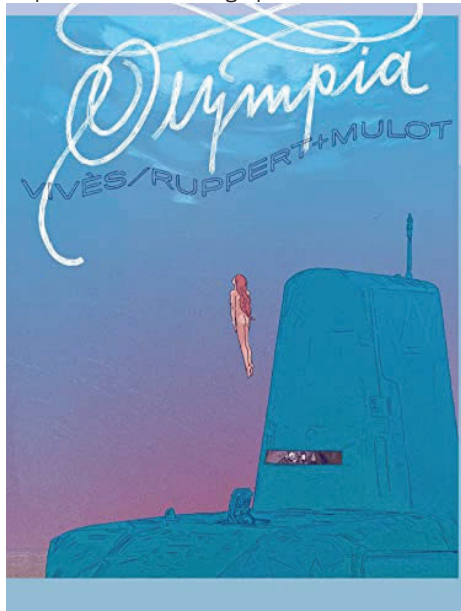
The Art of Alice & Martin Provensen
700.411 P948a OVERSIZE

Alice and Martin Provensen were titans of American illustration. They were the dynamic duo behind such definitive Golden Books as *The Color Kitten* and *The Fat Little Policeman*. They applied their playful take on modernism to such subjects as *The Odyssey* (right), the ballet, *Aesop's Fables* and the plays of Shakespeare. Classic literature like R.L. Stevenson's *A Child's Garden of Verses* and *The Charge of the Light Brigade* were graced with their colorful tableaux as kids around the world enjoyed their drawings of *Our Animal Friends*. This gorgeous Oversize overview of their career is available at Central!



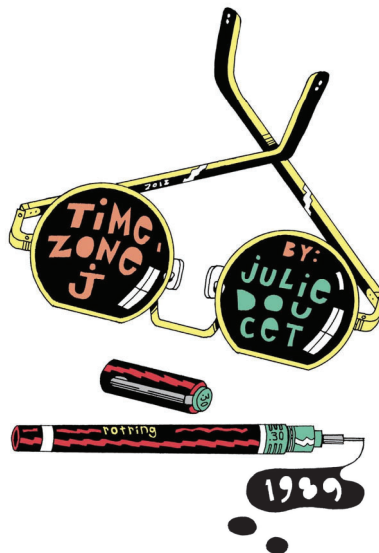


This month we will look at five items connected less by theme than by presentation. All five are examples of the variety of formats artists and publishers can utilize, beyond the spinner rack, against the rectangle, transcending even the turning of a page. *Rave* is the latest graphic novel by **Jessica Campbell**, whose satirical space opera *XTC69* is still available at Central. She ain't no **Al Williamson**. But **Campbell's** raw, clunky artwork works to the advantage of this emotional saga of adolescent self-discovery. It looks like it was drawn by its 15-year-old protagonist, Lauren, riven with self-doubts aggravated by her family's belligerent piety. Unable to do her science homework without provoking a sermon, Lauren flees to her classmate Mariah's house. A loud and proud "troubled teen," Mariah draws the sheltered Lauren into a relationship that calls into question everything she's ever known, about her world, about herself. This blunt little block of book from Drawn & Quarterly is available in TEEN at all LPL locations. Brought to these United States by Fantagraphics, *Olympia* is the sequel to the Oversize graphic novel *The Grand*

