

741.5

NAMOR

THE LAST KING OF
ATLANTIS
PLUS...MOTION PICTURE FUNNIES

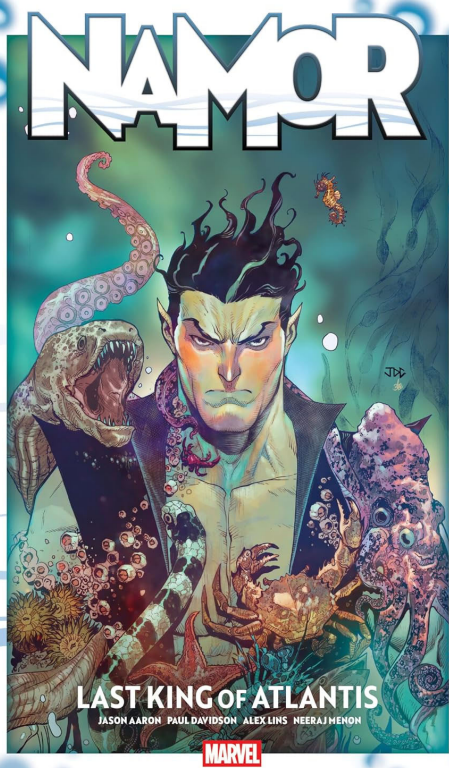
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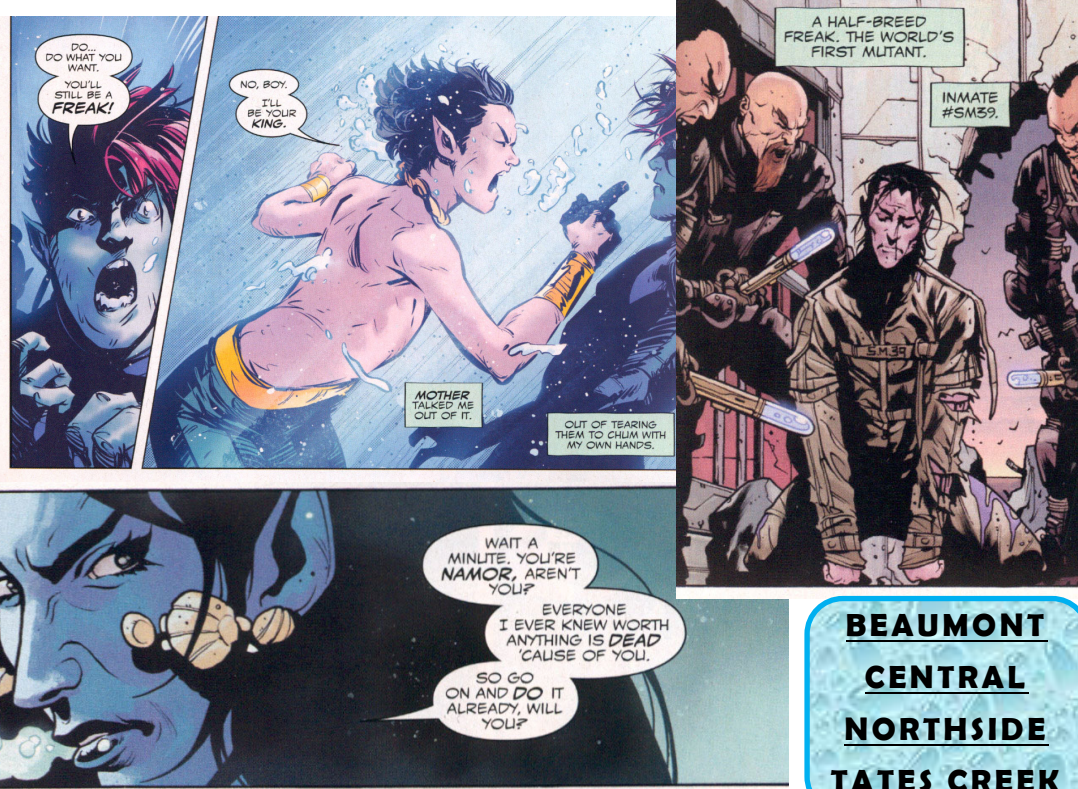
The Comics & Graphic Novel Bulletin of



