

741.5

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IT'S FUNNY 'CAUSE IT'S TRUE!

REAL LAFFS



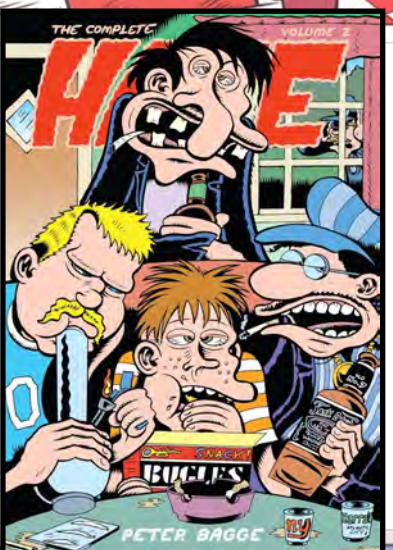
The Comics & Graphic Novel Bulletin of



Lexington Public Library
Reading Is Just the Beginning!



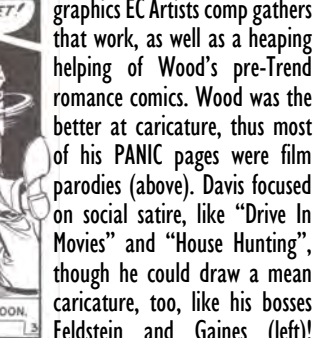
So, after the misadventures discussed in 741.5 #154, slacker extraordinaire Buddy Bradley burned all his bridges in Seattle. He and his lady Lisa tucked tail and headed for New Jersey. And that's when PETER BAGGE's *HATE* changed. Visually, it went full color, amplifying the sitcom vibe. Then Bagge turned his focus away from the beautiful losers of hipster culture to everyday ugly American losers like the fearsome foursome on the cover: Joel, ex-husband



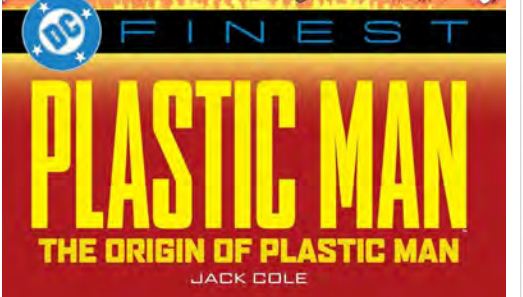
of Buddy's sister, ne'er-do-well neighbor Jimmy Foley, and their pals Pencils and Jake the Snake. These humps get way too involved with Buddy's family for his comfort. Not even going into the collectibles business with fellow grifter Jay Spano shields Buddy from the trouble these goons make—especially once crap magnet Stinky shows up in town! Available at Beaumont and Tates Creek, *Complete Hate V2* is an uproarious epic of suburban slapstick!



