

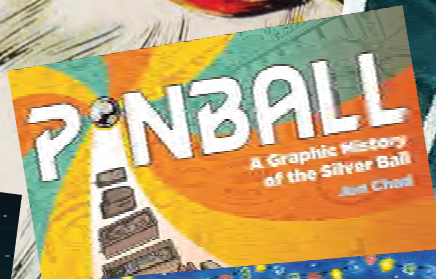
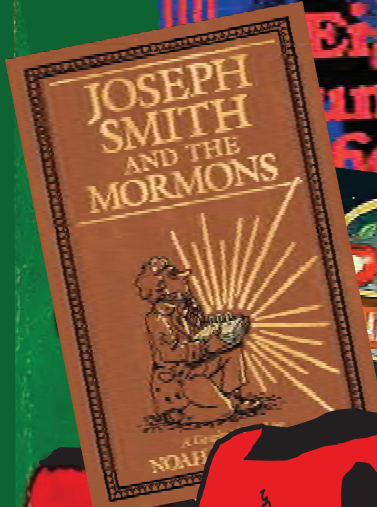
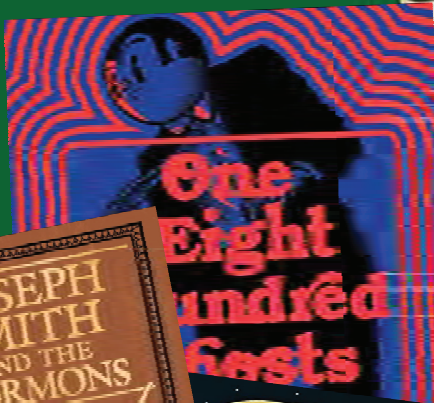
# 741.5

# SANTA'S GRAB-BAG!

DECEMBER 2022 - NO. 86

**ITEMS WE  
OVER-  
LOOKED**

**PLUS...SPOOKY STORIES  
FOR XMAS!**



**The Comics & Graphic Novel Bulletin of**



**Lexington Public Library**  
Reading Is Just the Beginning!



Canadian culture vultures Drawn & Quarterly prove their mettle yet again with a new series reprinting the compilations of Lynda Barry's archetypal alternative comic strip. "Ernie Pook's Comeek" featured the first-person narrative of the Mullen kids, Maybonne, Marlys and their deeply troubled brother Freddie. *Come Over Come Over* focuses on eldest daughter Maybonne as she tries to adapt to the adolescent politics of junior high, even as her home life turns upside down. Maybonne's attempts to be cool are undermined with glee by her wacky sassbox of a sister Marlys. *My Perfect Life* continues Maybonne's journey toward womanhood, including her first boyfriend and buzz. Set back in the day when everybody's mom smoked and told from the perspective of her protagonists, Barry's comics are hilarious and heart-breaking, often in the same panel. Get these caustic classics of girl power in TEEN at all LPL locations!



Award-winning illustrator Liam Francis Walsh channels the spirit of Herge' in his first graphic novel, *Red Scare* (Scholastic). His nervy take on the clear line style propels this historical adventure in postwar paranoia. Tween proto-nerd Peggy is already fighting polio when she gets swept up in a plot involving an alien artifact and the G-men who want it...bad. Go to [lexpublib.org/](http://lexpublib.org/)

The vision of a new Zion foremost in their thoughts, Mormons flee yet another act of persecution in Noah Van Sciver's *Joseph Smith and the Mormons* (Abrams). This honest but sympathetic history of the Church of Latter Day Saints exposes the cruelty America has shown idealists of any stripe. Look under B 5m614v for an exquisitely colored masterpiece of non-fiction cartooning.



Those sensational siblings Peter and Maria Hoey return to all LPL locations with the thematic anthology *Animal Stories* (Top Shelf). Their retro-futurist style combines the stiff figures of old 20th Century comics with computer-generated graphics in a familiar yet unsettling vision. The seeming banality of their art belies the eerie subtext of these stories of animals adrift at sea, a carrier pigeon that develops its own agenda, an especially confident squirrel, the dog running for office and the sinister secret behind "The Quiet Parrot"!

