

741.5

EVERYDAY GIRLS

NOVEMBER 2023
NO. 107

PLUS...STAN "THE MAN"



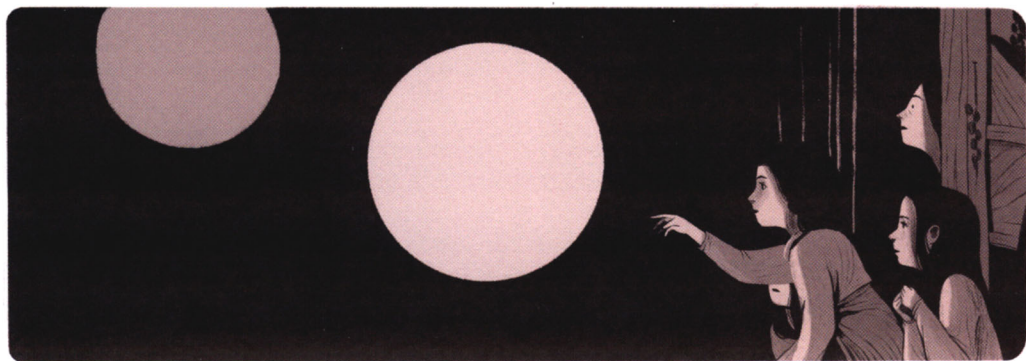
The Comics & Graphic Novel Bulletin of



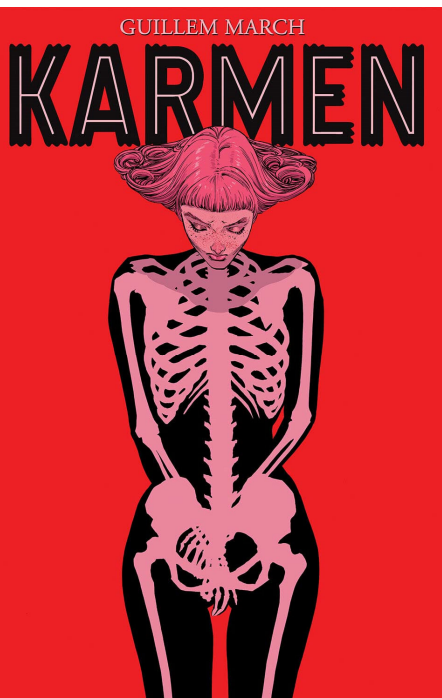
Lexington Public Library
Reading Is Just the Beginning!



In the second half of the Marvel-verse book dedicated to *Monica Rambeau, Photon*, she and Carol Danvers argue over the whole "Captain Marvel" thing. See, both ladies have fought under that historic moniker. That's why they're in a movie together alongside Kamala Khan, AKA Ms. Marvel, which, of course, was Danvers' original code name. ANYway...Monica's first adventures as Captain Marvel appear in this snazzy little Juvenile paperback, including a nice punch-up with Moonstone. In her latest solo series, Photon finds herself skipping across realities, a stone flung by the hand of the Beyonder. Or a Beyonder, anyway; this version of said transdimensional troublemaker is a sassy brat looking to show Monica Rambeau that she truly is a Marvel. Go to lexpublib.org!

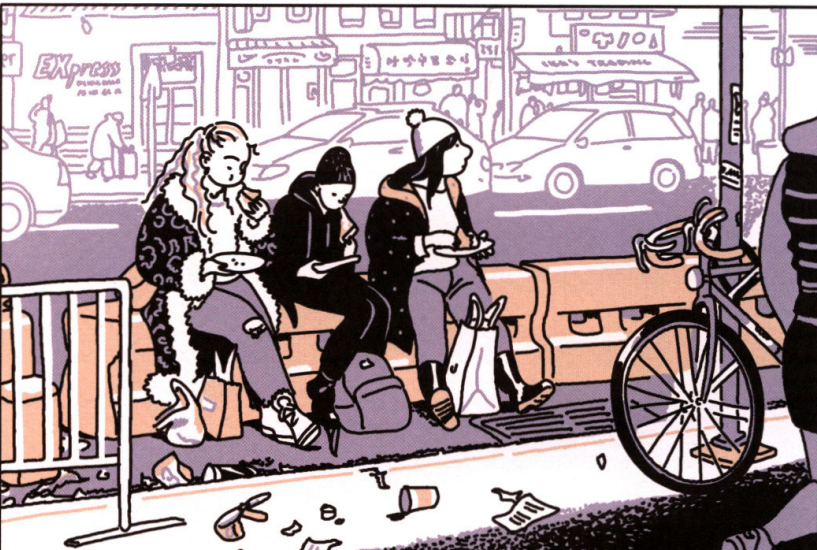


A pair of young women travel through the desert Southwest of America. They seek enlightenment. They find it. But lose each other. The memories of that road trip haunt the two women in their later lives, one of which ends mysteriously in the ghostly snows of an ancient ritual ground. Spirits, sacred animals, lights in the sky—these have stories of their own in *Totem*, the eerie novel by Spanish cartoonist Laura Perez. Time slides off the tracks in a tale that elides past, present and future through an expert use of blacks and meaningful manipulation of color. Another fine Fantagraphics translation, *Totem* is available at all LPL locations.

