

DRAWN & QUARTERLY

WINTER 2023

WHERE I'M COMING FROM

BARBARA BRANDON-CROFT

NEJISHIKI

YOSHIHARU TSUGE

TRANSLATED BY RYAN HOLMBERG

WORK-LIFE BALANCE

AISHA FRANZ

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WHY DON'T YOU LOVE ME?

PAUL B. RAINEY

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LESLIE STEIN

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NICK MAANDAG

WE ARE ON OUR OWN

NEW PAPERBACK EDITION

MIRIAM KATIN

KITARO

SHIGERU MIZUKI

TRANSLATED BY JOCELYNE ALLEN





WHERE I'M COMING FROM

BARBARA BRANDON-CROFT

A seasoned cartoonist of epic proportions, Brandon-Croft carves out space for Black women's perspectives in her nationally syndicated strip

Few Black cartoonists have ever entered national syndication, and before Barbara Brandon-Croft, none of them were women. From 1989 to 2005, Brandon-Croft brought Black women's perspectives to an international audience with her trailblazing comic strip *Where I'm Coming From*.

Brandon-Croft appraises popular opinion through nine distinct women in constant dialogue. From diets to daycare to debt to the dreaded microaggressions of everyday racism, no issue is off-limits. This remarkable and unapologetically funny career retrospective holds a mirror up to the ways society has changed and all the ways it hasn't. The magic in *Where I'm Coming From* is its ability to impress an honest image of Black life without sacrificing Black joy, bolstered by unexpected one-liners eliciting much needed laughter.

As the daughter of mid-century cartoonist Brumsic Brandon Jr., creator of the second nationally syndicated strip to feature a Black lead, Luther, Brandon-Croft learned from the best. With supplementary writing by the author and her peers alongside throwback ephemera, this long-overdue

collection situates Brandon-Croft as an inimitable cartoonist, humorist, and social commentator, securing her place in the comics canon and allowing her work to inspire new readers at a time when it is most needed.

PRAISE FOR *WHERE I'M COMING FROM*

"Distinctly and quietly funny takes on life, love, and all the stuff in between."

—*Essence Magazine*

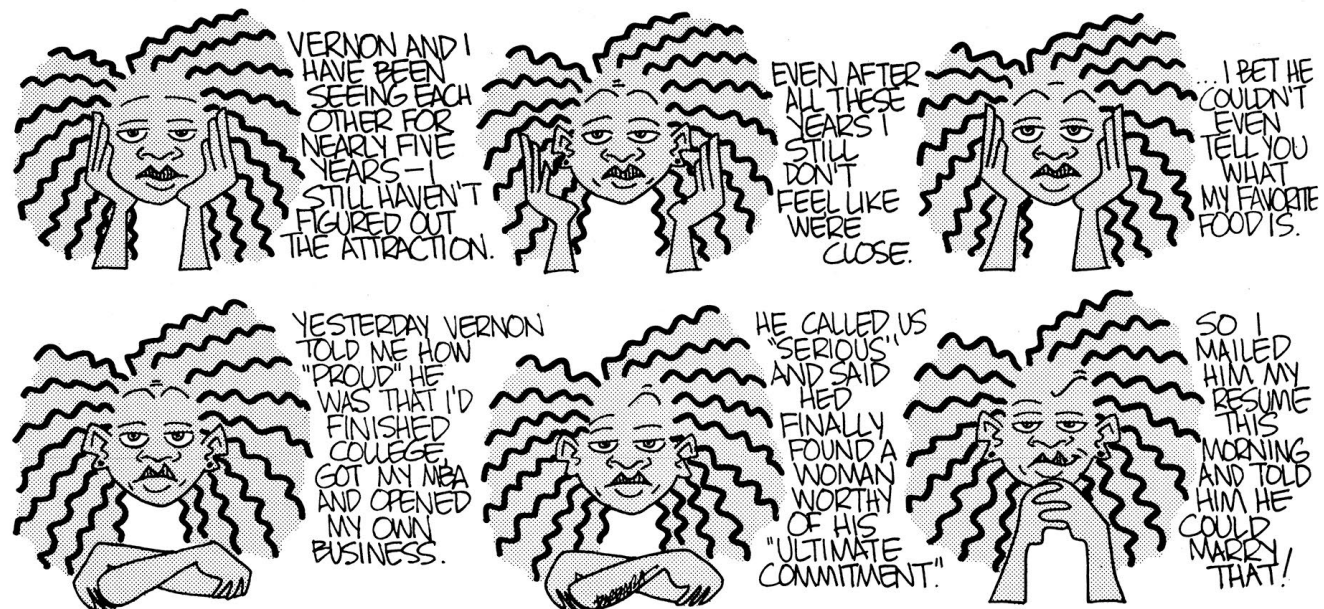
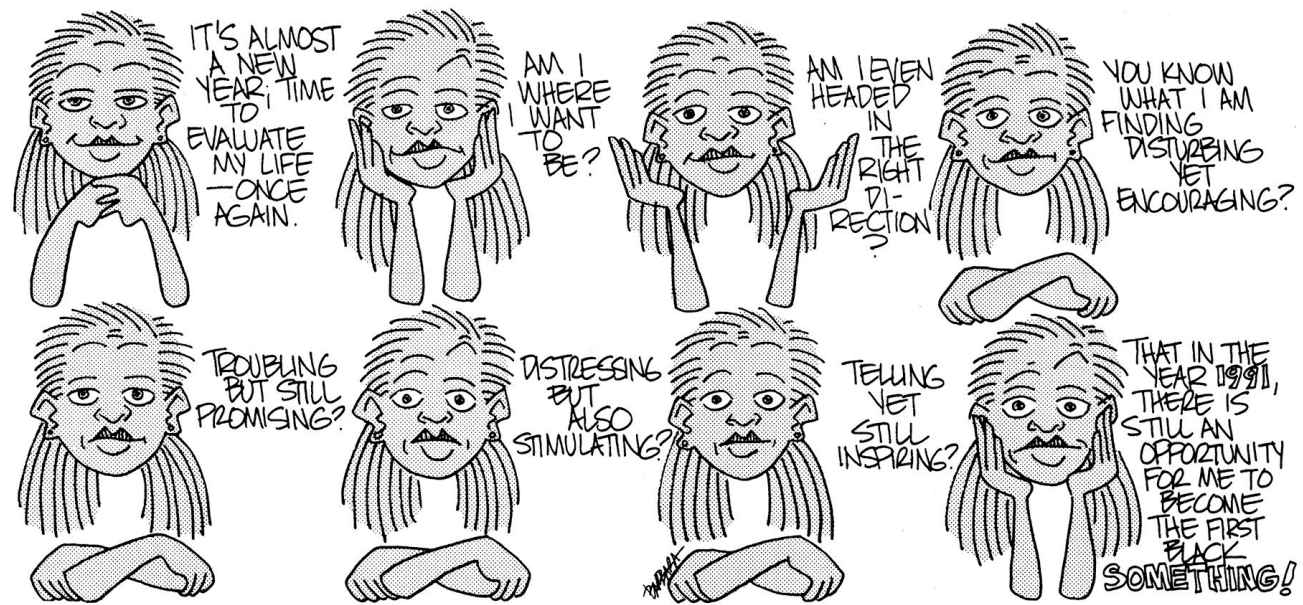
"From rape convictions to 'Don't Ask, Don't Tell' to the challenges of being a single mother, the diversity of Brandon-Croft's characters' conversations showcased a depth of feeling and sharpness of intellect that representations of Black women in media so desperately needed."

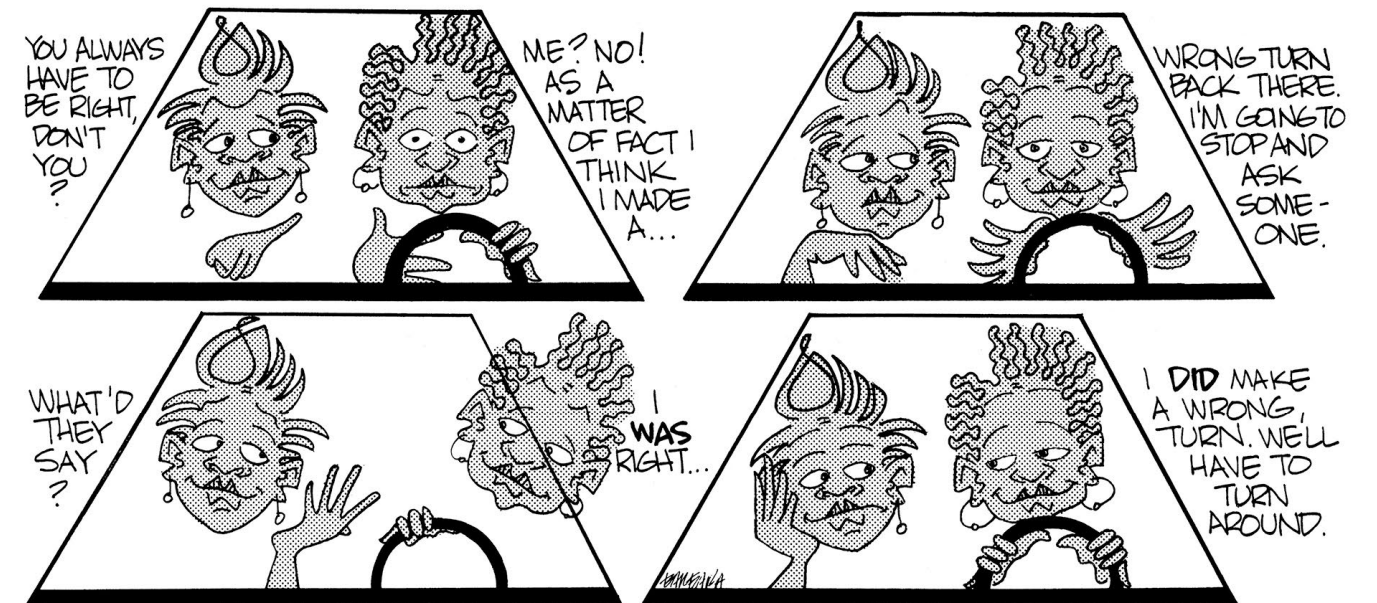
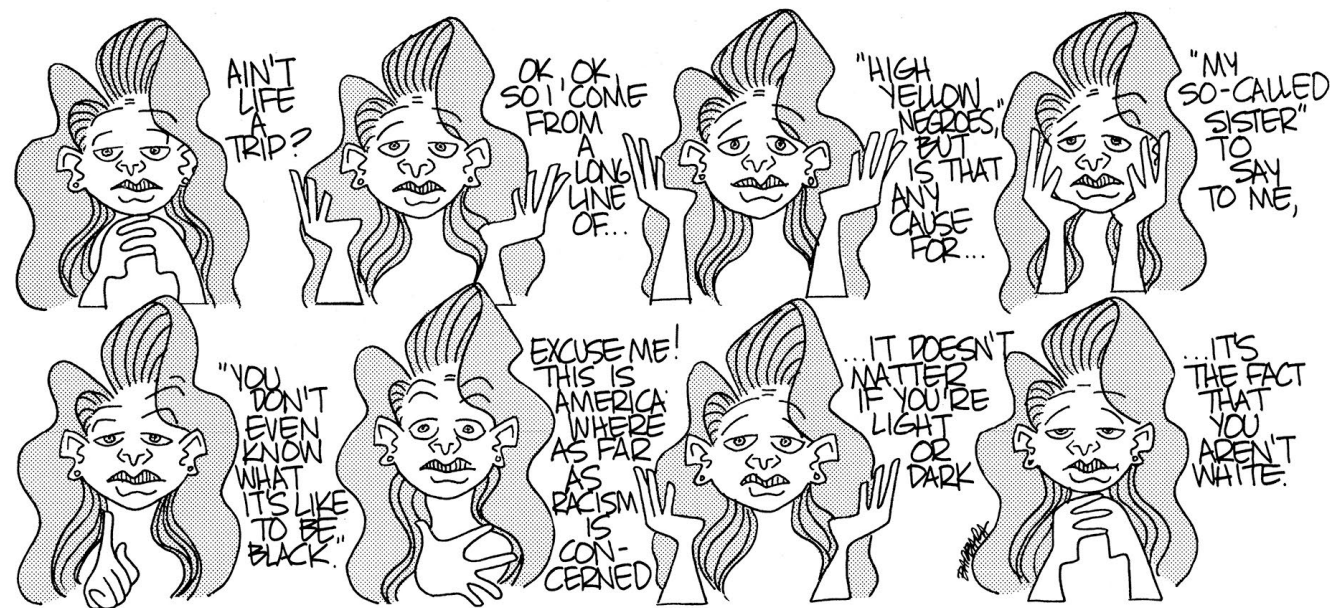
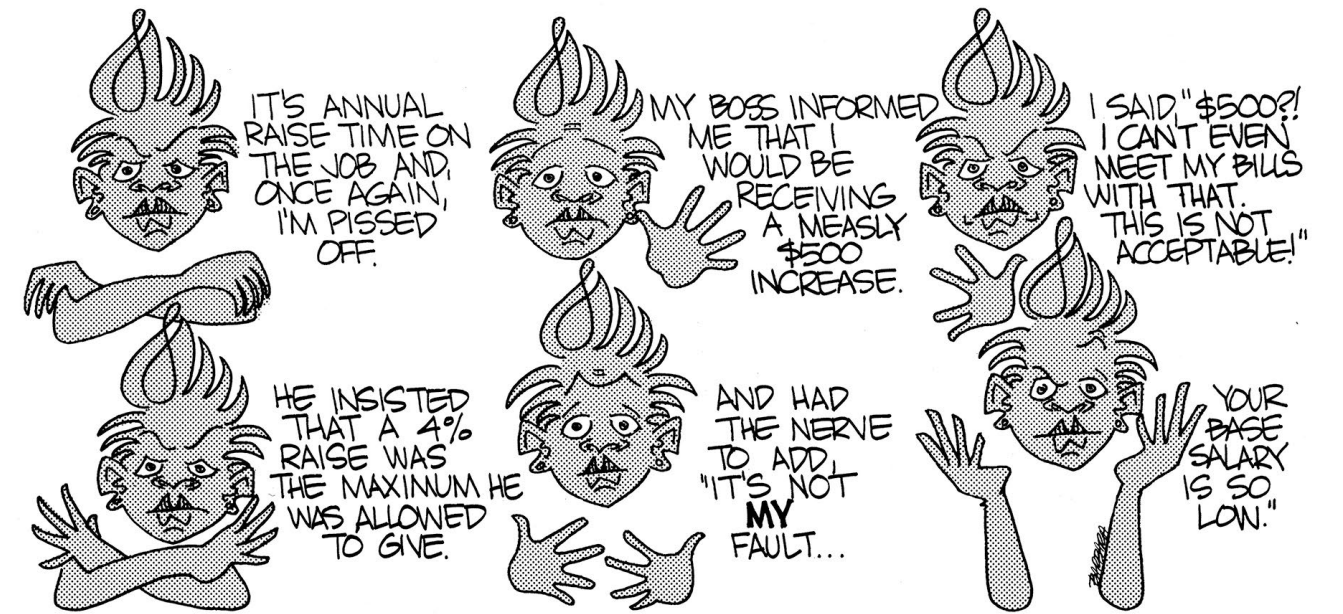
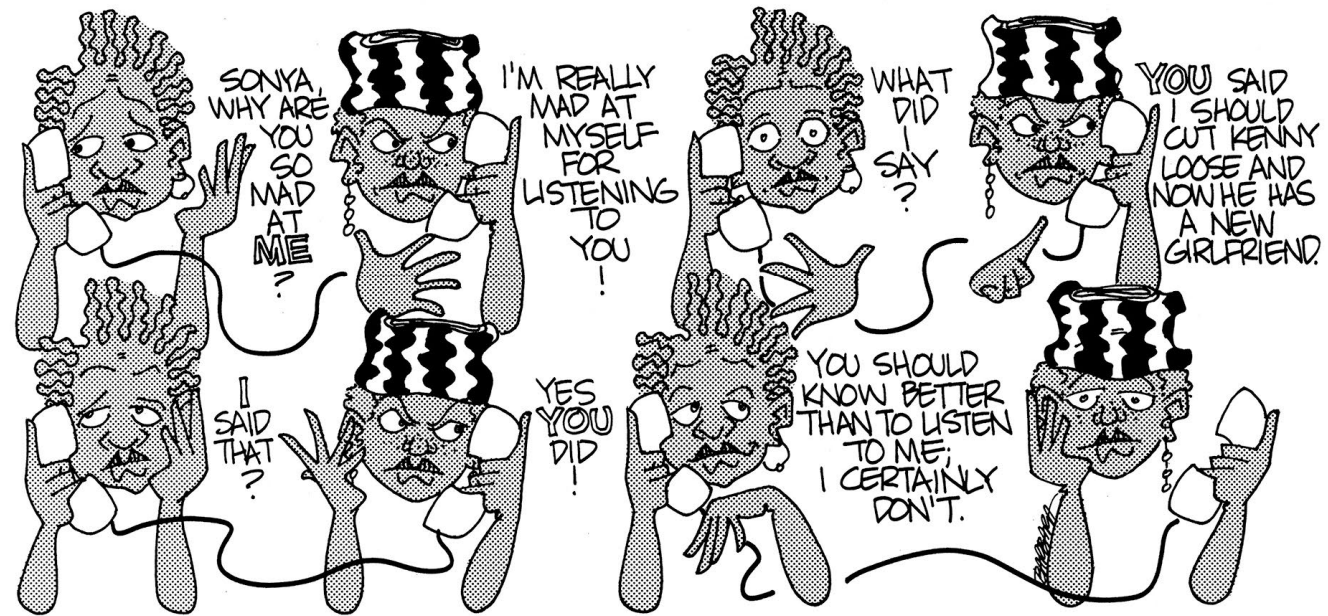
—*Black Nerd Problems*