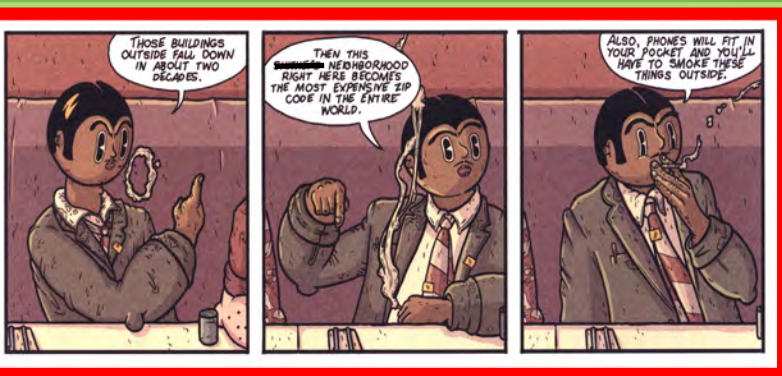


The scissors-ready silhouette of a paper doll stands for the lives gone missing—whether a pet, a brother, a newborn, a spouse—from the stories, real and unreal, told in Jordan Crane's domestic opus, *Keeping Two* (Fantagraphics), at Beaumont, Eastside and Tates Creek.

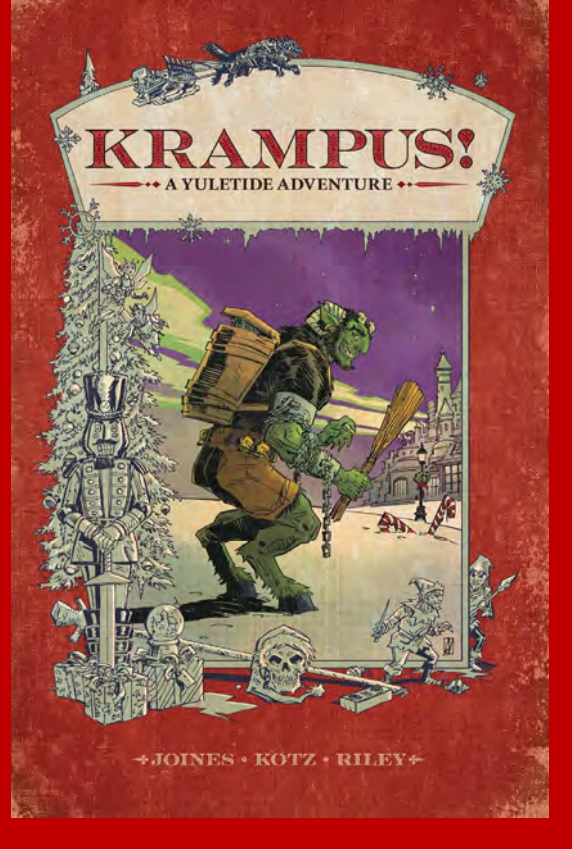
*My Badly Drawn Life* is anything but as European master Gipi unravels his youth in a lively impromptu line unspooling across the page like threads picked loose by nervous hands. His scattered mind jumps from incident to accident to indictment while enduring the critique of the voices in his head, especially the Man in the Dark. And then there's the pirates!



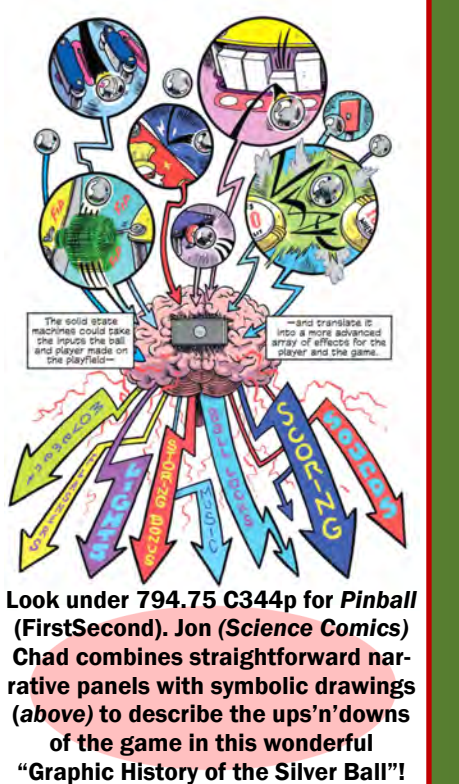
A motley crew of artsy types from the early 1980s use arcane tech to pull a time heist. The target? A song that will be called "Thriller"! *One Eight Hundred Ghosts* uses its Oversize format to showcase the itchy, lumpy Legos-meet-Popeye art of G. Davis Cathcart!



