



FANTASTIC ADVENTURES IN WEIRD WORLDS OF WONDER
IT'S MAGIC

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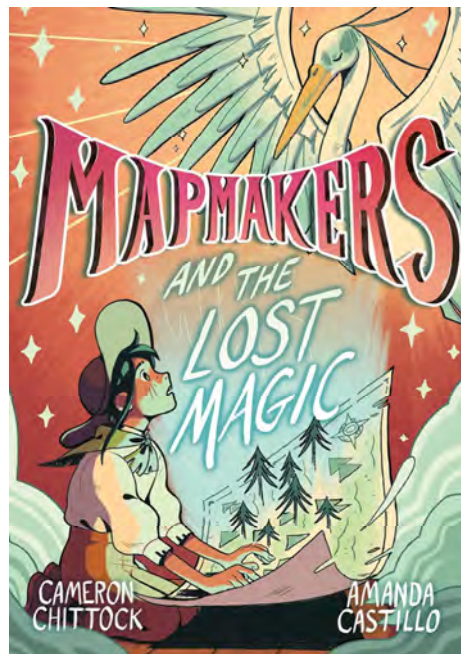
LOCKE & KEY OPENS THE DOOR TO THE DREAMING!
HEROIC FANTASY FOR HEROINES:
LIGHTFALL! CAT'S CRADLE! MAPMAKERS!
PLUS...DOCTOR STRANGE & DR. STRANGE



The Comics & Graphic Novel Bulletin of



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Reading Is Just the Beginning!



Alidade keeps breaking the rules. Rule #1 is Never Leave the Valley. Alidade is determined to leave the Valley. Between her and freedom stand the puritanical Night Coats and the despotic Constable Atwater. One night, Alidade breaks the rules again...and opens a magic door. Behind the magic door...a magical bird. And beyond the bird...the secret of the *Mapmakers and the Lost Magic!* Amando Castillo's autumnal colors bring to life the woody wonders of Cameron Chittock's coming-of-



Suri (below) is your classic orphan living on the edge of a post-medieval society. But Suri has ambitions. She wants to hunt MONSTERS! And one night, she finds one. There's more where that came from in this first volume of the series *Cat's Cradle* by Jo (Daughters of Ys) Rioux!



Young heroines take up swords against sorcery in these new graphic novels of heroic fantasy available in Juvenile and TEEN!

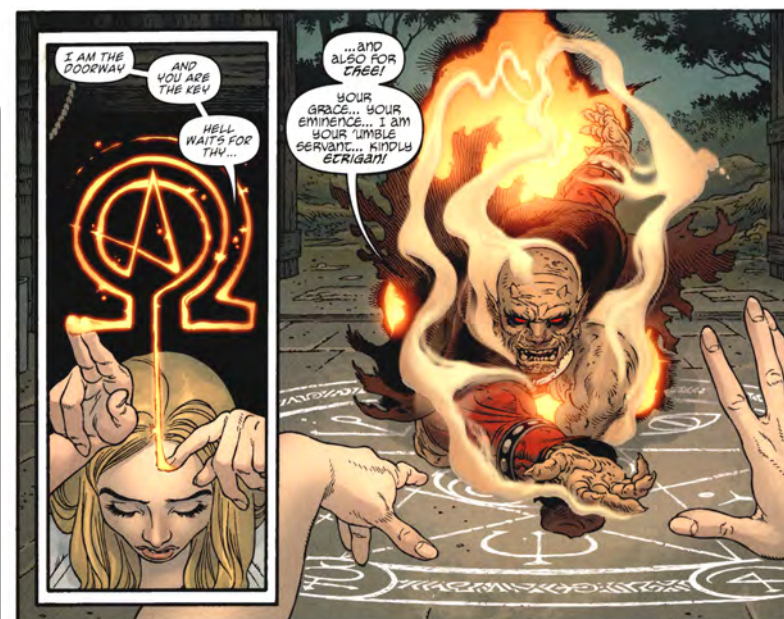


Artemisia—"Misty" for short—is a fairy tale Princess in a fairy tale world who has NO time for fairy tales. Kidnapped by the local Big Bad, Misty fights her way out of his clutches, only to find being the Good Guy is a tough job in *Another Castle* (Oni).

