

# 741.5

## ROCK'N'ROLL RUINED MY LIFE

### MOA ROMANOVA'S BUFF SOUL

PLUS..THE RETURN OF LEONARD & THE LOVE GODS!

JANUARY 2026 - NO. 154



The Comics & Graphic Novel Bulletin of



Lexington Public Library

Reading Is Just the Beginning!

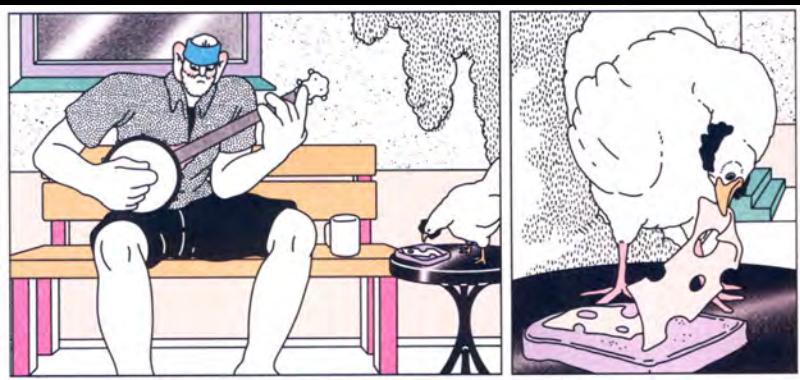


## BUFF SOUL

"The Band" records with Melvins drummer Dale Crover on the skins. "Lina's been playing Krist Novoselic's bass in the studio. ROCK SPIRIT."



## CENTRAL EASTSIDE MARKS-BURY TATES CREEK



Moa Romanova intended to follow up her Eisner-winning debut *Goblin Girl* with an adventure novel she described as "Nancy Drew on Ketamine." Instead, life intervened, and art imitated it. Romanova joined her rocker friends Sarah and Asa on tour in the United States. A duo with a name so punk I can't even print it here, these Swedish riot grrrls drag Moa along as they record with the Melvins (Dale and Buzzo both make cameos), then head to Texas. Crashing with former Butthole Surfer Jeff Pinkus between gigs, Moa and "the Band" get up to all kinds of nonsense, much of it driven by the drugs gladly supplied by their hosts. Things get weird when Asa disappears, triggering some deep, dark memories from Moa's haunted youth. Dope, guns and fun between the sheets force Moa and her pals to confront the true price of pleasure in *Buff Soul*.



Elvis may have been King, David Bowie the Thin White Duke, but Fela Kuti was the Black President. Not just a performer, not just a musician, the Nigerian saxophonist was a true revolutionary. Confronting both British colonialism and Nigerian oppression—the cops threw his mother out a window!—Fela Kuti used music and dance to advance the cause of Pan-Africanism and individual freedom. Writer Conor McCreery uses the narrative of myth, with Fela a folk hero marked for greatness by the Orisha, the god-like nature spirits of Yoruba religion. Nigerian artist Jibola Fagbamiye uses a vibrant palette to render Fela's odyssey from street kid to star-struck émigré to, eventually, the leader of a movement with global influence.