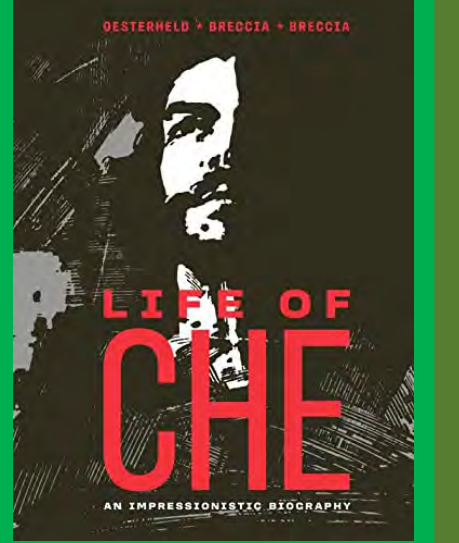
Sweet Christmas! Those dastardly Sugarplum Fairies have filched the bones of the original Saint Nicholas, the very source of power for the Secret Society of Santa Clauses. Now all the world's Santas must depend on the last person they want to trust in the rollicking *Krampus: A Yuletide Adventure*, packed like Santa's sleigh with Xmas action. It's available at your favorite LPL location!



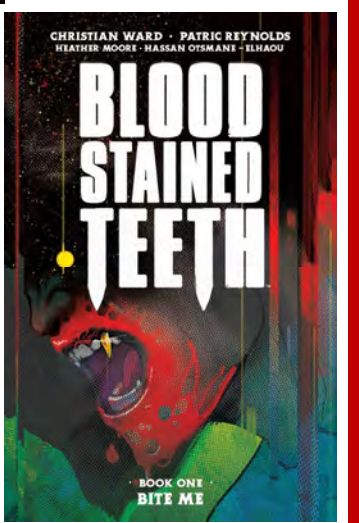
matic art of Heather Moore makes *V1: Bite Me* stand out from the vamp pack. *The Night Eaters* is another vampire novel, a visually enveloping chiller about mother/daughter issues from the team behind *Monstress*. Though drawn in monochrome, *Slash Them All* is an '80s video nasty but rendered with a post-modern coolth a la Nick Drnaso. And Santa hasn't brought us *The Closet* yet, but it looks scary!

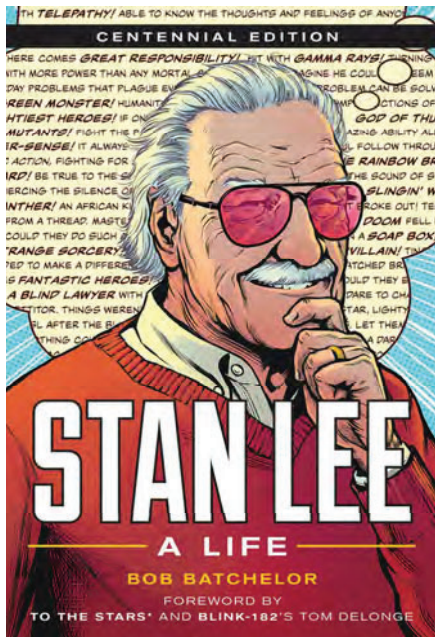


A self-described "Impressionistic Biography" of the South American radical, *The Life of Che* was so controversial in its native Argentina that the military shut down its publisher. Working with his doomed compatriot's time-twisting script, Alberto Breccia's stark ink-smudged realism reads like an EC war comic drawn by Hugo Pratt. Look under B G939oe at Central and Eastside.



Resurrect the Victorian tradition of telling ghost stories during the Christmas season with a fat stack of horrific graphic novels. Gerry (X-men) Duggan wrote *The Dark Room*, an rambunctious adventure about a cursed camera. The first volume of Jeff Lemire's Bone Orchard Mythos, *The Passageway* is plain creepy to look at thanks to the inky photorealism of Andrea Sorrentino. The brashly polychro





If talking about music is like dancing about architecture, then what is writing about comics like? Ponder that while reading three new books chockful of words about pictures. Central and Bates Creek have **Bob Batchelor's Stan Lee: A Life**, An updated version of the biography reviewed in the very first Xmas ish of 741.5 (#12, 2017). **Batchelor** describes how a lowly apparatchik in a shlock publishing outfit became one of the central motivators of the global phenomenon known as fandom. The

