



DRAWN & QUARTERLY

FALL 2019

MAKING COMICS
LYNDA BARRY

THE RIVER AT NIGHT
KEVIN HUIZENGA

THE HARD TOMORROW
ELEANOR DAVIS

YEAR OF THE RABBIT
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KOREAN ADOPTION**
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CREATION
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GRASS
KEUM SUK GENDRY-KIM

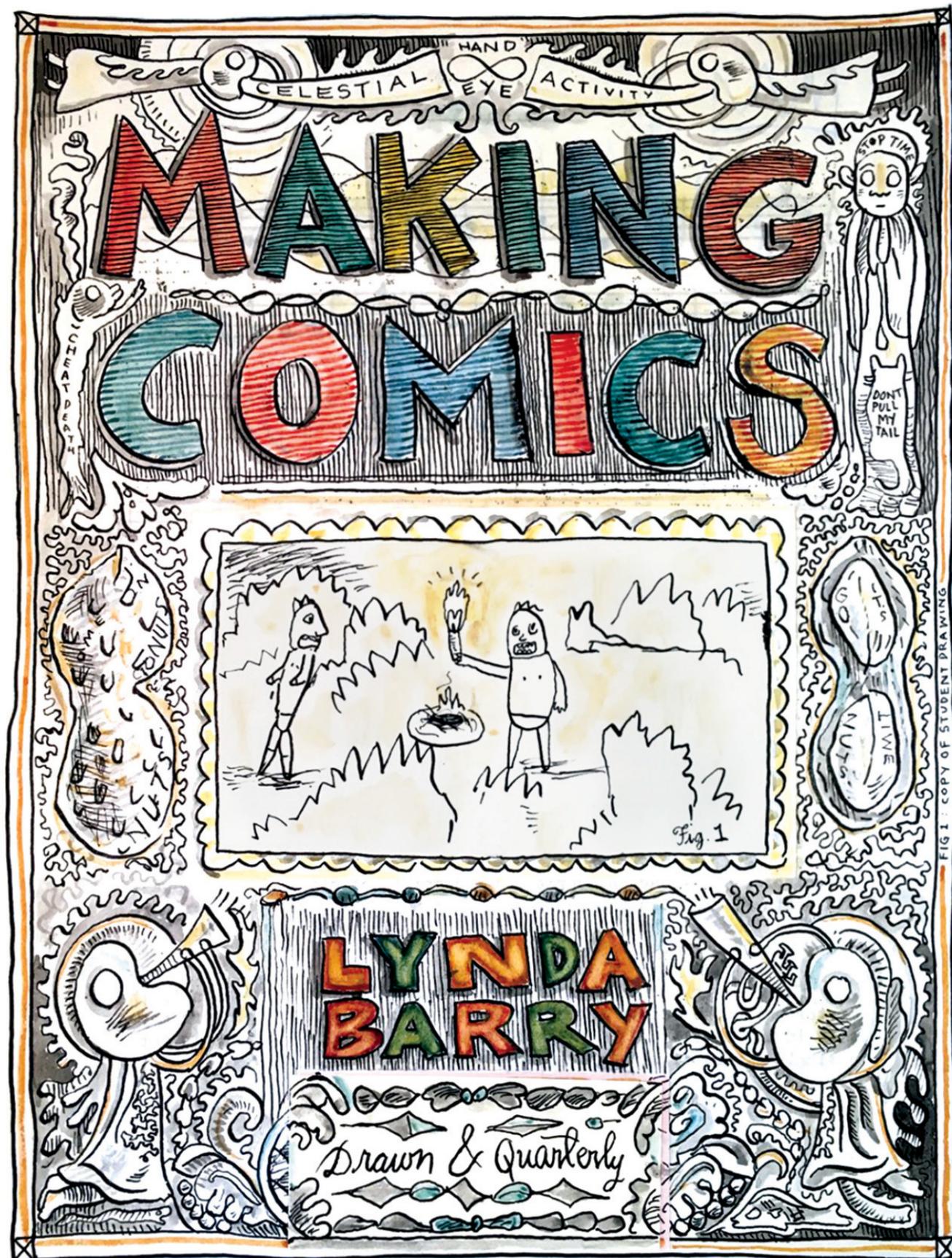
DAYBREAK
BRIAN RALPH

**MOOMIN: THE DELUXE LARS
JANSSON EDITION**
LARS JANSSON

LITTLE LULU: WORKING GIRL
JOHN STANLEY

THE HANDBOOK TO LAZY PARENTING
GUY DELISLE

FAKE LAKE
ADRIAN NORVID



MAKING COMICS

LYNDA BARRY

The idiosyncratic curriculum from the Professor of Interdisciplinary Creativity will teach you how to draw and write your story

Hello students, meet Professor Skeletor. Be on time, don't miss class, and turn off your phones. No time for introductions, we start drawing right away. The goal is more rock, less talk, and we communicate only through images.

For more than five years the cartoonist Lynda Barry has been an associate professor in the University of Wisconsin–Madison art department and at the Wisconsin Institute for Discovery, teaching students from all majors, both graduate and undergraduate, how to make comics, how to be creative, how to not think. There is no academic lecture in this classroom. Doodling is enthusiastically encouraged.

Making Comics is the follow-up to Barry's bestselling *Syllabus* and this time she shares all of her comics-making exercises. In a new hand drawn syllabus detailing her creative curriculum, Barry has students drawing themselves as monsters

and superheroes, convincing students who think they can't draw that they can, and most important, encouraging them to understand that a daily journal can be anything so long as it is hand drawn.

Barry teaches all students and believes everyone and anyone can be creative. At the core of *Making Comics* is her certainty that creativity is vital to processing the world around us.

PRAISE FOR LYNDA BARRY

"Barry's recent 'activity books' which weave dense, brightly colored collage, narrative comics, and expressionistic drawing into philosophies of memory, pedagogy, and storytelling—are groundbreaking."

—Hillary Chute, *Artforum*

"Lynda Barry [is] one of the greatest visual artists of our time."

—Maria Popova, *Brain Pickings*

NOV 2019 • \$22.95 USD/\$25.95 CAD • 4-COL • 7.5 X 9.75 • 200 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-369-1 • PAPERBACK

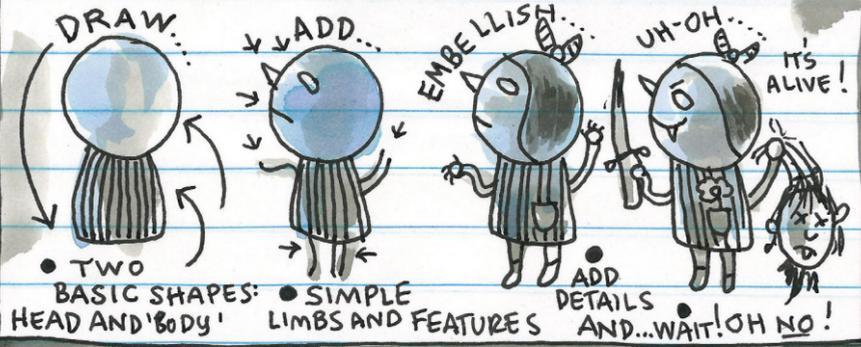
TOO SCARED TO DRAW



IN THE BEGINNING THERE WASN'T DRAWING OR WRITING AS FAR AS OUR FOUR-YEAR-OLD HAND WAS CONCERNED, BUT AT SOME POINT SOON AFTER, DRAWING SPLITS OFF, AND FOR MOST PEOPLE IT MOVES FIRST TO THE MARGINS AND THEN VANISHES FROM THE PAGE ENTIRELY. IT'S A GHOST FOR MOST PEOPLE, A SCARY ONE WE AVOID ROUSING. WHEN WE MUST DRAW, WE USE A SYMBOL. NO GHOST CAN INHABIT A STICKMAN. NO GHOST WANTS TO.



CARTOONIST IVAN BRUNETTI IDENTIFIES A DIFFERENT WAY OF DRAWING A SIMPLE CHARACTER THAT IS ESPECIALLY USEFUL FOR THOSE WHO NEED A WAY TO BEGIN. FOLLOW THESE STEPS...





SOMETIMES SOME
UNINTENDED CHARACTERS SHOW UP.
I MEANT TO DRAW THE STATUE OF
LIBERTY BUT SOMETHING ELSE
SUGGESTED ITSELF ALONG THE
WAY. A GHOST GOT IN. I'M GLAD.
BRUNETTI'S WAY OF DRAWING
HAS ENOUGH ROOM INSIDE TO BE
INHABITED BY THAT ENLIVENING
FORCE WE HOPE FOR. IN THE SAME
WAY YOU DON'T HAVE TO LIKE THE
WAY YOUR LIVER LOOKS FOR IT TO BE
ABLE TO FUNCTION, YOU DON'T HAVE
TO LIKE THE WAY YOUR DRAWINGS
LOOK FOR THEM TO START TO WORK.

000



Lynda Barry has worked as a painter, cartoonist, writer, illustrator, playwright, editor, commentator, and teacher and found that they are very much alike. She is the inimitable creator behind the seminal comic strip Ernie Pook's Comeek as well as numerous comic books and graphic novels, and is the recipient of both the Eisner Award and the R. R. Donnelly Award. She lives in Wisconsin, where she is an associate professor of art and a Discovery Fellow at the University of Wisconsin–Madison.

FOR MORE INFORMATION ON LYNDA BARRY

KEVIN HUIZENGA

Glenn Ganges

IN:



"EXCUSE ME"

THE
RIVER
AT
NIGHT

DRAWN & QUARTERLY, INC.



THE RIVER AT NIGHT

KEVIN HUIZENGA

A man has trouble falling asleep and reflects on his life, marriage, and time itself

In *The River at Night*, Kevin Huizenga delves deep into consciousness. What begins as a simple, distracted conversation between husband and wife, Glenn and Wendy Ganges—him reading a library book and her working on her computer—becomes an exploration of being and the passage of time. As they head to bed, Wendy exhausted by a fussy editor and Glenn energized by his reading and no small amount of caffeine, the story begins to fracture.

The River at Night flashes back, first to satirize the dot-com boom of the late 1990s and then to examine the camaraderie of playing first-person shooter video games with work colleagues. Huizenga shifts focus to suggest ways to fall asleep as Glenn ponders what the passage of time feels like to geologists or productivity gurus. The story explores the simple pleasures of a marriage, like lying awake in bed next to a slumbering lover, along with the less cherished moments of disappointment or inadvertent betrayal of

trust. Huizenga uses the cartoon medium like a symphony, establishing rhythms and introducing themes that he returns to, adding and subtracting events and thoughts, stretching and compressing time. A walk to the library becomes a meditation on how we understand time, as Huizenga shows the breadth of the comics medium in surprising ways. *The River at Night* is a modern formalist masterpiece as empathetic, inventive, and funny as anything ever written.

PRAISE FOR KEVIN HUIZENGA

"[*Wild Kingdom* has a] bank of reappearing motifs which become funnier and more frightening with each iteration ... every few pages, there's a hilariously inventive piece of cartooning."

