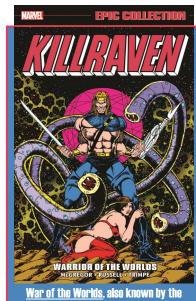




BEAUMONT — CENTRAL — VILLAGE

Science fiction has come to dominate mass media in a way unimaginable even twenty years ago. So much of cinema and $extsf{IV}$ is based on the fantastic, it's hard to $extsf{I}$ remember that SF is still considered an inferior form by the literary community. The reasons for this dichotomy are one of the many fascinating cultural developments explored in *The History of Science* Ficiton (Humanoids). A pair of robots, including Robby from Forbidden Planet, take a tour of the early years of the nameless genre fashioned by Verne, Wells, E.R. **Burroughs and lesser-known writers. Then**



name of its star Killraven, ran in Amazin dventures. one of those Bronze Aae books like Marvel Premiere and Astonishing Tale featuring new and offbeat Marvel charac ters. Based on the novel by H.G. Wells, the series was set in what was then the nearfuture of the early 21st Century. The Mar tians had returned. This time, they won. Killraven and his ragtag band of misfits (below) waged guerilla warfare against the invaders in issues #18-39. The Epic Collection gathers those stories and others, including the later graphic novel.



it got a name, coined by pulp publisher Hugo Gernsback. After Hugo and Amazing Stories came John W. Campbell and Astounding, and the subsequent flowering of science fiction after WWII. The age of the digests; the growth of the British scene of Clarke, Moorcock and Ballard; the New Wave and its advocates and enemies; cyberpunk and Star Wars and the impact of more women and members of marginalized groups...all that and more is discussed in graphic detail in this impressive tome from Central and Eastside. (R: a SF comic spin-off of Amazing Stories, 1951)



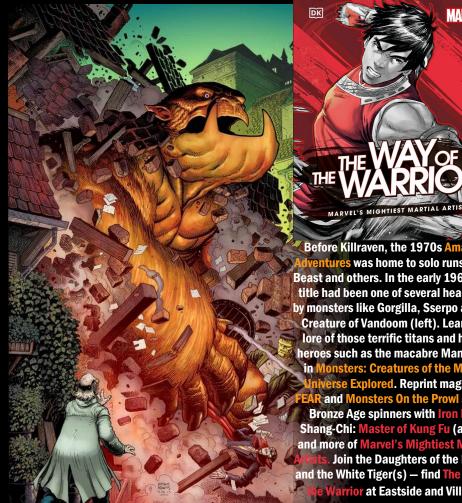


Ideas for the Edgar Rice Burroughs properties like John Carter of Mars. Marvel's War of the Worlds series was a not potato tossed from issue to issue to a different creative team until writer Don (Panther's Rage) McGregor took over. McGregor used Marvel's "To Be Continued!" formula to narrate an epic journey across a warped and wicked future America. The (in)famously florid McGregor found the perfect partner in artist Craig Russell. Like other '70s cartoonists (below right), Russell was influenced by high art, especially Nouveau and the Decadents, which served him well drawing



result was one of the prettiest yet creepiest series in mics history. It's haunted by that mix of good ations and bad clichés common to Seventies pop culture and hampered by fill-ins and "guest stars." But WoW remains one of the highlights of commercial comics' Baroque period. I've always hated that cover, tho'- Carmilla Frost ain't cowering at NObody's feet



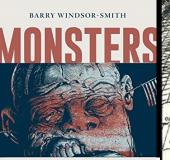


Before Killraven, the 1970s tures was home to solo runs by the Beast and others. In the early 1960s, the title had been one of several headlined by monsters like Gorgilla, Sserpo and th Creature of Vandoom (left). Learn the lore of those terrific titans and horror heroes such as the macabre Man-Thing lonsters: Creatures of the Marv Bronze Age spinners with Ir Shang-Chi: Master of Kung Fu (above) and more of Marvel's N Join the Daughters of the Drago

r at Eastside and Village!