Obviously, Harley Quinn has been This Year's Girl for 741.5. And the hits keep coming as DC's outreach to teens continues with the new YA novel entitled *Reckoning*. That's also the name of the vigilante girl gang seeking payback from the patriarchy. STEM student Harleen Quinzel falls in with said rabble-rousers after enduring discrimination and harassment at the hands of her so-called peers. Mischief leads to mayhem ending in murder in this fast-paced feminist



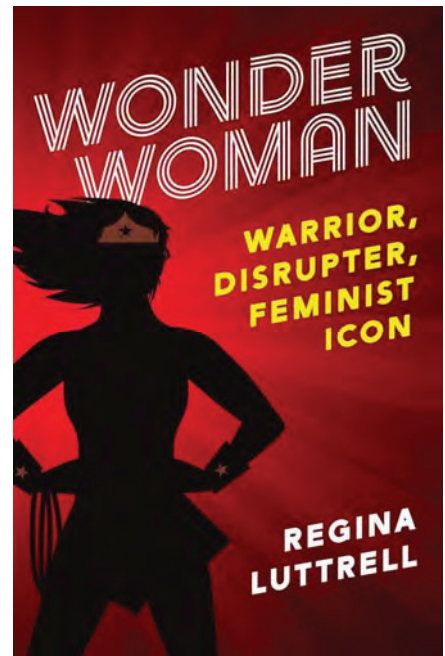
growth of that culture and its aesthetic and economic influence is displayed every year at the San Diego Comic-con. **Lee's** erstwhile partner **Jack Kirby** is one reason why. Just as **Johnny Carson** taking *The Tonight Show* from New York to Burbank signaled a change in the television industry, so did **Kirby's** move to California in 1969 open a new western front in the comics biz. The oral history "See You at San Diego" (Fantagraphics) gives the lowdown on how what was just one among hundreds of comics conventions became the gargantuan multi-media bacchanal of the year. Cosplay is



## MEANWHILE

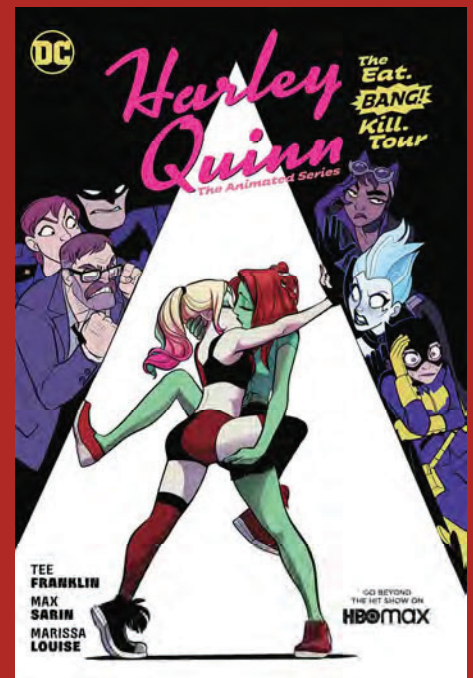


adventure by **Rachael** (*A Taxonomy of Love*) **Allen**. That lovely couple **Amanda Connor** (art) and **Jimmy Palmiotti** (script) team up for another riotous romp through the DC universe as the Birds of Prey get the band back together in *The Hunt for Harley*. Based on comics canon while borrowing the screwball energy of the Margot Robey film, *Hunt* features the cinematic Birds trying to save their frenemy Harley from herself when she robs her ex, the Joker! Every villain in Gotham is out for Harley's hide while Rene Montoya, Black Canary, Cassandra Cain and the Huntress try to keep Quinn alive. The



another reason, as Comic-con gives fans a safe space to be their favorite characters. The complex history of one of the true icons of superheroes is discussed in a short but sharp book by **Regina Luttrell**. The social scientist and amateur brewer discusses how Wonder Woman succeeded often in spite of her creators as the character reacted to the changes in women's roles in society. Featuring the memoir of one of Diana's "mothers", you'll find it at Central.

only thing funnier than **Connor's** art is **Max Sarin's** for *The Eat, Bang! Kill. Tour*. The first volume of comics dedicated to *Harley Quinn: The Animated Series* kicks off from the cliffhanger ending the second season of that sensational and controversial cartoon for adults. Having (finally!) declared their love for one another, Harley and Poison Ivy are on the lam from a kill-crazy Commissioner Gordon! **Marissa Louise's** luminous colors animate **Sarin's** manic melodies.



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