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# CRIME

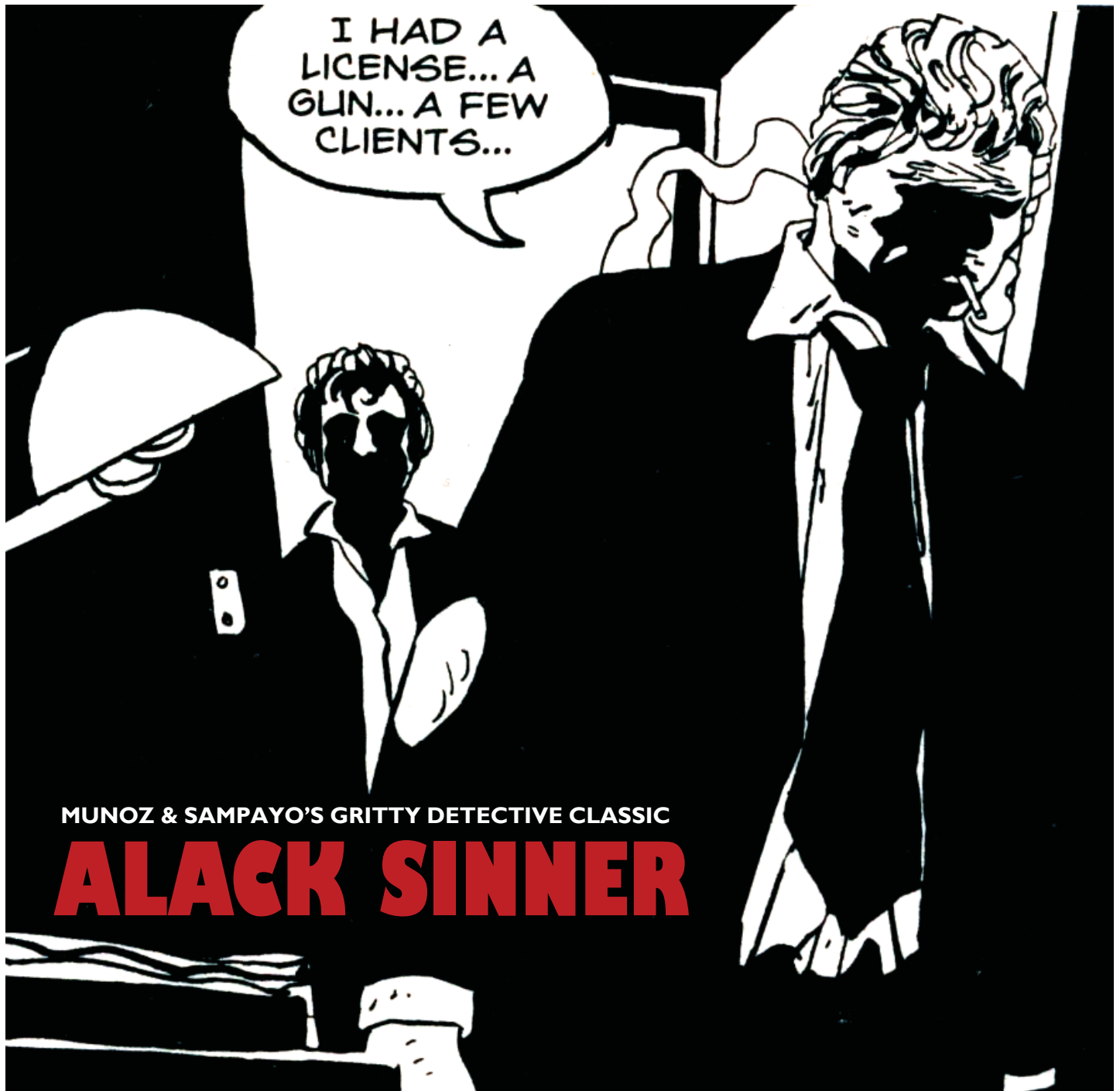
**COMICS: THE NEW BREED**

**ATOMIC BLONDE VS. THE ASSIGNMENT**

ALSO...HARD CASE CRIME...FRACTION...AZZARELLO

PLUS... **RICHARD STARK'S PARKER**

**AUGUST 2017— NO. EIGHT**



MUNOZ & SAMPAYO'S GRITTY DETECTIVE CLASSIC

# ALACK SINNER

**The Comics & Graphic Novel Bulletin of**



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*Reading Is Just the Beginning!*

