

The Comics & Graphic Novel Bulletin of



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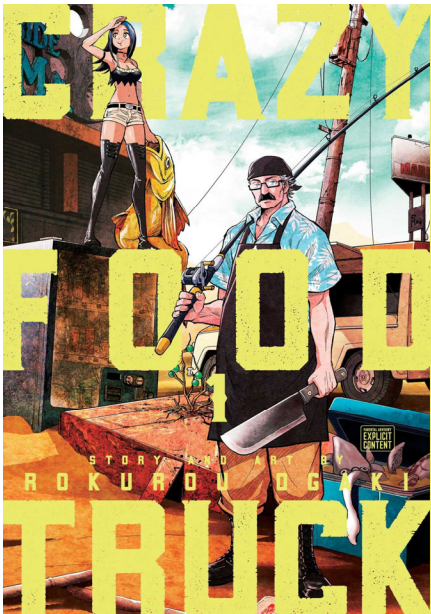


JAOUEN SALAUN
ASPHALT BLUES

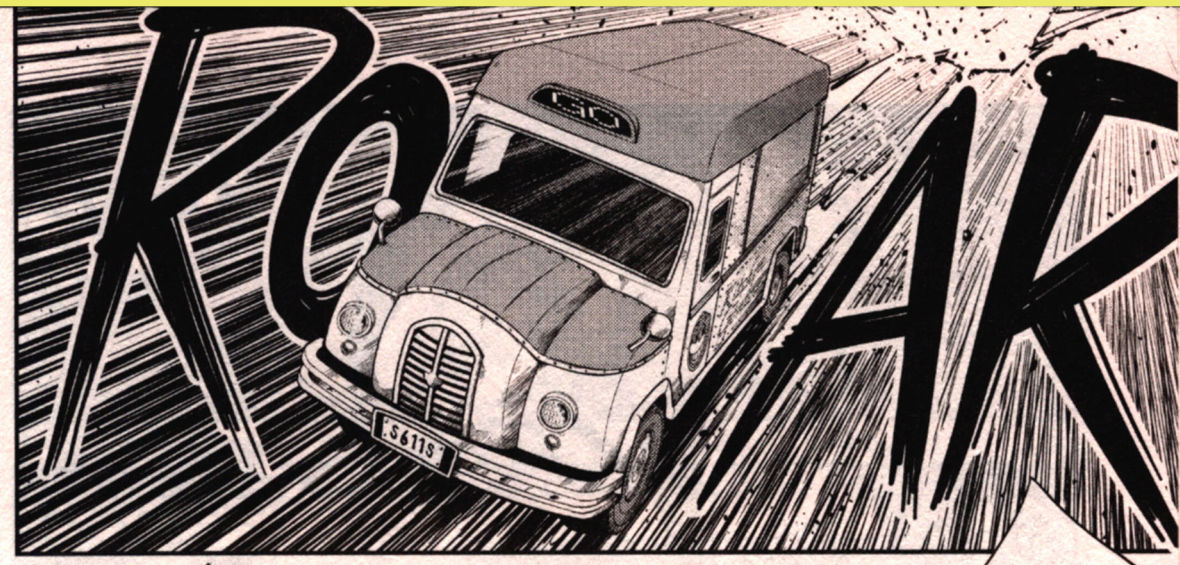
SEPTEMBER 2022 - NO. 81

741.5

ON THE ROAD
CHABOUE'S YELLOW CAB
CRAZY FOOD TRUCK
MAD MAXI MANGA



Running a food truck in a post-apocalyptic hellscape takes a lot of guts. Gordon has guts to spare...and probably a nice recipe to use 'em in! Just why his truck has such amenities as a souped-up engine and a cannon is a question asked by Gordon's new friend, Arisa. A sweet young thing with amazing physical abilities and an appetite to match, Arisa's on the run from the military that's the only real government left. The sassy, sexy fugitive becomes grudging Gordon's companion in this wild journey across a sandy future full of monsters both mutated and mundane in this manga available at all locations!