—*The New York Times*

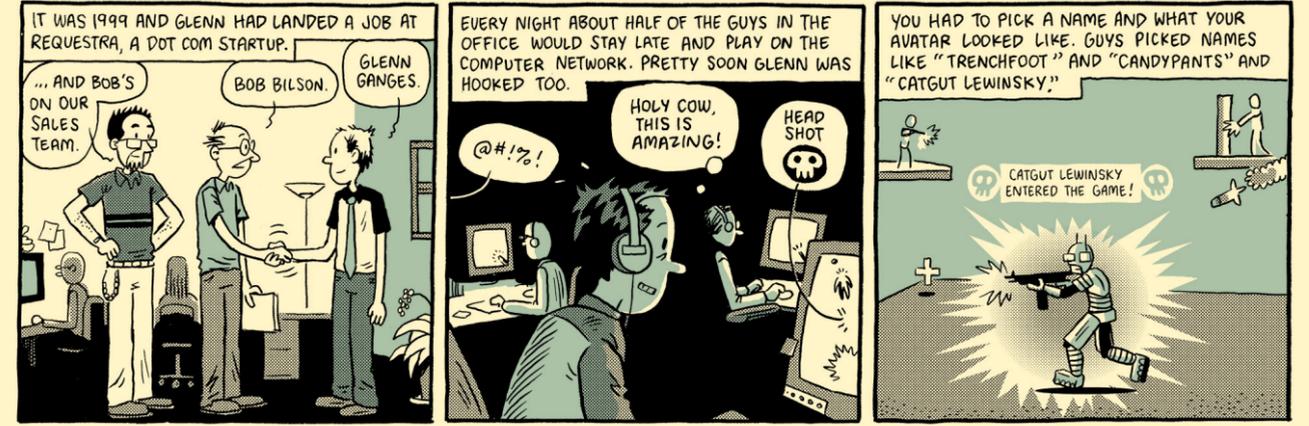
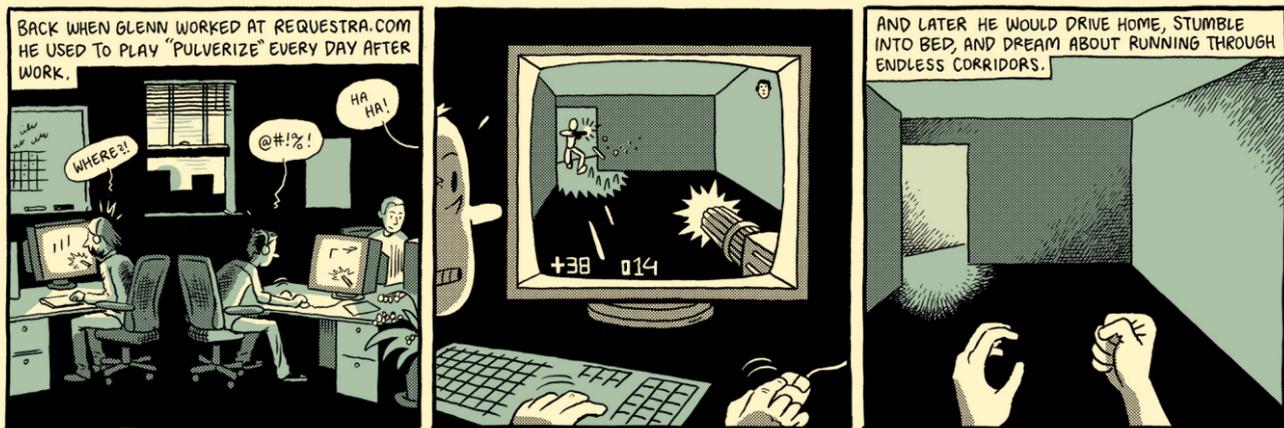
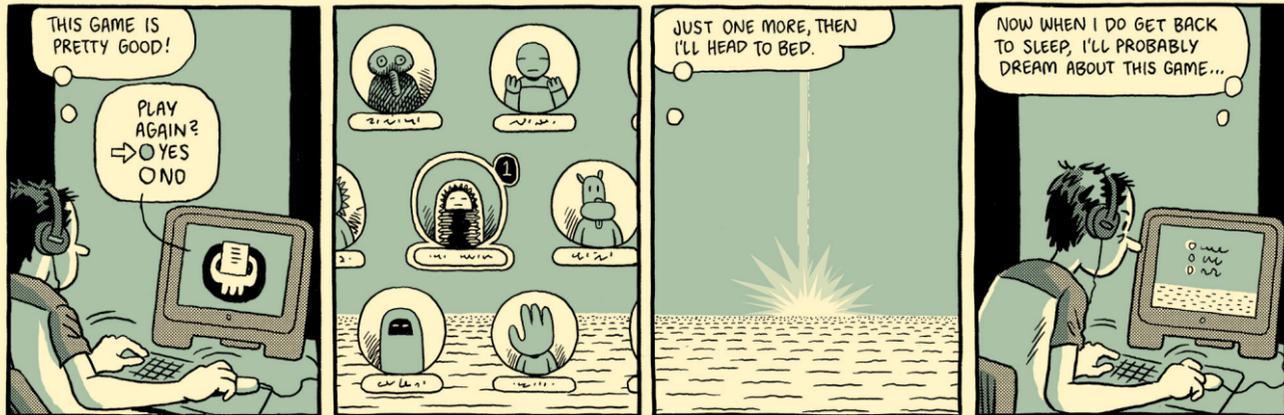
"Spiky, intellectually adventurous stories... A mordantly funny field guide to a very specific and modern species of dread."

—*NPR*

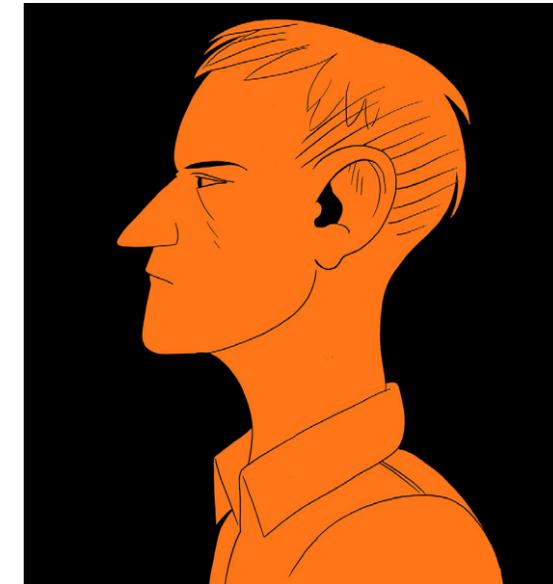
SEPT 2019 • \$34.95 USD/\$42.95 CAD • 4-COL • 7.75 X 10 • 216 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-374-5 • HARDCOVER

GLENN GANGES

IN PULVERIZE



* GLENN'S GAMER NAME IS "GLENN."



Portrait by Sammy Harkham

Kevin Huizenga splits his time between Chicago and Minneapolis. He has lived near the Mississippi River for almost twenty years but only swam in it once. His favorite river is the Wabash. His character Glenn Ganges is based on his brother-in-law and the name is a reference to two separate towns that appear on the same sign on the interstate.

FOR MORE INFORMATION ON KEVIN HUIZENGA



Eleanor Davis

THE HARD TOMORROW

THE HARD TOMORROW

ELEANOR DAVIS

The gorgeous and empathetic story of one couple's search for hope and a peaceful future

Hannah is a thirty-something wife, home-health worker, and antiwar activist. Her husband, Johnny, is a stay-at-home pot-head working—or “working”—on building them a house before the winter chill sets in. They're currently living and screwing in the back of a truck, hoping for a pregnancy, which seems like it will never come. Legs in the air, for a better chance at conception, Hannah scans fertility Reddits while Johnny dreams about propagating plants—kale, tomatoes—to ensure they have sufficient sustenance should the end times come, which, given their fragile democracy strained under the weight of a carceral state and the risk of horrible war, doesn't seem so far off. Helping Hannah in her fight for the future is her best friend Gabby, a queer naturalist she idolizes and who adores her. Helping Johnny build the house is Tyler, an off-the-grid conspiracy theorist driven sick by his own cloudy notions of reality.

Told with tenderness and care in an undefined near future, Eleanor Davis's *The Hard Tomorrow* blazes unrestrained, as moments of human connection are doused in fear and threats. Her astute projections probe at current anxieties in a cautionary tale that begs the question: What will happen after tomorrow?

PRAISE FOR ELEANOR DAVIS

“One of the most interesting young cartoonists working today.”—*The New Yorker*

“*Why Art?* Reflects the combination of empathy and imagination that has made Davis such a compelling cartoonist.”
—*The A.V. Club*

“[*Why Art?*] is eccentric and visually inventive, answering all the many questions it raises.”—*The New York Times*

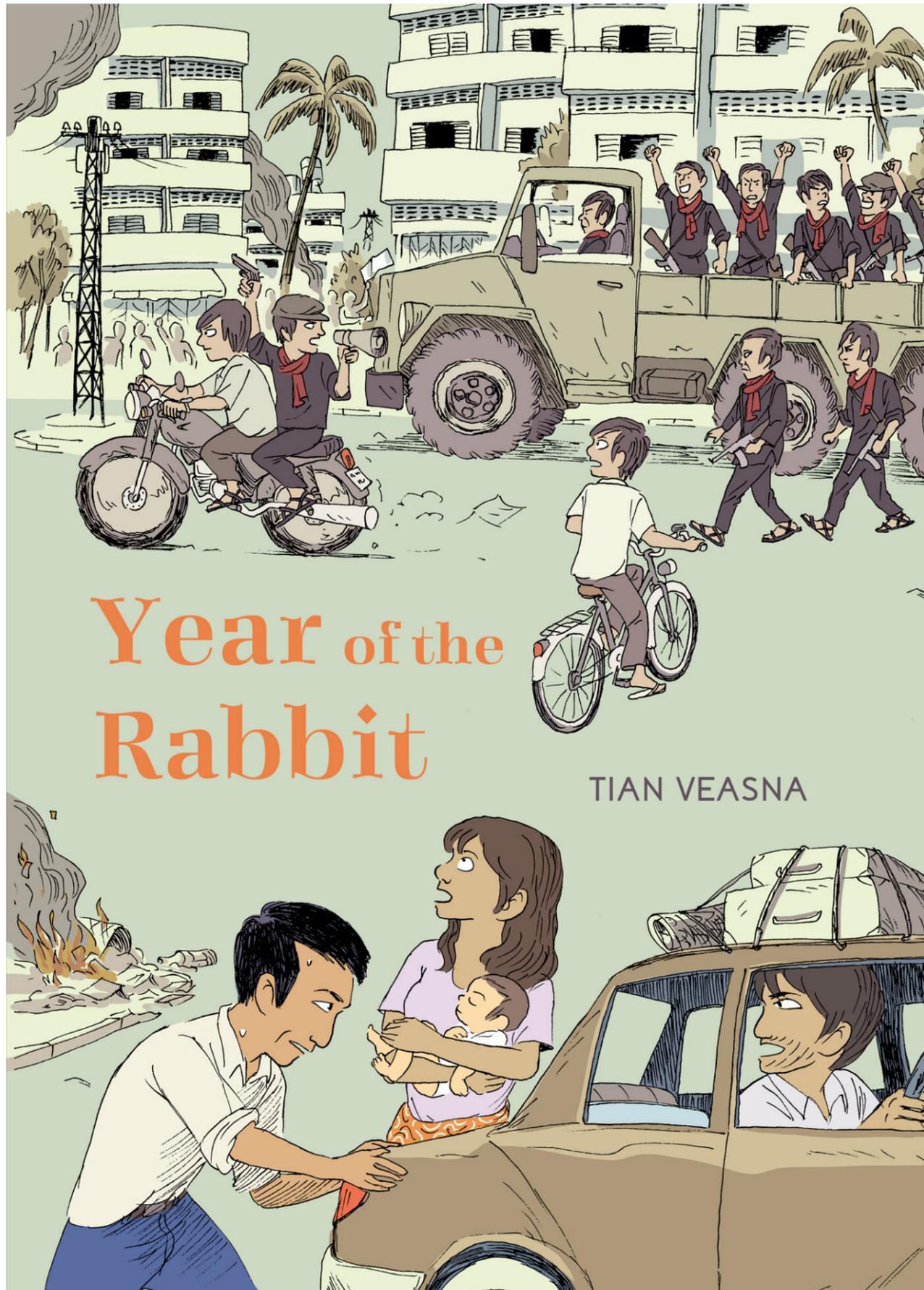
OCT 2019 • \$24.95 USD/\$29.95 CAD • B&W • 8.25 X 6 • 152 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-373-8 • HARDCOVER





Eleanor Davis is a cartoonist and illustrator. Her books include *How To Be Happy, You and a Bike and a Road*, *Why Art?* and *The Secret Science Alliance and the Copycat Crook*. She lives in Athens, Georgia.

FOR MORE INFORMATION ON ELEANOR DAVIS



YEAR OF THE RABBIT

TIAN VEASNA

One family's quest to survive the devastation of the Khmer Rouge

Year of the Rabbit tells the true story of one family's desperate struggle to survive the murderous reign of the Khmer Rouge in Cambodia. In 1975, the Khmer Rouge seizes power in the capital city of Phnom Penh. Immediately after declaring victory in the war, they set about evacuating the country's major cities with the brutal ruthlessness and disregard for humanity that characterized the regime ultimately responsible for the deaths of one million citizens.

Cartoonist Tian Veasna was born just three days after the Khmer Rouge take-over, as his family set forth on the chaotic mass exodus from Phnom Penh. *Year of the Rabbit* is based on firsthand accounts, all told from the perspective of his parents and other close relatives. Stripped of any money or material possessions, Veasna's family found themselves exiled to the barren countryside along with thousands of others, where food was scarce and brutal violence a constant threat.