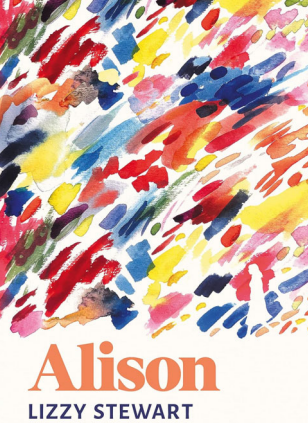


She might dress like a 1960s European antihero, but Karmen's actually an angel. An angel of death, whose job is to move the freshly deceased on to their eternal reward. But luckily for our heroine Catalina, Karmen doesn't play by the rules. So while Cata's corpse is growing cold in her blood-filled bath tub, Karmen takes the spanking new (and nude) specter on a post-traumatic playdate. An exquisitely drawn tour of a gorgeous European city is just one of the delights found in this late arrival from 2022. Known stateside for his artwork for DC, Spain's Guillem March writes, draws and colors a metaphysical romp starring an everyday girl that's an extraordinary example of modern comics.

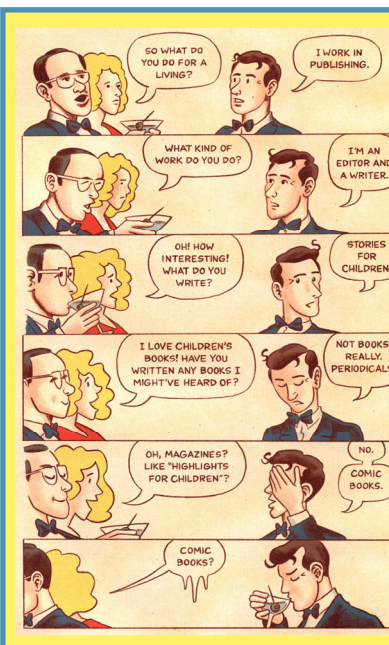
Three Canadian hipster chicks take a trip to the Big Apple. Over the course of five days in 2009, this mismatched trio explore the highlights of the city, test the boundaries of friendship, and eat pizza. A lot of pizza. Sweet, shy Zoe got an extreme haircut. Bright and nerdy Dani's failing her college classes. Forward and fabulous Fiona is her schoolmate, along for the ride. Even if she takes the wheel a bit too easily. New York,



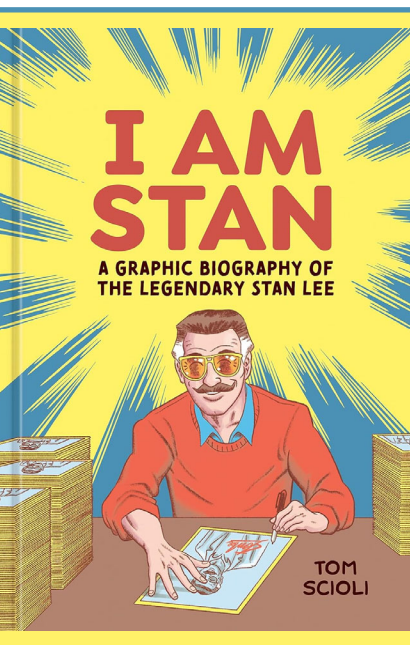
New York becomes the stage on which these three young women play out their dramas. Caught between what they want to be and what they fear they actually are, Zoe, Dani and Fiona frolic and fight in equal measure. A simple story of everyday girls, *Roaming* is a lovely return to realist form for the cousins Tamaki, Jillian and Mariko, and a remarkable graphic love letter to the City That Never Sleeps. Get yours at lexpublib.org!



