

741.5

BLACK
SERGEL TOPPI STEINBERG **AND** LINDSAY BRECCIA XAIME
WHITE

JUNE 2019 - NO. 30

PLUS...MASTERS OF DISASTER



The Comics & Graphic Novel Bulletin of



Lexington Public Library
Reading Is Just the Beginning!

MORT CINDER

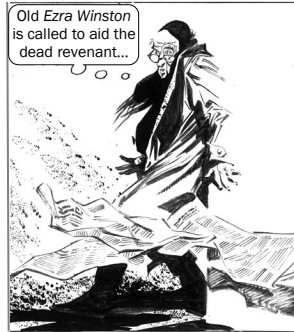


is a mysterious man who cannot be held by any grave. Immortal, Cinder has lived since the building of the Tower of Babel.

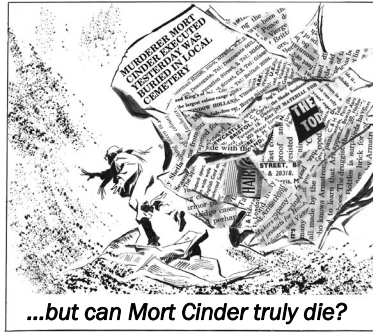
Cinder has braved danger from Thermopylae to the trenches of WWI...



...now a paid assassin, he has been caught and killed, his corpse the quarry of bad men.



Old Ezra Winston is called to aid the dead revenant...



...but can Mort Cinder truly die?

A noir combination of horror, fantasy and historical fiction, *Mort Cinder* was the creation of writer Héctor German Oesterheld and artist **Alberto Breccia** (1919-1993). From the 1960s to the '80s, Breccia contributed to both adult and kids comics around the world, from Great Britain and France to his native Argentina. *Mort Cinder* is considered his masterpiece.



The first volume of the Alberto Breccia Library

from Fantagraphics,



Mort Cinder is an exquisite example of the power and beauty

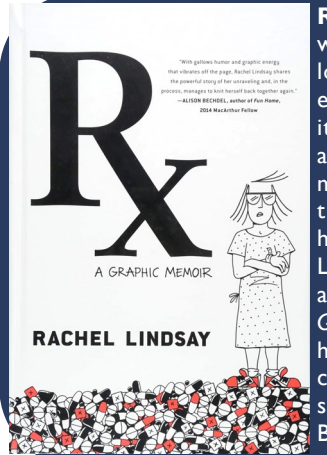
...of black & white comics art.



Mort Cinder

is available at Central and

Village!



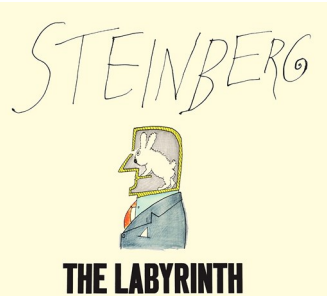
Rachel Lindsay is a full-grown woman who ends up locked in the loony bin against her will. Her parents and her doctors think she's lost it after she quits a good job at an ad agency. But the job was shilling pharmaceuticals to people suffering emotional and mental issues—people like her. Sick of playing the Judas goat, Lindsay forsakes stability for freedom and is made to pay the price. *RX: A Graphic Memoir* (Grand Central) is a harrowing account of Lindsay's medical incarceration drawn in simple, slashing black & white. Get *RX* from Beaumont, Central and Tates Creek.



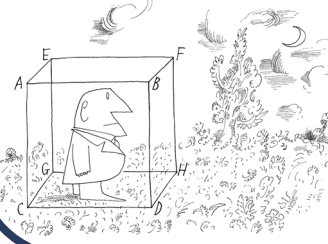
AS ONE PATIENT ASPIRINELY PUT IT:

WE'RE ALL ON LONESOME STANDARD TIME.

