

741.5

HAPPY  
NEW YEAR!

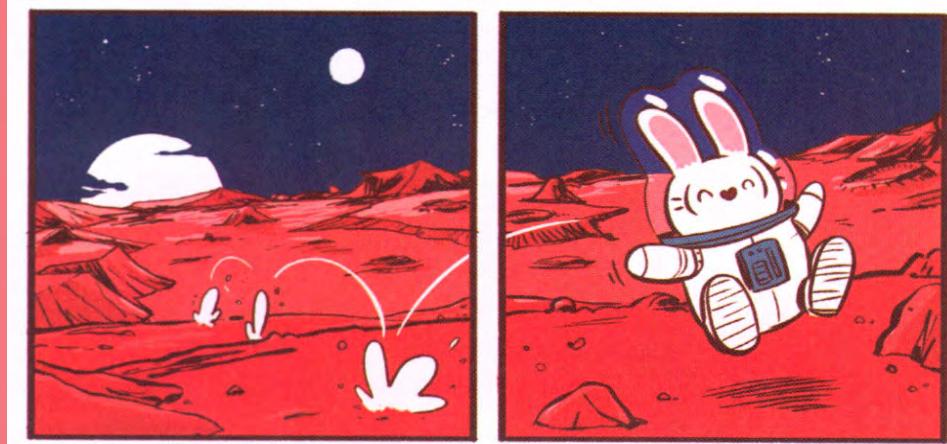
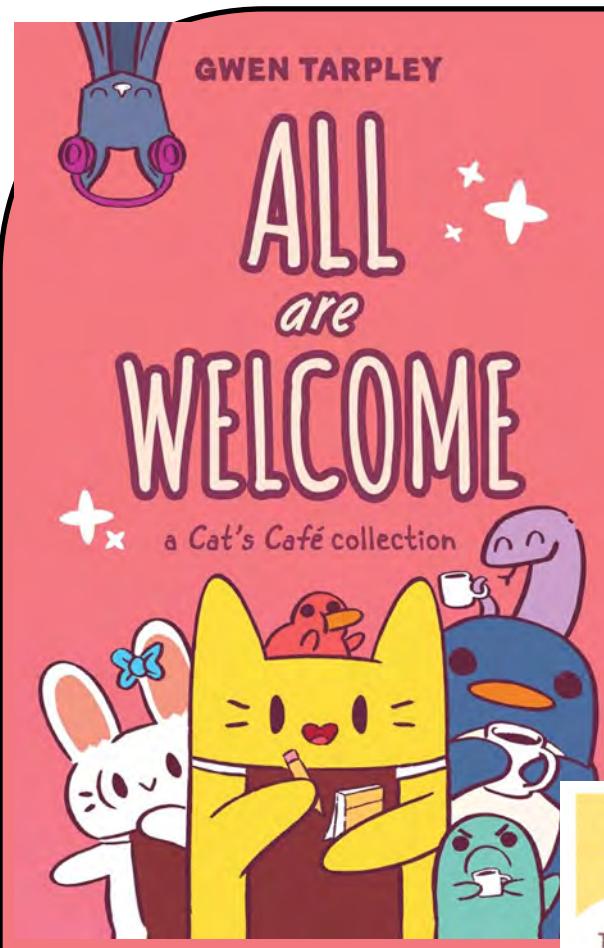
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Lexington Public Library  
Reading Is Just the Beginning!



Cat's Café is a popular web-toon by Seattlite Gwen Tarpley. **All Are Welcome** is the third book compiling strips and art originally posted on the internet. 741.5 apologizes for not ordering the first two when they came out, because Cat's Café is utterly charming and beautifully drawn



I AM ALLOWED TO TAKE UP SPACE!!



