



WEIRD SCENES INSIDE THE BIG BOX STORE:

THE ALL-CONSUMING HORROR OF EVERYTHING

ALSO...HOWLING METAL AND IMPACT!

DECEMBER 2020 - NO. 47

PLUS...MAD MEN OF COMICS

THINK BIG™

SALE!

SALE!

SALE!

SALE!

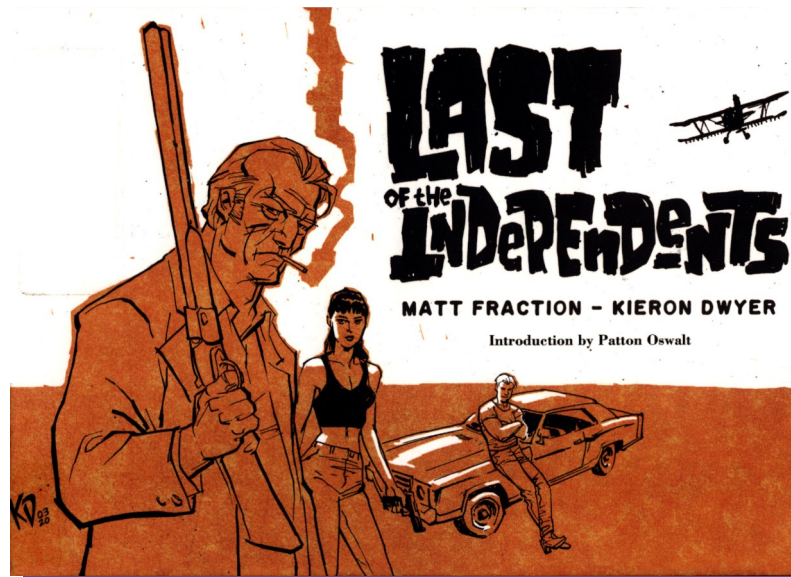
See what's in Store!



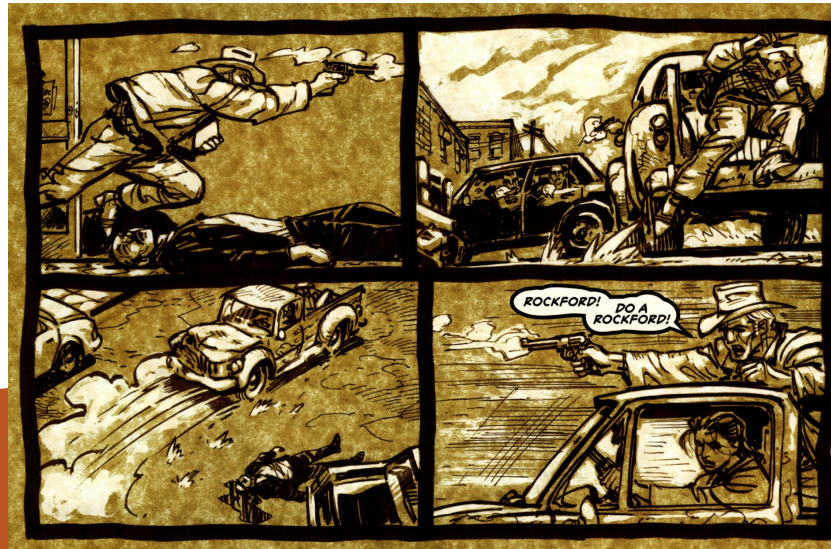
The Comics & Graphic Novel Bulletin of



Lexington Public Library
Reading Is Just the Beginning!



Matt (*Hawkeye*) Fraction and Kieron (*Captain America*) Dwyer make the best drive-in movie you've never seen with *Last of the Independents* (Image)!



The old hand. The tough lady pilot. The dumb but sweet hooligan. A basic three-person team of thieves hits a bank in the middle of nowhere and make the biggest score of their lives. But those lives are on the line once the big stack of boodle turns out to belong to the Mob. The Mob comes looking for its money and the trio who took it. And that's when the fun starts. In the hard-bitten tradition of *The Outfit* and *Charlie Varrick*, *The Last of the Independents* is a kickass crime novel available at all LPL locations!



