

741.5

MATT WAGNER'S **GRENDL**

**ELEGANT ANTIHERO
REIGNS IN BLOOD
PAST, PRESENT & FUTURE**

MAY 2023 NO. 95

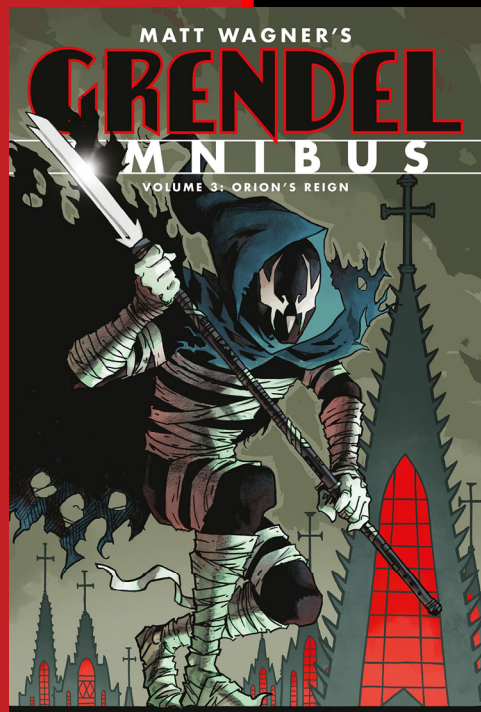
PLUS...GOOD AT BEING BAD:
EVITA, CARMILLA
& BLACULA!



The Comics & Graphic Novel Bulletin of

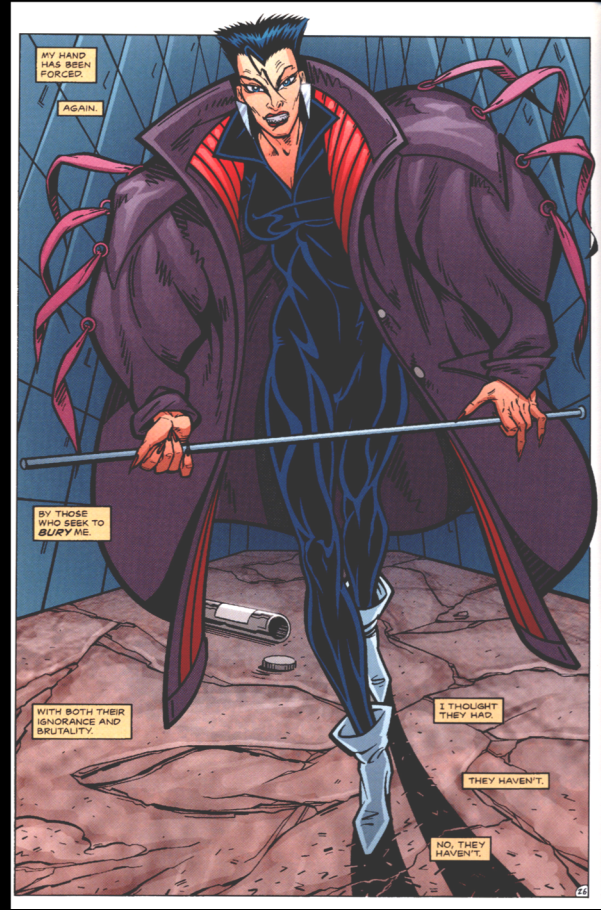
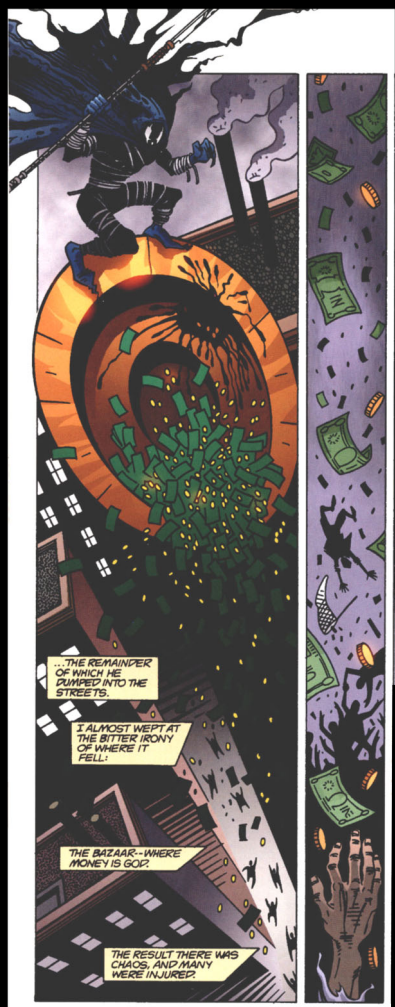


