

741.5

WILD LIFE

SCHAPPI

MICKEY MOUSE IN ZOMBIE COFFEE
PRIMORDIAL: LAIKA'S REVENGE
PLUS...SAVAGE JOHN SEVERIN!

AUGUST 2022 - NO. 79



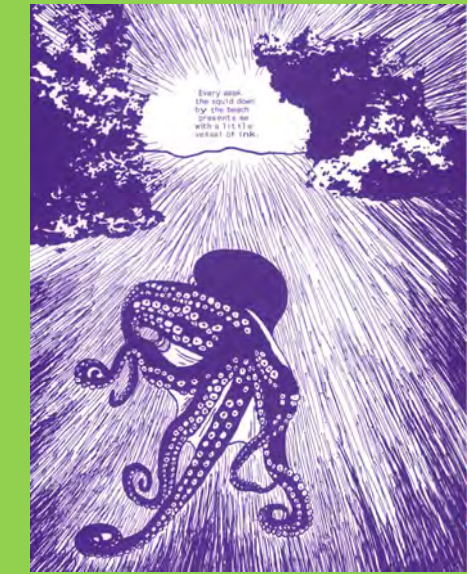
The Comics & Graphic Novel Bulletin of



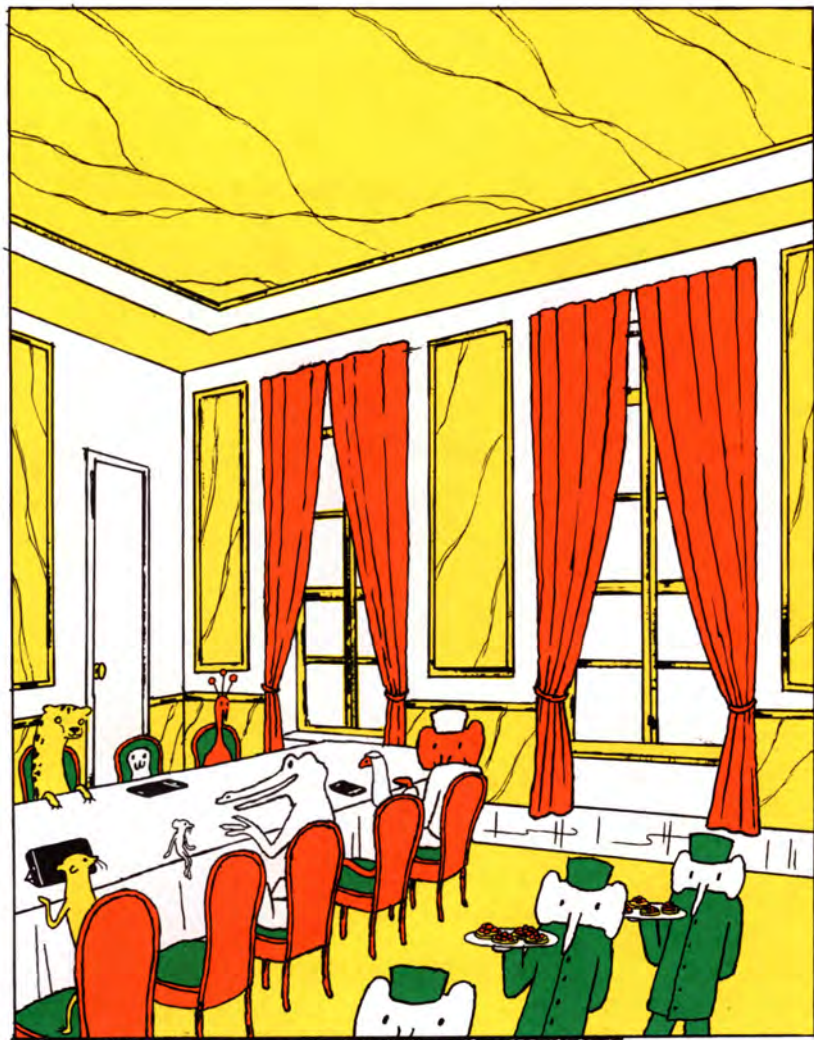
Lexington Public Library
Reading Is Just the Beginning!