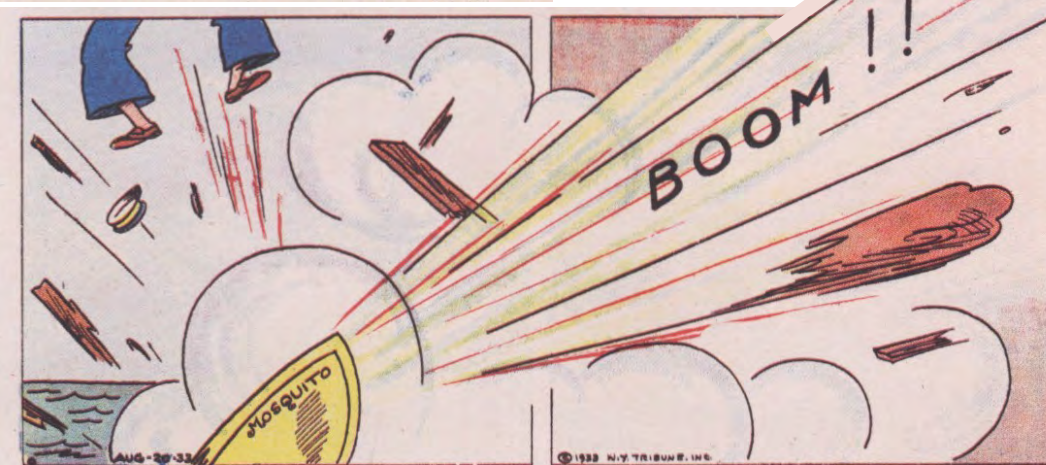
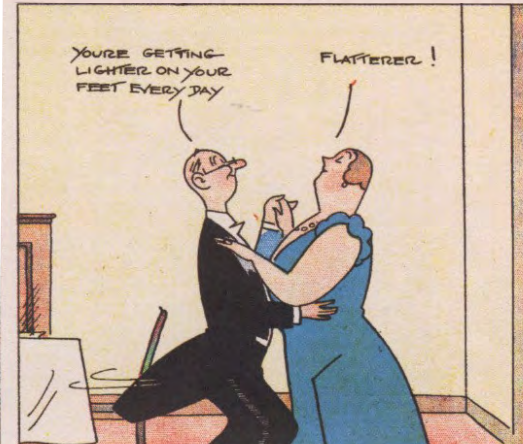
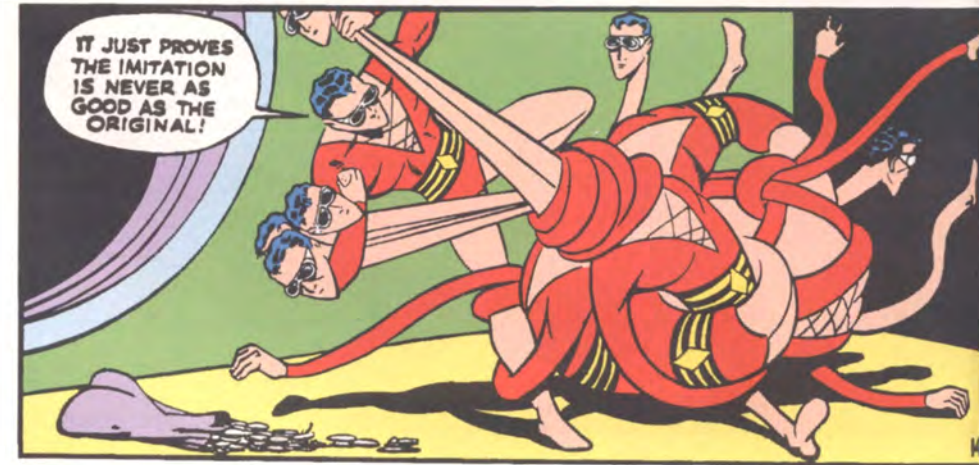
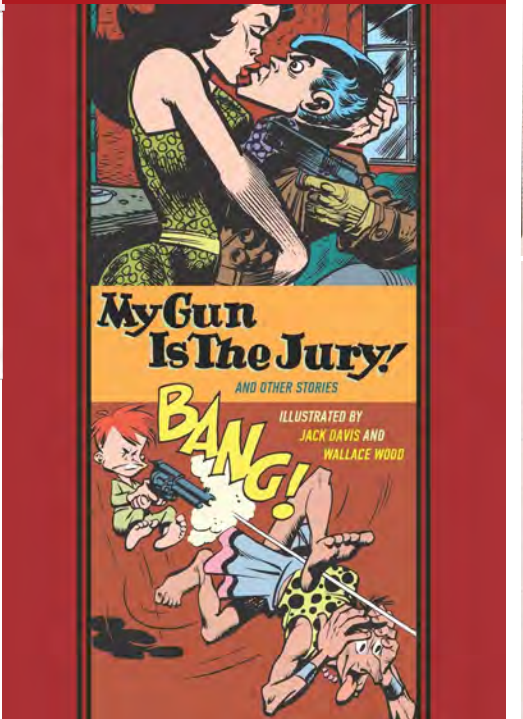
The success of EC's comic book *MAD* inspired a flurry of imitations, including one from *MAD*'s own publisher. *PANIC* was edited by EC warhorse Al Feldstein. So it read more like his text-heavy dramatic comics, the Leroy lettering adding to the cluttered quality typical of 1950s parody comics. JACK DAVIS and WALLY WOOD drew for *MAD*. They drew for *PANIC*, too. The latest Fanta-



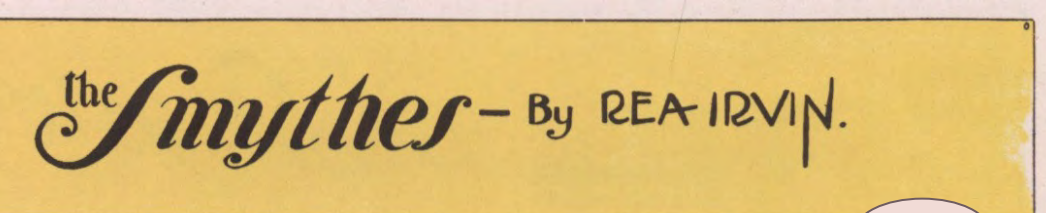
graphics EC Artists comp gathers that work, as well as a heaping helping of Wood's pre-Trend romance comics. Wood was the better at caricature, thus most of his *PANIC* pages were film parodies (above). Davis focused on social satire, like "Drive In Movies" and "House Hunting", though he could draw a mean caricature, too, like his bosses Feldstein and Gaines (left)!