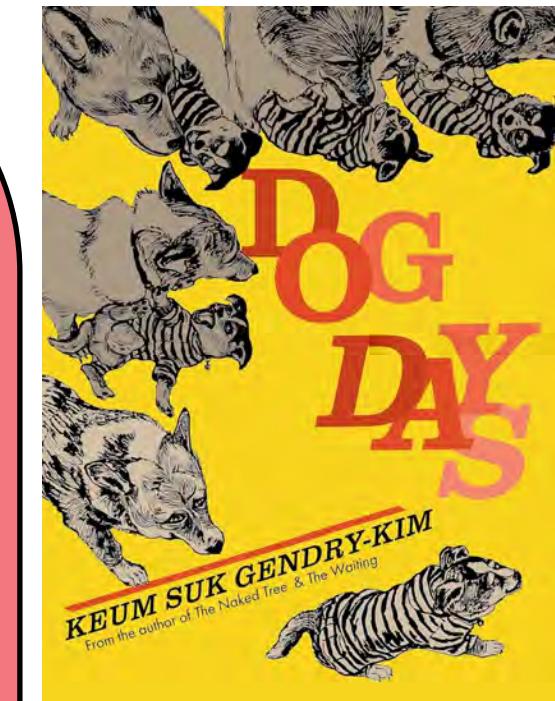
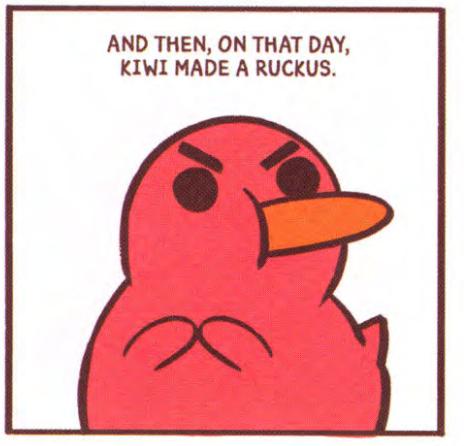
EXCITEDLY, THEY VENTURE OUT INTO THE WORLD.



and colored. Cat runs the coffee house where all the woodland creatures, from Toad and Snake to Kaiju (above right) and Mothman— excuse me, Mothperson (left), come for a cuppa and a kind word. A genuine sweetness permeates this lovely collection found under J at all locations!



AND THEN, ON THAT DAY, KIWI MADE A RUCKUS.



Yuna and Yum are a young couple living in the big city. They go to a pet shop and pick a Welsh corgi. They name him Carrot. And, before she knows it, Yuna's life is changed. Carrot becomes a focal point for Yuna's day. *Dog Days* follows the three as they move to the countryside. It's there, where old ways still hold strong, that Yuna and Yum confront a harsher attitude toward dogs. Their next pooch, Potato, is left in a box on their porch. The neighbor's dog lives outside through sunshine and monsoon. The third dog they adopt, Choco, is rescued

from a cage kept by another neighbor. Other dogs come and go mysteriously, most likely used for food. This brings back bad memories for Yuna (above), who frets her own pets will fall victim to the market for dog meat (not outlawed in South Korea until 2024). Gendry-Kim's use of wet-brush washes for those memories contrasts with her expressive dry-brush technique for snow and rain and the sketchy pen line used for scenes with Carrot and Potato (below). A master of black & white comics, K.S. Gendry-Kim is nuts about mutts!



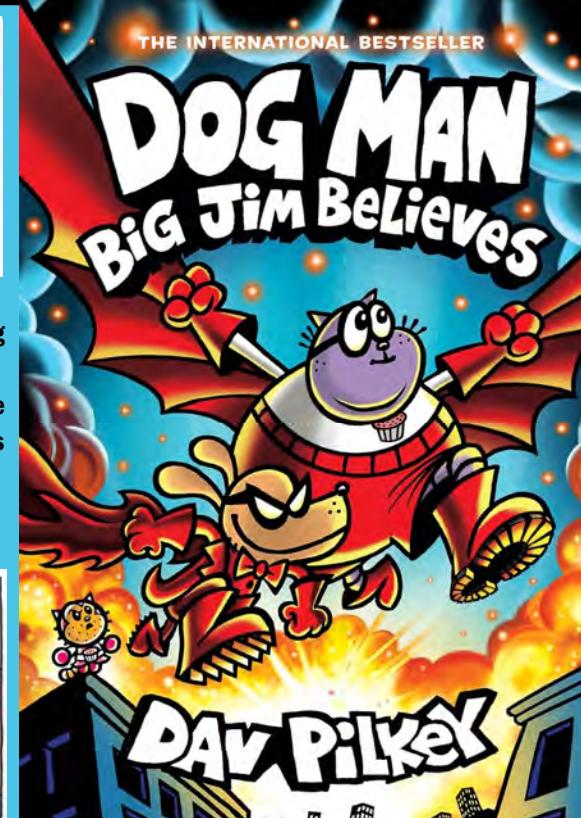
Known for her stark historical comics like *The Waiting* and *The Naked Tree*, Korean cartoonist KEUM SUK GENDRY-KIM pens a graphic memoir about dogs and their place in modern Korean society available at Central and Marksbury