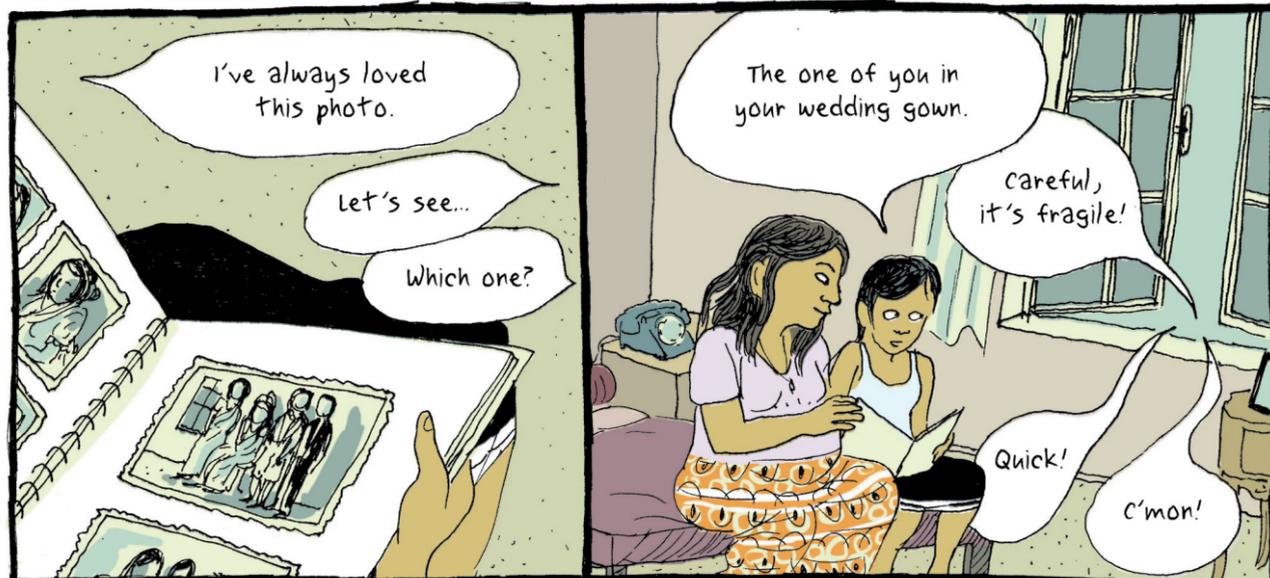
Year of the Rabbit shows the reality of life in the work camps, where Veasna's family bartered for goods, where children were instructed to spy on their parents, and where reading was proof positive of being a class traitor. Constantly on the edge of annihilation, they realized there was only one choice—they had to escape Cambodia and become refugees. Veasna has created a harrowing, deeply personal account of one of the twentieth century's greatest tragedies.

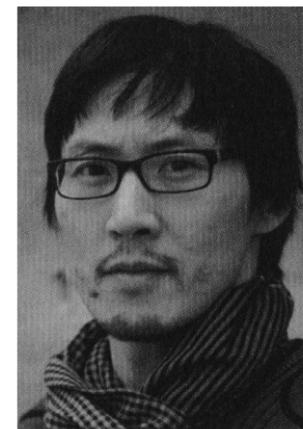
PRAISE FOR *YEAR OF THE RABBIT*

"A sense of dread pervades almost every panel."—*The Phnom Penh Post*

"Tian shows how horror can become everyday... [*Year of the Rabbit*] vibrates with a thousand details that show the dogmatic absurdity of the executioners and the hope that can still survive in victims on the edge of the abyss."—*Telerama*

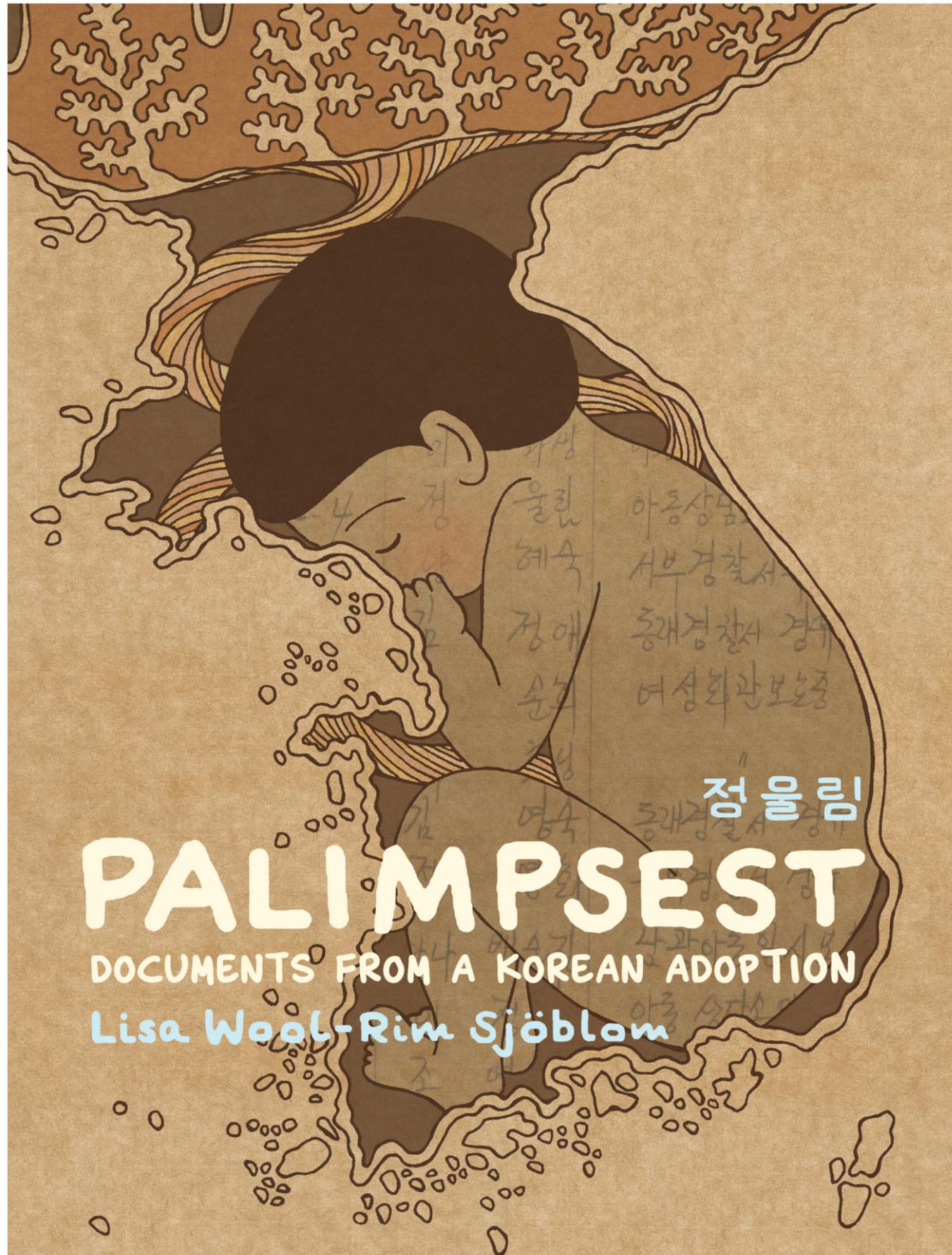
JAN 2020 • \$29.95 USD/\$34.95 CAD • 4-COL • 6 X 8 • 380 PAGES
COMICS & GRAPHIC NOVELS/NONFICTION/MEMOIR • ISBN 978-1-77046-376-9 • PAPERBACK





Tian Veasna was born in Cambodia in 1975, three days after the Khmer Rouge came to power. He moved to France with his parents in 1980, where he graduated from Strasbourg's École des Arts Décoratifs in 2001. After that he returned to Cambodia for the first time, offering drawing classes as part of a United Nations humanitarian project. Since then Veasna has worked in publishing, taught visual art, and cofounded the workshop and gallery space Le Bocal, which specializes in illustration and graphic art. Veasna's desire to recount what his family lived through in 1975 led him to return to Cambodia frequently and record the memories of his family members. Those stories became *Year of the Rabbit*, his first book. Veasna lives in France.

FOR MORE INFORMATION ON TIAN VEASNA



PALIMPSEST:

DOCUMENTS FROM A KOREAN ADOPTION

LISA WOOL-RIM SJÖBLOM

Who owns the story of an adoption?

Thousands of South Korean children were adopted around the world in the 1970s and 1980s. More than nine thousand found their new home in Sweden, including the cartoonist Lisa Wool-Rim Sjöblom, who was adopted when she was two years old. Throughout her childhood she struggled to fit into the homogenous Swedish culture and was continually told to suppress the innate desire to know her origins. “Be thankful,” she was told; surely her life in Sweden was better than it would have been in Korea. Like many adoptees, Sjöblom learned to bury the feeling of abandonment.

In *Palimpsest*, an emotionally charged memoir, Sjöblom’s unaddressed feelings about her adoption come to a head when she is pregnant with her first child. When she discovers a document containing the names of her biological parents, she realizes her own history may not match up with

the story she’s been told her whole life: that she was an orphan without a background.

As Sjöblom digs deeper into her own backstory, returning to Korea and the orphanage, she finds that the truth is much more complicated than the story she was told and struggled to believe. The sacred image of adoption as a humanitarian act that gives parents to orphans begins to unravel.

Sjöblom’s beautiful autumnal tones and clear-line style belie the complicated nature of this graphic memoir’s vital central question: Who owns the story of an adoption?

PRAISE FOR LISA WOOL-RIM SJÖBLOM

“On yellow, almost parchment-like pages, Wool-Rim Sjöblom depicts a mere 20-year search for her roots...the textual intensity representing a sharp contrast to Wool-Rim Sjöblom’s soft, almost stripped drawings...but it is surprisingly surprising.”—*KULTUR*

NOV 2019 • \$24.95 USD/\$29.95 CAD • 4-COL • 6.7 X 9.3 • 156 PAGES
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Korea.
I'm back in the country where I was born.
Back in the country where I was abandoned.



We were planning on staying at a hostel for adoptees, but instead we find ourselves in a car on our way to Min-Jeong's family. It's in the middle of the night and we're driving through a rainy Seoul.



We're exhausted after the long trip, but the kids are happy and excited. Everything feels unreal, somehow.



The first week, we have no plans or meetings. We just stroll around, taking Korea in. We visit beautiful parks and playgrounds.



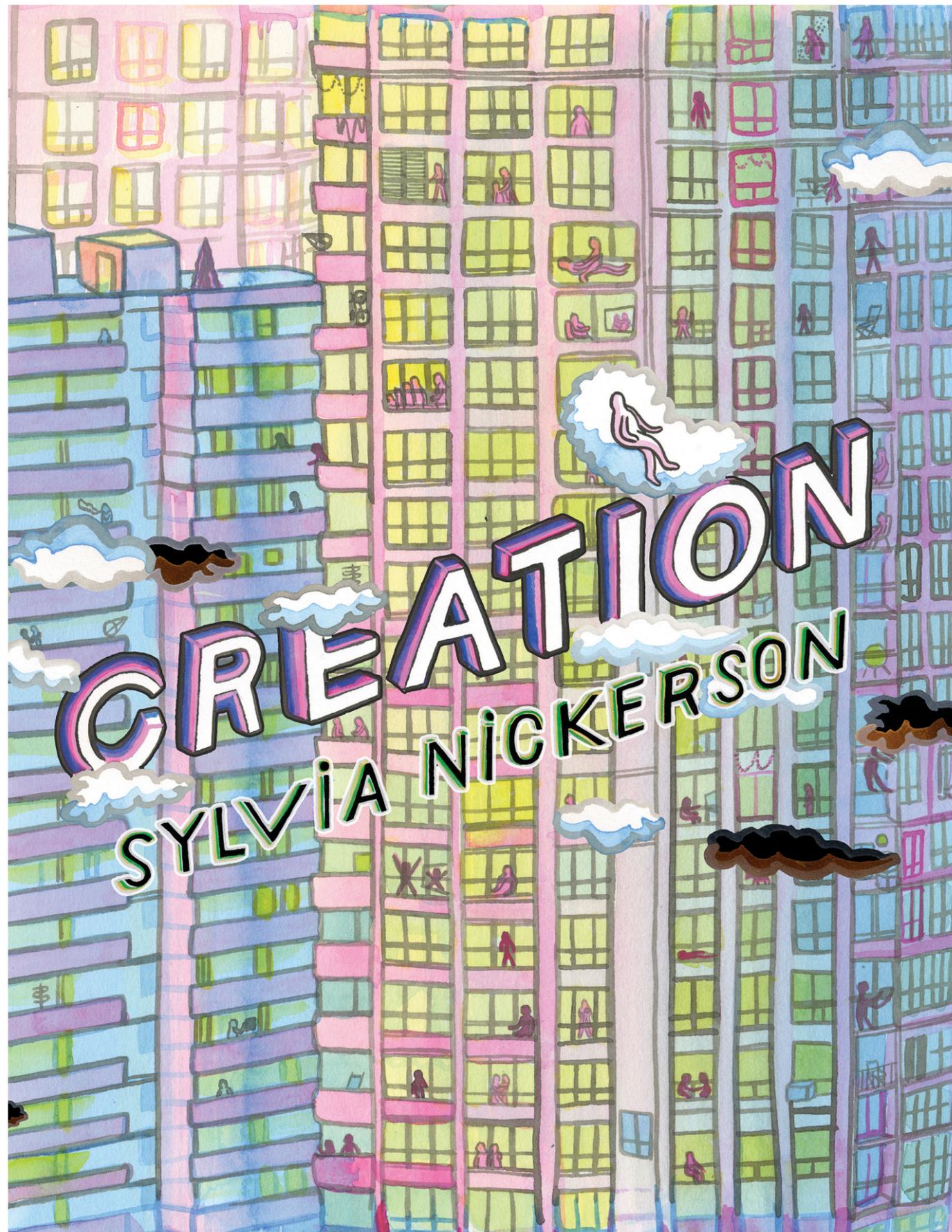
Everywhere we go, we encounter friendly and helpful people. People are more than eager to spoil the kids and give them attention. We realize after a while how unusual this is for us, that strangers aren't treating us as intruders. In Sweden, when people walk up to us, it's usually to say something derogatory or to berate us. There, our guard is always up, shoulders raised. Here, we can finally relax and just exist.