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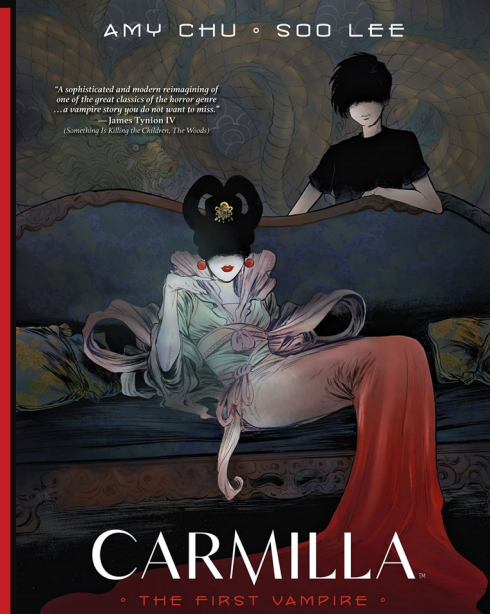
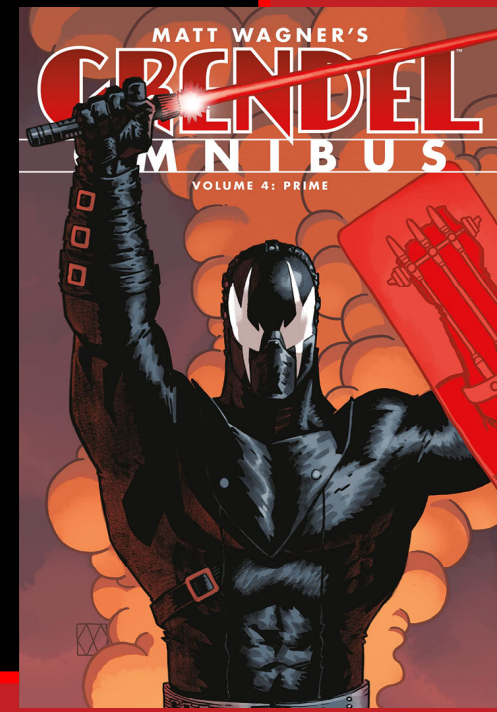


A saga that began in the early 1980s and continues into the far-flung future, Matt Wagner's **GRENDEL** is one of the seminal creations of the independent comics scene. The first Dark Horse OMNIBUS reprints the initial series focused on the first **Grendel**, Hunter Rose. The introductory story, "The Devil by the Deed", is a illustrated prose piece that defines the central triangle of **Grendel**, his archenemy Argent the accursed wolf-man, and the orphan girl they both love and mentor, Stacy Palumbo. That story is retold from a dozen different perspectives in the following pages drawn by artists who would become big names in the 1990s, like Tim Sale, Guy Davis, Mike Allred, Michael Oeming and many more. Volume 2 features one of

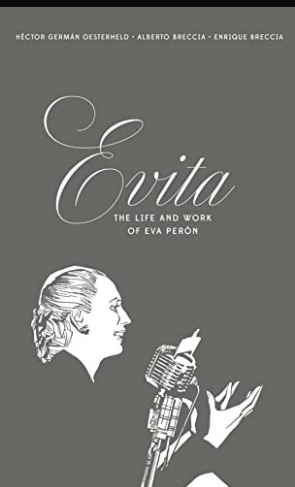
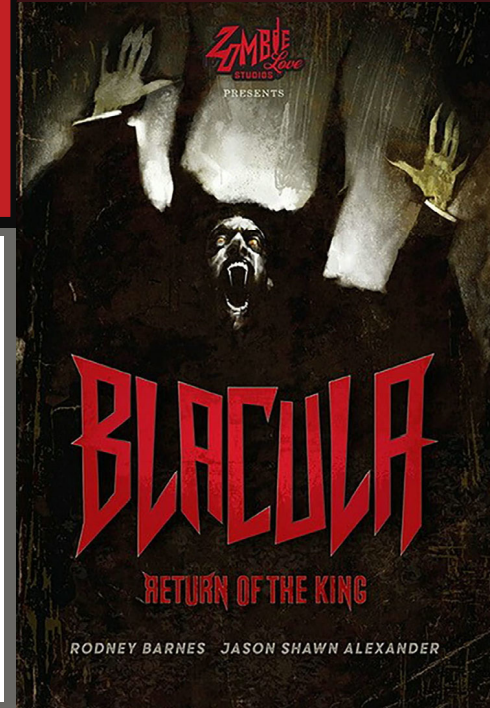
GRENDEL. The infamous super-criminal. **GRENDEL**. The secret identity of urban aristocrat Hunter Rose. **GRENDEL**. Blood enemy of the great wolf, Argent. **GRENDEL**. The legacy of vengeance and victory carried on by future generations of Roses and rebels. **GRENDEL**. The villain who becomes the hero.



