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WORLD CLASS

COMICS FROM AROUND THE GLOBE

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The Comics & Graphic Novel Bulletin of



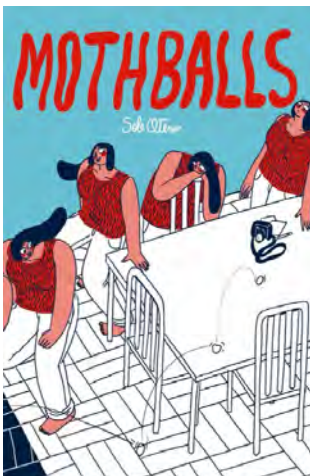
Lexington Public Library
Reading Is Just the Beginning!



Beautiful, mysterious, rich and American, Carol Gibson is also under suspicion of being a spy. Now she must trust the one man she knows better than to trust, renegade newshound Marcel Labrume, "Odious Labrume..." Then, Labrume is captured as a POW and must navigate the twisted loyalties of the Middle East during WWII to get out alive!



The first volume of a new Fantagraphics series dedicated to Italian cartoonist Attilio Micheluzzi, *The Farewell Song of Marcel Labrume* is a perfect example of the sleek, suave pen line and expressive use of spot blacks common to the best of midcentury European comics. Go to Beaumont, Central and Marksbury!



A family flees fascism only to fall prey to the despot within as a young woman confronts the mix of memory and myth surrounding her grandmother



Award-winning Argentinian cartoonist **Sole Otero** unravels layers of familial history using the ability of comics to relay action over time and space (cf. cover and page above right). She has a deft touch with physical and facial expression, rendered in a playful line embodied with mod and subtle colors in *Mothballs*, available via lexpublib.org!

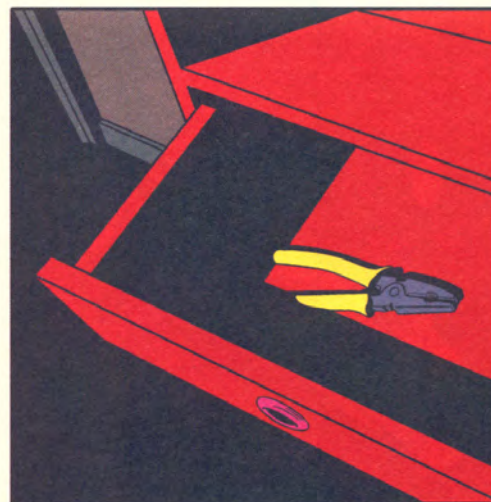
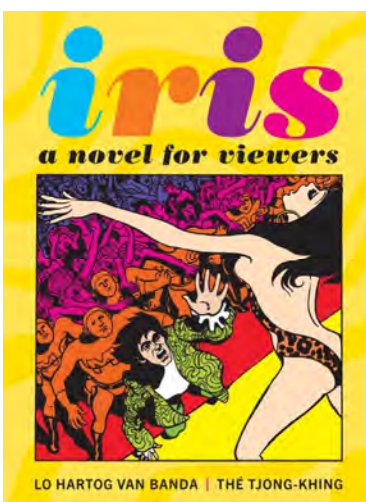


The English-language debut of **Miroslav Sekulic-Struja**, *Petar & Liza* is a realist romance set in Yugoslavia before its collapse and partitioning in the Nineties. A romance blossoms between the phlegmatic Petar and the physical Liza, their love growing closer as the nation threatens to fly apart. **Sekulic-Struja** revels in crowd scenes and architecture, which he renders like the love child of Georg Grosz and Richard Scarry. You can smell the soap and coal and food and tobacco wafting off the mob of humanity filling the pages of what might be the graphic novel of the year, available at Eastside and Marksbury.