"WOW! ...that muck in our car?"

—say Abbott & Costello, starred in "LOST IN ALASKA" A Universal-International Picture



"FINEST OF ALL" SAY LUBRICATION EXPERTS Yet a Purolator Micronic* Refill costs as little as \$1.60.



October 10, 1980...America stands on the verge of the Reagan Era. The citizens of Holland, Michigan, stand in line to enter EVERYTHING, the new store in town. EVERYTHING is the place to be, the future of shopping. EVERYTHING offers EVERYTHING you need, EVERYTHING you want....but at what price?



into the open arms of EVERYTHING. But Lori has another destiny, linked to the old Lighthouse. Will she meet it before EVERYTHING devours everything? Volume 1 of this ongoing series from Berger/Dark Horse lays out the pieces of the puzzle that is EVERYTHING. Christopher Cantwell & I.N.J. Culbert create a Lynchian atmosphere of small-town horror in EVERYTHING, from Beaumont, Central, and Tates Creek.



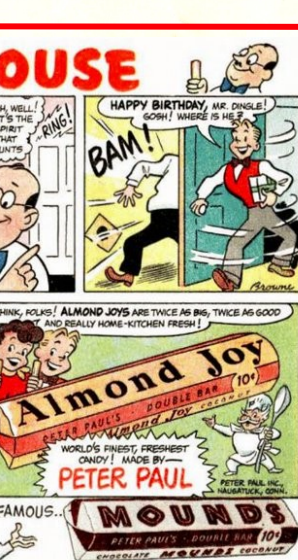
Store manager Shirley (above) is the perfectly perky ambassador of customer service. But behind her unshakable smile lies an inhuman mystery. City manager Eberhard first welcomes EVERYTHING, then loses everything to it. Stereo salesman Rick discovers the weird secret that leads all roads to EVERYTHING. Lori (image right/upper left panel) runs from her past



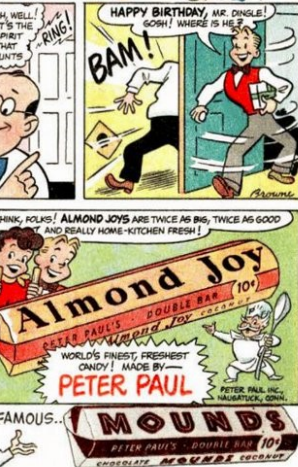
"She went in and slammed the door. I stood there calling myself names...but the taste of a PHILIP MORRIS and the natural pleasure of that last smoke of the day took the raw edge off my nerves."

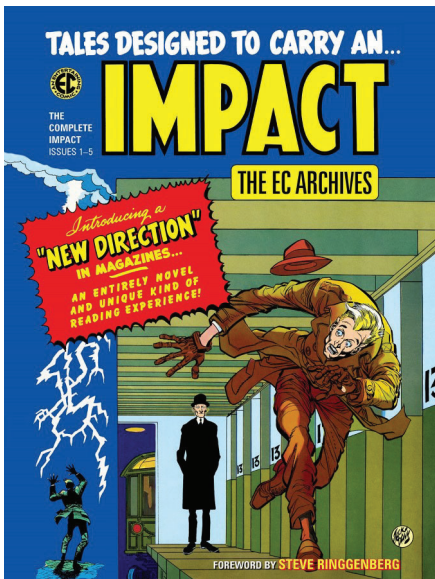


The Purolator ad at right comes from the December 13, 1952 issue of *Collier's*. It was one of a series that ran in that popular weekly magazine, one of many comic strip and cartoon-based advertisements that appeared in periodicals large and small. Steven Brower's *Comics Ad Men* (Fantagraphics) reprints in full color ad campaigns using the art of many cartoonists who worked in newspapers and comic books. While some ads featured the name of the artist, like Herbert Roeser for Gem razor blades, most did not. Golden age greats like Creig Flessel, Gill Fox and Lou Fine worked anonymously on storyboards, designs and completed art for such agencies as Johnstone & Cushing on the likes of General Electric's giveaway comic *Adventures In Electricity* and ads for Smith Brothers cough drops. Though most of the reprints come from the postwar era, Brower also includes ads from the waning days of the form in the 1960s, featuring Silver Age titan Neal Adams and the once-ubiquitous Jack Davis. Given the amount of material out there, the book could be thicker. But *Comics Ad Men* gives us a sweet taste of the riches to be found. Now where's that Captain Tootsie collection?

