

DRAWN & QUARTERLY

SPRING 2025

MUYBRIDGE

GUY DELISLE

TRANSLATED BY HELGE DASCHER & ROB ASPINALL

CHECKED OUT

KATIE FRICAS

DUCKS: TWO YEARS IN THE OIL SANDS

NEW PAPERBACK EDITION

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HE ROLLED ME UP LIKE A GRILLED SQUID

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PREPARING TO BITE

KEILER ROBERTS

CORNELIUS: THE MERRY LIFE OF A WRETCHED DOG

MARC TORICES

TRANSLATED BY ANDREA ROSENBERG

BLACK COHOSH

EAGLEVALIANT BROSI

WE ALL GOT SOMETHING

LAWRENCE LINDELL



Guy Delisle

MUYBRIDGE



MUYBRIDGE

GUY DELISLE

TRANSLATED BY HELGE DASCHER & ROB ASPINALL

How do you capture a changing world in the blink of an eye?

Sacramento, California, 1870. Pioneer photographer Eadweard Muybridge becomes entangled in railroad robber baron Leland Stanford's delusions of grandeur. Tasked with proving Stanford's belief that a horse's hooves do not touch the ground while galloping at full speed, Muybridge gets to work with his camera. In doing so, he inadvertently creates one of the single most important technological advancements of our age—the invention of time-lapse photography and the mechanical ability to capture motion.

Critically-acclaimed cartoonist Guy Delisle (*Pyongyang*, *Hostage*) returns with another engrossing foray into nonfiction: a biography about Eadweard Muybridge, the man who made pictures move. Despite career breakthrough after career breakthrough, Muybridge would only be hampered by betrayal, intrigue, and tragedy. Delisle's keen eye for details that often go unnoticed in search of a broader emotional truth brings this historical figure and those around him to life through an uncompromising lens.

Translated from the French by Helge Dascher & Rob Aspinall, *Muybridge* turns a spotlight on what lives in the shadow of an individual's ambition for greatness, and proves that Eadweard Muybridge deserves to be far more than just another historical footnote.

PRAISE FOR GUY DELISLE

"[Delisle] must be counted as one of the greatest cartoonists of our age."
—*The Guardian*

"Delisle's graphic novels take readers on journeys both startlingly unfamiliar and some perhaps all too relatable."
—*CBC Books*

"Minimal line[s and] personable observational style."—*The Paris Review*

"Delisle, a former animator, has a knack for visual shorthand (his self-portrait is a few jauntily canted lines with dots for eyes) and for drawing environments."
—*The New York Times*

APRIL 2025 • \$24.95 USD/\$29.95 CAD • 4-COLOR • 6.125 X 8.5 • 208 PAGES
COMICS & GRAPHIC NOVELS/NON-FICTION • ISBN 978-1-77046-772-9 • HARDCOVER



Muybridge switched freely between subjects.

San Francisco was now the tenth largest city in the country.

And its residents had developed a taste for culture.



After the success of the Yosemite views, all art dealers were after his work.

He became associated with the prestigious gallery of Arthur and Christian Nahl, where he exhibited his most recent works.



There he met a young woman, Flora Downs, who worked as a retoucher for the Nahls.



She was eighteen. Muybridge, who despised taking portraits, offered to photograph her.

Has anyone ever told you that you have a very photogenic profile?



Muybridge courted her, and two years later they married.

One, two, three...



She was pretty and spirited, and she liked the theatre.



Muybridge, twice her age, spent more than half the year away from home, travelling for work.



He accepted a six-week assignment photographing lighthouses along the Pacific coast.

Let's do this.





South Farallon Light House, Cal.

South Farallon Lighthouse, 1871



Alone in her new home, Flora grew restless.



In the evenings she would go out to see the latest productions.



There she met a certain Major Harry Larkyns, theatre critic for a San Francisco paper.



He was handsome and elegant. A real ladies' man.



A bit of a scoundrel, too, because he was in fact no more an army officer than he was a critic.

Ma'am...



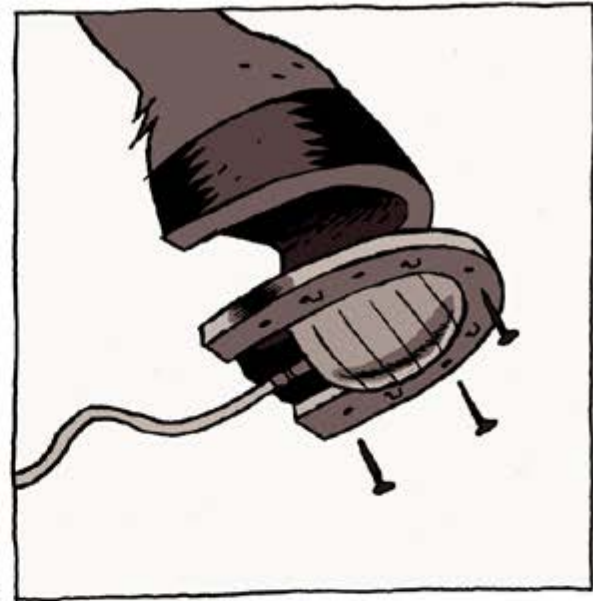
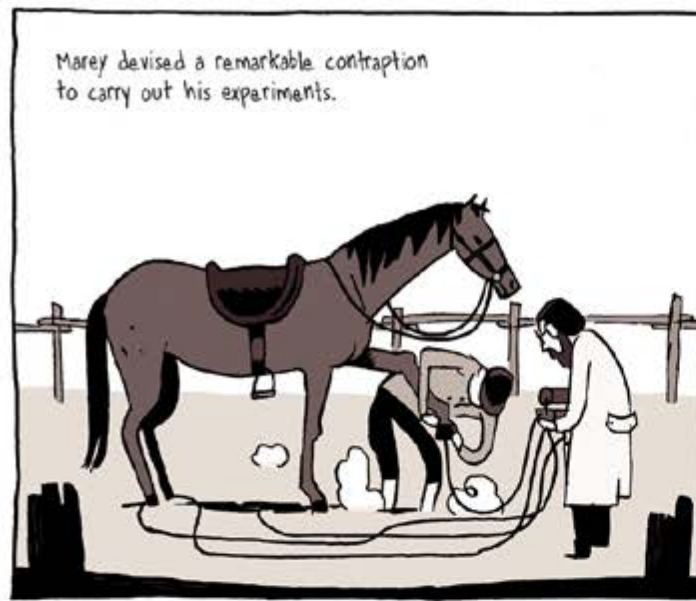
You dropped your handkerchief... Allow me.



You're mistaken. That isn't mine.

Are you here alone?

How could that be?





The Stanford residence.

Muybridge carried out his assignment, documenting every room of the house.



He would occasionally recruit family members for the photos.



Now hold still.

We see Mrs. Stanford, stiff as a board, and her son, who is blurred.



Portraits were not really Muybridge's forte.

Jane Stanford and Leland Stanford Jr. posed for him. Both would meet tragic ends.



Voilà, done. I'll be in touch about the making of the album.



Tell me, Muybridge, are you a horse man?

I have another proposition for you.



Stanford Mansion, 1872





The 1821 Derby at Epsom, Théodore Géricault, 1821



Faugh-A-Ballagh, G. A. Turner



Born in Québec City, Canada, in 1966, **Guy Delisle** now lives in the south of France with his wife and two children. Delisle spent ten years working in animation, which allowed him to learn about movement and drawing. He is best known for his travelogues about life in faraway countries, *Burma Chronicles*, *Jerusalem: Chronicles from the Holy City*, *Pyongyang*, and *Shenzhen*.

CHECKED OUT



CHECKED OUT KATIE FRICAS

In which a queer library worker searches for love, artistic validation in New York City, and the perfect book

An aspiring cartoonist and book lovin' lesbian, Louise works a dead-end day job at a shoe store, where she spends most of her time brooding over a co-worker who will never quite love her back. By night, she works diligently and obsessively on her graphic novel—the true story of a carrier pigeon who rescued a battalion of soldiers in WWI.