An ex-soldier at loose ends (and shoelaces) bums around pre-war Yugoslavia until a vivacious dancer bumps into him after class, in a new classic of graphic naturalism from Fantagraphics

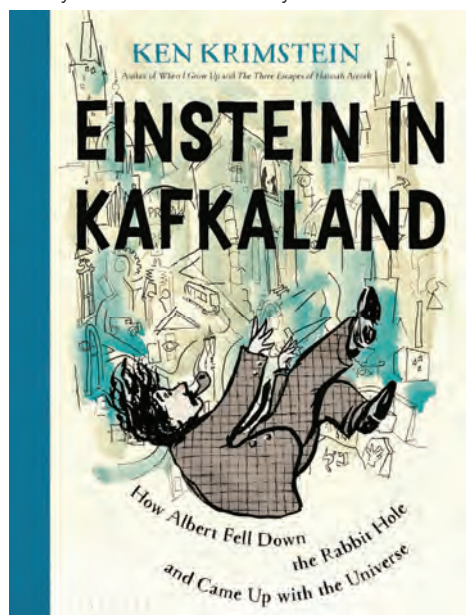


A Novel for Viewers, IRIS was the first Dutch graphic novel for adults, a psuper-psychedelic saga of freedom for body and self...New Delhi's Bhanu Pratap's CUTTING SEASON is a contemporary compilation of short pieces that wed David Lynch with Yves Tanguy!





Ye Editor was not that excited by the news Marvel was resurrecting their "Ultimate" line. I wasn't all that impressed by the first go-round, which, for all its potential and influence (especially on the movies), turned into the Same Ol' Stuff with incest and f-words. However, the initial releases have shown some moxie, some real flair, that bode well for the rest of the output. Take, for instance, the first compilation of *Ultimate X-Men*. It was a bold move to hand a title with such legacy and import over to, first of all, just one artist, and, secondly, this particular artist. **Peach Momoko** is one of the Biggest of the Next Big Things of the last few years, to the extent fistfights were breaking out in the autograph line at one of her few American appearances. Using a watercolor-based variation of manga style, **Momoko** draws pictures that are at once earthly and ethereal. Her story returns the X-men



MEANWHILE

adolescent roots. *Fears and Hates* is about Hisako Ichiki, a teenage girl who desperately wants to live a normal life. But the more she craves normality, the more life denies her. Her angst begins to manifest in physical form, a pink tulpa of a samurai appearing whenever Hisako is threatened. And she's not the only one of her peer group going through some changes. More like a horror manga than an X-men extravaganza, **Momoko's** *Ultimate X-men* is both an interesting introduction to the Ultimate imprint and a good read in and of itself from Northside and Tates Creek TEEN. Central and Marksburry carry the hysterical historical *Einstein in Kafkaland* (Bloomsbury). Having drawn funnies about **Hannah Arendt**, I'm betting the father of modern physics and the godfather of modern literature looked like the bromance to beat to **Ken Krimstein**. He uses a twitchy, shadowy drybrush technique to tell *How Albert Fell Down the*



Rabbit Hole and Came Up with the Universe, the only color variations on a blue-green that looks like a bruise on a mermaid's tail. **Albert Einstein** moves to Prague at the height of that city's pre-war ferment, working toward the theory of relativity the same time one **Franz Kafka** was reaching, however painfully, an apotheosis in his own art. Yeah, it sounds grim, but it's actually funny in places, **Krimstein** using visual kicks to spice things up, like page 99's shout-out to George Booth. Meanwhile, if that's too heavy for you...well, *Beyond Mortal* will bring little relief. Because reading this slim volume from Dark Horse is like ingesting one of the Big Two's SUMMER EVENTS in one sitting, all of the central series and the spin-offs and special issues included. Yet another creator with a hankering to write the Justice League whips up a handy dandy analogue and sets them against another array of cosmic ballbusters with names like the Undone Child and the Crawling Pestilence. It's real pretty to look at and the fight scenes are cool if you didn't get your fill of that stuff when *The Authori-*



ty did it first. So if you like chocolate syrup on your birthday cake, get *Beyond Mortal* from Central, Eastside and Northside. The latest in the Fantagraphics series devoted to the greatest series in underground comics, *High Times and Misdeemeanors* is a real hodge-podge of *Fabulous Furry Freak Brothers* comics. Color stories from slick mags like *High Times*, like the scene-setting opener "Winter of '59" which addressed the Fifties nostalgia of Reaganism, appear next to strips that headlined the anthology *Rip Off Comix*, which sold in not only surviving head shops like Lexington's very own Sqecial Media, but comic joints that carried the likes of *Love & Rockets*. Meanwhile, it took a while for the next item to show up at Beaumont and Central. In fact, ye Ed just finished reading *We Called Them Giants* mere moments before writing these words. Lovely painted artwork carries this somewhat familiar tale of teenagers and titans written by **Kieron (Wicked & Divine) Gillen**.