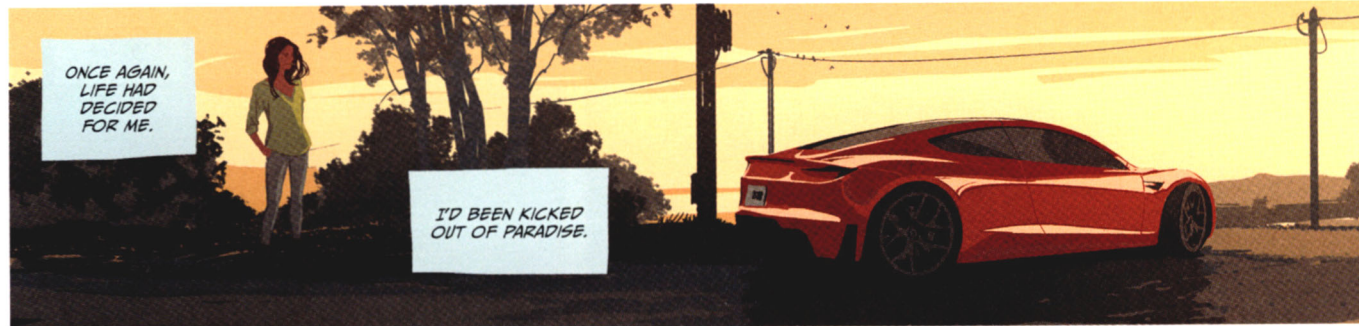


I BET YOU ALREADY SCRATCHED THE HOOD WITH YOUR HEELS...

2025: Nina and Mick are loving and posing in a big, loud way. The ex-fighting and driving toward their lovers, the wife, the husband—all break-up. Nina tells the round-wheeled Mick to hit the road. 2038: Mick works odd jobs while trying to keep his wife from driving into traffic, even though he's failed once already. Nina is married to a powerful man, the public face of the futurist corporation Techeco. The same company Mick's pal Harry and his anarchist crew are going to ex-

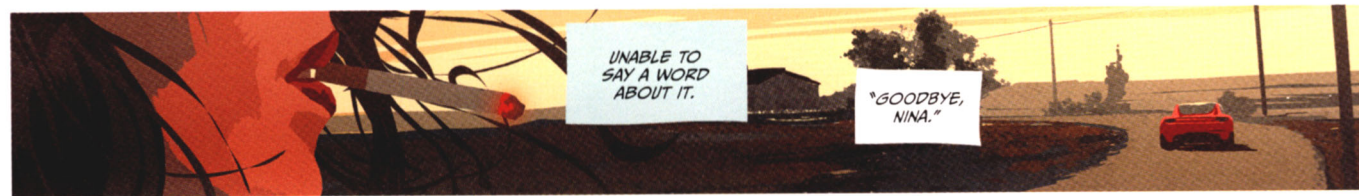
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ASPHALT BLUES
(HUMANOIDS)
by
JAOUEN SALAUN
BEAUMONT / CENTRAL



ONCE AGAIN, LIFE HAD DECIDED FOR ME.

I'D BEEN KICKED OUT OF PARADISE.



UNABLE TO SAY A WORD ABOUT IT.

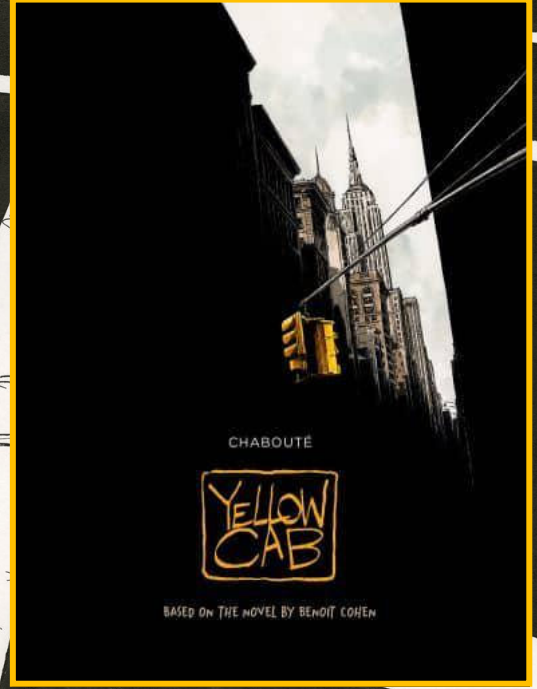
"GOODBYE, NINA."



GOD, YOU'RE BEAUTIFUL... HOW COULD I HAVE NEGLECTED YOU ALL THESE YEARS...?



He's got a job. He's an established screenwriter. But in France. Not America. And America is where Benoit Cohen wants to make it. Looking for artistic inspiration and some easy cash, Benoit becomes a driver for a *Yellow Cab* (IDW). As Benoit discovers, the cash ain't that easy, between the money for lessons and licenses and the cops always ready with a ticket or a tow. But the inspiration? That he finds aplenty. The throngs of humanity both riding and walking Manhattan's streets and the panoply of architecture of the City That Never Sleeps are rendered beautifully in a rich inky photo-realism humanized with a Munoizian touch of exaggeration. Get this real life comic at Central and Eastside.