When Louise unexpectedly lands a new job at a private library on the Upper East Side, she feels like her graphic novel will finally take off—surely the oldest library in New York has excellent holdings on pigeons and

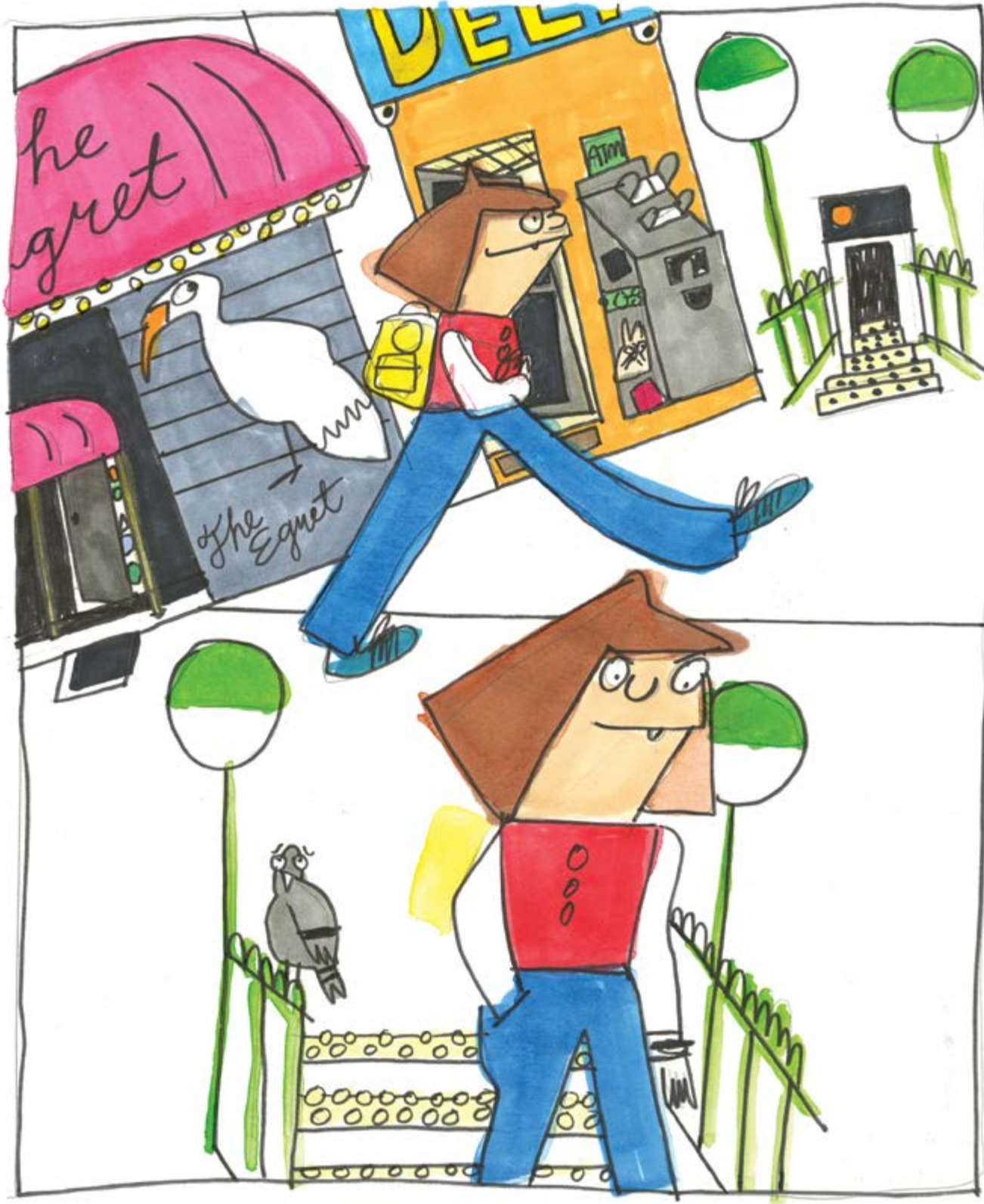
WWI. But what she finds in the stacks might be less revelatory than her discoveries between the sheets and buried in her own family history.

A graphic novel set against a perfectly cartoony NYC backdrop—complete with landmark haunts, street fashion, and quintessential characters of the city—*Checked Out* is at once a valentine to libraries and New York, and the story of an artist working to make her dreams come true. Drawn in a delightfully vivacious style, *Checked Out* buzzes with Katie Fricas's vibrant energy, quick wit, and storytelling aplomb.

MAY 2025 • \$27.95 USD/\$32.95 CAD • 4-COLOR • 7.625 X 9 • 300 PAGES
COMICS & GRAPHIC NOVELS/LGBTQ+ • ISBN 978-1-77046-781-1 • PAPERBACK









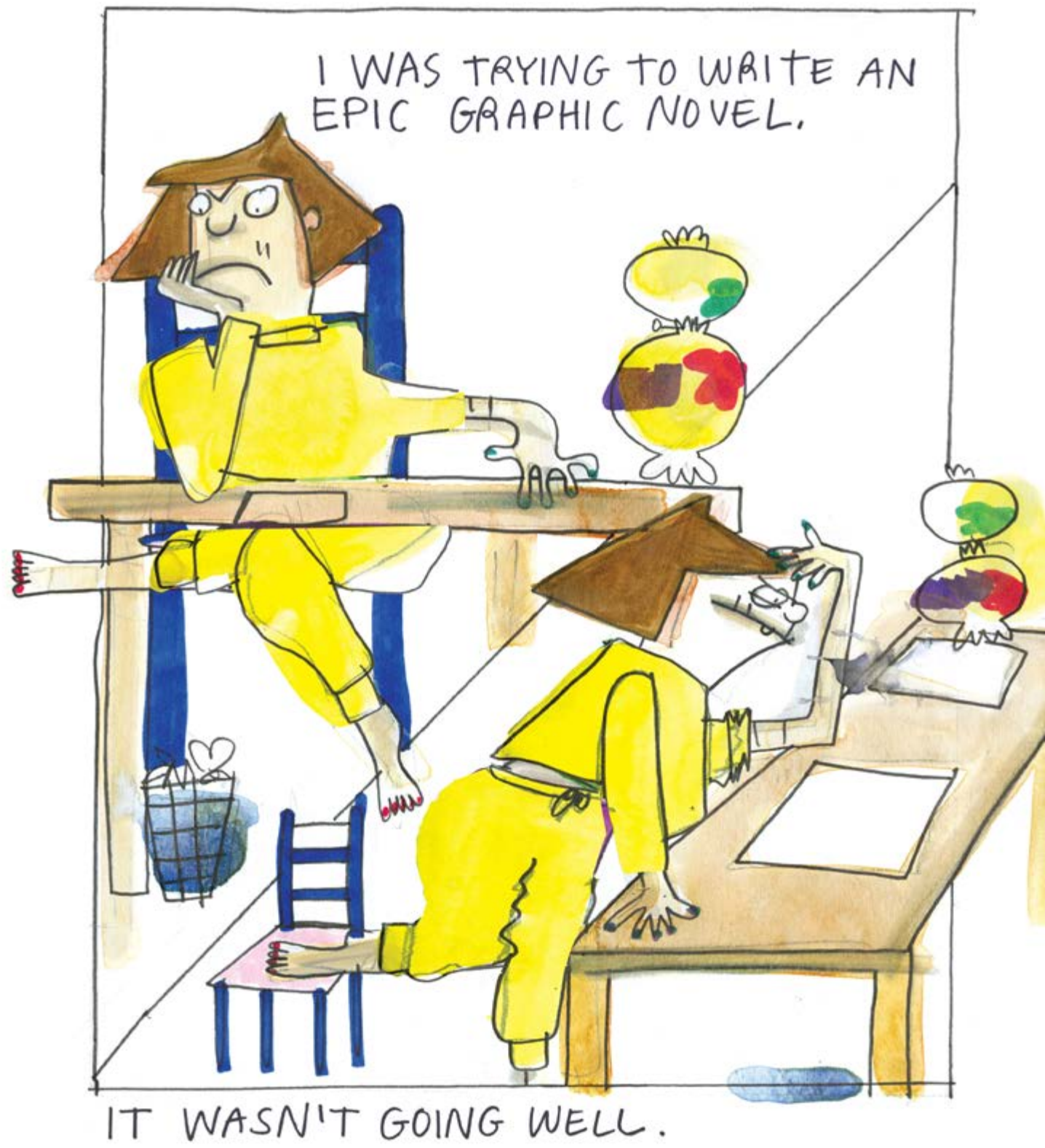
HEY, LOU.