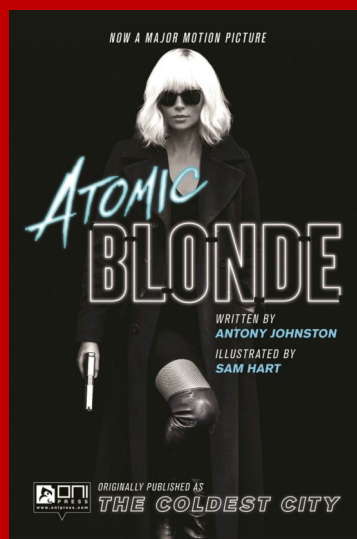
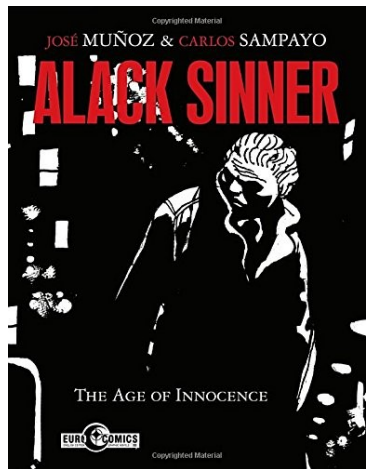




The exploits of private eye **Alack Sinner** have enthralled readers around the world since 1975. Now American fans of crime and comics can thrill to the noir classic as IDW publishes the complete work by artist Jose Munoz and writer Carlos Sampayo. The first of two volumes, *The Age of Innocence* introduces the down-and-out dick. A former cop who refused to go along to get along in an out-of-control police department trying to ride herd on an out-of-control city, Sinner lives in the mythic Manhattan of the Seventies, the shabby, decadent NYC D.C. told to “DROP DEAD”. The streets are full of freaks and fiends, too many of whom wear a badge. Only Sinner is there to protect—or at least avenge—the few innocents that exist in this grimey, graft-ridden warzone. Sometimes, the man’s

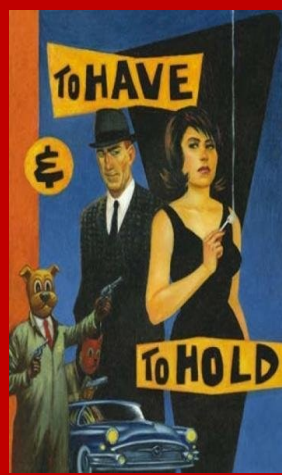
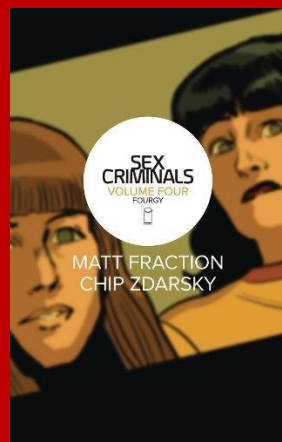
**Alack Sinner Volume 1**  
*The Age of Innocence*  
 By Jose Munoz & Carlos Sampayo  
 741.5 M926a  
 Beaumont & Village

not up to the job. In the earlier chapters such as “The Webster Case” and “The Fillmore Case”, the action follows the traditional pattern of detective stories: Sinner gets hired, goes digging, often too deep, and the killers are caught. Starting with “Viet Blues”, the work becomes complicated by politics both global—black power, labor rights—and personal. The art begins to loosen up as well, becoming visual jazz, a bebop of ink, not sound, especially in the boxing saga “Constancio and Manolo” and the nightmarish “Memories”. Munoz and Sampayo themselves show up in “Life Ain’t A Comic Book, Baby”, looking for the guy with the same name as their character. That’s the closest the pair ever got to the City That Never Sleeps; citizens of Argentina, they never visited the New York they portrayed with such love and venom. Now you can take that trip with their two-fisted Virgil of crime, Alack Sinner. Reserve your copy from Beaumont or Village!

