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KATIE SKELLY'S KINKY, KICKY CREEPER

**MY PRETTY
VAMPIRE**

HORROR COMICS: OLD VS. NEW SCHOOL

OCTOBER 2017— NO. TEN

PLUS...100 YEARS OF JACK KIRBY!



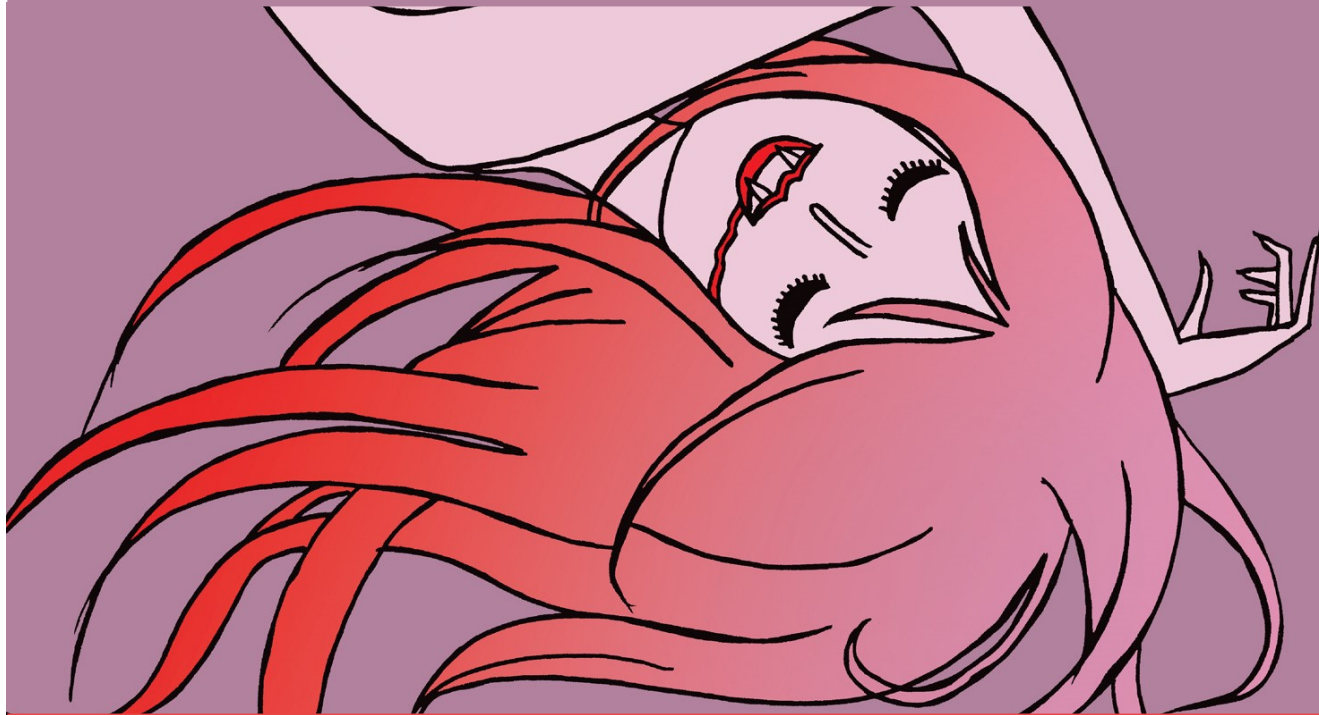
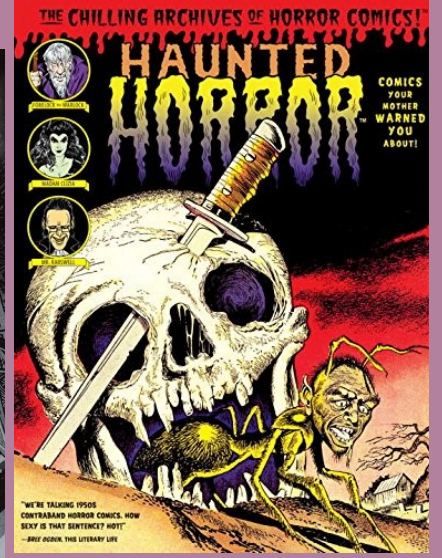
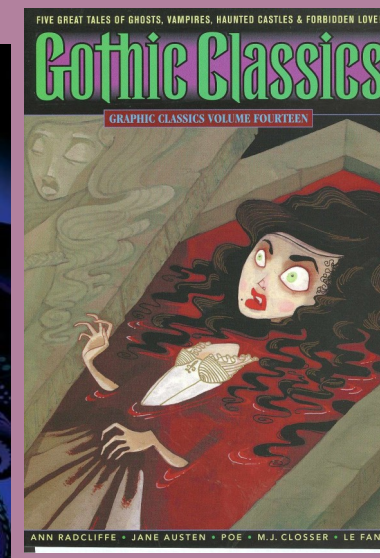
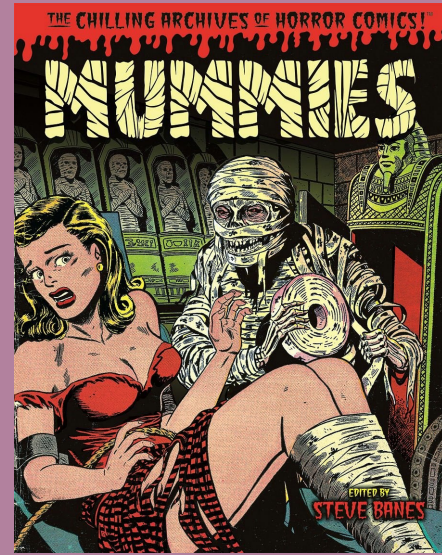
The Comics & Graphic Novel Bulletin of