When the bus came, the Weasel used the back door because the ticket expired. It started to drizzle.



Every day, the squid comes to the shore to present a gift of light to the world of fish.

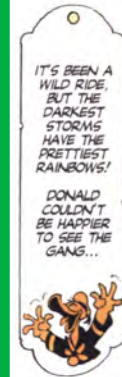


The confederation of amphibians and reptiles promoted a union that expands to the forests and prairies. "A wonderful idea, but the cultural differences are too big to overcome," the mammals and birds agreed.

Germany's ANNA HAIFISCH returns with *Schappi*. It's a compilation of stories about animals that act like people. They don't paint a pretty picture of human behavior. But Haifisch paints many pretty pictures, like the page upper left from "Letter to Weasel," using flat bright areas of color to strengthen her loose, expressionistic pen line. Art plays a central role in "The Hall of Bright Carvings" and "Fuji-san" (left), while "A Proud Race" (above right) draws the line between *National Geographic* specials and reality TV. The highlight is "The Mouse-glass," (above) a Babar-ific satire of global confabs like Davos. Get *Schappi* at all LPL locations.



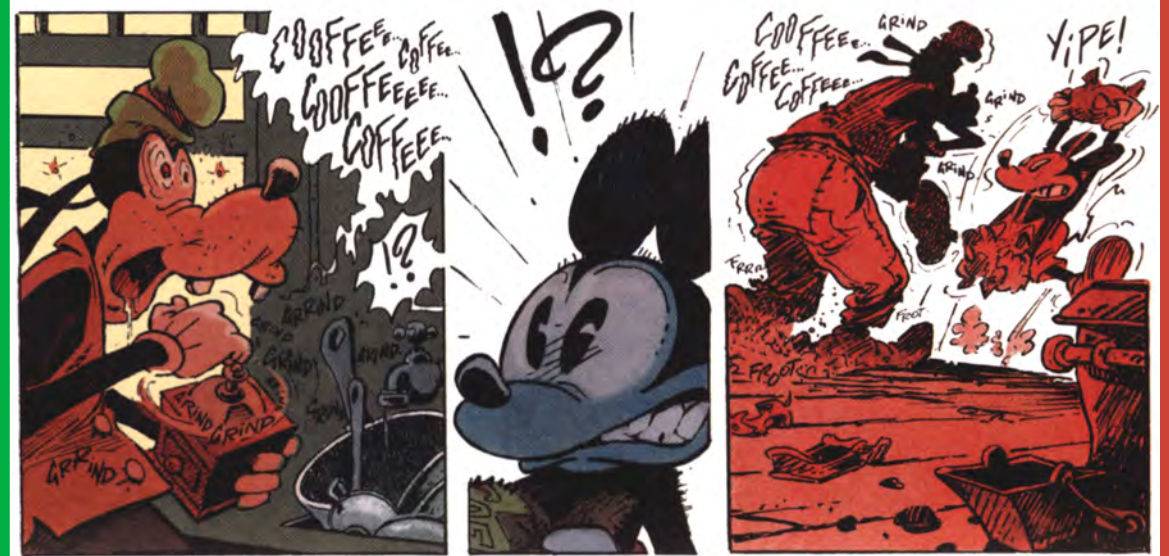
DASHING IN SYNC. IMPERIAL AND PROUD, OR EVEN... DARE I SAY...



IT'S BEEN A WILD RIDE, BUT THE DARKEST STORMS HAVE THE PRETTIEST RAINBOWS! DONALD COULDN'T BE HAPPIER TO SEE THE GANS...