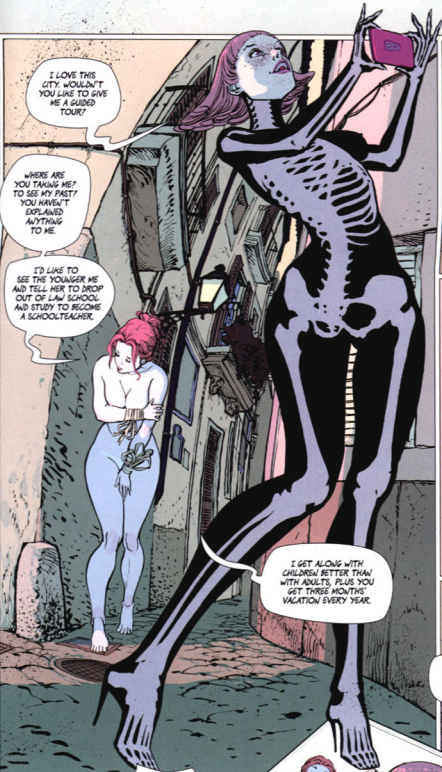
"When I look through my sketchbooks from that time, I struggle to find what in them is mine. Where am I in all these drawings?...I filled pages and pages...but not a single one was my own. I thought that if I could make my drawing perfect...if I could get each detail exactly right, then I would be an artist." Those words of Alison Porter should strike any creative soul with a solid blow of familiarity. The heroine of Lizzy Stewart's novel *Alison* (Fantagraphics) is an artist finding herself in the heady days of the early 1980s. Seduced by Patrick, an older, established painter, Alison becomes his lover, his student, his subject. The conflict inherent in those disparate roles is inevitable, as Alison realizes Patrick will never take her seriously (right). Alison's development as both an artist and a person is told through a collage of comics, text and scrap-book pages. *Alison* is available at Beaumont, Central and Eastside.

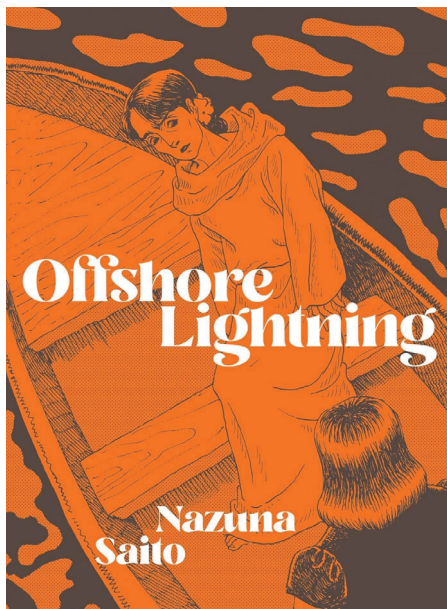


It's a testament to his impact on American culture that LPL has so many biographies on one Stanley Lieber, better known to a world saturated with his characters as Stan "the Man" Lee. And this ain't even the first one done as a comic! Tom Scioli is the author of a previous graphic biography of Lee's artistic partner, Jack Kirby; *The Epic Life of the King of Comics* is still available at most LPL locations. Given many consider Kirby the true creator of the Marvel Universe, it's fitting Scioli covers the other side of the contradictory, controversial story of the origins of Mighty Marvel. Indeed, the best parts of *I Am Stan* are those before Kirby shows up back in the darkened offices of the struggling comics division of Martin Goodman's Magazine Management Co., Inc. Lee's youth as a go-getter



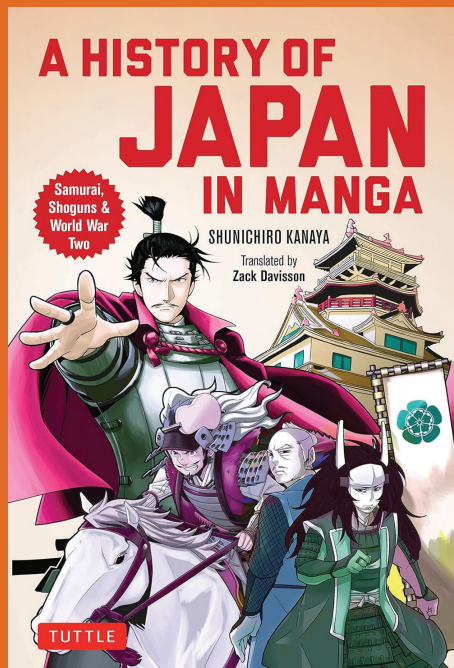
from a poor family who stumbles onto the gray train of comics' Golden Age showed many aspects of the performative personality that would one day become the face of an unlikely media empire. Scioli doesn't shy away from Lee's bad points, either, especially his high-handedness with staff (including the incident with the cat-o-nine-tails.) But Scioli also shows us a bright, ambitious man struggling with the limitations imposed on him by a dismissive society (left) and a boss devoted to the lowest common denominator (right). But ultimately, with nothing to lose, Lee wrangled Kirby and a handful of other offbeat artists into an imaginary bullpen that changed the business and the art form. *I Am Stan* shows Lee was as much a creation of Marvel as he was its creator.