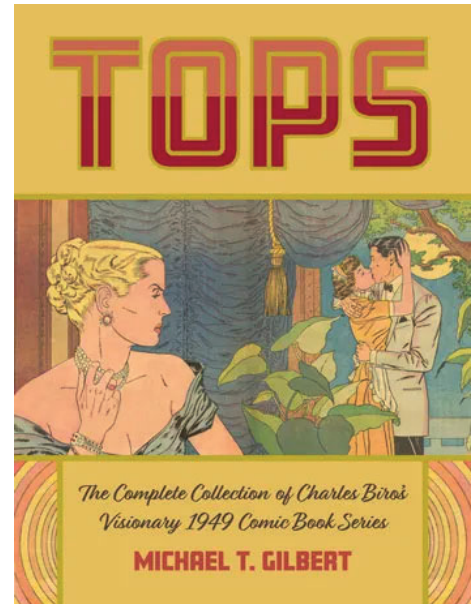


MEANWHILE

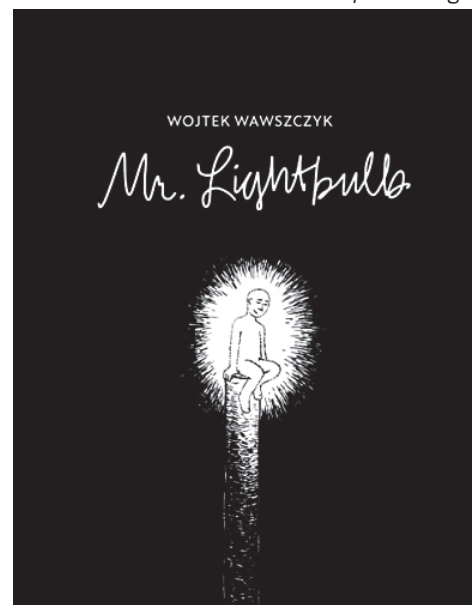
Odalisque, still available at Beaumont. The trio of distaff art thieves who starred in that book return to the job, albeit against their will. A gangster with a grievance sets Alex, Sam and a now-pregnant Carole to steal **Manet's** perennially controversial painting *Olympia*. With Matt Murdock lookalike Tony the torpedo keeping them on the leash, the ladies plot and play until the heist goes down...if not the way they planned it. *Olympia* was written by **Bastien (A Sister) Vives** and rendered by the team of **Jerome Mulot** and **Florent Ruppert**. Their shadowy figures, elegant backgrounds and vibrant colors are well-served by the Oversize format of *Olympia*, also found at our Beaumont branch. The next item was a pleasant surprise, given its author had sworn off comics for good (see "Meanwhile," 741.5 #33). **Julie Doucet**



returns with a new take on comics rarely seen before. Apologists for comics have often conscripted various ancient artworks into the cause, including the ever-popular Bayeaux Tapestry. **Doucet** takes that argument to a logical conclusion in *Time Zone J*. Using no panels, the pages literally flow into one another, the art—and thus story—continuing over the lip of each uncut sheet of paper. Kudos to the production staff at Drawn & Quarterly for making this experiment work, at least at the physical level. Whether it works as a means of storytelling will depend on the reader's ability (and patience) to follow the rush of drawings that, like the memories of a fleeting love that make up this story, refuse to be contained by the schema of comics past. The urge to transcend public expectations and break out of the funnybook ghetto was the driving force behind the legendary but seldom seen *TOPS*. Printed in the tabloid format popularized by mass mar-



ket weeklies like *Collier's* and *LIFE*, *TOPS* was published by **Lev Gleason** (see "Meanwhile", 741.5 #50) and used talent from his regular titles like *Crime Does Not Pay* and *Daredevil Comics*. Pulp naturalists **Fred Kida** and **George Tuska** were joined by a moonlighting **Reed Crandall** in a valiant attempt to purvey **Gleason's** post-war school of prolix melodrama to a more adult audience. Confessionals and crime stories were joined by nonfiction comics about archetypal bluenose **Anthony Comstock** and "How You Would Live Under A World Government." Edited by **Mr. Monster's Michael T. Gilbert**, this lovely Oversize release is available at Central and Beaumont. The flip side of the comics coin is represented by the Fantagraphics translation of *Mr. Lightbulb* by Polish cartoonist **Wojtek Wawszczyk**. Glamor and drama have no place in this proletarian fairy tale apparently drawn with a screwdriver dipped in ink. Like his father and mother, a boy becomes a victim of the industrial grind, but learns to live with his affliction and even prosper by it. Reserve this thick as a brick book at [lexpublib.org!](http://lexpublib.org/)



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