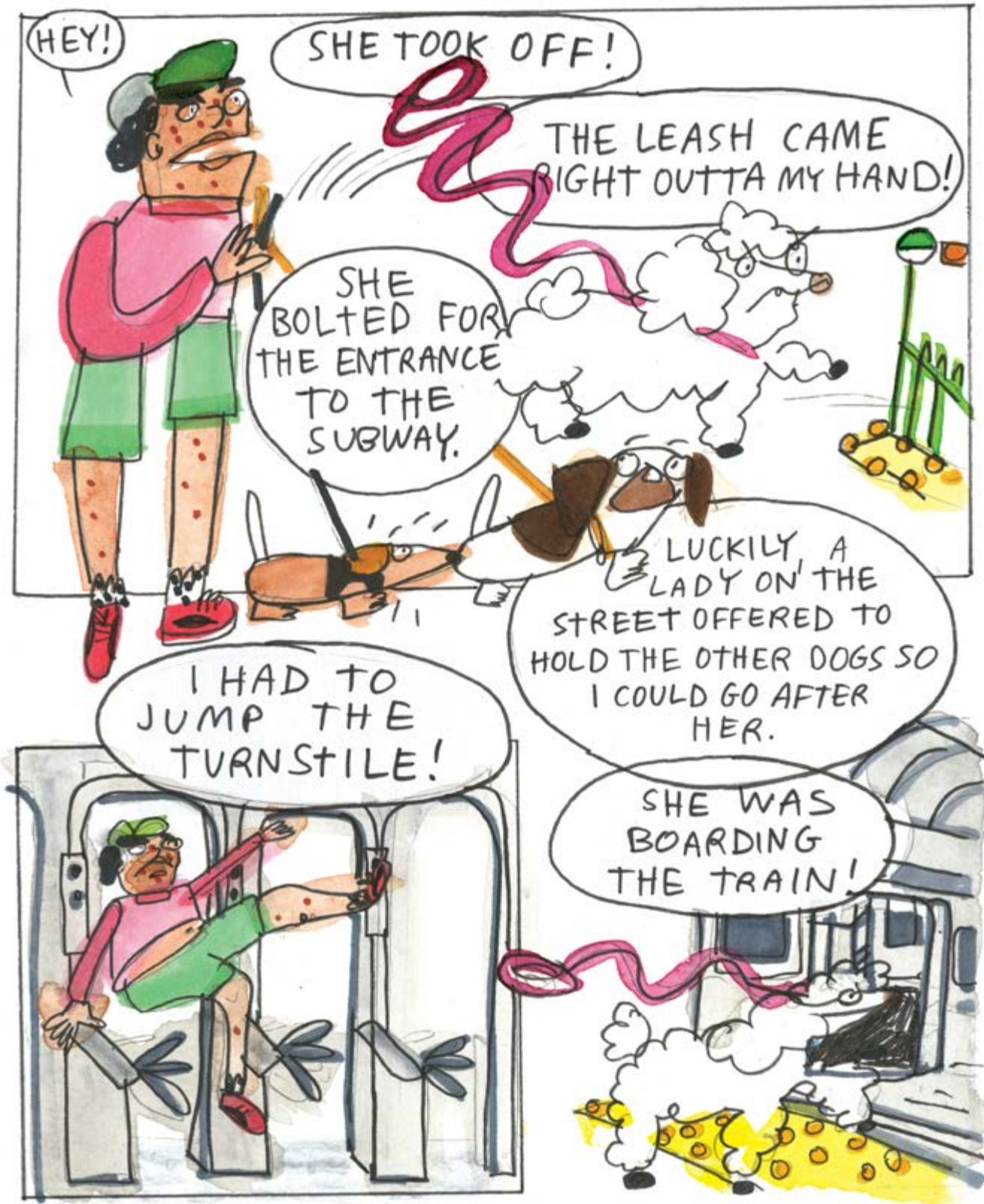


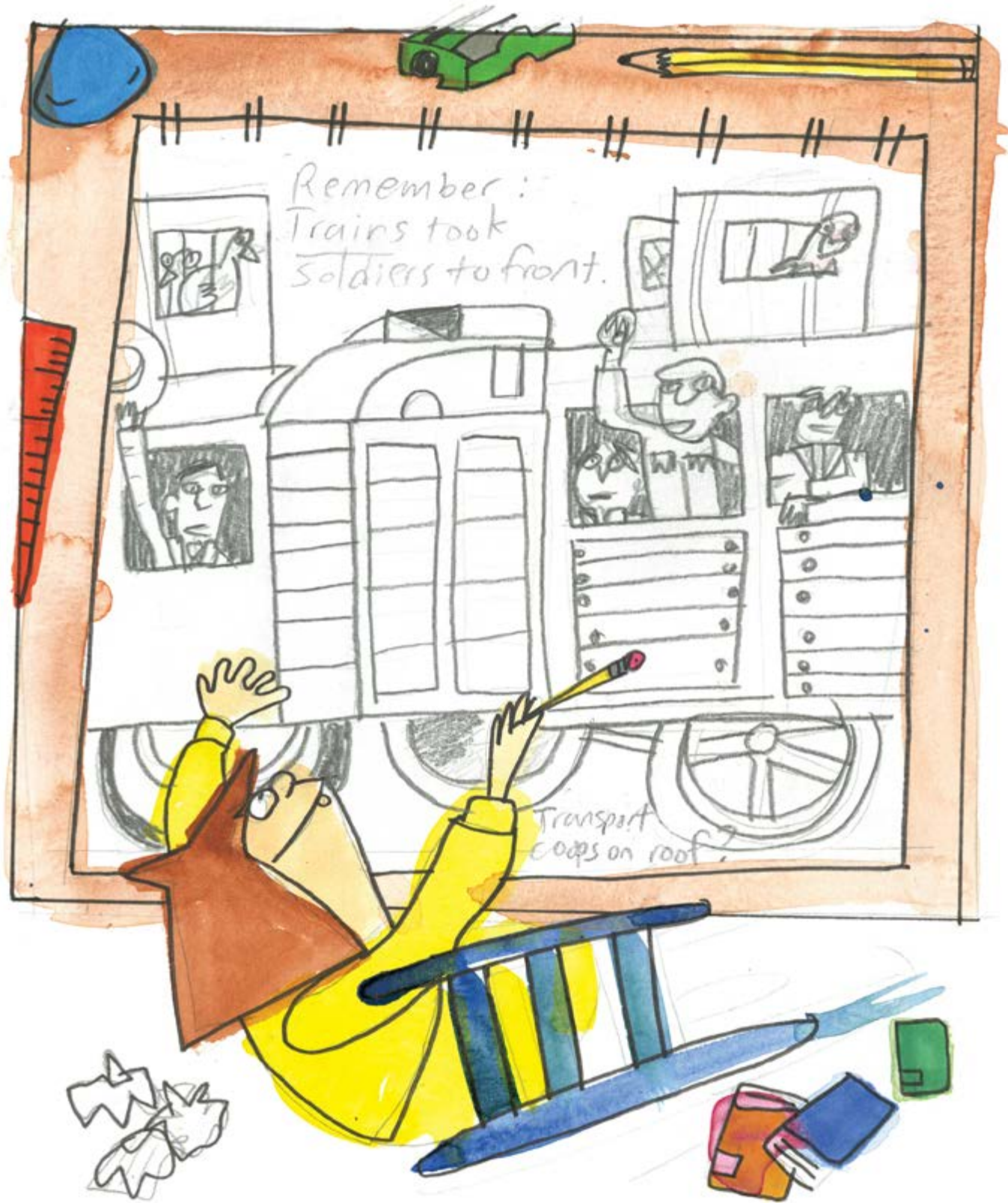
HEY, CAM.