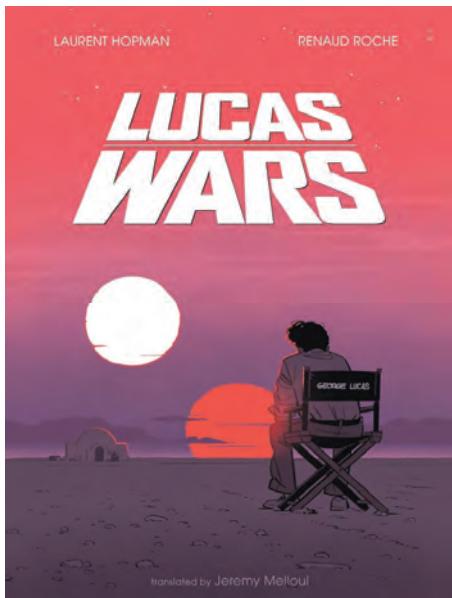
**Big Jim Believes** is the 14th book in the **DOG MAN** series by Dav Pilkey. It's actually a spin-off starring former supporting characters Big Jim (described as "basically a walking, talking HUG") and crotchety old Grandpa the cat in their costumed alter egos of Commander Cup-



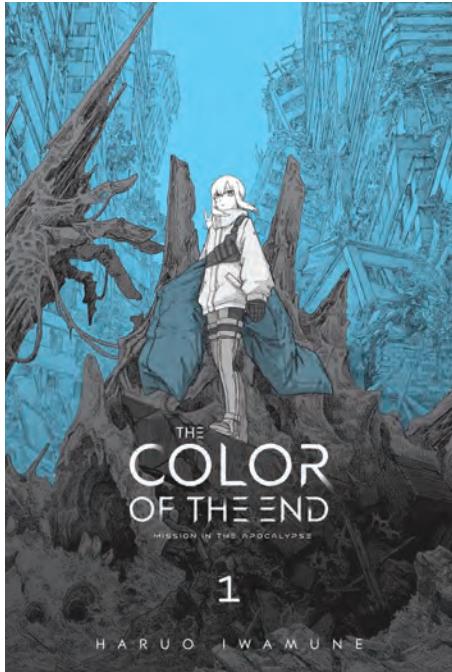
cake and Sprinkles. True, Dog Man makes an appearance (below). But Big Jim and Grandpa take center stage, with origin stories for both. An example of Pilkey's talent for parody, Grandpa's done in the style of old school black & white animated cartoons (left), which explains that "Grandpa" is his given

name. No wonder he spends most of the book ranting at everyone and everything, even after getting zapped by the returning Space Cuties from Space (right). *Big Jim Believes* is wacky but winsome, sweet but action-packed, and available under J at all LPL locations!



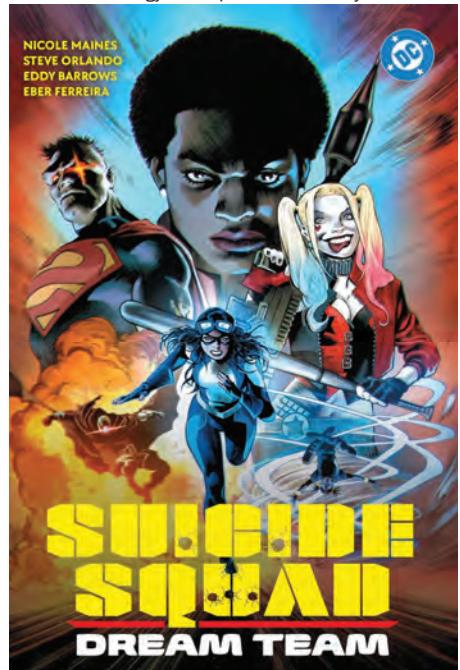


The book opens with its hero, young director **George Lucas**, at death's door. He has just been confronted with the probability that his new movie, a science fiction epic that has already devoured his savings and three years of his life, is terminally screwed. This isn't the first time **Lucas** had come close to dying. An automobile accident was the climax to a troubled youth. He crawled from that wreckage and ultimately achieved his goal of becoming a filmmaker. His first studio film, *American Graffiti*, was a surprise hit, despite the suits being against it. That dynamic was duplicated, but a hundredfold, when Lucas had to fight tooth and nail to make his next picture, *Star Wars*. Hard to imagine in today's fantasy-sotted pop culture, but sci fi films were the redheaded stepchildren of cinema. That was before **Lucas**, before *Star Wars*, before the phenomenon that, for good or ill, changed not just the movie business, but comic books, the toy industry, and