Alternative icons gone native in New Jersey...middle class madcaps swinging saucily through the Great Depression...the world's zaniest superhero getting goofy in the Golden Age...and riffs on Fifties arts and culture by two of the greatest cartoonists in the biz...place a hold and bust a gut to these comedic collections at lexpublib.org!

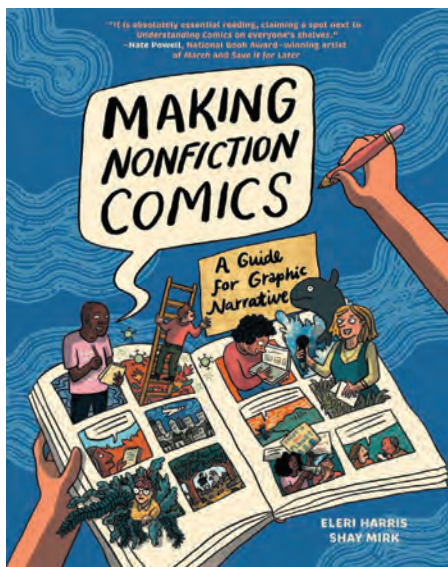


Plastic Man started out a back-up strip, like the Mouthpiece and the Human Bomb, in Quality's anthology *Police Comics*. But he made such an immediate impression, Plastic Man ran poor Firebrand off the cover within five issues. The inventive, manic, and, yes, violent work of creator JACK COLE jumped off the page like few other strips. The story of former crook Eel O'Brien turned polymorphous protector of the innocent tugged the heart-strings, while the addition of sidekick Woozy Winks (right) completed the formula for success. This is the first DC *Finest* comp devoted to a Quality character, all of whom—Blackhawk, Doll Man, even Madame Fatal—are owned by DC. Well, except for Will Eisner's Spirit, whose cover appearances like that right are blanked out in *The Origin of Plastic Man*!

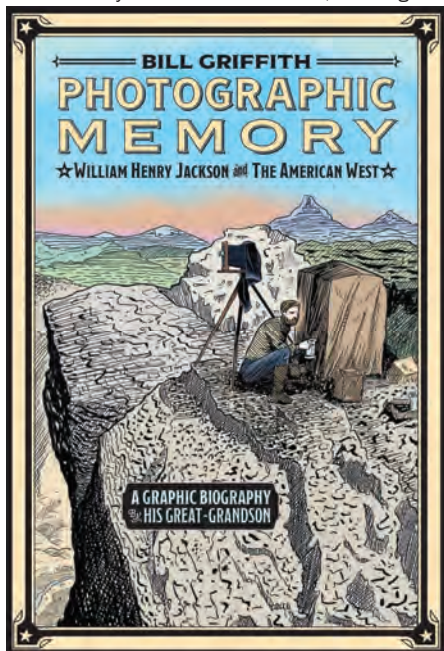


REA IRVIN was the first art director for *The New Yorker*. Like most illustrators of his day, Irvin wore many hats. For the New York *Tribune*, Irvin created a gorgeous full-page Sunday strip. *The Smythes* followed the very married couple John and Margie (left) as they dealt with the daily foibles of bourgeois life. Sometimes they were the champs, sometimes the chumps. Get this big beautiful book at Central and Beaumont.





You've read the FUNNY part. Now here's the TRUE part! A quintet of graphic nonfiction works that shows off the various ways comics can tell the truth as ably—and entertainingly—as they can spin a yarn. The field of graphic non-fiction has grown even larger since the first issue of 741.5 dedicated to true comics (way back in #6 June 2017). Now one of the largest publishers of true comics, Abrams ComicArts, has released *A Guide for Graphic Narrative* by **Eleri Harris** and **Shay Mirk**. Chapters cover such basics as “Research,” “Interviewing,” and “Writing Comics,” because it really is a different animal than writing text. When it comes to “Graphic Reportage” or “Personal Narratives,” **Harris & Mirk** are assisted by established participants in the graphic nonfiction field, with contributions by **Matt Bors**, **Joe Sacco**, **Thi Bui** and many, many more. Start *Making Nonfiction Comics* at Beaumont and Central! Like many of his peers in the original roster of underground cartoonists, **Bill Griffith** always dabbled in the truth, drawing the