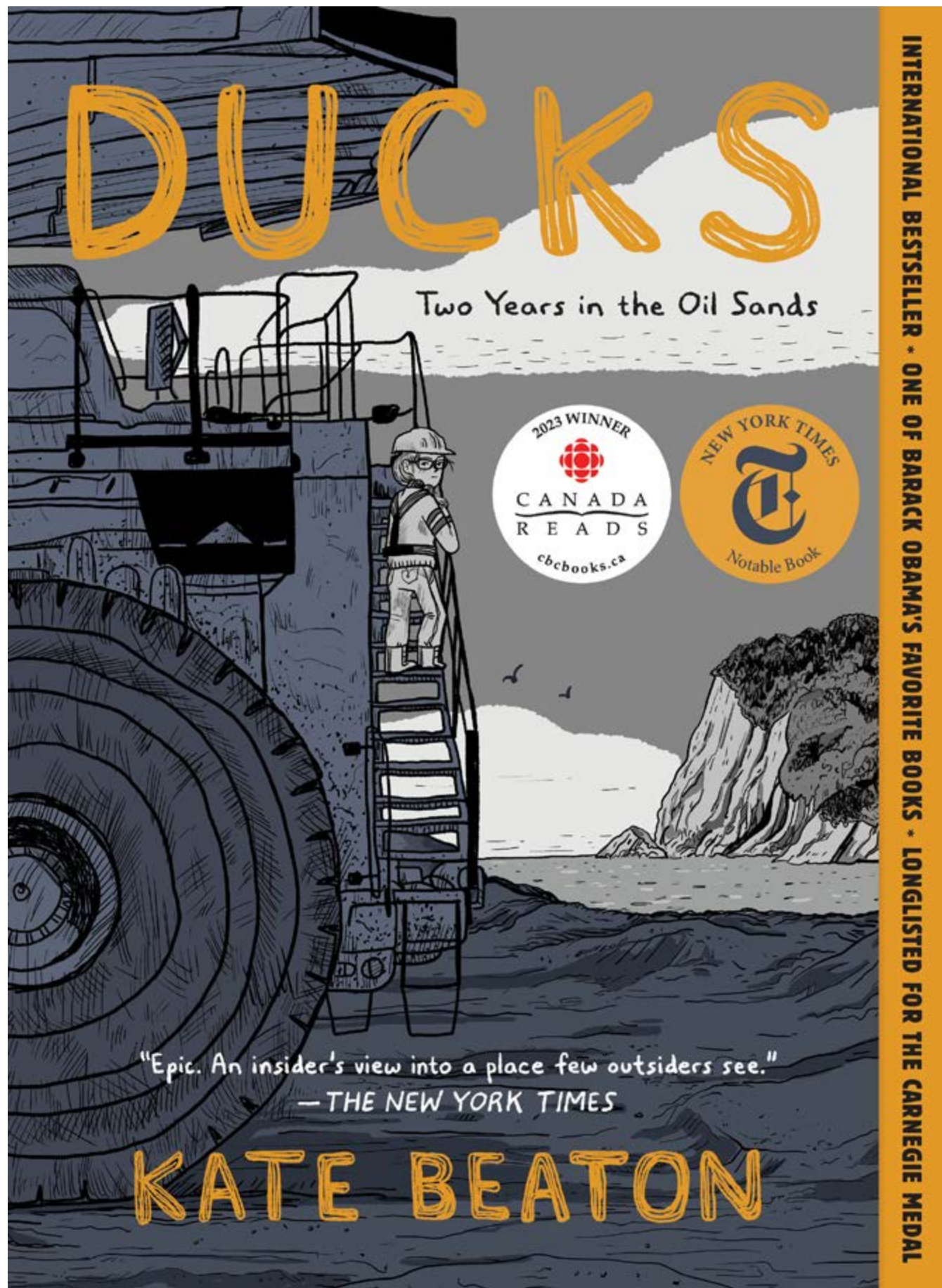








[Katie Fricas](#) is a cartoonist and editor in New York City. Her comics have been in the *New York Times Book Review*, *Los Angeles Review of Books*, *The Guardian*, and *The New Yorker*, as well as various anthologies. *Checked Out* is her first book.



NEW PAPERBACK EDITION!

DUCKS: TWO YEARS IN THE OIL SANDS

KATE BEATON

A *New York Times* Notable Book; a Barack Obama's end of year favorite of 2022; and the winner of Canada Reads.

Kate Beaton's *Ducks* stunned the world with its unflinching honesty and candid vulnerability, cementing its place in the graphic novel canon alongside *Maus*, *Persepolis*, and *Fun Home*. With the singular goal of paying off her student loans, young Katie heads out west to take advantage of Alberta's oil rush—in the tradition of East Coasters seeking gainful employment when they can't find it in the homeland they love so dear.

Ducks: Two Years in the Oil Sands puts Beaton's natural cartooning prowess on display. Colossal machinery and mammoth vehicles are set against a sublime Albertan backdrop of wildlife, Northern Lights, and Rocky Mountains. But as one of the few women among thousands of men working for the world's largest oil companies, the culture shock is palpable. It does not hit home until she moves to a spartan, isolated worksite for higher pay. Katie encounters the harsh reality of life in the oil sands where trauma is an everyday occurrence yet never discussed. For young

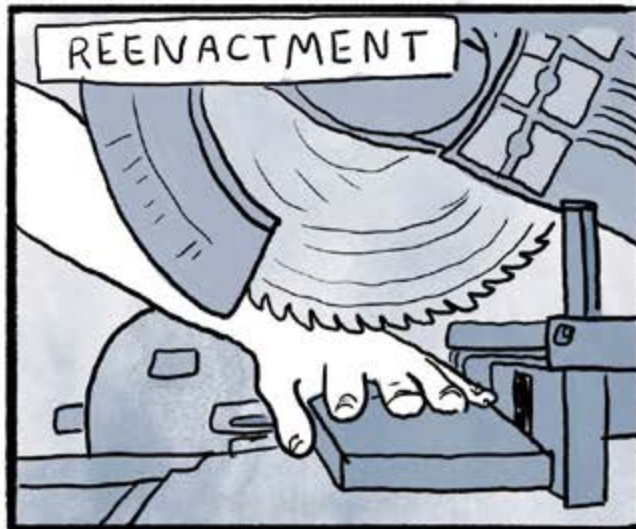
Katie, her wounds may never heal. Her first full length graphic narrative, *Ducks: Two Years in the Oil Sands* is the first graphic novel to win Canada Reads, and was named Best Book of 2022 by *The New Yorker*, *Time*, *NPR*, *The Chicago Tribune*, and *The Washington Post*. One of *Publishers Weekly's* Top 10 Books of the year, it was also named among the Best Graphic Novels of the Year by *Forbes*, *The Globe and Mail*, and *The Guardian*.

