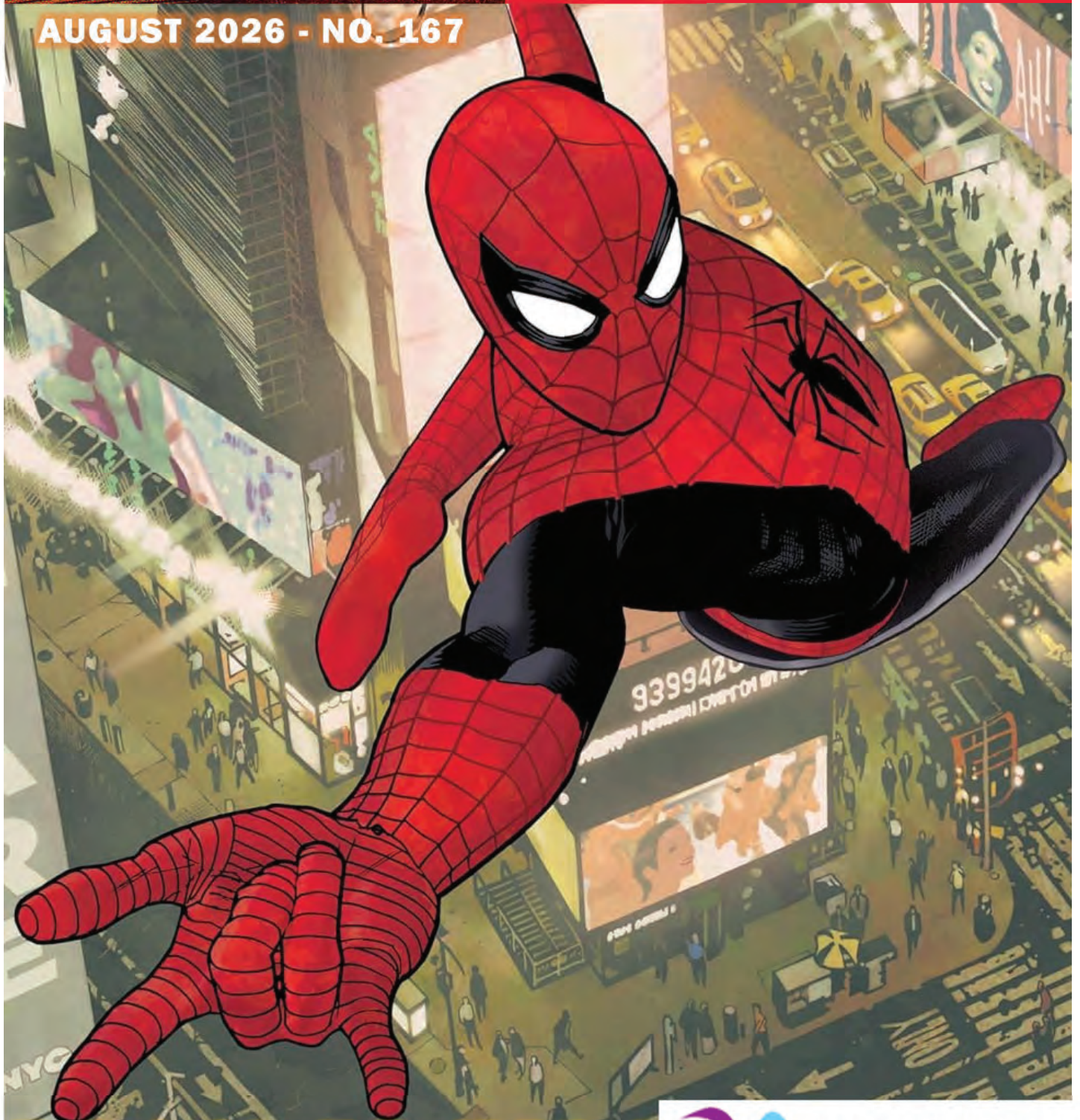


741.5 SPIDER MANIA

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Reading Is Just the Beginning!



Return with us to the thrilling days of yesteryear, when smoking was still cool, there were only four television networks, and everybody read newspapers. And, against the dying of the light for adventure comic strips, raged *The Amazing Spider-Man* by Stan Lee and John Romita. Already kicked upstairs to the Publisher office at Marvel, Stan the Man got his jollies writing



a daily comic strip with Marvel Art Director John Romita. Peter Parker and his pals n'gals swing through the late Seventies, as Spider-man rumbles poodle-permed street thugs between byzantine bash-ups with Mysterio, the Kingpin, Doctor Doom and a cult leader named Loomis. Gorgeously packaged, *The Newspaper Comic Strips* are available at Central.