Lisa Wool-Rim Sjöblom is an illustrator, cartoonist, and graphic designer living in Auckland, New Zealand, with her partner and two children. She has a master's degree in literature from Södertörn University and has studied at the Comic Art School in Malmö.

Palimpsest is her first graphic novel. She is an adoptee rights activist.

FOR MORE INFORMATION ON LISA WOOL-RIM SJÖBLOM



CREATION

SYLVIA NICKERSON

New life and opportunities arise from the wreckage of a North American city urban renewal at what cost?

A new mother takes us on a tour of Hamilton, a Rust Belt city born of the Industrial Revolution and dying a slow death due to globalization. This mother represents the city's next wave of inhabitants—the artists and young parents who swarm a run-down area for its affordability, inevitably reshaping the neighborhoods they take over. *Creation* looks at gentrification from the inside out—an artist mother making a home and neighborhood for her family, struggling to find her place amid the existing and emerging communities.

While pushing her child's stroller around Hamilton, Nickerson shows us the warehouse filled with open barrels of toxic sludge, the parking lot where the city's homeless population sleeps, and the refurbished Victorian house (complete with elegant chandeliers) that is now a state-of-the-art yoga studio. *Creation* presents the city as a living thing—a place where

many small lives intersect and where death, motherhood, pollution, poverty, and violence are all interconnected.

Drawn in evocative watercolor, *Creation* is unafraid to leave questions open-ended as Nickerson wanders the city and ponders just where the personal and political intersect, and where they ought to intersect.

PRAISE FOR *CREATION*

"*Creation* is deeply personal, about Nickerson's true odyssey of life, death and renewal in north Hamilton."

—*The Hamilton Spectator*

"For Nickerson, the themes of gentrification and parenthood are far from unrelated; each raises questions of social responsibilities thrust upon the individual in a capitalist culture."

—*Hamilton Magazine*

SEPT 2019 • \$21.95 USD/\$24.95 CAD • B&W • 7 X 8.65 • 192 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-377-6 • PAPERBACK



like having an art show in New York,



or getting a latte,



if he hadn't been born.



I said, Yeah,



getting laid,



or surfing the internet.



I'd be getting a lot more sleep,



among other things
I might rather be doing.



That's me on James Street, feeding my son in a disorganized way.
I wish I was in my studio.

JAMES STREET



When I moved here, I was following a dream. (My art studio)



I was getting married.



I was working as an illustrator.

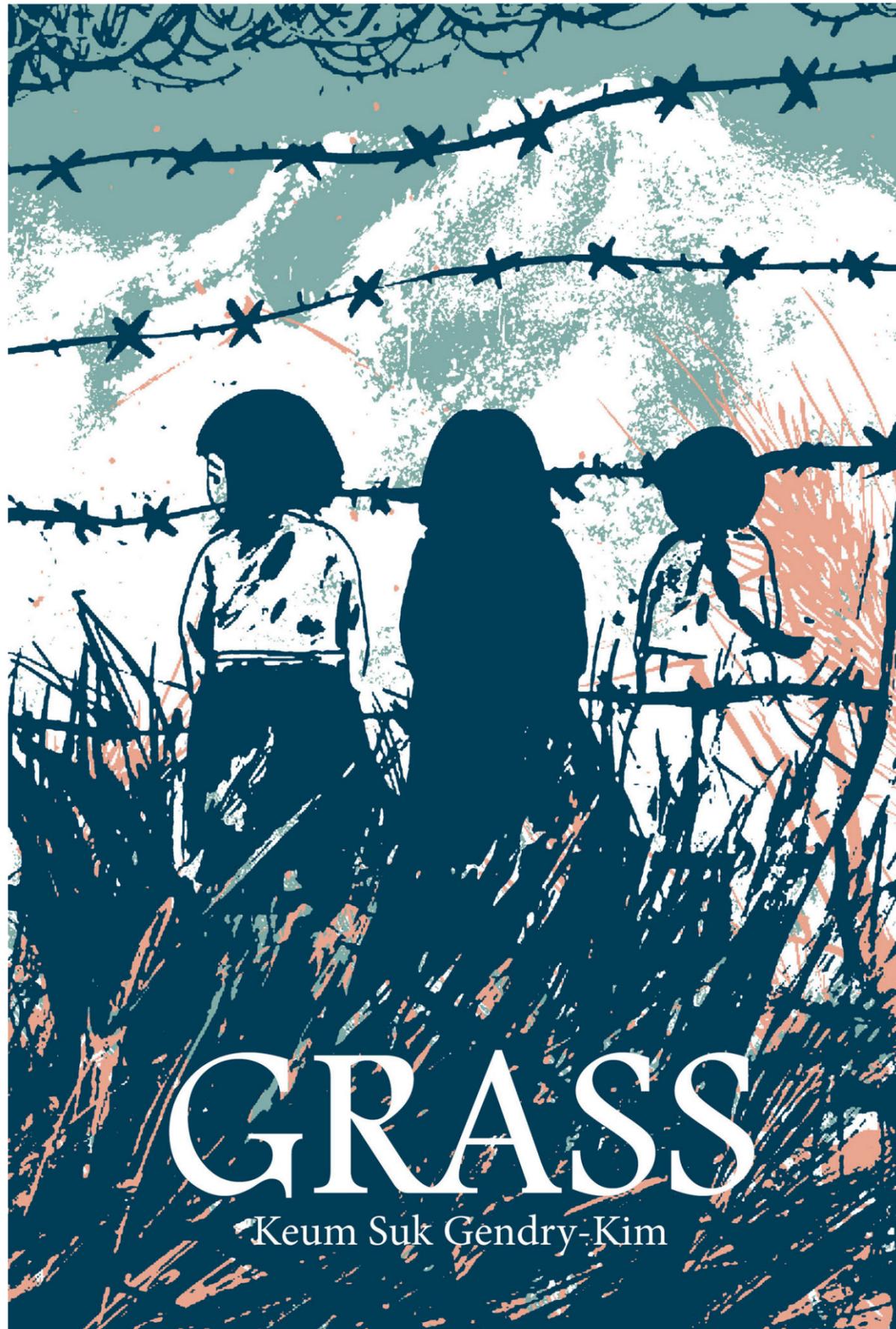


I had a studio crowds of people visited each month.



Sylvia Nickerson is a comics artist, writer, and illustrator who lives in Hamilton, Canada. Her focus is storytelling in community arts and writing comics examining parenthood, gender identity, social class, and religion. Her illustrations have appeared in The Globe and Mail, the National Post, The Boston Globe, and The Washington Post and her comics have been nominated for a Doug Wright Award.

FOR MORE INFORMATION ON SYLVIA NICKERSON



GRASS

KEUM SUK GENDRY-KIM

This true story of a Korean comfort woman documents how the atrocity of war devastates women's lives

Grass is a powerful anti-war graphic novel, offering up firsthand the life story of a Korean girl named Lee Ok-sun who was forced into sexual slavery for the Japanese Imperial Army during the second World War—a disputed chapter in 20th century Asian history.

Beginning in Lee's childhood, *Grass* shows the buildup to World War II from a child's vulnerable perspective, detailing how one person experienced the Japanese occupation and the widespread suffering it entailed for ordinary Korean folk. Keum Suk Gendry-Kim emphasizes Lee's strength in overcoming the many forms of adversity she experienced. *Grass* is painted in a black ink that flows with

lavish details of the beautiful fields and farmland of Korea and uses heavy brushwork on the somber interiors of Lee's memories.

Cartoonist Gendry-Kim's interviews with Lee become an integral part of *Grass*, forming the heart and architecture of this powerful non-fiction graphic novel and offering a holistic view of how Lee's wartime suffering changed her. *Grass* is a landmark graphic novel that makes personal the desperate cost of war and the importance of peace.

PRAISE FOR KEUM SUK GENDRY-KIM

"Her traditional ink drawings are powerful for their bleak beauty, sometimes without dialogue for page after page."

AUG 2019 • \$29.95 USD/\$34.95 CAD • B&W • 5.9 X 8.3125 • 480 PAGES
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Keum Suk Gendry-Kim was born in the town of Goheung in Jeolla Province, a town famous for its beautiful mountains and sea. Her graphic novels include *The Song of My Father*, *Jiseul*, and *Kogaeyi*, which have been translated and published in France. She also wrote and illustrated *The Baby Hanyeo Okrang Goes to Dokdo*, *A Day with My Grandpa*, and *My Mother Kang Geumsun*. She received the Best Creative Manhwa Award for her short manhwa “*Sister Mija*,” about a comfort woman. She has had exhibitions of her works in Korea and Europe since 2012, and her graphic novels and manhwa deal mostly with people who are outcasts or marginalized.

FOR MORE INFORMATION ON KEUM SUK GENDRY-KIM



DAYBREAK

BRIAN RALPH

The cult classic zombie graphic novel:
now a Netflix original series!

You wake up in the rubble and see a ragged, desperate one-armed man greeting you. He takes you underground to a safe space, feeds you, offers you a place to sleep, and then announces that he'll take the first watch. It's not long before the peril of the jagged landscape has located you and your new-found protector and is scratching at the door. What transpires is a moment-to-moment struggle for survival—*The Road* meets *Dawn of the Dead*.

Daybreak is seen through the eyes of a silent observer as he runs from the shadows of the imminent zombie threat. Brian Ralph slowly builds the tension of the zombies on the periphery, letting the threat—rather than the actual carnage—be the driving force. The post-apocalyptic backdrop features tangles of rocks, lumber, I beams, and overturned cars that are characters in and of themselves.

Drawing inspiration from horror movies, television, and first-person shooter

video games, *Daybreak* departs from zombie genre in both content and format, achieving a living-dead masterwork of literary proportions. When released in 2011, *Daybreak* was a critical success, a YALSA Great Graphic Novel for Teens, and a TLA Maverick Graphic Novel. Read the book before the Netflix Original series starring Matthew Broderick hits the small screen.

