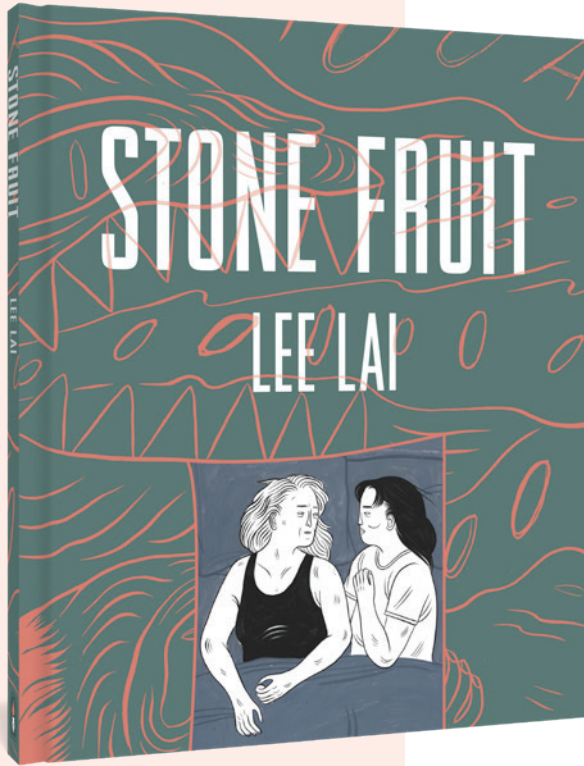




SUMMER'21



Comics & Graphic Novels / Literary

\$24.99 Hardcover

236 pages, black-and-white, 7 1/2" x 8 3/4"

Territory: E · CQ: 16

ISBN: 978-1-68396-426-1

- Age Range: 18 And Up
- National review coverage & off the book page features
- Targeted outreach to booksellers
- Promotion at Winter Institute & ABA programming
- Targeted outreach to librarians & educators
- Promotion at ALA Midwinter
- Targeted newsletter & email marketing
- Targeted social media promotion
- Dedicated author & festival events
- Advance Reading Copies
- Co-op available
- Author Instagram: @leelai

STONE FRUIT

Lee Lai

An exhilarating and tender debut graphic novel that is an ode to the love and connection shared among three women and the child they all adore.

Bron and Ray are a queer couple who enjoy their role as the fun weirdo aunties to Ray's niece, six-year-old Nessie. Their playdates are little oases of wildness, joy, and ease in all three of their lives, which ping-pong between familial tensions and deep-seeded personal stumbling blocks. As their emotional intimacy erodes, Ray and Bron isolate from each other and attempt to repair their broken family ties — Ray with her overworked, resentful single-mother sister and Bron with her religious teenage sister who doesn't fully grasp the complexities of gender identity. Taking a leap of faith, each opens up and learns they have more in common with their siblings than they ever knew.

At turns joyful and heartbreaking, *Stone Fruit* reveals through intimately naturalistic dialog and blue-hued watercolor how painful it can be to truly become vulnerable to your loved ones — and how fulfilling it is to be finally understood for who you are. Lee Lai is one of the most exciting new voices to break into the comics medium and she has created one of the truly sophisticated graphic novel debuts in recent memory.

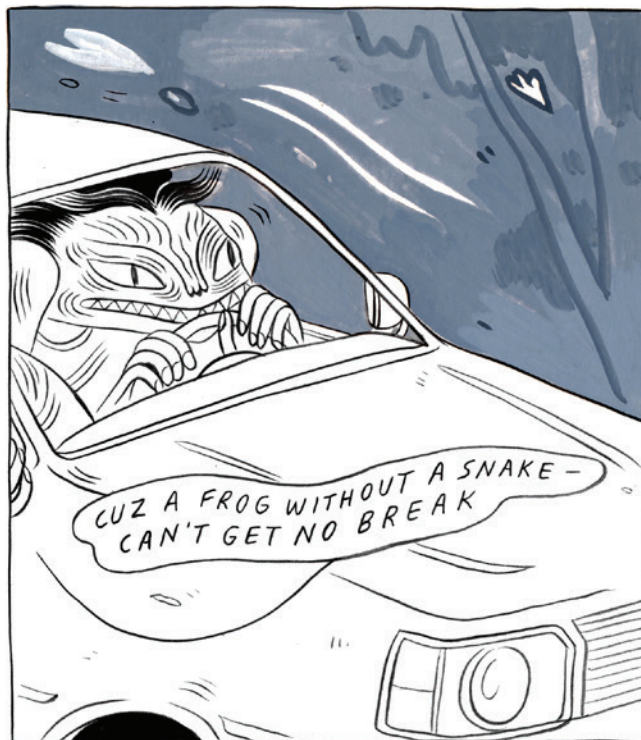
LEE LAI was born in 1993 in Naarm (Melbourne), Australia. Currently, Lai makes comics and illustrations in Tio'tia:ke (Montreal), Quebec. Her short story comics have been featured in *The New Yorker*, *The Lifted Brow*, *Room Magazine*, and *Everyday Feminism*.

"Lee Lai draws what it's really like to fall in love." — *Vice*

"Lee Lai is a Montreal cartoonist and their comics are personal, stunningly illustrated and world class."

— *The Daily Herald Tribune*

"Lai's narratives are mostly conversational, glimpses of moments of tension or revelation in relationships, all in a sumptuous art style...supple figures in a lyrical ink line over a wash of pale earth tones." — *Comics Beat*







CHARTWELL MANOR

Glenn Head

Veteran alternative cartoonist Glenn Head's harrowing memoir about years of sexual and emotional abuse suffered at a boarding school during his adolescence, and the resultant trauma that took him almost 50 years to process before being able to tell his story publicly.

No one asks for the childhood they get, and no child ever deserved to go to Chartwell Manor. For Glenn Head, his two years spent at the now-defunct Mendham, NJ, boarding school — run by a serial sexual and emotional abuser of young boys in the early 1970s — left emotional scars in ways that he continues to process. This book — a book almost 50 years in the making — tells the story of that experience, and then delves with even greater detail into the reverberations of that experience in adulthood, including addiction and other self-destructive behavior. Head tells his story with unsparing honesty, depicting himself as a deeply flawed human struggling to make sense of the childhood he was given.

Comics & Graphic Novels / Memoir

\$29.99 Hardcover

240 pages, black-and-white, 7 1/2" x 10"

Territory: E · CQ: 16

ISBN: 978-1-68396-425-4

- Age Range: 18 And Up
- National review coverage
- Targeted outreach to booksellers
- Targeted outreach to librarians & educators
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Copies
- Co-op available
- Author Website: glennohead.com

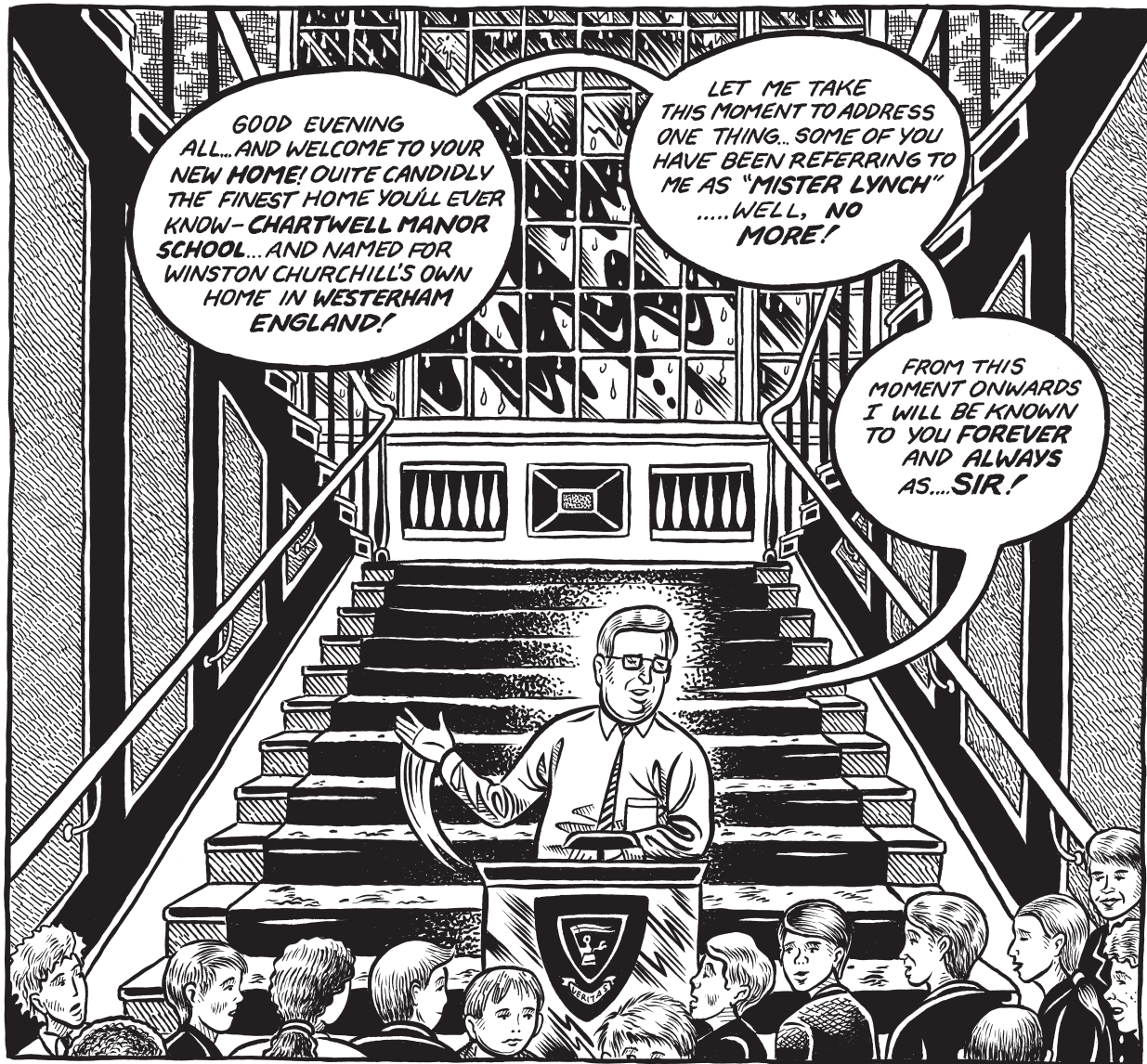
GLENN HEAD lives in Brooklyn, NY.

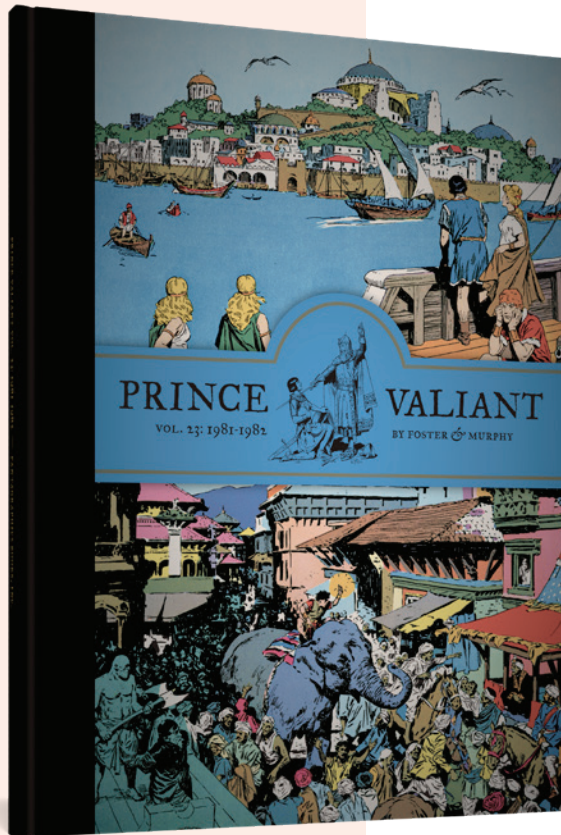
"This is a great graphic novel. I couldn't put it down... Starkly honest, a powerful story... the level of merciless self-examination... I was deeply impressed. Head has traveled a long way to get to this point. This is... well, okay, I'll say it... A Masterpiece! Truly. Very few writers or artists ever reach this level of self-revealing truth. It's good for the world..." — R. Crumb

"Chartwell Manor is a painful, riveting and brutally honest memoir — possibly the most honest one I've ever read. I loved it! This clearly took a lot of guts to produce, as well as a lifetime to process!" — Peter Bagge

"A troubling but important piece of graphic work. If you're new to Glenn Head's comics then this book is a perfect place to start, and if you've been a reader of his for a long time then Chartwell Manor will give you a fuller understanding and insight into Head's long career and comics output." — Noah Van Sciver







PRINCE VALIANT VOL. 23: 1981–1982

**Hal Foster, John Cullen Murphy, and
Cullen Murphy**

In this volume of the classic Arthurian newspaper strip, there's death, birth, curses, quests, plots, magic, and war.

Renowned painter and graphic novelist George Pratt (*Batman*, *Sandman*) introduces the volume. In these full-page, gorgeously illustrated newspaper strips, Prince Valiant journeys from the upper regions of the Alps to the bowels of the Earth on an allegorical quest for humility involving the mysterious Wanderer, a curse on the kingdom, monstrous imps, and a mystical casket. York, Lincoln, Colchester, and Londinium are sacked as Mordred leads an invasion across Britain, culminating in the siege of Camelot. Aleta's pregnancy promises to bring a new child into the family, but the newly crowned Emperor Justinian plots to have the infant stolen at birth. Arn begins a dangerous courtship of the huntress maiden Maeve and embarks on quests to obtain the Sacred Ring of India and to find his lost newborn brother.

HAL FOSTER (1892–1982) created *Prince Valiant* in 1937. Though remaining involved with the strip until his death in 1982, Foster handed the bulk of the scripting and art chores over to his longtime assistant, JOHN CULLEN MURPHY, in 1971. CULLEN MURPHY served as managing editor for *The Atlantic* from 1985–2006 and is currently an editor at large for *Vanity Fair*. Beginning in the 1970s, Murphy collaborated with his father, John Cullen Murphy, on the *Prince Valiant* comic strip.

For more books in this series, see page 77.

Comics & Graphic Novels / Fantasy

\$34.99 Hardcover

112 pages, full-color, 10 1/4" x 14"

Territory: E · CQ: 14

ISBN: 978-1-68396-427-8

- Age Range: 16 And Up
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Preview
- Co-op available

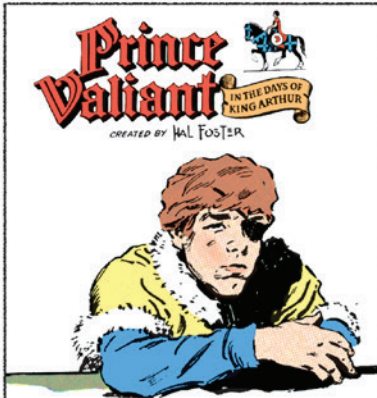
"Every panel packs a one-two punch." — *Vanity Fair*

"In Prince Valiant, the reader drinks in Hal Foster's fine line work — that 19th-century line of revered illustrators like Howard Pyle and Frederic Remington — that set his drawings apart from most other cartoonists."

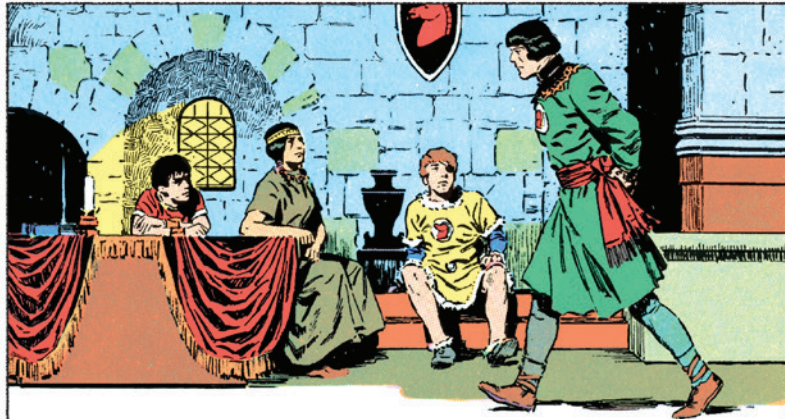
— *The New York Times*

"This is one of the greatest works of American art of the past century...one of the greatest comics of all time... the greatest adventure comic...[Foster's] drawings are heartbreakingly beautiful. He understands powerful forms and delicate lines...Prince Valiant has been reprinted before, but this book uses his color engraver's proofs and it's a world of difference...It's so beautiful."

— *Vice*



Our Story: SLOWLY THE SPEECHLESS WILD BOY'S ORIGINS BECOME CLEAR. HEIR TO THE THRONE OF SAXONY, HE WAS ABANDONED AS A BABE ON A LONELY ISLE BY AN AMBITIOUS UNCLE.



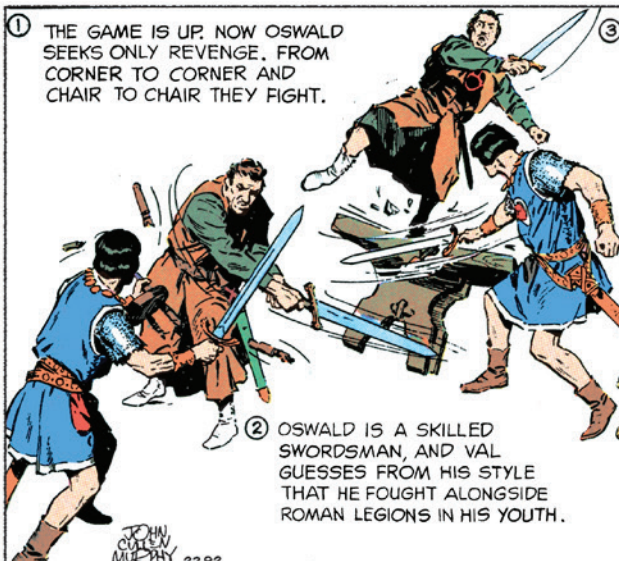
BUT HOW TO PROVE IT? VAL SUMMONS TILlicum, GALAN, AND THE WILD BOY TO HIS ROOMS. UNTIL DAYLIGHT THEY REHEARSE THE PLAN. "I HAVE INVITED THE USURPER OSWALD FOR BREAKFAST," VAL EXPLAINS. "IF HE DOES NOT CONFESS, OUR CAUSE IS HOPELESS. GALAN, YOU WILL BE THE WILD BOY'S 'VOICE.' DO YOU KNOW YOUR PART?"



WHEN OSWALD ARRIVES HE IS STUNNED TO FIND THE WILD BOY AWAITING HIM-- AND NO SIGN OF VAL. "GREETINGS, UNCLE," THE LAD APPEARS TO SAY. "YOU... YOU CANNOT TALK," OSWALD STAMMERS. "OH, YES, I CAN," THE WILD BOY SEEMS TO REPLY...

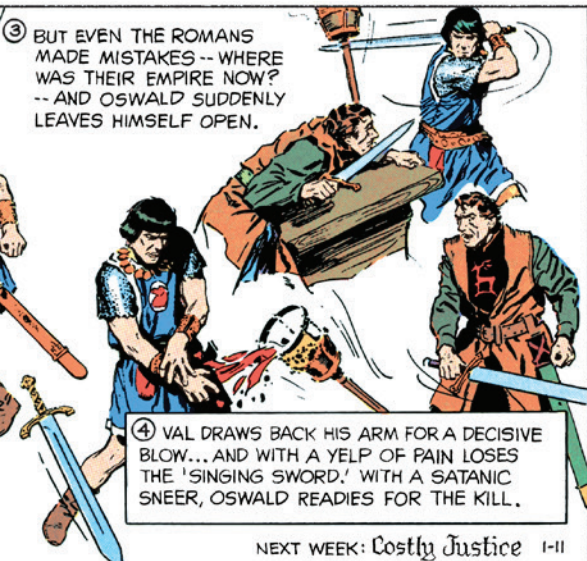


"...AND I HAVE MUCH TO SAY. SHALL I BEGIN WITH HOW YOU LEFT ME AS A CHILD ON SKELLIG ISLAND?" DESPERATELY OSWALD LUNGES FOR THE BOY. "THOSE WORDS WILL BE YOUR LAST," HE SNARLS. BUT VAL, STEPPING FROM BEHIND A CURTAIN, PARRIES THE BLOW.



① THE GAME IS UP. NOW OSWALD SEEKS ONLY REVENGE. FROM CORNER TO CORNER AND CHAIR TO CHAIR THEY FIGHT.

② OSWALD IS A SKILLED SWORDSMAN, AND VAL GUESSES FROM HIS STYLE THAT HE FOUGHT ALONGSIDE ROMAN LEGIONS IN HIS YOUTH.



③ BUT EVEN THE ROMANS MADE MISTAKES-- WHERE WAS THEIR EMPIRE NOW? --AND OSWALD SUDDENLY LEAVES HIMSELF OPEN.

④ VAL DRAWS BACK HIS ARM FOR A DECISIVE BLOW... AND WITH A YELP OF PAIN LOSES THE 'SINGING SWORD.' WITH A SATANIC SNEER, OSWALD READIES FOR THE KILL.

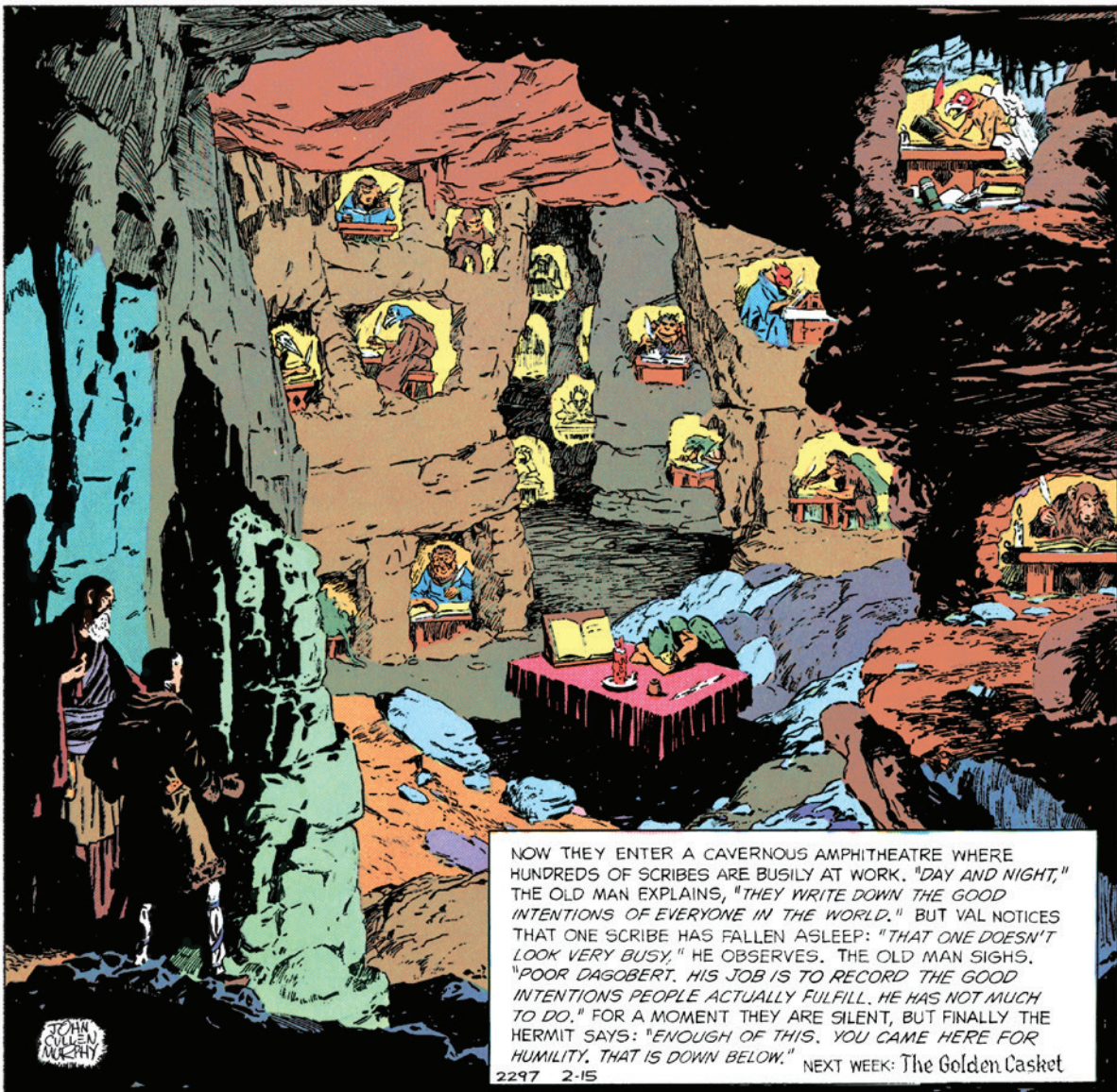
NEXT WEEK: Costly Justice 1-11



Our Story: THE OLD HERMIT GUIDES PRINCE VALIANT THROUGH HIS MOUNTAIN STRONGHOLD, WHERE ALL OF MAN'S FOLLIES AND SORROWS COME TO REST. HE OPENS ANOTHER DOOR: "ALL OF THIS WAS DESTROYED BY HUMAN IGNORANCE. WE REPAIR WHAT WE CAN, BUT MORE ARRIVES EVERY DAY."