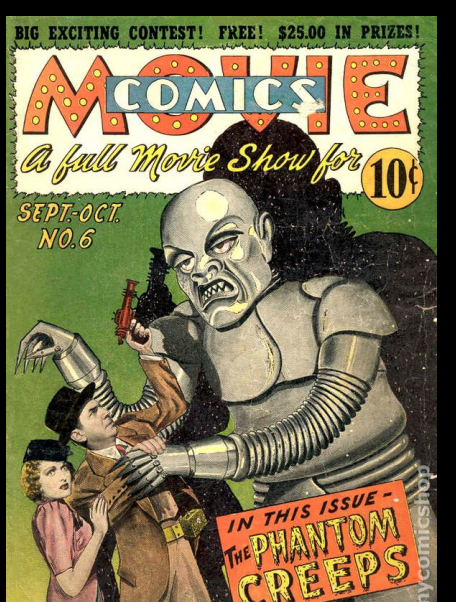
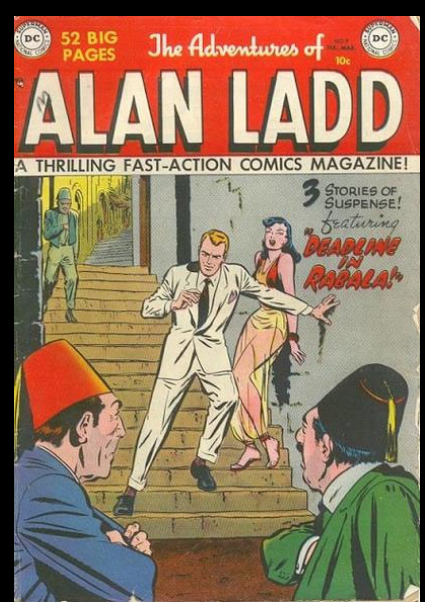
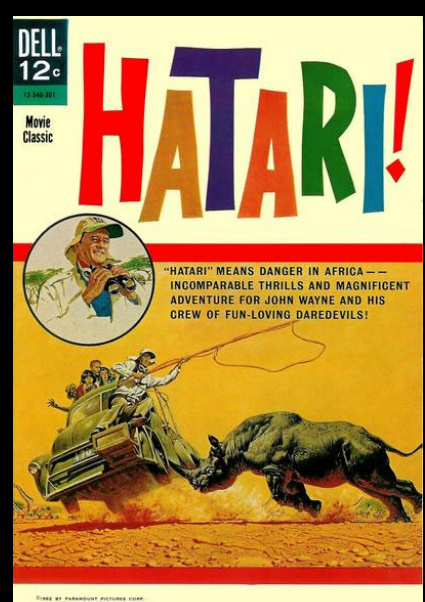
Lexington Public Library
Reading Is Just the Beginning!



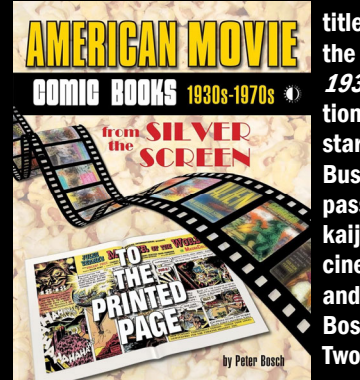
Since his 1939 debut in the unreleased *Motion Picture Funnies Weekly* #1, Prince Namor the Sub-Mariner has been one of comics' leading antiheroes, from the Golden Age to the Atlas Era to the Marvel Age of Comics and all the years beyond.