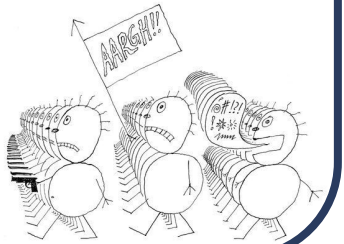
Saul Steinberg's *The Labyrinth* was originally published in 1960. A huge compilation of work by the long-time New Yorker contributor, *The Labyrinth* was Steinberg's artistic response to an increasingly regimented and mechanized society.



All those and more are born anew in Steinberg's vivid scrawl, so visceral yet intelligent. This new edition of *The Labyrinth* features an intro by novelist Nicholson Baker and an afterword from art critic Harold Rosenberg. It is available from Beaumont.



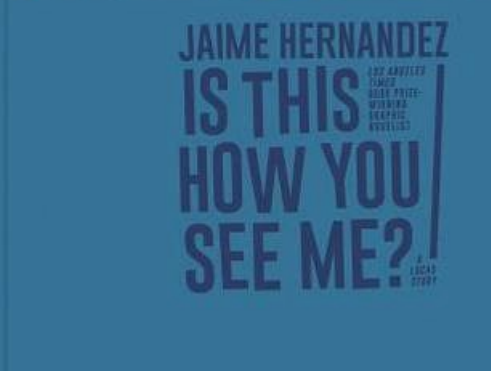
Steinberg claimed his book was about "illusion, talks, music, women, cats, dogs, birds, the crocodile, the museum, Moscow and Samarkand (winter, 1956), other Eastern countries, America, motels, baseball, horse racing, bullfights, art, frozen music, words, geometry, heroes, harpies, etc."



Back in the day, me and my fellow punk rockers thought the world was going to end—most likely by nuclear war—before we turned 30. We actually took a kind of solace in this belief...if only because it spared us the pressure of planning for the future. *OOPS!* Now most of those pals—the ones still breathing and not in jail, that is—have grown old, if not up, with families and careers and houses and all that. It's been a weird thing to witness, in fiction as well as in life. Readers of the long-lived alternative comic *Love & Rockets* have watched Maggie Chascarillo and Hopey Glass grow up before their eyes. The stars of Jaime Hernandez's *Locas* series deal with the exigencies of adulthood in the latest collection of his work from the recent version of *L&R*. Introduced in the first issue back in 1981, BFF punkettes Maggie and Hopey have been through a lot in their lives, some of it together, some of it very much not. *Is This How You See Me?* (Fantagraphics) is both a conclusion of sorts to the