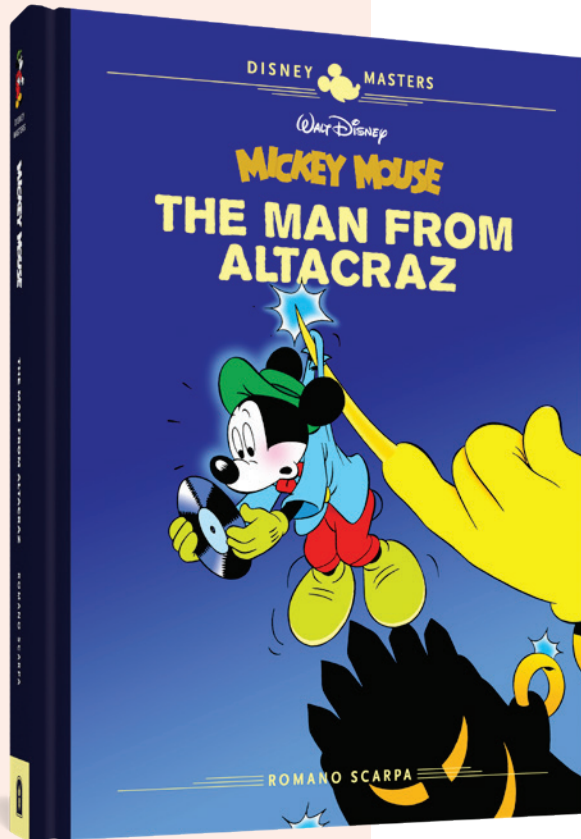


DOWN THE PASSAGE THEY COME TO A SECOND ROOM WHERE THE SOUND OF ANGRY WORDS ASSAULTS VAL'S EARS: "LIAR... CHEAT... FOOL... TRAITOR," VAL HEARS. "EVERYTHING PEOPLE WISH THEY HAD NEVER SAID COMES HERE," THE HERMIT SAYS. "EVENTUALLY THE WORDS TURN TO DUST AND ARE SWEEPED AWAY."



NOW THEY ENTER A CAVERNOUS AMPHITHEATRE WHERE HUNDREDS OF SCRIBES ARE BUSILY AT WORK. "DAY AND NIGHT," THE OLD MAN EXPLAINS, "THEY WRITE DOWN THE GOOD INTENTIONS OF EVERYONE IN THE WORLD." BUT VAL NOTICES THAT ONE SCRIBE HAS FALLEN ASLEEP: "THAT ONE DOESN'T LOOK VERY BUSY," HE OBSERVES. THE OLD MAN SIGHS, "POOR DAGOBERT. HIS JOB IS TO RECORD THE GOOD INTENTIONS PEOPLE ACTUALLY FULFILL. HE HAS NOT MUCH TO DO." FOR A MOMENT THEY ARE SILENT, BUT FINALLY THE HERMIT SAYS: "ENOUGH OF THIS. YOU CAME HERE FOR HUMILITY. THAT IS DOWN BELOW." NEXT WEEK: The Golden Casket

2297 2-15



Humor / Comic Strips & Cartoons

\$29.99 Hardcover

188 pages, full-color, 8" x 10 1/2"

Territory: X · CQ: 18

ISBN: 978-1-68396-428-5

- Age Range: 14 And Up
- Targeted outreach to booksellers
- Targeted outreach to librarians & educators
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Preview
- Co-op available

DISNEY MASTERS VOL. 17:

MICKEY MOUSE "THE MAN FROM ALTACRAZ"

**Romano Scarpa With Rodolfo Cimino;
Edited by David Gerstein**

Mickey Mouse and Uncle Scrooge tackle crafty — and not-so-crafty — crooks in adventures in these comics stories by legendary Italian "Maestro" Romano Scarpa!

In "The Man from Altacraz," Mickey tries to reform musical ex-convict J. Cobalt Bloogle — but another master criminal is using both Bloogle and Mickey to get his hands on a priceless treasure! Then, in "The African Queen," Goofy falls in love with Zenobia, ruler of a lost jungle kingdom... and Mickey's troubles are only getting started!

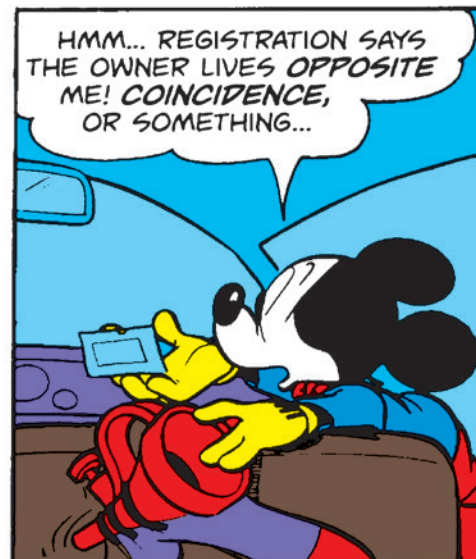
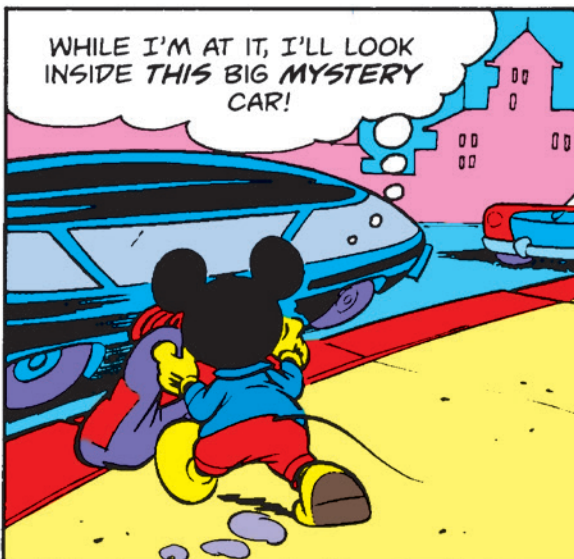
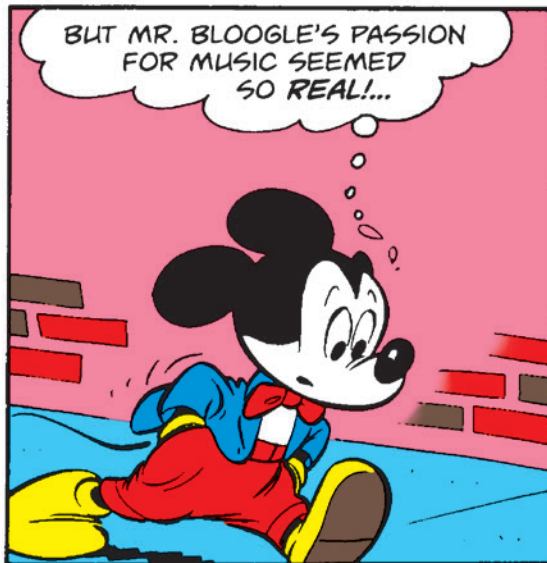
When Disney Legend Floyd Gottfredson stopped creating new Mickey Mouse adventure serials in 1955, Italian Disney cartoonist Romano Scarpa (1927–2005) picked up the Mickey mantle — telling decades' worth of legendary tales himself!

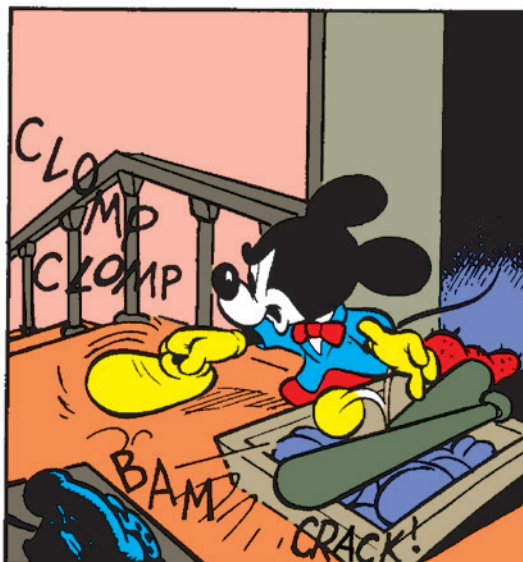
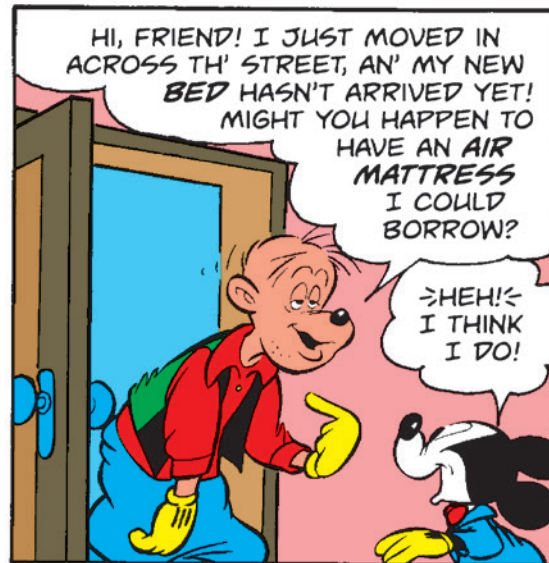
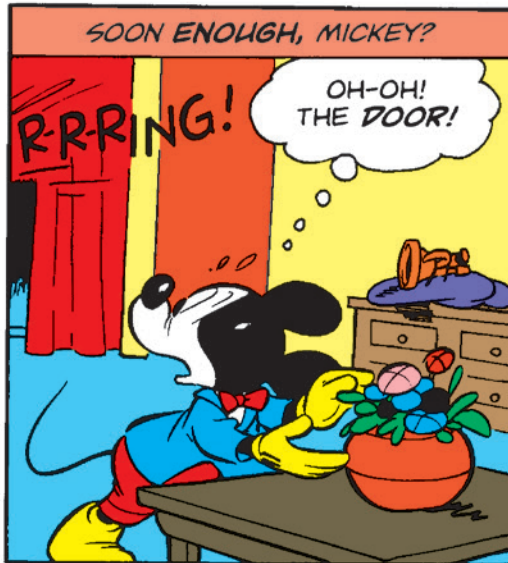
Now Fantagraphics is anthologizing Scarpa's best — and beyond this book's Mickey tales, we're also including Scrooge McDuck versus the Beagle Boys in "Risky Bees-Ness"... the tale of a sting gone wrong!

ROMANO SCARPA (1927–2005) remains one of Disney's most acclaimed comic book creators. Born in Palmanova, Italy, RODOLFO CIMINO (1927–2012) assisted Romano Scarpa and, in 1961, Cimino became a Disney comics writer. After a departure in the 1970s and '80s to serve in politics — at one point, he was the Vice President of the Venice province — Cimino returned to Disney, focusing on Scrooge stories.

For more books in this series, see page 78.

"Scarpa's Mickey is adventurous and bold, not the serious figure familiar to American readers, a scrappy thing not afraid to clobber his nemesis Pegleg Pete, cackling and plotting his way throughout with dark intimidating glee." — *Slings and Arrows*







THE COMICS JOURNAL #307

**Edited by Gary Groth, RJ Casey, and
Kristy Valenti**

This issue of the award-winning magazine of comics interviews, news, and criticism focuses on the relationship between animation and comics. Gary Groth interviews this issue's cover artist Cathy Malkasian (*Eartha*), the PBS/Nickelodeon animation director (*Curious George*, *The Wild Thornberrys*) turned graphic novelist, about her first middle-grade GN, *NoBody Likes You*, *Greta Grump*.

In addition to this issue's featured interview with Cathy Malkasian, MLK graphic biographer Ho Che Anderson shares his animation storyboards, and Anya Davidson talks to Sally Cruikshank. Underground comics movement influenced the latter's aesthetic in *Empresses of the South*, which encompasses indie shorts and Flash animation, as well as work for *MTV* and *Sesame Street*. Other features include: an unpublished Ben Katchor comic, and *Jem and the Holograms* cartoon creator Christy Brown on the behind-the-scenes advantages and disadvantages of both art and animation. Also featured is a book review of comic book art by Vanesa Del Rey (*Black Widow*), an interview with the worker-turned-cartoonist Ness Garza, Paul Karasik's essay on the history of the comic book, and much more. For over 45 years, no magazine has contributed to the continuum of the comic arts with more rigor and passion than *Journal of the American Comics Book*.

GARY GROTH, RJ CASEY, and KRISTY VALENTI produce *The Comics Journal* out of the Fantagraphics headquarters in Seattle, WA; when not in a pandemic, anyway.

Comics & Graphic Novels / Literary

\$14.99 Paperback Original

146 pages, full-color, 8" x 9 3/4"

Territory: E · CQ: 20

ISBN: 978-1-68396-429-2

- Age Range: 16 And Up
- Targeted outreach to booksellers
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Preview
- Co-op available
- Additional daily content available at: tcj.com

"The Comics Journal [is the] storied arbiter of the indie-comics world." — *NPR*

"The Comics Journal took the comics medium seriously as an art form, and was one of the first to take the industry head-on over issues of creators' rights and fair remuneration."

— Publishers Weekly

"The home of original reporting, in-depth interviews, and aggressive criticism for over four decades."

— Comic Book Resources

That's what I was hoping.

So, this is your first book that's aimed at that age group. [Laughs.] Your other books can't really be read by kids.

Every now and then, you come across someone who says, "This is not appropriate for children," talking about one of my other books.

I'm like, "Did you read the back cover?"

[Laughs.] Right, right.

How do people not realize? I think they look at the drawing style and, "Oo-oh, OK, I'm just going to buy this. This is a kids' book."

That's amazing. It clearly means they're not paying attention.

Yeah.

This is the first book you've written and drawn for this age group. What prompted that?

Again, a couple of reviewers said, "You need to go farther with this."

One of them thought that Rob had actually done it. They hadn't noticed that I had done it.

From *Greta Grump*, 2021.



I thought it would be fun. I already had this character, you know, and I really haven't done that much stuff for kids. Years ago, I had cooked up some ideas for kids' books, but, again, realizing I'd have to shelf them, because getting into kids' books was so hard. So I brought her out of the drawer [laughs] and expanded on her story.

You created Greta before Rob asked you to do a story for the *Kurdles*?

Yeah. She and the turtle character — that was her pet — they didn't get along. That was very old. That was from the early 2000s.

What was the occasion for you having created them then?

I think we were all still working in animation, and trying to pitch our own ideas. And this was one of the ideas I was going to try and pitch, and never did. Probably because instinctively, I knew I wanted it [*Groth chuckles*], to keep it for myself. Maybe it could be a book someday. I never dreamed it was going to be a comic. I didn't know what was I going to do with it, so.

I'm glad I resurrected her, because I really enjoy drawing that character. I enjoyed drawing all of her emotions.

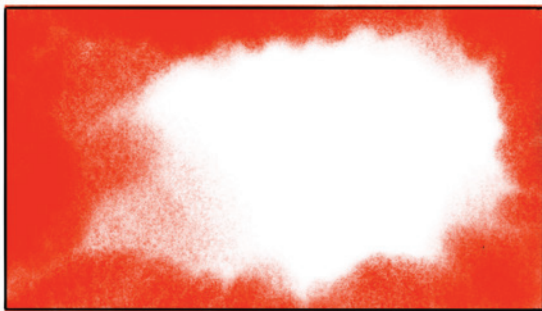
You had to somehow readjust your creative perspective, I assume, in order to write for a younger readership?

Right. You have to explain things a lot more, and use a lot more repetition for kids. Even though kids like to read a book over and over again, even so, I think questions and answers are very important to kids learning. So I had very Socratic. [Laughs.] "What do you think happened next?" "Well, did this happen?" "Yes, this happened," and, "Why did this happen?" And blah blah blah. So there was a lot of that going on, especially with the scene with the gopher in the library. I wanted a lot of moments that were teaching moments, but not too didactic. Couched in the adventure of the story.

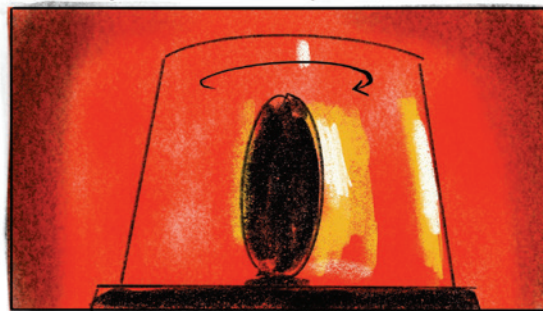
Right. Did you have to do anything specifically to get yourself into this frame of mind? Did you read —

Ho Che Anderson's preliminary work for the animated short
"The Big Reset: Governance," an interview with criminologist
and activist Munira Abuka.

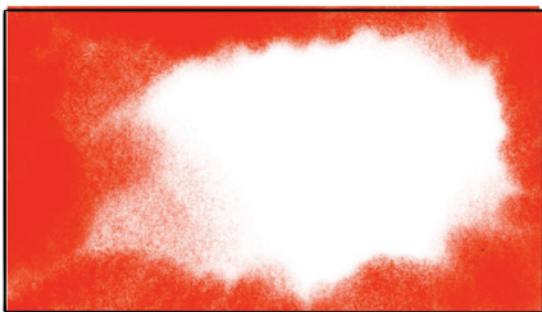
28. FLASHING AMBULANCE LIGHT



28A. (SPINNING LIGHT)



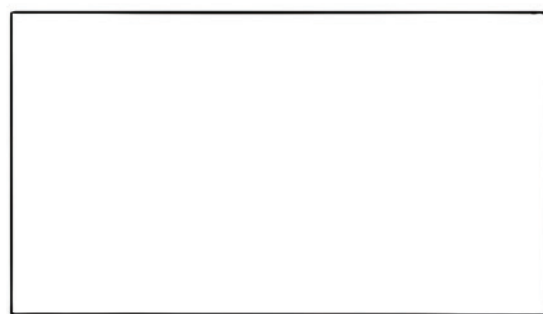
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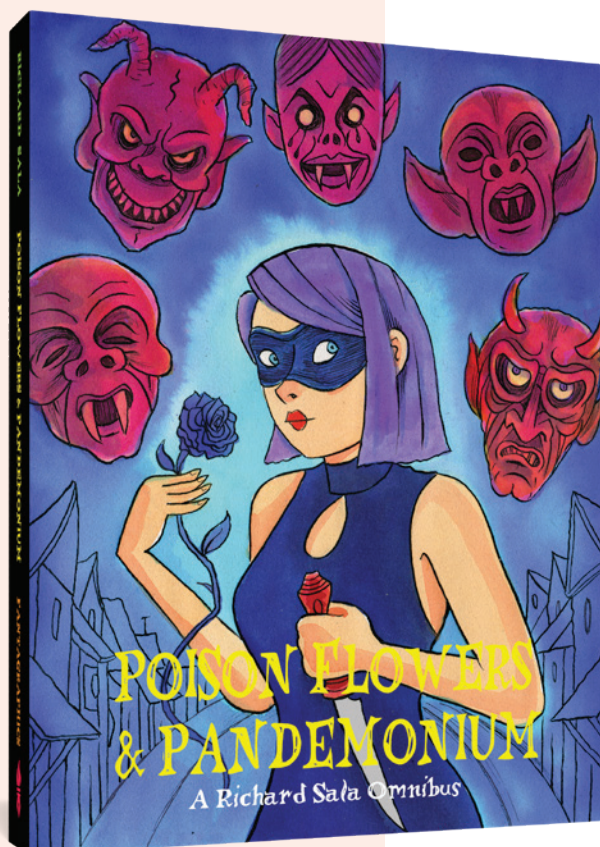


28C. LIGHT CATCHES DIFFERENT...



28D. ...FACES





Comics & Graphic Novels / Horror

\$29.99 Jacketed Hardcover

300 pages, full-color, 7" x 9 3/4"

Territory: E · CQ: 16

ISBN 978-1-68396-274-8

- Age Range: 16 And Up
- Targeted outreach to booksellers
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Copies
- Co-op available

POISON FLOWERS & PANDEMONIUM

Richard Sala

Just a couple of months before his tragic passing in March 2020, cartooning master of the macabre Richard Sala completed his final book — or, actually, his final four books. *Poison Flowers & Pandemonium* collects all four of these original graphic novellas in one beautiful hardcover worthy of Sala's legacy.

First up in *Poison Flowers* is "House of the Blue Dwarf," a 125-page thriller featuring master criminal the Bloody Cardinal, who leaves a wake of mayhem and madness everywhere he goes. "Monsters Illustrated" is a fun, 64-page monster movie riff that showcases Sala's visual imagination. A young woman in a dusty bookstore reads a strange bestiary — the "book within a book" showcases a series of Sala's gorgeous watercolor and ink drawings.

But when she gets to the end, she finds the bookseller drives a hard bargain. "Cave Girls Of The Lost World" is a campy, 60-page romp about a team of young women whose plane crashes in a land forgotten by time and rife with dinosaurs, carnivorous plants, and apemen — but these intelligent, brave, and resourceful women are ready to rumble! Rounding out the book is "The Amazing Adventures of Fantomina Fantomella," a 45-page graphic novella of violence and non-stop action. Priest and his mob thought Fantomina was dead. So how is it that she's come back with a vengeance? *Poison Flowers & Pandemonium* is a perfect showcase of Sala's gorgeous watercolor artwork and his love of B movie horror, silent film-era archetypes, and femmes fatale.

RICHARD SALA (1954–2020) authored over 20 books and comic book series over his four-decade career.

For more books by Richard Sala, see page 87.

"Sala's work is like a fusion of Hergé and Charles Addams, yielding a simple, cartoon-like style that makes his moments of gothic horror all the more disturbing."