PRAISE FOR *DUCKS*

"A monumental synthesis of history, politics, and herself." —*Vulture*

"Epic. Kate Beaton headed west [to] one of the world's most environmentally destructive oil operations, where workers lived in barracks-like camps and men vastly outnumbered women. Her experience there... gave her an insider's view into a place and piece of Canadian history few outsiders ever see." —*The New York Times*

MAY 2025 • \$24.95 USD/\$29.95 CAD • 4-COLOR • 6.5 X 9 • 436 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-712-5 • PAPERBACK











Kate Beaton is a Canadian cartoonist who appeared in the comics scene in 2007 with her online work *Hark! A Vagrant!* She has published two books with D&Q: *Hark! A Vagrant* and *Step Aside Pops: A Hark! A Vagrant Collection*, which spent five and six months on the *New York Times* graphic bestseller list respectively, as well as appearing on best of the year lists from *Time*, *The Washington Post*, *Vulture*, *E!*, and more. She has also published two picture books: *King Baby* and *The Princess and the Pony*. Beaton lives in Cape Breton, Canada.



MOOMIN ADVENTURES: BOOK TWO

TOVE JANSSON AND LARS JANSSON

The classic comic strip by Tove Jansson
and Lars Jansson in a new paperback series.

When D&Q debuted the Moomin comics in 2007, it was the first time that the strip had been published in English since its original appearance in the *London Evening News*. The series has since gone on to sell 400,000 copies. Now presented in an all-new softcover format that collects the comics of both Tove Jansson and Lars Jansson, the *Moomin Adventures* series will introduce these timeless classics to a new generation of readers of all ages.

This volume is jam-packed with classic Moomin antics and shenanigans. Whether it's setting up finicky ghosts on a blind date in "Moomin and the Farm," or becoming devout followers of quarreling prophets in "Moomin Begins a New Life," the Moomins' quick wit and existential musings never fail to disappoint. In "Moominmamma's Maid," Misabel the maid must conquer her fears and learn to do as the Moomins do, turning everything into a pleasure. In "Moomin Builds a House," the fabulous Little My delights us with her naughtiness, even as

she drives the Moomins up the walls. Every story in this collection is a bundle of fun, offering a timeless treasure trove of good-hearted whimsy and delight.

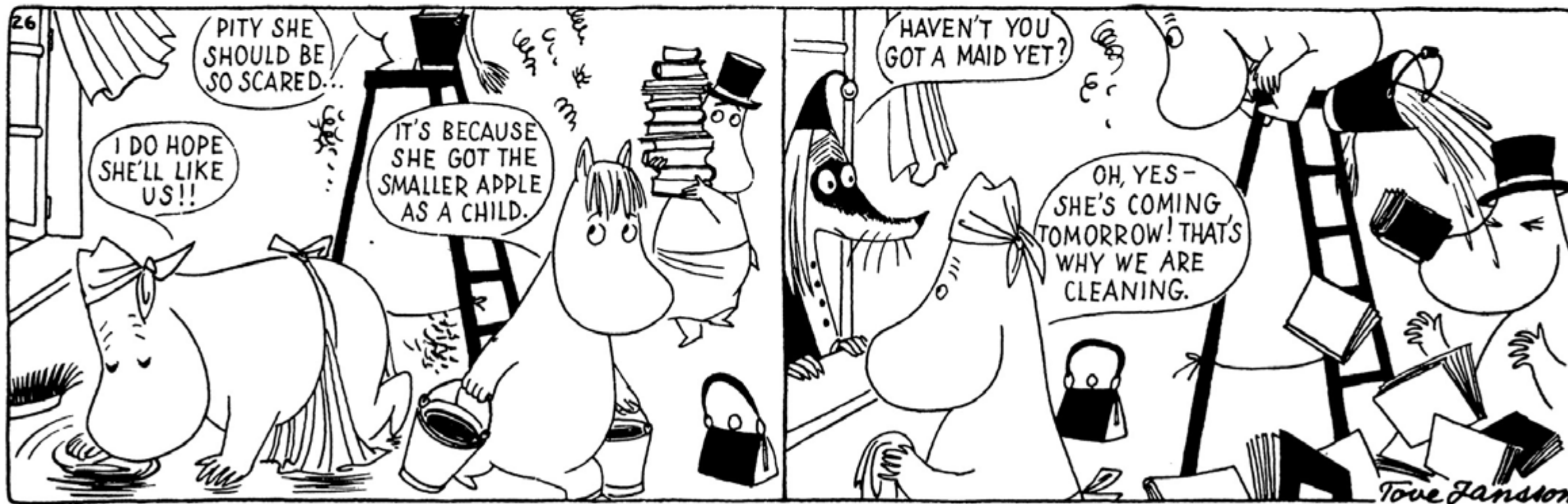
The strip's gentle humor and subtle yet sharp musings on life relay an utterly human existence through the lives of Moomin, Moominmamma, Moominpappa, Snufkin, Little My, Snork Maiden, and more.

PRAISE FOR MOOMIN

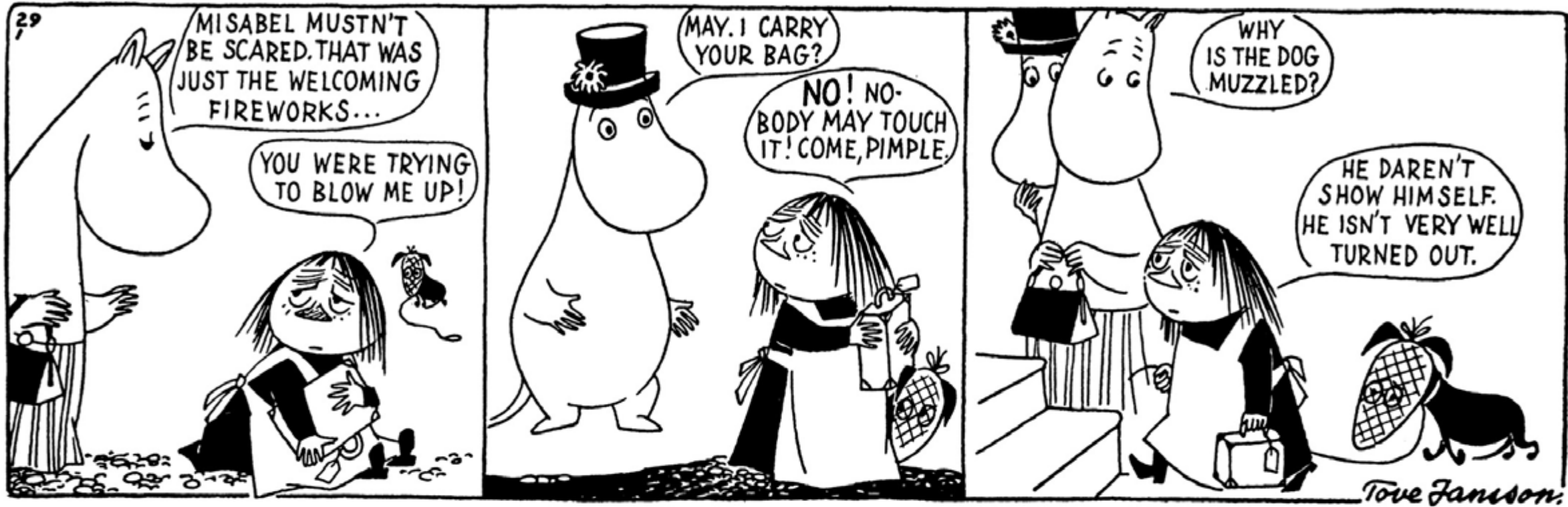
"The Moomin universe is what you'd get if you took Roald Dahl, Dr. Seuss, Bill Watterson and Charles Schulz, and mixed them together with Finland's cartoonishly long summer days and winter nights."—Myla Goldberg, *NPR*

