

GERARD WAY'S **DEMENTED COMICS**
YOUNG ANIMAL

SHADE THE CHANGING GIRL
MOTHER PANIC: GOTHAM CITY GETS WEIRD
& CAVE CARSON HAS A CYBERNETIC EYE

SEPTEMBER 2017— NO. NINE

PLUS...NO, REALLY—THAT'S THE NAME OF THE COMIC

...AND THE RETURN OF THE
WORLD'S
STRANGEST
HEROES!



The Comics & Graphic Novel Bulletin of



Lexington Public Library
Reading Is Just the Beginning!



Already an international pop superstar as the frontman of My Chemical Romance, already a comics cult figure as the writer of *The Umbrella Academy*, **Gerard Way** cut a deal with DC to be the mastermind behind a new imprint, **YOUNG ANIMAL**. Way intended the new titles to be a subset of DC, harkening back to the original set of Vertigo books which told weird tales for Mature Readers that explored the darker corners of the DC Universe, such as *Sandman*, *Kid Eternity* and especially *Doom Patrol*. "They knew I wanted to write *Doom Patrol*," said Way. "But it didn't really fit in with what (DC) were doing with the mainstream books...I didn't know where it was going to live, and it felt like it needed company, so that's why the imprint was created." Resurrecting and redesigning characters both world-renowned and obscure, Way is taking superhero comics into weird, wild places. The first year of Young Animal titles have been collected and Lexington Public Library has 'em! So go to lexpublib.org to find out how to get these Dynamically Cool "comics for dangerous humans"!

Based on the long-running Vertigo title, which was in turn a riff on Steve Ditko's opaque multiversal spy epic of the '70s, **SHADE THE CHANGING GIRL** is a hallucinogenic YA novel that follows a boho bird-chick from another dimension who admires the out-cast Rac Shade. So she steals his "madness vest" to slide into the body of a comatose Earth girl...who everyone hates like poison. Even her parents. And now the mean girl wants her life back!

Cave Carson is an also-ran from the early 1960s, when DC published lots of non-powered science heroes such as the Sea Devils and Rip Hunter, Time Master. Now **CAVE CARSON HAS A CYBERNETIC EYE**, and things just get stranger from there. For one thing, Cave can't remember where or how he got that freaking eye. And it seems to be filling his head with mad visions of his dead beloved!

The **DOOM PATROL** is back—and more messed up than ever! New kids Terry None, Sam the EMT and his genius son join Casey Brinke AKA Space Case in a mind-blowing trip to Dannyland—the former Danny the Street! Plus the return of Negative Man, Crazy Jane, the Chief, Flex Mentallo and the ever-irascible Cliff Steele! But what's going on with Lotion the Cat? **WEIRDNESS!**

Violet Paige is a poor little rich girl who keeps the gossips of Gotham City happy with her wanton ways. But it's all a ruse: in reality, Violet is the new vigilante on the block, **MOTHER PANIC!** The Young Animal title most connected to the DCU, *Mother Panic* features cameos by Batwoman and the Big B himself. It's also the most violent book on the label, so reader beware!

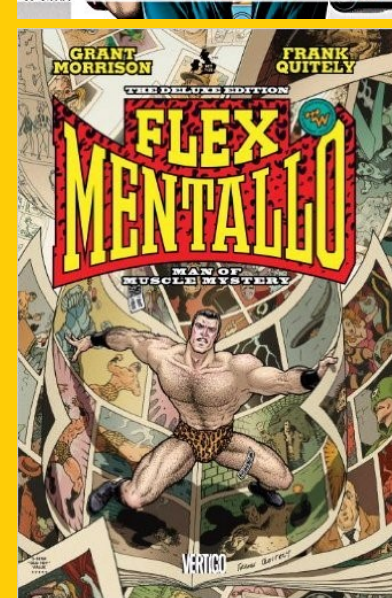
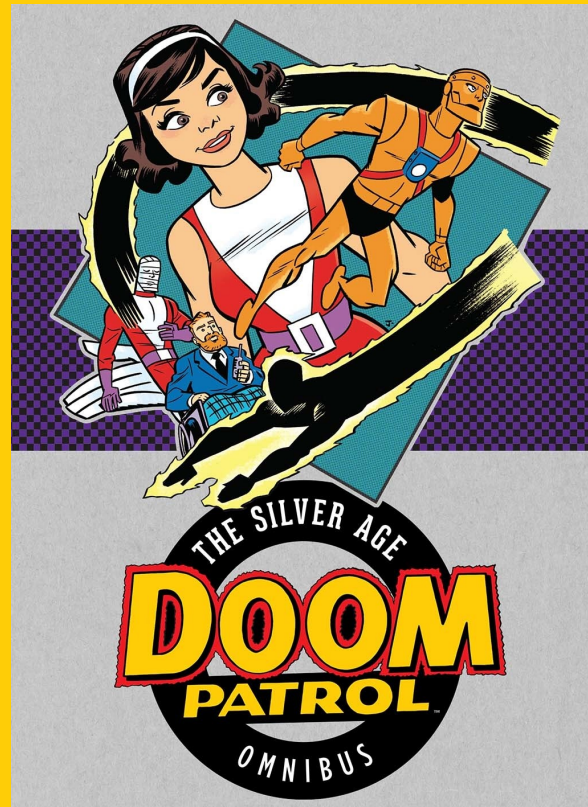