— *Publishers Weekly*

"Sala's work feels both vintage and fresh, a nod to its influences while managing to stand on its own. His work is instantly recognizable as his, perhaps the greatest benchmark of an artist." — *Electric Literature*







Humor / Comic Strips & Cartoons

\$29.99 · Hardcover

208 pages, full-color, 8" x 10"

Territory: X · CQ: 18

ISBN: 978-1-68396-430-8

- Age Range: 14 And Up
- Targeted outreach to booksellers
- Targeted outreach to librarians & educators
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Preview
- Co-op available

DISNEY AFTERNOON ADVENTURES VOL. 1: **DARKWING DUCK: JUST US JUSTICE DUCKS**

By David Cody Weiss, Bobbi JG Weiss,
John Blair Moore, Cosme Quartieri,
and Robert Bat

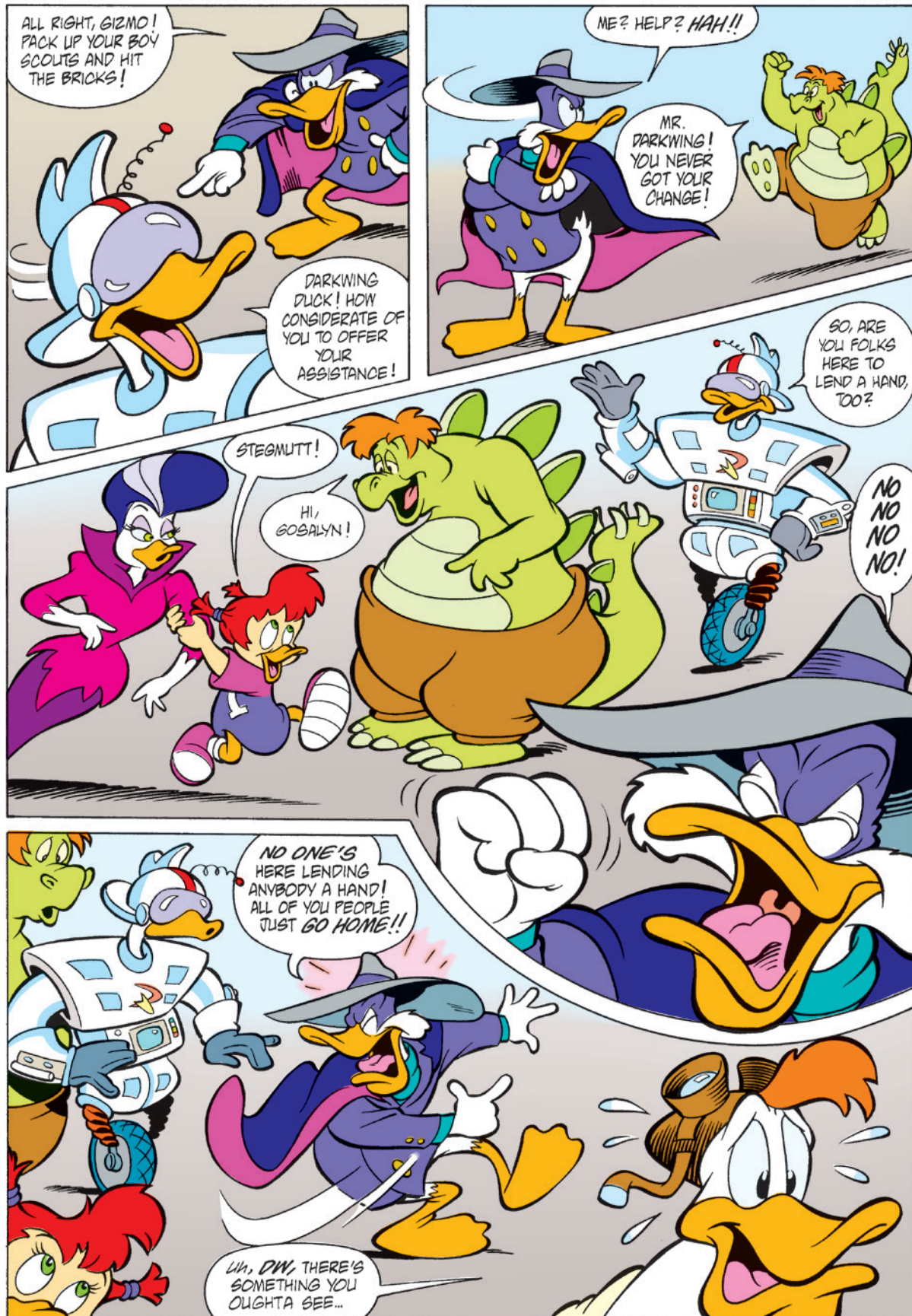
Here's where the fun begins: Awesome 1980s and 1990s comics based on the classic *Disney Afternoon* TV cartoons!

From the pages of *Disney Adventures* and its sister magazines come much-requested feature-length thrillers! In "Just Us Justice Ducks," Darkwing Duck and *DuckTales*' Gizmoduck are called to action when the Fearsome Five — Negaduck, Megavolt, Liquidator, Bushroot, and Quackerjack — successfully take over St. Canard! Then Goofy and Max take a trip on the open road...

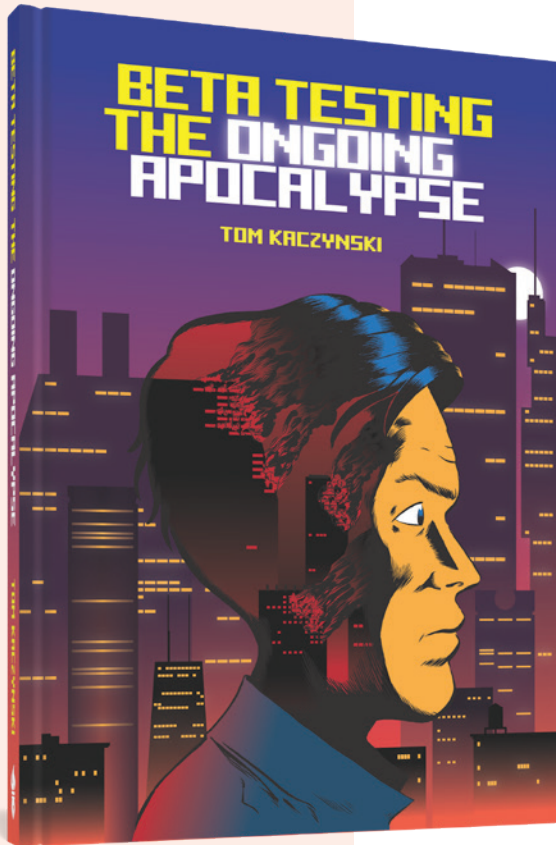
far from Max's beloved Roxanne, but into the clutches of a Bigfoot in the original comics adaptation of *A Goofy Movie*! Then in "The Legend of the Chaos God," an evil spirit named Solego is trapped in a priceless gem... and wreaks havoc on Cape Suzette, Duckburg, and St. Canard. It's up to the Chip 'n Dale Rescue Rangers, Scrooge McDuck, Darkwing, and the *TaleSpin* crew to stop him! "...Everybody's busy, bringing you a Disney Afternoon!"

Pop culture writers and children's authors David Cody Weiss and Bobbi JG Weiss, featured in this volume, have scribed hundreds of books and comics featuring Disney, Warner Bros., and DreamWorks properties. In the early 1990s, they were also two of the most prolific talents in *Disney Adventures* magazine's beloved early days.

BOBBI JG WEISS and DAVID CODY WEISS are multimedia writers and editors whose work spans games, books, comics, and much more, for IP licenses such as Disney (90+ comics stories), Warner Bros., and DreamWorks. JOHN BLAIR MOORE (1948–2018) was a prolific comic book and strip artist from St. Louis, Missouri. COSME QUARTIERI is an Argentine cartoonist and colorist who created Disney comics and contributed to *Disney Adventures* magazine throughout the 1990s. ROBERT BAT is a cartoonist and inker working out of Argentina. Bat contributed to Disney comics, focusing on Ducks and Princesses, in the 1990s.







BETA TESTING THE ONGOING APOCALYPSE

By Tom Kaczynski; Foreword by Christopher Brown

In this new, expanded edition, the starting point is arbitrary. From there, the city expands in all directions. At once SF, a contemporary demonology, an occult theory, a mutant utopia and an architectural treatise, *Beta Testing the Ongoing Apocalypse* is a collection of graphic fictions about the contemporary global megalopolis.

This groundbreaking collection, originally published in an Eisner-nominated, smaller edition a decade ago, has only proven more prescient and resonant to our contemporary times than ever. For this new edition, Kaczynski has created two new stories:

“Billion Dollar Budget” and “Rediscovery of the Real.” There’s also a new foreword by science fiction writer Christopher Brown (*Tropic of Kansas*) and an entirely new cover design. Tom Kaczynski’s graphic short stories trace a complex space-time trajectory from the smallest corporate cubicle out to farthest fathoms of the multiverse. Occult economics, metaphysical traffic jams, Marxist zombies on Mars, secret architectural societies, designer ghosts from the future, and demographics demons are just a few elements of a new untested future eschatology.

TOM KACZYNSKI lives in Minneapolis, MN.

Comics & Graphic Novels / Literary

\$24.99 Hardcover

160 pages, full-color, 6 1/4" x 9"

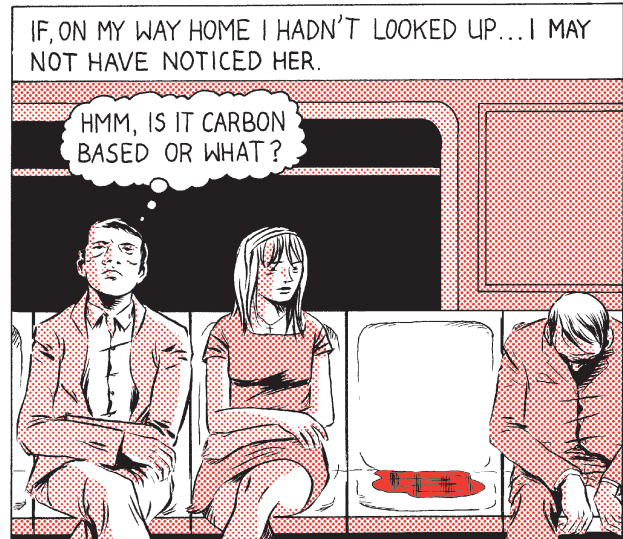
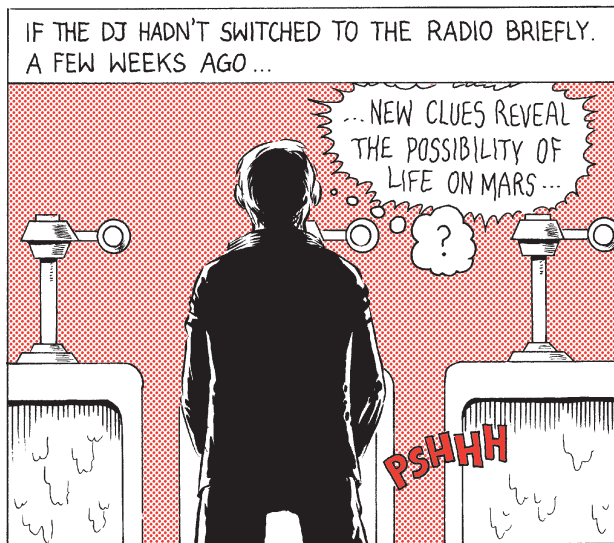
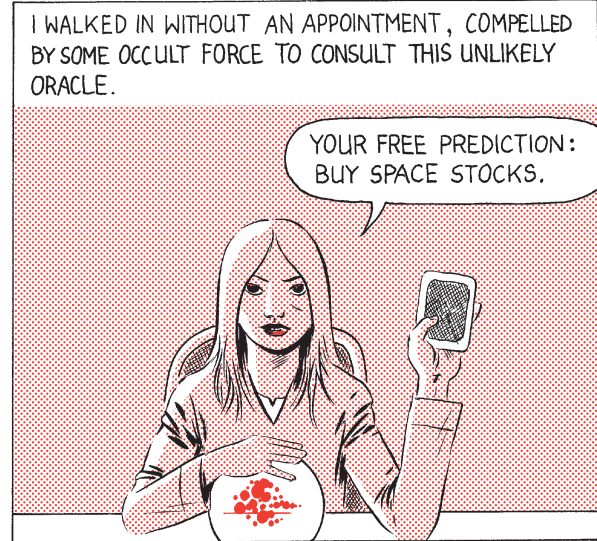
Territory: E · CQ: 22

ISBN: 978-1-68396-431-5

- Age Range: 18 And Up
- Targeted outreach to booksellers
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Preview
- Co-op available
- Author Website: tomkaczynski.com

“[A] terrific anthology [...] It’s not important what happens to the people in Kaczynski’s comics; what’s important is how they process a world that’s crumbling and becoming harder to navigate by the day. They adjust, in the same way that people in a dream learn to accept talking animals or purple skies or whatever other strangeness abounds. And in *Beta Testing The Apocalypse*, the fact of that adjustment is even more disturbing than doomsday.” — *The A.V. Club*

“Kaczynski’s [...] wildly anarchic imagination fuels his insightful and unsettling narrative. He combines socioeconomic fact, fantasy and farce in this seriously paranoid criticism of modernity, and the result is a disturbing but hilarious tale of identity loss and consumerism run amok.” — *Miami Herald*



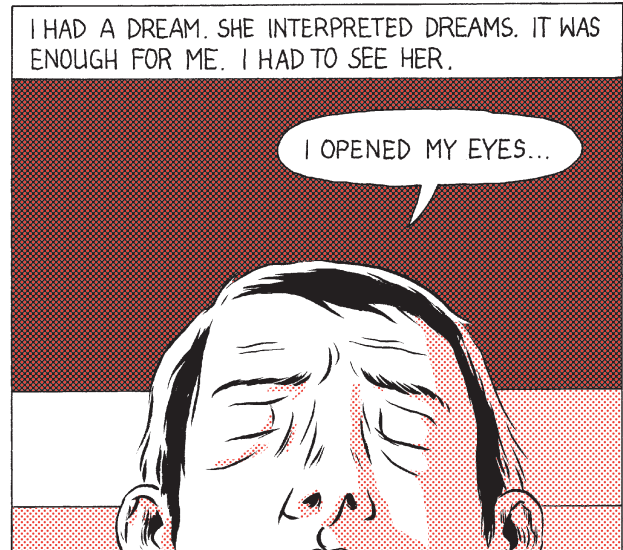
THE AD WAS RIDICULOUS, LIKE A PITCH FOR CHEAP ACNE TREATMENT, OR A THIRD RATE TECHNICAL COLLEGE. BUT ITS ABSURDITY ILLUMINATED OUR TENUOUS CONNECTION.

FEEL LIKE A MARTIAN?

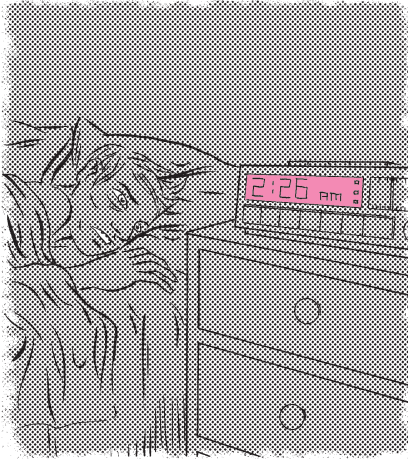


- ▲ Psychic Therapy
- ▲ Akashic Records Search
- ▲ Interpretation of Dreams

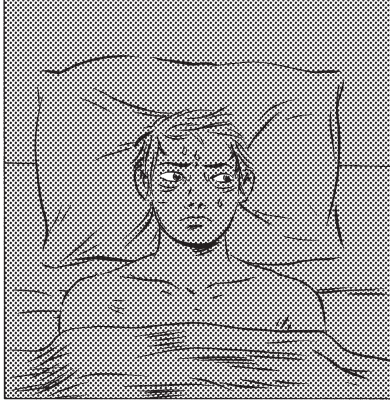
Madame Žižmor PHD



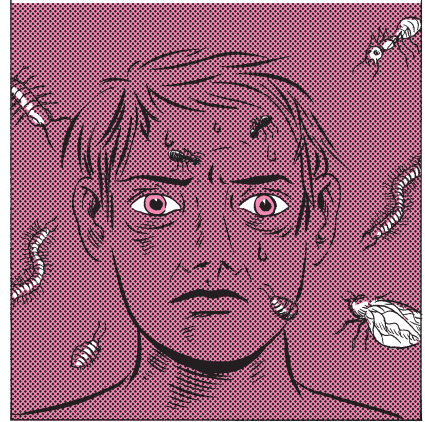
YOU CAN RECOGNIZE THE MOMENT ALMOST INSTANTLY. THOSE ALREADY ASLEEP ARE JARRED AWAKE.



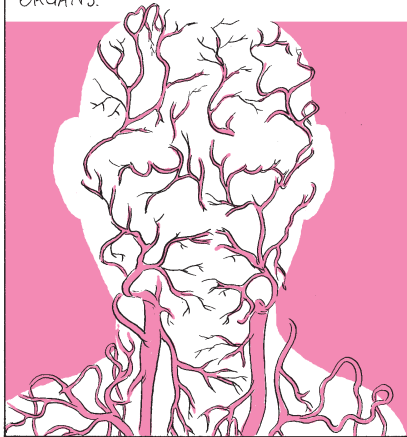
WHAT YOU NOTICE IS THE LACK OF SOUND. THE CONSTANT DIN OF CIVILIZATION HAS GROUND TO A HALT. EVEN THE FRIDGE STOPPED PURRING REASSURINGLY. IS THIS JUST A NORMAL FLUCTUATION OF THE POWER GRID?



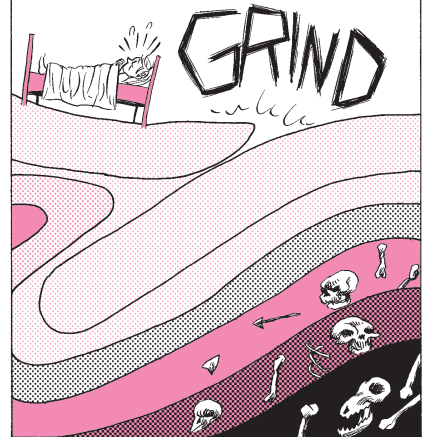
THEN YOU NOTICE THE INSECTS. SCREECHING SWARMS... OBLIVIOUS TO YOUR PRESENCE. HOW MANY ARE THERE? THEY WERE HERE BEFORE MANKIND. THEY WILL STILL BE HERE AFTER HUMANS GO EXTINCT.



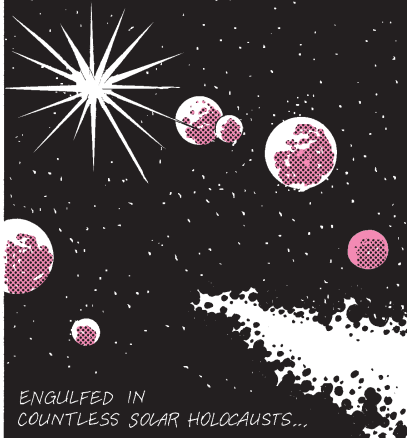
THE CARDIOVASCULAR SYSTEM RESPONDS. BLOOD RUSHES THROUGH THE VEINS WITH DEADENING VIOLENCE. ACTIVATING OBSCURE GLANDS AND LONG FORGOTTEN SENSORY ORGANS.



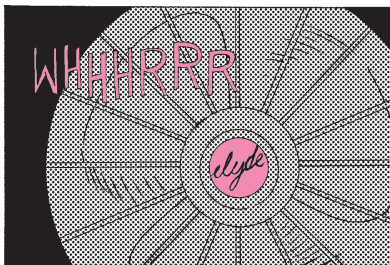
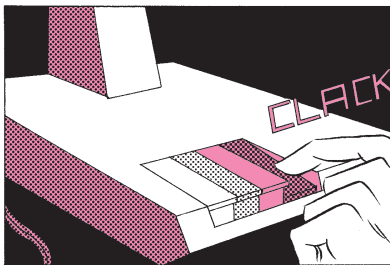
THE IMPERCEPTIBLE TECTONIC DRIFT COMES INTO SHARP RELIEF... CONTINENTAL SHELVES CRASH INTO EACH OTHER... ANCIENT REMAINS SHIFT UNEASILY BENEATH EARTH'S CRUST...

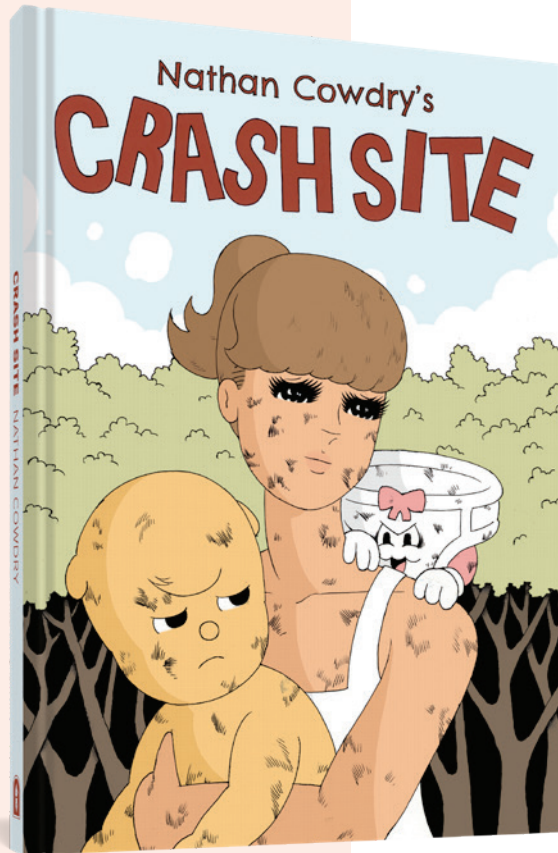


YOU CAN EVEN HEAR THE FAINT RADIO HUM OF DISTANT SUPERNOVAS TRAVELLING FOR AEONS THROUGH DEAD SPACE AHEAD OF THE SILENT SCREAMS OF ALIEN WORLDS...



ENGULFED IN COUNTLESS SOLAR HOLOCAUSTS...





CRASH SITE

Nathan Cowdry

A black comedy of high order—this debut graphic novel doubles as a psychological drama set in the heart of the Amazon jungle and featuring an absurdist cast of drug traffickers including a young woman, her codependent talking dog, and an anthropomorphic pair of sociopathic underwear.

Crash Site, the debut graphic novel from British cartoonist Nathan Cowdry, is the story of Rosie, a young drug trafficker who uses her lovelorn talking dog, Denton, to mule drugs across international lines. When Rosie and Denton's return flight to England goes down and they find themselves stranded in the Amazon basin (with fifty grand worth of coke in Denton's stomach), well, getting busted becomes the least of their concerns as they try to find their way out. Did we mention that Rosie is also wearing a pair of anthropomorphic underwear she calls Pants Dude, and that he may have other plans for her and Denton?

Crash Site is a darkly funny, character-driven graphic novel that calls to mind the sense of humor of Simon Hanselmann, with a Tarantino-level appetite for gratuitous violence and use of flashbacks to allow the story to unfold. Cowdry's confident storytelling skills, attractive artwork, and sense of comedic timing makes *Crash Site* a winning recipe for fans of adult humor.

Comics & Graphic Novels / Literary

\$24.99 Hardcover

130 pp., full-color, 7" x 10"

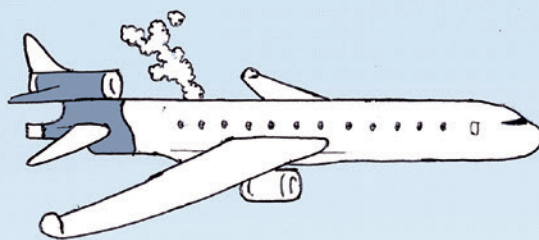
Territory: E · CQ: 22

ISBN: 978-1-68396-432-2

- Age Range: 18 And Up
- Targeted outreach to booksellers
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Copies
- Co-op available
- Author Instagram: @stinkstagram

NATHAN COWDRY is an illustrator and cartoonist from Brighton, England. His work has been featured on *It's Nice That* and appeared in *Now: The New Comics Anthology*.

