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BOULG!



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Reading Is Just the Beginning!



I'd forgotten that Jack "King" Kirby had drawn Deadman. But yeah, he did, slapping that astral avenger smack dab in the middle of the Forever People. Said quintet of space hippies were the junior partners in Kirby's Fourth World saga. Published by DC in the early 1970s, it was an epic that sprawled across four titles. In those comics, Kirby's indefatigable imagination spun off one amazing character after another. The least of these was Forager. Introduced in *New Gods* #9 June-July 1972 (below) Forager was a Bug. Semi-human insectoids who scavenge a sorry life from the scraps of New Genesis, home of the New Gods, the Bugs were Kirby's way of showing that even Utopia isn't perfect. Such was the power of the King's ideas that characters like Bug which failed in their day have led second lives thanks to later generations of fans turned pro. His

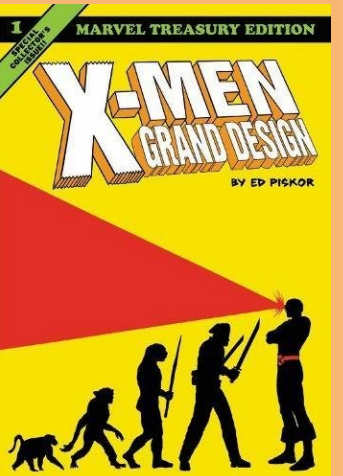


BUG!
THE ADVENTURES OF
FORAGER
BY LEE, MICHAEL & LAURA
ALLRED
(DC/YOUNG ANIMAL)
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BEAUMONT-CENTRAL-NORTHSIDE

loopy Sandman of the Seventies inspired Neil Gaiman's genre-busting Vertigo series. The Manhunter that appeared only once in *1st Issue Special* became an essential part of the Green Lantern mythos. Even Forager had his star moment in *Cosmic Odyssey*. Now the Bug is back! He's scrambling across realities with a ghost girl and a talking teddy bear, meeting his fellow Kirby Kreation on the way. From the weird war of the Losers to the ancient realm of Atlas to the fear-fraught future of OMAC, Forager follows the dominos as they fall. Fresh from his run on Dan Slott's zany *Silver Surfer*, Michael Allred's playful layouts and circus poster graphics are perfect. Wife Laura's candy-coated colors pop, all fireball reds and jawbreaker yellows. Even her olive drab glows! And brother Lee's script walks a fine line between irony and adulation in this homage to the King of Comics, Jack Kirby. Get it now from Beaumont, Central or Northside!

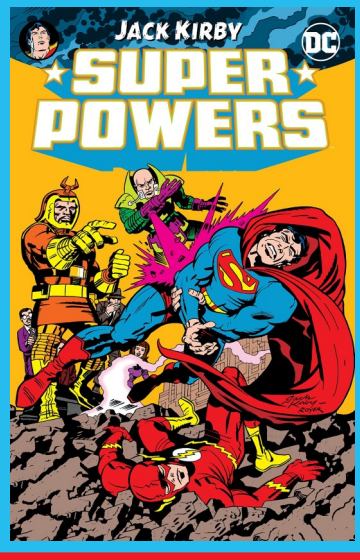
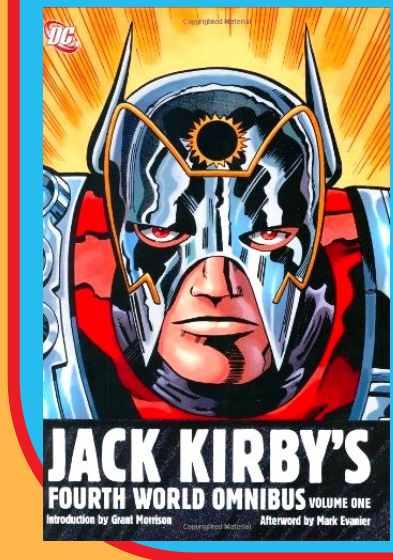