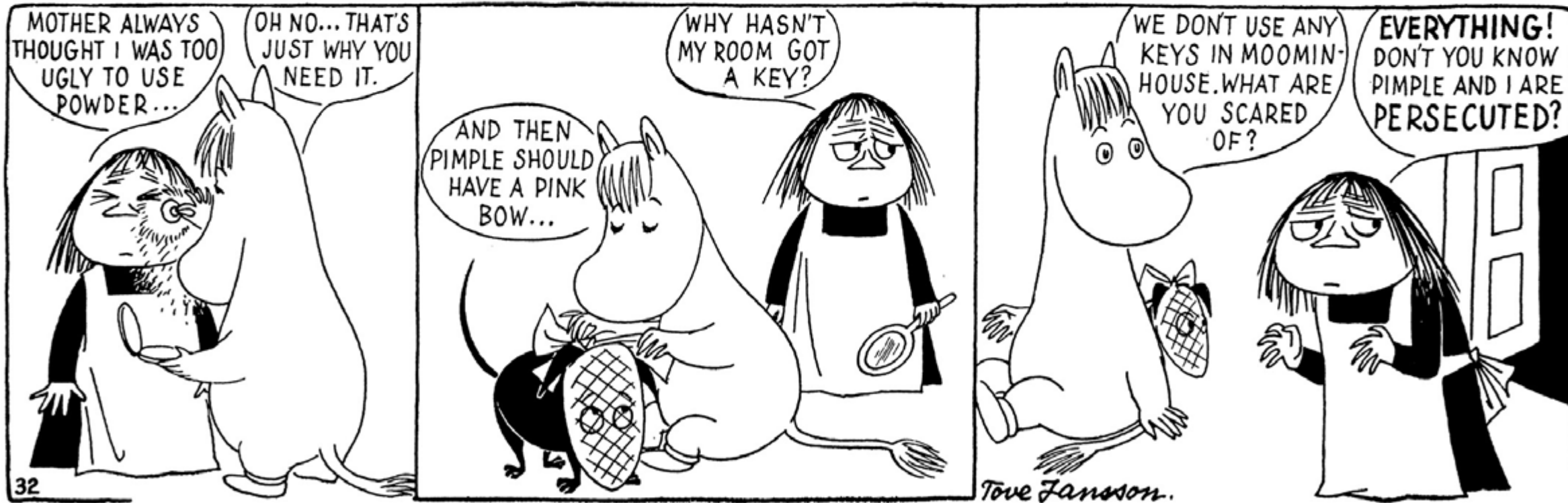
"The experience of loneliness, unrequited love, insecurity, fear, separation, jealousy, and grief—Jansson was seen by her readers as someone who understood their inner lives."—Frances Wilson, *New York Review of Books*

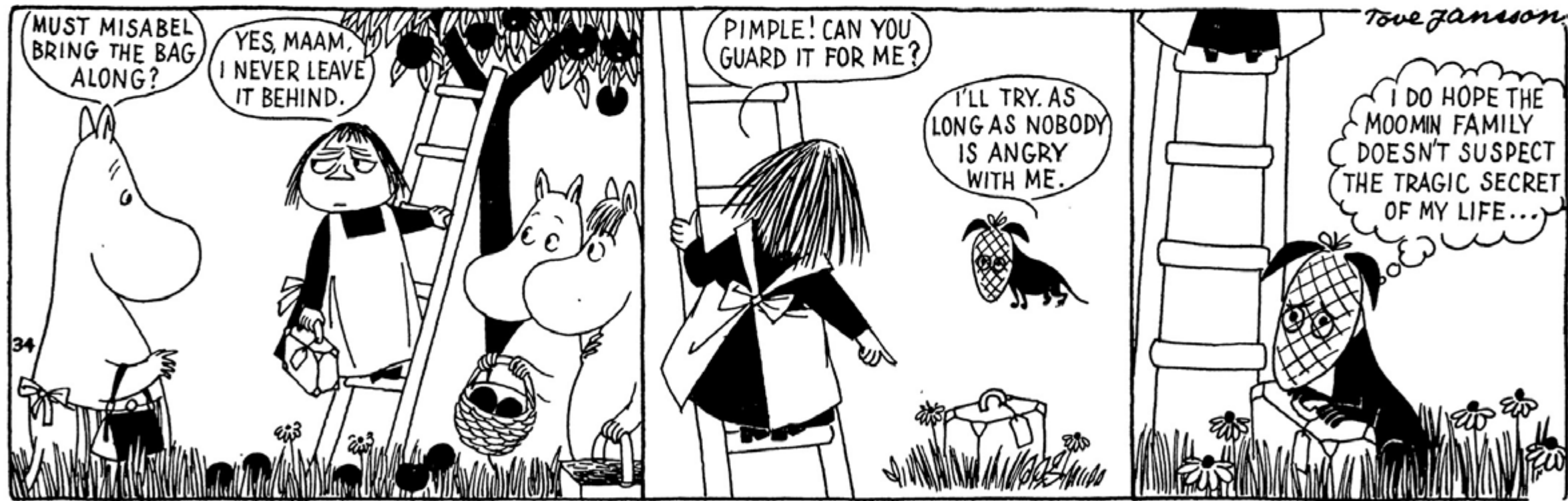
JULY 2025 • \$22.95 USD/\$29.95 CAD • B&W • 8.4 X 6 • 312 PAGES
COMICS & GRAPHIC NOVELS/HUMOROUS • ISBN 978-1-77046-778-1 • PAPERBACK