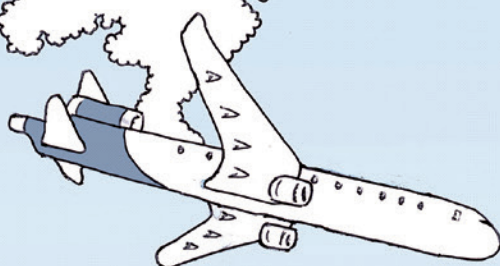
"Performing these quotes can often feel disingenuous, but without hyperbole, for me, Nathan Cowdry is a GODSEND to true alternative comics. *Crash Site* is gripping, transgressive perversion of the highest order. An entrancing, Solondzian nightmare run through a blender with a pile of ecchi manga and a full English breakfast... Chef's kiss... Yes, please." — Simon Hanselmann



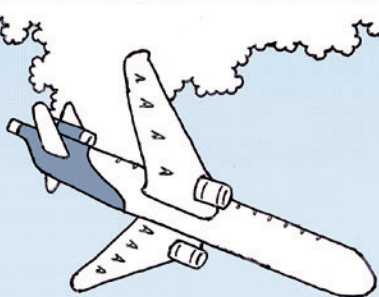
THAT PLANE WAS GOING DOWN ONE WAY OR ANOTHER



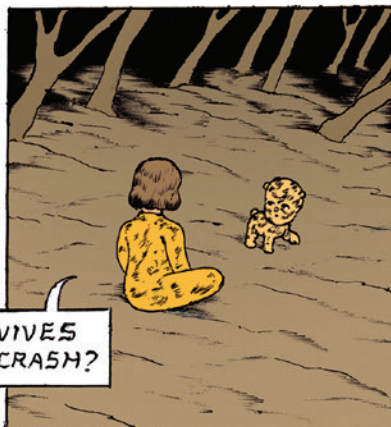
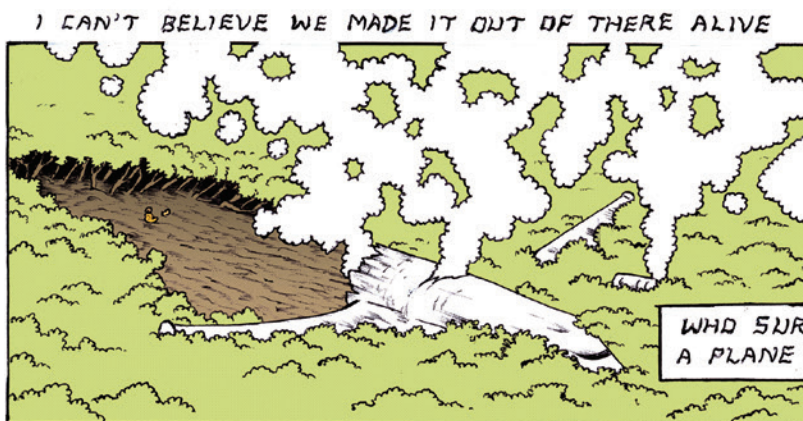
I KNEW IT FROM THE MOMENT WE TOOK OFF

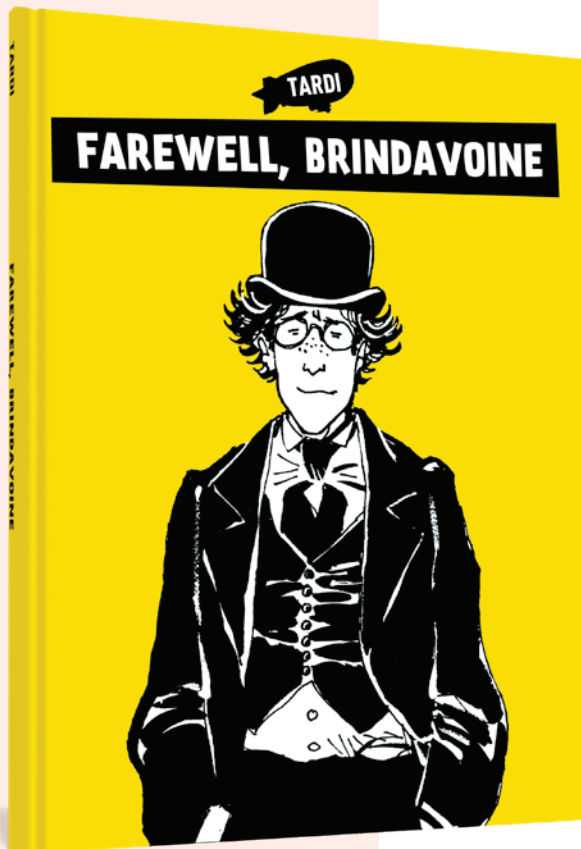


THERE WAS JUST A FEELING OF INEVITABILITY ABOUT IT



LIKE WE COULD HAVE PLAYED THIS SCENE BACK A MILLION
TIMES AND NOTHING WOULD HAVE BEEN ANY DIFFERENT





Comics & Graphic Novels / Crime & Mystery

\$19.99 Hardcover

64 pages, full color, 8 3/4" x 11 3/4"

Territory: E · CQ: 26

ISBN: 978-1-68396-433-9

- Age Range: 16 And Up
- Targeted outreach to booksellers
- Targeted outreach to librarians & educators
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Copies
- Co-op available

FAREWELL, BRINDAVOINE

Tardi

The French cartooning master Tardi's first solo graphic novel is a riotous action-adventure comedy.

Paris, 1914. In one auspicious night, Lucien Brindavoine's humdrum life is thrown into wild disarray. Out of the blue, a strange old man visits Brindavoine's flat and implores him to go to Istanbul to seek his destiny. No sooner are these fateful words spoken than a shot is fired through the window and the man is murdered by a mysterious assailant. Thus kicks off a madcap adventure wherein the mild-mannered dilettante Brindavoine races to the Middle East — by boat, plane, and jeep — with cutthroat assassins threatening him at every turn. After much ado, he encounters an iron city in the desert where an eccentric American billionaire will decide his fate.

The first solo graphic novel by Tardi, *Farewell, Brindavoine* showcases the French cartooning master's signature blend of dark humor, brutal violence, and beguiling mystery. For Tardi fans, an essential early work; for newcomers, a thrilling primer to the Tardi oeuvre.

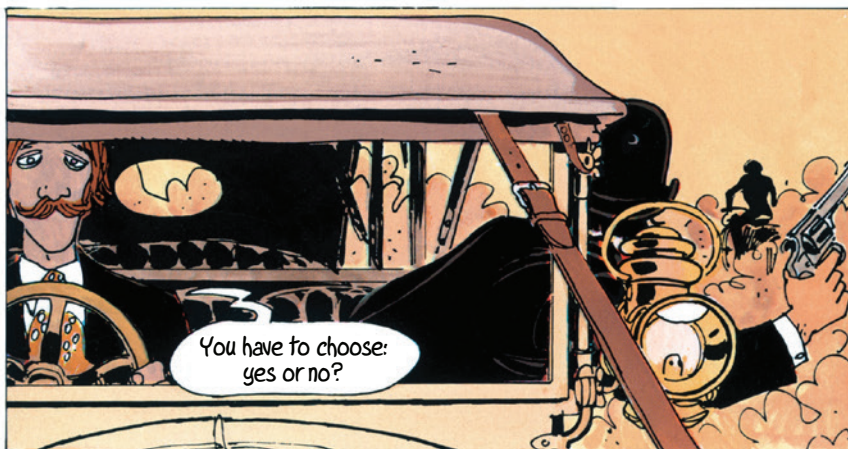
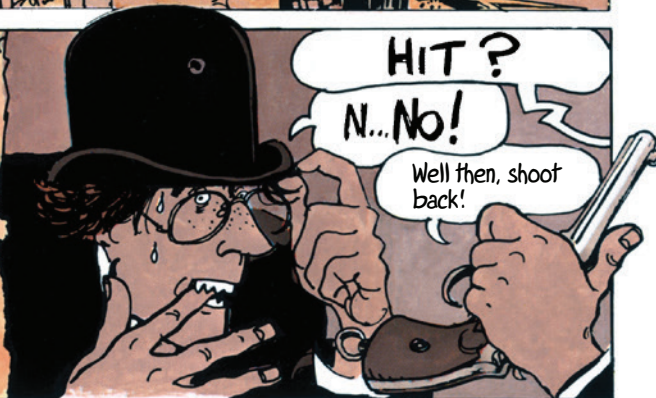
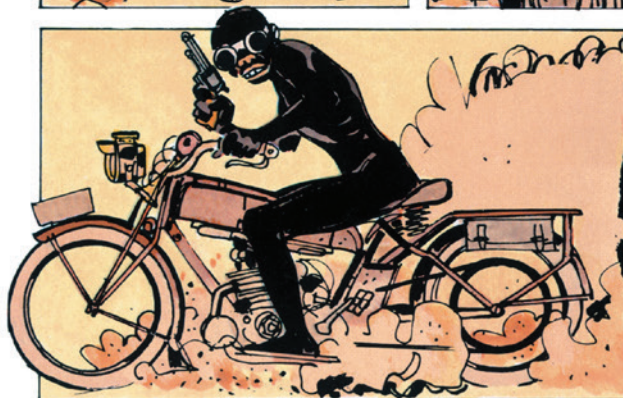
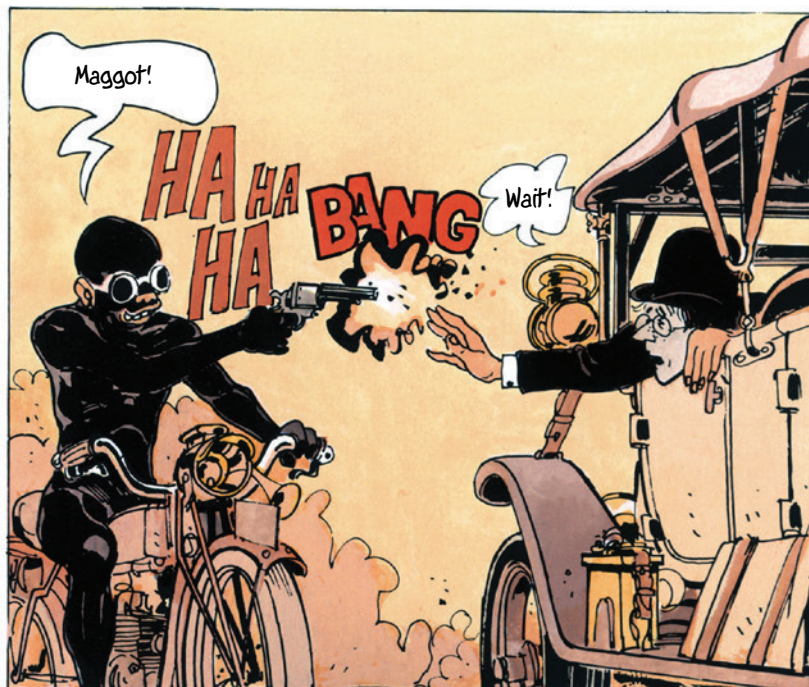
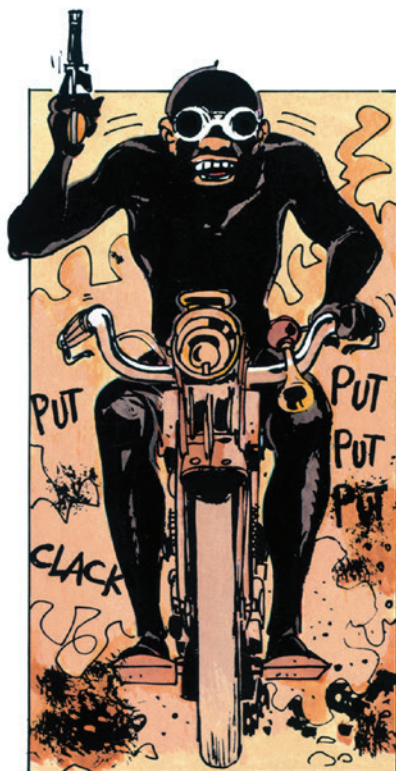
(Jacques) TARDI (b. 1946) continues to build on his towering oeuvre of work from his studio in Paris.

For more books by Tardi, see page 85.

"What pulls you along is the liveliness and authority of Tardi's style. No matter the subject, his line is immediately recognizable: clear and solid, but also loose, even casual.... On Tardi's page, the world has weight."

— *New York Review of Books*

"Tardi's inky impressionism carries chilling tactility without peer. There are, simply put, few people who can render bodies with as much physical weight as the deceptively-cartoonish Tardi." — *Paste Magazine*







Comics & Graphics Novels / Literary
\$45.00 Paperback Original with French Flaps

488 pages, black-and-white and color,
7 1/2" x 9 1/2"

Territory: E · CQ: 6

ISBN: 978-1-68396-434-6

- Age Range: 18 And Up
- National review coverage & off the book page features
- Targeted outreach to booksellers
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Copies
- Co-op available
- Author Website: roblechman.com

ON THE ONE HAND/ ON THE OTHER HAND

R.O. Blechman

The wit and wisdom of R.O. Blechman, cartoonist, commentator and iconoclast.

Many readers will be familiar with Blechman's covers for *The New Yorker* magazine, more will be familiar with the countless books for children and adults he's illustrated (or written and illustrated) since 1953, and many more will be familiar with his animated Christmas short for CBS, his commercials for Alka-Seltzer, and for his Emmy Award-winning animated presentation, *The Soldier's Tale* (PBS). *On The One Hand / On The Other Hand* collects the best of Blechman's writing and drawing from across the breadth of nearly his 70-year career as cartoonist, commentator, and iconoclast.

Presented as a handsome double sided book, *On the One Hand* includes a portfolio of 17 of Blechman's graphically sublime covers for the fabled *Story* magazine. *On the Other Hand* includes a collection of essays that offer his trenchant insights, both playful and profound, on the state of our culture today including his personal perspective on film, theater ("Well, let's be fair to Franz Kafka. Can you blame a cockroach?"), literature, history, politics, social change, and his fellow cartoonists and illustrators. Blechman shares his hard-earned insights and personal anecdotes on persisting your way to success ("Second Acts"), on growing older but not surrendering youth ("I'm Not Finished"), and on the constraints that every artist from caveman days to the present must overcome. ("Against those odds, confidence is hard to come by.")

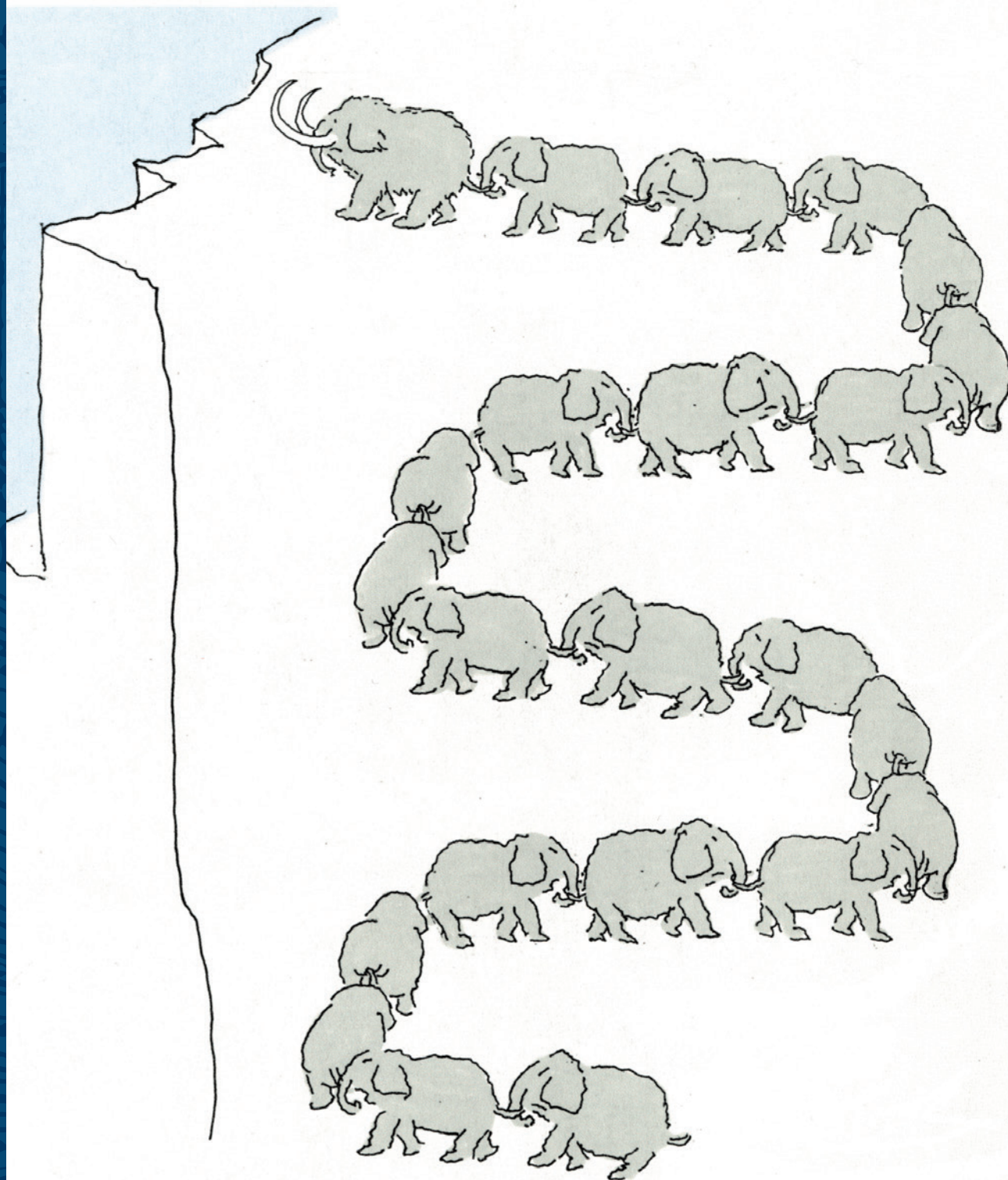
R.O. BLECHMAN (b. 1930) is an award-winning illustrator, animator, graphic designer, and art director best known for his many books and his witty and incisive covers for *The New Yorker*. He is the founder of The Ink Tank, an animation studio he operated for 27 years. He has received an Emmy Award for animation, was inducted into the Art Directors Club Hall of Fame and the Society of Illustrators Hall of Fame, and was given the Milton Caniff Lifetime Achievement Award from the National Cartoonists Society.

The jewel-like mind and eye of this rare artist persuade me that all is not lost in Bookland." — Maurice Sendak

"An artist in a class by himself." — *The New York Times*

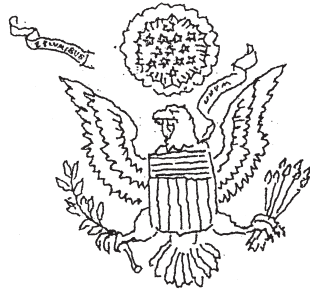
"Blechman's art foregoes slapstick. His work is genuinely humane. No one has ever duplicated the human qualities of his everyman.... every last pen stroke is deliberately composed." — Steven Heller, *The Atlantic*

FALLING IN LINE



PRESIDENTIAL S(T)EALS

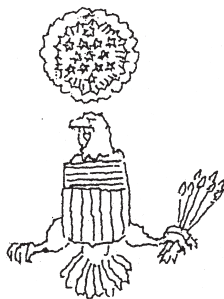
R. O. Blechman



Tax Cuts for Big Business



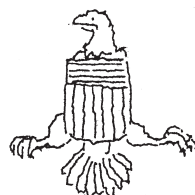
Harsh Immigration Laws



High Tariffs



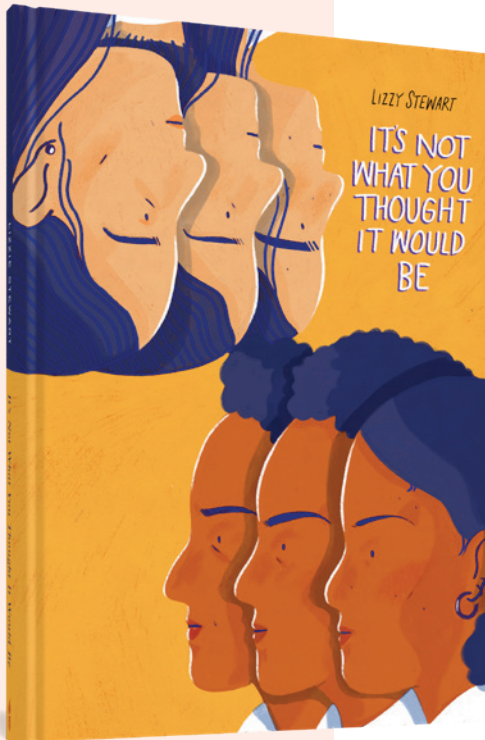
The Sale of Public Lands



Influence Peddling

These were actions taken during the Presidency
of Warren G. Harding (1920-1923).

But that was then. Today is 2018, isn't it?



Comics & Graphic Novels / Literary

\$24.99 Hardcover

168 pages, full-color, 7 1/2" x 10 1/2"

Territory: E · CQ: 22

ISBN: 978-1-68396-435-3

- Age Range: 18 And Up
- National review coverage
- Targeted outreach to booksellers
- Promotion at Winter Institute & ABA programming
- Targeted outreach to librarians & educators
- Promotion at ALA Midwinter
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Copies
- Co-op available
- Author Instagram: @lizzy_stewart / Twitter: @lizzystewart

IT'S NOT WHAT YOU THOUGHT IT WOULD BE

Lizzy Stewart

A poignant coming of age story, this debut graphic novel follows two young women on their path to adulthood.

In her graphic novel debut, English cartoonist Lizzy Stewart chronicles the lives of two close friends from adolescence to adulthood. As the years go by, life nudges them in directions that they never would have expected until finally, in their thirties, they hardly recognize the women they have become. Their situations have changed, from the sleepy countryside to bustling London, but their relationships and perspectives have also gradually shifted over time.

In a series of interconnected vignettes, Stewart focuses on the ordinary, slice-of-life moments — teenagers climbing up and lounging on a rooftop, friends catching up over pints at the pub, a woman riding the night bus home — and charges these scenes with a quiet intensity. Through keen observation and an ear for naturalistic dialogue, she reveals the complex natures of her characters, from their confidence to their insecurities, as they experience the joys and pains of growing up. Drawn in a variety of different styles, from watercolor to colored pencil to pen and ink, the style of this book echoes the evolution of the characters within.

LIZZY STEWART is an illustrator and children's book author based in London.

"Lizzy's work is beautifully executed with an eye for composition, colour and fine detail." — *It's Nice That*

"Stewart's soft pencils and colored lines bring to mind the great Raymond Briggs. She also uses watercolors to beautiful, poignant effect, but it's the pace and atmosphere that create a constant nostalgic haziness even when depicting events occurring in the present." — *A.V. Club*

"Sharp yet subtle, [Lizzy Stewart's comics are] somehow simultaneously both unashamedly honest and yet delicate in its understatement. A gorgeous piece of character-led storytelling."