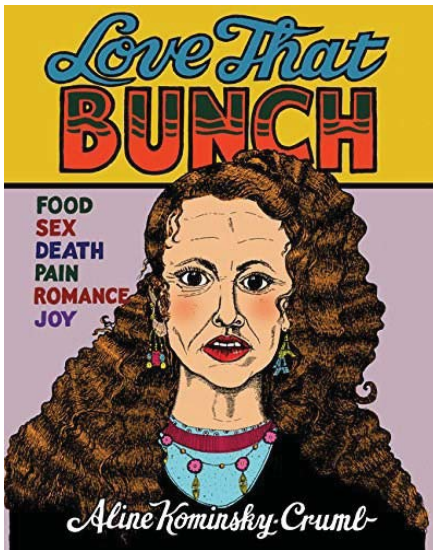
Ed Piskor is the cartoonist behind the award-winning series *Hip Hop Family Tree* (available from Northside). The influence of Marvel comics always showed in Piskor's art, but no one knew how intense the connection between the alternative star and the House of Ideas truly was. Piskor learned how to chase down the details of rap history thanks to his life-long immersion in the complicated lore of the X-Men. He repays the debt with *X-Men: Grand Design*. This official Marvel release re-tells the story of Marvel's mightiest mutants in Piskor's Kirby-gone-grunge style. And he is committed to the look and feel of the Silver and Bronze Ages. Not only is the collection published in the format of 1970s Marvel Treasury Editions, the art appears on a background the faded, acidic yellow-brown of old comics. The career of the X-Men has been strange and twisty. Ed Piskor is doing both long-time fans and new readers a real service. Go to lexpubl.org to reserve a copy!



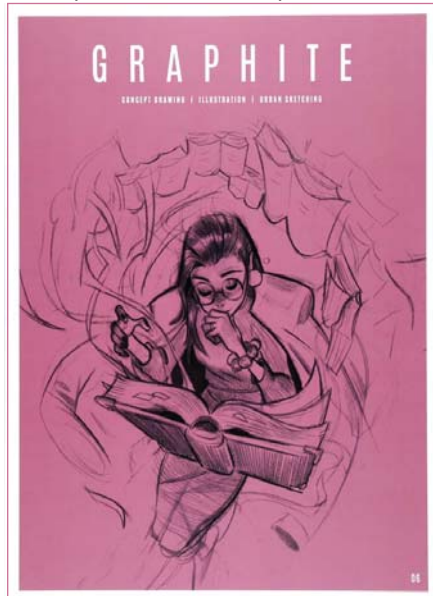
The company that was largely created by Jack Kirby, Marvel Comics, barely acknowledged the King's 100th birthday. However, their Distinguished Competition put on a big bash for the man who saved DC Comics from its juvenile reputation. The series Kirby created during his 1970s tour at DC received mixed reactions — *Kamandi, the Last Boy on Earth* lasted 59 issues, *OMAC: One Man Army Corps* only eight, while the *Fourth World* books, his magnum opus, were canceled long before the epic's planned climax. But in the decades since, Kirby's concepts have become integral to the DC multiverse from page to screen.

Available from Central and Eastside, the *Fourth World Omnibus* collects the four series that introduced the cosmic tyrant Darkseid and the array of characters, from Virmin Vundabar to the patricidal Orion (below left), who serve and resist him. Among the opposition was the mighty Justice League, which battled the forces of Apokalips and their Teran collaborators in the 1984 mini-series *Super Powers*. The only time the King drew the JLA, it's a slam-bang four color brawl available from Tates Creek and Central TEEN. Speaking of *Kamandi*, his round robin mini-series by a host of today's top talents is compiled in *The Kamandi Challenge*, also in LPL TEEN. Meanwhile, *Jack Kirby 100th* gathers contemporary tributes to the Demon, the 1970s Sandman, OG Manhunter and more!





Aline Kominsky-Crumb can't draw worth a damn. Never could, never will. But that didn't keep her from making comics. A Boomer brat from Lawn Guyland, Kominsky lived and loved from the East Village to a French villa. Aline's randy misadventures ranged from hippie nature worship to yuppie narcissism. All while married to Robert Crumb! And she wrote it down and drew it out and now it's collected by Drawn & Quarterly in *Love That Bunch*, available from Central. Kominsky-Crumb was a major influence on subsequent generations of cartooning women. Like her, most of the contributors to *Comics For Choice* show more enthusiasm than artistry. 300 heart-felt pages of histories personal and political, this anthology from Alternative Comics can be found at Central and Eastside. But if you're looking for expert draftsmanship, reserve the