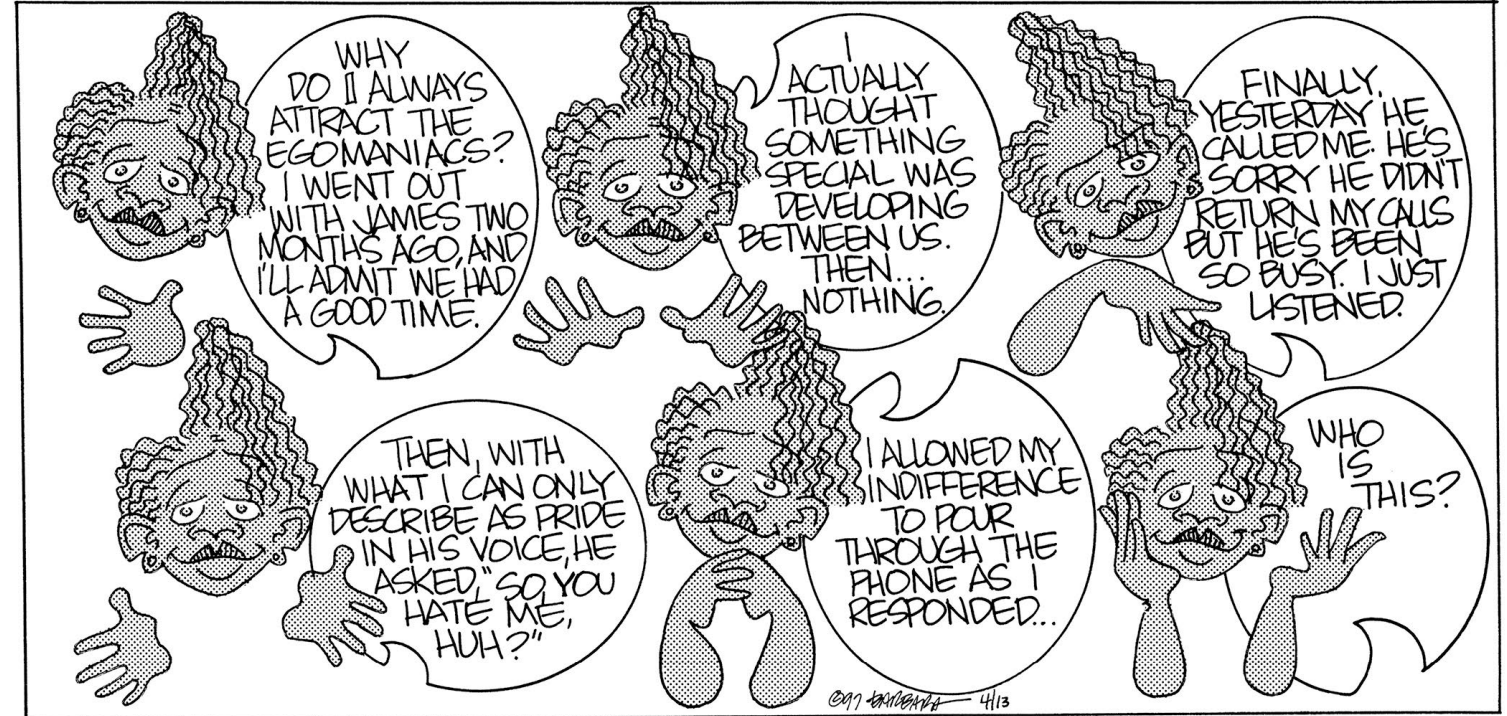
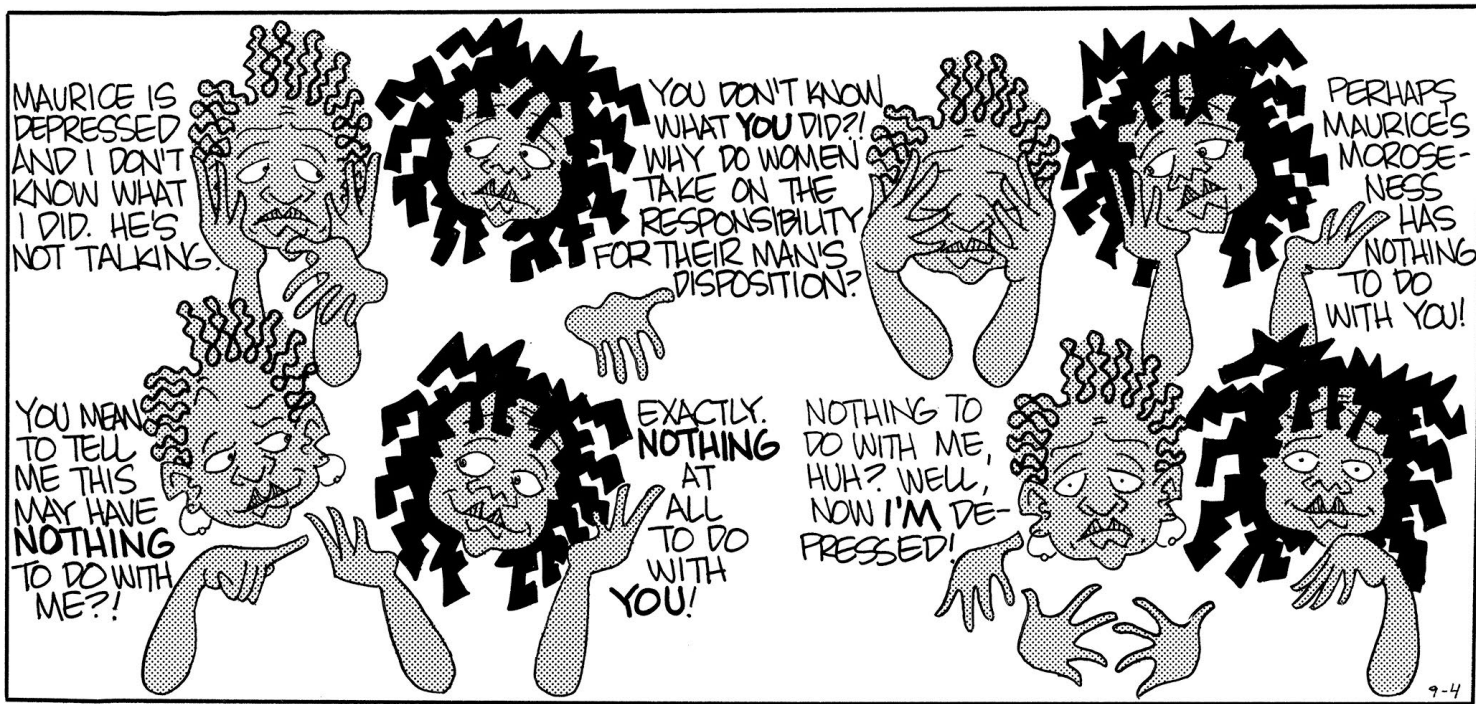
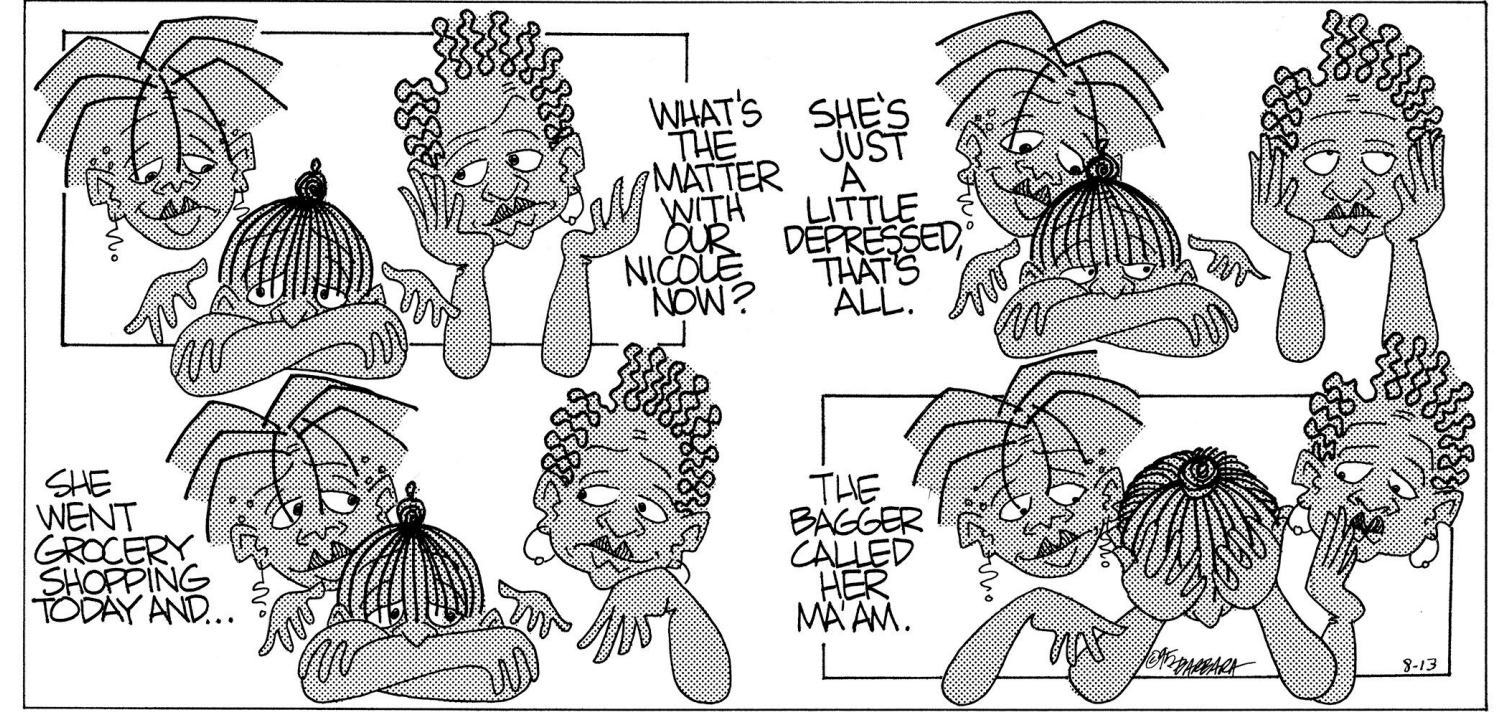
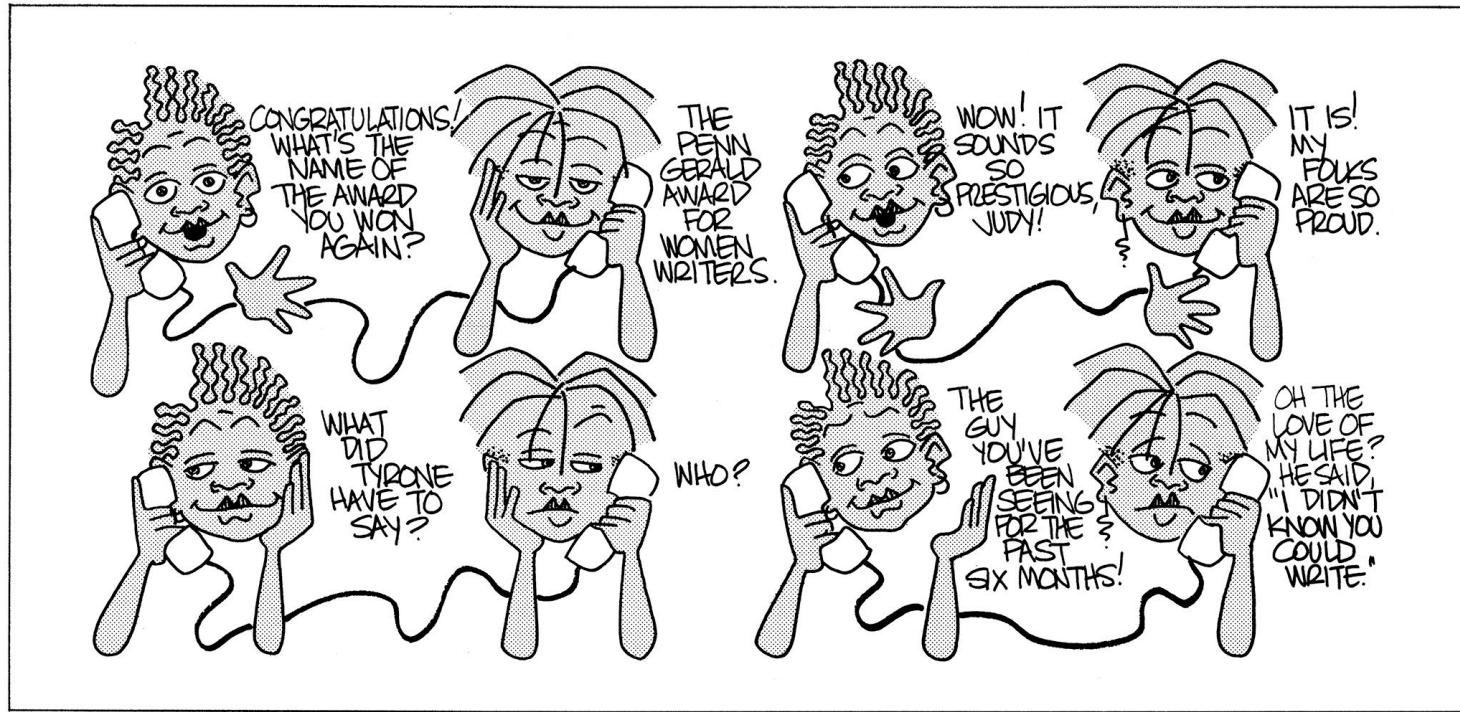
"[Barbara Brandon-Croft] explores humorously the serious issues affecting Black people and the nation as a whole, from the Clarence Thomas hearings to the Rodney King verdict and questions of equal justice."—*The New York Times*

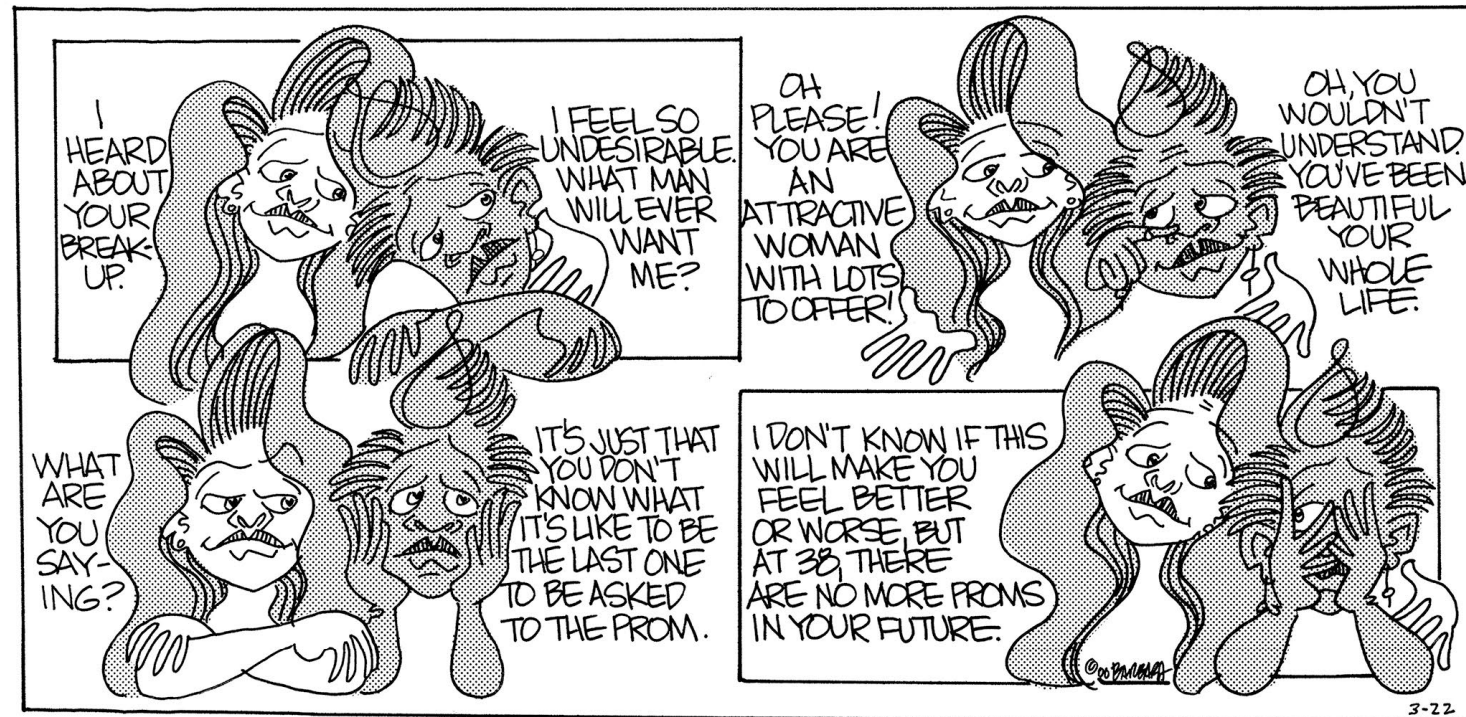
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FULL TITLE LIST









Barbara Brandon-Croft was born in Brooklyn and grew up on Long Island. After debuting her comic strip *Where I'm Coming From* in the *Detroit Free Press* in 1989, Brandon-Croft became the first Black woman cartoonist to be published nationally by a major syndicate. During its 15-year run, *Where I'm Coming From* appeared in over 65 newspapers across the USA and Canada, as well as Jamaica, South Africa, and Barbados. Her comics are in the permanent collection of the Library of Congress. Brandon-Croft lives in Queens.

FOR MORE INFORMATION ON BARBARA BRANDON-CROFT

FULL TITLE LIST



Yoshiharu TSUGE

Nejishiki

NEJISHIKI YOSHIHARU TSUGE TRANSLATED BY RYAN HOLMBERG

The most critically acclaimed comic of the
Japanese counterculture

Nejishiki unveils the most iconic scenes from Yoshiharu Tsuge's highly respected body of work alongside his most beloved stories. A cornerstone of Japan's legendary 1960s counterculture that galvanized avant-garde manga and comics criticism, the title story follows an injured young man as he wanders through a village of strangers in search of emotional and physical release. Other stories in this collection follow a series of weary travelers who while away sultry nights and face menacing doppelgangers. Even banal activities like afternoon strolls uncover unsavory impulses. The emotionally and erotically charged imagery collected in this third volume remains as shocking and vivid today as it did upon its debut fifty years ago.

Tsuge's stories push boundaries, abruptly crossing the threshold of conventional storytelling. Unassuming

protagonists venture further into eerie symbolism against a shadowy, perceptibly dreamlike landscape easily mistaken for the real world. The angst that pervades postwar Japanese society threatens to devour his characters and their pastoral sensibilities as each protagonist's wanderlust turns surreal.