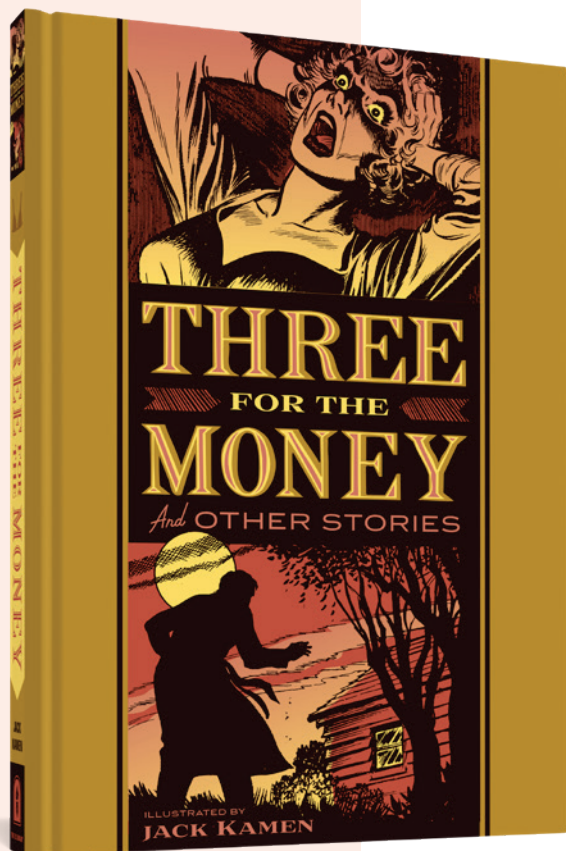
— *Broken Frontier*





She said I could 'make more effort with my hair and wear some makeup'!





THREE FOR THE MONEY AND OTHER STORIES

By Jack Kamen and Al Feldstein
with Ray Bradbury; Introduction by
Max Allan Collins

This volume of the *New York Times*' bestselling series of superbly restored, classic crime and horror EC Comics re-presents the work of Jack Kamen, Al Feldstein, and Ray Bradbury.

Grand Master crime novelist Max Allan Collins (*Road to Perdition*) introduces these tales, which include the infamous "The Orphan" — one of the stories that got EC Comics into hot water during the U.S. Senate's investigation into comic books. "The October Game" is adapted from the chilling classic short story by Ray Bradbury. A gruesome look at a malevolent Halloween party game perpetrated by a man who believes the child of his

unfaithful wife is not his. In "Frozen Assets!" — a woman and her lover seal her still-living husband in a chest freezer. "Standing Room Only" a brother murders his twin sister and her husband, and disguises himself as her so he can inherit their estate. But then the estate lawyer makes a play for the "widow". "Three for the Money" — A woman finds her husband dead — with a knife in his back and a bullet in his head. The police arrest two suspects — but to get a conviction, they must determine who acted first. Who actually committed the murder, and who stabbed or shot a man who was already dead?

Like every book in The Fantagraphics EC Artists' Library, *Three For The Money And Other Stories* also features essays and notes by EC experts on these superbly crafted, classic masterpieces.

JACK KAMEN (1920–2008, b. Brooklyn, New York) is best remembered for his half-decade at EC Comics (and his 1982 contributions to the EC-inspired movie, *Creepshow*). ALBERT B. FELDSTEIN (1928–2014) was an American writer, editor, and artist, best known for his work at EC and, from 1956 to 1984, as editor of *Mad* magazine.

Comics & Graphics Novels / Crime & Mystery

\$29.99 Hardcover

224 pages, black-and-white, 7 1/4" x 10 1/4"

Territory: E · CQ: 16

ISBN: 978-1-68396-436-0

- Age Range: 16 And Up
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Preview
- Co-op available

For more books in this series, see pages 79–80.

"The grace of the cartooning — not the obligatory cracks and ba-dooms of artillery — affects you. Kurtzman is rivaled only by Steve Ditko in his mastery of the comic layout — his panels are stories in themselves."

— *The Chicago Tribune*

"An extraordinary opportunity for readers to delve into comic art history, and enjoy the real golden age of comics all over again. The art, the scripts, but above all the collective talent on display here will reward many close readings."

— *Rain Taxi*

"... these black-and-white reprints do a fine job of emphasizing the outstanding draftsmanship that went into these books, perhaps even more so than the originals did." — *Spectrum Culture*

'FINALLY I COULDN'T STAND IT ANY LONGER. I HAD HER FOLLOWED. THE PRIVATE COP I HIRED GAVE ME A REPORT...'

SHE PICKED UP SOME GUY AT A DANCE PALACE AND... WELL, YOU WERE RIGHT ABOUT HER...

SOB... SOB...

'SO TONIGHT, WHEN SHE SAID SHE WAS GOING OUT AGAIN, I TRIED TO STOP HER...'

YOU'RE NOT GOING ANYWHERE, YOU... YOU...

I'LL DO AS I PLEASE, YOU FAT SLOB...

'I...I COULDN'T HELP IT. I GRABBED HER BY THE THROAT...AND SQUEEZED...'

...GGGHHHH...

YOU'RE NOT GOING ANYWHERE... ANYMORE...

SO NOW YOU'VE GOT YOUR STORY, LARRY GRIEG... RIGHT FROM THE MURDERER'S MOUTH. IT'S *FRONT-PAGE MATERIAL*, LARRY. IT MEANS A *JOB*. IT MEANS...

GOT A PHONE, MISTER?

IN THERE! IN THE BACK...

YOU GO INTO THE SHABBY BACK APARTMENT AND CLOSE THE DOOR. YOU STEP OVER THE STILL BODY OF THE MURDERED WOMAN AND YOU PICK UP THE PHONE...

HELLO? CITY DESK? GIVE ME PHIL MASON! HELLO, MASON? I'VE GOT MY SCOOP! SWITCH ON REWRITE AND LISTEN TO THIS...

YOU DICTATE IT... THE WHOLE THING WITH ALL THE GORY DETAILS. IT'S JUST LIKE OLD TIMES AGAIN, LARRY. *JUST LIKE OLD TIMES...*

... AND NOW, I'M GOING TO PUT IN A CALL FOR THE COPS. THAT'S IT! GOT IT?

GOT IT, LARRY, YOU OLD SON-OF-A-GUN! WHAT A GREAT YARN! COME ON IN AND PICK UP YOUR *FIRST WEEK'S PAY*...

YOU PUT DOWN THE PHONE AND YOU SMILE. YOU KNOW NOW THAT YOU'LL *NEVER* HIT THE BOTTLE AGAIN. YOU'VE *FOUND* YOURSELF ONCE MORE, LARRY! YOU'RE A *NEW MAN*. AND YOU'VE GOT A *WHOLE NEW LIFE AHEAD OF YOU... WITH ANNIE...*

GASP!

MO ANNNNNN...

SO NOW RITA LIES UPON THE LUSH RUG WITH HER SKULL CRUSHED AND THE BLOOD OOOZING FROM HER LACERATED FACE, WHILE BEHIND ME, THE LAST STRAINS OF EDDIE'S SONG FADES...



I START TOWARD THE DOOR. THE SECOND CUTTING HAS STARTED NOW. I HEAR MY VOICE...



SUDDENLY, MY BLOOD FREEZES...
...THAT RECORD WAS "MY ALIBI..."



...AS I HEAR MY VOICE REPEAT...
OVER AND OVER AGAIN...



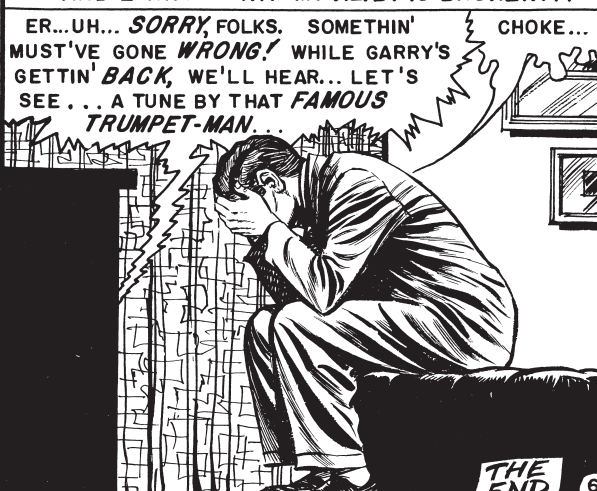
... AGAIN AND AGAIN AND AGAIN...



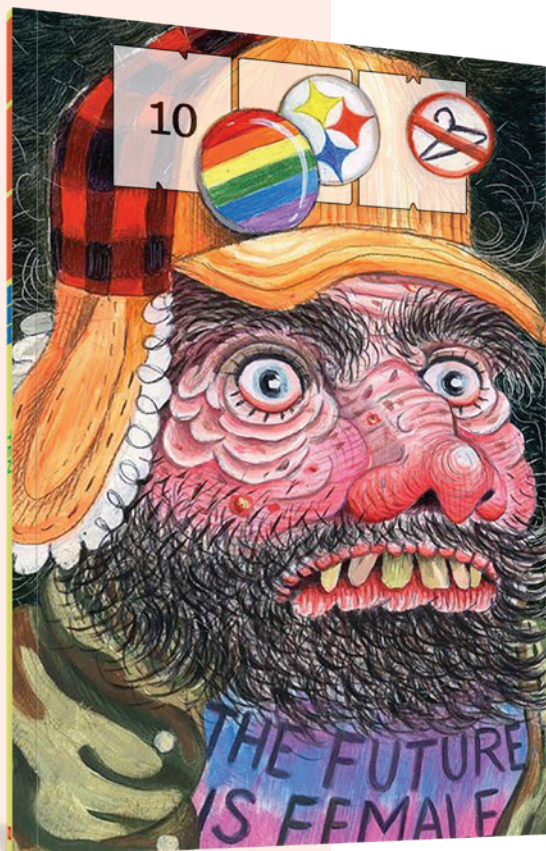
...UNTIL SOMEONE AT THE STATION FINALLY UNLOCKS THE STUDIO DOOR AND COMES IN AND LIFTS THE TRAPPED NEEDLE...



... AND HIS VOICE GOES OUT TO MY MILLIONS OF LISTENERS AND I KNOW THAT MY ALIBI IS BROKEN...



THE END 6



NOW: THE NEW COMICS ANTHOLOGY #10

Edited by Eric Reynolds

The tenth issue of the Eisner Award-nominated anthology series includes new work by fan favorites, new discoveries, and rare gems, such as cult cartoonist Richard Sala's unpublished juvenalia. It's an entire comic book store under one cover — at a price that can't be beat!

As *NOW* hits its landmark tenth issue, what better time to bring back the cover artist who launched the series? Painter and cartoonist Rebecca Morgan returns with one of her signature depictions of the underbelly of America. Meanwhile, the issue also features new work by a number of familiar names, such as Steven Weissman, Tim Lane, and Walt Holcombe. *Young Frances* creator Hartley Lin contributes his first piece to the magazine, as does Italian cartoonist Sylvia Rocchi and American cartoonist M.S. Harkness — with a piece about competitive weightlifting during the COVID-19 pandemic! Along with other surprises, *NOW* #10 includes one other special feature: a tribute to the late cartoonist Richard Sala (1954–2020), a cartoonist who built his long career contributing to various anthologies of the 1980s, including the legendary *RAW* magazine. We are pleased to present nine previously unpublished pages of comics by Sala, all created as an art student in the 1970s and presaging a prolific and brilliant oeuvre to come. Also: comics by Nick Thorburn, Jacob Weinstein, Joakim Drescher, and Julia Gfrörer.

ERIC REYNOLDS is the Associate Publisher of Fantagraphics Books. He lives in Seattle, WA, with his wife and daughter.

For more books in this series, see page 81.

Comics & Graphic Novels / Anthologies

\$12.99 Paperback Original

128 pages, full-color, 7 1/8" x 10 1/8"

Territory: E CQ: 24

ISBN: 978-1-68396-399-8

- Age Range: 16 And Up
- Targeted outreach to booksellers
- Targeted newsletter & email marketing
- Targeted social media promotion
- Contributor signings & festival events
- Advance Reading Preview
- Co-op available

"Editor Eric Reynolds has assembled a group of cartoonists who are fiercely confident in their unique approaches to comic book storytelling." — *The A.V. Club*

"Now graphically encapsulates series editor Reynolds's subversive yet tactically balanced approach to the craft of editing." — *Los Angeles Review of Books*



No More Or Less Alive

BY STEVE





Comics & Graphic Novels / Science Fiction

\$29.99 Hardcover

272 pages, full-color, 8" x 10 1/2"

Territory: E · CQ: 14

ISBN: 978-1-68396-438-4

- Age Range: 18 And Up
- National review coverage
- Targeted outreach to booksellers
- Promotion at Winter Institute & ABA programming
- Targeted outreach to librarians & educators
- Promotion at ALA Midwinter
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Copies
- Co-op available
- Author website: manuelefior.com

CELESTIA

Manuele Fior

This highly anticipated new graphic novel from Manuele Fior (*The Interview* and *5,000 KM Per Second*) showcases his singular talents as a once-in-a-generation visual artist and a deeply empathetic writer who uses science fiction to look to the future of humanity.

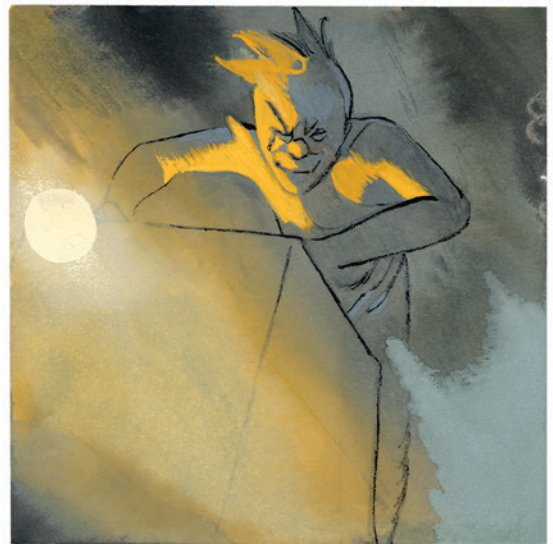
The “Great Invasion” originated from the sea. It moved north across the mainland. Many fled, while some took refuge on a small concrete island called Celestia, built over a thousand years ago. Now cut off from the mainland, *Celestia* has become an outpost for criminals and other misfits, as well as a refuge for a group of young telepaths. Events push two of them, Dora and Pierrot, to flee the island and set sail to the mainland. There, they discover a world on the precipice of a metamorphosis, though also a world where adults are literally prisoners of their own fortresses, unintentionally preserving the “old world” at a time when a new generation could guide society towards a better humanity. *Celestia* is the most ambitious and successful work to date by one of the world’s most exciting storytellers.

MANUELE FIOR hails from Italy and lives in Paris with his family.

“Through his narrative restraint and graphic acuity, Fior makes the experiences of a single man seem as important as the fate of mankind.” — *Booklist*

“If Picasso had drawn comics, they might look like Manuele Fior’s [books]. If that sounds like ridiculously high praise, it is.”
— *PopMatters*

“Fior’s use of watercolour is a perfect choice of medium giving the characters a fluid and spontaneous sense of movement, while subtly depicting the emotional spectrum developed throughout the book.” — *Quietus*







ALBERTO BRECCIA'S DRACULA

Alberto Breccia

In this wordless, full-color collection of satiric short comics stories, an internationally acclaimed cartoonist chronicles the waning days of the most famous vampire of them all.

Alberto Breccia's Dracula is composed of a series of brutally funny satirical misadventures starring the hapless eponymous anti-hero. Literally defanged (a humiliating trip to the dentist doesn't help), the protagonist's glory days are long behind him and other, more sinister villains (a corrupt government, overtly backed by American imperialism) are sickening and draining the life out of the villagers far more than one creature of the night ever could. This is the first painted, full-color entry in Fantagraphics' artist-focused Alberto Breccia Library, and the atmospheric palette adds mood and dimension. It also includes a sketchbook showing the artist's process.

Alberto Breccia's Dracula has no co-author, and so Breccia's carnivalesque vision is as pure Breccia as it gets. Created during the last of a succession of Argentine military dictatorships (1982–1983), it ran in Spain's *Comix Internacional* periodical in 1984. The moral purpose of Breccia's expressionistic art style is made explicit; he shows that every ounce of his grotesque, bloated characters' flesh and blood has been cruelly extracted from the less fortunate.

Comics & Graphic Novels / Horror

\$19.99 Hardcover

80 pages, full-color, 9 1/2" x 11 3/4"

Territory: E · CQ: 24

ISBN: 978-1-68396-439-1

- Age Range: 18 And Up
- Targeted outreach to booksellers
- Targeted outreach to librarians & educators
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Copies
- Co-op available

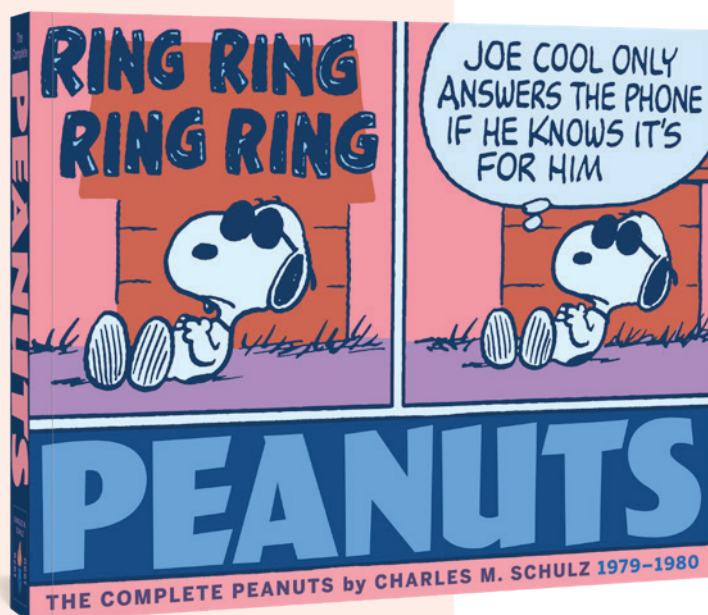
ALBERTO BRECCIA (1919–1993) was born in Uruguay and grew up in Argentina. An influential and groundbreaking comics artist, he co founded Pan-American School of Arts in Buenos Aires and the Instituto de Arte with Hugo Pratt.

"[Breccia's] art in *Perramus* is so good, it could be extracted and framed on a gallery wall." — *Pop Matters*

On *Mort Cinder*: "A fundamental piece of the global comics genome." — *Matt Fraction (Hawkeye)*







THE COMPLETE PEANUTS 1979–1980 (Vol. 15)

By Charles M. Schulz; Introduction
by Al Roker

The third decade of the *Peanuts* newspaper strip kicks off with a number of classic storylines! The 1980s are here, which means Peppermint Patty is trying out new hairdos and Charlie Brown's ill in the hospital. (Or is he dead? Nobody's told him yet!)

Humor / Comic Strips & Cartoons

\$22.99 Paperback

320 pages, black-and-white, 8 ¼" x 6 ½"

Territory: F · CQ: 8

ISBN: 978-1-68396-440-7

- Age Range: 6 And Up
- Targeted newsletter & email marketing
- Targeted social media promotion
- Co-op available

In this volume, Woodstock leads the Scout Troop on an eventful trek and Snoopy is still trying on identities left and right, including the “world-famous” surveyor, census taker, and riverboat gambler! In other extended stories, Snoopy launches an ill-fated airline (with Lucy as agent, Linus as luggage handler, and Marcie as flight attendant), and Peppermint Patty responds to a leaky fan by hiring a lawyer (there's Snoopy again). Plus, one of the great, forgotten romances of Peanuts that will startle even long-time connoisseurs: Peppermint Patty and ... Pig Pen!?

The Complete Peanuts is the publishing project that launched a renaissance in comic strip publishing and the only place Charles M. Schulz's classic has ever been collected in its entirety. Featuring impeccable production values, this series presents the entire run in chronological order, dailies and Sundays, two years per volume, with supplementary materials.

CHARLES M. SCHULZ (1922–2000) lives on at the Charles M. Schulz Museum & Research Center in Santa Rosa, CA.

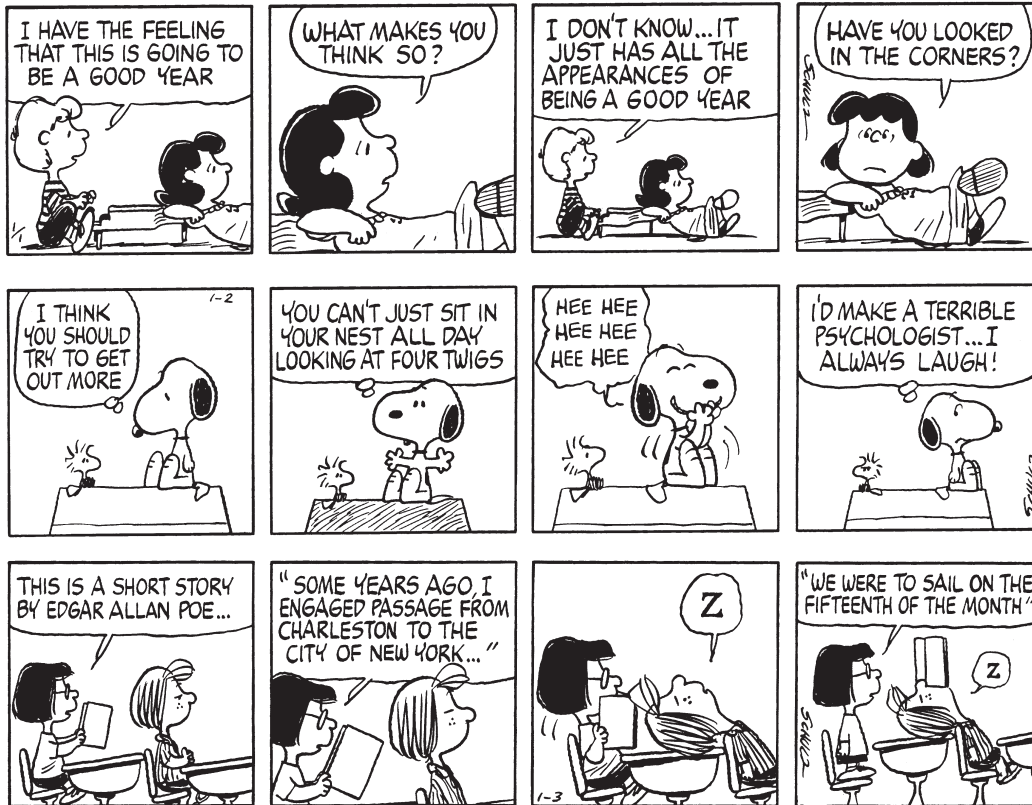
For more books in this series, see pages 82–84.

“Obama, like millions of fans worldwide, recognizes why *Peanuts* is comics' most truthfully human of security blankets.”