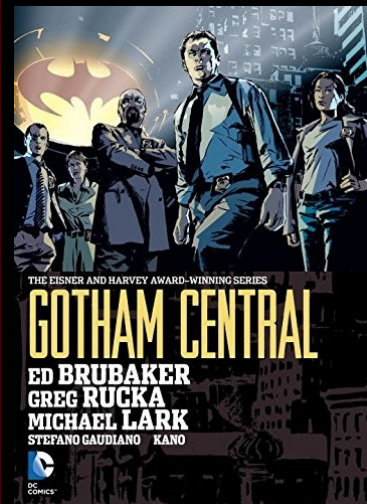


Set in the waning days of the Cold War, the graphic novel formerly known as *The Coldest City* is not the rock-em-sock-em romp promised by the film version, *Atomic Blonde*. More Le Carre than Michael Bay, the comic is a chilly, murky tale of desperate spycraft

rendered in stark black & white that leaves every character half-seen, lost in shadow or the glare of the winter sun. Meanwhile, the Cuban Missile Crisis looms in the background of *To Have and To Hold*, in which a cuckolded ex-cop pulls off a heist—and that’s the last thing to ever go right in his life. Graham Chaffee’s script and art come on like a *film noir* version of *American Splendor* in their homely Mid-western banality both shattered and supported by violence. The latest work from the men responsible for *100 Bullets*, Azzarello & Risso, *Moonshine* is set during Prohibition and follows the misadventures of a big city mobster sent to darkest Appalachia to set up a new supplier of hooch. Brutal but beautiful, *Moonshine* is like other contemporary crime comics such as *Lazarus* and *Black Monday Murders* in that there is an element of the fantastic. The weirdest gimmick of them all is at the heart of Fraction & Zdarsky’s best-selling *Sex Criminals*, with the fourth volume on its way. Get on the list today!



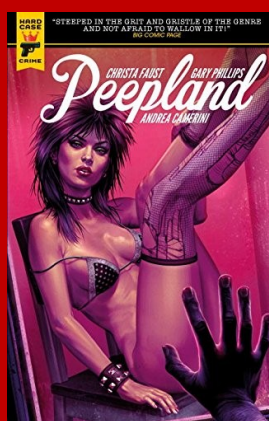
When the Fox network first announced plans for a show called *Gotham*, I was sorely disappointed to learn it wasn’t based on my favorite Bat-comic of the past twenty years, *Gotham Central*. Written by Ed Brubaker and Greg Rucka and drawn mostly by Michael Lark, *Gotham Central* was a police procedural set in the world of the Batman. Originally described as “*Homicide* with supervillains”, the series received several industry award nominations, despite never cracking the top 100 in sales. In 2016, DC released an Omnibus edition, a huge door-stop of a tome collecting all 40 issues of the title. As unwieldy as the format is, it’s the best way to read the series, the narrative building with each story arc. To keep it real, the writers plotted the series together, then split the



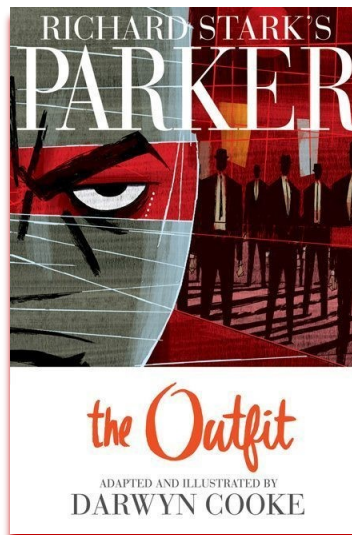
large cast into shifts, Rucka scripting the day shift, Brubaker the night. Meanwhile, the artist the writers waited a year to get, Michael Lark, rendered the stories in his trademark shadow-smeared naturalism. Lark kept the action grounded using a eight-panel grid, large panels exploding on the page when something crazy happens, like Mister Freeze showing up unexpectedly and turning a detective into ice cubes. That’s one of the best aspects of *GC*. The plain, flawed humanity of the policemen, whether the haunted Marcus Driver, the conflicted Rene Montoya, or the angry but cerebral Crispus Allen, is contrasted to the inhumanity of the costumed creeps, with the Flash’s B-list Rogue Dr. Alchemy making an especially chilling appearance. *Gotham Central* is Ed McBain vs. Batman, the reader the winner.

Since 2004, *Hard Case Crime* has been the foremost publisher of detective and suspense novels written in the hard-boiled style, from award-winning originals to treasures unearthed from the paperback boneyard. Now *Hard Case* has teamed up with Britain’s Titan Comics for its own line of comic books, with three of its regular series already collected and a fourth, a 1970s noir written by Megan (You Will Know Me) Abbott, coming in 2018. A former sex worker who’s used her experiences in such novels as *Money Shot*, Christa Faust is the perfect writer for *Peepland*, a thriller set in the sleazy precincts of pre-Giuliani Times Square. Walter Hill, the man who scripted such cinematic crime classics as *The Warriors* and *The Getaway*, lends his words to two *Hard Case* series, each adapted by French creators Matz and Jef. *Triggerman* is set during the heyday of the Capone mob, which sends one of its executioners out west to look for a missing half-mil...and his long-lost love.

