

741.5

**COMICS AS JOURNALISM:
GUY DELISLE'S
HOSTAGE**

JUNE 2017— NO. SIX

PLUS...TRUE COMICS: THEN & NOW



The Comics & Graphic Novel Bulletin of



Lexington Public Library
Reading Is Just the Beginning!



While working with a non-governmental organization at the frontier of the Russian Federation, Andre was kidnapped by Chechen militia. At first kept in fairly comfortable circumstance—at one point, he watches a soccer game with his bodyguard—Andre is moved to an abandoned building and handcuffed to a radiator. Thus begins a trial of body and spirit. Andre is isolated physically: though never tortured by his captors, the toll taken by inactivity and bad food, of being locked to that damned radiator night and day, leaves him weak and in pain. The smallest things become immensely important: a tiny square of furtive sunlight, a clove of garlic. And he's isolated mentally—he doesn't speak his kidnappers'

language, so he never really knows why he's being held. The militia men are, in fact, rubes. Yet goons are no less dangerous for being buffoons, and there are moments when Andre fears for his life. But he is saved from his grief and loneliness by culture. Through the long, lightless days, he fights Napoleonic campaigns and re-reads the works of Victor Hugo in his head. And works on his escape, failing each time, until the moment....*Hostage* is 432 pages of mostly a guy locked in a room. But they are 432 brilliant pages of low-key genius. Guy Delisle has gone beyond merely reporting the facts. He makes you live every moment with Christophe Andre, inside and out, defeated...and triumphant. It's one of the must-reads for 2017.

Hostage

by Guy Delisle

(Drawn & Quarterly)

364.154 An25d— Central

...details the one hundred and eleven days in captivity endured by Christophe Andre, as rendered by cartoonist Guy Delisle



1941 — Convinced of comic books' potential for education, *Parents* magazine publishes *True Comics*, the first title of its kind, for 84 issues.

1942 — *Crime Does Not Pay* hits the stands, presenting true stories of real criminals. At first an anomaly, by 1948 1 in 7 comics will be crime.

Late 1940s — *True Comics* gets some competition as a post-war market desperate for the next big thing releases *Real Life, Real Fact* and more.

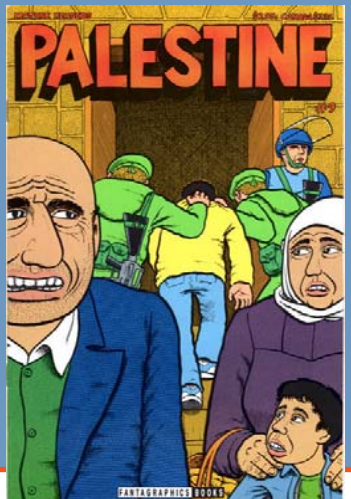
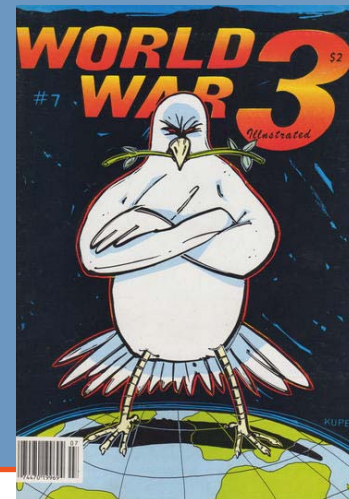
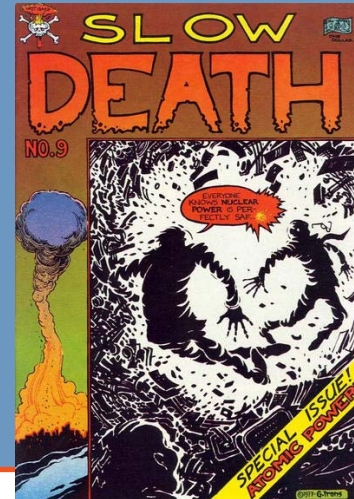
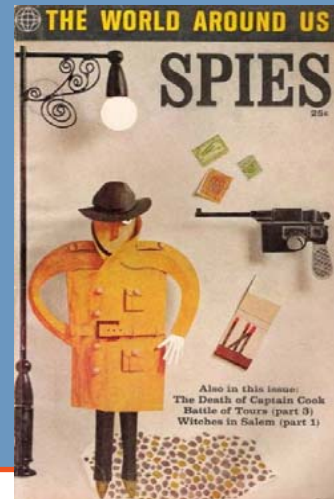
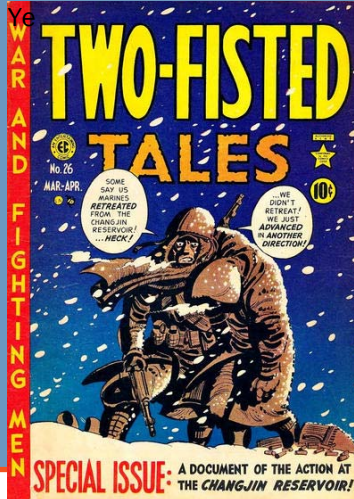
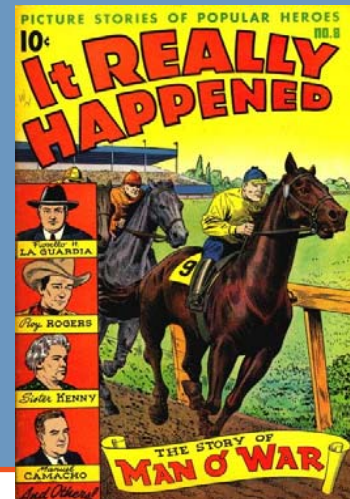
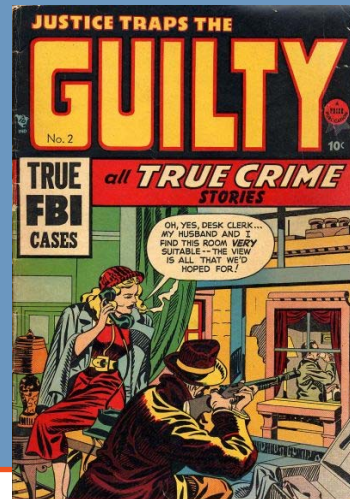
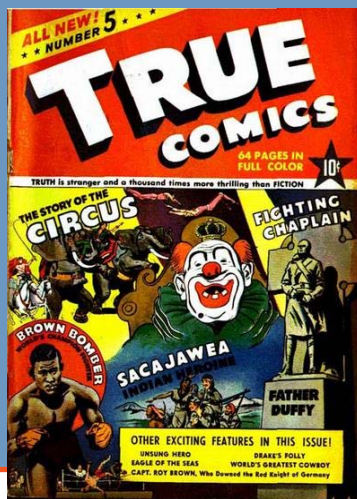
1951 — The Korean War inspires war comics so tough, gritty and realistic, the Army tries to ban them from PXs lest they undermine troop morale.