— *The Washington Post*

“Charles Schulz's beloved comic strip invited readers to contemplate the big picture on a small scale.” — *The New Yorker*

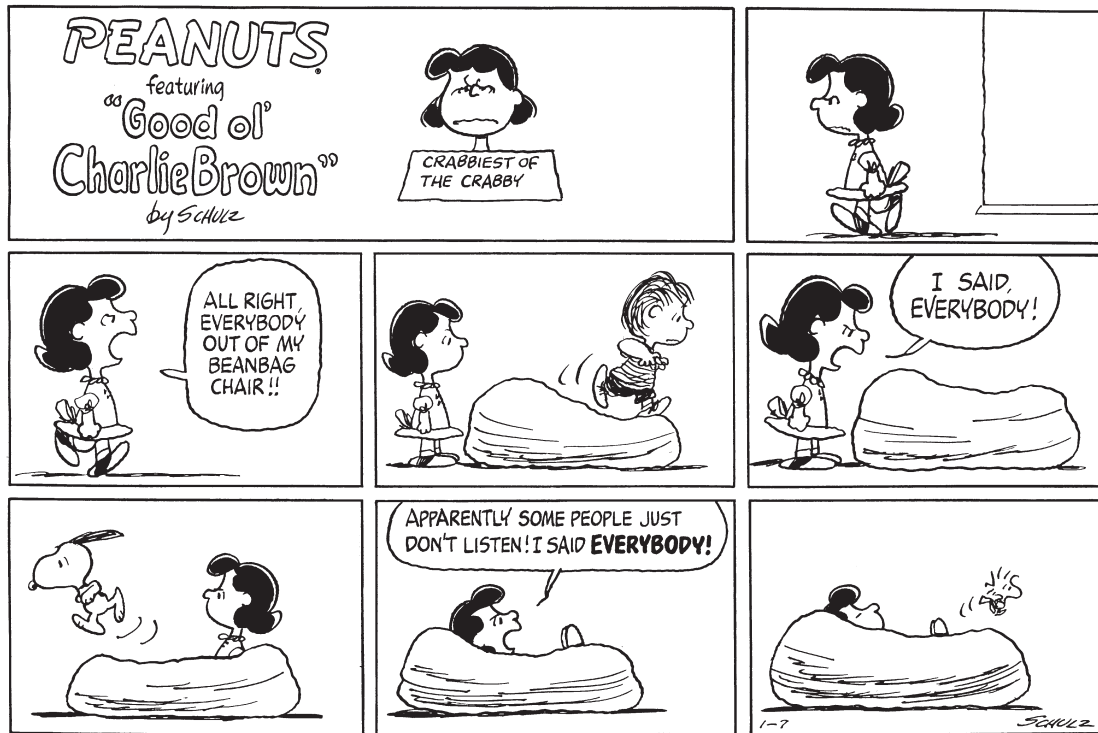
“If there is one accomplishment in the art of cartooning for which Schulz should be credited, it's that he made comics into a broader visual language of emotion and, more importantly, empathy.” — *Chris Ware*



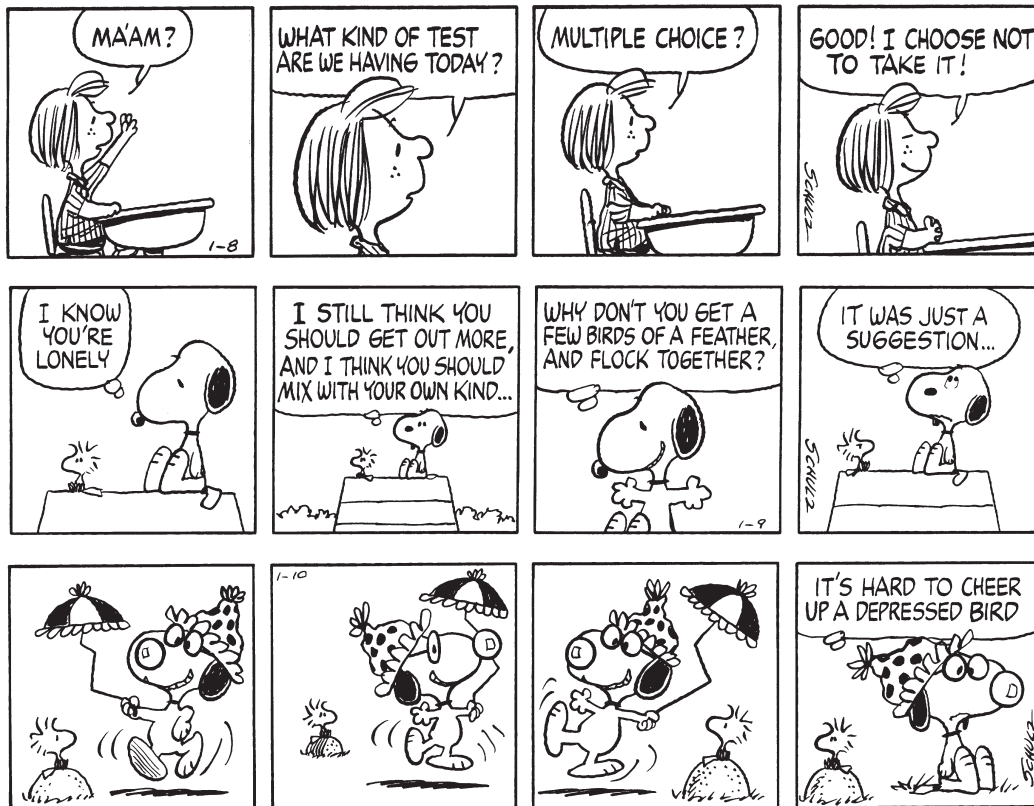
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Humor / Comic Strips & Cartoons

\$29.99 Hardcover

188 pages, full-color, 8" x 10 1/2"

Territory: X · CQ: 18

ISBN: 978-1-68396-441-4

- Age Range: 14 And Up
- Targeted outreach to booksellers
- Targeted outreach to librarians & educators
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Preview
- Co-op available

DISNEY MASTERS VOL. 18:

WALT DISNEY'S UNCLE SCROOGE: PIE IN THE SKY

By William Van Horn with John Lustig
and Bill Riling; Edited by David Gerstein

Uncle Scrooge and Donald Duck battle old foes and ancient curses in wild comics adventures by fan-favorite artist William Van Horn!

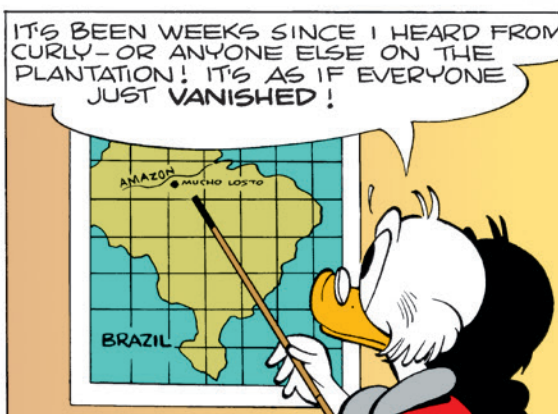
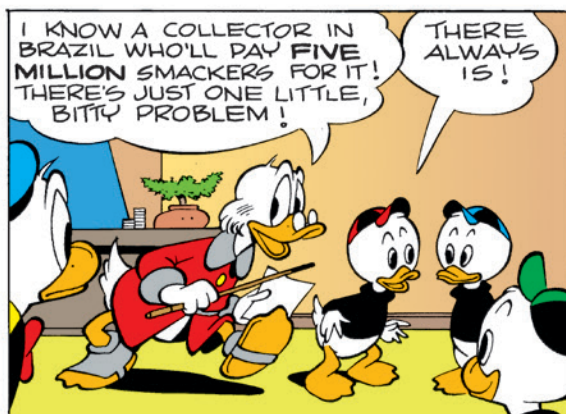
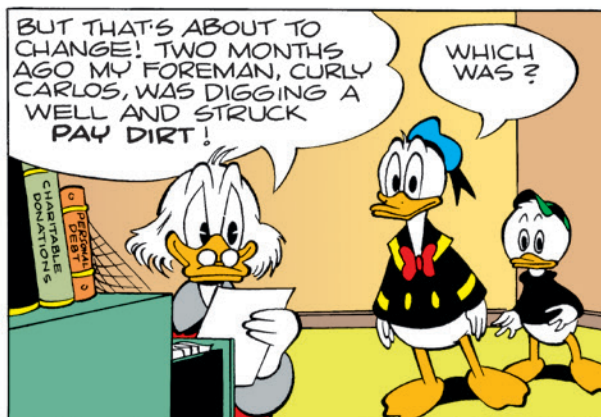
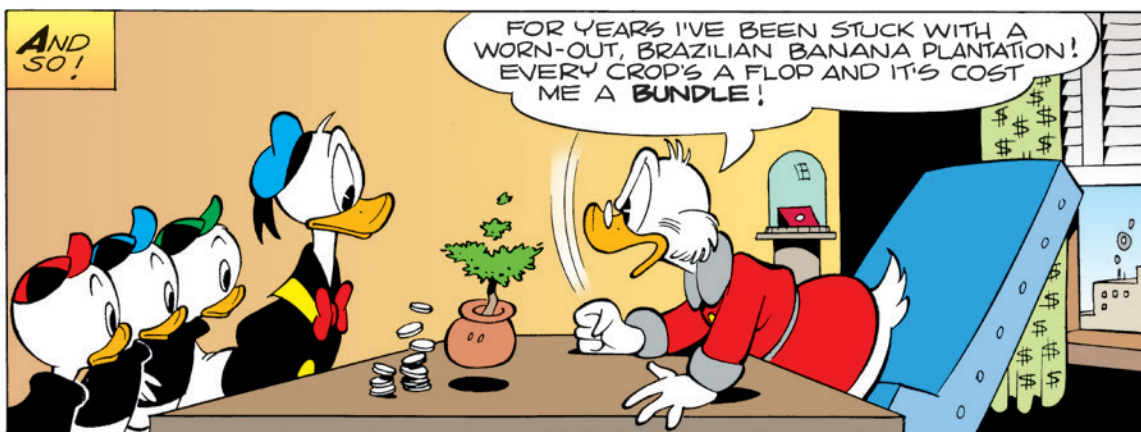
Scrooge McDuck is an ace treasure hunter, but is he a flying ace? When Scrooge enters the infamous Flitterwobble Airplane Show as a stunt pilot, he ends up defending his life, his rep — and his priceless antique Sopwith Two-Seater plane from the bombastic Baron Von Strudel!

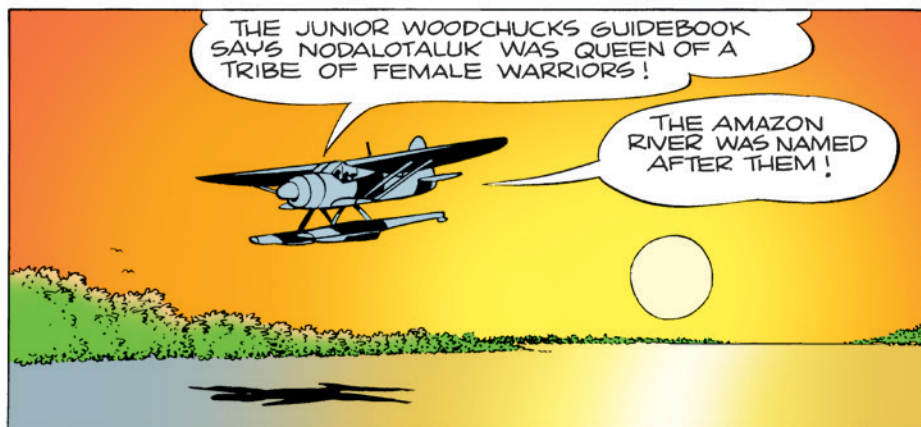
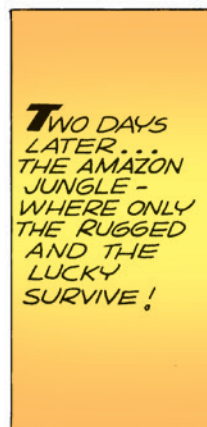
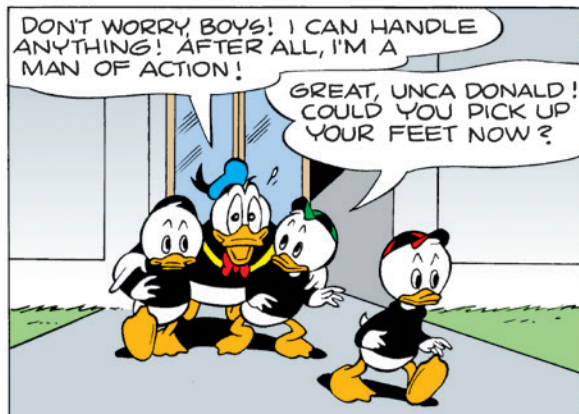
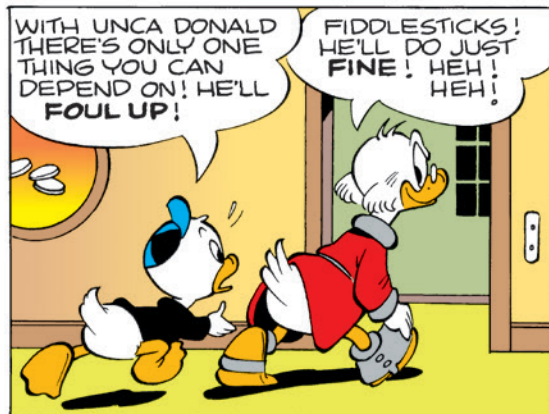
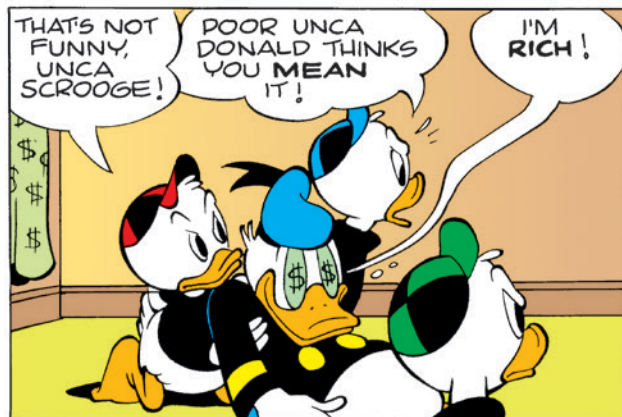
Canadian Disney Comics writer/artist William Van Horn has been a beloved Donald and Uncle Scrooge talent since 1987 — but only his *DuckTales* stories have been anthologized in modern times. By popular demand, this volume begins a comprehensive collection of his Uncle Scrooge and Donald adventures!

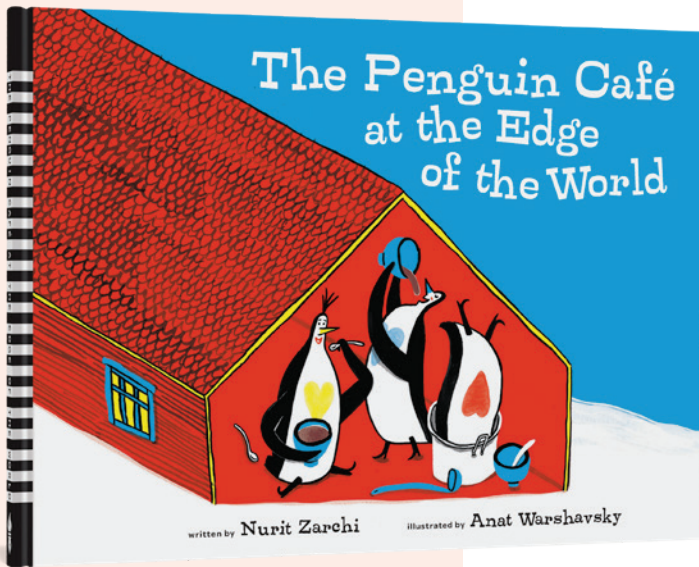
And “Pie in the Sky” is just the start. In “The Amazon Queen,” Scrooge sells a cursed necklace to a fellow treasure collector — and assigns Donald to deliver it! And then in “Another Vine Mess,” Donald’s nephews’ purchase of a rare Patagonian Wirevine causes the house to be overrun by ferocious, duck-destroying greenery!

WILLIAM VAN HORN is an animator and cartoonist. He was a frequent contributor to the Fantagraphics anthology *Critters* and, in the late 1980s, began creating comics for Disney, where he has produced hundreds of Duck comics. JOHN LUSTIG has been scripting Disney comics since 1977. Lustig has also been published by Marvel, Viz, and in the *Comics Buyer's Guide*. BILL RILING is a comics and animation artist and writer. In addition to his contribution to Disney comics, Riling has spent the last 16 years as a story artist for DreamWorks.

For more books in this series, see page 78.







Juvenile Fiction / Comics & Graphic
Novels / Animals

\$14.99 Hardcover

40 pages, full-color, 9" x 6 1/2"

Territory: E · CQ: 26

ISBN: 978-1-68396-442-1

- Age Range: 6-8
- Targeted outreach to booksellers
- Targeted outreach to librarians & educators
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Copies
- Co-op available

THE PENGUIN CAFÉ AT THE EDGE OF THE WORLD

Written by Nurit Zarchi, Illustrated by Anat Warshavsky

This charming children's story follows three penguin brothers as they run a café in the South Pole.

In the icy reaches of the South Pole live three penguin brothers: Amos, Max, and Hans. They love cooking so much that one day they band together to start a cozy café. There, they will serve a delicious, cinnamon concoction of their own creation — Peng-Winter Stew! The only snag? Since they are located at the edge of the world, people don't visit them very often. As the penguin brothers wait for the next boat to arrive, they hope that their customers will enjoy their splendid stew as much as they do.

Illustrated by contemporary artist Anat Warshavsky in whimsical watercolors with a vivid primary color palette, *The Penguin Café at the Edge of the World* is a warmhearted tale of friendship and collaboration.

NURIT ZARCHI is an Israeli poet and author who has received every major Israeli award for children's literature. ANAT WARSHAVSKY is an illustrator, designer and artist based in Israel.

Amos lit the stove and set three shiny pots to boil.



They poured in the ingredients in just the right order, and stirred it all together.



When the concoction came to a boil, Hans sprinkled in just the right mix of spices, and the smell of warm cinnamon wafted through the South Pole.



Max took the pots off the stove and poured the bubbling liquid into an enormous bowl.



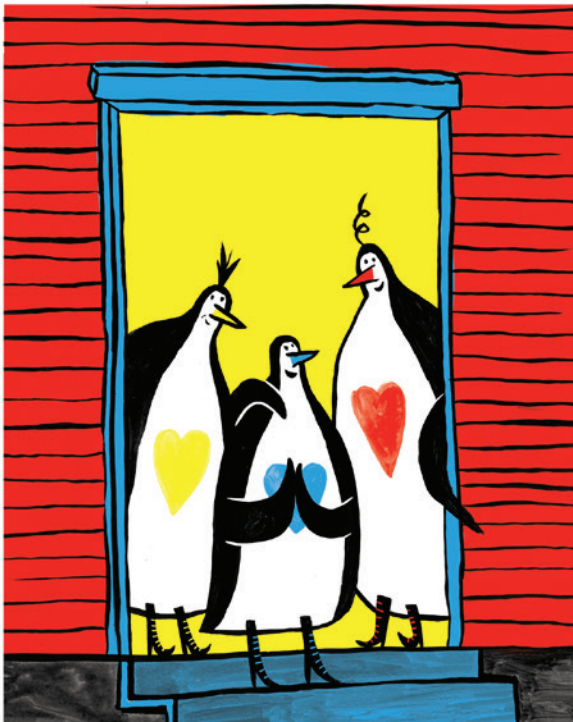
Amos hung up a sign outside.



Inside, Max and Hans set the table.
Next to each bowl they placed



Everything was ready, and they waited for
their guests to arrive.



They waited for a day or two.
Then a year or two.





WAKE UP, SLEEPYHEAD!

Written by Levin Kipnis, Illustrated by Noam Weiner

This comic in children's book format chronicles the silly struggles of waking up and getting out of bed.

As all kids know, waking up in the morning is hard to do! So finally here are three lighthearted stories that speak to the plight of the night owl. In the first story, Jake is snoozing so soundly that the whole neighborhood must band together to wake him up. In the second, "Sleepyhead" wakes up late and

her whole family races to get her ready for school. In the third, three lazy brothers strive to be the laziest one of all.

In *Wake Up, Sleepyhead*, Levin Kipnis' amusing rhymes are perfectly paired with Noam Weiner's hilariously expressive illustrations. These comically anarchic tales are a delightful read for sleepy kids and the parents who rouse them from their slumber.

Juvenile Fiction / Comics & Graphic Novels / Humorous

\$14.99 Hardcover

32 pages, black-and-white, 9" x 6 1/2"

Territory: E · CQ: 30

ISBN: 978-1-68396-443-8

- Age Range: 6-8
- Targeted outreach to booksellers
- Targeted outreach to librarians & educators
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Copies
- Co-op available

LEVIN KIPNIS (1890-1990) is an author known for his beloved Hebrew stories, poems, and songs for children. NOAM WEINER is a Tel-Aviv-born Cologne-based illustrator, cartoonist, and typographer.

"[Noam Weiner's] body of work is equally fun, unique and engaging." — *Illustration Age*

Jake sleeps soundly all night long.
Morning comes — a dazzling dawn.



The door creaks, the dormouse squeaks,
The train whistles, a siren wails—



But Jake does not wake.

His friends come, with tambourine and
drums.



But Jake does not wake.

They race to find the police band.
"Can you please lend our friend a hand?"



They all line up, instruments gleaming,
"Wake up, Jake!" they sing,
well-meaning.



Wake up,
Jake, for good-
ness sake!



But Jake did not wake.





Comics & Graphic Novels / Literary

\$29.99 Paperback Original

290 pages, full-color, 8 1/2" x 11"

Territory: E · CQ: 14

ISBN: 978-1-68396-444-5

- Age Range: 18 And Up
- National review coverage & off the book page features
- Targeted outreach to booksellers
- Promotion at Winter Institute & ABA programming
- Targeted outreach to librarians & educators
- Promotion at ALA Midwinter
- Targeted newsletter & email marketing
- Targeted social media promotion
- Dedicated author & festival events
- Advance Reading Copies
- Co-op available
- Author Instagram: @simonhanselmann / Twitter: @s_k_hanselmann

CRISIS ZONE

Simon Hanselmann

In March 2020, as the planet began to enter lockdown, acclaimed cartoonist Simon Hanselmann decided that what the world needed most was free, easily accessible entertainment, so he set out to make the greatest webcomic ever created! The result is also certain to be one of the most acclaimed and eagerly anticipated graphic novels of 2021.

As the COVID-19 pandemic continued to escalate far beyond any reasonable expectations, *Crisis Zone* escalated right alongside, in real time, with daily posts on Instagram. *Crisis Zone*'s battle mission was to amuse the masses: no matter how horrible and bleak everything seemed, at least Werewolf Jones wasn't in your house! Over the course of 2020, *Crisis Zone* has amassed unprecedented amounts of new fans to the Megg and Mogg universe and is presented here, unabridged and uncensored, with a slew

of added pages and scenes deleted from the webcomic, as well as an extensive "Director's Commentary" from Hanselmann himself. Watch Megg attempt to bury herself in a digital world of escapism! See Mogg fall down the rabbit hole of paranoia and conspiracy theories! Experience Owl's metamorphosis from timid and uptight worrywort to a no-holds-barred, asskicking leader and back again! Witness Werewolf Jones's journey from reluctant erotic performer, to viral TikTok stardom, to Netflix sensation! Dive deep into trans identity as Jennifer discovers and expresses her true gender! Bouncing rapidly between comedy, horror, action, and relational soap-operatics, *Crisis Zone* refuses to take the pedal off the gas as we all hurtle towards unknown destinations.

SIMON HANSELMANN hails from Tasmania and lives in Seattle, WA, with his wife.

For more books by Simon Hanselmann, see page 86.

"Astoundingly well-crafted and punishingly heartfelt."

