741.5

SCARY MONSTERS & UNCLE CREEPY

TERROR TALES & HORROR HEROES

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Reading Is Just the Beginning!



DC FINEST

THE DEMON

BIRTH OF THE DEMON

JACK KIRBY | LEN WEIN | STEVE DITKO

The story goes that "the King of Comics" JACK KIRBY was having lunch with friends and family. His bosses at DC had just axed a couple of his books and he needed some new ideas. "The spooky stuff's coming back in style," mused Kirby. By the end of lunch, he'd laid down the basics for one of the emblematic titles of the Bronze Age. Though it only lasted 16 issues, THE DEMON became a cult favorite, influencing the next generation of creators, names like Moore, Gaiman, Grant and Timm!

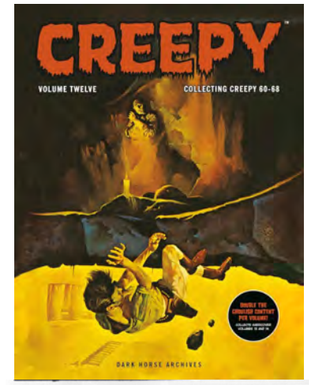


Written and drawn by Jack Kirby with inks by the manly Mike Royer, THE DEMON was a two-fisted exploration of classic horror tropes. Etrigan faced off against angsty analogues of the Phantom of the Opera and Frankenstein (above left, an example of the double-page spreads common to Jack's Bronze Age work). Meanwhile, Kirby introduced new figures of fright like the fear-eating Monkey King and Klarion the Witch Boy.



This DC Finest edition collects all 16 issues of the original *Demon* series. *The Birth of the Demon* also include Etrigan's first team-up with Batman in *Brave & Bold*, a complicated crossover with Wonder Woman and Etrigan's short-lived back-up strip in *Detective Comics*. So we get to see our hurly-burly hell-raiser limned by such as Jim Aparo, Ross Adru, Michael Golden and Steve Ditko. The perfect hero for Halloween, THE DEMON waits for you at Central and Marksbury!

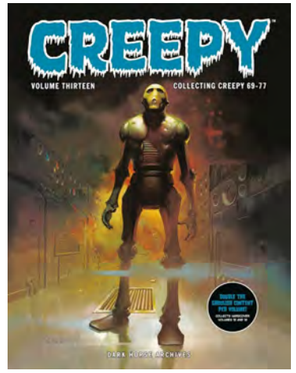




CREEPY ARCHIVES

VOL. 12 + 13

Dark Horse DOUBLES UP on the reprints of the classic black & white horror comic for mature readers! Both V12 and V13 are twice the size of previous comps, and it's worth it! The Slump is over, as the tag team of editors Bill Dubay and Archie Goodwin gather a roster of new writers and awesome artists.







The usual vampires, killer dolls (right) and Poe adaptations share pages with sinister sci-fi and psychedelic freak-outs like "Slipped Mickey Click-Flip" (left). Rivalling the savage sensuality of Frazetta, cover artist Ken Kelly was joined by suave Spaniards like Luis Bemejo and Jose Ortiz, EC vets Reed Crandall and the rejuvenated John Severin, and mainstream maniacs such as Berni Wrightson and Neal Adams (above) on the controversial "Thrillkill"!







One of the artists most responsible for the increase in quality was RICHARD CORBEN. Having made his bones in the underground, Corben worked in wash and pen & ink. But he really made waves with his airbrush work (above left) , especially the full color stories such as "The Raven" and the award-winning shocker "In Deep" (above).



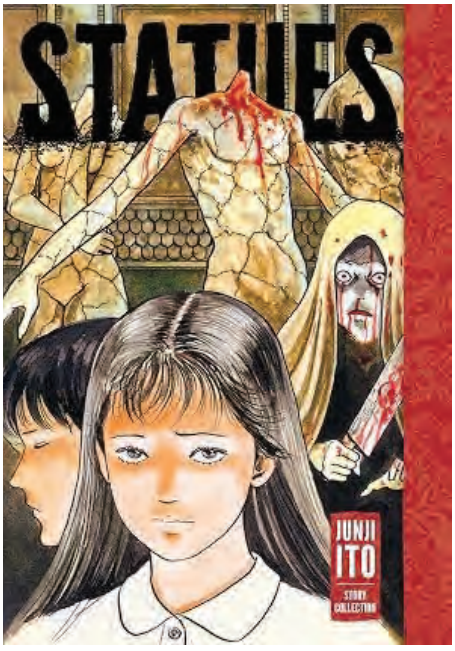


Is this comic book series dedicated to the classic Universal Monsters connected with the recent attempts to gin up a "Universal Cinematic Universe"? It would seem the answer is "no," a conclusion further validated by the fidelity these books show to the original films. And, yes, the movies are the source. So we're spared Mrs. Shelley's lugubriously loquacious monster and the unsettling sight of Dracula with whiskers. True, the well-known narratives are given a tweak, a twist. But it's the artwork that makes the monster: Martin Simmond's mist-and-moth-dust-smeared *Dracula*, the eternally crepuscular crime comic take on *Frankenstein* by Michael Walsh, the murky sophistication of DaNi's *Invisible Man* and the feminine intensity of Faith Erin Hicks on *The Mummy*. Next: WOLF MAN!