1960s — The publisher of *Classics Illustrated* releases *The World Around Us*, one of the few docu-comics available during the superhero fad.

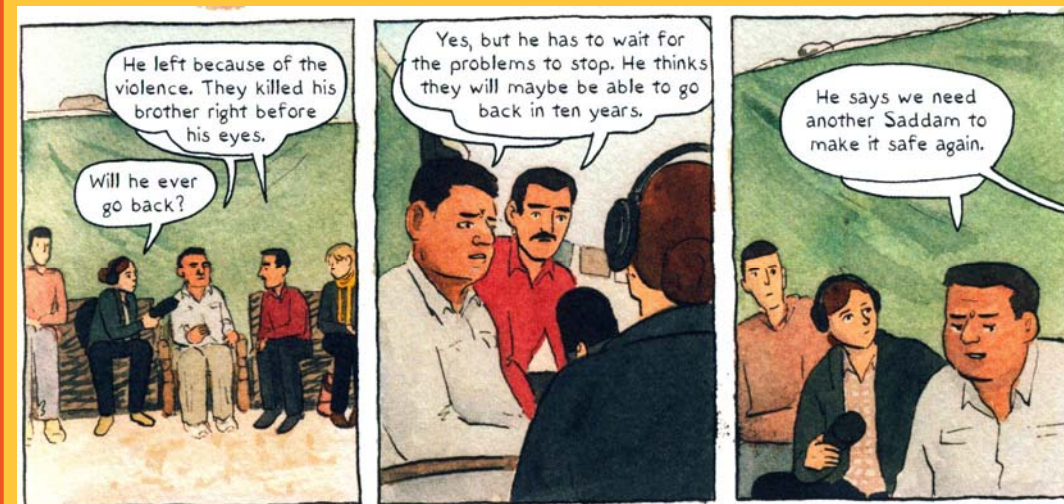
Late 1970s — Underground cartoonists become historians and reporters in titles such as *Corporate Crime, Anarchy* and the eco-centric *Slow Death*.

1980s — Punk rock cartoonists self-publish such comics and zines as *World War 3 Illustrated* to rage and report on the underbelly of Reaganism.