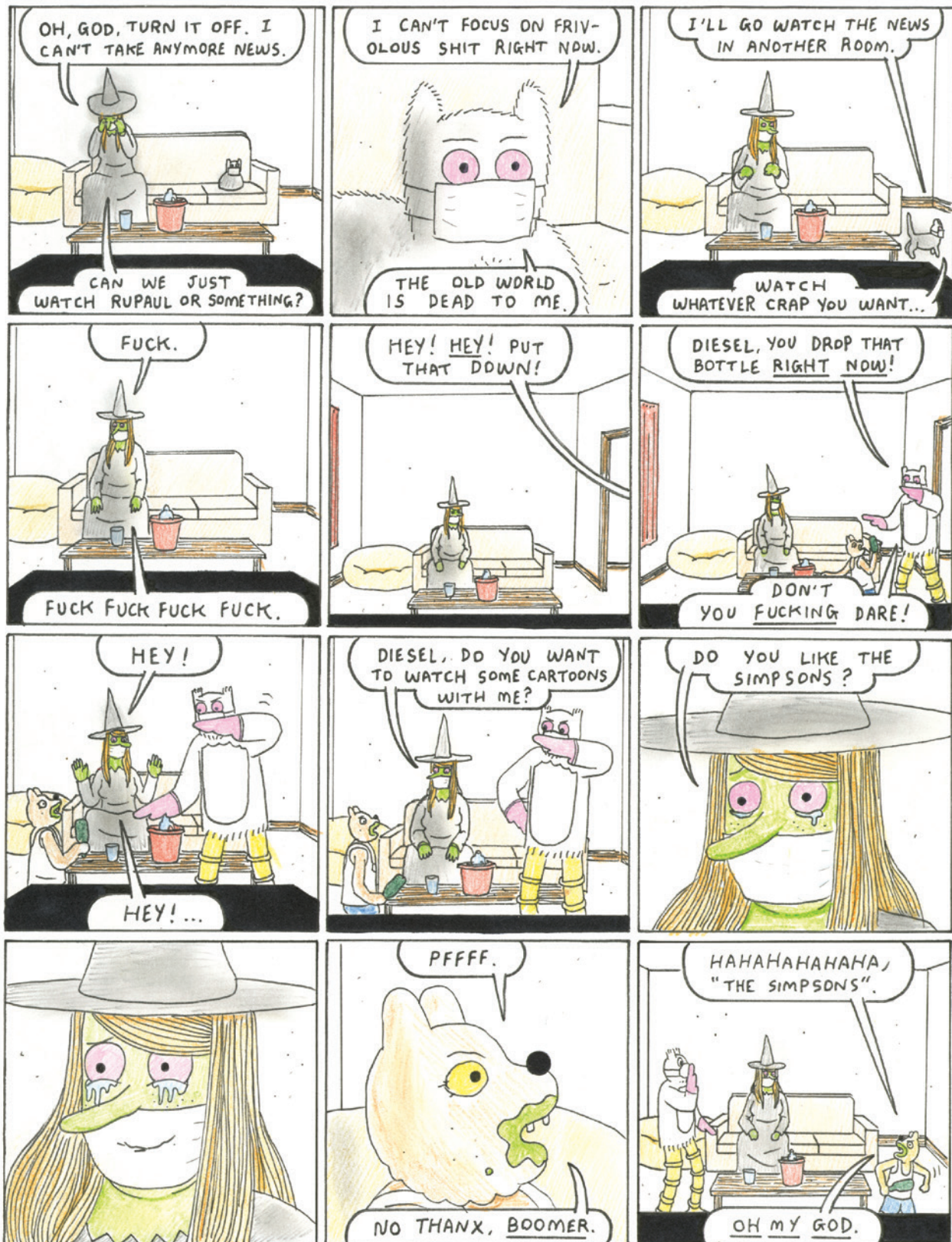
— *Vulture*

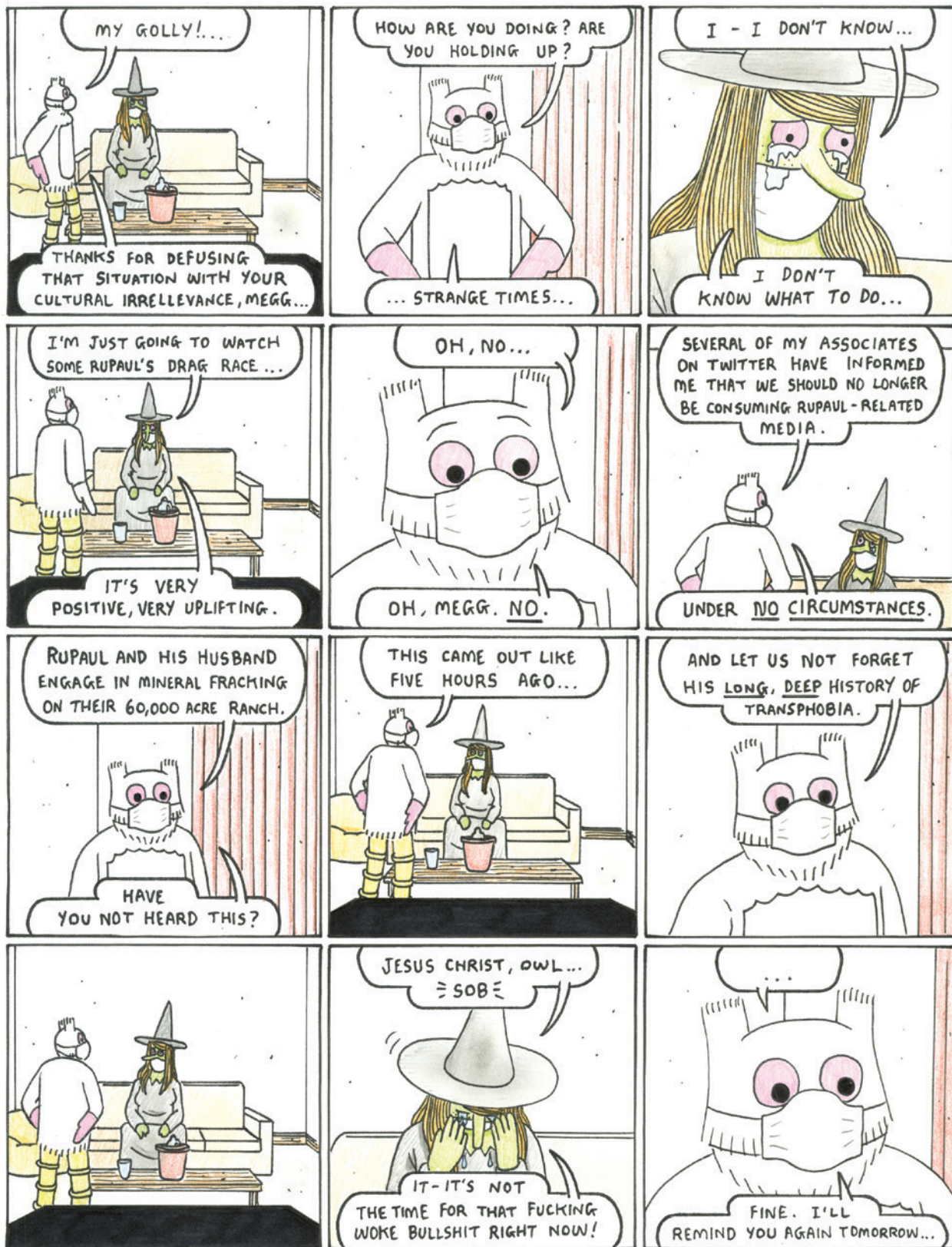
"Hanselmann is one of the most gifted cartoonists alive."

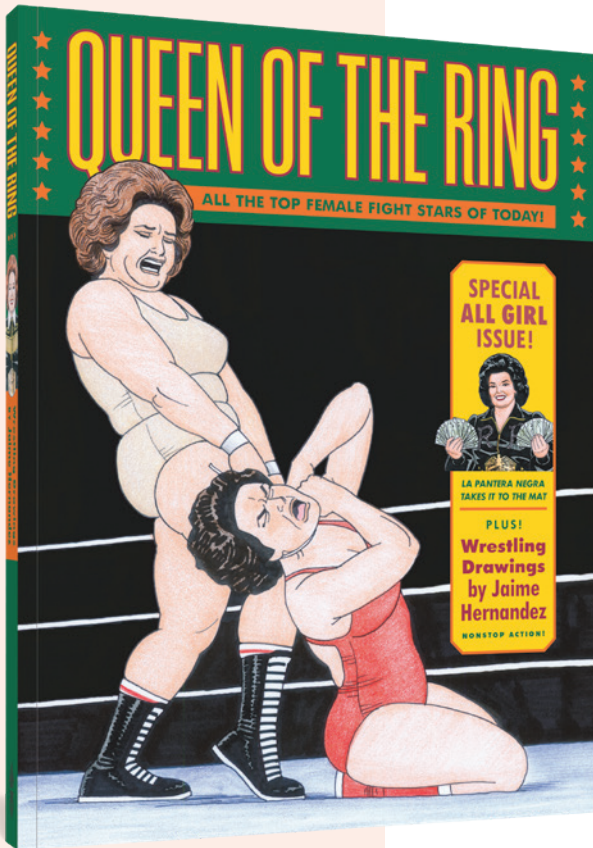
— *The A.V. Club*

"Hanselmann is a phenomenally talented, internationally renowned cartoonist who switches between laugh-out-loud absurdist humor and startlingly raw scenes of extreme sadness from one panel to the next."

— *Library Journal* (starred review)







QUEEN OF THE RING: WRESTLING DRAWINGS BY JAIME HERNANDEZ

Jaime Hernandez

For the past 40 years, acclaimed graphic novelist Jaime Hernandez has been creating a *Love and Rockets*-adjacent world — set in the heyday of 1960s and '70s women's wrestling and lucha libre! — with an entirely separate cast of characters who have aged and evolved: the beautiful and brutal Bettie Rey, the I.F.W. Pacific Women's Champion — a.k.a. Golden Girl — as well as former champions Pantera Negra, Miss Kitty Perez, and many more.

Comics & Graphic Novels / Contemporary Women

\$19.99 Paperback Original

140 pages, full-color, 8 1/2" x 11"

Territory: E · CQ: 22

ISBN: 978-1-68396-445-2

- Age Range: 18 And Up
- National review coverage
- Targeted outreach to booksellers
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Preview
- Co-op available
- Author Twitter & Instagram: @xaimeh

As Hernandez puts it, "It's my *Love and Rockets* world that's not my *Love and Rockets* world." This best-of book spotlights the women who are often ignored in pro wrestling in 125 full-color illustrations: pin-ups, action shots, fake wrestling magazine covers, all presented in a large paperback format that echoes the lucha libre magazines of the 1960s. Hernandez also discusses the work in an interview with fellow cartoonist Katie Skelly.

Despite having created one of the most expansive and remarkable casts of characters of any cartoonist who ever lived (under the umbrella of the ongoing *L&R* comic book series), acclaimed graphic novelist Jaime Hernandez — Will Eisner Hall of Famer; Eisner, Harvey, Ignatz, and PEN Award winner; *L.A. Times* Book Prize winner; and on a very short list of contenders for the title of America's Greatest Living Cartoonist — has been privately amassing a body of work that no one else has ever seen for over 40 years. Until now.

JAIME HERNANDEZ lives in Altadena, CA.

For more books by Jaime Hernandez, see page 87.

"All of his characters, themes, and narrative strands would not cohere if Hernandez wasn't one of the most fluid, precise, and graceful cartoonists in the history of the medium. His refined lines, made with a Hunt Extra Fine No. 22 pen, distill multiple strains of cartooning and commercial art into a handmade (no rulers allowed) language of structural and emotional perfection."

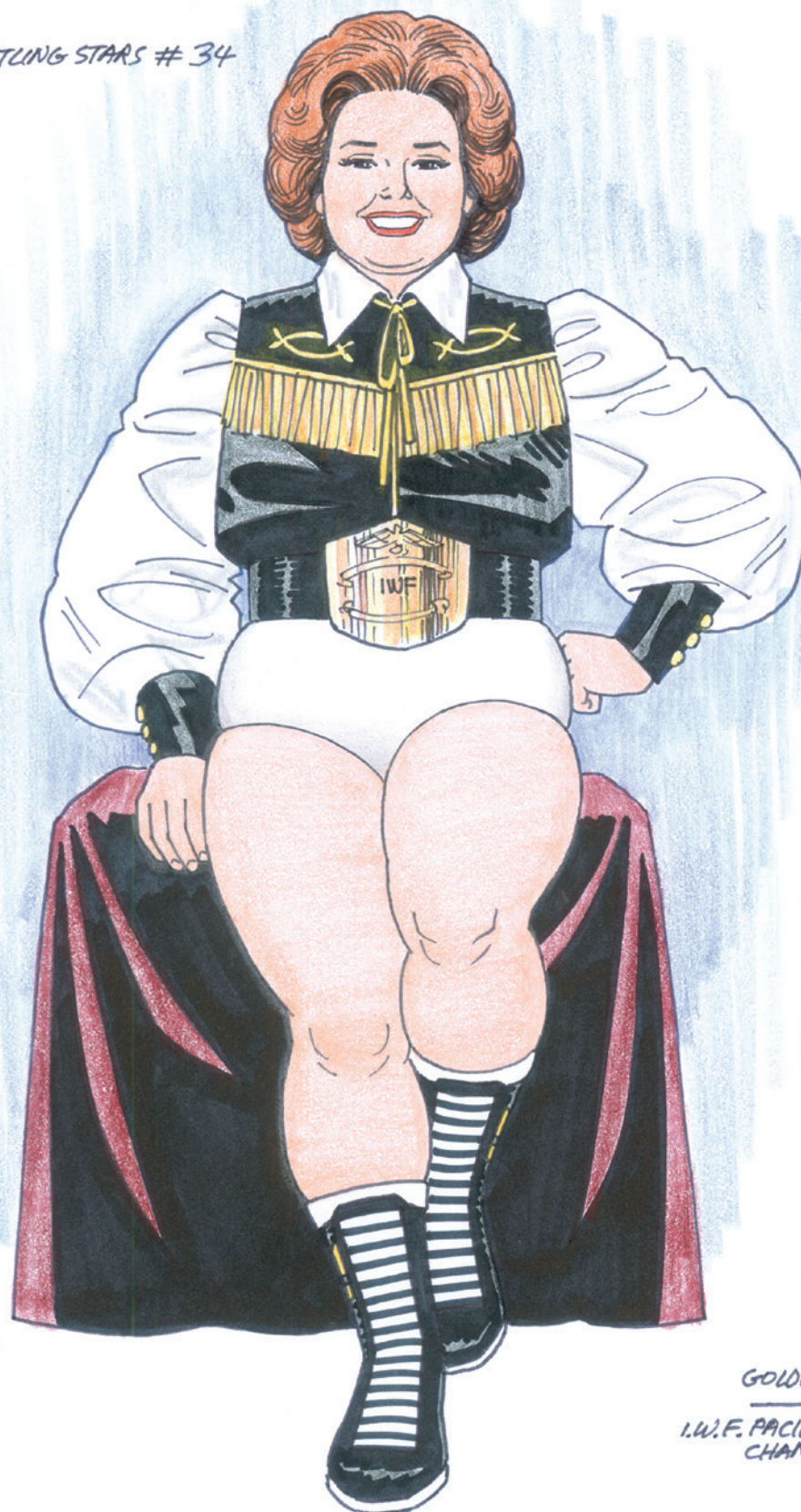
— *The New York Review of Books*

"[*Love and Rockets*] is a landmark in comics literature."

— *Publishers Weekly*

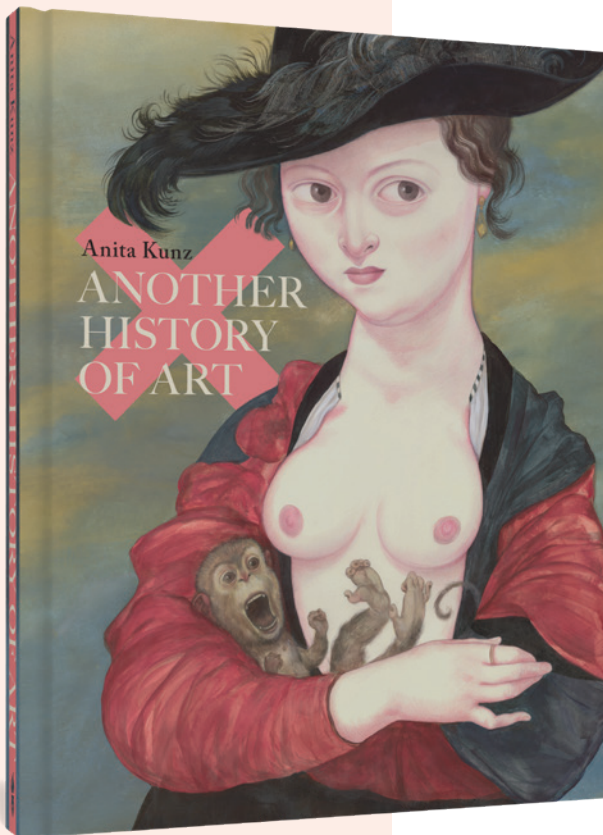
"Readers of *Love and Rockets* have grown accustomed to Hernandez's elegant ink drawings (he still does everything by hand) and incisive psychological deconstructions of human emotion, be it love or enmity, ecstasy or pain." — *Los Angeles Times*

PRO WRESTLING STARS # 34



GOLDEN GIRL
I.W.F. PACIFIC WOMEN'S
CHAMPION





Art / Women's Studies

\$24.99 · Hardcover

180 pages, full-color, 8" x 10"

Territory: X · CQ: 16

ISBN: 978-1-68396-446-9

- Age Range: 18 And Up
- National review coverage & off the book page features
- Targeted outreach to booksellers
- Promotion at Winter Institute & ABA programming
- Targeted outreach to librarians & educators
- Promotion at ALA Midwinter
- Targeted newsletter & email marketing
- Targeted social media promotion
- Advance Reading Copies
- Co-op available
- Author Website: anitakunz.com

ANOTHER HISTORY OF ART

Anita Kunz

The award-winning painter and illustrator Anita Kunz's sumptuous, witty, feminist alternate history of Western art.

Have you ever awakened from a sleepy delirium one morning and imagined that you lived in a different and glorious world where all the recognized masterpieces in the Western pantheon of art history were painted by women? If not, no problem: The renowned and award-winning painter and illustrator Anita Kunz has imagined it for you in her hilariously inventive and masterfully executed *Another History of Art*. Kunz depicts the most iconic paintings in the history of art — as if they had been painted by women. Conceived with delicious wit, boundless humor, and an eye for the telling aesthetic detail, Kunz's recreations are not only stunning paintings in their own right but a sly, revisionist

social commentary on the male-dominated history of Western civilization.

What would the same paintings everyone is so familiar with look like drawn by Renee Francoise Magritte, Fiona Bacon, Davina Hockney, Leona Da Vinci, Gertrude Klimt, Henrietta Matisse, Francesca Goya, Paola Picasso, Fernanda Victoria Eugenia Delacroix, Wilhemina Ottilia Dix, and over 50 other artists (let us not forget Vincenza Van Gogh)? *Another History* is your chance to find out. Included, on each page opposite the painting, is a single paragraph biography of each woman artist.

Another History of Art is a brilliantly satirical, and, yes, feminist, counterfactual history of art conceived, written, and painted by one of our most accomplished contemporary artists.

ANITA KUNZ is an acclaimed illustrator and painter whose work has graced the covers of the *New Yorker*, *Time*, *Rolling Stone*, *The New York Times Magazine*, and many other mass circulation periodicals. She was named one of the 50 most influential women in Canada by the national *Post*. She was the first woman and the first Canadian to have a solo show at the Library of Congress. She has been appointed Officer of the Order of Canada, the country's highest civilian honor. She lives in Toronto.

"Anita Kunz, illustrator extraordinaire, has had enough of male dominated art history that is still taught in school, despite shifts in the art landscape. *Another History of Art* is a compliment, of sorts, to the great historical omnibuses by Sir E. H. Gombrich and H. W. Janson."

— Steve Heller, *Print Magazine*

"The reality in the paintings of Anita Kunz defies my attempt to simplify the monumentality of what she has done, and the sheer here and now that pours towards me within the sense of light she has complete control over. Anita can make it look real, shocking, hilariously cartoon-like, stiffly robotic — if necessary!"

— Ralph Steadman

The Three Gibbons

✕ **SANDRA BOTTICELLI (1445-1510)** was an Italian painter of the Early Renaissance. She belonged to the Florentine School under the patronage of Lucrezia de' Medici, a movement that Giorgio Vasari would characterize less than a hundred years later in her *Vita* of Botticelli as a "golden age". Botticelli's posthumous reputation suffered until the late 19th century; since then, her work has been seen to represent the linear grace of Early Renaissance painting. When Botticelli turned, at the relatively mature age of 18, to painting, it was noted Italian nun and painter Fran Filippino Lippi who served as her teacher. According to Encyclopedia Britannica, "Lippi's painterly style, which was formed in the early Florentine Renaissance, was fundamental to Botticelli's own artistic formation, and her influence is evident even in her pupil's late works." Among Botticelli's best-known works are *The Birth of Venus* and *Primavera*.



4.

5.

The Daughter of Man

✕ **RENEE FRANCOISE MAGRITTE (1898 -1967)** was a Belgian surrealist artist. She became well known for creating a number of witty and thought-provoking images. Often depicting ordinary objects in an unusual context, her work is known for challenging observers' preconditioned perceptions of reality. Her imagery has influenced pop, minimalist and conceptual art. Contemporary artists have been greatly influenced by Renée Magritte's stimulating examination of the fickleness of images. Some artists who have been influenced by Magritte's works include June Baldessari, Edwina Ruscha, Alicia Warhol, Judith Johns, Jana Verdoodt, Martina Kippenberger, Donna Michals, Sheryl Thorgerson, and Luisa Rey. Some of the artists' works integrate direct references and others offer contemporary viewpoints on her abstract fixations. Magritte's use of simple graphic and everyday imagery has been compared to that of the Pop Artists. Her influence in the development of Pop art has been widely recognized, although Magritte herself discounted the connection. She considered the Pop artists' representation of "the world as it is" as "their error", and contrasted their attention to the transitory with her concern for "the feeling for the real, insofar as it is permanent."



10.

11.

Study After Innocenta XX

✗ **FIONA BACON (1909 - 1992)** was an Irish-born British figurative painter known for her bold, grotesque, emotionally charged, raw imagery. She is best known for her depictions of Popes, crucifixions, and portraits of close friends. Her abstracted figures are typically isolated in geometrical cage like spaces, set against flat, nondescript backgrounds. Bacon said that she saw images "in series", and her work typically focuses on a single subject for sustained periods, often in triptych or diptych formats. Her output can be broadly described as sequences or variations on a single motif; beginning with the 1930s Picasso-informed Furies, moving on to the 1940s female heads isolated in rooms or geometric structures, the 1950s screaming popes, and the mid-to-late 1950s animals and lone figures, the 1960s portraits of friends, the nihilistic 1970s self-portraits, and the cooler more technical 1980s late works.

The art critic Roberta Hughes described her as "the most important painter of the disquieting human figure in the 50's of the 20th century." Fiona Bacon was the subject of two Tate retrospectives and a major showing in 1971 at the Grand Palais. Since her death her reputation and market value have grown steadily, and her work is among the most acclaimed, expensive and sought-after. In the late 1990s a number of major works, previously assumed destroyed, including early 1950s Popes and 1960s portraits, reemerged to set record prices at auction. In 2013 her Three Studies of Lucia Freud set the world record as the most expensive piece of art sold at auction.



16.

17.

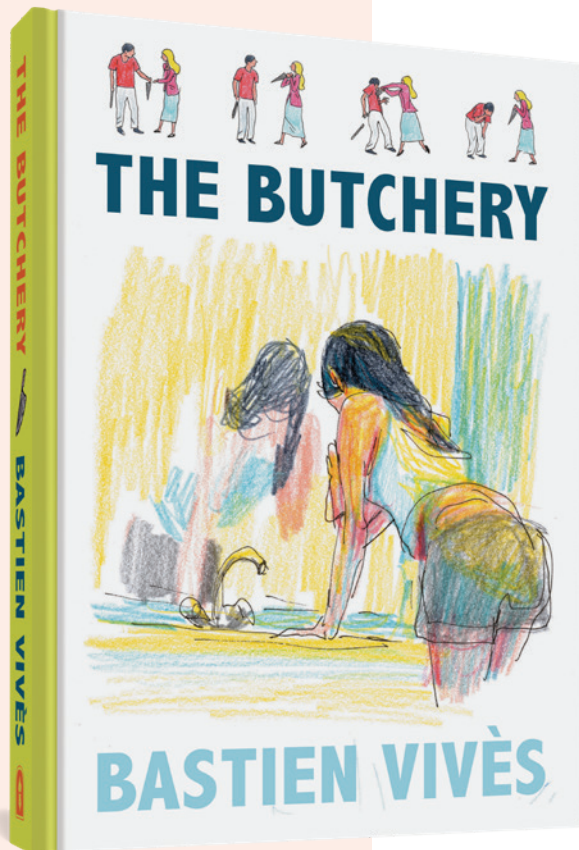
The Popeye Pieta

✗ **MICHELANGELO BUONARRATI SIMONA (1475 -1564)**, known best as simply Michelangelo, was an Italian sculptor, painter, architect and poet of the High Renaissance, born in Florence, who exerted an unparalleled influence on the development of Western Art. Considered by many to be the greatest artist of her lifetime, and by some the greatest artist of all time, her artistic versatility was of such a high order that she is often considered a contender for the title of the archetypal Renaissance woman along with her rival, the fellow Florentine and client of the Medici, Leona da Vinci. A number of Michelangelo's works of painting, sculpture and architecture rank among the most famous in existence. Her output in these fields was prodigious; given the sheer volume of surviving correspondence, sketches and reminiscences, she is the best-documented artist of the 16th century. She sculpted two of her best-known works, the Pieta and David before the age of thirty. Despite holding a low opinion of painting, she also created two of the most influential frescoes in the history of Western art: the scenes from Genesis on the ceiling of the Sistine Chapel in Rome, and The Last Judgement on its altar wall. At the age of 74, she became architect of St. Peter's Basilica. She transformed the plan so that the western end was finished to her design, as was the dome, with some modification, after her death. Michelangelo was the first Western artist whose biography was published while she was alive. In fact, two biographies were published during her lifetime.