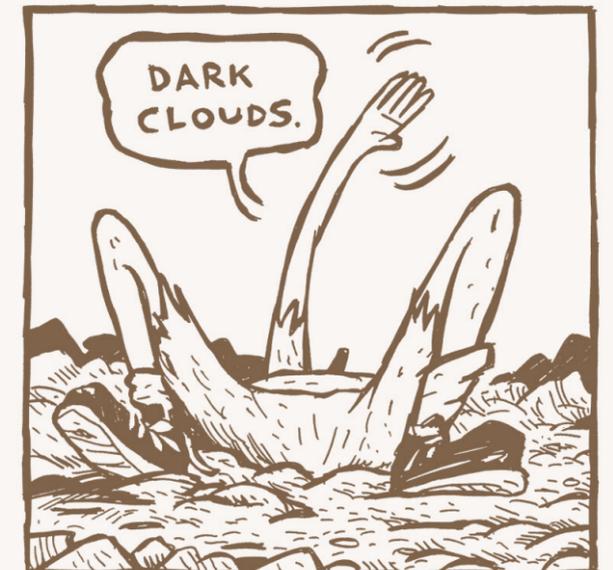
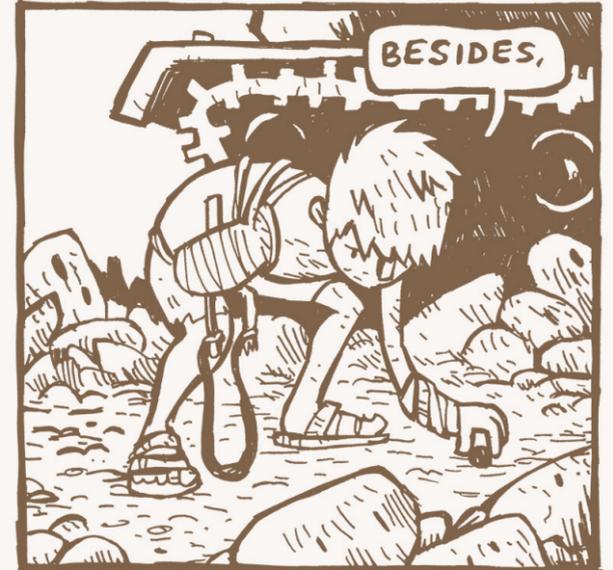
PRAISE FOR DAYBREAK

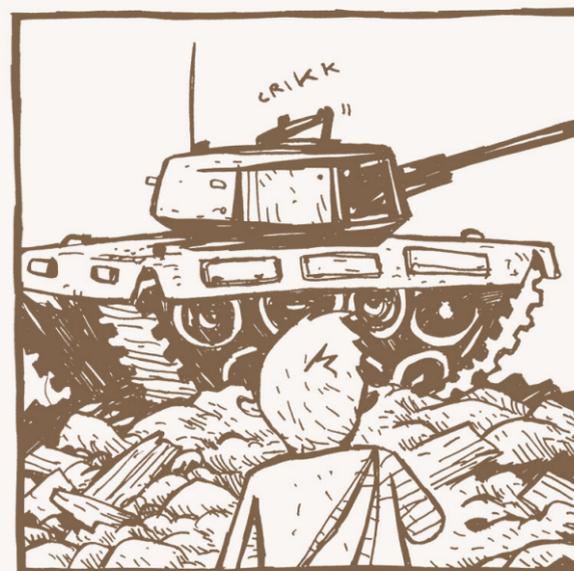
“Don't let the cartoon characters throw you off — *Daybreak* delivers potent end-time chills.”—*io9*

“A storytelling tour de force by turns creepy and poignant... One of the best books of the year.”—*Entertainment Weekly*

“Ralph's fine storytelling is matched by his textured, deceptively cartoony artwork.”—*Boing Boing*

OCT 2019 • \$21.95 CAD/24.95 USD • 2-COL • 6 X 8.4 • 160 PAGES
COMICS & GRAPHIC NOVELS/COMICS & CARTOONS • ISBN 978-1-77046-383-7 • PAPERBACK





Brian Ralph graduated from the Rhode Island School of Design in 1996 with a BFA in Illustration. His illustrations have appeared in a number of publications, including *Wired*, the *New York Times*, and the *New York Daily News*. Ralph's comics have appeared in the Museum of Modern Art newsletter, *Nickelodeon Magazine*, the *Drama Magazine*, *Pulse Magazine*, the *Ganzfeld*, DC Comics' *Bizarro*, and in McGraw Hill textbooks.

FOR MORE INFORMATION ON BRIAN RALPH



MOOMIN: THE DELUXE LARS JANSSON EDITION LARS JANSSON

A lavish celebration of Moominvalley, complete with hundreds of pages of comics, writing, and ephemera

Since the first Moomin comic strip appeared in the *London Evening News*, Tove Jansson's creations have become an international sensation, inspiring TV shows, cafés, a museum, an opera, and even an amusement park. And now in this new deluxe anniversary edition are hundreds of pages of Moomin comics, starring Moominmamma, Snorkmaiden, Sniff, Mrs. Fillyjonk, and many more familiar faces.

Collected in this volume are the comics created by Lars Jansson, when his sister, Tove, grew tired of drawing a daily strip after half a decade. Her brother Lars had long been involved in the creation of the Moomin strips—he translated them into English for publication. Though he had little knowledge of drawing, Lars took over the daily comic strip. Tove taught him, and after two years of sibling collaboration, Lars authored the strips independently for fourteen years. By the mid-1970s, when the strip was at its height of popularity, the tales of Moominvalley were being syndicated in forty pa-

pers worldwide, just as absorbing to adult readers as they were to children. Even today, the stories remain uniquely resonant with readers for more than just their quirky, outlandish appearances. With silly humour, the Moominvalley characters emphasize the importance of community and respecting one's environment to readers young and old.

Moomin: The Deluxe Lars Jansson Edition collects Lars Jansson's contributions to the series alongside rare ephemera and tributes by cartoonists and writers. Sumptuously designed, it is a must for any fan of Moominvalley.

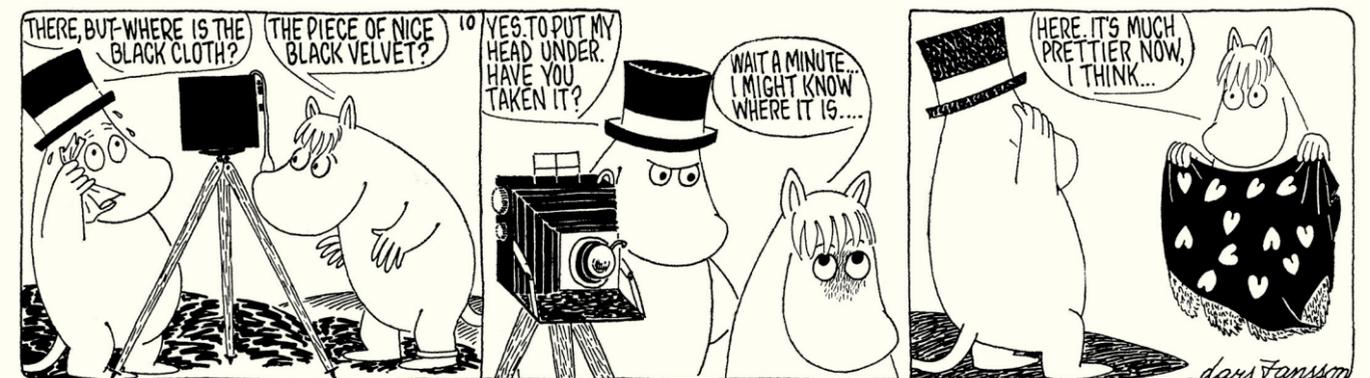
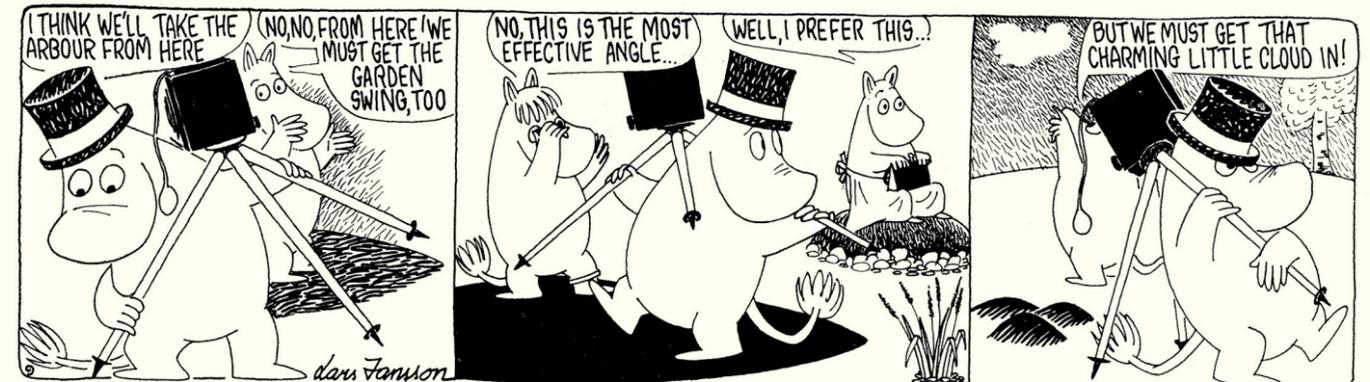
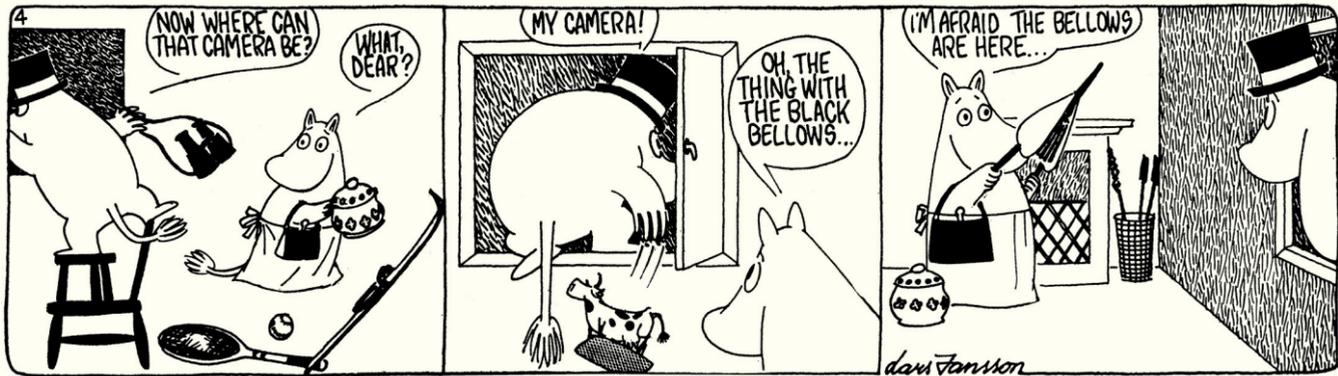
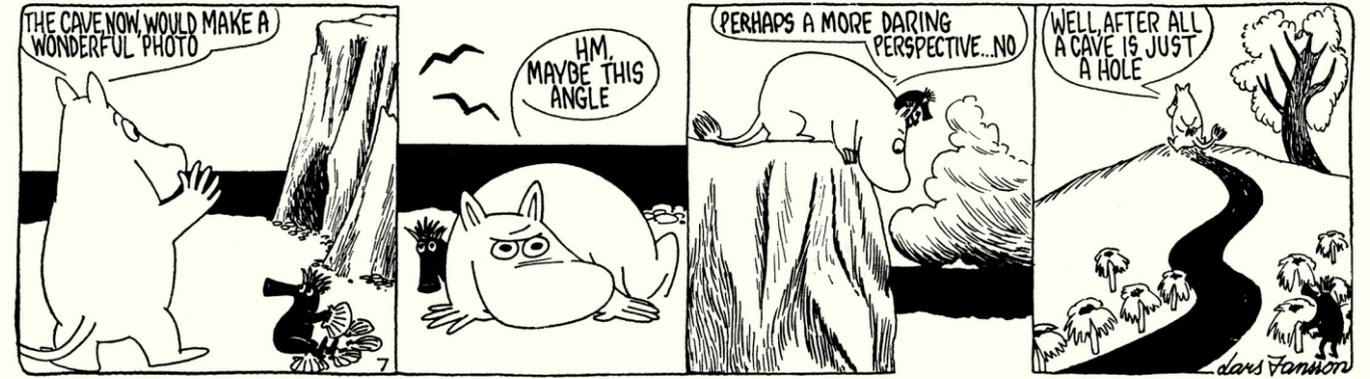
PRAISE FOR MOOMIN

