

**741.5**

EURO SCI-FI  
ADVENTURE  
CLASSICS!

# BLAKE & MORTIMER

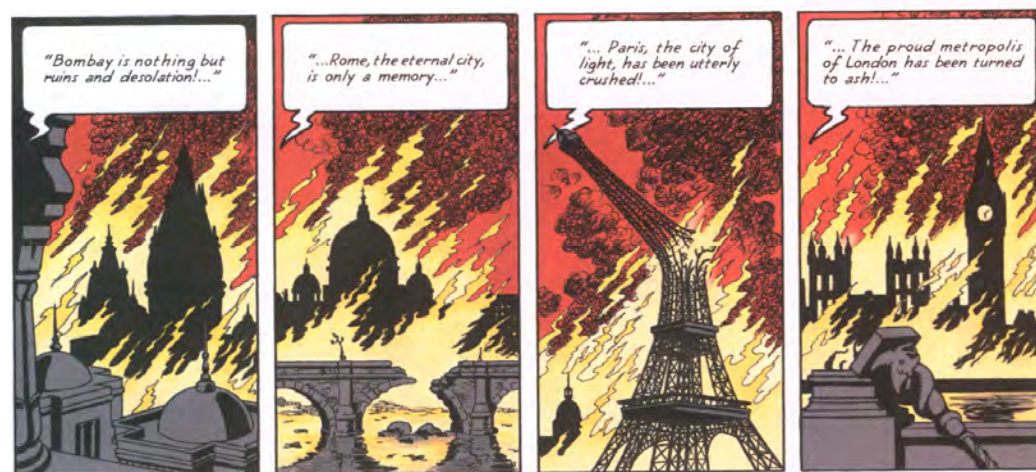
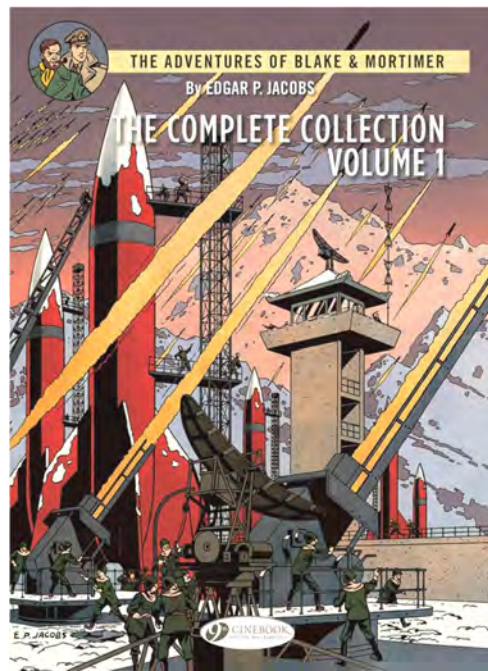
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