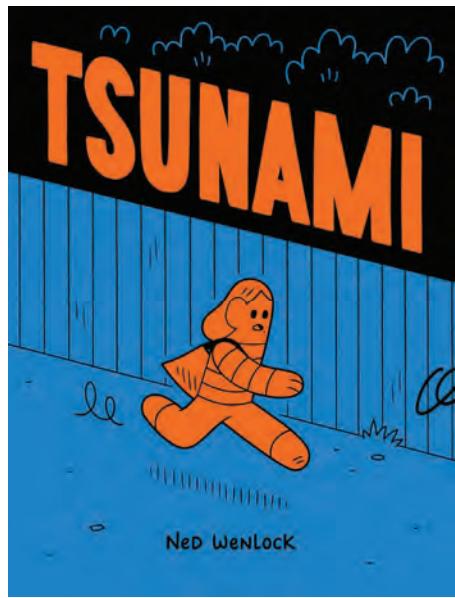


## MEANWHILE

science fiction itself. Writer **Laurent Hopman** lays out a lot of history without getting bogged down, largely thanks to the flow of **Renaud Roche's** art. Graceful, feather-light brushwork combines with a deft touch at caricature to bring to life the multitude of people who contributed to the undertaking, including poor **Kenny Baker**, forever abandoned in his R2-D2 get-up. A perfect example of the European talent for biographical comics, *Lucas Wars* is available at Central and Tates Creek. "My mission is to find and protect survivors," says our big-eyed heroine. "...and cleanse the land of crystallosis pathogens." Given she's the only human left in a city devastated by the mysterious Executioners, it frankly sounds like an excuse to get out of the house. Any other sentient life, not counting her little pet whatsis, is artificial: robots, android servants, a really pushy AI that manifests as a androgynous sprite. It's a lonely *Mission in*



the *Apocalypse* in this and upcoming volumes of *The Color of the End* at Marksbury and Tates Creek. A late arrival from 2024 centers on the new heroine on the DC block, Dreamer. Perhaps a contemporary riff on the *Forever People's* Beautiful Dreamer, but definitely a character dragooned from the cast of the CW *Supergirl* series, plain ol' Dreamer has the ability to foresee the future in dreams. One bad dream she keeps having is the one where the queen of the cape-hunters Amanda Waller turns the former East Asian dictatorship of Gamorra into a super-prison for offworlders. See, Dreamer spends her days protecting a little town called Parthas, a secret refuge for extraterrestrials living on Earth. Waller, of course, knows all about Parthas and uses the safety of its citizens as a bargaining chip to get Dreamer to work for Task Force X, more commonly known as the *Suicide Squad*. *Dream Team* follows the recalcitrant Dreamer as she works alongside Harley Quinn, Clock King, Black Alice and Bizarro to set Gamorra up for invasion. But Dreamer's been feeling weird ever



since she got doused with that green goop from the sky. Things soon spin out of control at Central, Eastside and Northside. It took me a while to finish our next item, despite the stark simplicity of both story and art. It's just that *Tsunami* by **Ned Wenlock** is so true to life in its depiction of adolescent agita that I suffered PTSD. The struggle of New Zealand schoolboy Peter with his classmate Gordon gave me flashbacks to those long-suppressed days at Lily Junior High. The constant abuse, the casual violence, the pointlessness of it all – it's right there, rendered in a style almost geometric in its purity, yet capable of deep emotional expression. And his landscapes are hypnotic! Go to TEEN at all locations. The latest volume from the SMUDGE series reprinting classic horror manga, *Mansect* is gruesome, disturbing nightmare fuel about a plague turning people into blood-sucking mutants. Like **Charles Burns** without the soothing distance of affect, **Koga Shinichi** cranked out one gnarly book, dude!