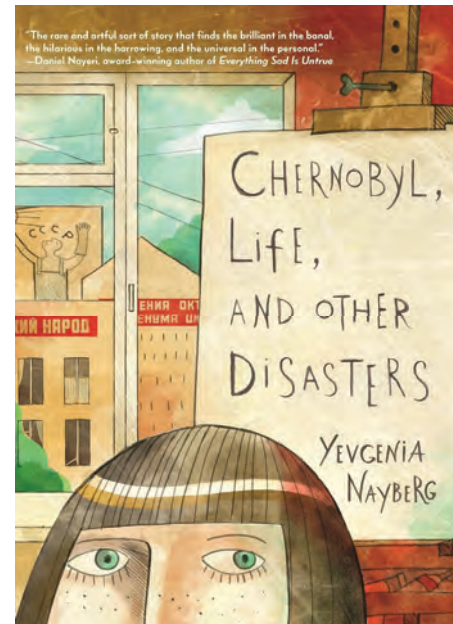
MEANWHILE

cultural strip “Griffith’s Observatory” even as he came ever closer to getting Mr. Toad and Zippy the Pinhead on Slurpee cups of their own. Those one-page riffs on “The Normals” and “New Yawkahs” proved prescient as **Griffith** increasingly embraced reality as his muse. **Bill** gets up close and personal with the man who gave him his middle name(s) with *Photographic Memory* (AbramsBooks...see what I mean?) **Griffith**’s great-grandfather was none other than pioneering shutterbug **William Henry Jackson**. **Jackson**’s photographs of the American West became part of the fabric of national history. They sold like hotcakes, too, as prints and postcards, making **Jackson** one of the first of many to mass market the new art. From traveling in wagon trins beset by mutiny and mishap to inventing the crown seal bottlecap the keeps the fizz in carbonated drinks, **Jackson** was the exemplar of his time. His great-grandson’s work has never been more readable, his emblematic cross-hatching giving a rough-

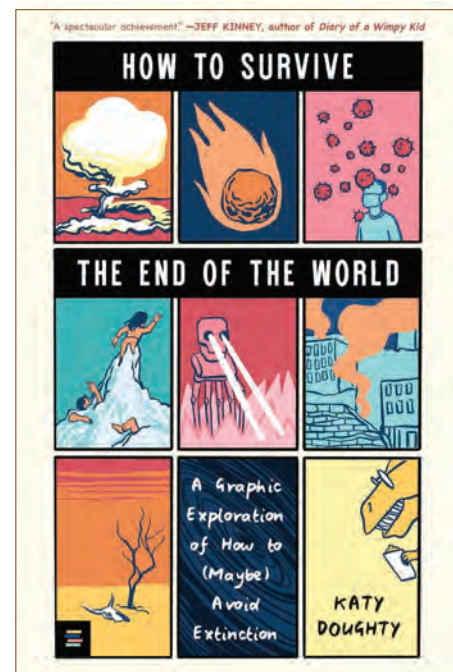


hewn edge to his depictions of the natural world and an aged quality to his presentations of 19th Century society. **Bill Griffith**’s *Photographic Memory* is available at Central and Marksbury. It’s purely by coincidence that the next book is also one of America’s great naturalists. A graphic biography for kids, *Wildheart* actually came out in 2019. But it caught Ye Editor’s eye when I was checking it in and I was utterly charmed by the dandy retelling of *The Daring Adventures of John Muir*. The art of illustrator **William Goldsmith** resides somewhere between the antic deco delight of **Luke** (*Hilda and the Midnight Giant*) **Pearson** and the moody minimalist expressionism of Canadian alt icon **Seth**. Resides? More like leaps, jumps, runs, climbs, digs, draws, studies, explores, as Scots immigrant lad **John Muir**’s young life leads him ever deeper into the vast open spaces of America. **Muir** was one of the godfathers of the environmental movement. This book published by the Yosemite Conservancy does him proud. Look under JB M896be at Central and Eastside. JB N231c is the call number for our next item, available through lexpublib.org. *Chernobyl, Life, and*

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Other Disasters is a graphic autobiography by the well-regarded illustrator of children’s books, **Yevgenia Nayberg**. **Nayberg** was born and raised in Soviet Ukraine. Her life behind the Iron Curtain wasn’t as bad as some. Her family is Jewish. Her mother was a bohemian, an artist who worked in animation, whose worst insult is “banal.” “But I WANT TO BE BANAL,” complains young **Yevgenia**. But she also wants to go to art school. Her travails are further complicated by world events when her home city of Kiev falls under the cloud of the Chernobyl meltdown. Such disasters are the subject of **Kay Doughty**’s *Graphic Exploration of How to (Maybe) Avoid Extinction*. From “Plagues and Pandemics” to “Cosmic Collapse,” with global warning, machine intelligence and bigass rocks from space in between, this colorful and fact-packed book shows *How to Survive the End of the World!*



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