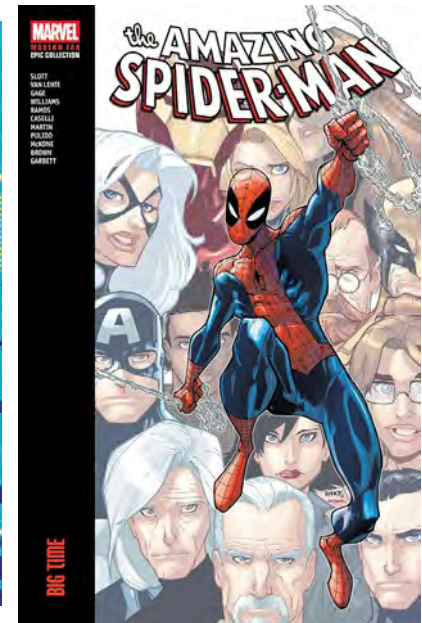
A new writer, Joe Kelly, kicks off a new era for the *Amazing Spider-Man* with *Get Back Up* and the upcoming collections, *Through the Gates of Hell* and *Resolute*. Peter gets a new job through an old friend, and Aunt May ain't happy about it. Meanwhile, a novel street drug is making all the supers crazier than usual...even Spidey! The inventive layouts of Pepe Larraz showcase a blend of realism and exaggeration perfect for Kelly's mix of emotion and action. *Get Back Up* at all LPL locations!



A comic book series that's existed without pause for more than 60 years accumulates a lot of history. As noted below, the original "Brand New Day" was an attempt to reset the Spider-Man mythos. That was 27 years ago. 27 years of new supporting characters, new villains, new plotlines. So Marvel has taken a number of approaches to reach those who would rather not deal with all the background noise and just wanna watch Spidey beat up the Shocker. Which he does in *Spider-Man: Brand New School Day*. This series is aimed at younger readers, with playful, slightly mangified art by Mario Del Pennino. Newly empowered high school student Peter Parker deals with the usual junk kids endure while



working with that whole "great responsibility" thing. The fight with the Spot is especially entertaining. In the same vein of Marvel's successful revival of the Nineties X-men cartoon, *Spider-man '94* is based on the furiously fun Spider-Man animated series from the Clinton Era. Written by J.M. DeMatteis, it's already a bit too serious, with those Morlun muggs from the grim'n'gritty *Spiderverse* storyline butting in. Then again, Spider-Man's story has always been based on tragedy. One of the central traumas in the life of Peter Parker was the death of Gwen Stacy. Her story, and that of romantic rival Mary Jane Watson, is the subject of *Spider-Man: Blue* by Jeph Loeb and the late Tim Sale. Reserve 'em all at lexpublib.org!



Brand New Day is the name of the latest Spider-Man film starring Tom Holland and Zendaya. It takes its name from the story arc that began in 1999, which reset the entire series for the 21st Century. Thanks to the intervention of Mephisto, Peter Parker's recent history was wiped away,



returning the series to its basics. BND also introduced a new Big Bad, Mister Negative (far left), pillar of the community by day, mind-manipulating mob boss by night, whose machinations begin to affect even Spider-Man (above). All that, and the Punisher too, via lexpublib.org!



"He's loud, annoying, he's broken up this party and he doesn't know who I am," thinks Spider-Man. "Deduction: He's from the Bronx." That line, about the big green goombah below, is a perfect example of what made Dan Slott's *Amazing Spider-Man* one of the best—and best-selling—comics of the century. At the heart of the cosmic drama, colossal violence and sheer lunacy that fills the pages of these Epic Collections of Slott's initial work on the series was a simple love for humanity. Even that of a wretched hoodlum mutated into a monster. For every superheroic throwdown (like Times Square swarmed by Mindless Ones from the Dark Dimension), there's a conversation with a cabbie about which superhero is the best tipper or the issue about the little guy who tailors the costumes of both do-gooders and bad-dies. *Big Time* and *The Life and Death of Spiders* set the standard for Spider-Man. Get them from Central!