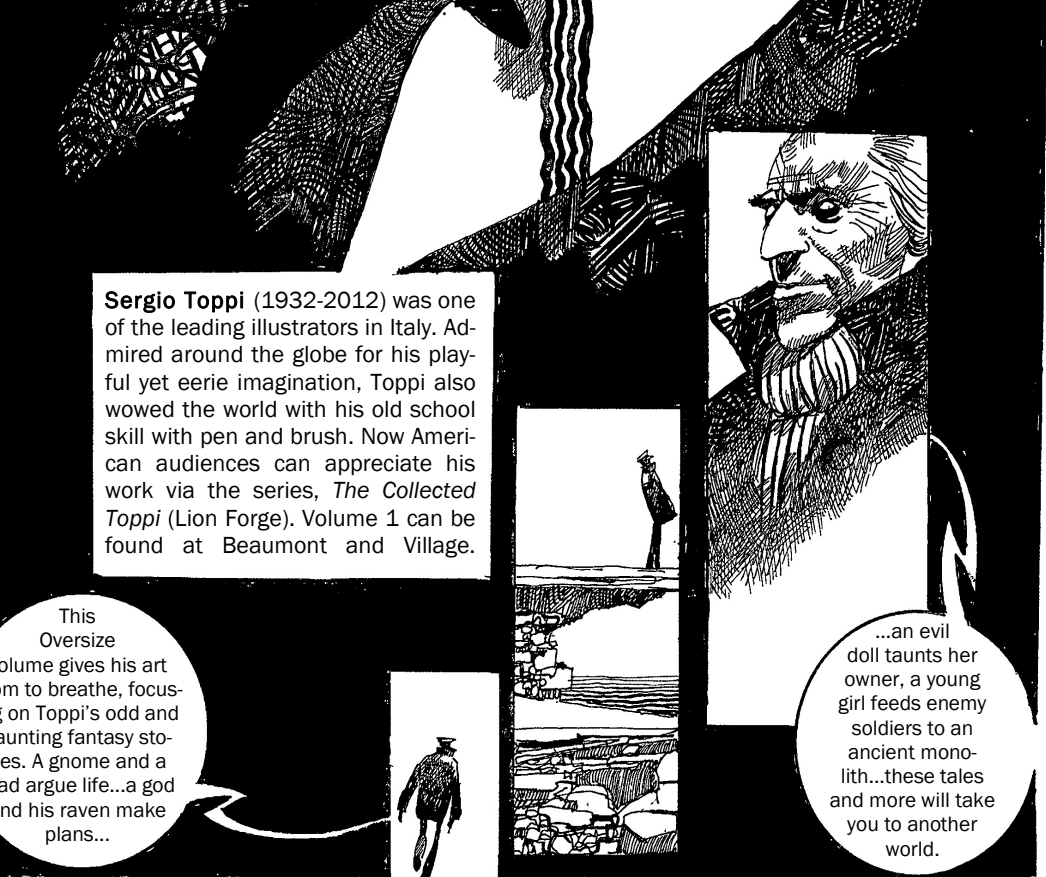
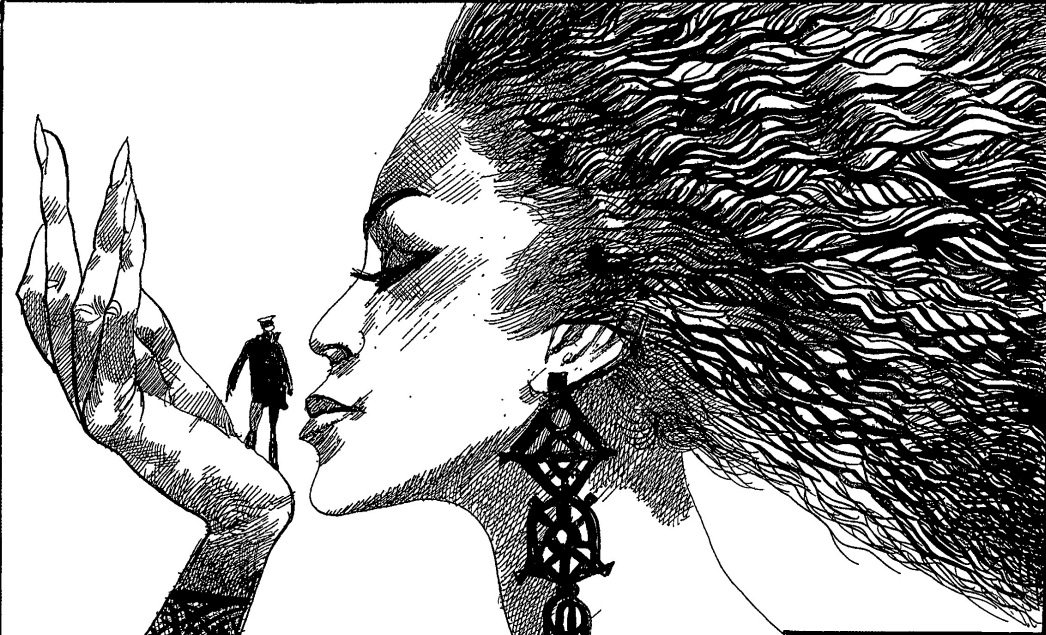


pair's history and an origin story of their relationship. A big punk rock reunion show in the gals' hometown of Hoppers provides the background against which the two women strive to make sense of their always tangled friendship. It's complicated by marriage and parenthood and unresolved issues dating back to those halcyon days of the Eighties hardcore scene. That era is brilliantly recreated in the flashbacks showing how winsome waif Maggie hooked up with Hopey, irrepressible troublemaker. Meanwhile, the dynamic duo discover that Hopey has become a folk hero to a new generation of girl punks, including a band named after her! Old punks and new come together onstage and in the pit, while Maggot and Hopita try to keep it together. Xaime's art has become as clear and concise as his writing. Perfectly balanced blacks and simple but sure line work bring to life his enormous cast of characters past and present. Get *Is This How You See Me?* at Central and Village!