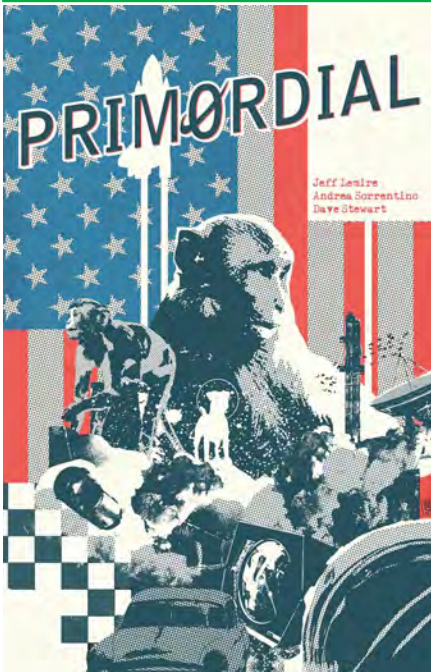


Disney's always given its European creators more leeway than their Yankee counterparts, at least when it comes to the comics. Seriously— can you imagine Americans coming up with *Mickey's Inferno*? Perhaps his work on films like *Mulan* gave his bosses confidence in Regis Loisel. That, or the numerous prizes his work has won. In this translation of his *Zombie Coffee*, Loisel takes the icon back to his ramshackle roots. This is OG Mickey, the working man's Mouse, whose



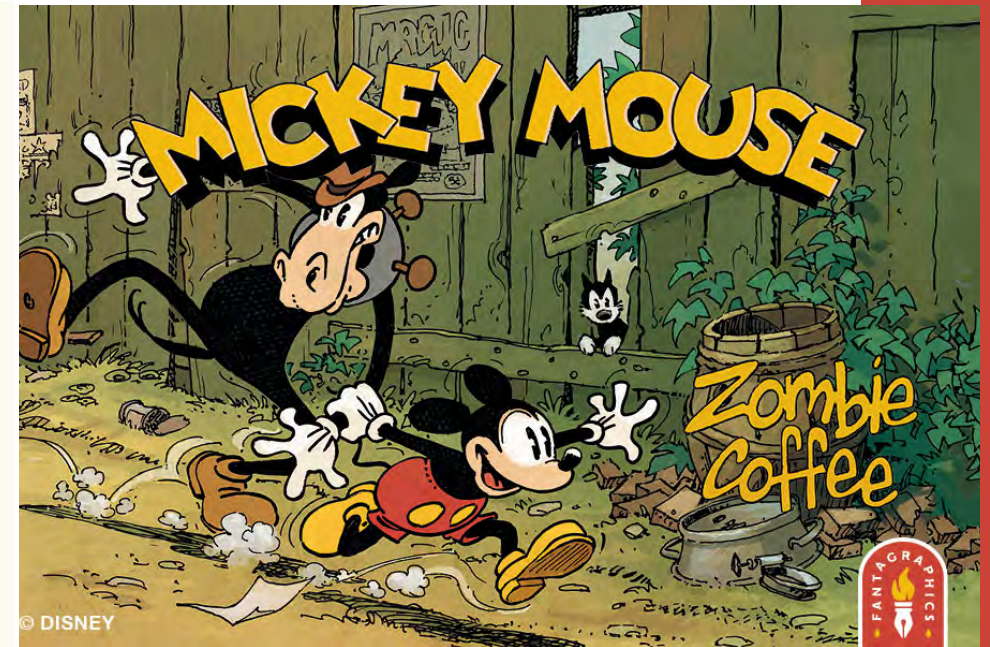
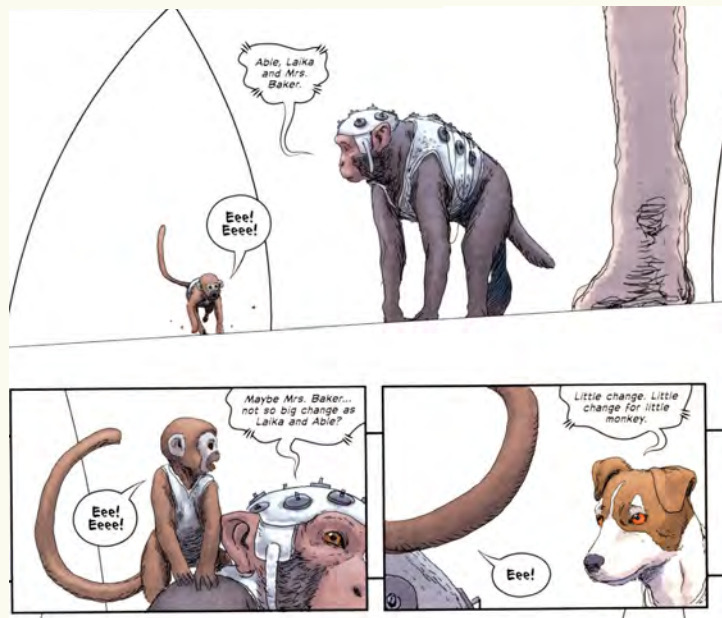
action-packed funnies once rivaled *Tarzan* and other classic adventure strips in derring-do. Laid out like newspaper dailies, *Zombie Coffee* harkens back to those dangerous days. Mickey is a protector of the proletariat, ready to rumble any time, any where, with his old nemeses Sylvester Shyster and Pegleg Pete. It's a roughneck version of Mickey you gotta see to believe. Find it at all LPL locations!