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Reading Is Just the Beginning!

OLD SCHOOL HORROR COMICS

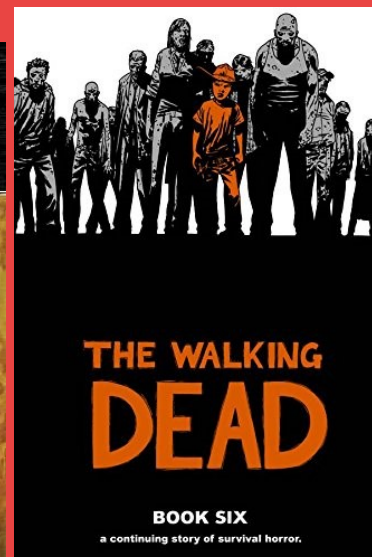
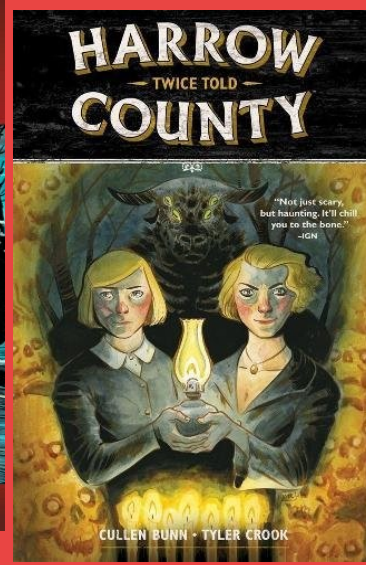
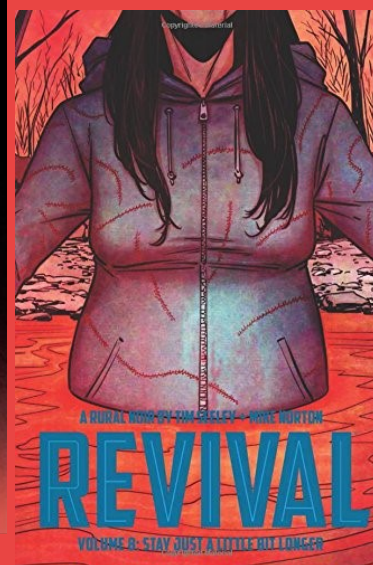
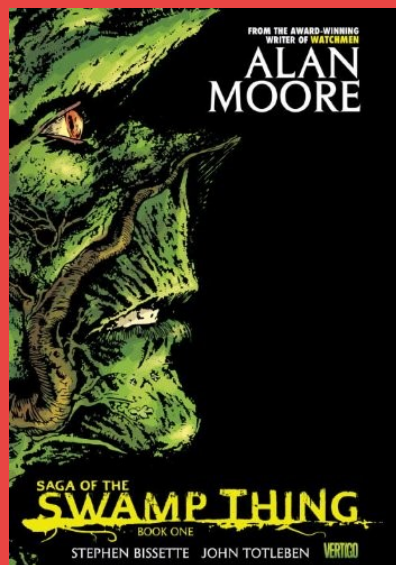
were influenced by pulp magazines such as *Weird Tales* and *Ghost Stories* and spooky radio dramas like *Inner Sanctum* and *The Mysterious Traveler*. Most titles were anthologies of short stories, usually with a “horror host” like the Crypt Keeper or Uncle Creepy. For examples from the 1950s heyday of horror comics, check out the *EC Artists Library* tomes and the various volumes of *Haunted Horror*, including the specials *Haunted Love* and *Mummies*. The horror revival of the ‘60s is represented by the two *Creepy* volumes dedicated to Steve Ditko and Alex Toth and by *The Worst of Eerie Publications*, a collection of the trashiest horror comics ever. Slick re-imaginings of classic tales can be found in *The King In Yellow* and two volumes of *The Lovecraft Anthology*. And for a contemporary twist on old formulae, check out DC’s *The Unexpected* and the upcoming *Dark Horse Book of Horror*.



Her name is **Clover** and she’s a vampire. For four years her brother has kept her locked up. He says it’s for her protection. But is it? Her name is **Clover** and she’s a vampire. And now she’s free.

MY PRETTY VAMPIRE by Katie Skelly FANTAGRAPHICS CENTRAL-NORTHSIDE-TATES CREEK-VILLAGE