The source of the feature film starring Michelle Rodriguez, *The Assignment* turns the usual hired killer story on its head as the target’s psycho sister gets her revenge on the hitman, Frank Kitchen. Raw and unflinching in its violence, it’s available from *Tates Creek*. BANG! BANG! bw



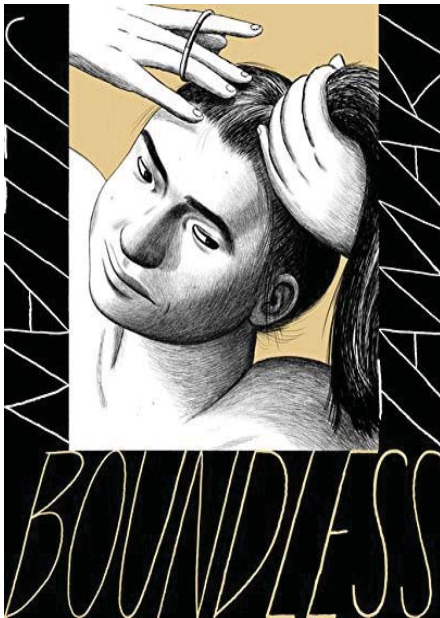
Richard Stark was the pseudonym used by prolific mystery writer Donald Westlake when penning the cold-blooded adventures of the master thief **Parker**. Parker starred in 24 novels, six of which were adapted into graphic novels by Darwyn (*The New Frontier*) Cooke. Westlake was so impressed by Cooke’s interpretation of the first novel, he allowed Parker to be called Parker, a privilege Westlake had never granted, not even for films such as *Point Blank* and *Payback*. Westlake’s respect was well-earned. Cooke’s work—from the writing to the drawing to the coloring to the design of each book—is among the best in the medium. *The Hunter* (basis for both aforementioned movies) is a straight-forward take on the book, introducing Parker as one of the most sociopathic characters in literature. *The Outfit* includes Cooke’s version of *The Man with the Getaway Face*, eliding into the main story of Parker’s war on the Mob, depicted here as a corporation grown too big and slow. The various heists pulled by Parker and his associates provides Stark the framework to explicate the economics of organized crime and



Cooke the chance to draw in the popluxe graphic styles, from UPA animation to modernist magazine illustration, common to the story’s 1960s milieu. *The Score* details the robbery of an entire town by Parker and a huge crew, every member standing out as an individual thanks to the combined artistry of Stark and Cooke. *Slayground*, is set in a closed amusement park—complete with gorgeous fold-out map—as Parker evades local gangsters after a job gone sour. *Slayground*, which includes Cooke’s short, sharp take on *The Seventh*, was the final Parker comic: Darwyn Cooke died of cancer in May 2016.





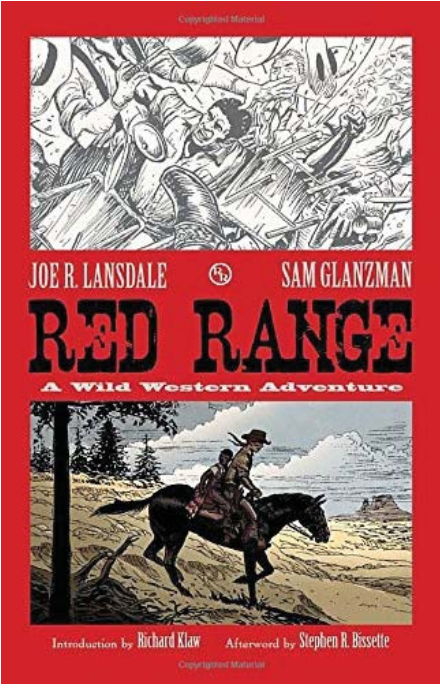


Identity has always been fluid in comics. That's one of the main appeals of the medium. Masks and magic words, the power of costume and the rebirth described in secret origin stories: these are essential tropes of comic books. In her YA graphic novels *SuperMutant Magic Academy* and *This One Summer*, cartoonist **Jillian Tamaki** dealt with the issue of identity at the age when such concepts become palpable, when the body itself transforms from one thing to another. In her new book *Boundless* (Drawn & Quarterly), Tamaki uses fantasy motifs to describe the changes that come in adulthood. A Facebook from an alternate universe drives a woman to live her life in reaction against her other self. Another woman finds her relationships haunted by a cheesy kiddie flick, while an phantom infestation of bedbugs overturns a new couple's life. Then there's "Sexcoven", in which a mysterious sound file initiates listeners into a new form of perception, a place of "no body. No name. No parents. No, like, boy/girl distinction. It's perfect," says one "coven-crawler", right before his equally enrapt friend is flattened like a possum by a truck. A similar mystical experience is described in the fifth and final chapter of *Clyde Fans*, the graphic novel serialized in *Palookaville* since 1998. The introverted one of the book's sibling protagonists,

