Two brothers, the hustler and the dreamer, confront each other and their own pasts in Clyde Fans. This graphic opus by Canadian cartoonist Seth spans decades and took twenty years to complete. The wait was worth it.

Abe is the hustler, forced to become the boss of the company when the founder, his father, ran off. Simon is the dreamer, whose attempt to please his disapproving sibling ends in a spiritual revelation. Abe confronts life, Simon avoids it, but both end up the same, isolated and bitter. “A Picture-Novel in Five Parts”, Clyde Fans was serialized in Seth’s alt-comic Palookaville from issue 10 (April 1997) to 24 (July 2017). Even as Seth worked on other projects, like the “sketchbook” Five Parts”, Clyde Fans was available at Beaumont.

Off Season is the latest work from the creator of such award-winning graphic novels as The Golem’s Mighty Swing. This Drawn & Quarterly release compiles strips originally serialized on the website for Slate. It’s set in the months just before and after the presidential campaign of 2016. Mark is a working stiff trying his best to deal with work, family and politics. But his boss is a self-righteous, solipsistic, increasingly vain rich guy. His estranged wife can only carp and cavil about their daughter’s issues when the founder, his father, finally serialized on the website for Slate. It’s set in the months just before and after the presidential campaign of 2016. Mark is a working stiff trying his best to deal with work, family and politics. But his boss is a self-righteous, solipsistic, increasingly vain rich guy. His estranged wife can only carp and cavil about their daughter’s issues. Sturm’s art is just one heartbreak, letdown and rip-off after another. Something as simple as a red hat becomes another splash of gas on the fire burning away the foundations of Mark’s life. In the manner of Maus, Sturm renders his characters as animals, which softens the emotional intensity of the work while reminding the reader of the base instincts hiding behind all that Midwestern stoicism. Sturm’s art is grandly bland, drawn with a homely simplicity but given heft and grace with a masterful use of ink washes. The car crash is especially lovely. A moving record of our times.

A journeyman carpenter living in the Midwest deals with the unraveling of both his marriage and his country as the election of 2016 reveals the widening rifts between city and country, boss and worker, man and woman in James Sturm’s OFF SEASON.
Urban fantasy is goin’ to the country in the first collection of the Image series *Middlewest*. Written by Skottie Young and drawn by Venezuelan visionary Jorge Corona, *Middlewest* follows in the footsteps of *Paper Girls, Oblivion Song* and *The Ether* with its mix of the everyday and the exotic. *Middlewest* concerns adolescent Abel, just another kid living in a trailer in just another town. A town where globes full of glowing pink goo hover over every house, where the trains are haunted by crow-skulled gargoyles, and where the anger of an abusive man who became his main exhibitor and adoptive father. That combination of exploitation and affection was common in that shadowy corner of show biz, as revealed by Griffith’s respectful but clear-eyed script. His art could never be called slick, but it has evolved. Griffith’s compulsive cross-hatching and love for the lumpiness of plain humanity have mellowed. His pictures are more pleasing to the eye, his story-telling more confident, his layouts less crowded. An accomplished combination of show biz tell-all, social commentary and comics history, *Nobody’s Fool* is available at Beaumont and Central. Meanwhile, the magazine that became the standard-bearer for comics as art is back to being a magazine. The legend of show biz tell-all, social commentary and comics history, *Nobody’s Fool* (Abrams Comic Arts) is the graphic biography of Schlitzie the Pinhead. Most famous for his appearance in the cult film *Freaks*, Schlitzie Surtees spent his life working midways around the world under a variety of stage names. But he took his surname from the man who became his main exhibitor and adoptive father. That combination of exploitation and affection was common in that shadowy corner of show biz, as revealed by Griffith’s respectful but clear-eyed script. His art could never be called slick, but it has evolved. Griffith’s compulsive cross-hatching and love for the lumpiness of plain humanity have mellowed. His pictures are more pleasing to the eye, his story-telling more confident, his layouts less crowded. An accomplished combination of show biz tell-all, social commentary and comics history, *Nobody’s Fool* is available at Beaumont and Central. Meanwhile, the magazine that became the standard-bearer for comics as art is back to being a magazine. The.

### MEANWHILE

Pinhead, delves into the murky history of the sideshow performer who inspired said alternative icon. *Nobody’s Fool* (Abrams Comic Arts) is the graphic biography of Schlitzie the Pinhead. Most famous for his appearance in the cult film *Freaks*, Schlitzie Surtees spent his life working midways around the world under a variety of stage names. But he took his surname from the man who became his main exhibitor and adoptive father. That combination of exploitation and affection was common in that shadowy corner of show biz, as revealed by Griffith’s respectful but clear-eyed script. His art could never be called slick, but it has evolved. Griffith’s compulsive cross-hatching and love for the lumpiness of plain humanity have mellowed. His pictures are more pleasing to the eye, his story-telling more confident, his layouts less crowded. An accomplished combination of show biz tell-all, social commentary and comics history, *Nobody’s Fool* is available at Beaumont and Central. Meanwhile, the magazine that became the standard-bearer for comics as art is back to being a magazine. The.

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