

741.5

BLACK CANARY

DC'S CRIME-FIGHTING FEMME FATALE

ALSO...DC THROUGH THE '80S: THE END OF ERAS

AND...80 YEARS OF WONDER WOMAN

JANUARY 2022 - NO. 66

PLUS...LEONARD COHEN! EDWARD HOPPER! BELA & BANDETTE!

*Happy
New Year!*



The Comics & Graphic Novel Bulletin of



Lexington Public Library
Reading Is Just the Beginning!



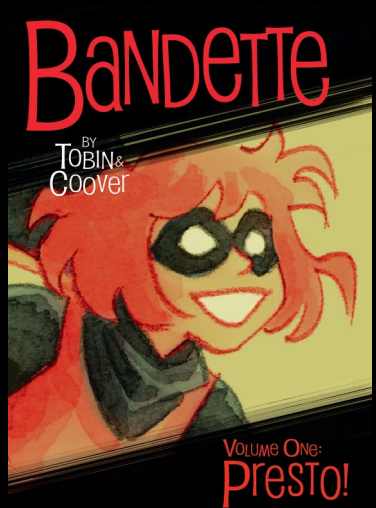
The Black Canary – the ORIGINAL Bird of Prey! From the late Forties to the new Twenties, the blond bombshell continues to thrill comics fans around the globe!



She doesn't look like the version seen at the movies. So she's still a bit obscure. But the BLACK CANARY is a big star in the eyes of viewers of the CW's *Arrow*, fans of the cartoons *Justice League Unlimited* and *Batman: Brave and Bold* and, of course, readers of the multitude of comics featuring DC's long-lived femme fatale. Now read the stories that introduced Dinah Lance and her antiheroic alter ego in the collection shown left. Originally a supporting character for the failing "Johnny Thunder" strip, the Black Canary soon kicked Johnny and his magical Thunderbolt to the

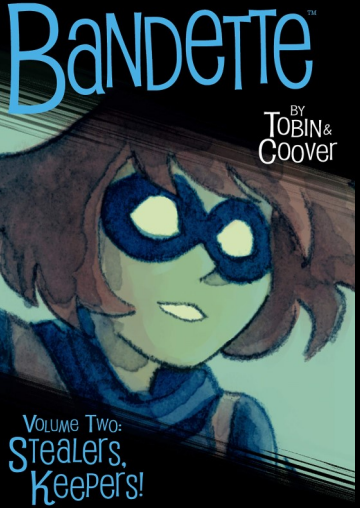


curb, even replacing him in the original super-team, the Justice Society of America. That's her with JSA team-mate Starman above, in one of several Golden Age comebacks published during the Silver. (She came back; he didn't.) That story, drawn by the great Murphy Anderson, follows all those by BC's original artist and designer, Carmine Infantino. His youthful rough-n-tumble art is answered in kind by the always awesome Alex Toth (left). Now an essential figure in the DC Universe, the beginnings of the Black Canary can be enjoyed at Central, Eastside and Tates Creek!



Writer Paul (*Plants vs. Zombies*) Tobin gets his Gallic on while artist Colleen Coover brings the fun with her vivacious brush line and gorgeous colors! Find all four volumes of this Eisner Award-winning series in TEEN at all LPL locations!

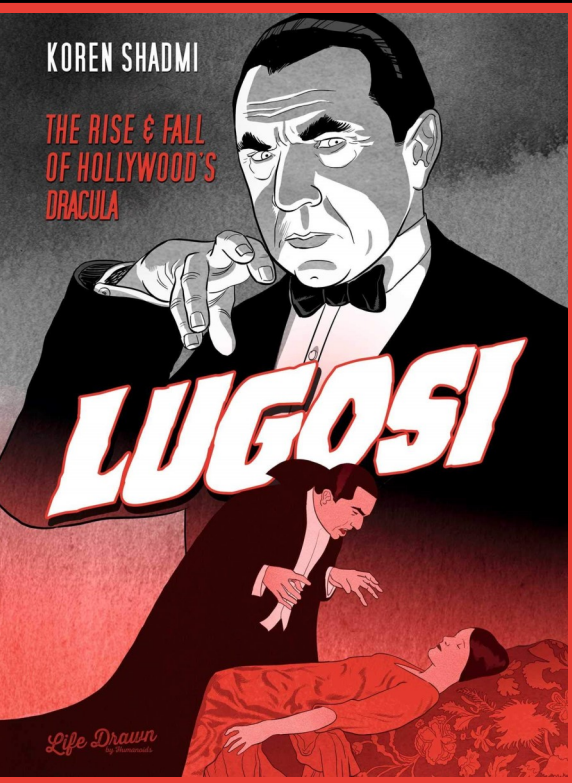
In the French tradition of antiheroes such as *Fantomas* and *Diabolik* comes the newest criminal mastermind — **BANDETTE!** Master thief, friend to animals, illustrator of pigs, our JD juene fille is a new hero for 21st Century youth!