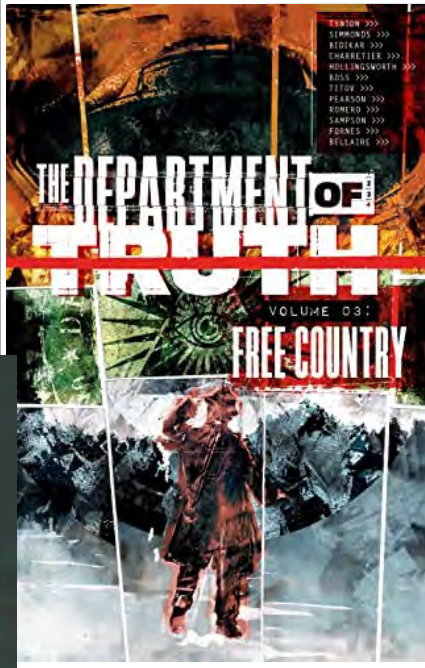
Having crafted one of the great extended narratives in comics history, Steve Ditko took leave of his character, Doctor Strange. Co-creator Stan Lee then relinquished scripting duties to Roy Thomas. As he admits in the various intros reprinted in the *DOCTOR STRANGE Omnibus, Volume 2*, the shadow of their predecessors fell heavy over Thomas and his collaborators. But, even as they tried to do their best Ditko, each artist managed to express their individuality. Golden Age great Bill Everett's old school slickness gave way to the



One thing all these comics have in common is that they take place in a world where magic works. And 999 times out of a thousand, that sucks for all concerned. That's the argument made by *The Magic Order* (Image). Writer Mark Millar regards wizarding with the same jaundiced eye he cast at super-powers in *Wanted*. The first volume established the Order, mages dedicated to keeping the world safe for humanity. The second volume (above) introduces their opponents. A nasty bunch who resent having to live normal lives, they've figured out their defeat a millennium ago will lead to victory now. A mystical mob war is waged without mercy in this thriller available at Central and Northside.



The Golden Age is a prequel set in Gaiman's *Sandman*, with DC's the early 20th Century. The Locke family are caretakers of Keyhouse, (above). Beautifully drawn and colored by Gabriel Rodriguez and Jay Fotos, Joe Hill's tribute to ear-



true story of the Mothman is revealed: it was all Lee Harvey Oswald's fault! Men in black and the Scarlet Woman haunt this hypnotic historical by James Tynion IV and a small army of artists.

rough-n-tumble work of Marie Severin. Relishing her first regular penciling gig, Severin designed two of the scariest beings in the Marvel Universe, the hideous Zom and the Living Tribunal. Better known for his war and Western comics, Dan Adkins brought a muscular solidity to the surreal adventures of the Master of the Mystic Arts (far left). When Doc got his solo title, former DC hack turned Marvel mainstay Gene Colan took over the art. He finally broke the Ditko mold. Colan's dynamic layouts (right) draw you into swirling, spooky dimensions of dread. Find both V1 and V2 at Beaumont!



Fascinating new editions of two of the best modern horror comics, *Locke & Key* and *The Department of Truth*, are now available @lexpubl.org!





FROM THE FLOOR OF THE DESERT ITSELF THE STRANGE MAGICALLY RISES-- FORTRESS OF FIENDISHNESS AND MEMORIAL TO MALEVOLENCE! WHAT UNSPEAKABLE ACTS AWAIT COMMITTING IN THIS SELF-CONTAINED EARTHLY HELL?!

I, **Bill Widener**, editor/writer/art director/chief bottle-washer of 741.5, was on vacation for the last week of July. I couldn't finish this month's "Meanwhile." So dig the boss two-page spread by Jaunty **Jim Steranko** above. Originally from *X-men* #50 November 1968, it's one of many stories reprinted in the second volume of the *X-men Omnibus* (cover right), available at Eastside. Covering the latter part of Marvel's merry mutants' first run, V2 is two different books. The first half shows the results of Marvel reaching out to longtime pros like writer **Arnold Drake** in its efforts to keep up with the demands of the company's growing success. The former scribe of *Doom Patrol* fit in okay at Marvel, creating several new characters such as Havok, Polaris and the villainous Mesmero. He also had a flair for the verbal histrionics favored by showrunner **Stan Lee**, as shown by the caption above. His fellow refugee from DC, **Werner Roth**, fared less well. Moon-

MEANWHILE



lighting under the alias "Jay Gavin", the artist never really adapted to the template set by **Jack Kirby**. *X-men Omnibus* is a tribute to, and evidence of, the centrality of the penciller at the House of Ideas. During said vacation, I read in full **John Morrow's Kirby & Lee: Stuf' Said** (see 741.5 #28). Using both original sources and subsequent interviews, Morrow delves not only into the respective contributions to the Marvel Universe by **Stan Lee** and **Jack Kirby**, but the birth of the so-called "Marvel Method". While DC (and most other companies) were run by the writers (script first/art second), Marvel depended on its artists to not just draw, but actively plot each story (art first/script second). Thus the world of difference between the more conventional comics of **Roth** and the visually modern and narratively dynamic work of **Steranko** and his successor, fellow fan favorite **Neal Adams**. At 920 pages, *X-Men Omnibus V2* is a handy history of the later Marvel Age of Comics!

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