PRAISE FOR YOSHIHARU TSUGE

"Fascinating...one of Japan's most celebrated and reclusive artists."
—*The Guardian*

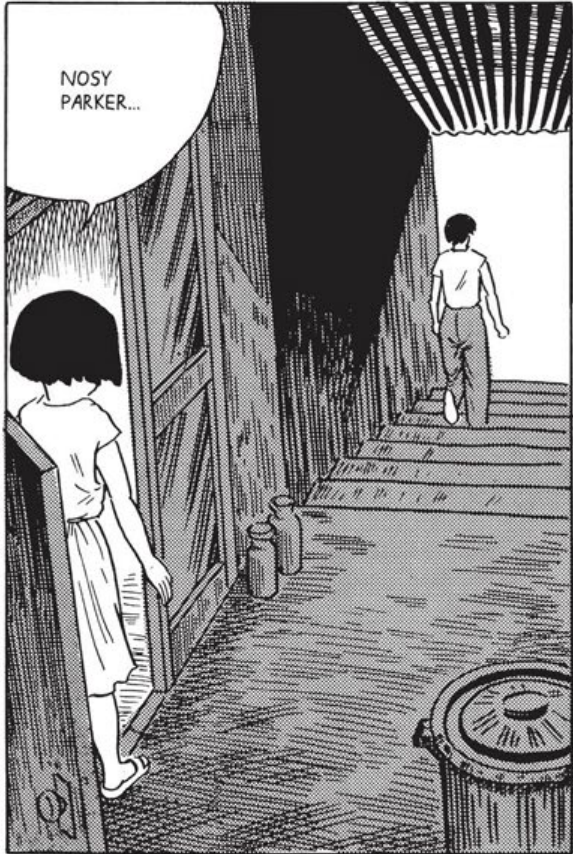
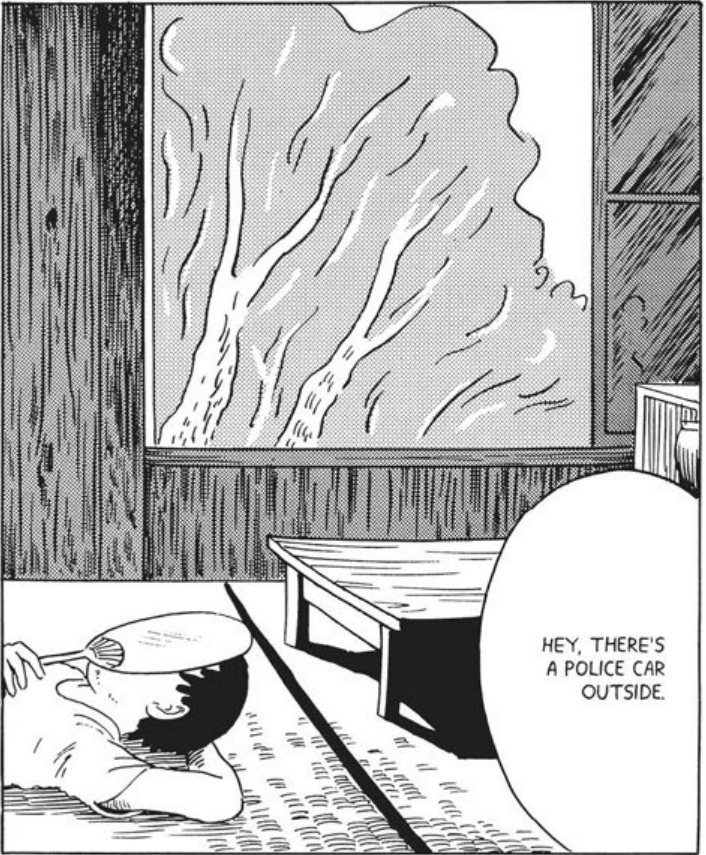
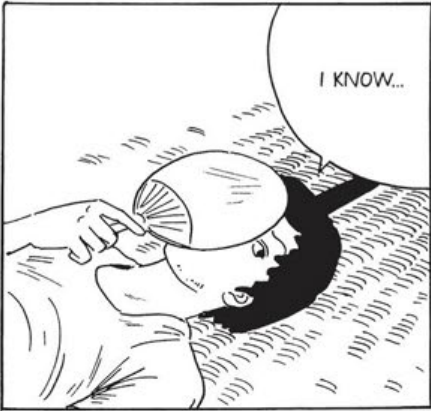
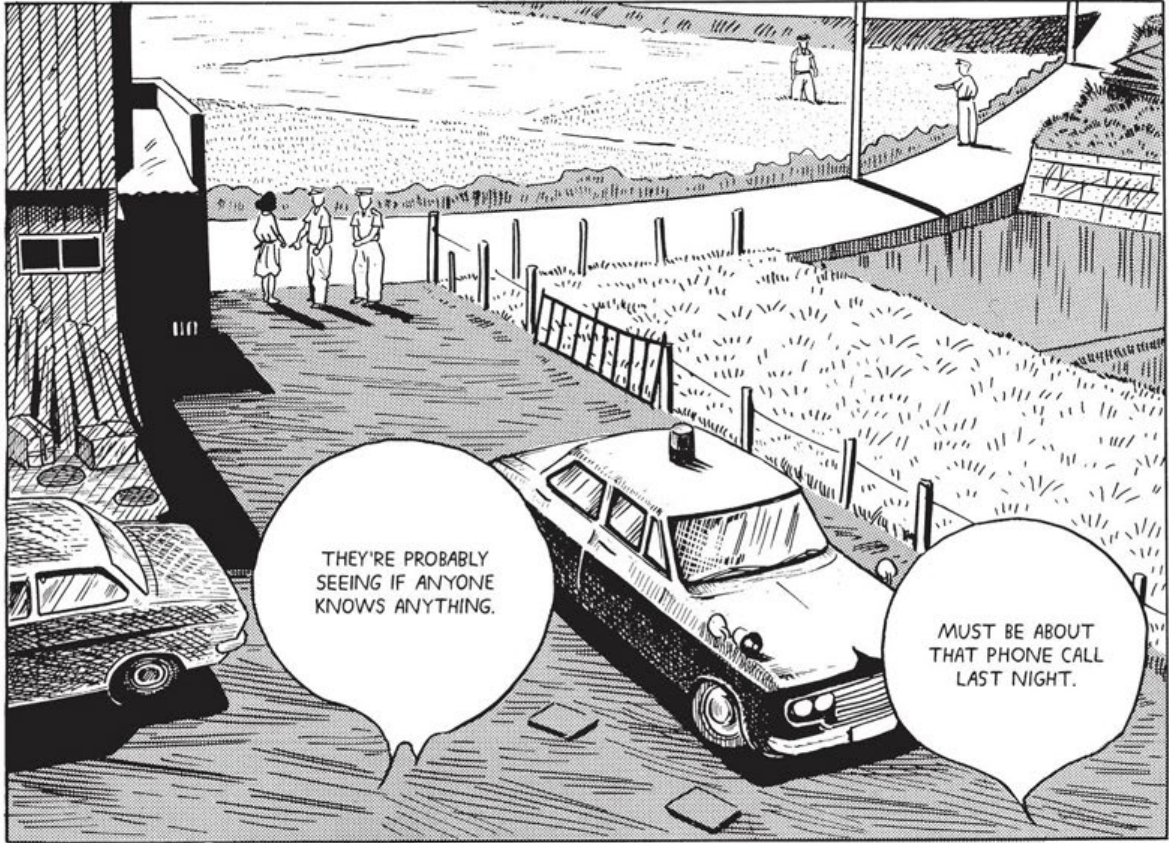
"Tsuge's raw and profound work is equal parts pathos and poetry, streaked with irony and ribaldry."
—*Kirkus Starred Review*

"Exemplary...an elucidating glimpse into modern manga's origins."
—*Publishers Weekly Starred Review*

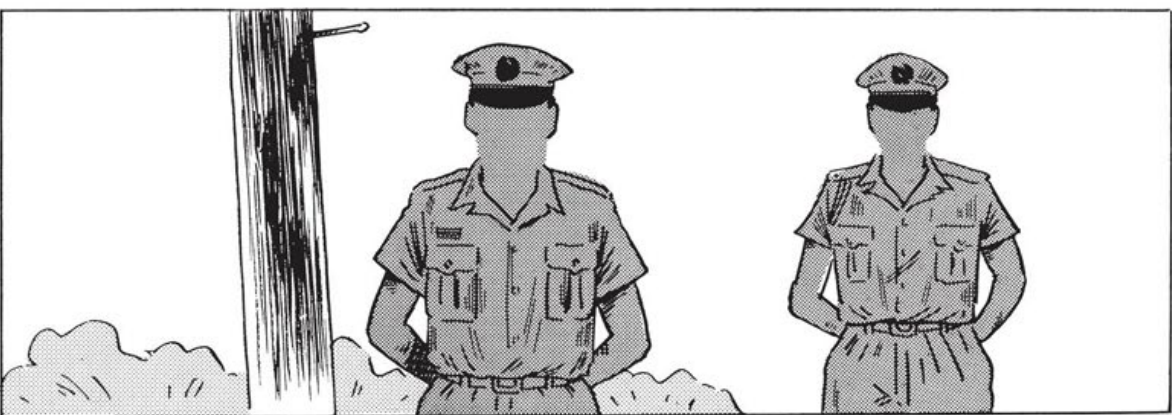
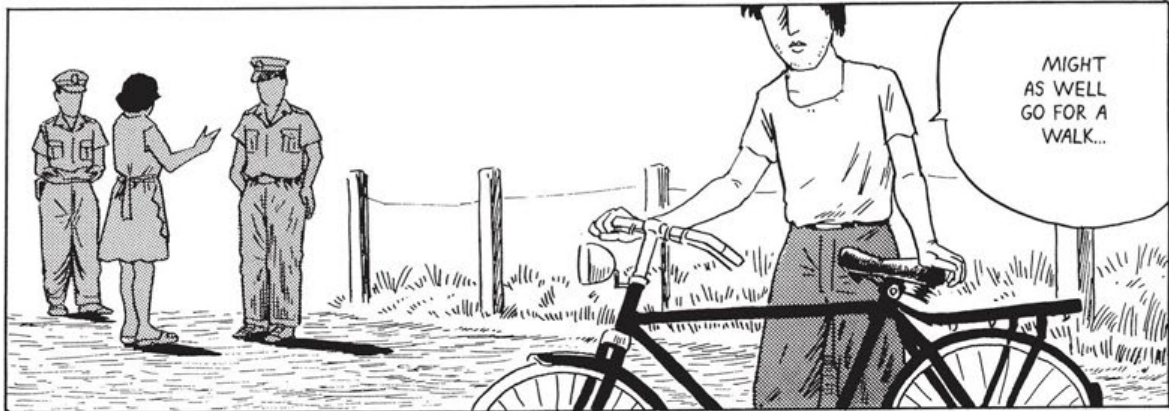
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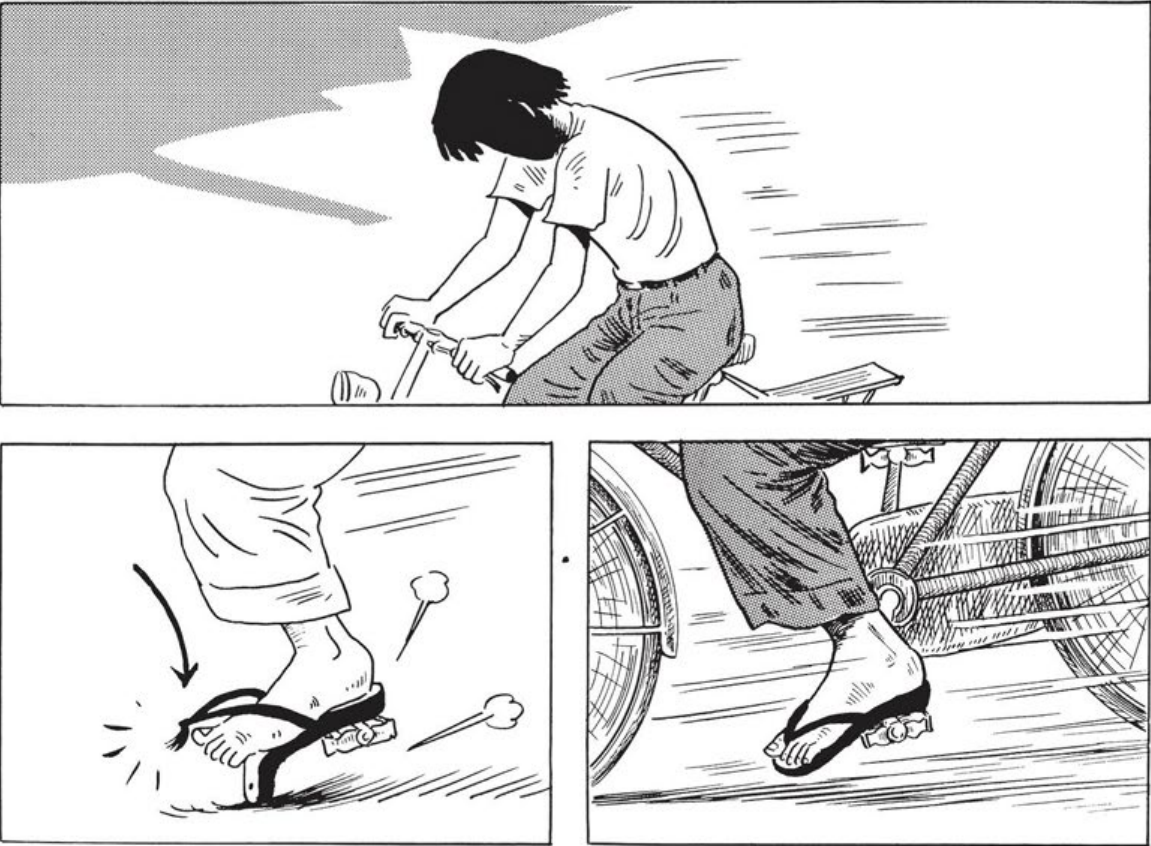
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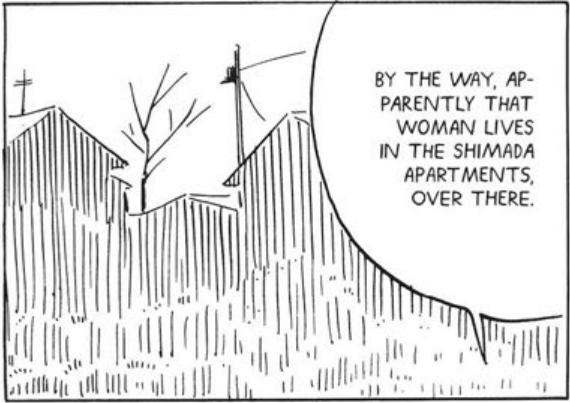
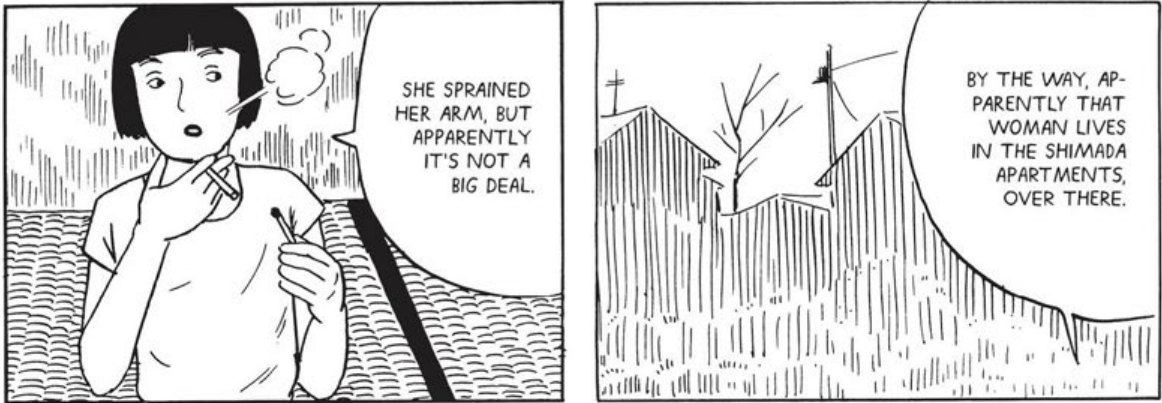
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These pages are meant to be read from right to left.



Yoshiharu Tsuge was born in Tokyo, Japan in 1937. Influenced by the realistic and gritty rental manga of Yoshihiro Tatsumi, he began making his own comics. He was also briefly recruited to assist Shigeru Mizuki in the 1960s. In 1968, working for *Garo* magazine, Tsuge published the groundbreaking story “Neji-shiki” (commonly called “Screw Style” by Western readers), which established Tsuge as an influential mangaka and a cultural touchstone in the changing Japanese art world. He is considered the originator and greatest practitioner of the “I-novel” method of comics-making. In 2005, Tsuge was nominated for the Best Album Award at Angouleme International and in 2017 he won the Japan Cartoonists Association Grand Award for *Yume to tabi no sekai*.



WORK-LIFE BALANCE

AISHA FRANZ

TRANSLATED BY NICHOLAS HOUDE

A cutting portrayal of the pursuit of work-life balance
from the cartoonist of *Shit is Real*

To achieve the proper work-life balance perhaps we just need the right therapist to coach us through our day-to-day. Anita, Sandra, and Dex have ambitions. Anita wants to move from making utility ceramics to fine art sculpture but her pent up dissatisfaction results in an outburst that puts her studio mate's work at risk. Sandra juggles her practical administrative day job at a startup with her wellness influencer channel, finding both in jeopardy when a messy affair with her coworker comes to light. In another corner of the same startup, Dex's innovative ideas are rejected, leading him to spend his days hacking and working as a bike courier. All three are disillusioned with their daily grinds. As the pressure for self-improvement builds they all end up looking to the same therapist for answers.

Soon the boundaries between work and life begin to bleed into each other and it becomes increasingly impossible to find balance. All the solace the characters

expect their therapist to provide is obscured by her quirks, whims, and psycho-parlance, leading to sessions that are neglectful at best and actively inhibit growth at worst. In striking colors and trippy transformational sequences, Aisha Franz captures the comedic absurdity of contemporary work-life and wellness culture.

PRAISE FOR AISHA FRANZ

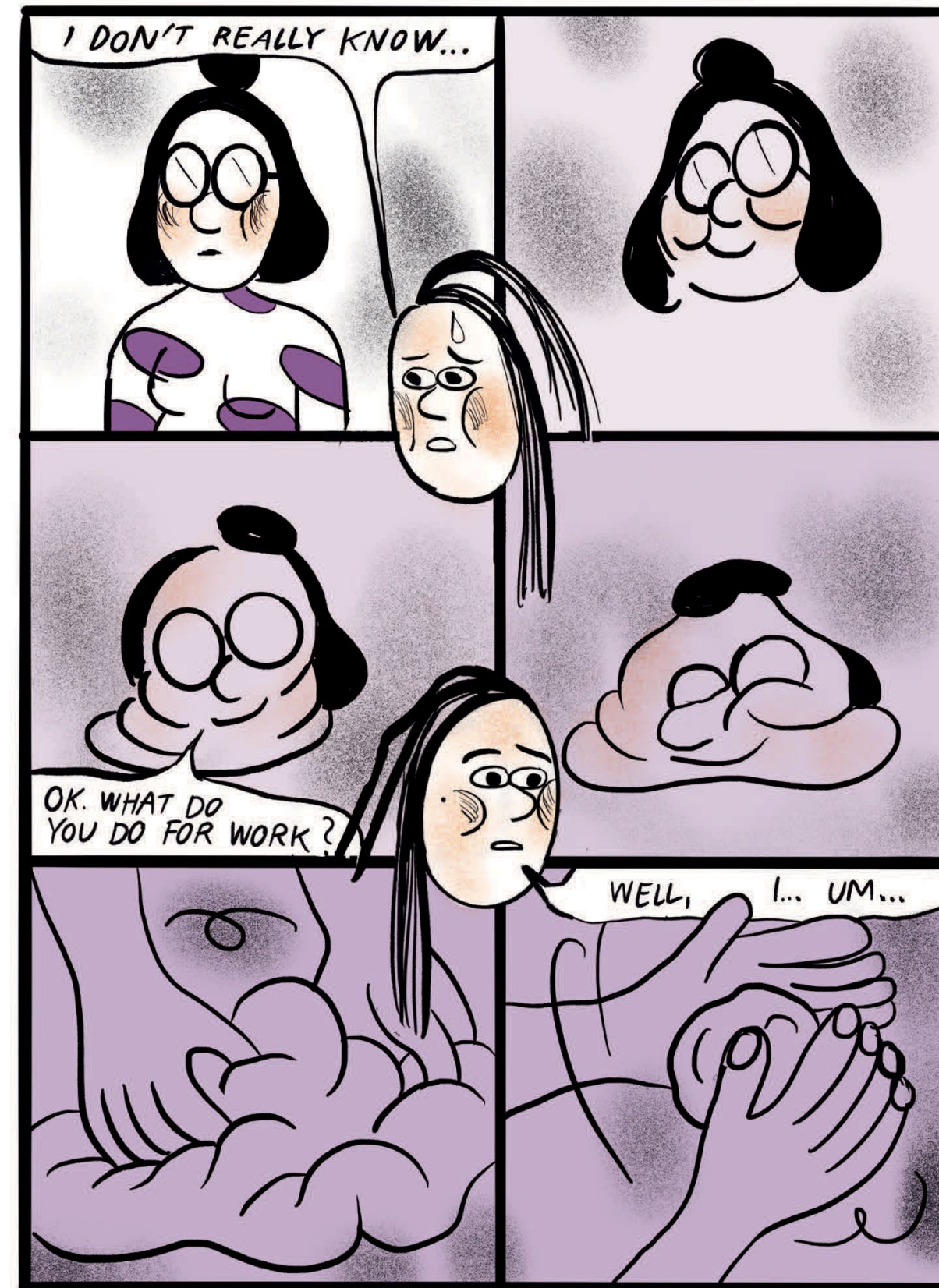
"A wise and funny journey through loneliness and confusion."—*The Guardian*