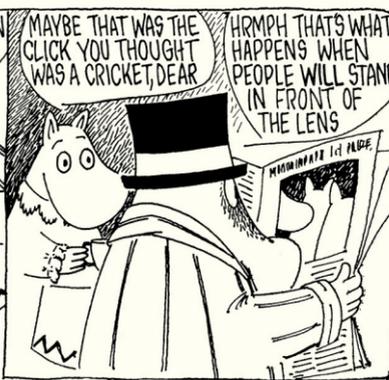
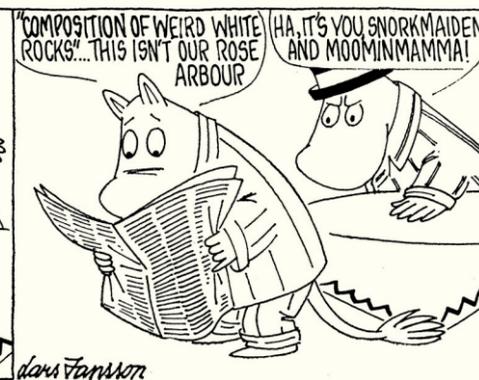
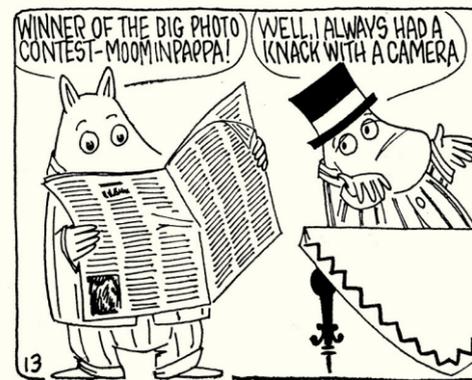
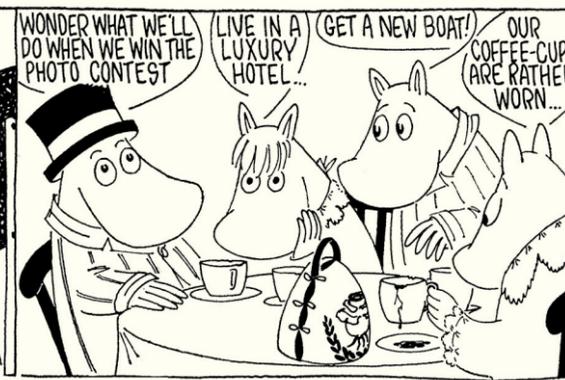
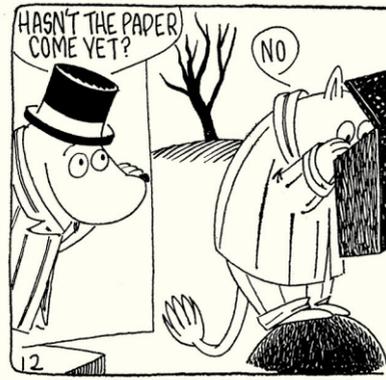
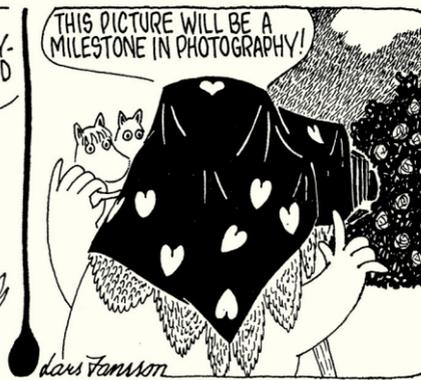
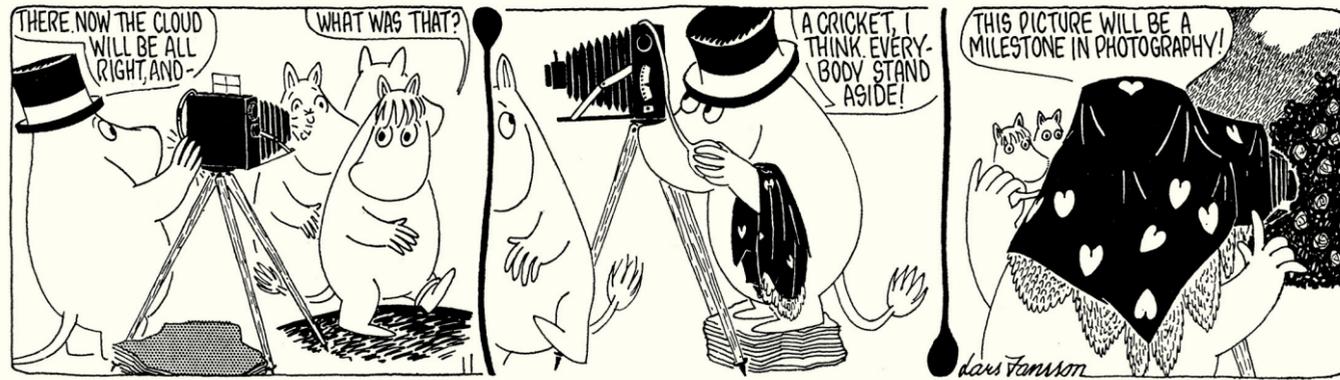
"The Moomin series—like Peanuts—is the sort of thing you can read at age 8 or at 48 and find equally gratifying."—*NPR*

"With a sincere childlike nature and a stoic acceptance of misadventure... Moomin and company... emerge from each story full of tolerance and quiet humor."

—*The New York Times*

NOV 2019 • \$69.95 USD/\$74.95 CAD • B&W • 8.5 X 12 • 448 PAGES
COMICS & GRAPHIC NOVELS • ISBN 978-1-77046-378-3 • HARDCOVER WITH SLIPCASE





Lars Jansson (1926–2000) was a Finnish cartoonist and author. He was a published author at sixteen before he taught himself to be a cartoonist in order to replace his sister Tove on the Moomin comic strip. Lars drew the strip for fourteen years.

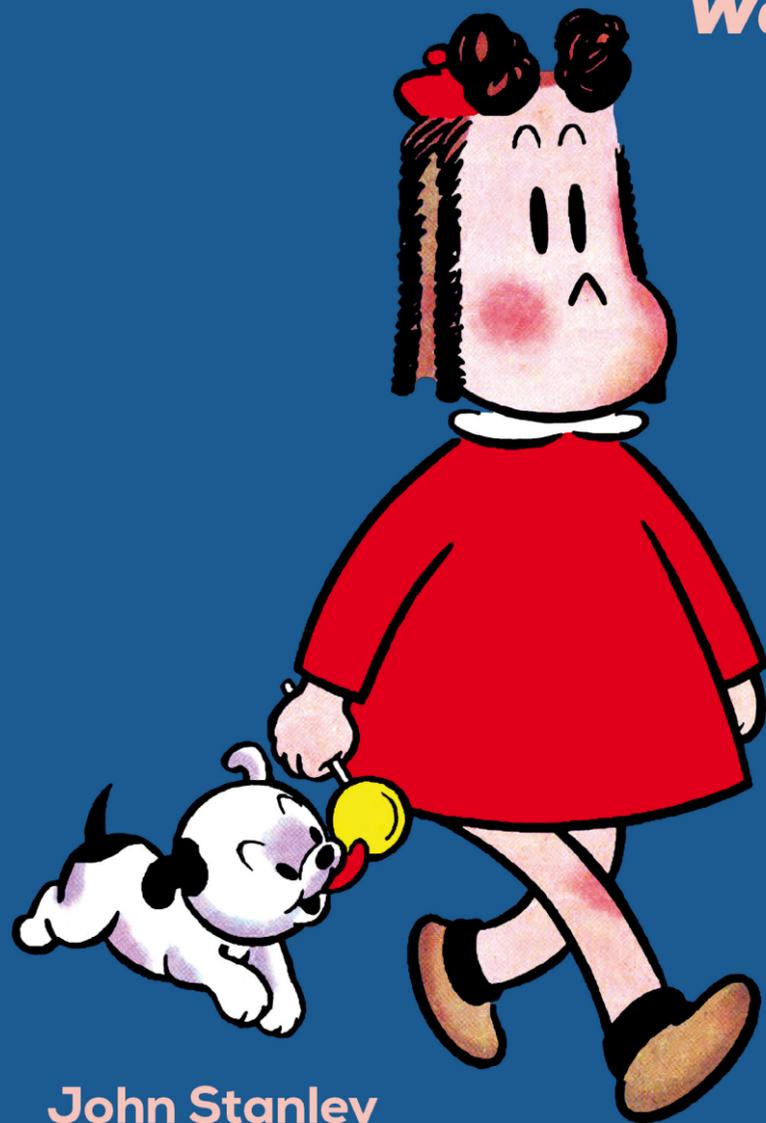
FOR MORE INFORMATION ON LARS JANSSON



Marge's

Little Lulu

Working Girl



John Stanley

LITTLE LULU: WORKING GIRL JOHN STANLEY

Restored to vibrant full color for the first time!
A delight for classic comic fans and the uninitiated!

Lulu Moppet is an outspoken and brazen young girl who doesn't follow any rules—whether they've been set by her parents, the neighborhood boys, or society itself. In spring 2019 D+Q begins a landmark reissue series of Lulu's suburban hijinks: she goes on picnics, babysits, and attempts to break into the boys' clubhouse again and again. Cartoonist John Stanley's expert timing and constant gags made these stories unbelievably enjoyable, ensuring that *Marge's Little Lulu* was a defining comic of the post-war period.

First released in the 1940s and 1950s as Dell comics, *Little Lulu* as helmed by Stanley remains one of the most entertaining works in the medium. In this first volume, *Little Lulu: Working Girl*, we meet the series' mainstay characters: Lulu, Tubby, Alvin, and oodles more neighbourhood kids. *Little Lulu's* comedy lies in the hilarious dynamic between its cast of characters, so it's a joy to see them come to life.