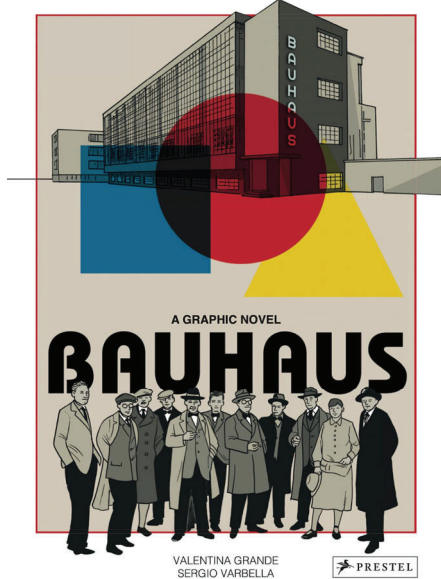


Though still focused on comic, Fantagraphics has recently expanded into books about other aspects of culture: Western movie posters (see 741.5 #70), Sun Ra LP covers, even collections regarding artists as diverse as Paul Krassner, Maxon Crumb and Ernie Kovacs. And academic works such as *Things We Create*. Using comics made via the latest in creations, the computer, Axel Brechensbauer illustrates humanity's endless need to construct extensions of ourselves in objects like this snazzy little book available at Beaumont and Eastside. The confluence of theory

Whatever the suits are bleating about Phase This and That, the upshot is the Marvel Cinematic Universe has entered the Bronze Age. "Bronze Age" is fannish for the era of American comics released during the 1970s, during which the heroes and storylines got bizarre and baroque. Warlock, Werewolf by Night and the macabre Man-Thing are right around the creepy corner from *Doctor Strange and the Multiverse of Madness*. But one of the fascinating things about the MCU is how the films combine elements from across the decades, the 2000s col-



and practice was the heart of the Bauhaus School. Caught up in the cultural turmoil following the Great War, **Walter Gropius** founded a school to create a new kind of art, a new kind of artist. A syncretistic approach would dominate, "from the wallpaper to the furniture, from the utensils to the architecture, (all) designed for mass production that would unite economy, beauty and functionality." Bauhaus would lay the foundation for the 20th Century *avant garde*. *Bauhaus* (Prestel) is both a history of the



MEANWHILE

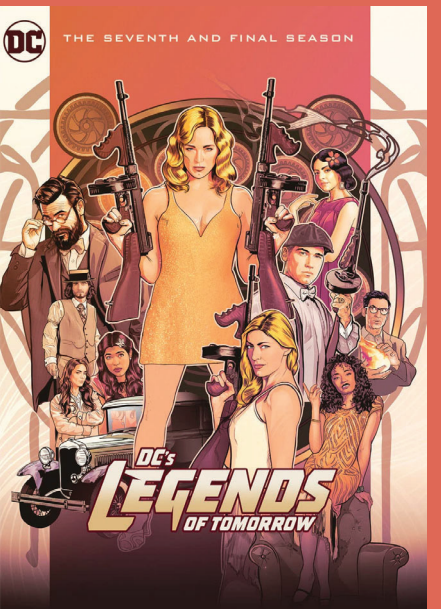


liding with the Silver Age much like this film's "incursions" smashing universes together. In comparison, the Batman and *The Batman* live in an eternal now-that's-then. The Great Depression never ended in Gotham City, no matter how many satellite dishes they bolt onto the crumbling, rain-streaked skyscrapers. *The Batman* felt uncomfortably slow in the theater. It works better on DVD, the detective story at the heart of the film given space to unfold. Not to mention it's easier to pause for bathroom breaks! But then, we've all



movement and a lovely engagement with the ideas it discusses. Find it at Eastside and Central. The latter is home to *Marvel By Design*. This Oversize goodie actually snuck past us in 2021, but better late than never for this in-depth dive into the impact art design has had on Mighty Marvel. From basics like the "look" of each era of publishing to how genre affects presentation to detailed histories of the trademark corner character "slug" originated by **Steve Ditko** and how even word balloons have evolved over the years, *Marvel By Design* is a gorgeous read!

wrestled with the conundrum that a two-hour movie seems longer than five episodes of an hourly TV show. Perhaps it's the serial nature of modern fare like DC's *Legends of Tomorrow* that makes those minutes melt away. Sadly, the continued adventures of those time-traveling troublemakers have come to an end, leaving us with a heck of a cliffhanger at the end of Season 7. Trapped in the 1930s while being pursued by a robot J. Edgar Hoover, co-Captains Ava and Sarah try to get their motley crew home safe and sound at [lexpublib.org!](http://lexpublib.org)



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