Tycoon Rock Fueler wants to build a country club where Mickey Mouse and his friends live, and he ain't being delicate about it! But what do the hordes of blank-eyed coffee addicts have to do with his plan? Mickey fights for his home and his community against Fueler and his henchmen in this riotous new *Oversize* comic!



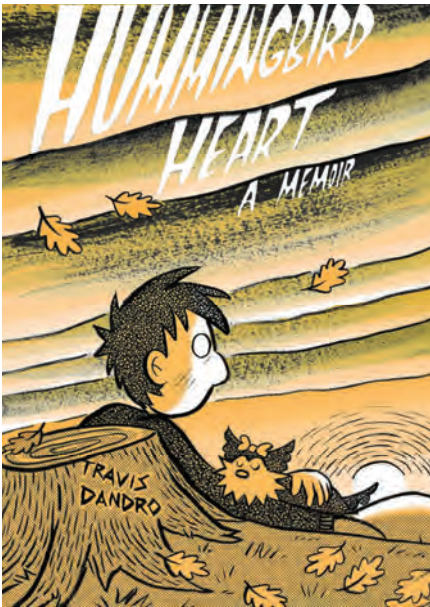
Our story opens in 1961, as, per orders from the incoming Nixon Administration, Cape Canaveral is being stripped of any information or materiel that can be applied to military purposes. "Space Race is dead as our careers," says one glorified gleaner to Dr. Pembroke. Pembroke's disappointment changes to wonder when he studies some documents left behind a computer. They're the last readings from the last rocket the U.S. sent into space. The failure of that mission is the official reason given for pulling the plug on NASA. And it's all a big fat lie. Able and Baker, the monkeys shot into the Final Frontier, didn't die. They made some new friends up there.

That meeting, and the return of Able & Baker and their Soviet counterpart Laika to an Earth much different than ours, is described in *Primordial* (Image), the latest graphic novel by Jeff (Sweet Tooth) Lemire. This is Lemire at his most mystifyingly Morrisonian (as in "Grant"), both in the emphasis on animal innocence and human cruelty, and in the elliptical approach to plot and pay-off. The art by Andrea (Gideon Falls) Sorrentino combines his trademark inky photorealism *a la* Sean Phillips with a thin-line look like Frank Quitely's whenever we're with the animals, a stark contrast aided by colorist Dave Stewart's very distinct palettes. Reserve *Primordial* from Central, Eastside and Tates Creek.



© DISNEY





"Travis," gasps our hero's dying grandmother. "Promise me that you'll make something of your art." So **Travis Dandro** did, graduating from art school and winning the Lynd Ward Prize for his debut, *King of King Court*. Like that book, available via lexpublib.org, *Hummingbird Heart* is a graphic autobiography. **Dandro's** last year in high school goes sideways when his cancer-stricken Nana has to move in. Travis faces the conflict between sudden responsibility and the recklessness of youth with blank-eyed innocence. **Dandro's** art reflects that struggle, with its mix of child-like simplicity and

