The Comics & Graphic Novel Bulletin of

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PLUS...HILDA GOES HOLLYWOOD!

FORM Follows DYSFUNCTION

NEW EXPERIMENTAL COMICS BY
-HUIZENGA—WARE—HANSELmann-

LEWIS TRONDHEIM
HUBERT CHEVILLARD'S
AIMEE DE JONGH
SERGIO TOPPI.

741.5

Davis
Travis Dandro
Dandro
Glenn Ganges makes a mistake. One many of us make every day. He habits cup of coffee before he goes to bed. And then...he can't go to sleep. He tries to talk to his wife Wendy. But she falls asleep in the middle of a conversation, leaving Glenn to his own devices. What follows is a journey through Glenn's life. His history with Wendy, his job at an internet start-up, his嗜好，relationship and a formalist exploration of the many disparate chunks of sadness and grift them together." So says cartoonist Simon Hanselmann in his interview in A. The river that gave him his name, Glenn Ganges flows through the anthology at the youth of the title character published alongside looks at his future. But finally Pantheon has gathered it all, even the parts as yet unseen. So sprawling is Rusty Brown, this 356-page book is just Volume One. Ware needs all that paper to tell not just one story, but several. In V1, Rusty himself is but the point of entry into the lives of his "saint-to-be" fellow glum Chally White, Chally's teenage sister Allison, Rusty's teacher Joanne Cole, her colleague— and Rusty's dad—Woody Brown, and Rusty's chief bully, Jason Lin. It's Lin's tale that lives up to Ware's stated intent to "find the good in every character...regardless of how...mean-spirited, terrible or cruel they might be." Raised by Lin, Lin's life is present- ed in constantly shifting perspectives with overlapping memories. A writer raised in the mid-20th Century, Woody's experienc- es—including a graphic adaptation of his most successful story—unfolds in a novelis- tic fashion. Meanwhile, Ware's art has reached a point of almost inhuman perfec- tion. The bulloso humanity of his players shines through the architectural grid of their world and the page on which it exists. The low-key pace and gestural balance give the impressive artistry behind Rusty Brown. You can find a copy at Beaumont and Central.

Glenn Ganges in The River At Night

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Meanwhile, effusive driver she meets in Washington DC, but it’s a bit more of a chore with the grim, mute hack in Los Angeles. But de Jongh finds common ground with every driver, whether it’s the taxi driver in Paris, a Muslim trying to get through Ramadan in a city “made of food! Baguettes, eclairs, croissants, madeleines, crepes...you can buy them on every corner!” or the driver in Jakarta who reads the paper as he’s driving in streets bustling with cars and scooters. Even the LA driver, who cuts off de Jongh’s every attempt at conversation, warms up during a discussion of the impact of Uber on the taxi business. Taxi! is a lovely book drawn in a loose but detailed style that highlights the humanity of the characters while rendering their cities with inky verisimilitude. Taxi! can be found at Beaumont and Central. The myth of the American West has foundered in its homeland, undercut by growing discomfort with the hard facts of actual history. But the Wild West has enthralled European creators for decades. One such artist was Sergio Toppi. The second volume of Magnetic’s Collected Toppi is subtitled North America. The bulk of the book is made up of mordant fables of good and evil cast in Western tropes. The grizzled prospector, the cheating tradesman, the outlaw on the run—all make their appearance. But Toppi’s astonishing artwork, rich with period detail, brings the simple stories to life. Other tales from North America look at our history through the eyes of its traditional villains in “Little Big Horn 1875” and “As Long As You Live”, which depicts a young native maiden as she confronts the power of firearms. Meanwhile, “The Heir” and “Blues” take a detour to the South, Old and New, to explore the impact of faith and music. It’s another tour de force from one of the greats and it’s available at Beaumont and Central. Meanwhile, Eleanor Davis has a new novel out from Drawn & Quarterly. Author of How to Be Happy, Why Art, and You, A Bike & the Road (all still available via lexpublib.org), this is Davis’s first long-form fictional narrative. Set in an all-too-near future, The Hard Tomorrow follows a thirty-something couple as they try to build a life—in Louisville, Kentucky!—during difficult times. But both are tempted by others in their life, Hannah by her friend, a queer naturalist and political radical, Johnny by the conspiracy buff prepper who’s helping him build the couple’s dream home. Both zealots turn out to be more right than wrong, leaving Hannah and Johnny to pick up what pieces they can. Davis’s sinuous pen line and judicious use of blacks carries the reader along, ending with a sequence of double-page drawings that will make you cry. And if that doesn’t get the tears flowing, grab a copy of King of King Court—and a box of tissues, while you’re at it. Another fine release from Drawn & Quarterly, this debut from Travis Dandro is an autobiographical comic covering his childhood and teenage years. Raised among constant familial strife, including major drug and alcohol abuse, young Dandro, blank-eyed as Little Orphan Annie, tries to find love and stability in a world as sketchy and dark as his own stark, child-like art. It’s a tough but rewarding read. It’s in TEEN at Northside and Tates Creek.