Award-winning cartoonist **Katie Skelly** worked in monochrome and two-color in her earlier books *Nurse Nurse* and *Operation Margarine* (the latter available from *Tates Creek*). Now **Skelly** gets crazy with color in this oversize collection of her tribute to *Swinging Sixties Euro-horror* and 21st Century girl power. It’s ginchy. It’s groovy. It’s gruesome. It’s **great!**



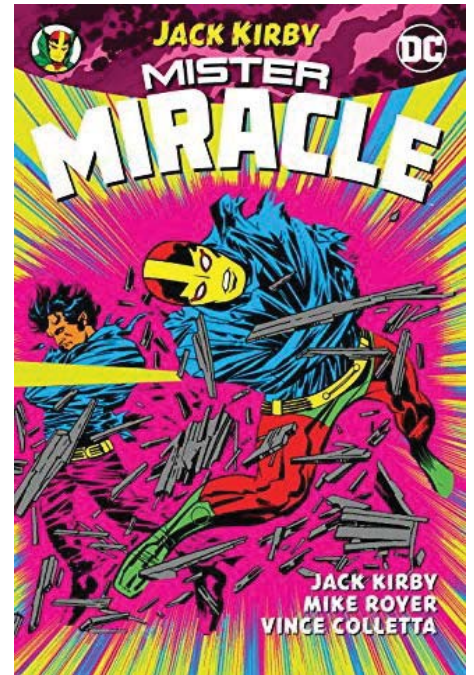
The 1970s saw the rise of the “horror hero”, such as the *Phantom Stranger* and *Werewolf By Night*, as horror tropes were expressed through the serial epic structure of superhero comics. The greatest example of that trend was *Wolfman & Colan’s Tomb of Dracula*, now being recollected by *Marvel*. In the 1980s, *Alan Moore’s Swamp Thing* took the formula to the next level, while his collaboration with *Eddie Campbell*, *From Hell*, set the standard for stand-alone graphic novels. Alternative cartoonists like *Richard Sala* and *Charles Burns* took horror comics into strange new places with books such as *Delphine* and *Black Hole*. Meanwhile, *Robert Kirkman’s The Walking Dead*, basis for the global TV hit, has inspired a new generation of on-going series like the deliriously gruesome *Locke & Key*, *Revival*, *Coffin Hill*, *Spread*, *American Vampire* and *Kirkman’s own demonic drama Outcast*. And solo novels like *The Wake*, *Rat God* and *Junji Ito’s Tomie* and *Gyo* will creep you out in one go. This longform, novelistic approach is what distinguishes