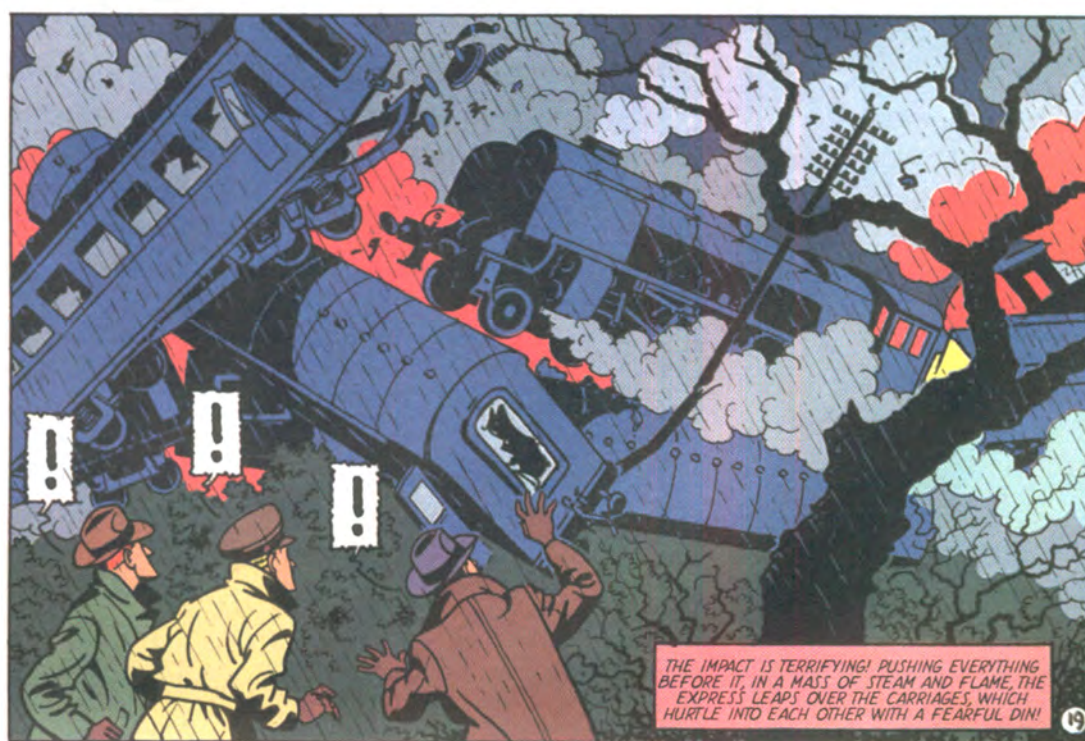
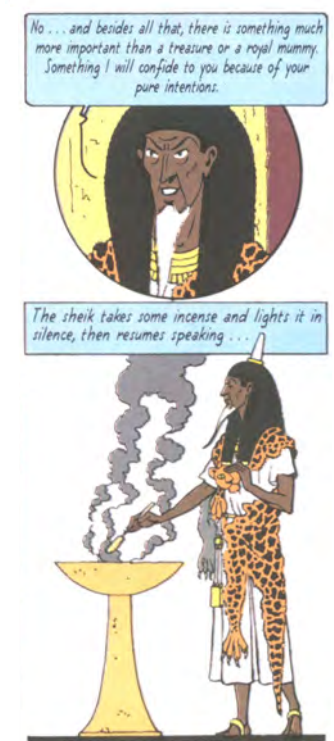
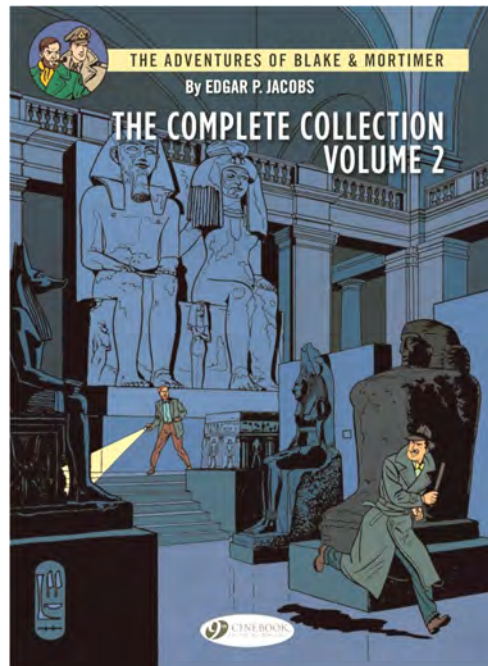
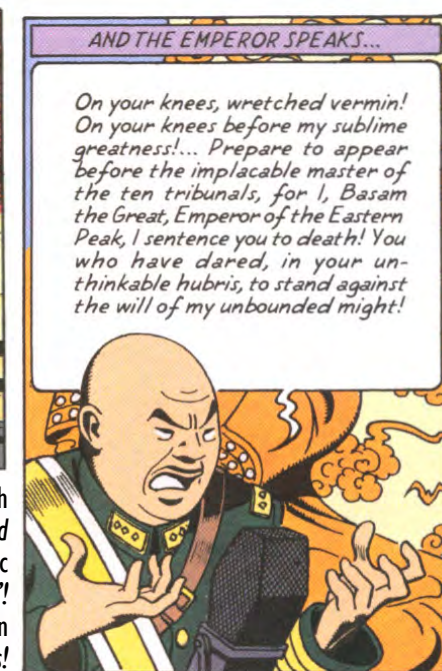