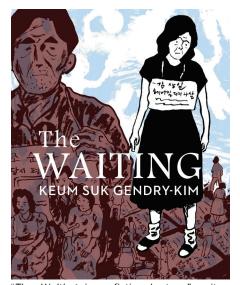
Barry Windsor-Smith, the artist whose ground-breaking work on Conan the Barbarian sparked Marvel's Bronze Age, returns with a graphic novel 35 years in the making. Monsters (Fantagraphics) is a horror tale ostensibly about a post-war super-soldier experiment gone wrong. But it's really a story about fathers and sons and how being one or the other can make you a monster. Like a heart-breaking Hulk comic drawn by Charles Dana Gibson, Monsters is available at

Central and Tates Creek.

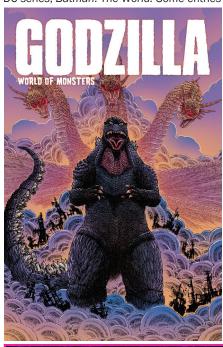








"The Waiting is a fictional story," writes Keum Suk Gendry-Kim, "based on my own research and the testimonies of my mother, (grandmother) and (grandfather). I chose fiction rather than non-fiction, because I didn't want to unintentionally hurt those who shared their stories." This mixture of truth and imagination reflects the flux of daily life experienced on the run, where a moment turned away from loved ones can be the last you ever have with them. That's what happened to the mother whose story is told by her writer daughter in The Waiting (Drawn & Quarterly). The tale of the ups and downs of their relationship in modern South Korea frames the story of the all too often painful past that still haunts the mother's passing generation of Koreans. Rendered in exquisite pen and brush by the multiple award-winning author, The Waiting is available at Beaumont and Tates Creek. South Korea is one of the fourteen nations whose creators contributed to the special DC series, Batman: The World. Some entries

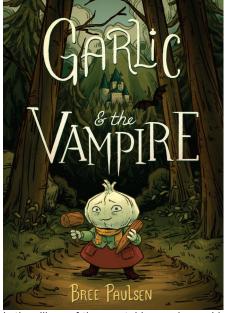


MEANWHILE

reflect the current styles of cartooning native to said country, like the smooth art and colors of Spain's Paco (The House) Roca, the hyperactive manga of Japan's Okadaya Yuichi, or Rulo Valdes' multimedia evocation of Mexico's garish, grisly sensacionales. Other entries reflect the international influence of American comics, with Italy's Nicola Mari, France's Thierry (Mickey Mouse) Martin and Michal Suchanek of the Czech Republic ably filling the shoes of classic Bat-men such as Neal Adams, Jim Aparo and Norm Breyfogle. These artists and more are joined by their word-smithing countrymen in this gorgeous hardback compilation available in TEEN at Beaumont, Central and Northside. The World is also the subject of our next item. Unfortunately, the Caped Crusader is



not on hand to save us from the World of Monsters and its King, GODZILLA! IDW, Big G's reps in the USA, released another boss collection of stories based on the Toho Studio's globally popular monster movies. "Gangsters and Goliaths" is a police revenge story that shows what happens when you mix kaiju with the Yakuza. In "Oblivion", scientists from a world without monsters open a gateway to a world ruled by monsters. Some of them live to regret it. Brian Churilla's lively cross of manga and European styles gives this heavy sci-fi tale some gas. And he draws a mean Ghidorah! "Cataclysm" is set years after Godzilla and his fellow Titans have destroyed civilization completely. Unfortunately for the sorry remnants of humanity, they're not done. The fascinating hook for this tale is how the monsters have become gods. "Some pray to Mothra for good fortune...Still others believed Ebirah would bring plentiful fishing trips." Myths can hang heavy over a community. Tiny indeed



is the village of the vegetable people presided over by the kindly Witch Agnes. Everybody knows everybody's business, which is why they all know Garlic, clumsy little Garlic, lazy little Garlic, is the only one who can save them from the new resident of the old castle: a vampire! Webcomics wonder Bree Paulsen's first hardback is an utterly charming tale of the burden of expectations and the strength of friendship available in the kids section. Demons of a different kind haunt the hallucinogenic pages of RockStars (Vault). The Devil no longer waits at the crossroads to buy your soul in exchange for a good riff. He's just chillin' in the back of the stretch, knowing you'll follow the crumbs right into his lap, like Skydog the cat and obsessive rock fan Jackie Mayer. Jackie's got theories, got powers, and that's got the attention of indie reporter Dorothy Buell and some other very bad things at lexpublib.org!