**BEAUMONT
CENTRAL
NORTHSIDE
TATES CREEK**



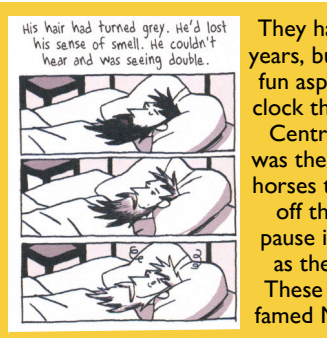
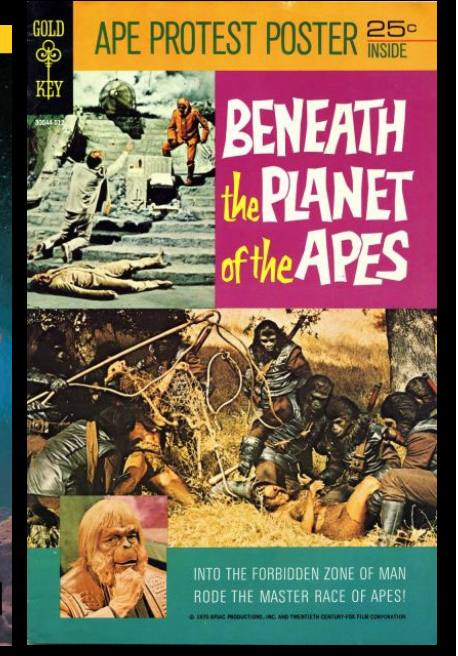
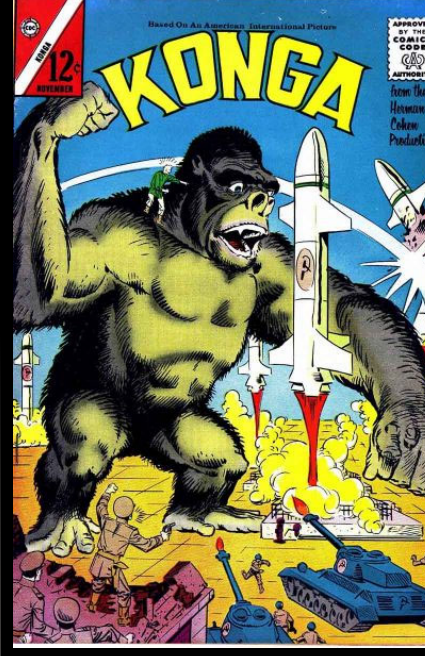
Creatures of the 19th Century that reached maturity in the 2nd decade of the 20th, movies and comics grew up together. Early comic book publishers quickly adapted films for their new audience. Some titles, like DC's *Movie Comics* (above right) used photos for panels. However, most motion picture funnies used artwork, from the post-war era of *Fawcett Movie Comic* to current series devoted to contemporary film franchises, such as *Aliens Vs. Avengers* (below center), newly available at Beaumont, Central and Marksbury. As that



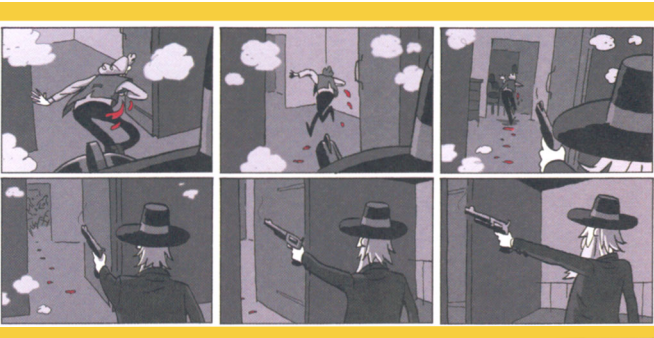
title proves, movie comics still sell, years after the heyday of *American Movie Comic Books 1930s-1970s*. The hundreds of film adaptations released by Dell and Gold Key; series starring Hollywood headliners like Alan Ladd, Buster Crabbe and Bob Hope (not to mention a passel of Western heroes); Charlton's cut-rate kaiju *Konga* and *Gorgo*; Marvel's Seventies cinema sensations such as *Planet of the Apes* and its record-breaking *Star Wars* comic; Peter Bosch covers them all in delish detail in this *TwoMorrrows* tome available via lexpublib.org!