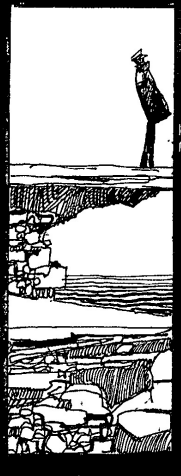
I CAN'T BELIEVE IT. I WOULDN'T HAVE TO SLEEP IN A CLOSET. I WOULDN'T HAVE TO LIVE WITH A CRAZY AUNT THAT MAKES ME WRESTLE HER...

YOU THINK YOU CAN WAIT THAT LONG...?



Sergio Toppi (1932-2012) was one of the leading illustrators in Italy. Admired around the globe for his playful yet eerie imagination, Toppi also wowed the world with his old school skill with pen and brush. Now American audiences can appreciate his work via the series, *The Collected Toppi* (Lion Forge). Volume 1 can be found at Beaumont and Village.

This Oversize volume gives his art room to breathe, focusing on Toppi's odd and haunting fantasy stories. A gnome and a toad argue life...a god and his raven make plans...



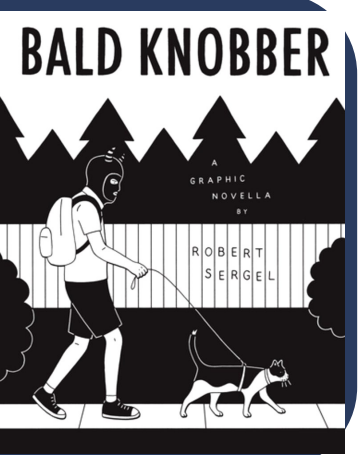
...an evil doll taunts her owner, a young girl feeds enemy soldiers to an ancient monolith...these tales and more will take you to another world.

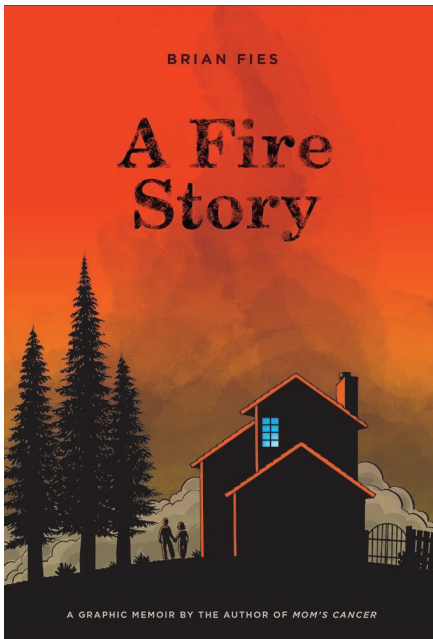


DAD?

ZZZZZ

A book report on an infamous gang of masked vigilantes becomes the blueprint for tween rebellion in Robert Sergel's *Bald Knobber* (Secret Acres). Caught between his soused and sorry father and his nagging yet neglectful mother, our hero Cole struggles to make sense of his dull but chaotic life. Sergel's art is anything but, a thin but precise line delineating figures against geometric areas of black. *Bald Knobber* is available at Central and Tates Creek.