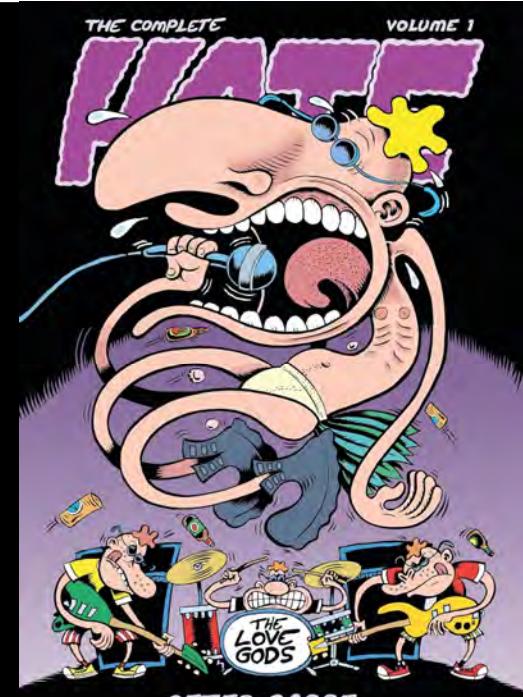


## CENTRAL BEAUMONT

Peter Bagge was the right man at the right place at the right time when he took one of his multitude of characters (such as Martini Baton and the Goon in the Moon) and made him the star of a new indie comic called *HATE*. Slacker Buddy Bradley moved to Seattle just in time for the former backwater burg to become the New Center of the Universe thanks to Nirvana and "grunge." Bagge turned his already-adult eye on the resulting ballyhoo with the story of Leonard and the Love Gods. But the sordid saga of Buddy's sketchy-best-friend-turned-rock-messiah-*du-jour* was only one aspect of Buddy Bradley's so-called life. Meeting your rich girlfriend's parents, dealing with an unwelcome visit from home, balancing all the crazy people in your life, working that subcultural hustle: it's like looking into a funhouse mirror for some and joining a manic circus for others in *The Complete HATE Volume 1*.



The saga of Leonard and the Love Gods allowed Bagge to riff not only on The Scene, but its infrastructure of sleazy club-owners, self-important tastemakers, thirsty sycophants and trend-chasing fanzine hacks (right).

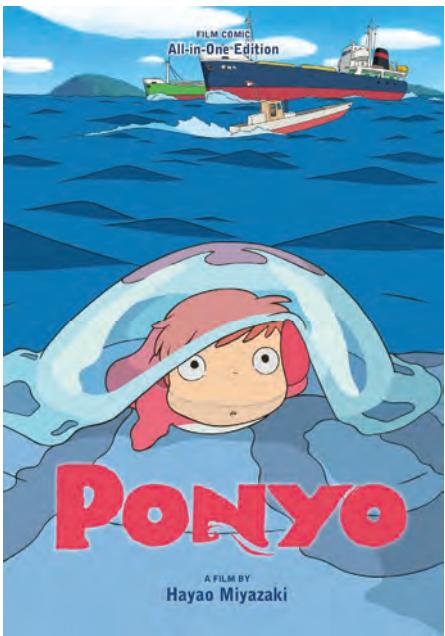


Hipster babes discuss The Scene during the ill-fated date between Buddy Bradley's room-mate, uptight nerd George, and Buddy's future wife and perennial annoyance Lisa, both representing groups essential to The Scene, brainiacs and lunachicks.



## CENTRAL\*EASTSIDE\*MARKSBURY



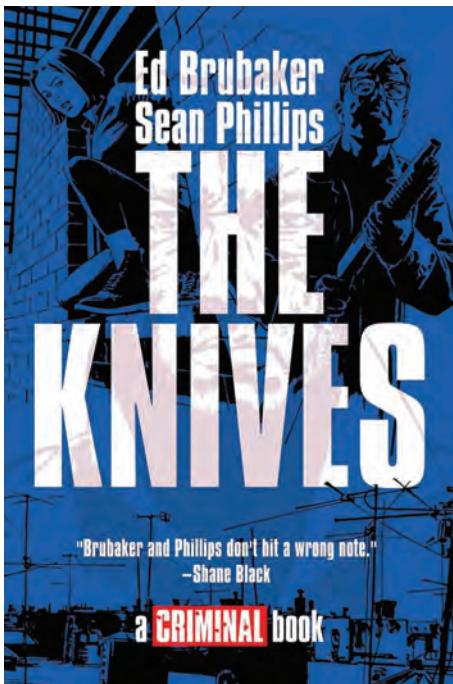


Comic books have adapted motion pictures as long as the former have existed. Most adaptations have been simple funnybook versions of the film, drawn by an artist or artists. There were occasional oddities, like the very first book to carry the title of *Movie Comics*, which used photographic stills from the films in place of drawings. That rarely worked, the combination of word balloons with blurry four-colored photos off-putting, neither fish nor fowl. Recently, the Japanese market has offered so-called "film comics". These comics use anime shots or stills for panels. Sometimes it comes off too glossy, too fake (cf. the *Pokemon* comics reviewed in 741.5 #125). Sometimes it works, if only because of the grace and sweetness that marks the work of **Hayao Miyazaki**. Find the "film comic" version of *Ponyo* under J at all LPL locations.