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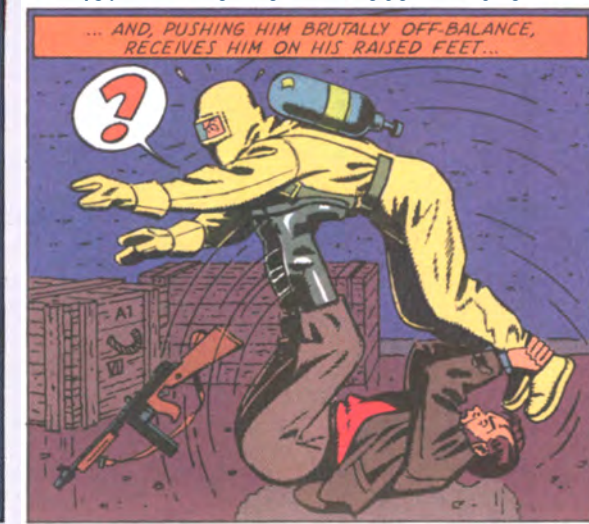
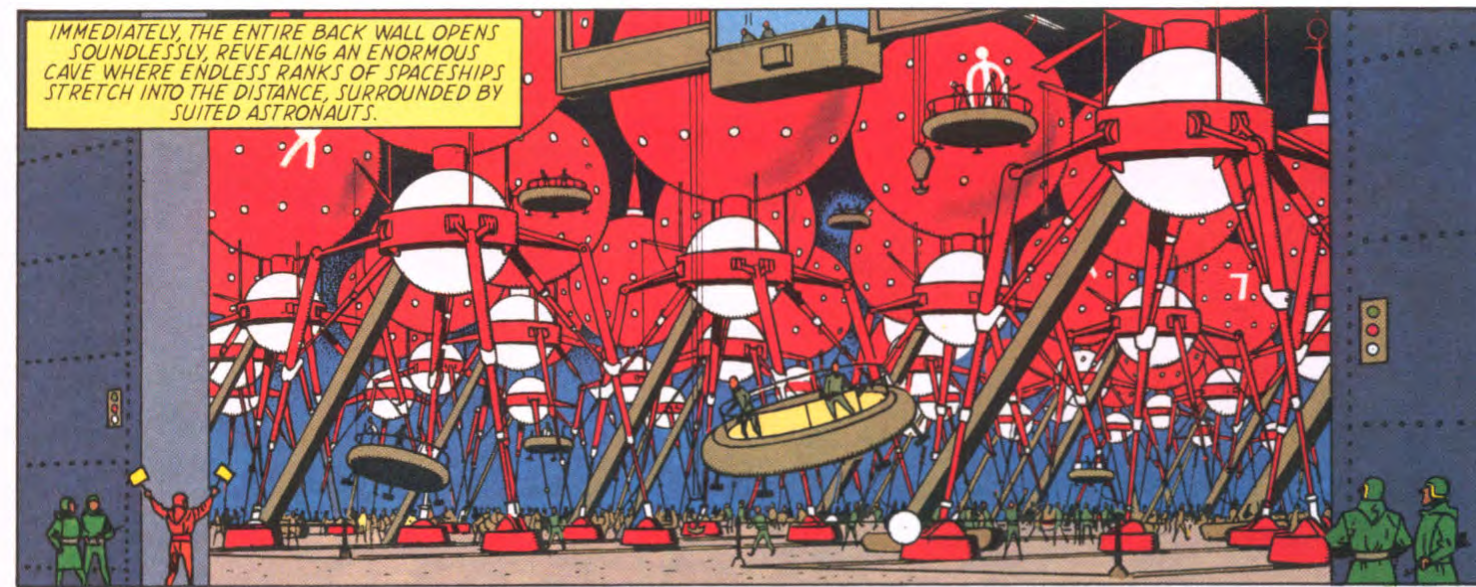
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Reading Is Just the Beginning!