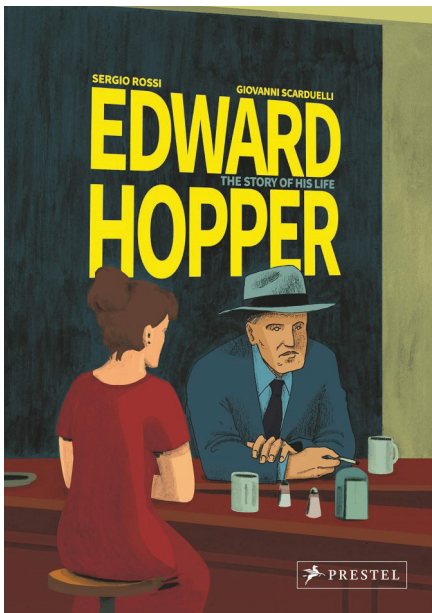


The biz of show gets the spotlight in two graphic biographies and one very graphic history. *Lugosi* is the latest in the *Life Drawn* series from Humanoids, which brought us *Psychotic*, *For Justice* and *The Twilight Man* (all available at LPL). Koren Shadmi follows his Rod Serling bio with an honest but empathetic look at *The Rise & Fall of Hollywood's Dracula*. From the height of fame to the dregs of despair, Lugosi lived as half-man, half-symbol. The director of his greatest work, *Tod Browning*, is one of many Hollywood horror tales retold in *This Is Sinerama*. A nightmarish POV mystery unfolds as the screen reveals the darkness behind the



bright lights in Alan Moore & Kevin O'Neill's caustic, creepy look at Hollywood legends. From the general—the hard life of stunt doubles, the essential falsity of cinema (*right center*)—to the specific—Thelma Todd, George Reeves, the Black Dahlia—*Cinema Purgatorio* shows all the hits. Our next subject labored long in the vineyards of art before he got his first big hit. And even then, it was at the hands of another artist! Leonard Cohen was a man of so many talents, he spent much of his youth overwhelmed by the choices available to him. Once he picked music, life remained complicated until his triumphant final years, as shown in Phillippe Girard's *On A Wire* (D&Q).



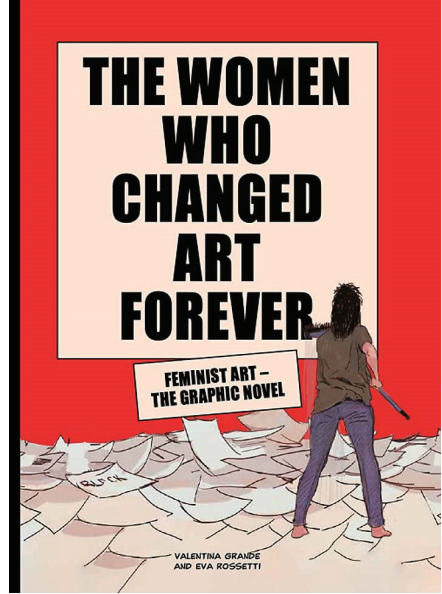


As American fine art and its critical infrastructure embraced abstractionism with an evangelical fervor, one artist not only refused to go along with the crowd, but prospered in opposition. **Edward Hopper** disliked the modernists, from **Cezanne** to **Pollock**, but also denied being a realist. He saw such paintings as *Nighthawks* as being as much an expression of "the inner life of a person...a vast and varied realm." Following Hopper's purist palette, **Giovanni Scarduelli** paints the life story elliptically told in **Hopper's** own voice by