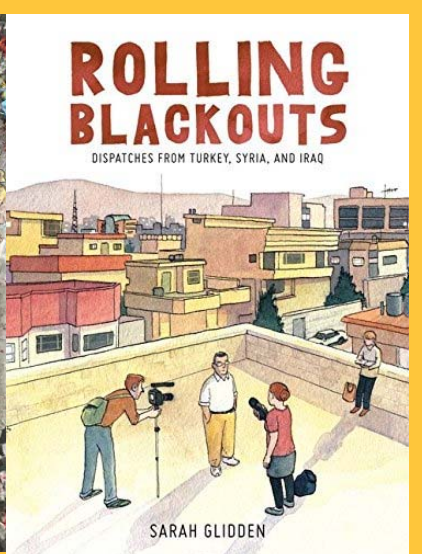
1990s — A fierce mix of autobiography and reportage, Joe Sacco's ground-breaking *Palestine* initiates a new era of cartoonists as journalists.



One of the most exciting developments in recent comics history is the rise of the **cartoonist as journalist**. Joe Sacco started the ball rolling with issues of his Fantagraphics title *Yahoo* focusing on WW2 and Operation Desert Storm. Once Sacco became a picture-making reporter in earnest with *Palestine*, others followed his lead, hitting the road to chase stories all over the globe. Given the region's centrality to current geopolitics, much of the work concerns the Middle East. But journalistic comics have ranged from North Korea to the Balkan states to Alabama in the early 1960s. At right you'll find a list of such books available in the LPL collection.



Sequence from Sarah Glidden's *Rolling Blackouts: Dispatches from Turkey, Syria and Iraq* (Drawn & Quarterly)



[Guy Delisle](#)

Jerusalem: *Chronicles from the Holy City* 741.5 D379j

[Sarah Glidden](#)

Rolling Blackouts: Dispatches from Turkey, Syria and Iraq 070.43 G49r

[John Lewis \(with Andrew Aydin\)](#)

March: Books 1-3 TEEN 741.5 MARCH

[Ted Rall](#)

After We Kill You, We Will Welcome You Back as Honored Guests: Unembedded in Afghanistan 958.1047 R138a

[Joe Sacco](#)

Journalism 741.5 Sa14j

Palestine 741.5 Sa14p

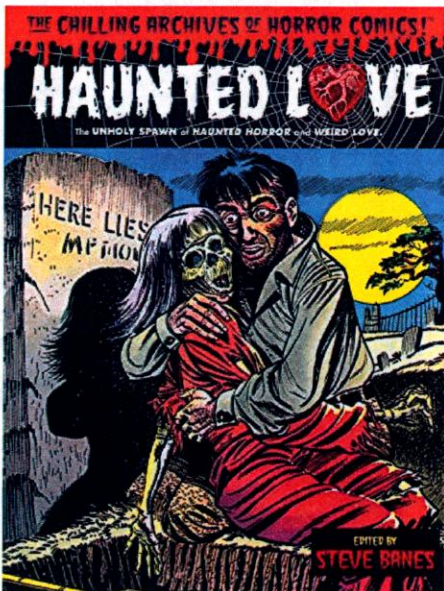
Safe Area Gorazde 741.5 973 Sa14s

War's End: Profiles from Bosnia, 1995-96

741.5 Sa14w

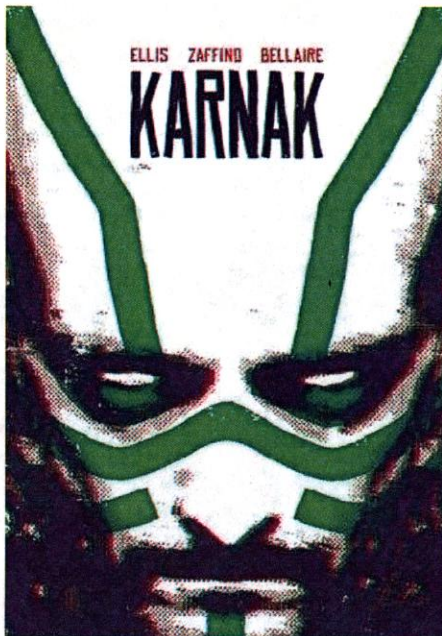


Rarely has the line between fact and fiction been so blurred as in the work of fantasist H.P. Lovecraft. With the Cthulhu Mythos, Lovecraft and his associates and acolytes created one of the first shared universes in popular culture, one so complex and engaging that far too many fans came to believe that such fancies as the *Necronomicon* actually existed. Now Alan Moore takes yet another turn at Mythos-making with *Providence* (Avatar Press). Reunited with artist Jacen Burrows, Moore explores that part of the Mythos centered on Innsmouth and its degenerate semi-human citizens. As reporter Robert Black delves into the story of a novel that drove its readers mad, he uncovers far more than the secret to a good potboiler. Like Paul Lafarge's new novel about Lovecraft and his circle, *The Night Ocean*, Moore uses the context of unspeakable horrors to explore other things that were unspeakable in Lovecraft's time, such as the Love That Dare Not Speak Its Name. That's one form of affection missing from *Haunted Love*, the twisted spawn of the reprint mags *Haunted Horror* and *Weird Love* published by Yoe/IDW. Compiling trashy 1950s horror comics with a romantic twist, this collection features sloe-eyed tigranthropes, wife-hungry zombies,