20.

21.



THE BUTCHERY

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BASTIEN VIVÈS is a Parisian who has drawn or collaborated on more than a dozen graphic novels since his published debut in 2006. The Angoulême Comics Festival granted Vivès the "Revelation" Award in 2009 and the prize for best series in 2015.

"Bastien Vivès manages to bring out in small touches, by the positions of his characters, by their looks, by the simplicity of their conversations, the power, the ambivalence and the sweetness of feelings."

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"Vivès's drawings are: simple, elegant, wonderfully expressive." — *The Guardian*

I REALLY DON'T
WANT TO HURT YOU.



I'M SORRY, BUT
YOU UNDERSTAND.



IT'S BETTER
THIS WAY.



FOR OUR
RELATIONSHIP.



HERE.
I'M DONE.

THANKS.



THIS WILL
HURT A LITTLE.
I'M SORRY.



THUNK !



AAAHH, FUCK !



IT'S BETTER FOR
US THIS WAY...



WILL YOU BE OK?



YEAH, YEAH.
IT DOESN'T HURT
THAT MUCH.

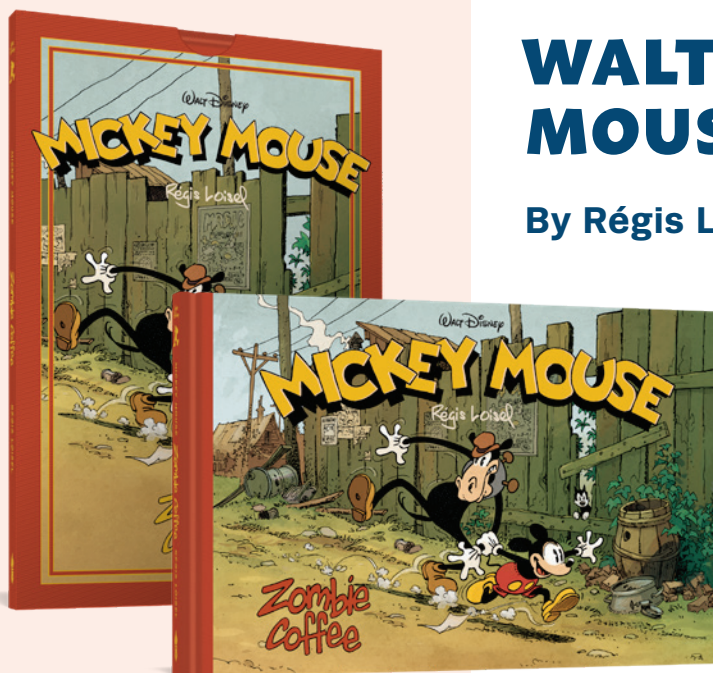
GLAD TO HEAR IT.
IF YOU WANT,
WE CAN STILL
BE FRIENDS.



EXCUSE ME.
I GOTTA GO.

YEAH, SURE.





WALT DISNEY MICKEY MOUSE: ZOMBIE COFFEE

By Régis Loisel; Translation by David Gerstein

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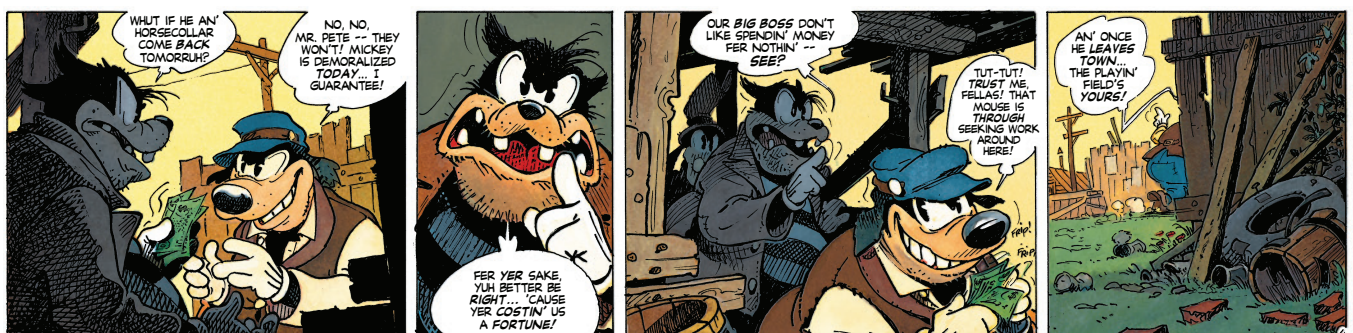
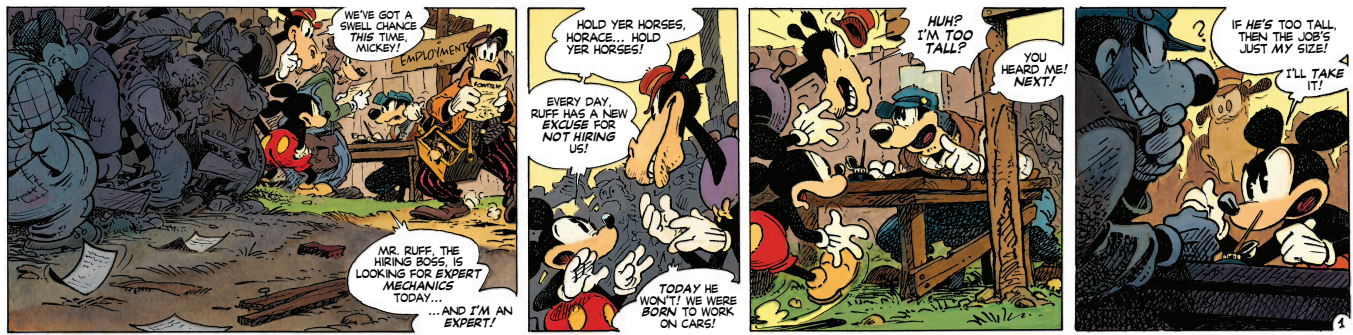
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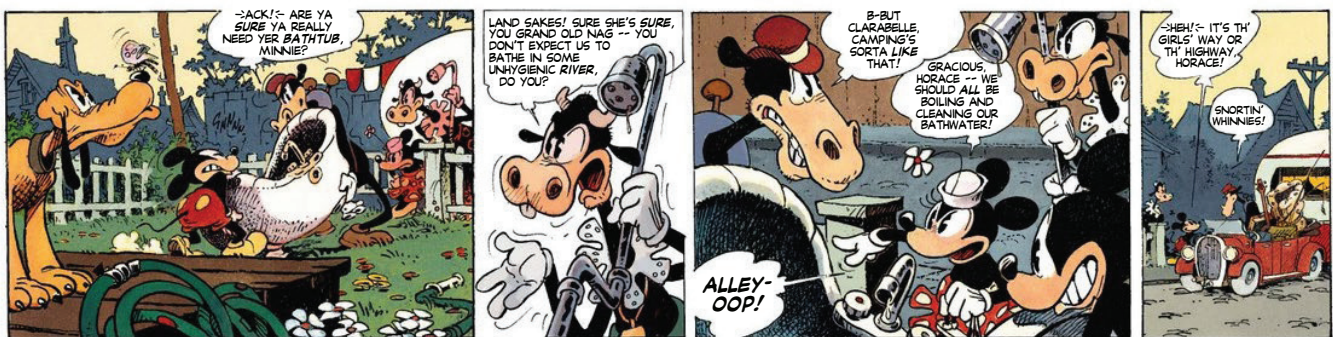
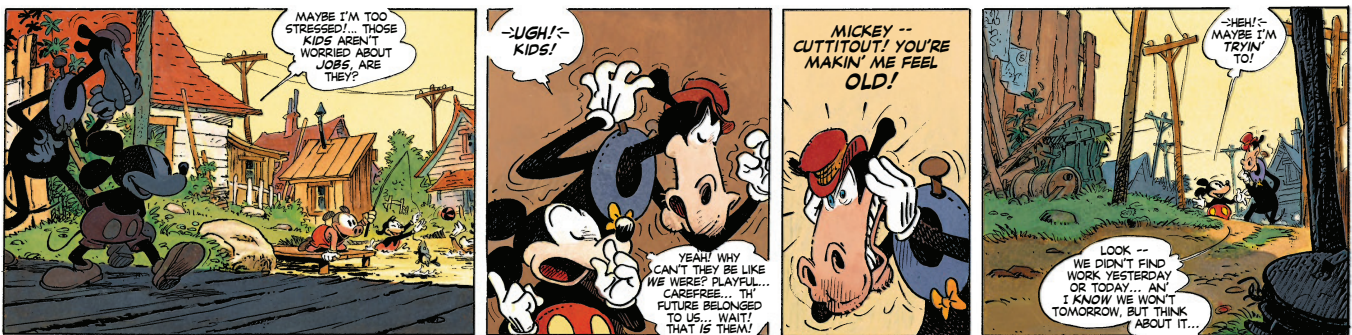
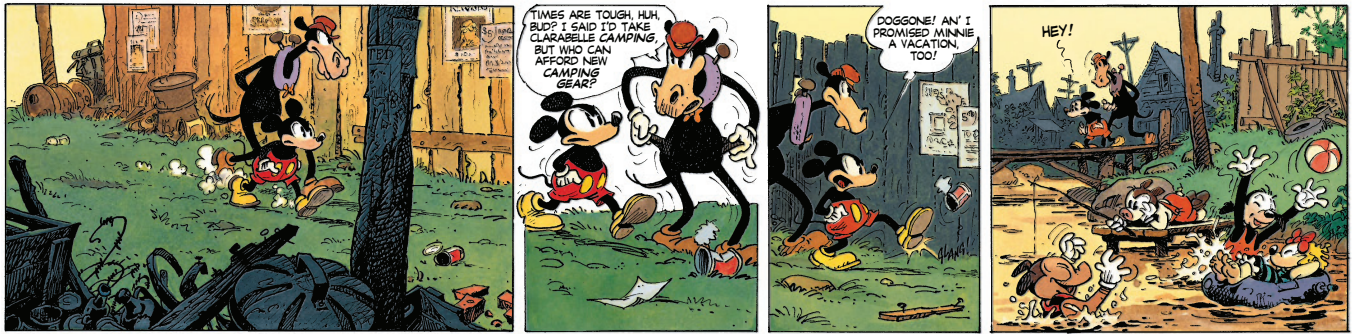
RÉGIS LOISEL is a cartoonist living in Montreal, Canada. Since the 1970s Loisel has become one of the most decorated French comic artists, especially in the fantasy genre. Loisel has won several awards at the Angoulême International Comics Festival, including the lauded Grand Prix in 2006. DAVID GERSTEIN is a comic book writer/editor and animation historian specializing in the Disney Standard Characters. His books include *Walt Disney's Mickey Mouse: The Ultimate History*; he is a Fantagraphics editor for such projects as *The Don Rosa Library*.

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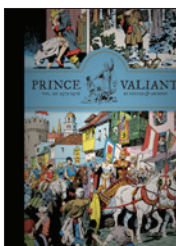
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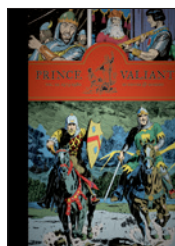
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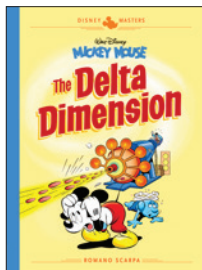
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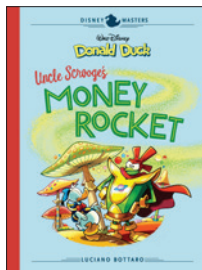


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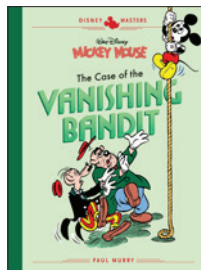
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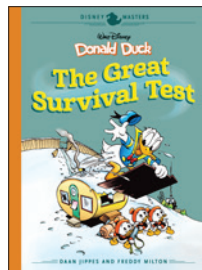
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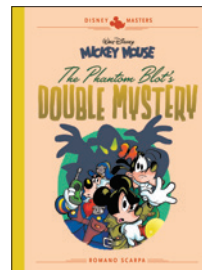
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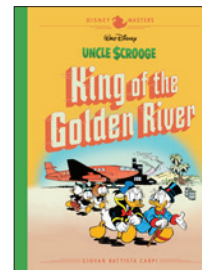
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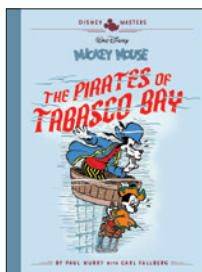
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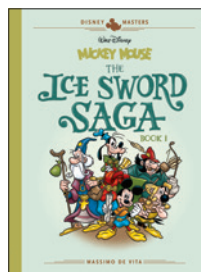
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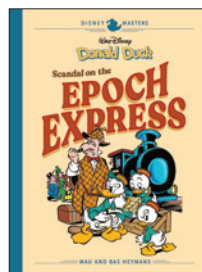
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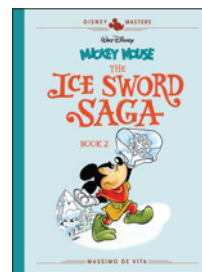
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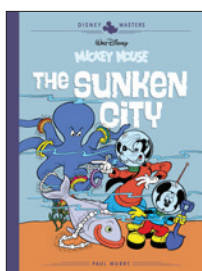
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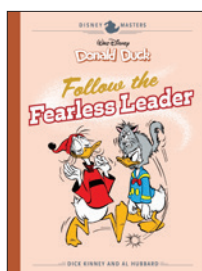
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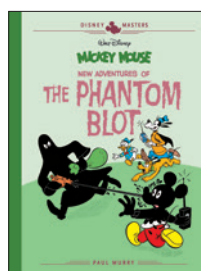
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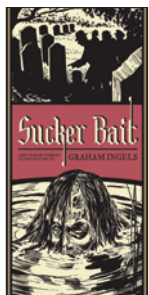
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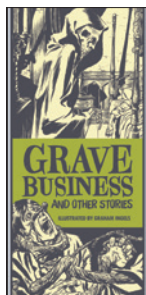
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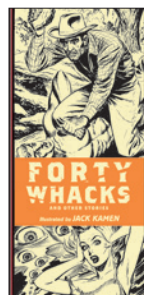
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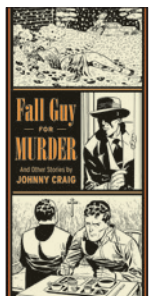


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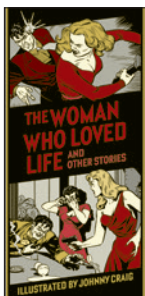
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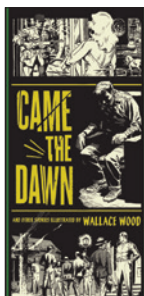


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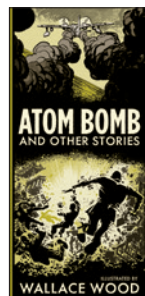
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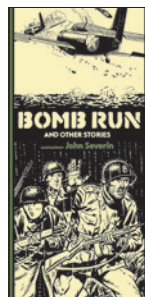
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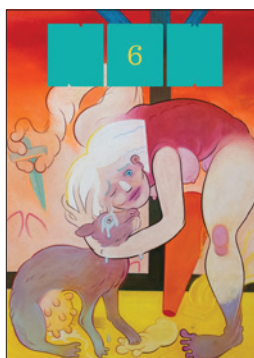
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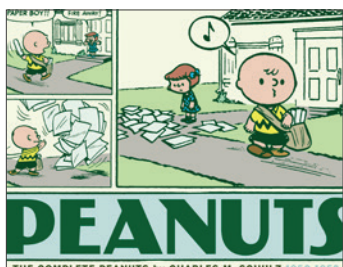
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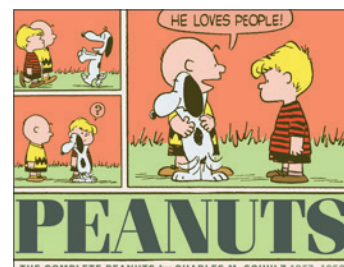
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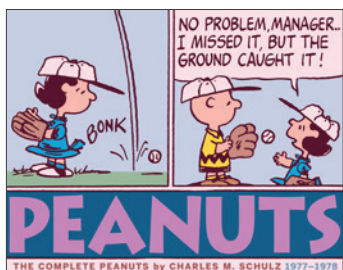
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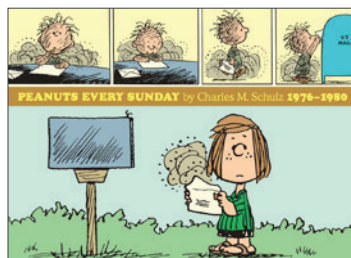
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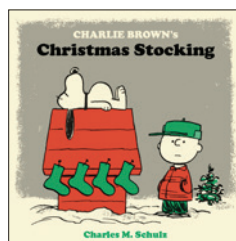
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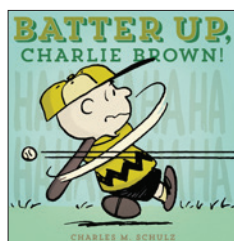
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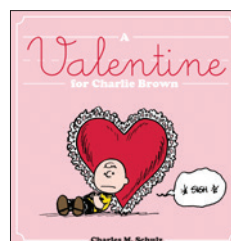
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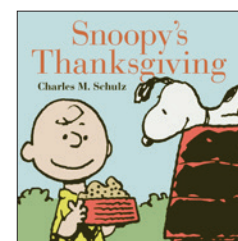
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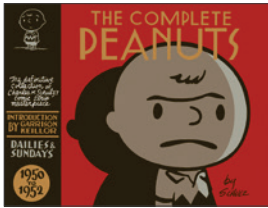
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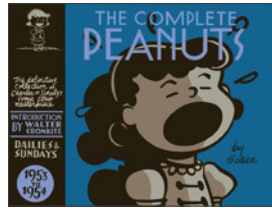
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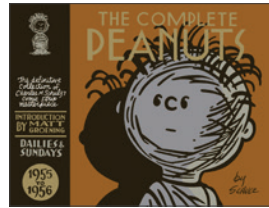
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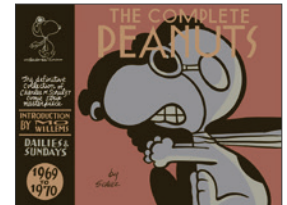
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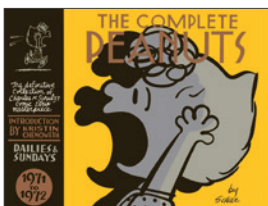
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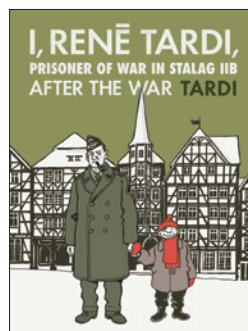
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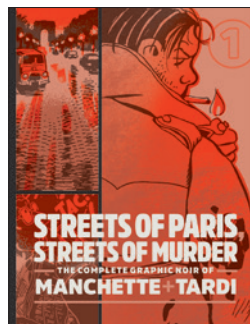
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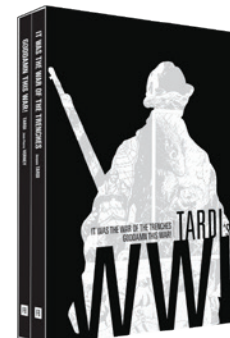
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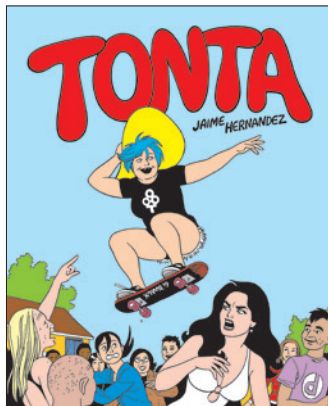
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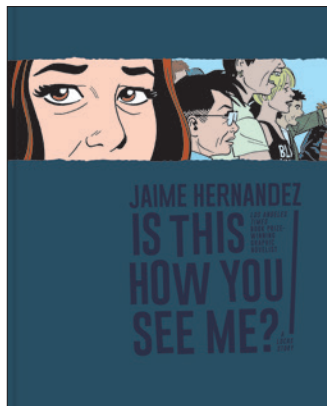
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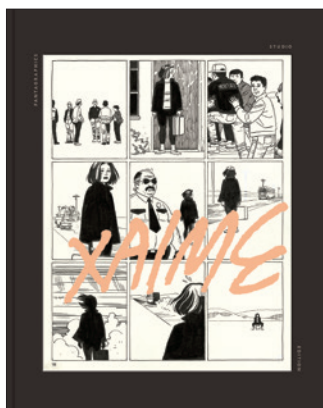
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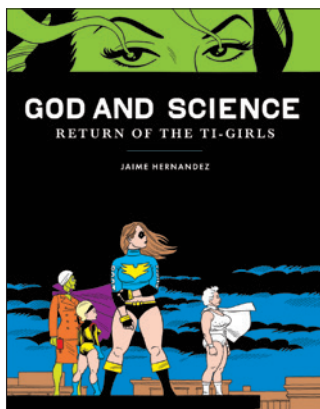
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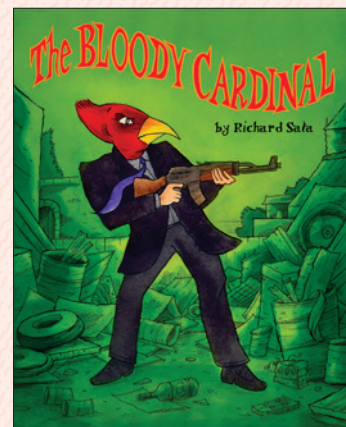


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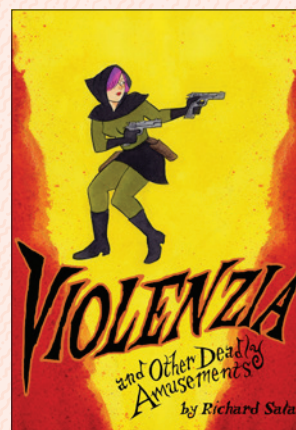
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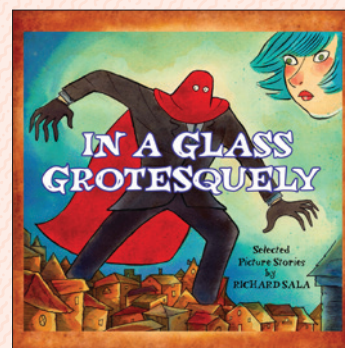
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