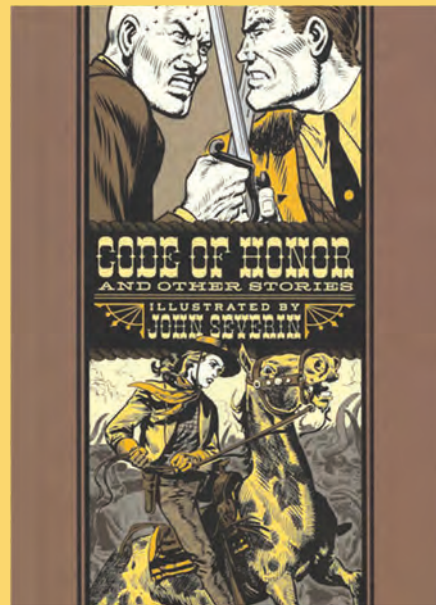
"I think I must have been born reaching for a pencil," said **John Severin**. "And I just never stopped." One of those artists who always drew the way he drew, **John Severin** is one of the titans of American comics. Most casual fans don't know him because, from the *Hobo News* to *Kull the Conqueror*, **Severin's** stock-in-trade was, as **Stan Lee** said, "total authenticity." Realism—a dusty, sweaty, leathery, woolly, meaty realism—was **Severin's** gift to comics, from the war and Western tales of the 50s to the superheroes and satire of the 60s to the gorgeous horror comics he did for Warren in the 80s. Find this vivid biography at Central



striking detail, especially in his manga-esque depiction of the passing of time. Find *Hummingbird Heart* at Beaumont and Tates Creek. All locations have a copy of *Free Pass* (Top Shelf). Net jockeys Huck and Nadia are ten years older than Travis. But are they any more mature? Gifted by a pal/rival with the Next Big Thing in digital sex, the couple fall into a rabbit hole of lust with the abandon of horny co-eds. They lose themselves and each other in the embrace of the unreal incarnate. The latest from **Julian (Cloud Hotel) Hanshaw** is an oddly unsexy look at sex that doubles as a



MEANWHILE

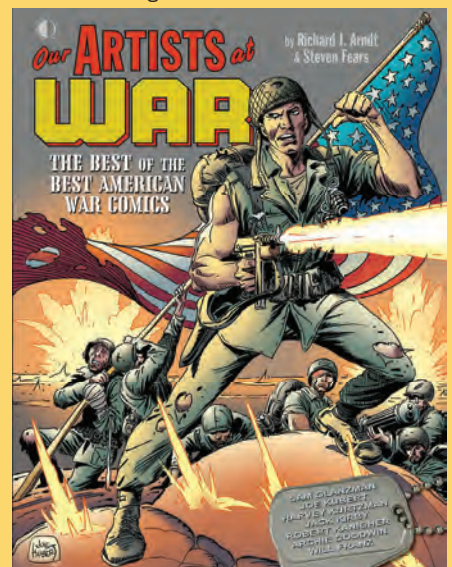


and Village. That's also where you'll find *Code of Honor*, the EC Artists Library edition dedicated to **Severin's** later work for that imprint. Taking over *Two-Fisted Tales* as editor, **Severin** changed the title's emphasis to a more pulpy take on action and adventure. He introduced recurring characters like Ruby Ed Coffey and Cheyenne Hawk. His contribution to *Extra!*, shutterbug "Slick" Rampart, is included, along with "Dien Bien Phu!" That was the first ever comic book story about the conflict in what was then French Indo-China. Later, Marvel



critique of the increasing power of the internet over the personal and the political. The home is where those two forces have clashed most often, as described in *Talk to My Back* (Drawn & Quarterly). Originally published during the early 1980s, these ground-breaking manga tell the story of an average Japanese housewife getting fed up with the strictures of married life. Veteran cartoonist **Yamada Murasaki** brought her own experiences to this episodic exploration of family life on the cusp of cultural change. A light touch brings life to a heavy subject at Beaumont, Central and Tates Creek.

publisher **Martin Goodman** would grouse "You can't give the Viet Nam War away!" Rumor has it *Marvel's Sgt. Fury and the Howling Commandos* was created to win a bet **Stan Lee** made that his new "Marvel Method" could sell even something as moribund as a war comic. As shown in 741.5 #57, war comics were inspired by the Korean War. After Korea and the Comics Code, most focused on the "Good War," WWII. Heroes like Sgt. Rock and the Losers beat up Nazis well into the 1980s. Despite its lack of status among fans, the genre claimed many of the greats like **John Severin** among *Our Artists at War* at Central!



Back issues of 741.5 are available at lexpublib.org under the COLLECTIONS tab!