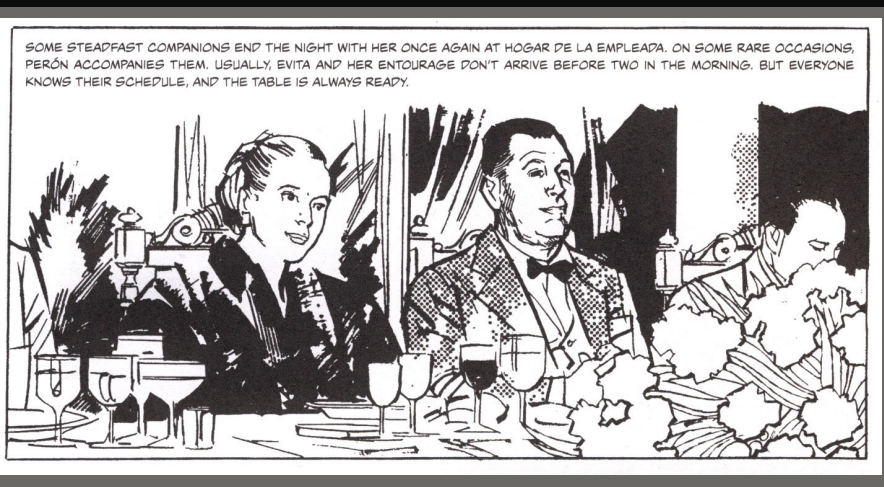
the most Nineties comics ever, *Grendel* as rendered by the Pander Brothers. Starring tough hipster dames in big-shouldered coats sporting short spikey hairdos, the brutal tale of the second **Grendel**, Christine Spar, was Tarantino before Tarantino. The third volume takes place in a near-future ruled by a horribly corrupt theocracy where **Grendel** becomes a figure of revolt. John K. Snyder's angsty art brings to raging life the Devil's fight for freedom. The upcoming fourth OMNIBUS takes our menacing masked messiah into post-apocalyptic battles and star-spanning adventures. Not just another grim'n'gritty antihero, **GRENDEL** enabled Wagner and his collaborators the means to explore the manifold ways comics tell a story. Read 'em all!



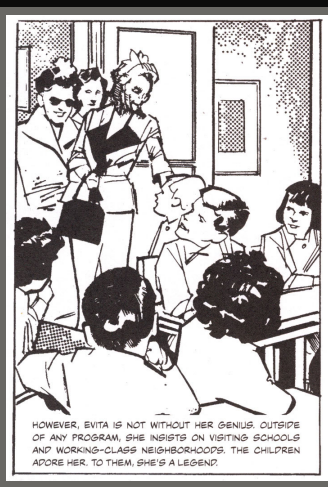
A pair of graphic novels bring new life to old undead, one from the page, the other from the screen. *Carmilla* was indeed *The First Vampire*. The creators behind the hit series *Monstress* bring *Carmilla* to modern Manhattan with a Chinese-American twist while foregrounding the Sapphic subtext of LeFanu's novel. On the other side of America, the history-haunted community of Watts once again becomes the stalking grounds of *Blacula! The Return of the King* is driven by *Blacula*'s desire for revenge against the bastard who made him a monster. It's Prince Mamuwalde vs. Count Dracula at [lexpublib.org!](http://lexpublib.org/)



She *was* an actress, so it's not surprising so much of her life story was a myth. But she played her ultimate role to the very end of life....and beyond. Indeed, so potent was the myth of Eva Peron, her enemies hid her body for years until forced to return it to her beloved homeland of Argentina. Even dead, she was an inspiration to the poor and working people so often treated as less than trash by the ruling class of what could have been the greatest nation in South America. A hands-on populist who loved the little ones, Evita was a well-heeled rebel like few