NEW SCHOOL HORROR COMICS



works such as *Eternals*, *Black Panther* and *Devil Dinosaur* are now popular with Millennial readers and creators. Kirby's work in animation and indie comics late in life brought him in contact with many of today's now-Big Names, several of whom contributed to *Kirby 100* (TwoMorrows). Not to be confused with the upcoming compilation of tribute comics released by DC, this tome collects essays and recollections originally published in the periodical *Jack Kirby Collector*. From Jerry Ordway to Peter Kuper, Sal Buscema to Michael Allred, Derf to Rude the Dude, *Kirby 100* features words and pictures from dozens of the best cartoonists in the biz. Including Mike Royer; he became Kirby's main inker during the '70s, rendering his sleek but virile finishes on Jack's legendarily complex pencil art. Royer not only inked but also lettered all 16 issues of *The Demon*, now compiled in a new paperback edition available from Central, Tates Creek and Village. An example of the post-Exorcist

Born August 28, 1917, Jacob Kurtzberg, was just another scab-knuckled immigrant kid in the teeming East Side of New York City. Then one day he picked a sci-fi pulp magazine out of the gutter, and his mind was blown. Jacob grew up to be Jack Kirby, perhaps the premier talent in the history of American comic books. With his partner Joe Simon, Kirby invented Captain America, the kid gang genre and romance comics. With editor and writer Stan Lee, Kirby created the Marvel Universe, peopling it with heroes, villains, monsters and mutants, many of them now world-wide icons. On his wild and woolly own at DC, Kirby brought a cosmic gravitas to a line seen by many fans as irredeemably juvenile, his Fourth World books finally giving the DC multiverse the Big Bad it needed in the god-like despot, Darkseid. And though Jack's later return to Marvel was troubled,



Satan-mania of the 1970s, Kirby's moody, violent re-working of Gothic tropes failed with the wider readership, but resonated with young weirdos. Many of those went on to join the industry, giving Etrigan the Demon plenty of face-time in comics, cartoons, games, action figures...even DC's current batch of kid-friendly comics! In stark contrast stands Kirby's Christ-figure, Mister Miracle. A pawn in a cosmic war between super-civilizations, Scott Free was raised in the hellish environs of Darkseid's prison planet, Apokolips. Breaking out with his love, the womanly wonder known as Big Barda, Scott hides in plain sight as Mister Miracle, Super Escape Artist! The longest-lived of Kirby's Fourth World titles lasted 25 issues, all of which are collected in a new edition by DC, available from Northside. Go to lexpublib.org to reserve these and other classics by KIRBY, KING OF COMICS!

MEANWHILE

More eldritch action can be found in the new reprinting of Bo Hampton's 1980s science fantasy epic, *Lost Planet* (IDW), the brick of a book compiling the popular webcomic *Kill All Monsters!* (Dark Horse) and the eerie *In the Pines*, a graphic retelling of classic murder ballads by Erik Kriek.