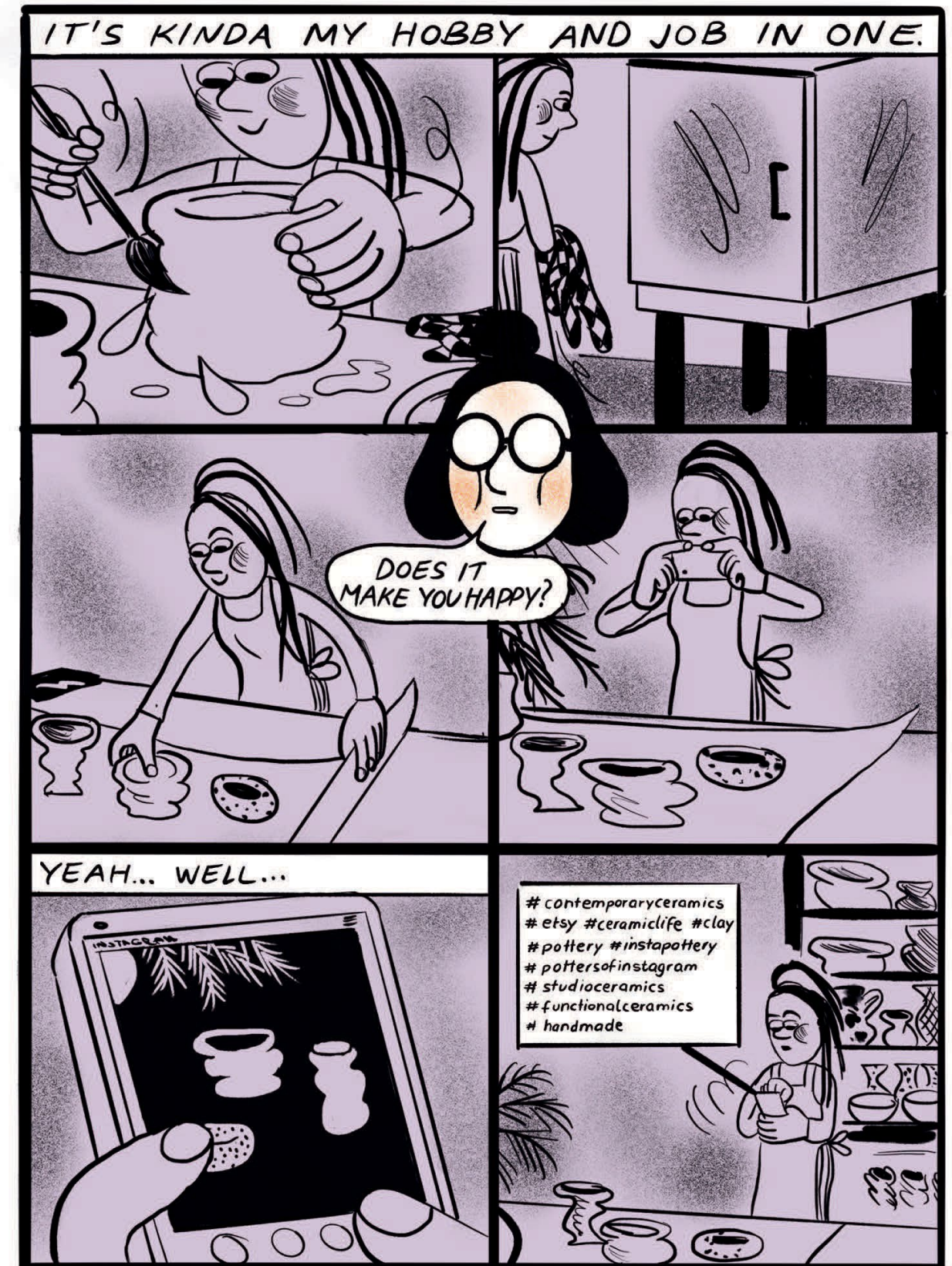
"[*Shit is Real*] uncannily conjures both a sense of familiarity and displacement. Reality blends with dreams, as well as the hyper charged digital environment."—*Los Angeles Review of Books*

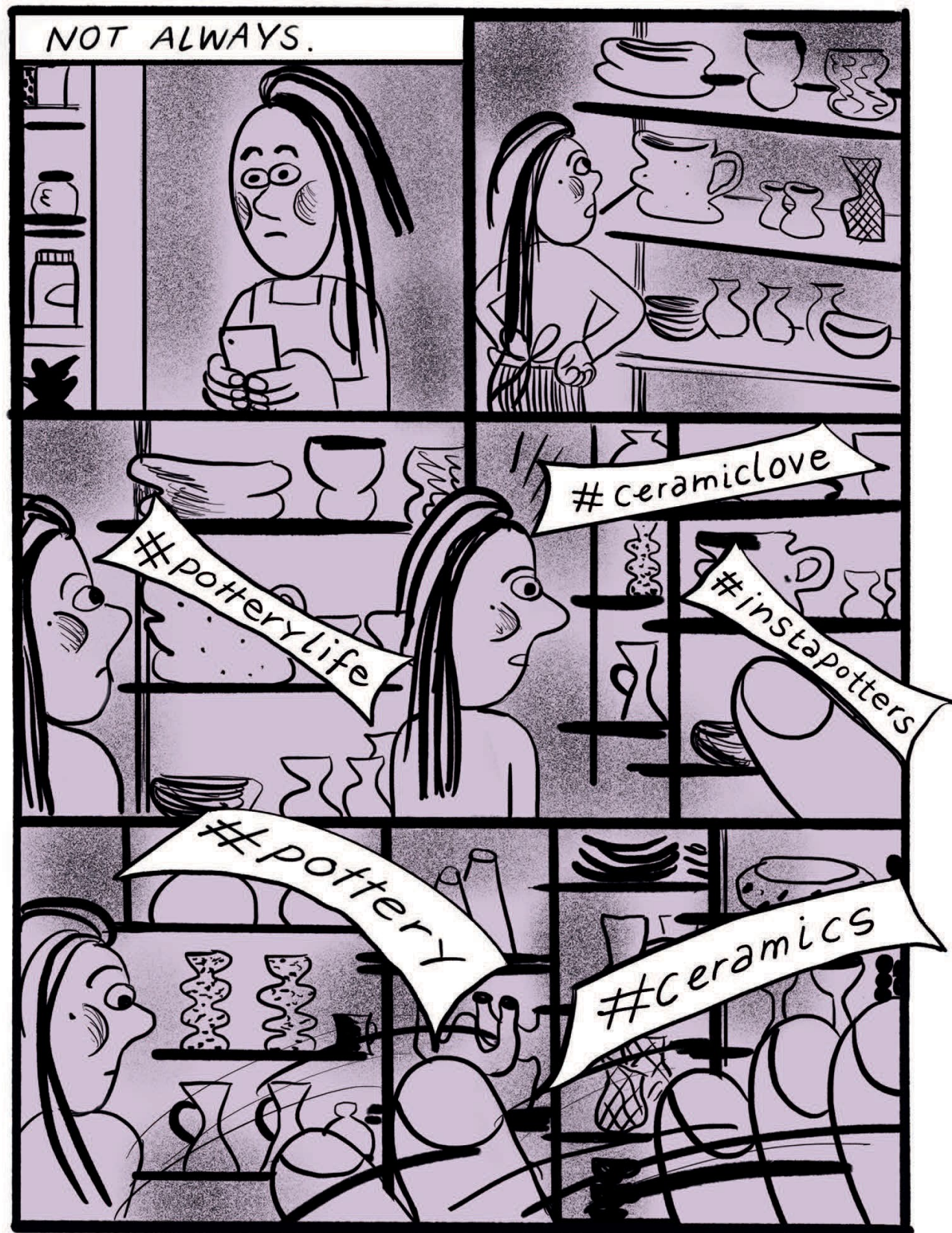
"Depression and loneliness—and how people cope—are aptly explored through Aisha Franz's often surreal pencil drawings."—*The Globe & Mail*

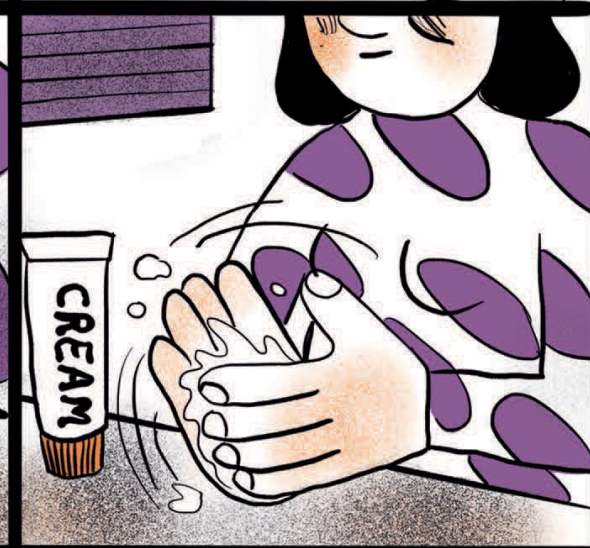
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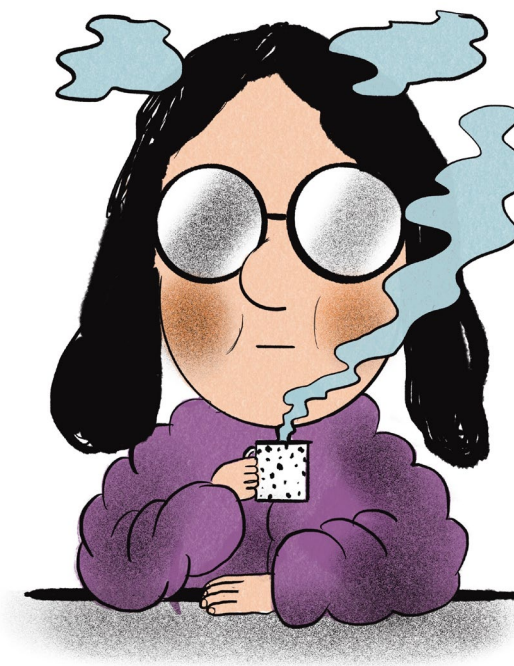
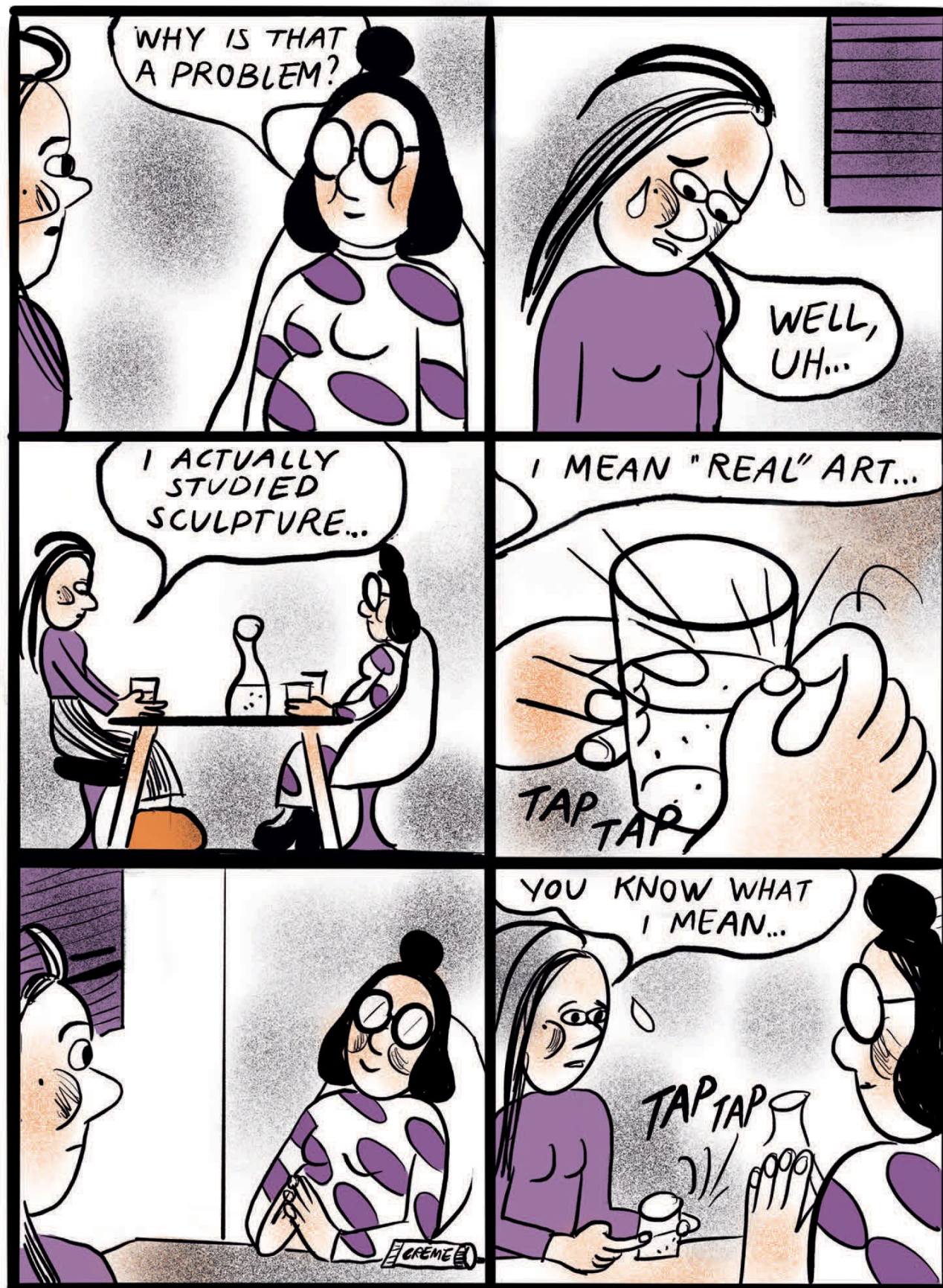
FULL TITLE LIST











Aisha Franz is a comic book artist and illustrator living in Berlin. She has published four graphic novels that have been translated into multiple languages and her illustrations have appeared in *Bloomberg BusinessWeek*, *Die Zeit*, *Leo*, and the *New York Times*. Her book *Shit Is Real* was nominated for the L.A. Times book award in 2019. Together with the Berlin-based print studio Colorama she co-hosts the residency project Clubhouse.

FOR MORE INFORMATION ON AISHA FRANZ

FULL TITLE LIST



WHY DON'T YOU LOVE ME?

PAUL B. RAINY

A couple struggles through their unhappy marriage
in this dark science-fiction comedy

Claire and Mark are in the doldrums of an unhappy marriage. She doesn't get out of her bathrobe and chain-smokes while slumped on the couch. Mark has lost track of the days and can't get the kids to school on time. They've lost interest in family and order-in pizza and chinese food every night. Mark sleeps on the couch and has trouble remembering his son's name. He feels like a fraud at work but somehow succeeds. Claire stalks an ex-boyfriend. How could he have left her to this life?

Claire and Mark are both plagued by the idea that this is all a dream. Didn't they have different lives? When reports of an imminent nuclear war come on the radio, the truth begins to dawn on them: this is not the life they chose.

Why Don't You Love Me? is a pitch-

black comedy about marriage, alcoholism, depression, and mourning lost opportunities. Paul B. Rainey has created a hilariously terrifying alternate reality/parallel world where confusion and pain might lead people to make bad choices but also eventually freedom...maybe.

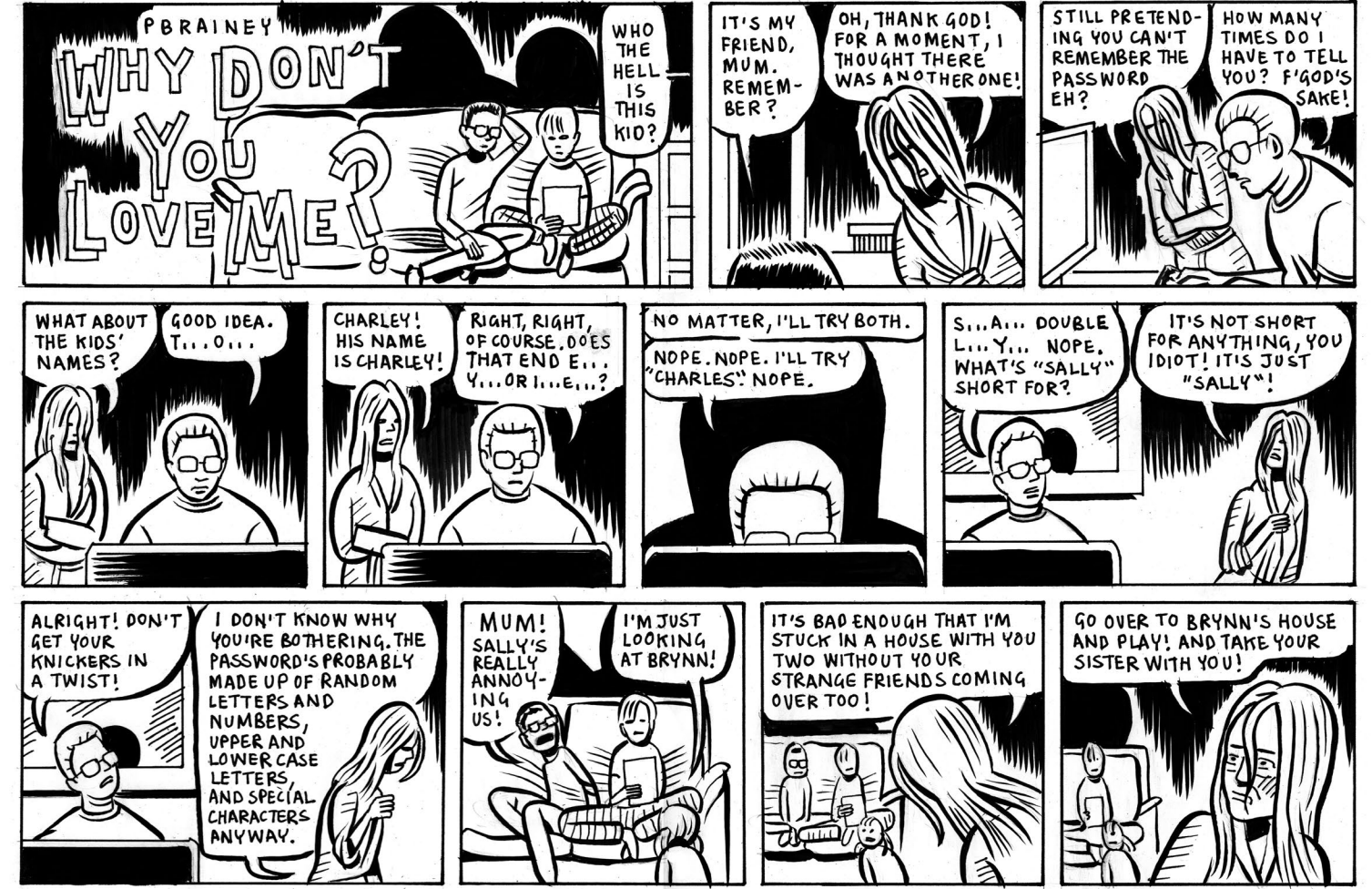
PRAISE FOR PAUL. B. RAINY

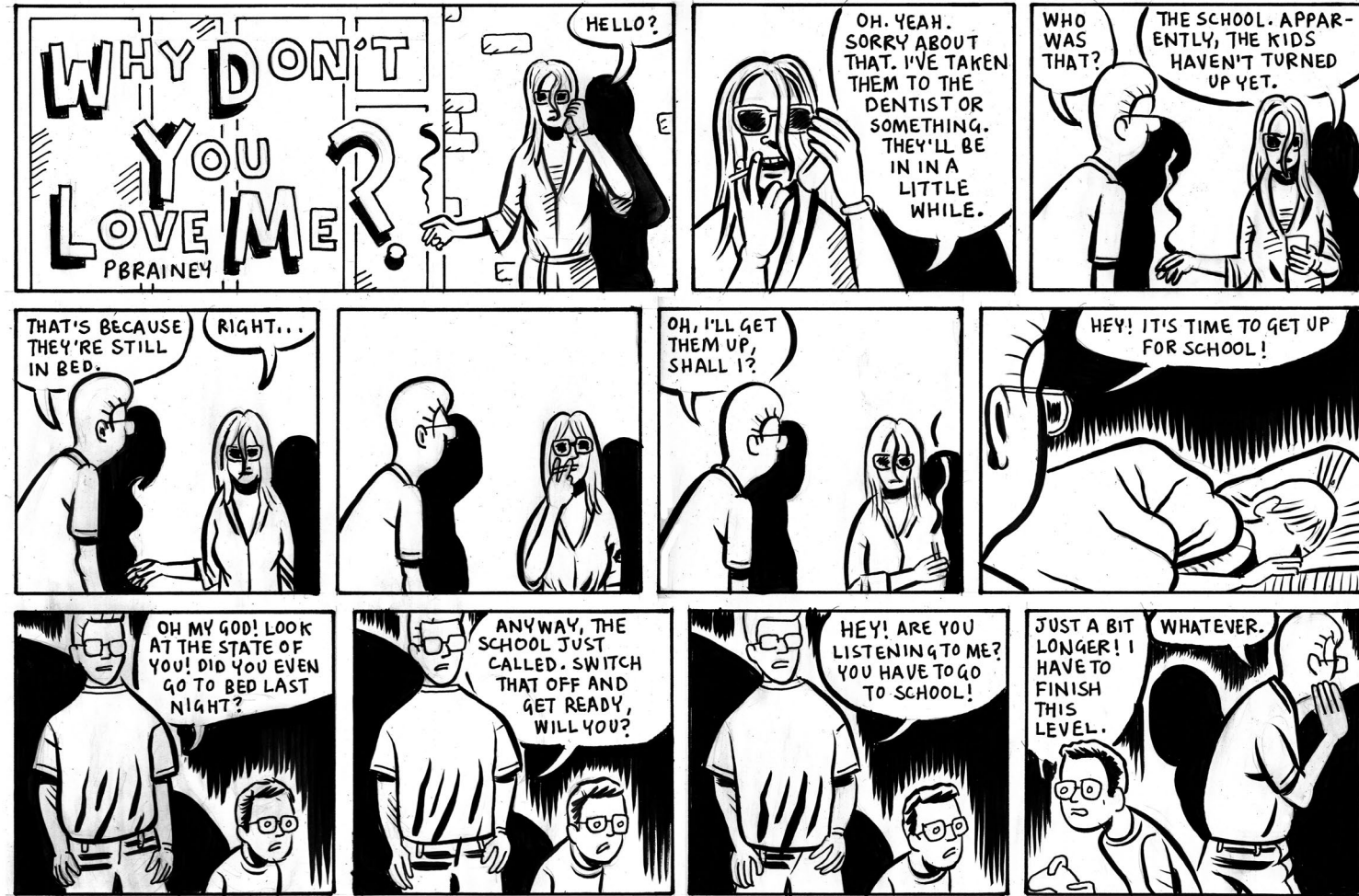
"[There's No Time Like the Present] is his magnum opus...It took [Rainey] seven years to finish, it took me seven hours, but every second was well spent, for both of us."—*Bleeding Cool*