Also check out the EPIC COLLECTION: THREAT OR MENACE...THE SUPERIOR FOES OF SPIDER-MAN...new series SPIDER-MAN & WOLVERINE...and our cover feature, SPIDER-MAN: TORN



Last Rites brings to an end—a bloody, bruising, unforgiving end—to writer **Saladin Ahmed's** theological epic starring the Man Without Fear, *Daredevil*. Having realized his new enemies are no less than the Seven Deadly Sins themselves, Matt Murdock has been forced to forsake his new life as priest Father Matt, protector of orphans and street kids. In the multiple faces of evil, he once again swings through the urban darkness as the Devil of Hell's Kitchen. The plot sickens as he realizes one of his last connections to his old life, former law partner and best friend Foggy Nelson, has been possessed by the spirit of Pride. It seems that, for once, turning the other cheek has worked, but Pride's big brother Wrath has other ideas. Who will pay for Daredevil's sins: his best friend, his worst enemy, or the boy he swore before God to protect? Meanwhile, the other Daredevil, the assassin formerly known as Elektra, works with Wolverine's daughter to shut down a terrorist group running false flag operations intended to further inflame the anti-mutant sentiment run



MEANWHILE

ning wild in New York City. Can they achieve their goal before Mayor Luke Cage has them both in handcuffs? Find out at Central, Eastside and Tates Creek! Central and Marksbury have *The Swine*. No, that's not a judgment on those fine locations of LPL. That's the title of the Marvel Epic Collection of **Jack Kirby's** mid-Seventies work on *Captain America*. The Swine is the sadistic leader of the Central American dictatorship Cap and the Falcon bust into on behalf of SHIELD, who looks like a hippie dressed in secondhand SS togs. The Swine's just the front office, though. The real menace is the reason why this verdant paradise is rife with monsters: Arnim Zola, the Bio-Fanatic! Yes, the man with his face on his tummy made his debut during this storyline, along with his goofy/creepy sidekick Doughboy. These were really dark, grotesque, almost Gothic comics, despite starring the Red-White-n-Blue Avenger, perhaps reflecting **the King's** ongoing conflict with backstabbing within Marvel and bad-mouthing among the fans. Kirby got fed up and left *Captain America* for other projects, with super-fan **Don Glut** scripting the rather banal reset that ends the book. Happens all the time in comics, though. One day, you're the God of Thunder, the next, *The Mortal Thor*. How did that happen? Don't ask the big, blond guy with the accent and a talent for slinging a hammer.



He don't remember squat. Yet somehow, he has the money for an apartment, the paperwork for a job, the lawyer to get him out of jail when he gets jacked for beating the living crap out of the Sons of the Serpent. Yes, those racist yahoos are back, with slinky new uniforms and a new leader they call "Father". His real name? Don Blake. *What the...?!* Maybe that street kid with the blazing red hair knows what's going on, the one called Lucky. *No Gods, No Masters* is a street level look at the Odinson that doesn't shy from violence. Meanwhile, *Moon Knight: Fist of Khonshu* continues to be one of the most ass-kicking comics coming out of the House of Ideas. Despite being an example of one of my least favorite modern tropes—everybody in this book has powers; the closest to normal people are MK's vampire underlings—it works for Marc Spector and his ragtag band of misfits—who at one point, pretend to be a new super-gang called the Pool Party! A real super-gang made up of former foes shows up later when the bad guy, an Asgardian drug dealer, sics 'em on Moon Knight in the final showdown in NYC's *Subterranean Jungle*. The art by **Carbone & Pramanik** shines lie a full moon thanks to colorist **Rachelle Rosenberg!**

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Like *Spider-Man: Blue* (see centerfold), *Hulk: Gray* was a mini-series that retold Marvel history from a new perspective in order to make it relevant to contemporary readers. Some call this style of storytelling "decompressed" given it takes a tale that was told in a handful of pages, or even panels, and enlarges that narrative, with the artwork often "embiggened" with larger panel sizes, utilizing splash pages to a greater degree to emphasize specific moments. The artist of both *Blue* and *Gray*, the late **Tim Sale**, was expert at this approach. His expressionistic style, with its almost cartoonish tendency to exaggerate facial and physical features for dramatic effect, is perfect for **Jeph Loeb's** impulse to dig into the adult emotional center of these stories told to children. More fitting for the grotesqueries of horror comics than the idealized physicality of superhero fare, Sale's art bridges those worlds just as the Hulk was heir to the monster comics that midwived Mighty Marvel. This new edition of *Hulk: Gray* is available under TEEN at all LPL locations!



Back issues of 741.5 are available at www.lexpublib.org under the **READING SERVICES** tab!