SANTA’S GRAB-BAG!

GRAPHIC NOVELS WE OVERLOOKED

MUNOZ & SAMPAYO’S NOIR BIO BILLIE HOLIDAY...SALA’S THE BLOODY CARDINAL...SCHUITEN & PEETER’S SAMARIS...LESLIE STEIN’S PLAYFUL PRESENT...DAVIS’ YOU, A BIKE AND A ROAD...GEARY’S THE BLACK DAHLIA...AND GABRIELLE BELL’S EVERYTHING IS FLAMMABLE

PLUS...MAKE MINE MARVEL! STAN LEE VS. DC IN THE MARVEL AGE OF COMICS 1961-1978
Our Central location is where you will find two big, beautiful books on arts that influenced comic books at their beginning, the editorial cartoon and the pulp magazine. After all, what is a superhero like Captain America but a living embodiment of an abstract concept, just like the bloated plutocrats and headless soldiers rendered by cartoonist Art Young? An ardent leftist best known for his work in the legendary radical magazine The Masses, Young also contributed to the humor weeklies of his day such as Puck and the original Life, as well as the Saturday Evening Post and New Yorker. *To Laugh That We May Not Weep* (Fantagraphics) provides an overview of all Young’s tough, vibrant drawings, both funny and furious. “Furious” was one of the natural states of the pulp magazine cover. In a market where hundreds of titles devoted to dozens of genres fought for the buyer’s dime, the cover was the most important part of the book. Action, drama, fear and lust – these were the bywords of the many artists who painted those covers, from George Rozen’s sleek symbolism to the muscular brushwork of Walter Baumhofer, the playful erotica of Enoch Bolles to the nuts-n-bolts sci-fi of Frank Paul. IDW’s *The Art of the Pulps* provides examples both popular, like Westerns, SF, romance and detective stories, and obscure, such as the railroad, Far North and sadistic “weird menace” genres, each cover more gorgeously lurid than the last!

The life of the singer they called “Lady Day” is rendered in the trademark inky expressionism of Jose Munoz in *Billie Holiday* (NBM). The script by Munoz’s partner on *Sinner*, Carlos Sampayo, does not shy away from Holiday’s travails with dope, men and the law. It’s a beautiful book about a tragic life, available in Biography at Beaumont, Central, Eastside & Northside.

Available at Eastside, the latest volume of Peeters & Schuiten’s “Obscure Cities” series was originally the first. Reprinted with 32 extra pages by IDW, *Samaris* is unlike the previous (and recommended) books, *The Leaving Girl* and *Theory of the Grain of Sand*. These are color stories among the usual gorgeously drawn tales of Kafkaesque politics and architectural mystery.

The Bloody Cardinal is horror hipster Richard Sala’s latest murderous mystery tour for Fantagraphics. Imagine if Scooby-Doo was drawn by Edward Gorey and the monsters were real, and you get the vibe. A diverse crew of creeps and snoops delve into the final days of the masked menace known as the Cardinal… and begin to die one by one!

The incomparable Rick Geary continues his series of true crime graphic novels, the Treasury of XXth Century Murder, with the still unsolved killing of Elizabeth Short, more famous as The Black Dahlia (NBM). Winner of the 2017 Non-fiction award for YALSA Great Graphic Novels for Teens, this book features Geary’s trademark combination of deep research and period detail slickly rendered in his exquisitely old-fashioned pen line.

Already on many shortlists for Graphic Novel of the Year, *Everything Is Flammable* (Uncivilized) is Gabrielle Bell’s account of helping her mother rebuild the old home place wiped out by fire. Bell’s smudged and scratchy art captures the inner and outer stresses that afflict the long-fractious relationship between daughter and mother. Central, Eastside and Tates Creek have it.

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Meanwhile

subject of Marcelino Truong’s Saigon Calling (Arenal Pulp Press). The sequel to his amazing Such A Lovely Little War, Saigon Calling is in the History section under 942.12 like the previous volume. His connection to the overthrown Diem regime endangers his family, so Truong’s father packs up little Marcelino and his older sister and brother and their French-born mother. As the family adjusts to English life during that tumultuous decade, their home country collapses into bloodshed while their mother increasingly suffers from bipolar disorder. A gifted cartoonist, Truong renders his family’s story in bright and lovely color, the sad tale of Viet Nam in a mud’n’blood monochrome. Like Poppies and Saigon, a mixed marriage is at the heart of The Visitor: How and Why He Stayed (Dark Horse). Yet another spin-off

to women cartoonists like NOW’s Eleanor Davis. Trina (Pretty In Ink) Robbins tells her story in Last Girl Standing (Fantagraphics). Robbins was a member of the comics underground centered in the New York hippie scene that included Art (Maus) Spiegelman and Bill (Zippy) Griffith. This heavily illustrated prose memoir includes her comics and clothing designs that show the influence of the fashion plates and femme fatales Robbins admired during the Golden Age of comics. But that’s what’s great about comics: you never know what’s going to lead to what. For instance, the European love for all things Disney lead the Italian artists on Topolino to create a series of “Great Parodies”...the most infamous now translated thanks to Papercutz. Mickey’s Inferno is a wild riff on Dante’s Inferno with Goofy, Donald, Little Bad Wolf, even the Hillbilly Bears, drawn in that rubbery OG Disney style. Get it from the LPL kid’s section!

of Mike Mignola’s Hellboy series, The Visitor finally answers a question long bugging fans of the popular horror hero: Who’s that alien guy in the background? He’s an interstellar demon hunter, that’s who. And a decision he made in the moment and against orders changed the fate of the universe. But between episodes of monster-punching the Visitor fell in love, and that’s the real story, one of the power of empathy, the value of mercy. The art is by Paul Grist, who stands out among his British brethren with his rangy take on the clean–line style, his ardor for big inky blocks of black well-fitted to this tale from the Mignolaverse. A variety of cartooning by some of the best up-and-coming alternative artists is the focus of NOW, Fantagraphics’ new anthology. American artists like Noah Van Sciver and Gabrielle Bell mix with international inkslingers such as J.C. Menu and Tobias Schalke in a mercurial melange of tones and styles now available at all LPL locations. An inspira-