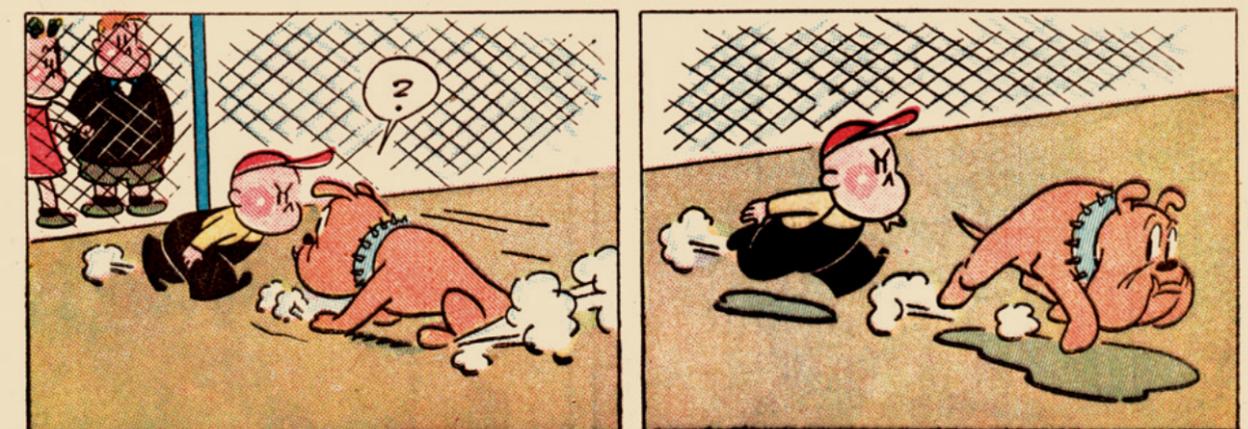
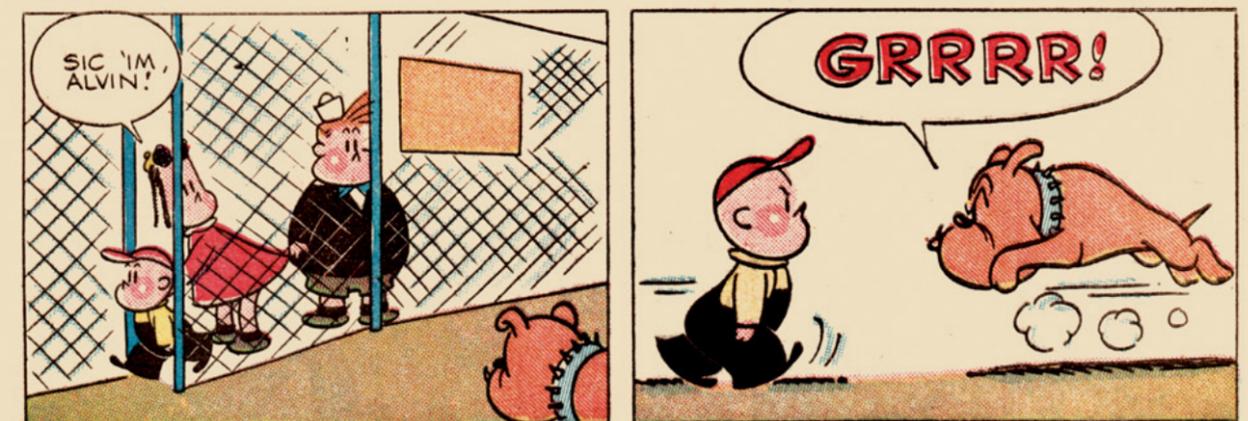
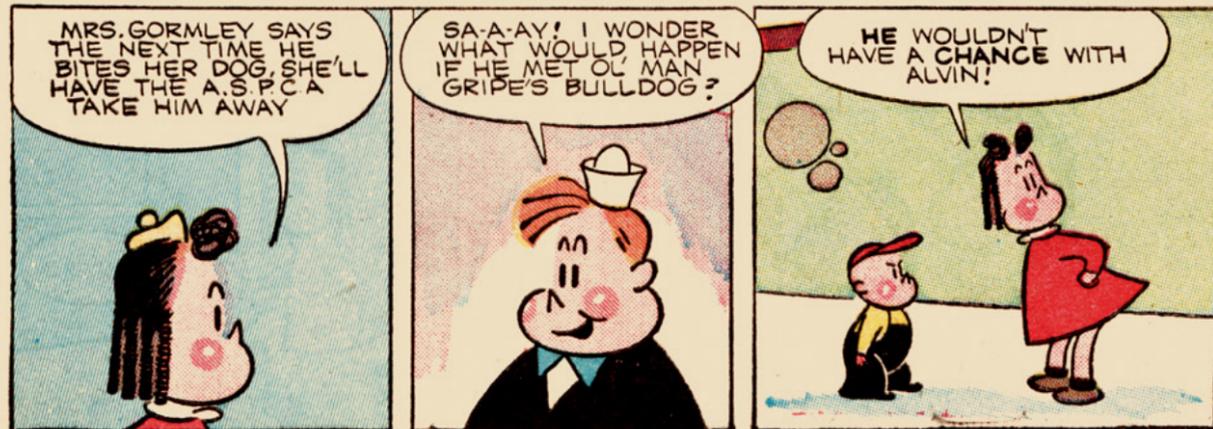
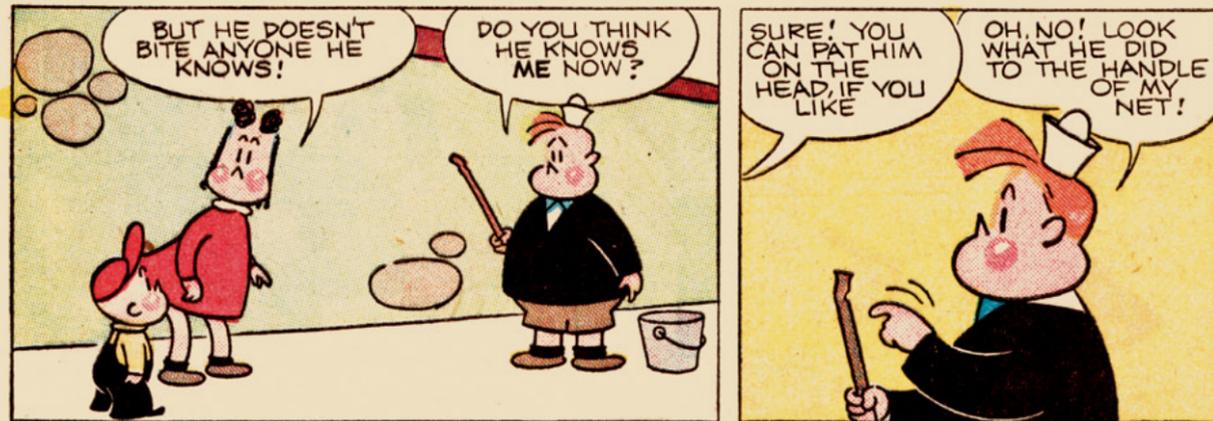
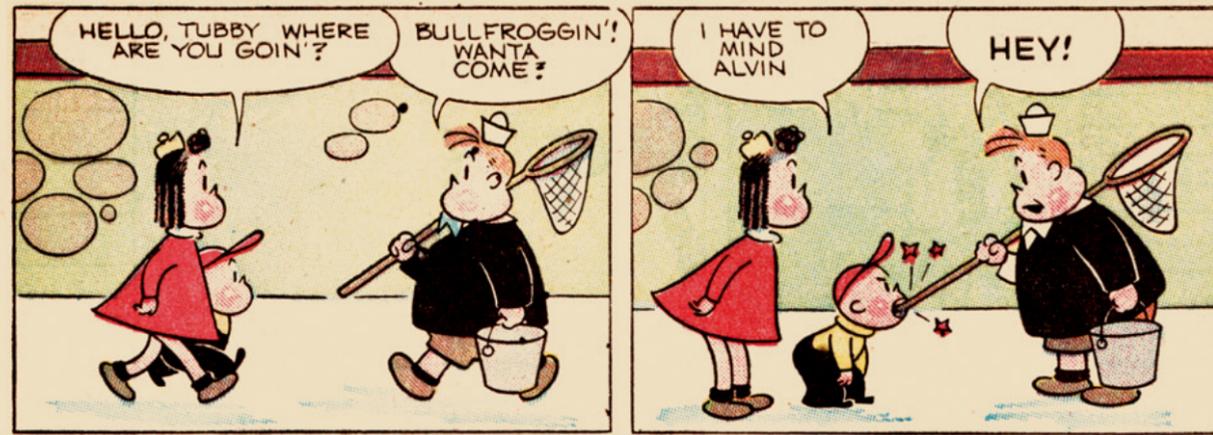
Lulu's assertiveness, individuality, and creativity is empowering to witness—the series is powerfully feminist despite the decades in which the stories were created. It's the character's strong personality that made her beloved by such feminist icons as Patti Smith, Eileen Myles, and more. Lovingly restored to its original full color, complete with knee-slapping humor and insightful representation of how young children behave, *Little Lulu: Working Girl* is a delight for readers of all ages.

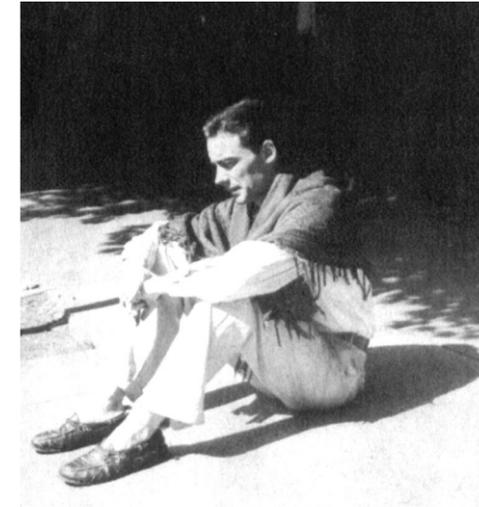
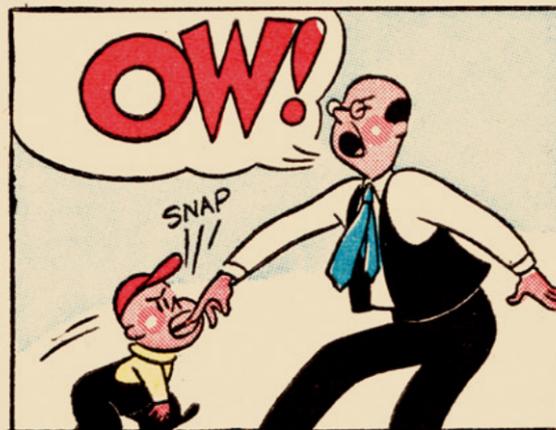
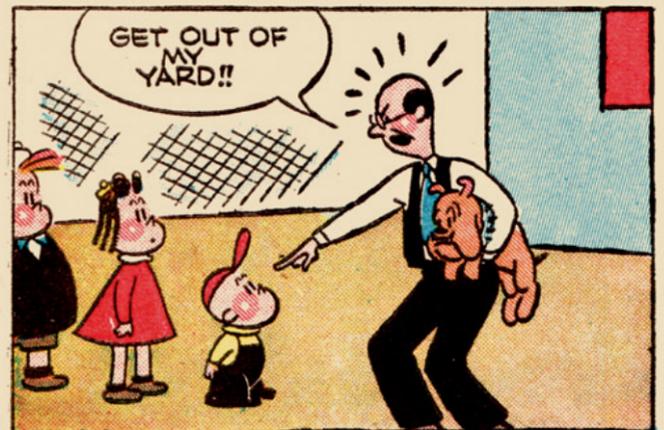
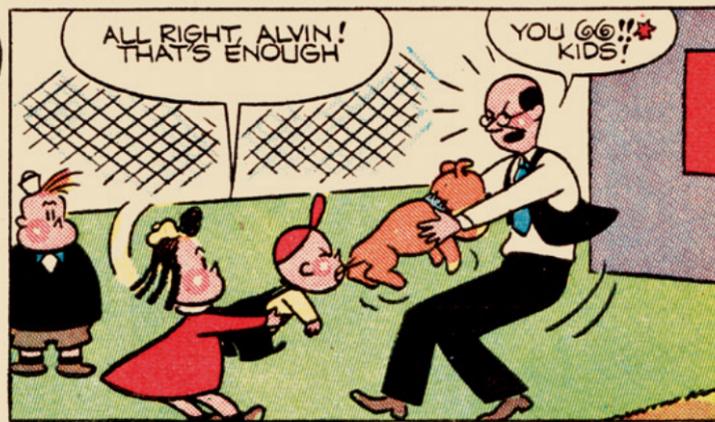
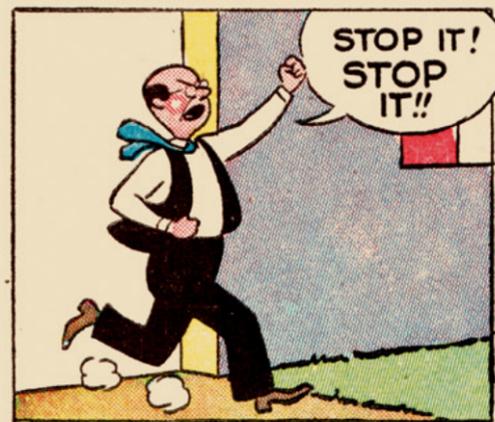
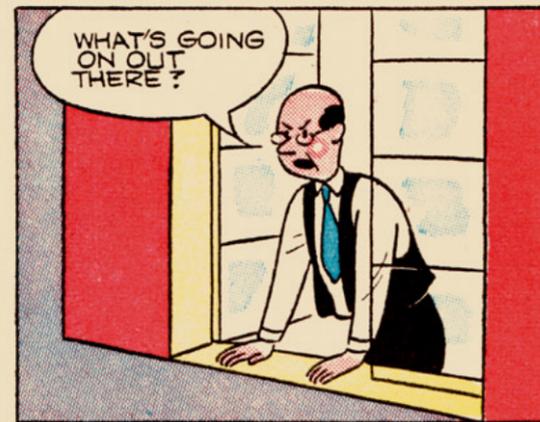
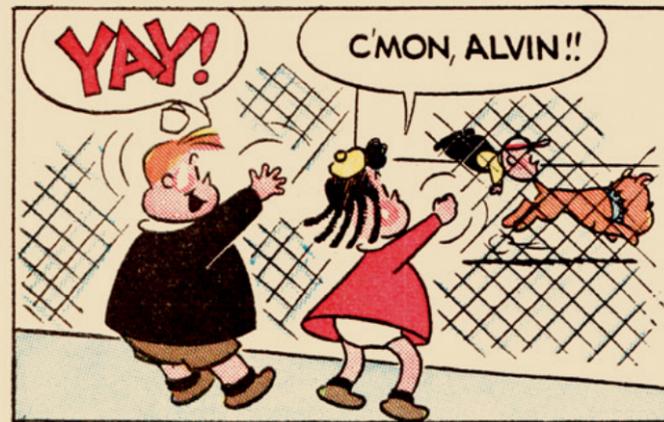
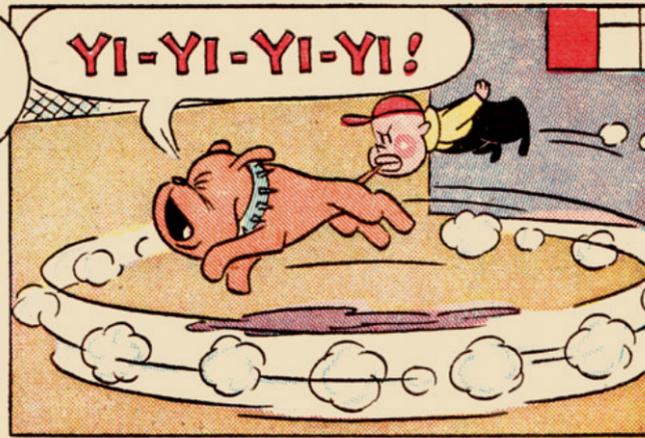
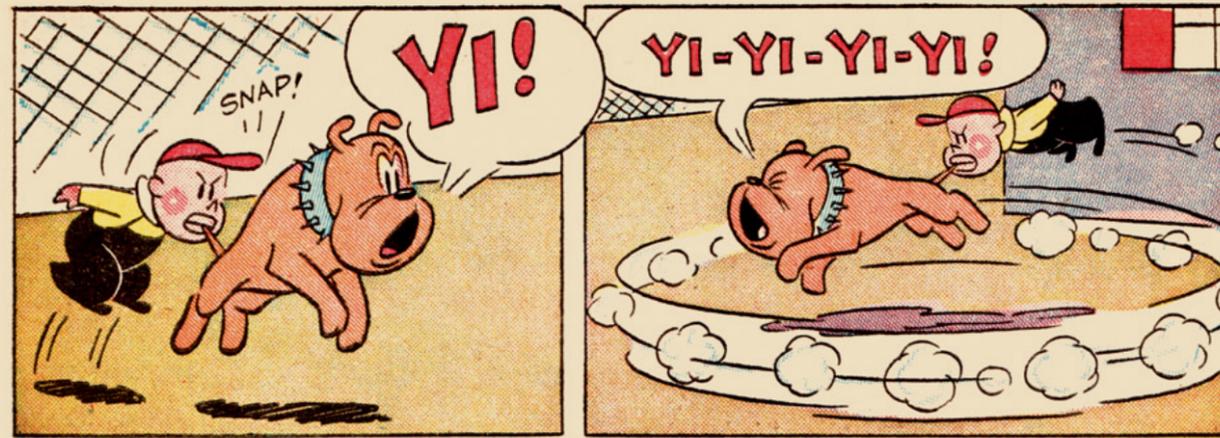
PRAISE FOR JOHN STANLEY