© DC COMICS

In 1963, **DC** (then officially known as National Periodicals Publications) was leading the comics industry. Their roster of remodeled superheroes had sparked what would become known as the **Silver Age of Comics**. But a newly renamed and invigorated Marvel Comics Group was growing in sales and influence with Stan Lee's "heroes-with-problems" formula. Frankly confused by Marvel's success, DC cast about for some new characters to mine this new vein of **masked melodrama**. The *Doom Patrol* debuted in *My Greatest Adventure* #80 (June 1963), supplanting such fare as "My Buddy Became A Cave-Man!" Dubbed "**The World's Strangest Heroes**", the **oddball quartet** of Robotman, Negative Man, Elasti-girl and their wheelchair-bound leader, the Chief, would be joined by tween heart-throb Beast Boy and Mento, a pseudopsychic best known for his bad fashion sense. Even by the **campy standards** of the mid-60s, *Doom Patrol* was a deeply weird comic book.

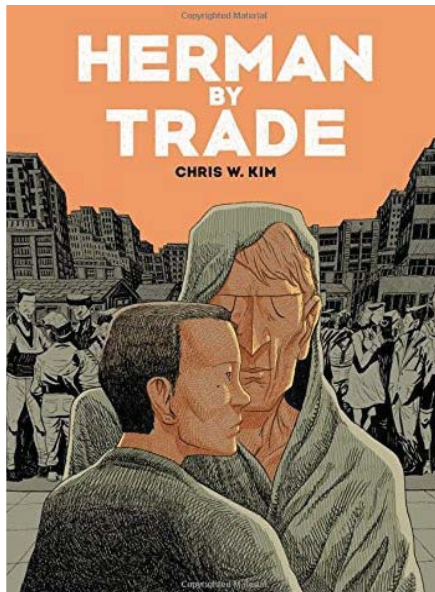
DOOM PATROL Silver Age Omnibus is available at Eastside. Find Grant Morrison's *DOOM PATROL* Book 1 at Beaumont, Book 2 at Central, and Book 3 at Yates Creek. *FLEX MENTALLO: The Deluxe Edition* is available from Central.

A whirlwind of action and angst, the Patrol fought villains like the Animal-Vegetable-Mineral Man, the clock-faced Dr. Tyme and Monsieur Mallah, a **talking terrorist gorilla**. The series ended in 1968 with an actual bang as the Doom Patrol gave their lives in exchange for those of a small fishing village. Revived in 1987, the new *Doom Patrol* floundered until the script was taken over by **Scots surrealist Grant Morrison**. Characters like Lodestone and Karma were replaced by ape-faced adolescent Dorothy Spinner and Crazy Jane, a woman haunted by **dozens of super-powered personalities**. Meanwhile, both the Chief and Negative Man returned from the dead, much stranger than before, the latter eventually becoming the intersexual alchemical spirit Rebis. And Cliff Steele, **alias Robotman**, was losing his mind, depressed by his dehumanizing existence as a man locked in a machine. And by the insanity that swirled about the group as Morrison used them to explore **meta-textual concepts** inspired by writers like Borges and Baudrillard. Earth became a mere battlefield in an ongoing war for reality itself. Creatures such as the Scissormen, **the Shadowy Mr. Evans** and the Men from N.O.W.H.E.R.E. strove to hijack the universal narrative for nefarious ends. Meanwhile, the gang's new arch-enemies, the Brotherhood of Dada led by Mr. Nobody, just wanted to make the world bizarre using **Albert Hofmann's bicycle** and the Painting That Ate Paris. Joined by the "Man of Muscle Mystery" Flex Mentallo and Danny the Street, a living piece of real estate that's really, really gay, Morrison's *Doom Patrol* became one of the **quintessential Nineties comics**. The series' two-fisted post-modernism found further expression in the spin-off *Flex Mentallo*. A parody of the Charles Atlas body-building ads that were a staple of comics for decades, Flex becomes the mighty means to explore the personal and social importance of the superman myth. **Hero of the Beach!**