Japanese practitioners of the Ninth Art used the term “gekiga” as Americans have used “graphic novel”: to separate their work from the juvenile associations common to “manga” and “comic books.” A latecomer to the Japanese biz, **Saito Nazuna** took this differentiation even further. While most *gekiga* were masculine, dark and violent, Saito’s were slice-of-life stories of ordinary people. Translated by Drawn & Quarterly, *Offshore Lightning* reprints shorter works from the first part of her career and the novellas influ-

The nation that created the above works gets the funnybook lowdown in *A History of Japan in Manga* (Tuttle). Available at Central, this epic of *Samurai, Shoguns & World War Two* details Japan’s struggle between centralization and chaos. A very readable mix of comics and textual material, including maps, **Shunichiro Kanaya’s** *History* is a fine introduction to Japan’s fascinating story!



enced by her time nursing sick relatives, like the visionary (and spooky) “In Captivity.” Thirty years before, the leading publication dedicated to adult forms of manga was the monthly *Garō*. And one of its leading cartoonists was **Yoshiharu Tsuge**. The latest D & Q collection of his work, *Nejishiki*, differs from its predecessor, *The Swamp* (see 741.5 #46). It’s much creepier. The beautiful landscapes and homey villages of *The Swamp* have decayed into mud and briars and grungy, shadowy slums, fitting backgrounds for these disturbing tales of obses-



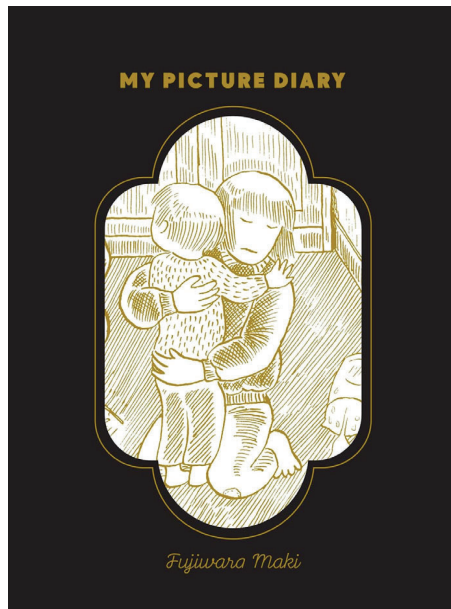
Yoshiharu TSUGE

Nejishiki

MEANWHILE

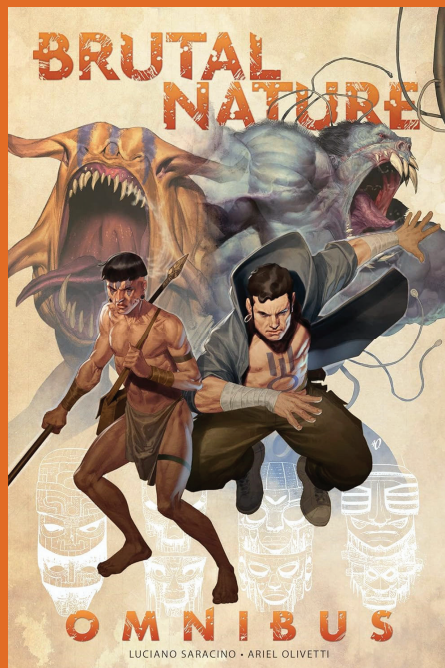


Meanwhile, in the medieval age of Europe, or something that looks (and probably smells) a lot like it, *Squire & Knight* are doing what their sort do: fighting dragons. But Squire thinks the dragon in question isn’t the real cause of the misery of ye typical bebothered villagers. Try telling that to the vengeful rubes or Squire’s doltish boss. **Scott Chantler’s** clever script works with his vivid inking and autumnal colors in this lovely entry in J741.5!



sion and alienation. Like **Kafka** riffing on Japanese folk tales, **Tsuge** could make something as lovely and innocent as a sunflower an omen of depravity. Meanwhile, as **Tsuge’s** career was winding down, his wife, **Fujiwara Maki**, began to keep a daily illustrated journal. *My Picture Diary* was drawn with a naïve realism. A good eye for detail becomes sharper as **Fujiwara** takes on greater authority while the genius of the family (who we never see at work) gets the glooms. Find these D&Q manga and more at lexpublib.org/

In comparison to the two-color scheme of the previous two items, **Arial Olivetti’s** art for The IDW series *Brutal Nature* is fully painted. That puts the reader deep in the story, whether set in an MesoAmerica under assault by the conquistadors or a high-tech future of “Concrete Fury.” Magic masks turn their wearers into super-powered man-beasts at Eastside and Village!



Back issues of 741.5 are available at www.lexpublib.org under the **READING SERVICES** tab!