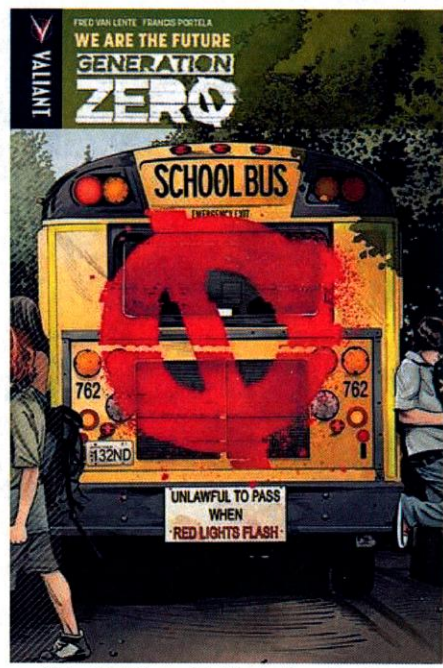


MEANWHILE

divorce via spiked mace and a lovelorn mandrill, not to mention the utterly mad "Bride of the Crab". Of course, the concept of the uncanny and the everyday making a love connection was a central part of Lovecraft's take on horror, along with his idea of humanity sharing our world with older, stranger races. The latter concept influenced many other creators, from the notorious Shaver Mystery of the 1940s to the Marvel Comics of the 1960s. Jack Kirby and Stan Lee invented the Inhumans back in the Silver Age, but it's only been the last several years that Black Bolt, Medusa and the rest of their super-powered brethren have gotten the exposure they deserve. With a new *Inhumans* show soon to debut on ABC, Marvel has been spotlighting these characters with solo titles. The first stars Karnak, the one member of the central cast who doesn't have super-powers. He's still a total badass, though, since Karnak has the innate ability to detect *The Flaw In All Things*, also the name of the graphic novel written by Warren Ellis. Gerardo Zaffino's stark artwork and the moody colors of Dan Brown perfectly express the actions of the big-brained,



cold-hearted Karnak as he takes a paying job from SHIELD's Phil Coulson. It's a dirty job, and, since this is a Warren Ellis book, a violent one, with heads and limbs flying everywhere. Just as gruesome—and well-made—is the series *Old Man Logan* written by Jeff Lemire and drawn by Andrea Sorrentino. In the third volume, *The Last Ronin*, Logan continues his quest to forestall the future from which he came, where the villains united and turned the world into a living hell. Other new Marvel volumes include V2 of *Spider-Man: Mike Morales*; the latest *Captain America: Steve Rogers*, which sets up this summer's controversial "Secret Empire" epic; V3 of Ta-Nehisi Coates' *Black Panther*; the first volume of the new *Jessica Jones* series, which sees her leaving Luke Cage and stashing their kid; and *My Feminist Agenda*, the second and last volume of Chelsea Cain's *Mockingbird*, as discussed in 741.5 No. 3. DC's "Rebirth" is the latest - and one hopes, last - reboot of their major titles, and the first batch of books compiling those are here, with the stand-outs being those starring Cyborg, Batgirl, Wonder Woman



and *The Hellblazer V1: The Poison Truth*, which sets John Constantine against Earth's original inhabitants, the djinn. Other supernatural kicks can be found in two new releases from Dark Horse, *Hellboy: Into the Silent Sea*, art by Gary Gianni, and Peter (Wolf Girl) Tomasi's *House of Penance*, drawn by Ian Bertram. Gianni and Bertram have similar scratchy, scrawly styles, like scrimshaw on the bones of Leviathan, though Bertram's is more manic. And grisly! Meanwhile, the best of a new bunch of Valiant books—including *4001 AD*, *Rai V4*, *Ninjak V5*—is *Generation Zero*, introducing a new super-team of deeply alienated teenagers working undercover against a high tech high school that's just too good to be true. Those in search for harder sci-fi action should check out the first volumes of these series: *Empress* (Icon), with the ever-sleek artwork of Stuart Immonen bringing Mark Millar's script to life; *Seven to Eternity* (Image) featuring the gnarly art of Matt Hollingsworth; Top Cow's *Eclipse*, a dystopian murder mystery set in a future in which sunlight is death to all; and Image's *Horizon*, in which an alien one-woman-army is tasked with taking out a growing threat to galactic peace: a little planet called Earth. Burn, baby, burn! BW