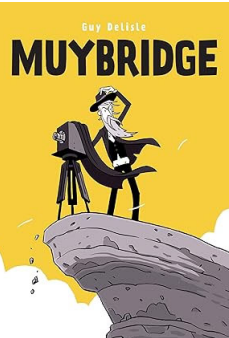
I've argued for years that once sword & sorcery got hot, Marvel should've turned the *Sub-Mariner* feature into an underwater *Lord of the Rings*. 60 years later, writer Jason (*Thor*) Aaron and the astonishingly aquatic art of Paul Davidson & Alex Lins does just that. Having forsaken his birthright (*above right*), the Avenging Son must make a personal and physical journey through the Secret Seas as he wages a one-man war against all those who would be the *Last King of Atlantis*. Old foes and older lovers (*left*) tangle with Namor. But could his ultimate enemy be...himself? Visually rich and violently emotional, *Last King* is an ALL-WINNER!



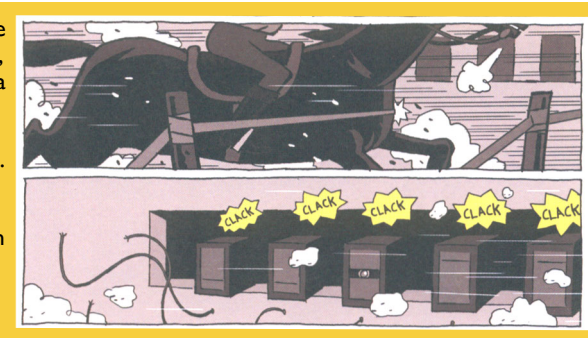
They haven't worked for years, but one of the most fun aspects of the ceiling clock that looms over the Central Library atrium was the series of galloping horses that used to count off the seconds, each pause in the gallop lit up as the second passed. These are based on the famed Muybridge photos.



Among the many interests of the impossibly rich Leland Stanford was horses. Stanford was obsessed with the visual representation of the gallop. He was certain the hooves left the ground at some point. And his new playmate Edward Muybridge had the talent and background to prove it.



Muybridge was one of the first great photographers, a man willing to hang off a cliff to get the right shot. Both fans and rivals thought he was a bit mad. And he was: a horrific stagecoach accident left Muybridge a changed man (*far left*) whose rage and jealousy drove him to murder his wife's lover.



Having narrowly avoided the gallows, Muybridge was free to pursue Stanford's obsession. His success led to the development of cinema, not that Ed got any credit or cash for it. Well-rendered in his usual breezy style by French master Guy Delisle, *Muybridge* moves at Central and Marksbury.