"Little Lulu's presence on the comics page meant that millions habitually read the adventures of a young girl who consistently bested —outsmarted, outplayed and outmaneuvered—boys."—*NPR*

"When Stanley started crafting [*Little Lulu*] the stories blossomed into biting, laugh-out-loud sitcoms, with Lulu a feminist hero for the ages."—*Vulture*

NOV 2019 • \$29.95 USD / \$34.95 CAD • 4-COL • 7.5X10 • 312 PAGES
COMICS & GRAPHIC NOVELS/GENERAL • ISBN 978-1-77046-365-3 • HARDCOVER





John Stanley was born in New York City in 1914. Stanley was a journeyman comics scripter from the 1940s through 1960s. He began working on *Little Lulu* in 1945 and wrote his final issue in 1959, just after beginning to work on Ernie Bushmiller's *Nancy*. John Stanley is considered by many comics historians to be the most consistently funny and idiosyncratic writer to ever work in the medium.

FOR MORE INFORMATION ON JOHN STANLEY

THE HANDBOOK TO LAZY PARENTING



GUY DELISLE

THE HANDBOOK TO LAZY PARENTING

GUY DELISLE

And the award for worst dad ever still goes to...

The Handbook to Lazy Parenting is best-selling cartoonist Guy Delisle's final tribute to the frequently hilarious and absurd situations that any parent will find themselves in when raising young children—all told with Delisle's trademark sarcastic wit. But even as Delisle's children grow older, wiser, and less interested in their father's antics, Delisle has no shortage of bad parenting stories, only now, sometimes, the joke is on him!

From trying to convince Louis to play video games instead of letting him do his homework, to forgetting Alice in a stationery store after buying a pen, to tricking the kids out of dessert to make up for his own blunder, Delisle tells relatable stories of parenthood, the mistakes we have trouble admitting to, and the impulse that we all sometimes have to give a comically serious answer to a child's comically serious question.

With impressive timing and pacing in these lighthearted vignettes, Delisle delivers his gut wrenchingly funny punchlines in self-deprecating fashion, letting everyone know who is ultimately the butt of the joke. *The Handbook to Lazy Parenting* will delight parents of course, but also anyone who has raised or known an inquisitive child and needs some pro tips on being, well, a bad dad!

PRAISE FOR GUY DELISLE

"*A User's Guide*...shares with [Delisle's] previous work a keen appreciation for the clash of cultures; this time, however, the cultures in question are those of adults and children."—*NPR*

"*Even More Bad Parenting Advice*...send[s] up Delisle's inadequacies as a father in a series of beady vignettes."—*Guardian*, Best Graphic Novels of 2014

OCT 2019 • \$12.95 USD/\$15.95 CAD • B&W • 5 X 7 • 196 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-364-6 • PAPERBACK



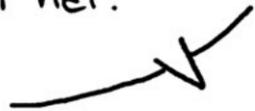
Listen, Louis. This is
the second time this
semester with
this teacher.



I'll sign,
but I'm telling
your mom.



No no no,
don't do that!
You can't
tell her!



Please!



Guy Delisle was born in Quebec City, Canada. His bestselling and acclaimed travelogues (*Pyongyang*, *Jerusalem: Chronicles from the Holy City*, *Burma Chronicles*, and *Shenzhen*) are defining works of graphic nonfiction, and in 2012, Delisle was awarded the top prize in European cartooning when the French edition of *Jerusalem* was named Best Album at the Angoulême International Comics Festival. His most recent work is *Hostage*, which appeared on 20 best of the year lists, including those from NPR, *The Boston Globe*, and *The Globe & Mail*. He lives in France with his wife and children.

FOR MORE INFORMATION ON GUY DELISLE

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or other

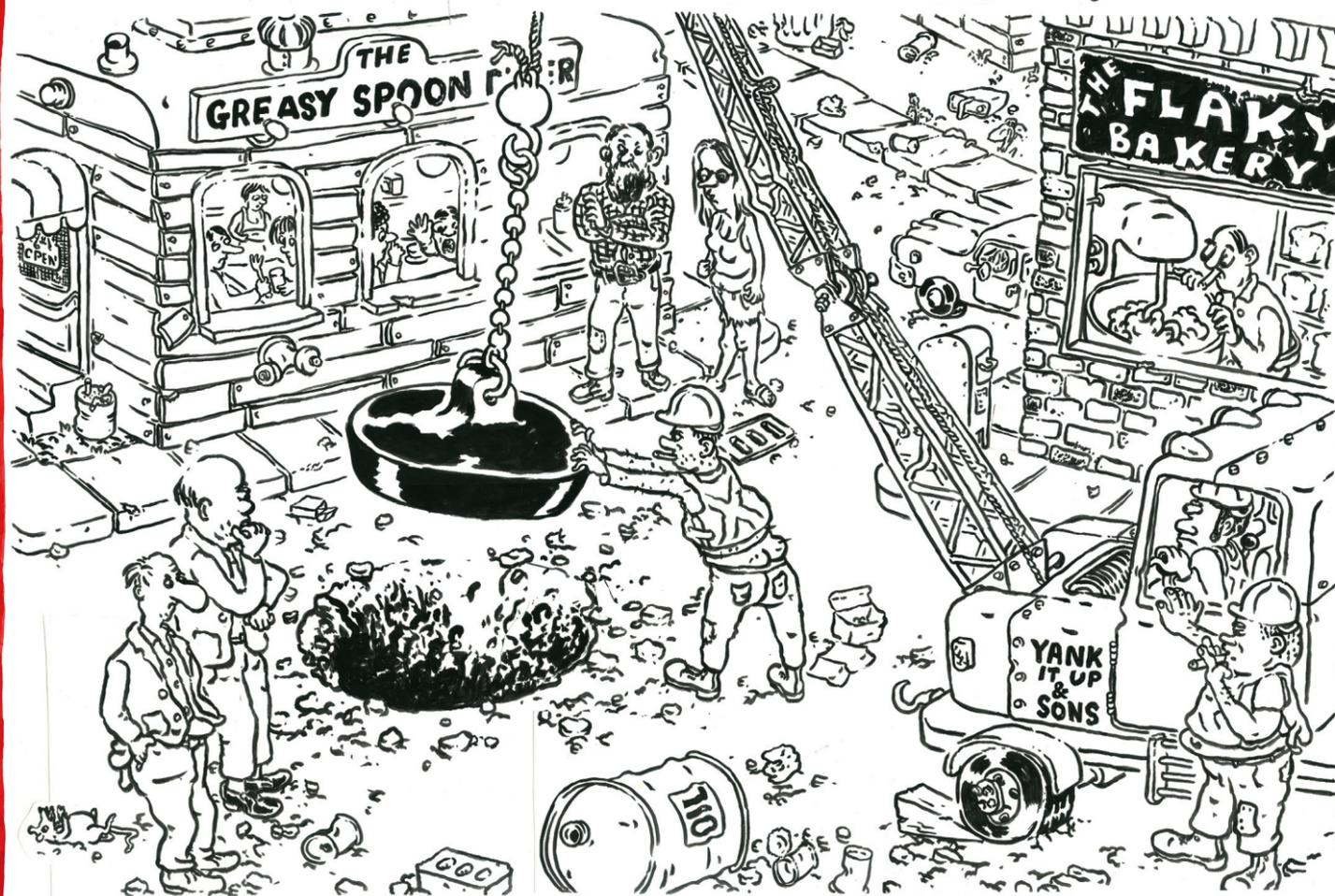
The

every
Tuesday

25¢

FAKE LAKE BOTTOM FEEDER

Giant Sinkhole Finally Plugged (See Story Page 2)



FAKE LAKE ADRIAN NORVID

Get to know the world of Fake Lake, built on an architecture of vibrantly kooky and warped jokes

It's Tuesday noon in Fake Lake and the smell of the Tire Stack (still smoldering after 30 years) is wafting through the window of the Greasy Spoon Diner. Inside the radio's tuned to YFUK—Fake Lake's own Talk Dirty Radio. Mayor Dundoing is tucking into a rasher of surreal back bacon while perusing the Bottom Feeder's Crassified Ads—there's a used cemetery plot and a fat bum door knocker for sale, a hide-a-bed has gone missing and Mistress Grind wishes to reduce someone to a mere nub...

The town of Fake Lake is a sludge pit of goings on and the Fake Lake Bottom Feeder (the local paper) has been kept busy chronicling what amounts to a mild apocalypse—collapsing bridges, a gap in the street that swallows the high school band, an awful bacterial business at the hot springs and a great blowout at the Fakeola bottling plant. Seeing souls ripe for the picking, Lucifer (ever a prominent presence in Fake Lake) has even taken out a paid advertising supplement—Writhing Bodies Herbal Tea Mix anyone?

The Fake Lake Bottom Feeder is a replica of a weekly edition in May complete with Children's Section (try not to freak out Trippy the clown), Industrial News (it's work injury week, again), a fulsome Food Section (beware the Flakey Bakery's Sticky Buns) and a special double page spread of the Dregs Coffee Shop's Sponsored Expedition to Ascend Old Frothy (their espresso machine) with exclusive photos of bearded hipster explorer types hip deep in milk foam. Fake Lake! There's a seat for you in the Polished By Bums Tavern and it looks like someone's signed you up for the Midnight Churchyard Dig...

PRAISE FOR ADRIAN NORVID

"With wit and ingenuity, Norvid papers over our cruel reality with one that, though visibly no less vile, is at least attuned to its own ridiculousness."—*Artforum*

"Adrian Norvid mashes up art-world fundraiser antics with exquisite-corpse techniques...another wild voyage into Norvid's wacky parallel universe."—*Canadian Art*

OCT 2019 • \$19.95 USD/\$19.95 CAD • 2-COL • 7.5 X 9 • 48 PAGES
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REPULSIVE EXCLUSIVES



A STRONG FOOTING was obviously not what the Fake Lake Memorial Town Bridge was built on as users discovered on Saturday when four of the five spans collapsed

utterly leaving a mound of bloody rubble. Sniffer dogs sent to uncover the some fifteen buried people proved unreliable and could be observed gnawing on the sticky-outy bits of the victims.



THE FOOD SECTION



THE STICKY STUFF Master Patisier Knut Kneadless drizzles the notoriously adhesive white icing on a batch of Overly Sticky Buns at the Flakky Bakery. (see next page for our Overly Sticky Buns contest.)



GENTLEMEN ABOUT TOWN

Your Society Pages

**CONTINUED
OVERLEAF**



**Dudley Sorrywad
with a clutch of
Doomed investments.**



**A Pastry Counter
Encounter**



**NOSTRILS
NO THRILLS**



MR. FLESHPOT COOLING OFF



**Scotsman
of the Day**



Adrian Norvid, born in London, England, currently lives and works in Montreal. His large-format drawing centers around popular imagery, vernacular and kitsch with sources ranging from Psychedelia to Georgian era illustration. He teaches painting and drawing at Concordia.

FOR MORE INFORMATION ON ADRIAN NORVID

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FALL 2019

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