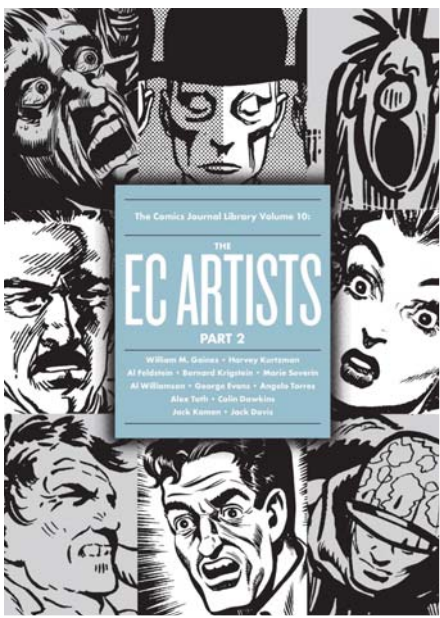


## MEANWHILE

Simon Matchcard, ends his failed attempt to engage with the greater world with an out-of-body experience. It takes him through a series of ruins, abandoned farmhouses and dilapidated meeting halls, leaving Simon with the answer to all his problems. The twenty-third issue of the pamphlet-turned-hardback by Canadian alternative icon **Seth** is the most architectural yet. Both Simon's visions and the latest chapter of "Nothing Lasts", a biography told house by house, revel in buildings and landscapes, while the middle section reprints "Some Small Paintings", an art show focused on the warehouses and office towers of Seth's imaginary Dominion City and the solid citizens that inhabit them. Seth's art has reached a point of sublime simplicity, his inky brushwork and monochromatic palette a melancholic joy to behold. Those in the mood for stronger emotions should read *Red Range: A Wild Western Adventure*, written by **Joe (Hap & Leonard) Lansdale** and illustrated by **Sam Glanzman**. Glanzman died



July 12. He was best known for his war comics for Charlton and DC, including the beloved "Haunted Tank" series. His later work included the autobiographical *A Sailor's Story* and *U.S.S. Stevens*, the latter available from Eastside. Originally released in 1999 to no response, the new version from IDW is in color—all too apt, given the centrality of color to the story of Red Mask. An African-American avenger of crimes perpetrated against freedmen in the brutal years following the Civil War, Red Mask first appears after the gut-churning act of racist violence that opens the book, dealing death to the hooded murderers of an innocent family. Neither Lansdale nor Glanzman shy away from the ugly truth, so it's an ugly story they tell. It gets weird, too, with a swerve in the third act right out of one of Glanzman's zany Silver Age comics like *Kona*, *Monarch of Monster Isle*. It's rough stuff, but if *Django Unchained* rang your bell, you should reserve *Red Range* from Northside. Westerns were never part of the "New Trend" in comics that raised **EC** to the top of the field in the 1950s. But if you want the dope on how that company's singular crew of writers and artists



created all those amazing tales of horror, war and weird science, the second volume of *The EC Artists* (Fantagraphics) will keep you spellbound. *THRILL* as the romantic **Al Williamson**, the realist **George Evans** and the modernist **Bernard Krugstein** set new standards of comics craftsmanship for generations to come! *CHILL* as publisher **William Gaines** faces down the forces of censorship, only to be betrayed by his vengeful competitors! *HOWL* as an overworked and underpaid **Harvey Kurtzman** slaps together *MAD* as a way to make some easy money and accidentally changes American culture forever! Like the preceding volume, this Oversize edition can be found at Central. Meanwhile, you can find the first collection of Marvel's *World of Wakanda* at all LPL locations in the TEEN section. This spin-off of the popular *Black Panther* series features the Midnight Angels, women warriors who protect the royal family of the Afro-futurist nation of Wakanda. But revolution roils the land and the hearts and minds of even the most dedicated of the Dora Milage are torn between love and liege. Written by **Roxane Gay**, whose *Hunger: A Memoir of (My) Body* has been one of the sensations of the year, this series deals with the sexual and political issues explored in Gay's work while delivering the action and suspense expected of Mighty Marvel. **BW**