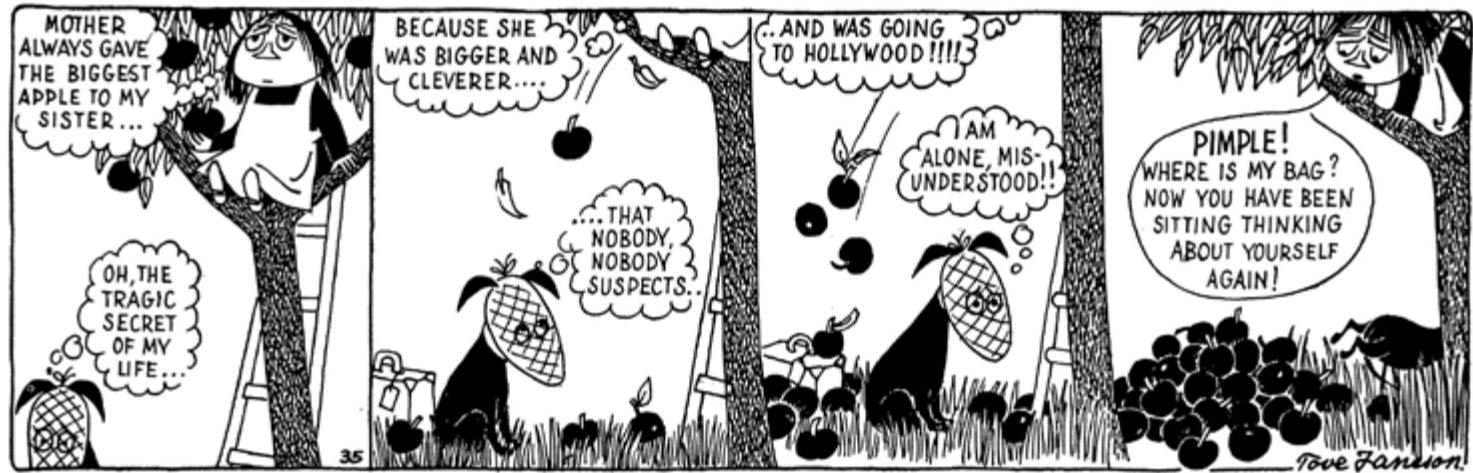




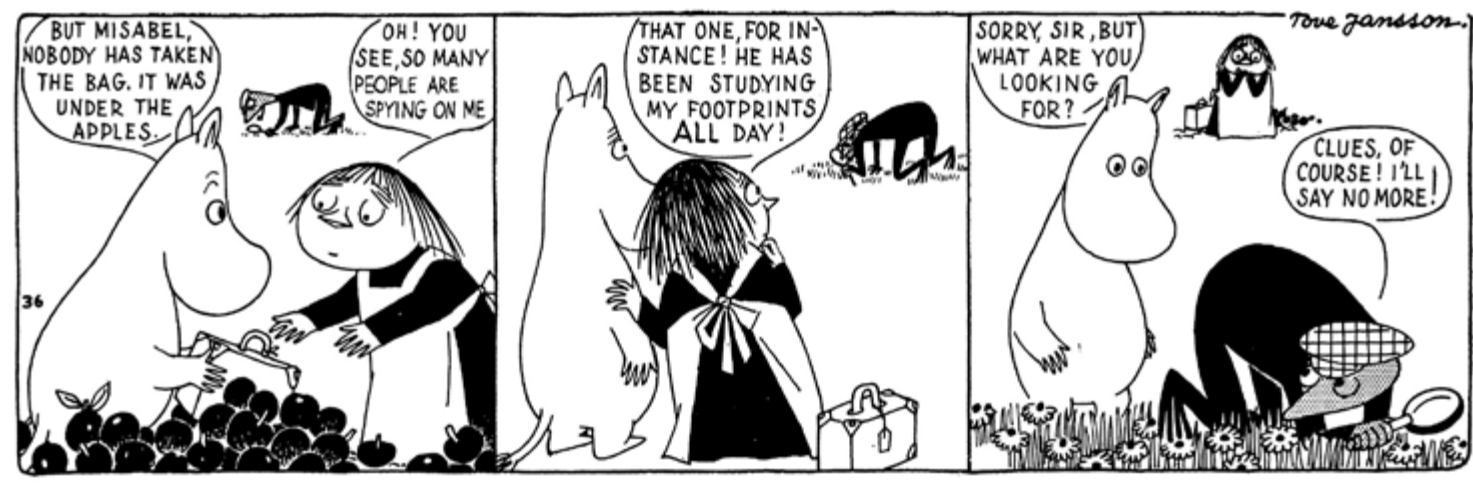








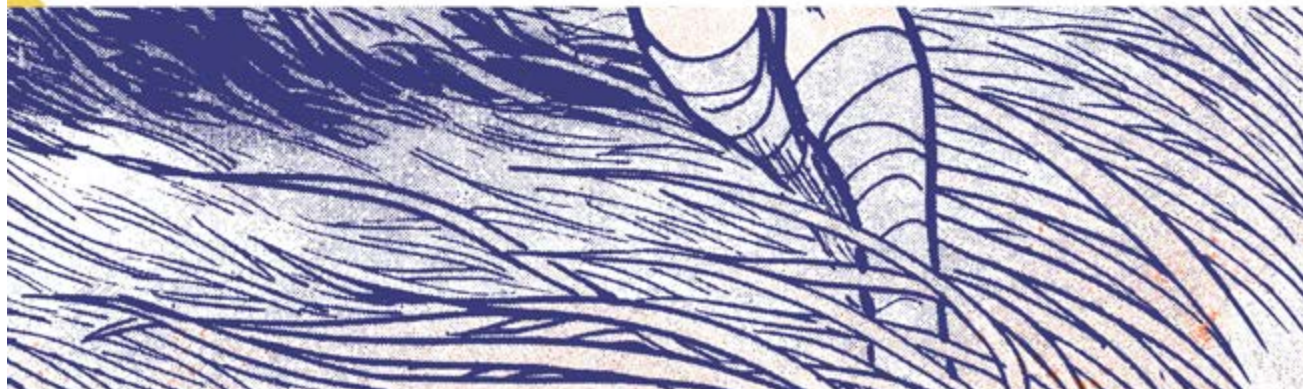
Tove Jansson (1914–2001) was a legendary Finnish children’s book author, artist, and creator of the Moomins, who came to life in children’s books, comic strips, theater, opera, film, radio, theme parks, and TV.



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 Jansson drew the strip for fourteen years.



THE LEGEND OF
KAMUI
SHIRATO SANPEI



THE LEGEND OF KAMUI: VOLUME TWO

SHIRATO SANPEI

TRANSLATED BY RICHARD RUBINGER WITH NORIKO RUBINGER

More swords, more fighting, more deception...

Shirato Sanpei's epic feudal sword drama continues! In Shirato's world, life is hard and every step forward is hard-won. But through that hardship comes strength. *The Legend of Kamui: Volume 2* features more action and more intrigue as minor characters step into the light of this sweeping seventeenth-century social tapestry.

Deeply embroiled in the deceptive maneuverings of the upper class, the warrior Ikkaku begins to see the betrayal around him. Meanwhile, the genin Shosuke uses his education to better himself and learn to farm—all while realizing his education can better the lives of those around him, too. As he gains the

skills and intelligence necessary to forge a path forward, he also becomes all too aware that there can, and must, be a better way. Will Ikkaku become a prisoner of his own quest for revenge? Will Shosuke find salvation in leading peers out of destitution? The White Wolf, too, resurfaces and begins to lead a life apart from other wolves until he meets the great One-Eyed Lone Wolf. Will he be accepted or will he be killed, hunted down for his rare pelt? Only time will tell.

There is no rest for the wicked, and sinister forces only work against the little guy.

Translated by Richard Rubinger with Noriko Rubinger.

JULY 2025 • \$39.95 USD/\$49.95 CAD • B&W • 6.2 X 8.8 • 600 PAGES
COMICS & GRAPHIC NOVELS/MANGA • ISBN 978-1-77046-779-8 • PAPERBACK

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



WE'LL NEED A NEW REPRESENTATIVE.

CHŌBEI IS DEAD.



BUT WE DON'T HAVE ANY PROOF.

SOME-THING IS NOT RIGHT.



LET'S TALK TO HIM.

RUMOR HAS IT THAT THE KID, SHŌSUKE, KNOWS EVERY-THING.

BUT HOW?



WE SHOULD BE THE ONES TO DECIDE.

WE CAN'T LET THE HEADMAN CHOOSE.



HEADMAN, WHAT IS IT?

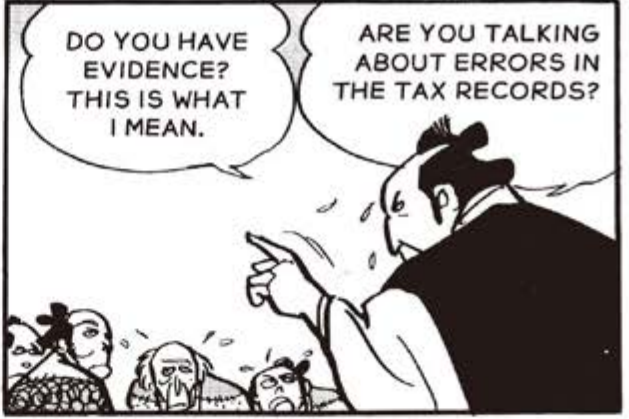


I AM. IT'S A MOUNTAIN HAMLET UP NORTH, KNOWN FOR IT'S SILK-WORM FARMS.

ARE YOU FAMILIAR WITH TAMATE VILLAGE?

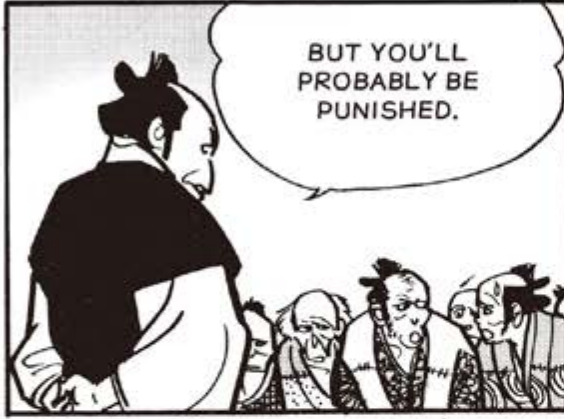


THE TAX RECORDS COME FROM THE MAGISTRATE. WHEN TAXES ARE ENTERED THEY ARE CONFIRMED. SO WHAT'S THE COMPLAINT?