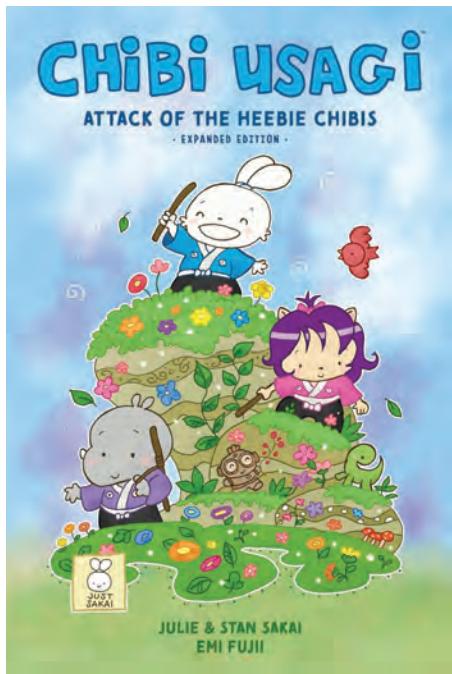
## MEANWHILE

"CRIMINAL IS SOON TO BE SEEN ON PRIME VIDEO" honks the big headline atop the back cover of *The Knives*. Available at Eastside, Northside and Tates Creek, this Image hardcover is the latest from writer **Ed Brubaker** and artist **Sean Phillips**. It's the first new book in their CRIMINAL series in five years, probably because **Brubaker's** been busy getting the TV version of CRIMINAL off the storyboards and on the flatscreen. He brings his experiences with Hollywood to bear in this stand-alone novel ostensibly starring cartoonist Jacob Kurtz, last seen in *Bad Weekend* (available at Central). Jacob's offbeat strip *Frank Kafka*, *Private Eye* gets made as a prestige TV series while Jacob gets made a fool by the biz. Meanwhile, his "occasional roommate" Angie, thrown out of the only home she's ever known, gets small revenge on the crime boss who booted her, with big repercussions for both Angie and Jacob. Meanwhile, the Left Coast isn't finished with Jacob: his beloved aunt has been kidnapped! Sharpen your appetite for modern crime comics with *The Knives*!



I used to skateboard in high school, when the decks were primitive and the background music was an eight-track tape of *Deep Purple Live in Tokyo*. I got into punk soon after, and it was fascinating to see punk rockers embrace skating as their very own sport. Those early days of skate punks live again in *Grommets* (Image). Written by **Rick (Deadly Class) Remender** and comedic actor **Brian Posehn**, it's the story of Rick, the new kid in town who takes up with local loser Brian. Brian introduces Rick to the Jens, a trio of blonde skate bunnies, punker Liberty Spike Mike, and Valley Girl Samra. Coming of age in the Reagan Era wasn't easy, and *Grommets* nails it: screwed-up parents, bad jobs, worse jocks, and the useless authorities who just won't listen to The Kids. The Kids run afoul of the authorities in our next item, too. Then again, the authorities are why Australia has become a wrestling ring for *Godzilla*. It's Varan the Unbelievable vs. the King of Monsters, *Godzilla*, as our modern quartet of teenage rippers must *Skate or Die!* (IDW). Author **Louie Joyce** uses a lot of digital effects in comparison to the MAD-made hyper-realism of **Brett Parson**. Grind the rails at [lexpublib.org!](http://lexpublib.org)

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I remember when **Stan Sakai's** *Yusagi Yojimbo* first appeared in the mid-Eighties. I wasn't a fan, and that was okay. The field of independent comics had grown large enough that I wasn't compelled to buy everything offbeat just to keep the biz open to offbeat work. **Sakai** and his creation have gone on to a long and successful career. In keeping with contemporary trends, *Yusagi Yojimbo* has a chibi version. That is, a version drawn in the gleefully childish, animatedly exaggerated, overwhelmingly adorable style of manga known as *chibi*. Though **Stan** did some solo work reprinted in this *Expanded Edition*, the rabbit's share of *Attack of the Heebie Chibis* is by his better half, **Jill Sakai**. Reserve this charming adventure starring the Dogus, the little clay statues beloved by ancient astronaut theorists, at [lexpublib.org!](http://lexpublib.org)



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