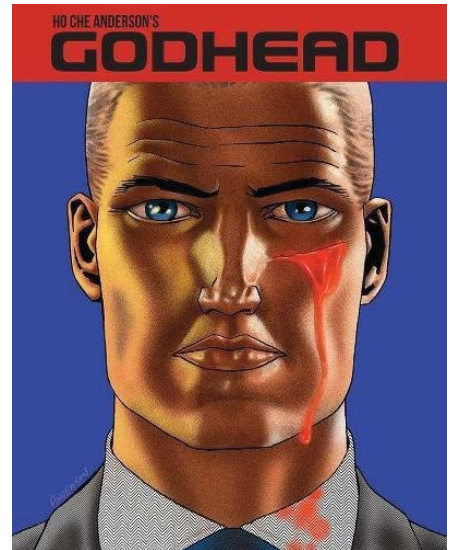


MEANWHILE

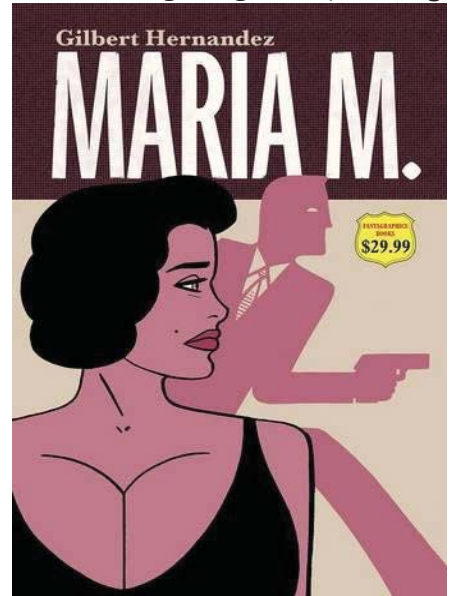
sixth and seventh issues of *Graphite*. Available from Beaumont and Eastside, this lovely paperback magazine gives pro tips on "concept drawing / illustration / urban sketching." Though the "illustration" part leans a little heavy on the phantasy, the articles on drawing from life keep things down to earth. With advice on everything from free-style sketching on the subway to how to design a manicure, *Graphite* reveals the wondrous variety of contemporary graphic arts. But then, variety is the spice of life. That's what was great about anthology comics like *Boris Karloff Tales of Mystery* and *From Beyond the Unknown*. You got lots of different artists and different styles. But anthologies have fallen on



hard times. That didn't stop Joe Pruett from putting out *Shock*. The former editor of the seminal '90s anthology *Negative Burn* produced this beautifully designed hardback for Aftershock. A mod mix of old DC mystery comics like *The Unexpected* and *Heavy Metal* without the T & A, *Shock* features more than forty contributors, both established names and up-and-coming talent. Writers such as Jim Starlin and Brian Azarello jam with artists like Phil Hester and Michael Gaydos to concoct tales surreal and all too real. Magic mutts, behemoth cities and punk rock space cadets share *Shock's* pages with Mike Carey's memoir of his hardscrabble childhood, a beloved aunt's secret, a father's last call to his daughter in the shadow of cataclysm. Like its forbears such as *1984* and *Twisted Tales*, *Shock* does get gruesome, so sensitive readers probably shouldn't reserve it from Northside. But fans of hard-boiled



thrillers should get a copy of *Godhead* (Fantagraphics) from that LPL location. Cartoonist Ho Che Anderson is best known for his comics biography *King* (still available from Central). Named after radical leaders Che Guevara and Ho Chi Minh, Anderson brings a street-wise Marxist viewpoint to this sci-fi saga. *Godhead* schemes and shoots its way through the corporate boardrooms and slum apartments of a near future America caged by Mammon but searching for God. Meanwhile, Gilbert (Luba) Hernandez plays God with his character Fritz. A former psychiatrist turned cult movie actress, her best film is based on the lurid life of her grandmother. *Maria M.* the book is the graphic adaptation of *Maria M.* the movie which is a fictionalization of the *Love & Rockets* story "Poison River". It gets mighty meta at Beaumont, Northside and Village, or go to lexpublib.org/



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