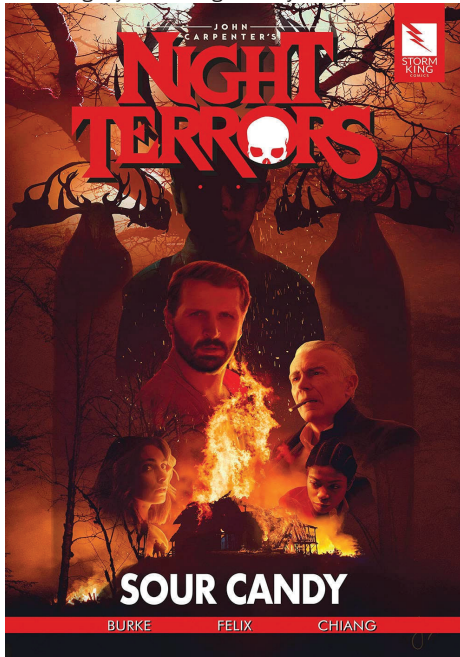


others. Following their controversial graphic biography of Che Guevara (see 741.5 #86), writer Hector German Oesterheld and artist Alberto Breccia published this candid look at the life of the wife of President Juan Peron. The original edition bombed in 1970. Maybe this lovely new Fantagraphics version using Oesterheld's original script will do better. Volume 6 of the Alberto Breccia Library finds the artist taking a photo-realist approach (left & right), the printing itself imitating the faded look of old newspapers. Find *Evita* at Beaumont, Central and Village.



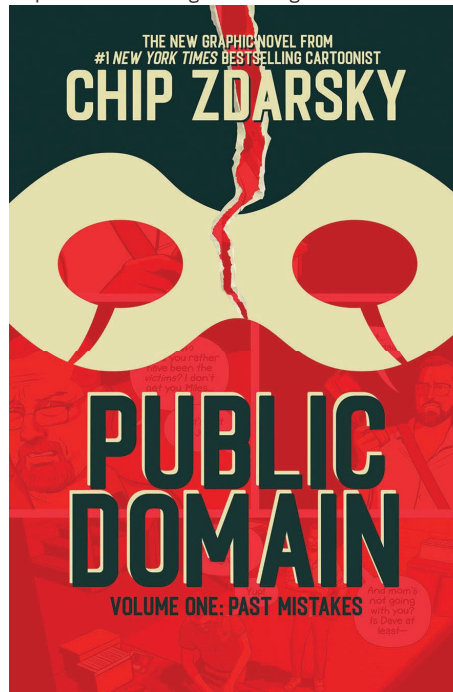


All items discussed in this issue's "Meanwhile" have something in common. Each are about the power of story. Of how narrative defines reality. Public mythology, private fantasy, family history—all of us are mere characters playing our part in the plot. Indeed, *Miracleman* was explicitly about that. A series in which an imaginary hero bursts into the real world and changes it forever, *Miracleman* made **Alan Moore** a name in the comics biz. It made sense for his successor to be the next Next Big Thing, **Neil Gaiman**. His first entry in the MM canon, *The Golden Age* is a collection of stories set in the new world remade by stories come to life. A grieving father ascends Olympus for an audience with the new God; a lighthouse keeper sleeps with Goddess and learns the limitations of perfection; down in Heaven, a clone of Andy Warhol keeps company with the devil who fathered God. Rendered in styles specific to the story they are living by the imaginatively adaptable **Mark**