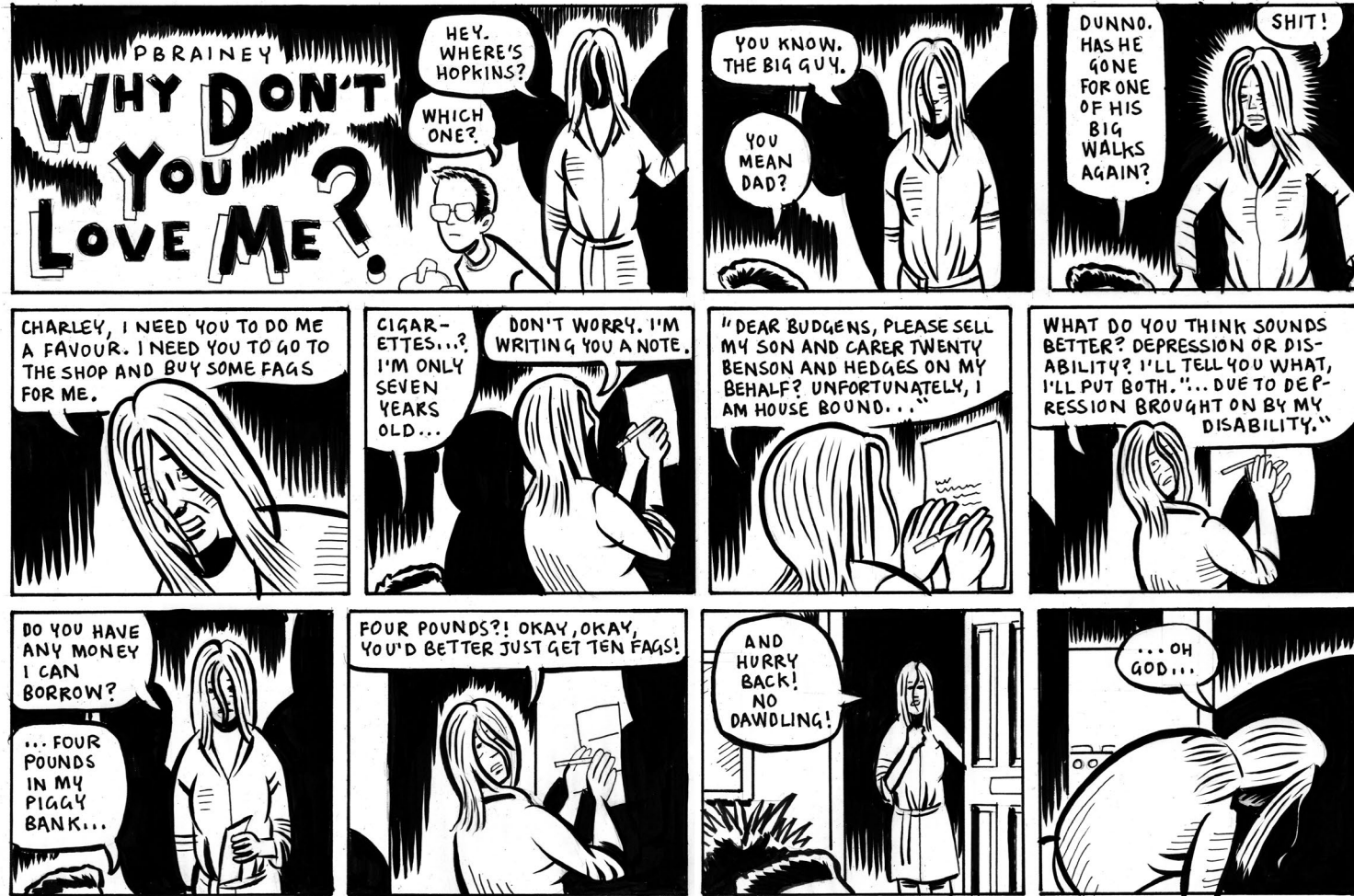
"One of the true veterans of the UK small press comics scene [drawing] delightfully bizarre and sometimes darkly comedic strips ranging from offbeat parody to semi-autobio."—*Broken Frontier*

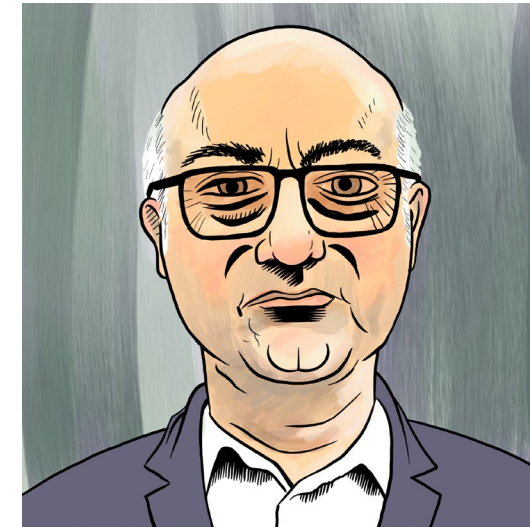
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FULL TITLE LIST









Paul B. Rainey is a British cartoonist who has been making comics for decades. In 2015, his graphic novel *There's No Time Like The Present* was published by Escape Books. He has been a regular contributing cartoonist to *Viz* since 2013. His creations include *Peter The Slow Eater*, *14 Year Old Stand Up Comedian*, and *Audrey Pemberton*. He won the Observer Newspaper/Jonathan Cape/Comica Graphic Short Story Prize in 2020 with the strip *Similar To But Not*. In it, he recounts meeting the singer Madonna in his local pub in 1985. He has written, drawn and self-published many comics including *Pope Francis Goes To The Dentist*, *Journey Into Indignity*, and *Gripe Night*.

FOR MORE INFORMATION ON PAUL B. RAINEY

FULL TITLE LIST

brooklyn's LAST SECRET



leslie stein

BROOKLYN'S LAST SECRET

LESLIE STEIN

A rip-roaring journey through the highs and lows of tour life

Welcome aboard the tour van of Major Threat—Brooklyn's finest rock band yet to catch a break—as they traverse the US of A on a last-ditch summer festival tour. On drums we've got "band dad" Ed, the stoic drummer who keeps bumping into tech bro co-workers that he can't quite relate to. On bass, there's Paul, a man of mostly mystery, who drinks hard and yet manages to glide through life, intelligible to no one except energy-drink guzzling Marco, the baby of the band and newest replacement lead singer. And of course there's the gentle and serene Lilith, a weed lollipop sucking, stuffed-animal backpack wearing guitarist healing from heartbreak.

There's sex, drugs, and rock n roll, sure, but there's also tender moments as the motley crew take turns behind the wheel, compiling lists of the hottest hunks and best guitar riffs to pass the miles. From tour fashion to breakdowns—mechanical

and emotional—Leslie Stein holds no bars in this incredibly funny and heartfelt love-letter meets parody of life on the road.

Her first full-length fiction, *Brooklyn's Last Secret* expertly showcases Stein's trademark cocktail of charm, wit, and whimsy, leaving readers decidedly affected by their time spent in her world. With her smoothest line and most stunning watercolor washes to date, *Brooklyn's Last Secret* reveals a lighter, more humorous tone from the *LA Times* Book Prize winning cartoonist.

PRAISE FOR LESLIE STEIN

"Leslie Stein's [drawings] are prismatic, loopy, and effervescent. Her handwritten dialogue, squiggly forms, and watercolor washes are irresistible."

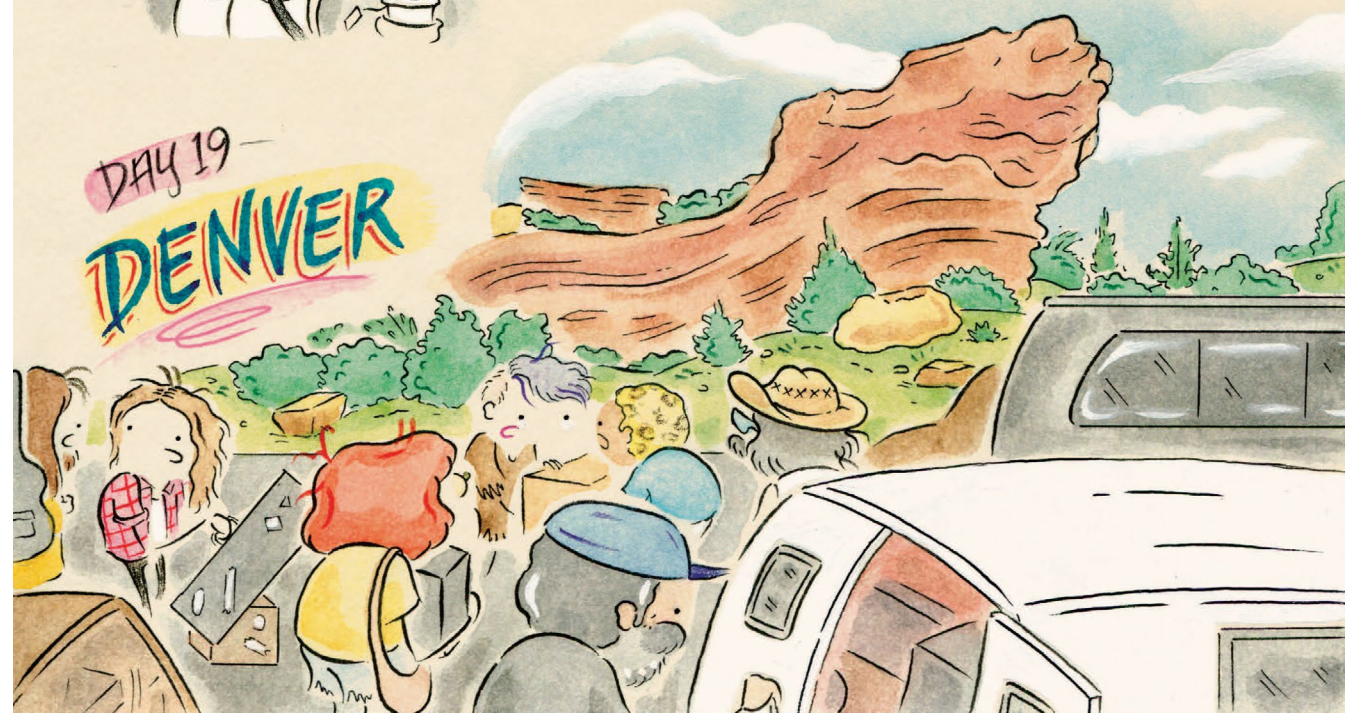
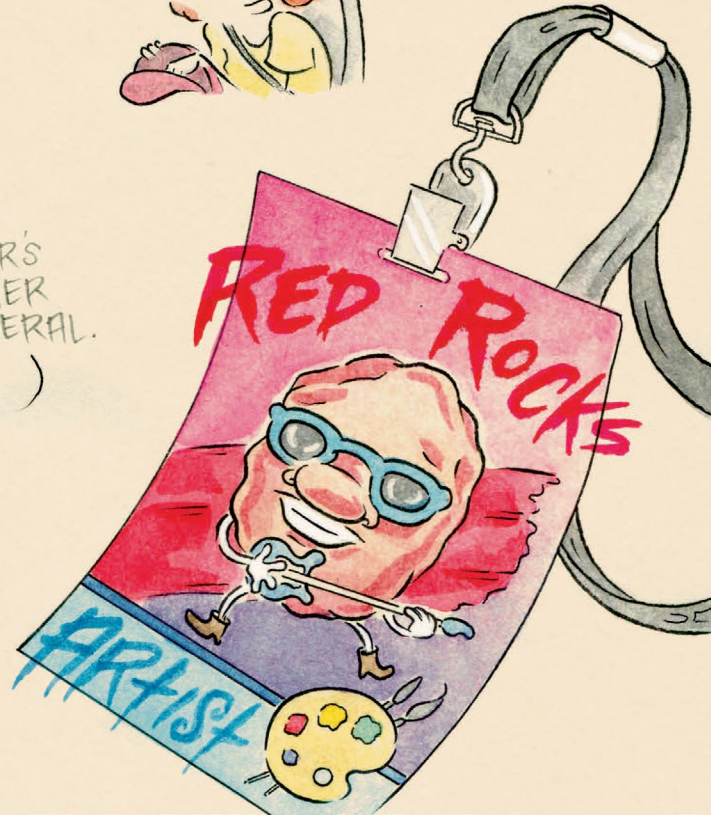
—*The Paris Review*

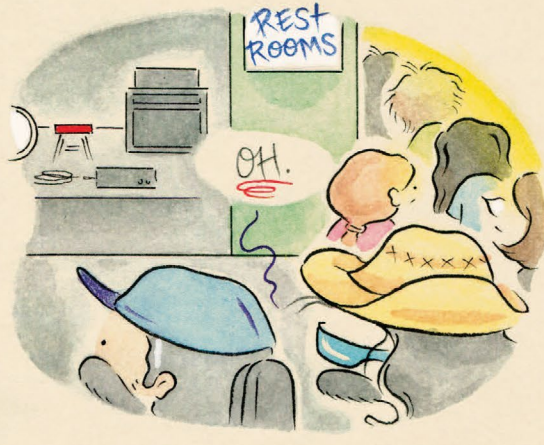
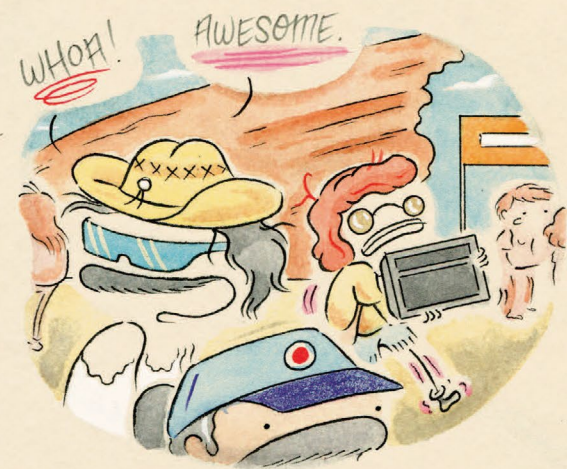
"Frank, charming, insightful."

—*Buzzfeed Books*

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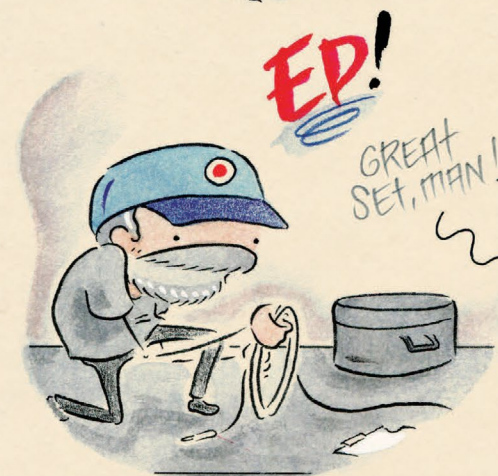
FULL TITLE LIST





IT DOESN'T MATTER, MAN. THESE THINGS ARE WHERE WE ACTUALLY GET PAID.

DANI SETS UP THE WHOLE TOUR AROUND THE FESTS.



COOL! SO YEAH, I'VE BEEN MEANING TO TALK TO YOU ABOUT SOMETHING IF YOU HAVE A MINUTE. REAL QUICK.

SO, I JUST WANTED TO TELL YOU THAT I THINK YOU GUYS ARE LIKE, AN AMAZING BAND..

...and I KNOW YOU GUYS HAVEN'T EXACTLY CAUGHT ON FIRE yet...