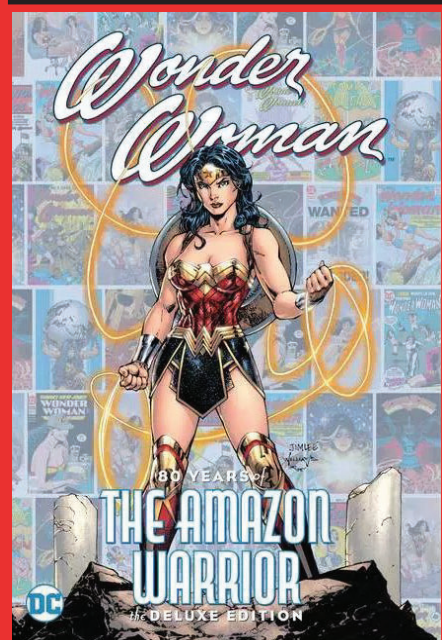
The first in a three volume set devoted to *DC Through the '80s*, *The End of Eras* covers just that: the death of the newsstand and the rise of the comic shop as the source for funnybooks. The Silver Age truly comes to an end when past masters such as Don Heck, Carmine Infantino, and Gil Kane sing their swan songs. Then it's a fond farewell to the Unknown Soldier, Cain and the House of Mystery, and *Time Warp* as genre books disappear beneath a carpet of capes.



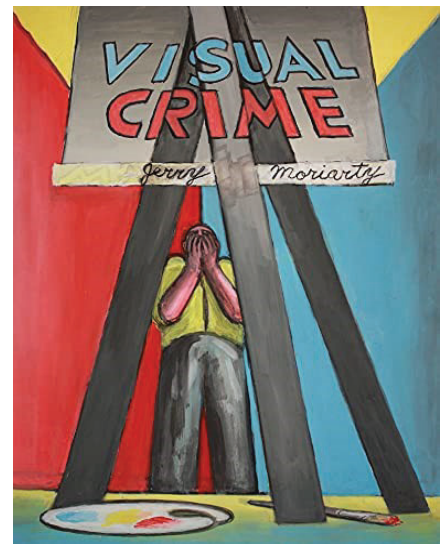
by writer **Sergio Rossi**. Find **Edward Hopper** at **Beaumont, Central** and **Eastside**. **Rossi** also included the voice of Hopper's wife, **Jo Nivison**, who gave up her own artistic ambitions to take care of her husband. Such dreams deferred were all too common for women artists. By the 1960s, many had had enough. *The Women Who Changed Art* include **Judy Chicago**, who weaponized **Georgia O'keefe's** concepts to rattle the cages of the patriarchal art world. Meanwhile, quilter **Faith Ringgold** and early performance artist **Ana Mendieta** stand



MEANWHILE



The ever-shifting roles of American women were mirrored by the career of Wonder Woman. The matriarchal subdom fantasies of her creators Marston & Peters; the post-war influence of romance comics; the campy antics of the Silver Age; the unfortunate "Gothic" period of the late 60s...all were preface to the rise of Princess Diana of Themyscira to her current place in DC's Trinity as global icon and cineplex blockbuster, as shown by *80 Years of the Amazon Warrior* at lexpublib.org/



in for the women of color whose work was ignored, while the art gang known as the **Guerilla Girls** made sure the culture industry would never again disregard female creators. *The Women...* are at all locations. **Beaumont** and **Central** are home to *Visual Crime*, the new Oversize book by **Jerry Moriarty**, Fifty years teaching at New York's famous School for the Visual Arts has given Moriarty a different viewpoint on creating comics. Using the hybrid style he calls "paintooning", **Moriarty** explores the means and meaning of art in short comics rendered in big, thick brush strokes. *Visual Crime* will inspire painters and cartoonists to try new ways of making art!

Despite the dominance of supes in the direct market, DC didn't give up trying to reach new readers. *The Experiments* included titles for girls such as *Amethyst* and the New Wave teener *Angel Love*; crime and SF series like *Nathaniel Dusk* and the revived Legion; the first stirrings of Vertigo in *Swamp Thing* and *Doom Patrol*; and upgrades in format such as *Camelot 3000* and *Ronin* that led the way to *Watchmen* and Miller's other opus. Get DC '80s I & II at **Central**.



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