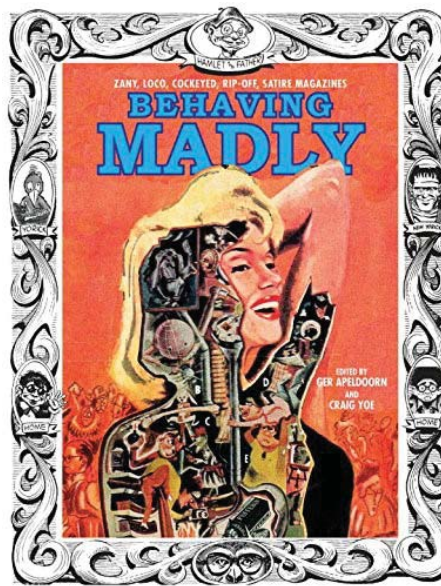


Brendan Fletcher and Cameron Stewart, the talents behind 2015's popular *Batgirl*, strike off on their own with the Image series *Motor Crush*, available from our Tates Creek, Northside and Village locations. Domino Swift is the badass heroine who races motorcycles for the World Grand Prix...and for the illegal drug Crush at illegal and sometimes fatal street heats. Stewart's art is the perfect combo of cartoony and serious, really capturing the sensation of speed. In fact, the art would benefit from a larger format, much like the new Fantagraphics edition of Dave Cooper's *Ripple*. The bigger size gives Cooper's art, a silly/creepy combination of Robert Crumb and Jim Woodring, room to breathe. And breathe heavily, as this tale of sexual obsession grows evermore intense. Definitely not for the kiddies, this Central item features an introduction by David Cronenberg. Nuff said!



MEANWHILE

Similarly compulsive in style and theme is Chris W. Kim's *Herman By Trade* (Self Made Hero). A waterfront becomes the backdrop for the latest film by a cult director still defined by her greatest success. A cattle call audition brings out hundreds of people, but she ends up needing only one: Herman the janitor, who can change his appearance at will. A dream-like meditation on identity, fame and what art owes its audience, Kim's first graphic novel draws the reader in with his incredibly detailed drawings rendered in a spidery but confident hand. Insane amounts of detail were often the point with the adult satire comics of the 1950s. The multitude of mags that imitated *MAD* finally get their due



in *Behaving Madly* (Yoe). Available from Central, this history of rip-off rags like *Cockeyed*, *SNAFU* and *Thimk* provides many examples of the incredibly ornate black-n-white artwork common to such titles, often drawn by dramatic artists like Jack Kirby and Russ Heath who started working the funny side of the street after the Comics Code killed off two-thirds of the comics biz. Like his peers, Joe Orlando wore many hats. He, too, drew parody comics. He could draw gnarly horror classics like "Midnight Mess" and gorgeous SF tales like "Judgment Day" (which lends its title to the other Orlando EC collection, still available from Eastside). And he drew "The Monkey", one of the first anti-drug stories in comics. All this and more can be found in *The Thing from the Grave*, the latest in Fantagraphics' EC Artists Library series. Other new



collections include Marvel's *She-Hulk: Deconstructed*, which finds Jennifer Walters going through the kind of grief that can turn a girl...gray. Volume 3 of *Moon Girl & Devil Dinosaur* finds *The Smartest One There Is* meeting a fellow Yancy Streeter. Meanwhile, Image graces LPL shelves with *Kill or Be Killed V2*, *Black Science V6*, *East of West V7*, *The Wicked & the Divine V5*, *Paper Girls V3* and the fourth volumes of *Descender* and the aquatic dystopia *Low*. From Papercutz comes a reprint series which shines a long-deserved spotlight on the work of Owen Fitzgerald. One of the most talented of those who drew the comic book adventures of *Dennis the Menace*, Fitzgerald was as good at the quiet moments as the zany—dig that page of Alice Mitchell getting ready for her day. Available from Central's youth collection, these classic comics are amazingly simple and simply amazing.