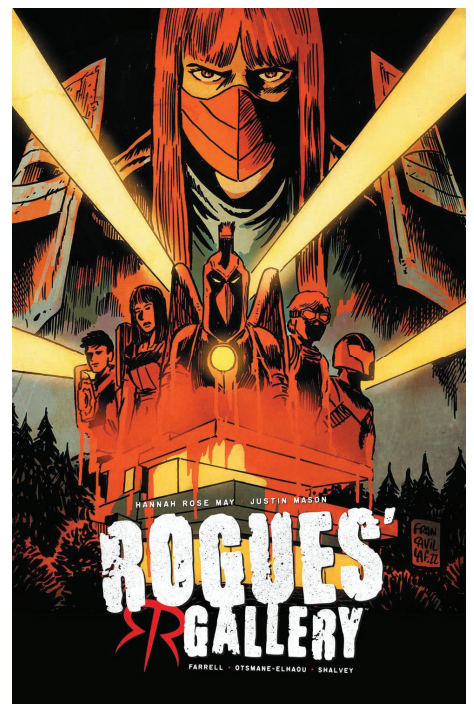


MEANWHILE

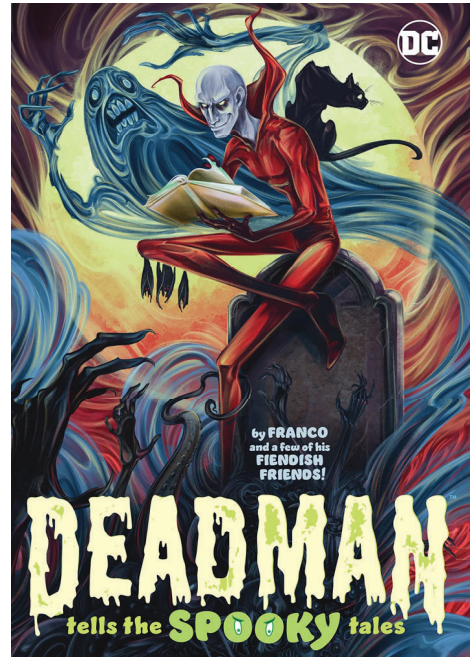
Buckingham, these individuals and more prove humanity abides, even in a superhuman world. But perhaps not in a supernatural world, like the one Phil Pendleton finds himself trapped within. The story Phil is forced to live is that of Father and Son. Only Phil isn't married and he never had a kid, until the day he does. It all started with the kid screaming in the candy aisle at Walmart. It ends in blood and flame and mystery. Part of the *Night Terrors* line of Storm King Comics series curated by director **John Carpenter**, *Sour Candy* is a disturbing horror comic made even creepier by the pseudo-photographic art by digital doyen **Jason Felix**. *Night Terrors: Sour Candy* and other **Carpenter** books like *Tales of Science Fiction: Civilians* are available via lexpublib.org. Fathers and sons are also at the heart of *Public Domain* (Image). The *Past Mistakes* referenced in the title of Volume 1 are many. Father Syd Dallas spent his boys' childhood at the drawing board churning out the comics that formed the foundation of a billion dollar media empire and never fought for his rights or even a cut of



the action. Son Miles never forgave his father for any of that, even after Dad saved him from his own youthful blunders. Then there's Syd's old partner, who did get a cut of the action and more than his share of the credit. It's his assistant who finds the piece of paper that could change everything. Based on the controversies surrounding the collaboration of **Stan Lee** and **Jack Kirby** in creating the globally successful Marvel Universe, *Public Domain* is a realist novel utterly devoid of the fantastic, unless you count that Dickensian swerve at the end of the book. Mostly a writer of late, **Zdarsky** returned to the drawing board for this one...or the digital pad, judging from the too-clean lines of the art, which occasionally slips into that Uncanny Valley. That computerized coolth has no place in the art of **Justin Mason**. **Mason** draws in that slick but rough-edged style first popularized by **Paul Pope**. That detailed but dirty look fits the story told in *Rogues Gallery*. Another Image release, this thriller is, like *Public Domain*, a realist work without powers or aliens or monsters. Well, there are monsters. But they're the average, everyday monsters we all know in our day-to-day lives, especially online. Fans gone bad cosplay as the villains from the superhero TV show *Red Rogue* to exact revenge on the actress made a star—and a target—by the role. Re-



venge for what? Who knows? They're fans. They're nuts. And now Maisie Wade has to live up to her image in order to just live. A scouring look at the excesses of modern fandom, *Rogues Gallery* is available at all LPL locations. Meanwhile, take a break from all this heavy business and embrace that childlike sense of wonder with another fine release from DC's line of Graphic Novels for Kids. Long a cult character among hardcore fans, DC's *Deadman* stops haunting Batman and the Justice League long enough to get **R. L. Stine** with it. *Deadman Tells the Spooky Tales* is an anthology in the spirit of long-dead DC spinner-bait titles like *The Witching Hour* and *Secrets of Sinister House*. A ghostly gaggle of young international talent illustrate the kid-friendly horror stories written by **Franco** (*Patrick the Wolf Boy*) **Aureliani**, with the host segments featuring the swirling netherworldly paints of **Sara Richard** being especially eerie. Go to lexpublib.org to get a good case of the creeps!



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