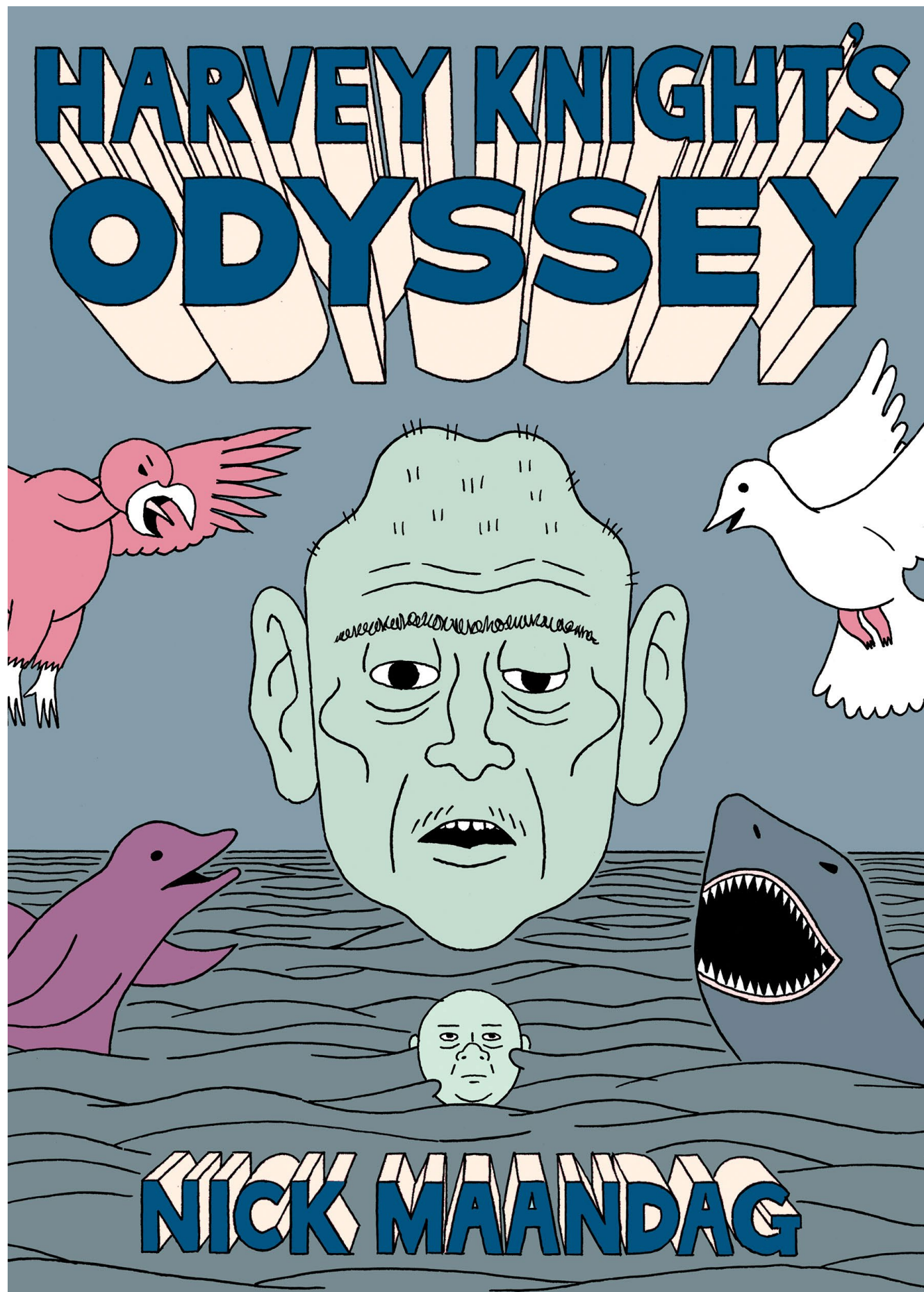




Leslie Stein is the cartoonist of *I Know You Rider* and the *LA Times* Book Prize Award winning *Present*, as well as *I Know You Rider*, *Bright-Eyed at Midnight* and the *Eye of the Majestic Creature* series. Her diary comics have been featured on *The New Yorker*, *Vice*, and in the *Best American Comics* anthology. She lives in Brooklyn, New York.

FOR MORE INFORMATION ON LESLIE STEIN

FULL TITLE LIST



HARVEY KNIGHT'S ODYSSEY

NICK MAANDAG

Harvey Knight's Odyssey is the latest book in Nick's deepening catalog of jocular misery

Solarism is a religion that acknowledges there is a balance of light and dark in the Universe. But while solarists believe it is possible to achieve a state of Pure Light by exposing themselves to the rays of the sun (or tanning beds on cloudy days), the Forces of Dark conspire against them and send hooded Shadow Men to eliminate the Light. Subsequently, Solarists must kill these Shadow Men. It's the only way. When a thief infiltrates the sacred chambers of the Solarists, Assistant-to-the-Master Harvey Knight must test the strength of his beliefs in order to restore order. Or maybe he's plotting to overthrow the leader and make the religion his own. Either way, it's an odyssey.

Nick Maandag has been making bone-dry and hilarious comics for years, exploring the ridiculousness of human vanity and

beliefs. He approaches each comic with the understanding that we are all desperate to be seen and find the most outrageous ways to make that happen. Few cartoonists elicit belly laughs the way Nick does.

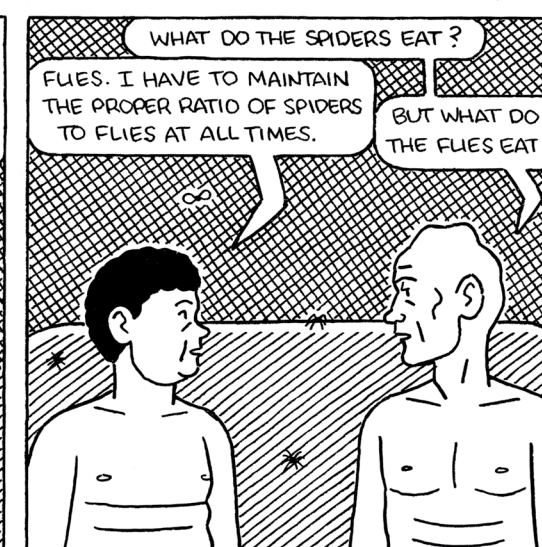
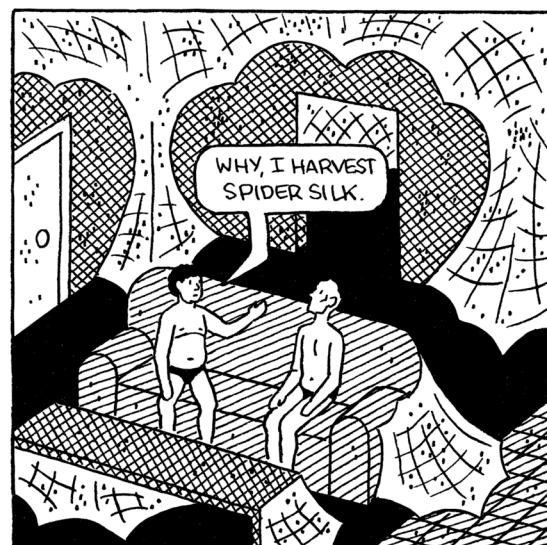
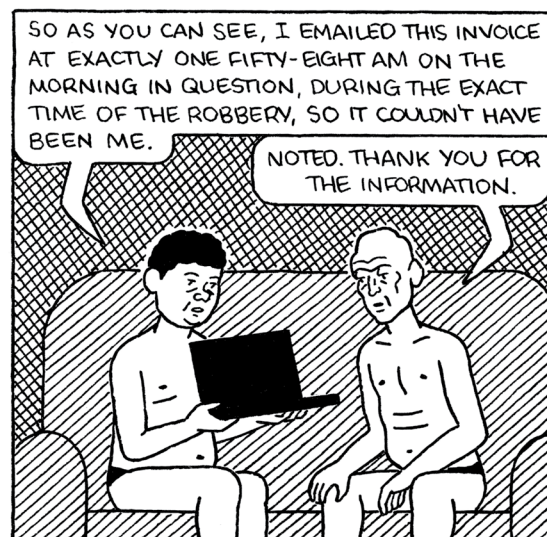
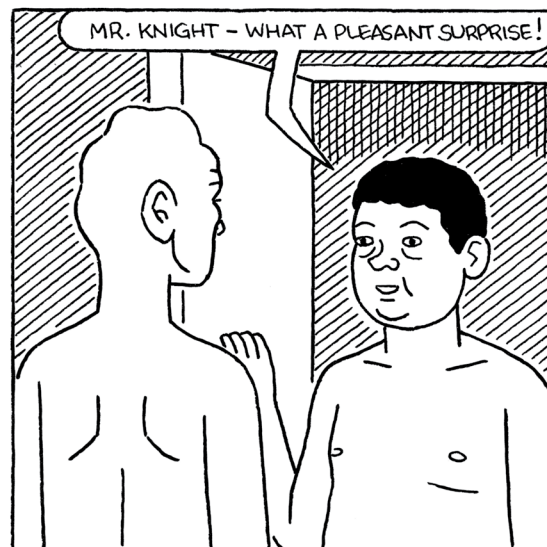
PRAISE FOR NICK MAANDAG

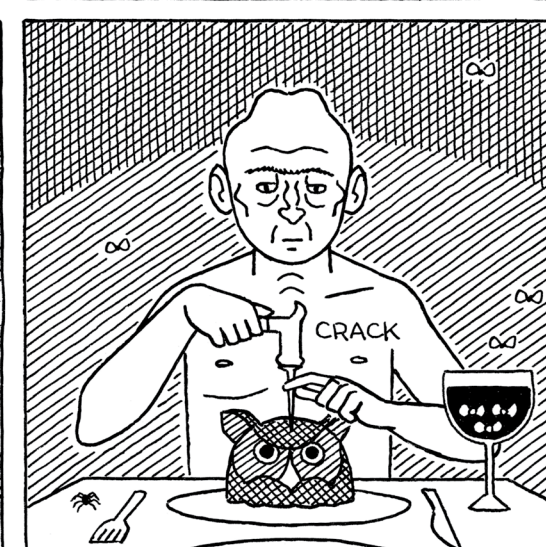
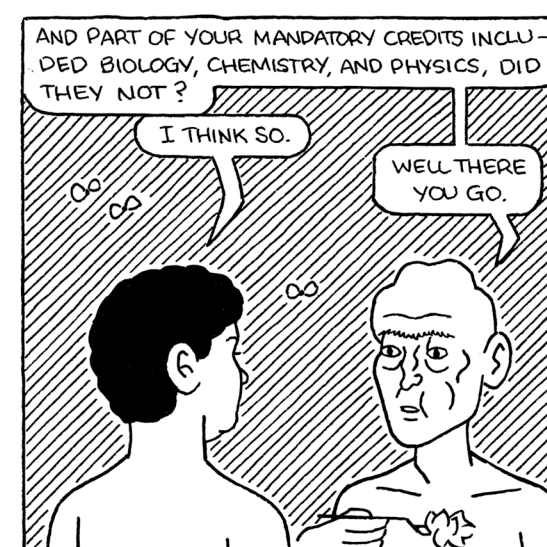
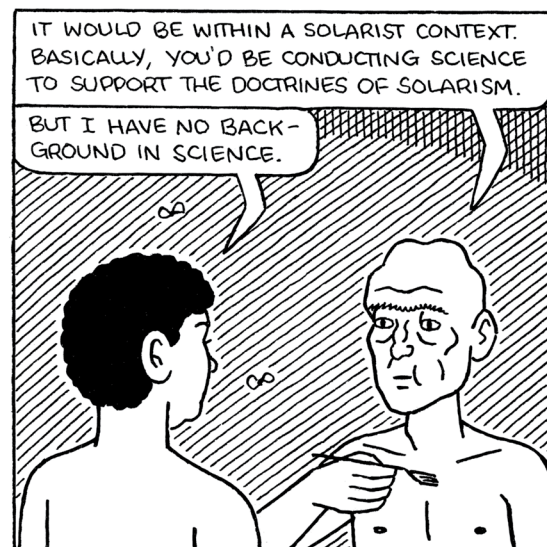
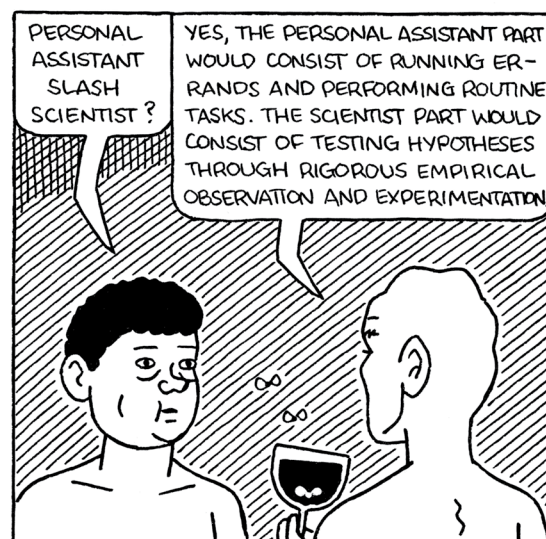
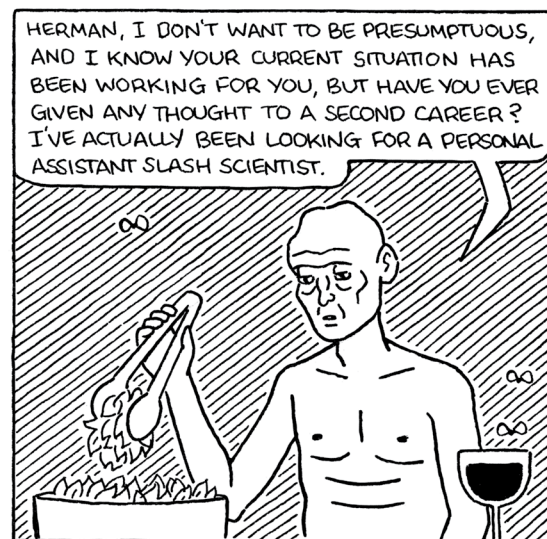
"When this graphic novel arrived, I absent-mindedly picked it up and flipped through it, then started to laugh. Two hours later, I'd read it in a single sitting, without meaning to, and forgotten to eat. I can think of no higher accolade for a comical book."—*The Toronto Star*

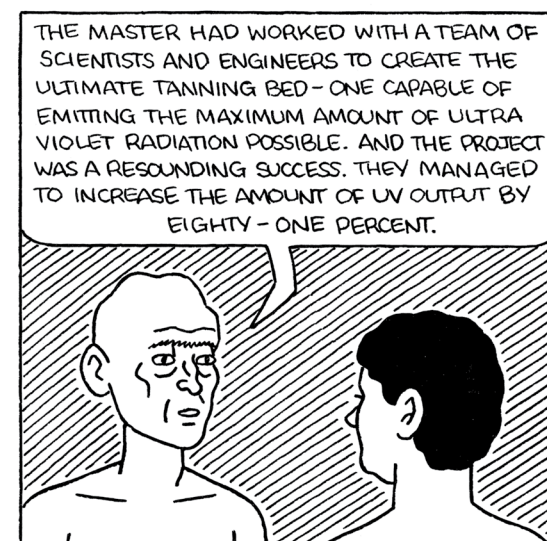
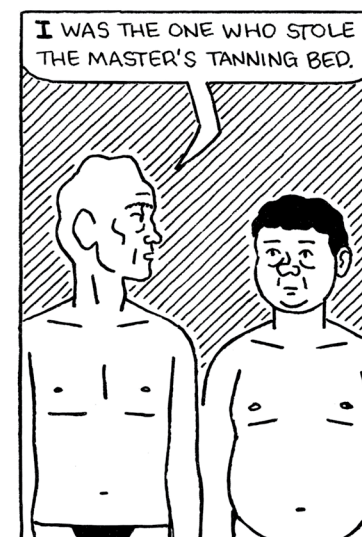
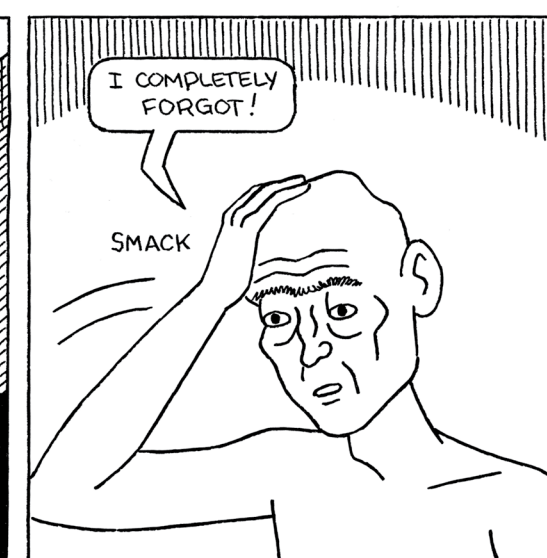
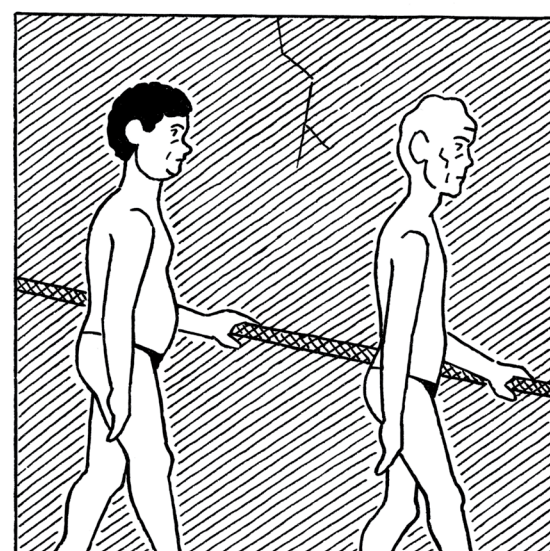
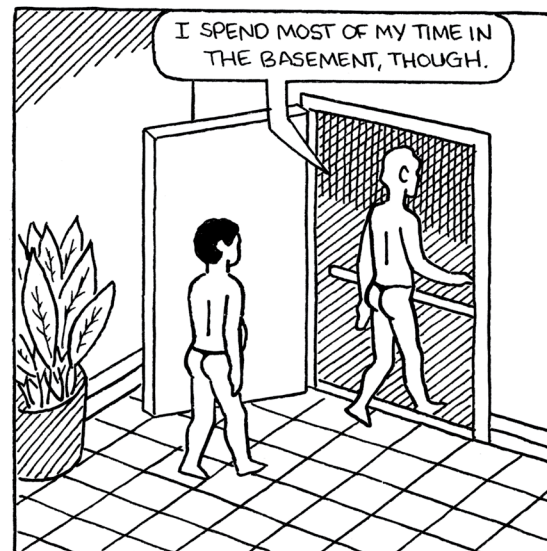
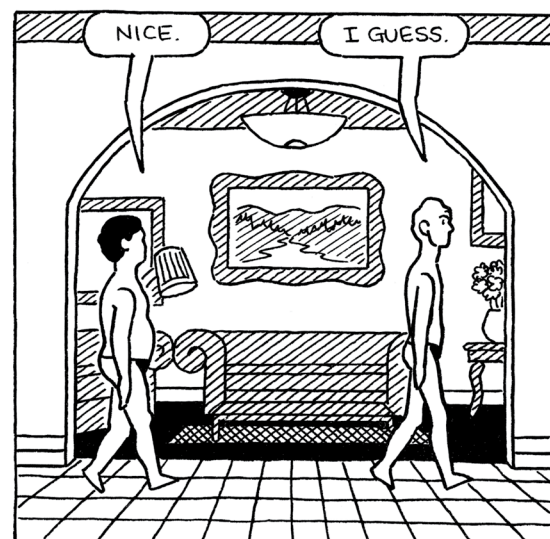
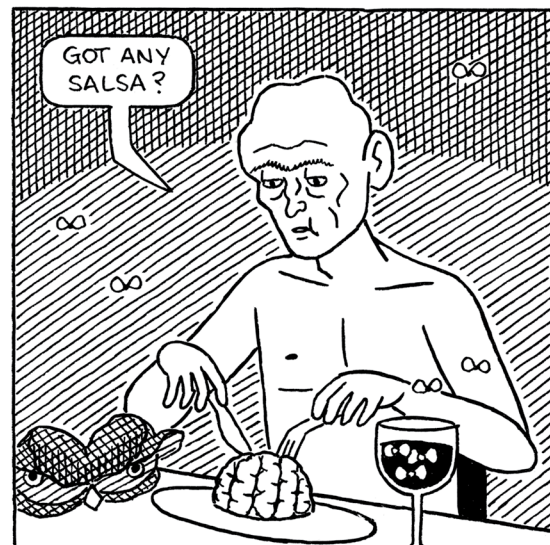
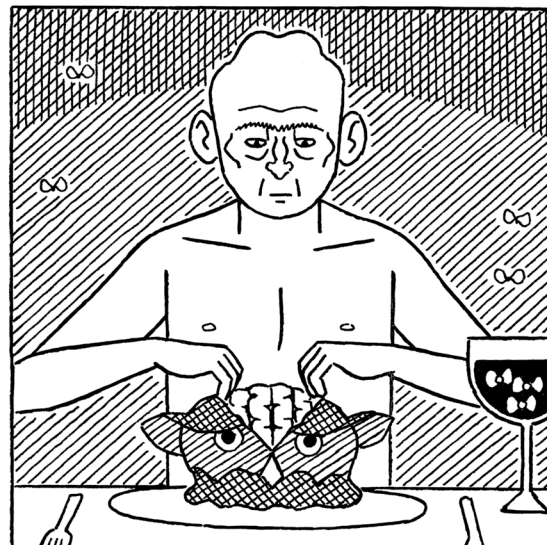
"A collection of comics that tell the stories of questionable protagonists with messy lives that showcase cartoonist Nick Maandag's absurdist sense of humour."—*CBC books*