"On Monday, my house disappeared." So begins *A Fire Story* (Abrams ComicArts) by **Brian Fies**, non-fiction cartoonist and author of *Mom's Cancer* and *Whatever Happened to the World of Tomorrow?* **Fies**'s reportorial comics have won numerous awards around the world and *A Fire Story* will win him more. He and his wife (and pets) were among the thousands displaced by the California wildfires of October 2017. **Fies** describes the harrowing events of the fire and the heartbreak and struggle that followed, not just for his family, but his neighbors, too. Plainly drawn, bluntly written, *A Fire Story* is not just the story of one family or one disaster, but a warning to the rest of us in what is shaping up to be the Century of Catastrophe. Find *A Fire Story* at Beaumont, Central and Tates Creek. Tribulations of a



MEANWHILE

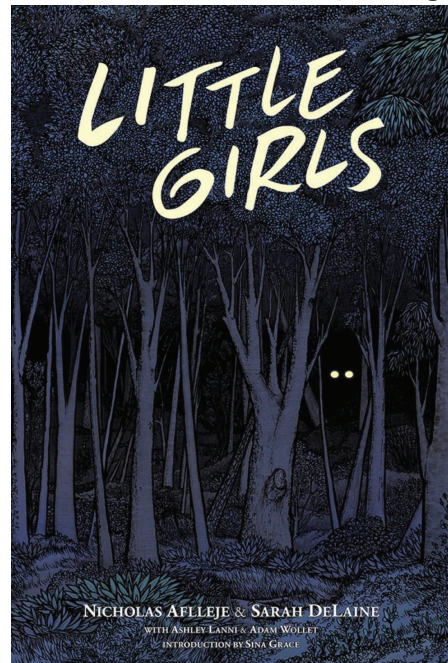
more singular nature befall writer **Vivek Shraya** in *Death Threat* (Arsenal Pulp Press). A trans woman, the author of *I'm Afraid of Men* gets one more reason for fear when she begins to receive threatening emails. Said emails criticize **Shraya** in a weirdly calm but florid style of writing that refers to the Hindu background the hater shares with his target. The painful effects of the emails are cumulative as **Shraya** begins to spend her days looking over her shoulder, waiting for her stalker to make his move IRL. Finally, the fed-up musician, writer and artist seizes control of her narrative and teams up with fellow Canadian cartoonist **Ness Lee** to produce this bold and vivid graphic novel, available at Beaumont and Central. Another writer is the protagonist of *Cannonball* by **Kelsey Wroten** (Uncivilized). One hesitates to call Caroline Bertram a "heroine". She's a hot mess who always keeps a match lit in case she needs to burn a bridge. Broke and bed-hopping,



the art school grad seethes with envy as her friends and foes get ahead in life, love and literature despite their obvious inferiority. But whatever her hurts and hang-ups, Caroline prevails when her much-mocked Young Adult novel becomes a huge hit. Of course, success is as much a burden as failure for the spikey Bertram. Even at the height of glory, she keeps that match aflame. **Wroten**'s script really captures the subtext of savage competition that underlies the artistic life, especially the compulsive one-upmanship of contemporary bohemians. Her art is as light and playful as her story is sharp and plaintive. A good eye for body language and hipster style is expressed through lively line work and bright colors. Go to lexpublib.org to reserve your copy of *Cannonball*. Meanwhile, one of Western culture's seminal stories of creation is reconfigured by a leading African-American fantasist in **Victor Lavalle's Destroyer** (Boom). Frankenstein was real. So is the monster that bears his name. Roused from his exile in Antarctica, the creature crushes and kills his way to the super-secret American agen-



cy which seeks to exploit his creator's secrets. But another scientist has built her own Frankenstein. It's her son, another black child shot down by police, remade and resurrected with astounding abilities. Both creations are on a collision course of vengeance. A moody cyberpunk horror story that confronts our nation's systemic racism, *Destroyer* is available at Beaumont, Central and Eastside. Elsewhere, in Ethiopia, a young European girl teams up with her new friend from around the block to hunt down whatever is leaving corpses all over their village. Sam and Lielet get their Nancy Drew on and discover the culprit is more than they can handle...but handle it they do in *Little Girls* (Image). **Sarah Delaine's** art is a sweet, creepy mix of **Frank Quitely** and **Philip Bond** in this fine book available at lexpublib.org/



Back issues of 741.5 are available at lexpublib.org under the **COLLECTIONS** tab!