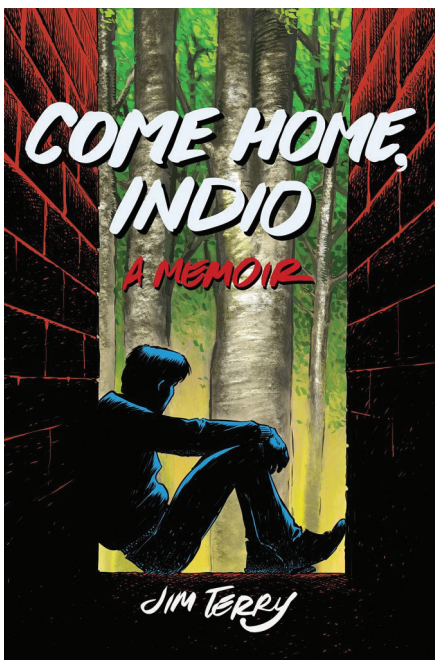


TOP: A panel from the continuing adventures of "Duke" Handy by Alex (*Apartment 3G*) Kotzky, whose ads for Philip Morris cigarettes featured ongoing storylines. Viceroy cigarettes and Eveready batteries also used realistic action scenarios to push their product. ABOVE: Peter Pain, one of several malicious troublemakers, like Postum's Mr. Coffee Nerves, who would get sorted out by, in this case, Ben-Gay analgesic balm. LEFT: Paul Fung for Ivory soap. TOP RIGHT: Frank (*Johnny Hazard*) Robbins for Dr. Lyon's tooth powder, still available in some localities. LEFT: one of Dik (*Hi & Lois*) Browne's lovely ad-strips for Peter Paul candy bars.





As discussed in 741.5 no. 38, Entertaining Comics had become a commercial and artistic powerhouse in the early 1950s. But when that success exploded into controversy, its "New Trend" titles such as *Vault of Horror* and *Crime Suspensstories* were outlawed by the new Comics Code Authority. EC had to think up an entire new slate of titles under the "New Direction" banner. *Impact* was the best among an admittedly weak selection. The title's gimmick was snap endings of the sort EC made its stock in trade. Even hobbled by the Code, EC put out a quality product. The stories were bland in comparison to their forbears. But the art was top-notch, as revealed by the larger size of Dark Horse's "EC Archives" edition available at Central and Beaumont. **Reed Crandall**, **Joe Orlando**, **George Evans**, **Graham Ingels**—all turned in beautiful work, especially **B. Krigstein**, whose acclaimed "Master Race" was the final story of the first issue. (See 741.5 no. 16 for a review of *Master Race* the book, once again available at Central.) The art of **Jack Davis** on stories like "The Debt" give a glimpse of what could have been, had EC survived: a new kind