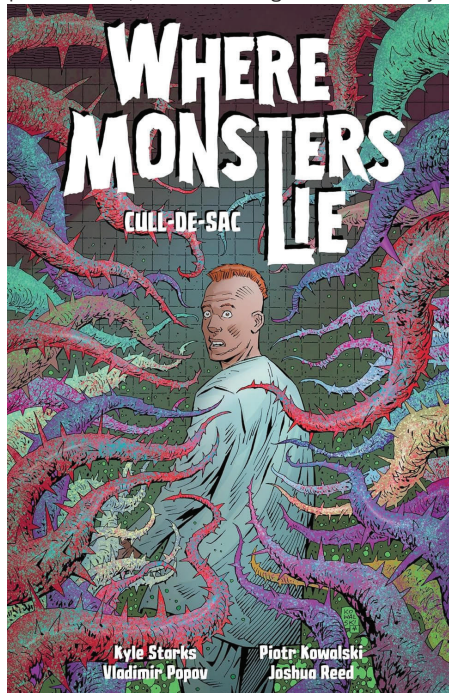


This was one of those months I read my stack of comics for review and sighed. "(Sigh) Wertham was right." **Fredric Wertham**, that is, the Devil Doctor of American Fandom, the goody-two-shoes buttinski who almost killed the comics industry, as shown in the recent graphic biography "Dr. Werthless" (see 741.5 #151). His main beef was that "crime comics" — and all comics were "crime comics" to Left Said Fred, dig— undermined the moral fiber of their readers, regardless of the usual tropes of good guys vs. bad guys, by presenting society as an ongoing criminal enterprise. Whether or not "justice" triumphed in the end, "crime comics" normalized cruelty, perfidy and violence not as disruptive forces from beyond the pale of civilization but as the way of the world. Focused less on the physical than the metaphysical damage done, this criticism has been leveled against violent media from gangster movies to gangsta rap. Contempo-



MEANWHILE

rary comics have not gotten as much grief, if only because comics are no longer the ubiquitous past-time of the young, but the niche obsession of an ever-shrinking audience of adults and older adolescents. But the trope of which I speak is everywhere in pop culture. In TV shows such as *The Hunting Party* and *The Blacklist* and film franchises like *John Wick*, the world of laws is a flimsy façade behind which the brutal realpolitik of thug life grifts and bullies and tortures and kills with impunity. The best those of us not in on the action can hope for is that the crooks have a code, some rules-based infrastructure of their own, that keeps the mayhem at a minimum. That's the case of the murderous maniacs who populate the semi-satirical horror series *Where Monsters Lie* (Dark Horse). The second volume, *Cull-De-Sac* follows the survivors of the bloodbath that ended the first as they move on to the other secret communities where serial killers spend their time off the job like carnies wintering in Florida. Having put paid to Site A, victim-turned-vigilante Connor Hayes



Is dragooned into the ranks of the killer elite. They, a motley group including a Beastmaster, a Freddy type and a killer whose MO riffs on all those holiday-based horror flicks, are no happier about it than he is. Meanwhile, the kid that got away ends up at Site C, where all the mutant rednecks and hillbilly cannibals live. Good thing his new pal Bapho-Mutt the demon dog likes country cookin'. Both the script by **Kyle Starks** and the art by **Piotr Kowalski** walk that fine line between the gruesome and the goofy, a *danse macabre* essential to American horror comics since the glory days of the Ghoulunatics. The comedy provides cover for the tragedy, unlike the grim, gray world of *Lazarus*. Literally; **Michael Lark's** trademark shadow-smudged inks are overlaid by colorist **Santi Arcas** with a palette of eternal twilight. The sun never shines in this neo-feudalist future where, if you're lucky, you get a gig as a goon or stooge for the crime families of deathless grifters who run things. Worse yet, you could be one of the family, forced to aid and abet the bastards at the head of the table. Johanna, the estranged heir of the Carlyle Family, is forced to work with scientist Dr. Barrett on the new Lazarus Project, with the fate of their loved ones

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depending on their cooperation. In the same vein of aristocratic cruelty, Piotr Rasputin, lord of the Russian Empire, bloviates about killing his enemies and their wives and children and housepets, blah blah blah. He's one of the cabal of bad guys who run the world without heroes created by the Maker. It's an ugly place. But even after the death of Tony Stark, a new crew of *The Ultimates* rally around the rebellious Captain America, Namor and OG Human Torch, Jim Hammond! Anti-Russian sentiment must be creeping back into comics, because Peter Rasputin also turns heel in *Wolverine: Revenge*. An *Elseworlds* riff finds Logan on the hunt for old enemies and older friends in a hyper-violent world wrecked by the death of Magneto. It's a mean, nasty book drawn real purty by **Greg Capullo**. In comparison, the latest *Saga* is a real night at the circus! And it is, as our heroine Hazel and her fugitive family hide out under the big top in V12! Go to lexpublib.org/



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