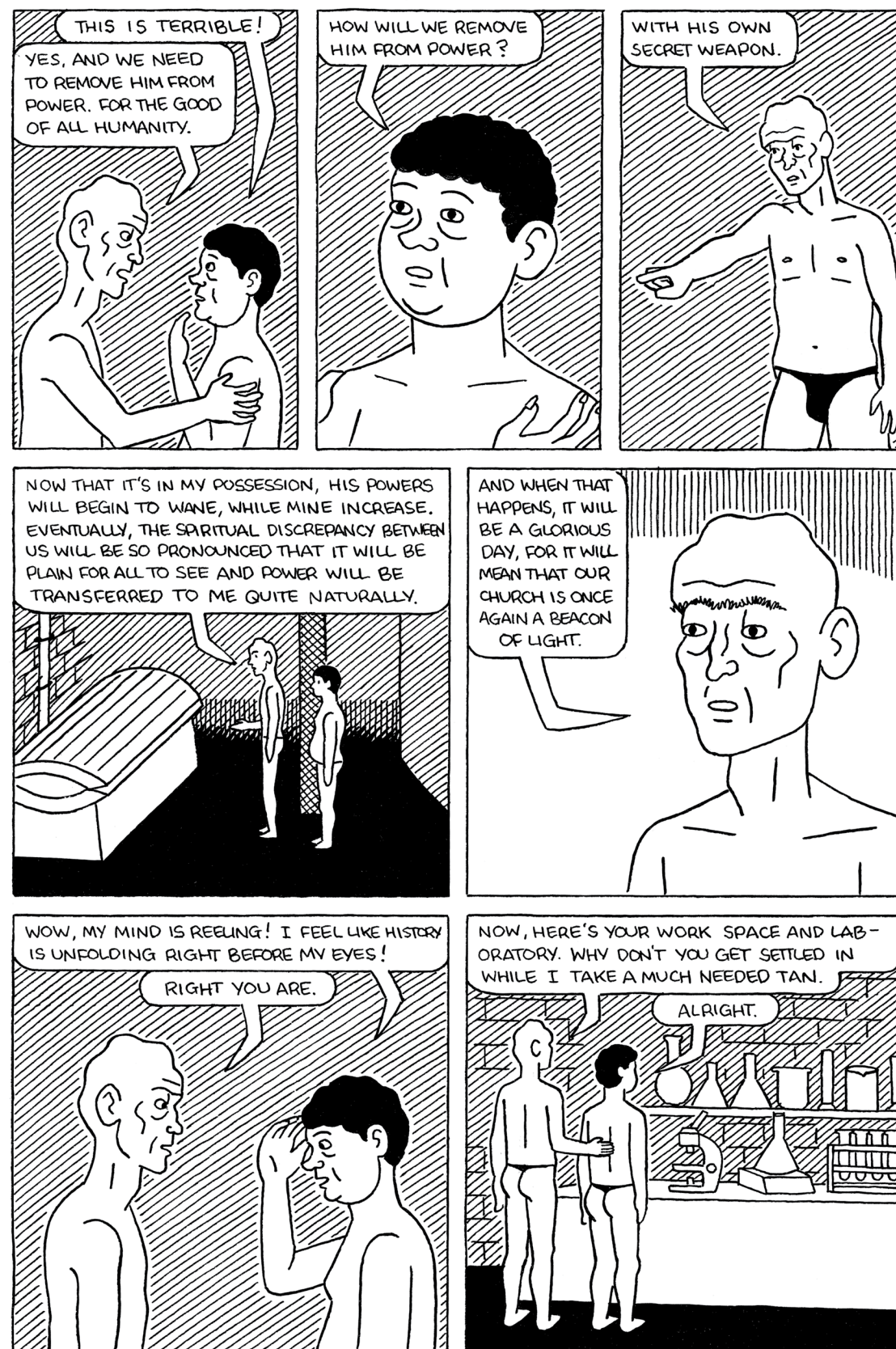
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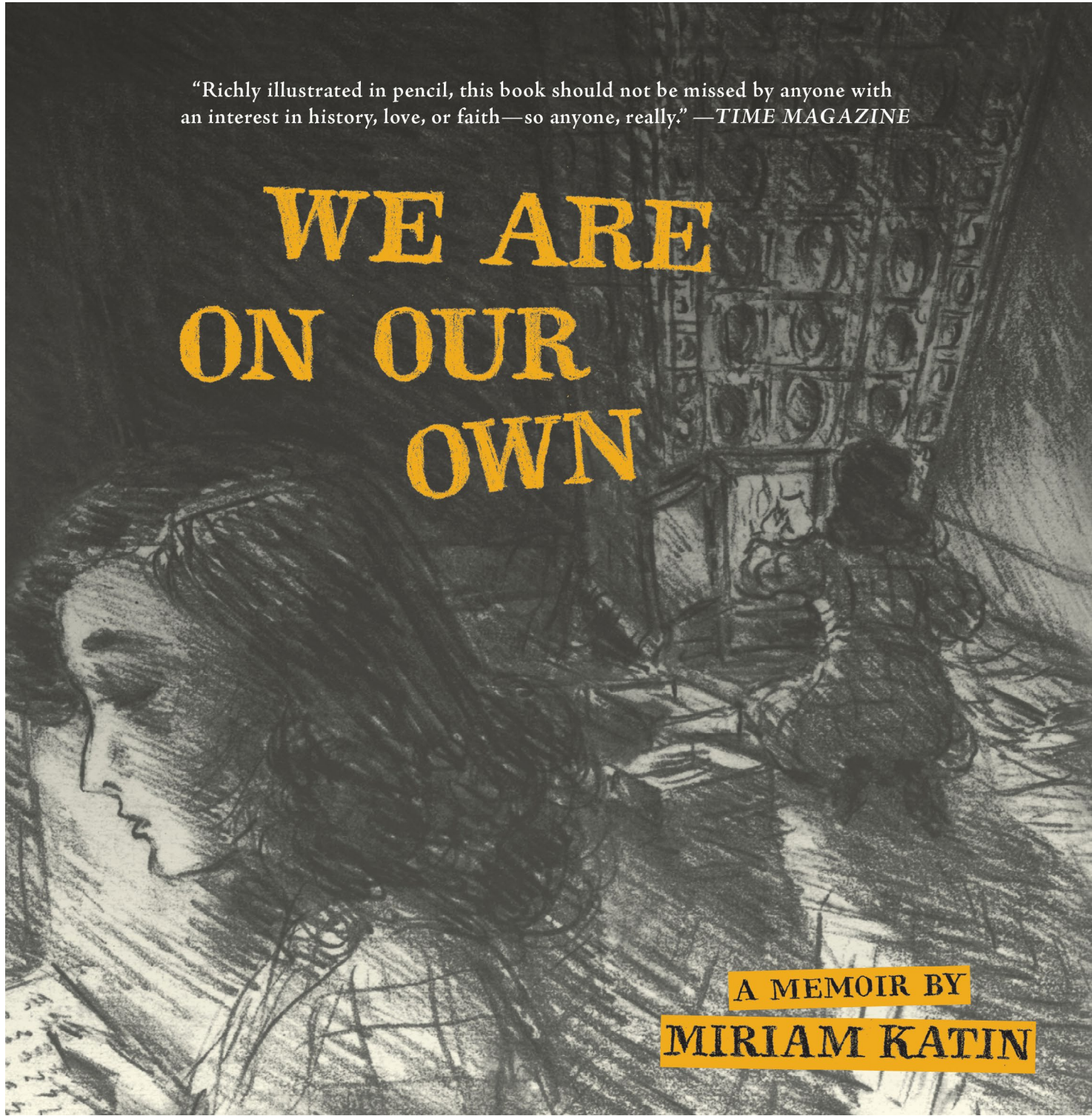




Nick Maandag was born in Mississauga, Ontario in 1982. He studied philosophy at Erindale College before moving to Toronto in 2006. His previous comics include *The Follies of Richard Wadsworth*, *Streakers*, *The Libertarian*, and *Facility Integrity*. He has received nominations for both the Doug Wright and Joe Shuster awards.

FOR MORE INFORMATION ON NICK MAANDAG

FULL TITLE LIST



WE ARE ON OUR OWN

MIRIAM KATIN

A crisis of faith follows mother and daughter in this beautifully rendered, harrowing WWII memoir

With the heart-rending *We Are On Our Own*, Miriam Katin recounts the story of her escape from Germany-occupied Hungary as a child led by her determined mother. The two fled Budapest near the end of WWII and at the age of sixty-three Katin enshrined her memory in these extraordinary pages, originally published in hardcover over fifteen years ago.

In 1944, Miriam is a toddler beloved by her dog REXY, but when her mother is forced to give up their “Jewish dog” to the German authorities, Miriam’s world begins to unravel. The two flee to the countryside after faking their deaths and traversing lands blanketed with snow. Miriam’s fragmented childhood memories of forests, chocolate, strange men, and the noise of war are reconstituted in this beautifully told, epic journey wherein the innocence of a child is set against unthinkable violence.

Another crisis, one of faith, haunts the severed family on their path. Struggling to

reunite with Miriam’s father conscripted to the Hungarian army, mother and daughter contemplate God, wondering how He could allow such destruction. Poetic words of the Torah combine with images of war as the author examines the theological dilemma plaguing both victims and survivors of the Shoah. When Miriam and her mother hide with a winemaker, they soothe their nerves with the tonic, reciting “God is red. God is in the glass.” God, they understand, is in the very human will to survive, and in that pursuit of survival, we are truly on our own.

PRAISE FOR *WE ARE ON OUR OWN*

“Richly illustrated in pencil, this book should not be missed by anyone with an interest in history, love or faith—so anyone, really.”—*Time Magazine*

“This book is a powerful reminder of the lingering price of survival.”

—*Publishers Weekly*, Starred Review

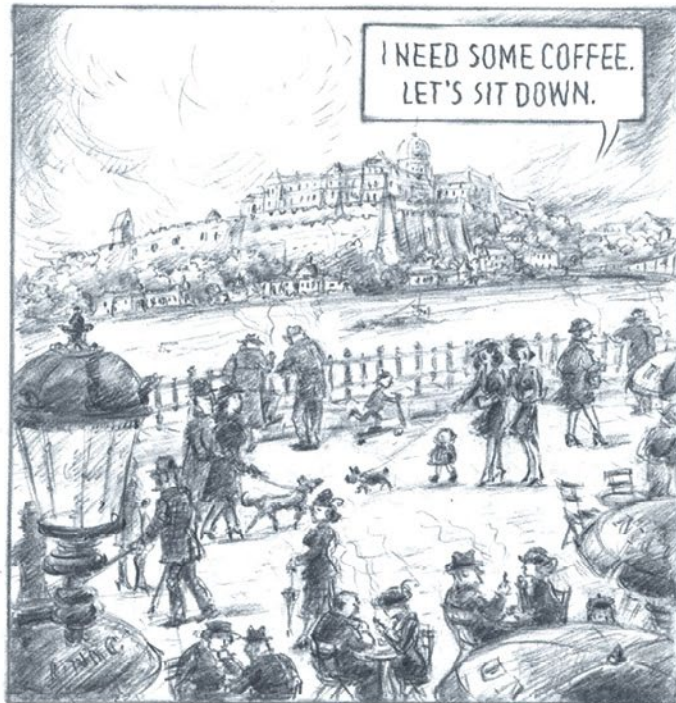
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1944. BUDAPEST: A CITY OF LIGHTS, CULTURE, AND ELEGANCE.



I NEED SOME COFFEE.
LET'S SIT DOWN.



OH ÉVA, I CAN'T SPEND
MONEY NOW.

IT IS ON ME, PLEASE.

STOP REXY!
STOP!



SIT REXY!

TWO ESPRESSOS AND
A VANILLA ICE CREAM.

SIT
REXY!



SO, AS I WAS SAYING,
WE CAN'T EVEN OWN
PETS ANY MORE.



I RECEIVED AN ORDER
TO HAND OVER
THE DOG, TODAY.

OH ESTHER!

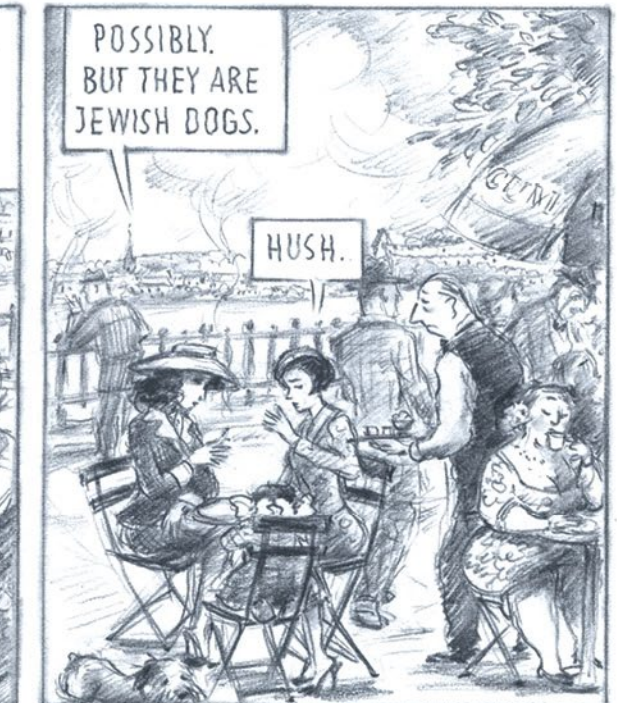


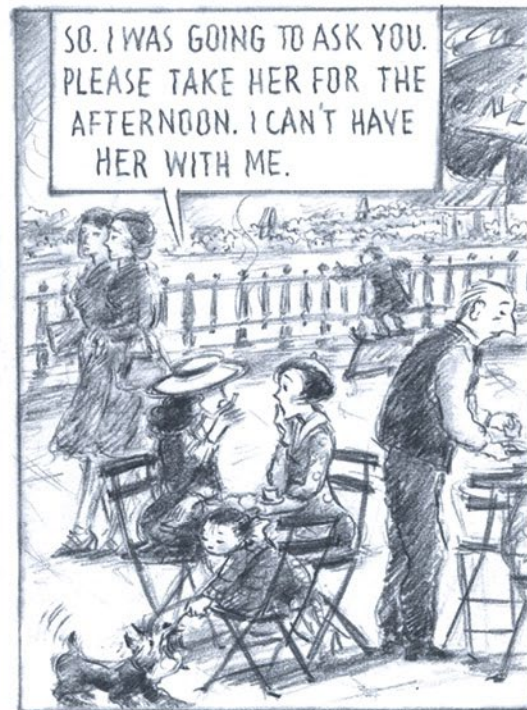
AND WHAT WILL HITLER
DO WITH ALL THOSE
DOGS? SEND THEM
OFF TO FIGHT?

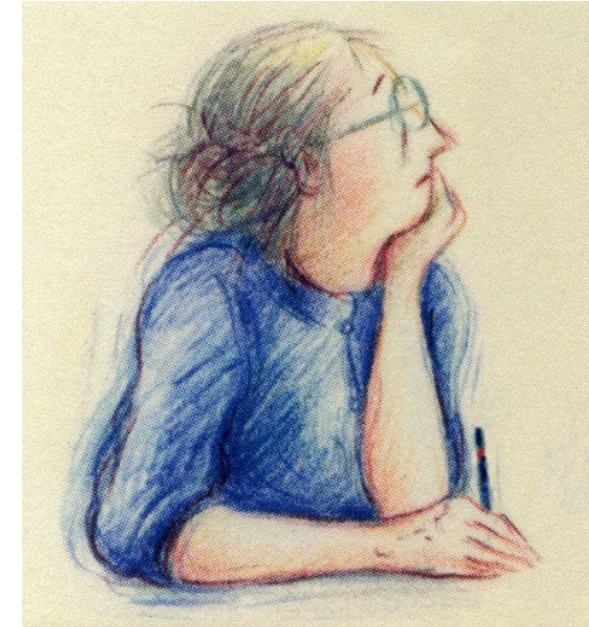
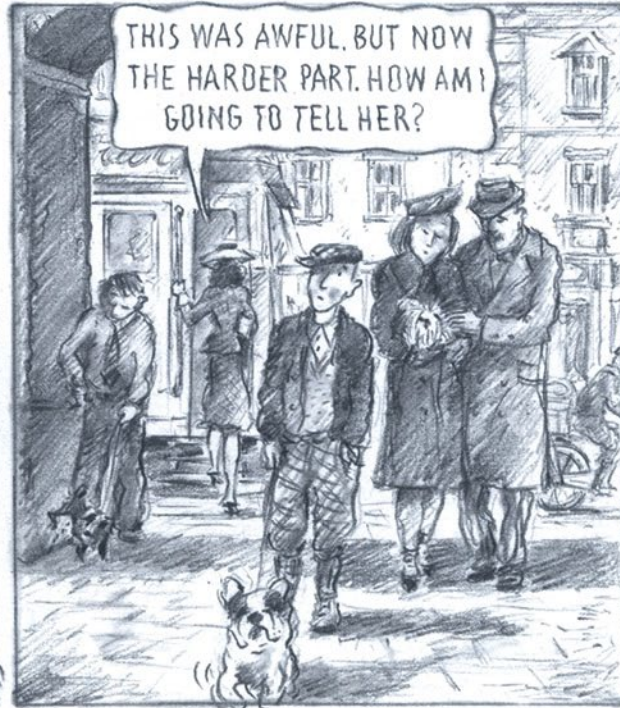


POSSIBLY.
BUT THEY ARE
JEWISH DOGS.

HUSH.