A high point in post-war European comics, *The Adventures of Blake & Mortimer* have had a spotty history in the United States. Cinebook is re-releasing these Cold War classics of political sci-fi in hardback collections. *The Secret of the Swordfish* shows the world falling to the martial madness of the dictator of Tibet, the free nations' last hope the secret weapon known only as Swordfish! Modern powers clash over the ancient secrets beneath *The Mystery of the Grand Pyramid*, while a super-charged creeper wreaks havoc upon law and order under the sign of *The Yellow "M"*! World-shaking disaster afflicts the antediluvian past in *Atlantis Mystery* and 20th Century Paris in *SOS Meteors*!



**THE ADVENTURES OF BLAKE & MORTIMER**  
**V1: THE SECRET OF THE SWORDFISH / V2: THE MYSTERY OF THE GRAND PYRAMID + THE YELLOW "M"**  
**V3: ATLANTIS MYSTERY + SOS METEORS**



Meanwhile, as his grown-up pals Blake & Mortimer regain the spotlight, everyone's favorite Belgian buttinski is getting the "new & improved" treatment. Little, Brown & Company are re-releasing the Tintin novels in a new, smaller format closer to that of most current kiddie comics. Wisely skipping his controversial debut, *The Adventures of Tintin* kicks off with the slightly less troublesome *Tintin in the Land of the Soviets*. Notorious for its anti-Bolshevik agitprop, what's really shocking is how raw and unformed the art is. Snowy looks like a goat! For all its ludicrous cliches, *Tintin in America* is a big jump forward, being the first example of the lovely coloring that would typify Hergé's future work. Read it now at Central and Eastside! (Note: "OGPU" = "KGB")





Toward the end of his tenure on Marvel's flagship title, *Fantastic Four*, it was obvious artist **Jack Kirby** was jonesing to do an *Inhumans* comic. They took up quite a few pages in a book they didn't star in. But **Stan Lee** kept putting the King off. Even when **Lee** finally gave in and let **Kirby** do a separate series, the Inhumans weren't the headliners. One of the problems **Stan** had with the Inhumans is that, ironically enough, they lacked the human touch. The Inhumans were freaks from a society of freaks; there was no room in their world for or Happy Hogan or the staff of the *Daily Bugle* or the other normal people who made Marvel superhero sagas more grounded and believable. The reason I bring this up in a review of the new *Justice League* title is that all superhero

books are *Inhumans* now. That's definitely true of team books, and all the more so for *Justice League Unlimited*. Like the cartoon from which this series swiped its title, the *Unlimited* means that *all* DC superheroes are now members of the Justice League. That includes the usual big guns like Wonder Woman, Batman and the Flash plus outlaws and obscurities like Star Sapphire, Doctor Occult and Air Wave, with fan faves like Firestorm, Black Lightning and Zatanna in between, not to mention both Atoms and both Blue Beetles. That's a big buncha costumes clambering over each and every page; the



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## MEANWHILE

Speaking of "Imaginary Stories," that beloved, oft-ridiculed Silver Age trope lives again via DC's *Absolute* line. Instead of asking "What If Superman married Lois Lane/Lana Lang/ that mermaid chick," these books ask "What if the Wayne Family were just middle class citizens, and Daddy was the only one to die?" "What If Kal El's kin were pure white trash, and Kal was a young yob when Krypton went up in chunks?" "What If Wally West



was a teenaged Army brat, dragged from one top secret base to another?" And what if Bruce and Clark and Wally and all their pals— Alfred and Ozzie and Eddie and Selina and Lois and Jimmy and poor doomed Barry—live in the dark corporate neo-feudalist hellscape just like the ones we critiqued last issue? It is interesting to see how our heroes act like heroes without the gargantuan cushion of gizmos and gimmicks...tho', I gotta say, the



only normal people are refugees and rescues. Perhaps, after all these years, we've become intimate enough with these masked marvels (but not Marvels, oh no—just ask "the Captain") that we don't need "normal" characters in order to put ourselves in the big boots of these preternatural protagonists. Is that the reason for the perennial *Superman* "Imaginary Story," in which that avatar of virtuous normalcy Lois Lane gets powers, becoming canon in *Rise of the Superwoman*? Hey, at least Superman's Pal, Jimmy Olsen, is still picture-snatching...oops—he *dead!* Well, Jimmy's still alive over in *Action Comics*. Someone is helping prisoners escape from the Phantom Zone. A trickle of torment becomes a torrent of terror as Superman confronts the *Phantoms* of his past @ [lexpublib.org!](http://lexpublib.org)

Batted-up dump truck was pretty badass. Instead of lording over Gotham like master of the manor, *Absolute Batman* creepy-crawls through the forgotten nooks and crannies of a rotten town. Meanwhile, *Absolute Superman* is the Working Class Hero bugging up the mighty, moneyed Lazarus and its goon squads of Peacemakers. And *Absolute Flash* is an accident that already happened, and about to get worse! Go *Absolute* at [lexpublib!](http://lexpublib.org)