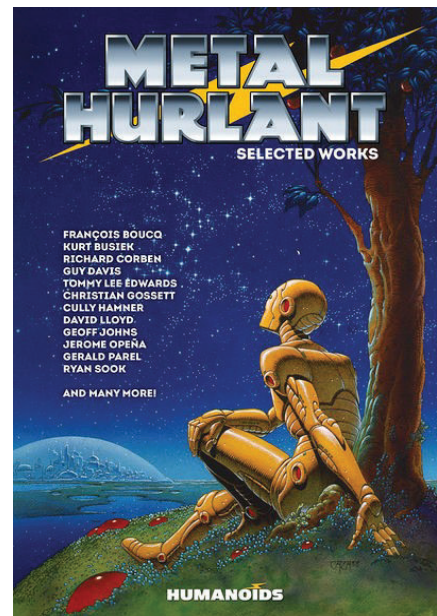


MEANWHILE

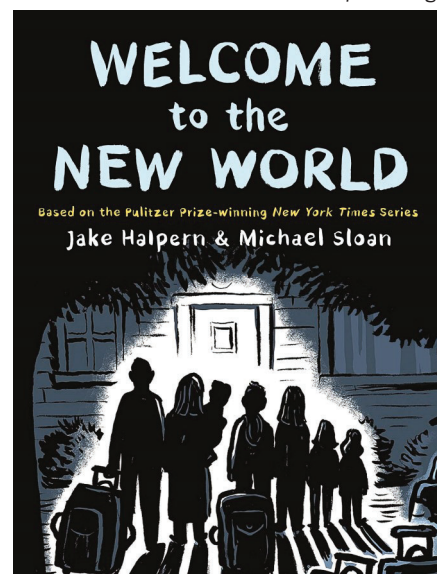
of adult, literary comics that wouldn't be seen until the 1980s. That's the decade actual graphic novels that lived up to the name were created by cartoonists such as **Art Spiegelman**, the **Hernandez Brothers** and especially **Will Eisner**. **Eisner** was one of the Bills that save the life of **Jim Terry**, alias "Indio". The other was Bill W. Alcohol looms like an ever-present threat throughout **Terry's** raw autobiography *Come Home, Indio* (Street Noise). His childhood is warped by the drunkenness of his parents even after the two have divorced. Indio plays the teetotaler until a teenager, when his first sip of brew sweeps **Terry** into a life-long struggle with the bottle. That fight is intensified by the alienation Indio feels, from both straight white society and the Native American side of his family. Eventually **Terry** digs himself out of the drunk tank thanks to Alcoholics Anonymous and the healing power of comics. **Terry** discovers **Will Eisner's** groundbreaking *Contract With God*. Inspired, **Terry** begins to work on his own comics. As he works on his brushwork, he works on his self-worth. The book



ends with **Terry** embracing his Native heritage as he joins the pipeline protest. That change in focus is why you'll find *Come Home, Indio* under 978.004 T279c. Our Juvenile collection at all locations is where you'll find the utterly charming *Anti/hero*. Part of the same DC Kids imprint that brought us *Black Canary: Ignite* and others (see 741.5 no. 40), *Anti/hero* is the first of the series to not be based on existing characters. Piper Pajaro is the wannabe street avenger the cops call the Cheesy Chipster. Sloane MacBrute, daughter of a super-villain, has taken up a life of crime to pay the family bills. Both girls are schoolmates, Sloane the class wonk, Piper the class goof. The inevitable throwdown between their alter egos, the Hummingbird and Gray, results in the old *Freaky Friday* switcheroo. Now Piper has to play the smart girl while Sloane has to deal with all these...nice people in Piper's life. The Dysfunctional Duo learn about themselves as they live each other's lives. Just in time, too—the crime boss who's been paying Sloane is out for the gimmick that flipped their personalities! The playful, dynamic script by **Quinn & Lunetta** is beautifully rendered by **Maca Gil** in the style of the best of modern animation. A panoply of artistic styles is the point of the Humanoids collection *Metal Hurlant*. Years after



the original French magazine ceased publishing, the parent company revived the title in 2002 as an international showcase of up-and-coming artists like **Ryan Sook** and **Tommy Lee Edwards** and veterans such as **Geoff Johns** and **Kurt Busiek**. The stories range from mordant space opera to hard-boiled Westerns to mod horror: a werewolf outraces the full moon, a man with the healing touch sends a town spiraling into incessant bloodshed, a creepy little dude with a magic camera meets his match in his new model. Unlike the slick art to be found in *Metal Hurlant*, **Michael Sloan's** work for *Welcome to the New World* is as rough and human as the story it tells. His simple approach to figures is fittingly rendered in a inky brushstroke like a depressed **Andi Watson**. **Sloan** uses two colors to tell the tragic but ultimately triumphant tale of **Ibrahim Aldabaan** and his family. Black is the color of oppression and chaos, of the Syrian civil war that the family flees; blue, the color of their new life in America. But the New World has some of the same old problems, which the **Aldabaans** face with grace and pluck. A heartfelt look at the experience of modern immigrants, *Welcome to the New World* is available at lexpublib.org/



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