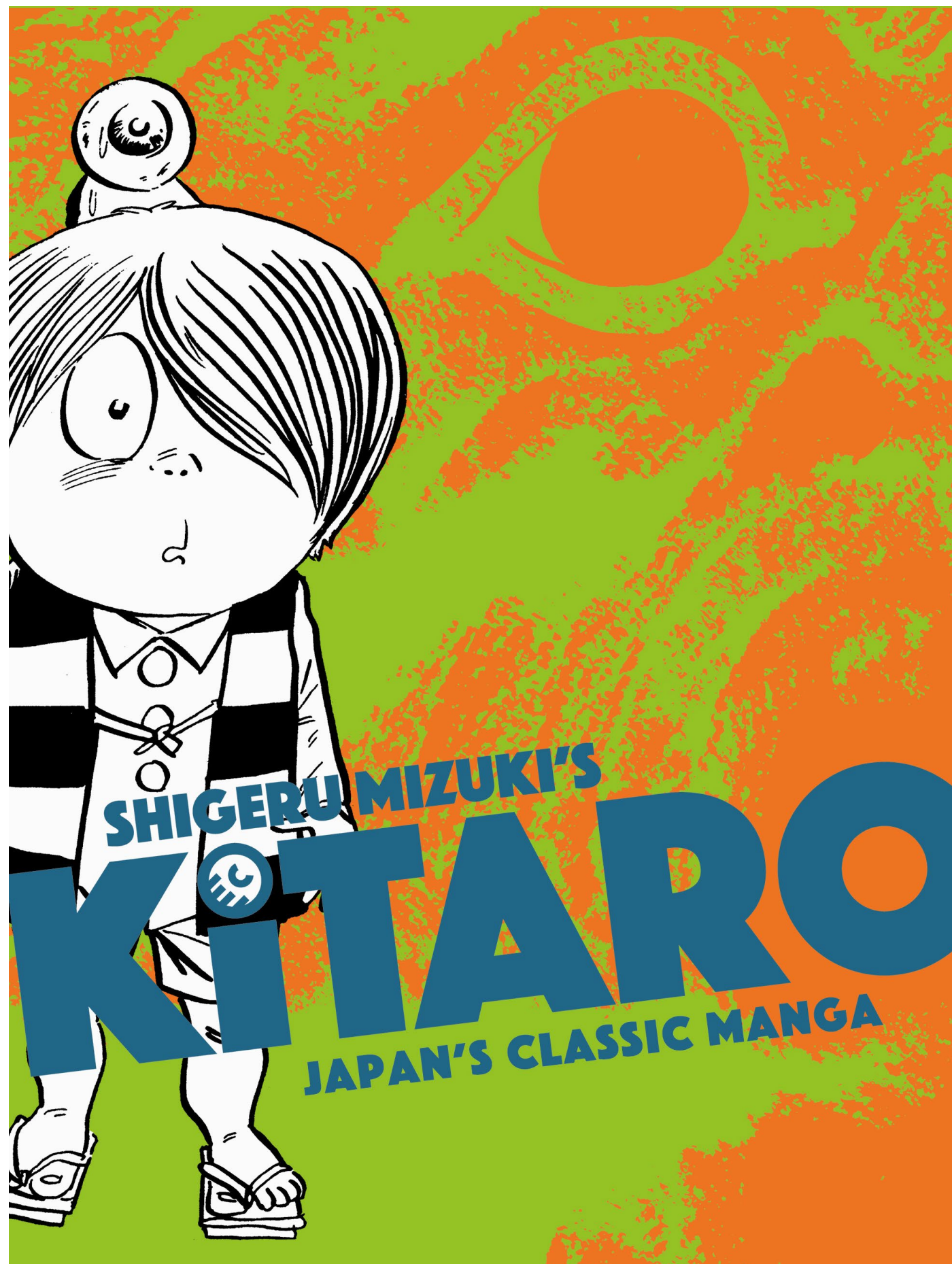




Miriam Katin was born in Hungary during World War II. She later immigrated to Israel and then the United States, where she worked in background design for animation studios such as MTV and Disney. She is the author of the award-winning memoirs *We Are On Our Own* and *Letting It Go*. She currently lives in Washington Heights with her husband and a giant *Ficus benjamina* tree.

FOR MORE INFORMATION ON MIRIAM KATIN

FULL TITLE LIST



KITARO

SHIGERU MIZUKI

TRANSLATED BY JOCELYNE ALLEN

The very first Drawn and Quarterly Kitaro collection, now back in print with a lush new cover

Kitaro seems just like any other boy. Of course, he isn't—what with his one eye, his jet-powered geta sandals, and the fact that he can shapeshift like a chameleon. It's all a part of being a 350 year-old yokai, a Japanese spirit monster. Against a backdrop of photorealistic landscapes, Kitaro and his otherworldly cartoon friends plunge into the depths of the Pacific Ocean and forge the oft-unseen wilds of Japan's countryside. The twelve stories in this special collection include more works published in the golden age of *GeGeGe no Kitaro* between 1967 and 1969. It is a must-have for Kitaro's most devoted fans and features one of the earliest monster vs. giant-robot battles seen in print. In another very special episode, our titular good guy even battles vampires, werewolves, and witches alongside creepy compatriots and occasional foes.

Kitaro, as seen on TV and played in video games, is now a cultural touchstone for several generations whose importance cannot be overstated. This updated and

newly released edition is a wonderful companion to the classic all-ages *Kitaro* series that blends the eerie with the comic. Eisner-award winner Shigeru Mizuki's offbeat sense of humor and genius for the macabre make for a delightful, lighthearted romp where bad guys always get what's coming to them.

Translated by Jocelyne Allen, including a special glossary by Mizuki Scholar Zack Davisson.

PRAISE FOR SHIGERU MIZUKI

"Mizuki's ability to affect three or four different complex styles in the same story is mesmerizing. His stories are quaint and fun—certainly enjoyable to read—but the way he draws establishes him as a titan, and his reputation as a major talent is confirmed again and again"—*AV Club*

"If you haven't experienced Kitaro before, this is a perfect place to start."
—*The Anime News Network*

FEB 2023 • \$29.95 USD/\$34.95CAD • B&W • 6.45 X 8.75 • 432 PAGES
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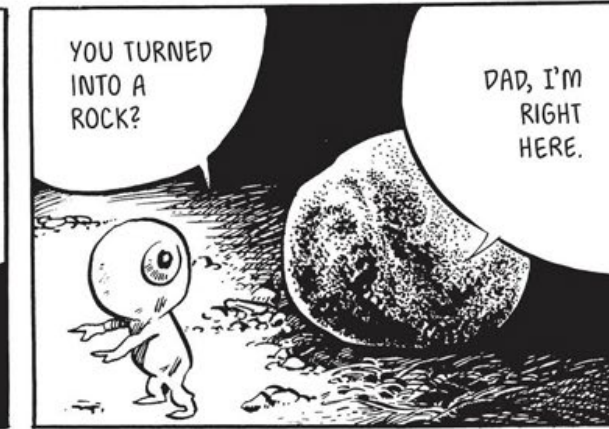
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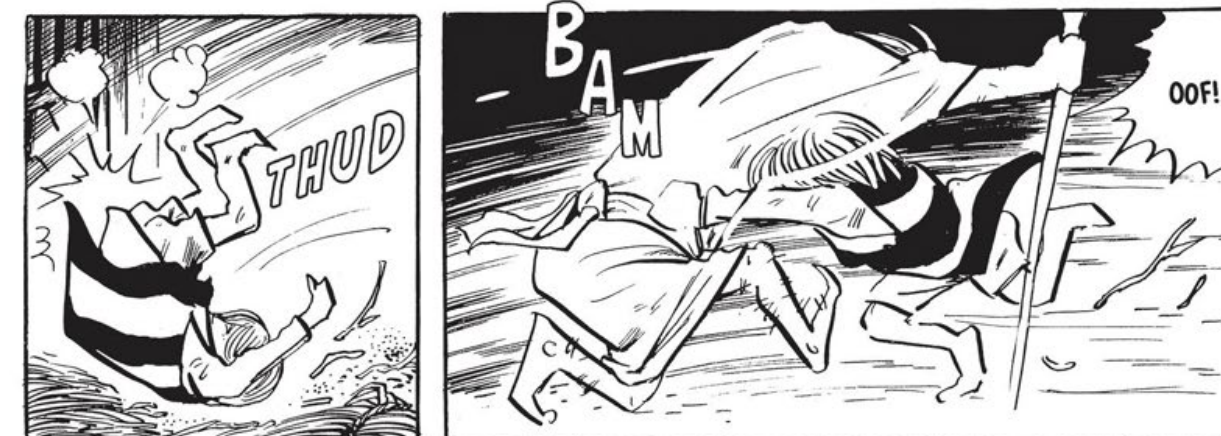
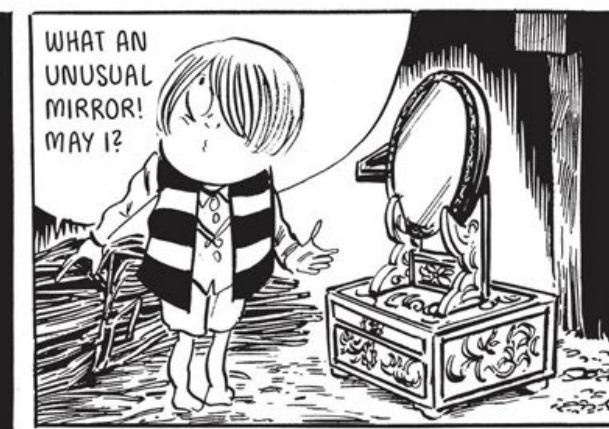
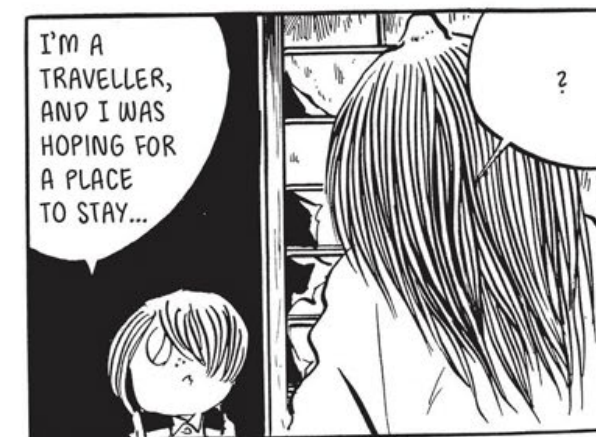
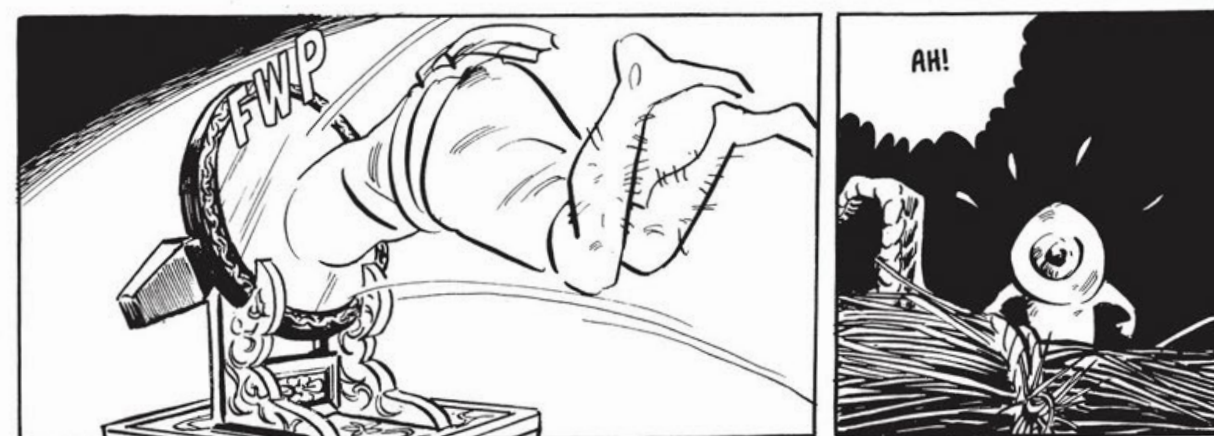
WHEN KITARO POUNCED, THE
YOKAI FLED THE OLD MAN'S
BODY, WHICH WAS NOTHING
MORE THAN A BORROWED
SHELL. AS SOON AS
KAGAMI JIJI WAS OUT,
KITARO JUMPED IN AND
TOOK HIS PLACE.



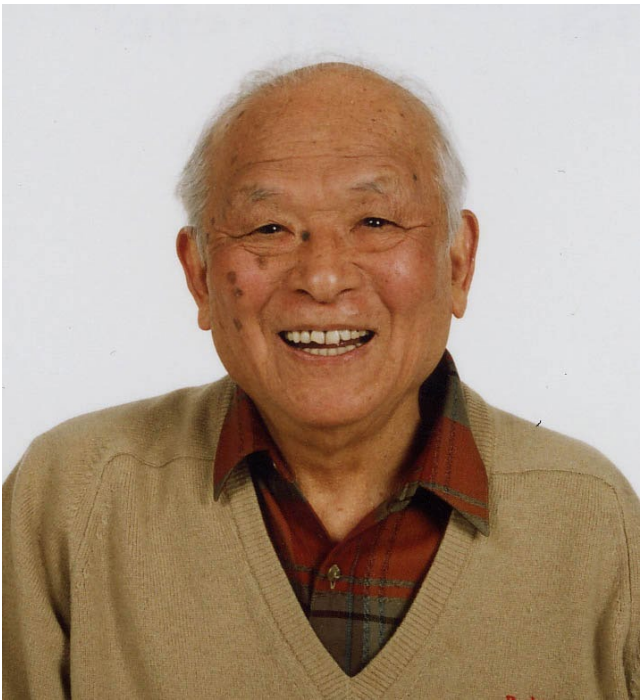
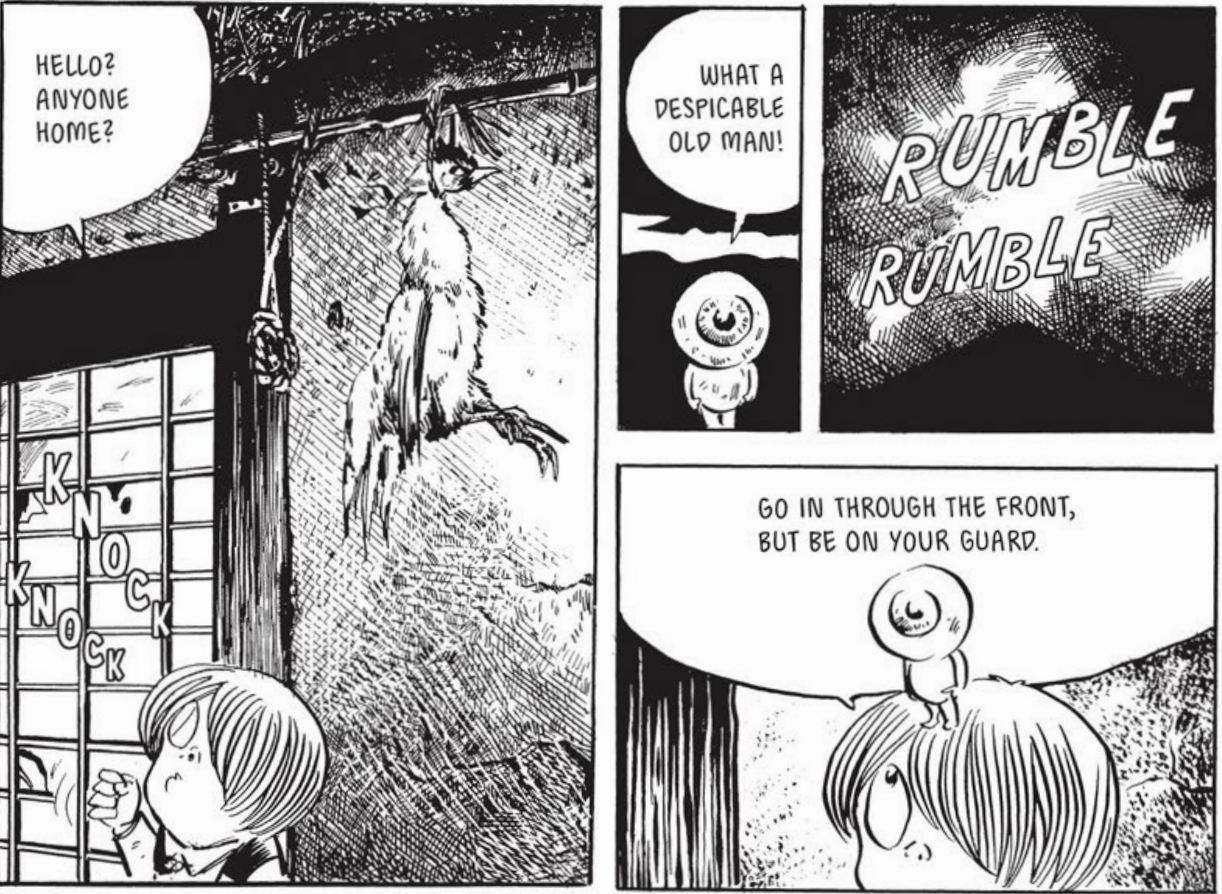
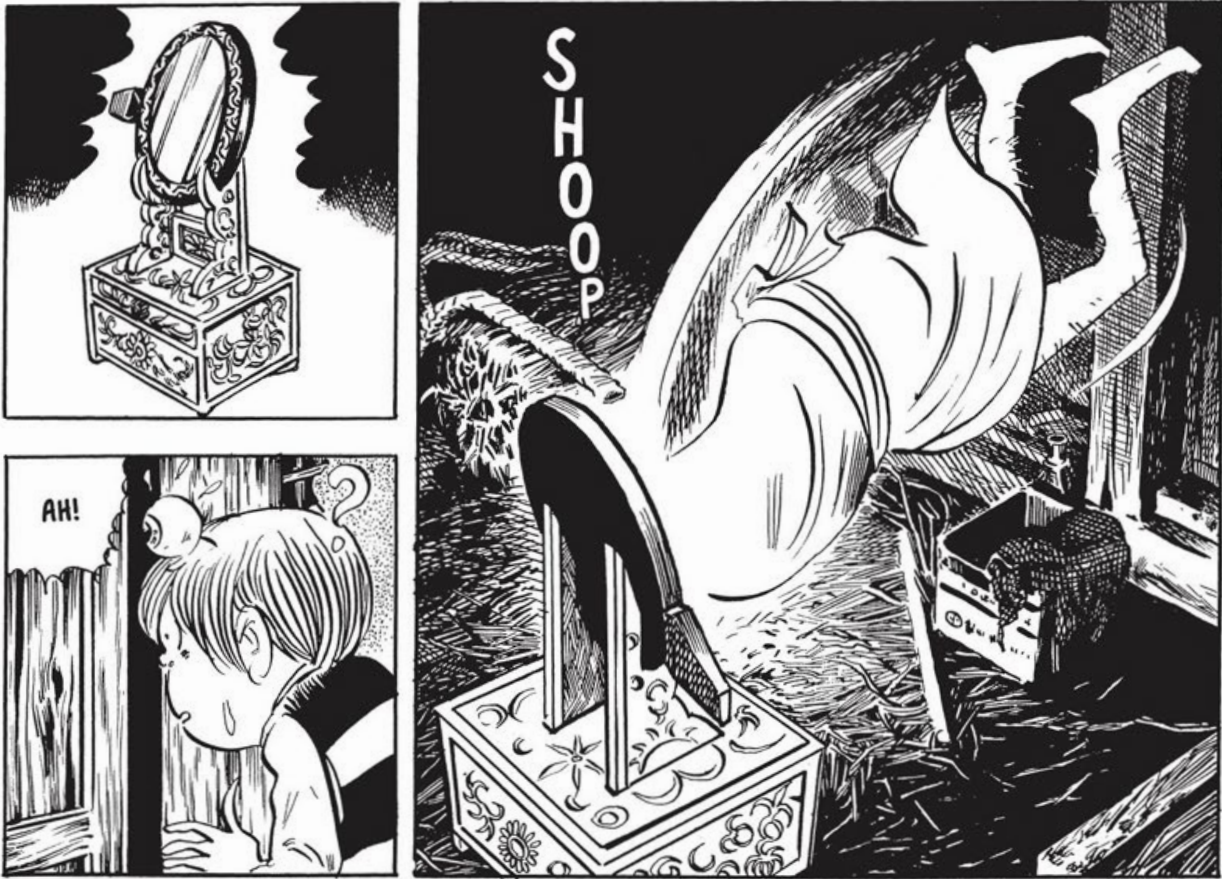
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These pages are meant to be read from right to left.



These pages are meant to be read from right to left.



Shigeru Mizuki was one of Japan’s most respected artists. A creative prodigy, he lost an arm in World War II. After the war, Mizuki became one of the founders of Japan’s latest craze—manga. He invented the yokai genre with *GeGeGe no Kitaro*, his most famous character, who has been adapted for the screen several times, as anime, live action, and video games. In fact, a new anime series has been made every decade since 1968, capturing the imaginations of generations of Japanese children. A researcher of yokai and a real-life ghost hunter, Mizuki traveled to over sixty countries to engage in fieldwork based on spirit folklore. In his hometown of Sakaiminato, one can find Shigeru Mizuki Road, a street decorated with bronze statues of his Kitaro characters.

FOR MORE INFORMATION ON SHIGERU MIZUKI

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DRAWN & QUARTERLY

WINTER 2023

For more information on Drawn & Quarterly cartoonists, comics, and graphic novels, please contact

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