As fans wait with bated breath for the film *Godzilla Minus Zero*, the release of comics devoted to the King of Monsters and his pals'n'gals continues apace. *Godzilla vs. America* is an anthology featuring a small army of creators showing Big G stomping on Boston, Chi-town, Boston, Kansas City and L.A. Given noir edge by the smoky art of Kelsey Ramsey, *Godzilla: Heist* is a crime story where Godzilla is the unwitting member of a crew of thieves. Born into a world of post-kaiju desolation two sisters discover their influence over a reborn and more powerful *Mothra: Queen of the Monsters.* And, finally and most furiously, competing IP throw down as *Godzilla Destroys the Marvel Universe* in TEEN or at lexpublib.org!

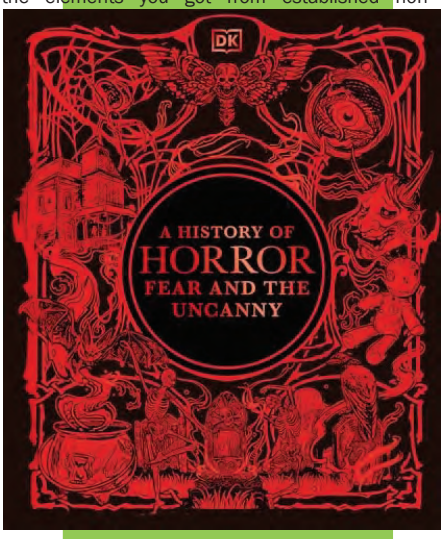


It wouldn't be a Halloween issue of *741.5* without some **Junji Ito** to chill our blood, would it? Available at Central and Tates Creek, *Statues* is a collection of short stories from Viz. From headless mannequins to murder hornets, teenage death cults to a scourge of scarecrows, **Ito** lays out the premise then yanks it out from under you, leaving you in delicious free-fall. What's weird is that the man actually draws real pretty. But beneath the soft, smiling face of the ingenue is always the skull of the ravenous monster. Another young lady comes into her inheritance in our next item. Thing is, would you want to take up your father's business, if that means being one of the maddest mad scientists on Earth? Nonetheless duty calls, and Daddy's favorite killer robot is getting a mite insistent, so *We're Taking Everyone Down with Us*. Part of writer **Matthew Rosenberg's** ROOK super-spy universe, *...Taking* stands out from the current mess of funnybooks due to the art of **Stefano Landini**. At a time when



MEANWHILE

The next two items aren't comic books, but are so lusciously illustrated they might as well be. Every ten years or so we get something like *A History of Horror*; avail yourself of our interlibrary loan service to dig the 1970s version, *Living in Fear* by **Les** (COMIX!) **Daniels**. Around 20 contributors from academia, publishing and the horror biz itself creepy-crawl through history while talking a walk on the dark side. From the monsters who stalked the primordial Polynesians to the works of **R.L. Stine,** *giallo* to **Godzilla,** the Wild Hunt to *Twin Peaks*, *A History of Horror, Fear and the Uncanny* will go well with those books about helicopters and the elements you got from established non-





fiction publisher DK. Head honcho of Atlanta's popular convention Monsterama, **Anthony Taylor** knows a little something about *Classic Monsters*. He also knows a bit about *Modern Art*, compiling a collection of work from the 21st Century devoted to the Creatures, Things and Shapes that we fear and love. A variety of styles—some the heirs of **Basil Gogos**, others more playful, even cartoony—paint pulse-pounding portraits of Edison's Frankenstein, the Abominable Dr. Phibes and the Metaluna Mutant, not to mention horror hosts like Vampira and Joe Bob Briggs, modern icons like Damian, Freddy and the Xenomorph, and more! Dig *Classic Monsters, Modern Art* at Central and Marksbury!



artists are going for the Big Picture, **Landini** uses lots of tiny panels to move the story along, especially during conversations and exposition. I mean, *lots*, like a mod version of **Ed Wheelan's** *Minute Movies*. Getcha one at lexpublib.org! Yep, that's Frankenstein on the cover of *Opioids & Organs* (*sic*), **Arizona O'Neill's** homely, haunting graphic history from Drawn & Quarterly. It's part memoir, of her troubled relationship with her bohemian doper father, and part expose', of the troubling relationship between the opioid crisis and the organ donor industry, with Frankenstein symbolizing the shotgun wedding of the science of the mind and the limits of the flesh. There's plenty of flesh on display in our next item, some of it hot and spicy, much of it cold and splattered. A true crime maven wrestles with writers' block while a masked maniac begins to kill those closest to our hero's biggest success. A domina down the block gets involved as the writer is forced to recognize just how easily *You'll Do Bad Things!*



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