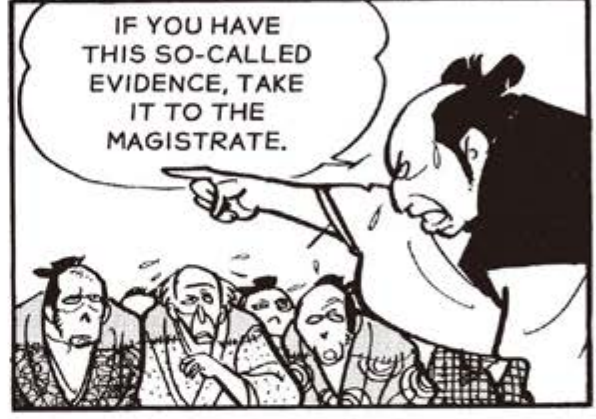


DO YOU HAVE EVIDENCE? THIS IS WHAT I MEAN.

ARE YOU TALKING ABOUT ERRORS IN THE TAX RECORDS?



BUT YOU'LL PROBABLY BE PUNISHED.



IF YOU HAVE THIS SO-CALLED EVIDENCE, TAKE IT TO THE MAGISTRATE.

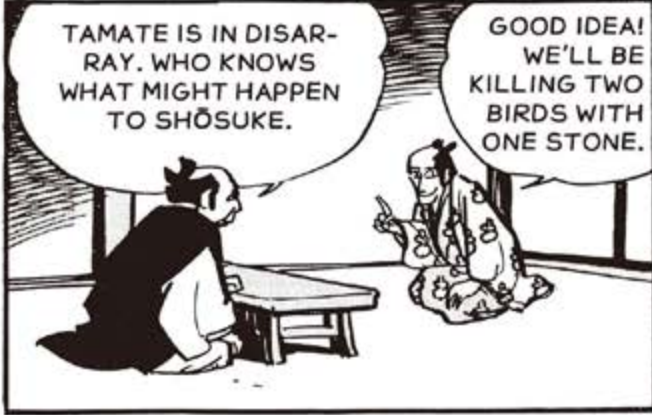


HONN??

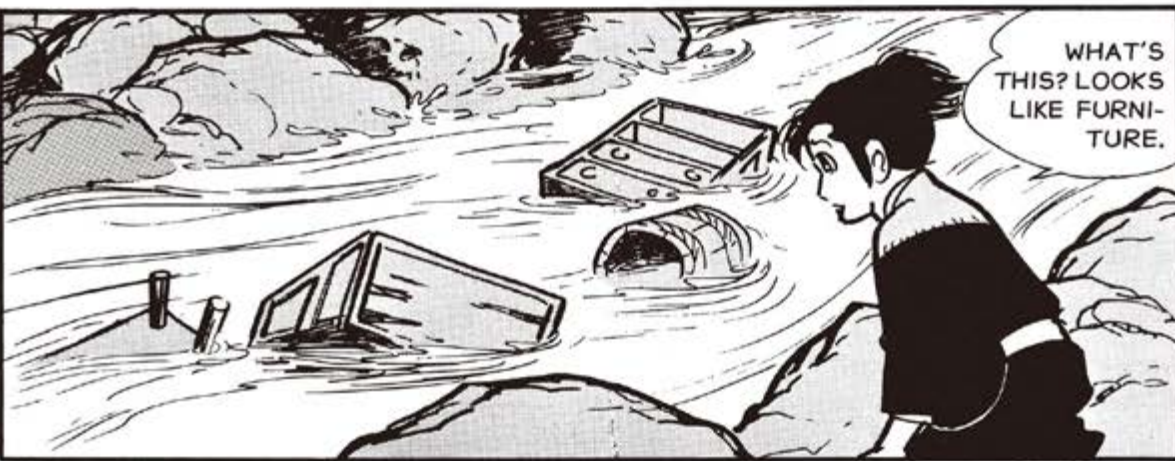


HEY, SHŌSUKE! I'VE GOT A JOB FOR YOU. COME WITH ME AND WE'LL DISCUSS.

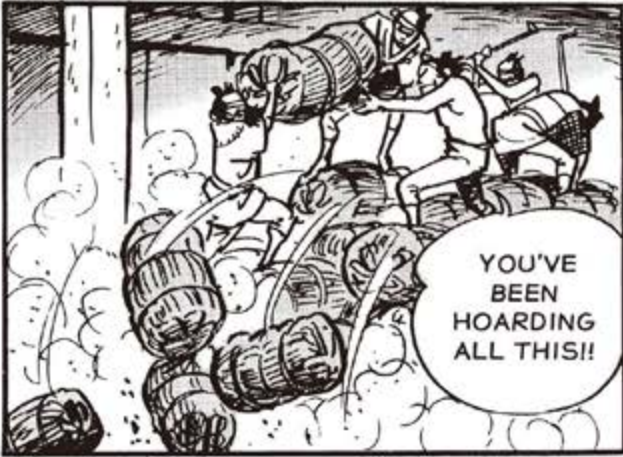
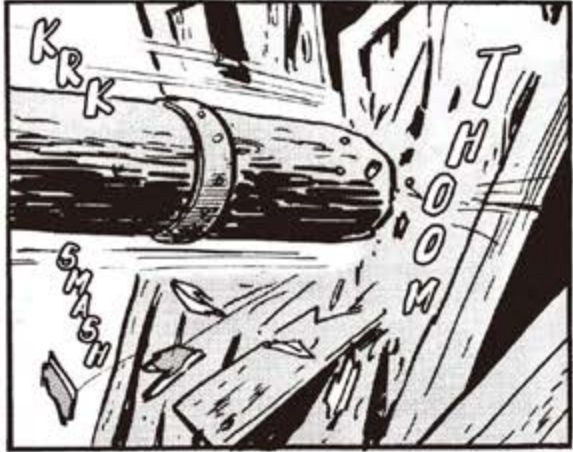
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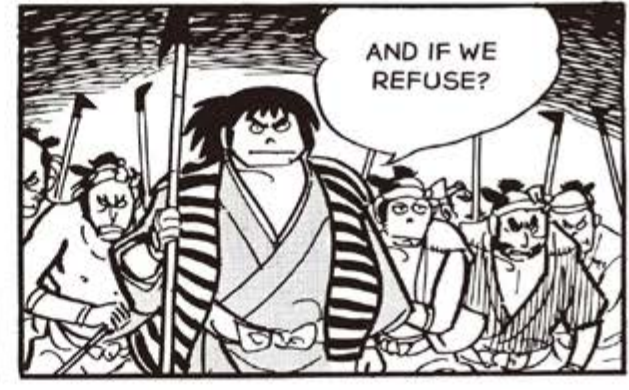
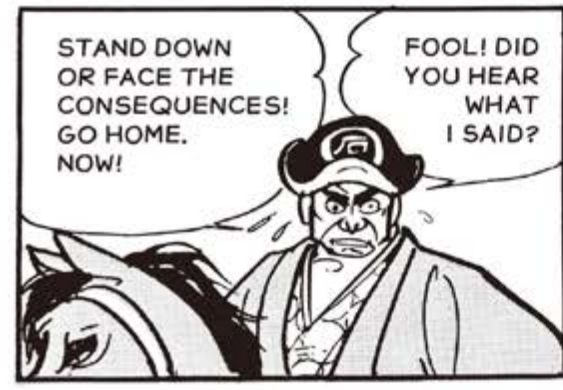
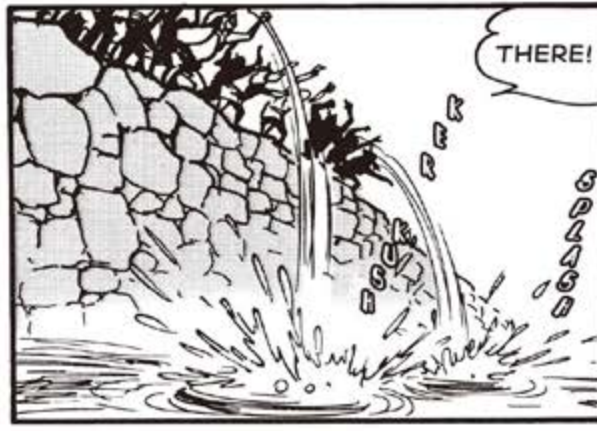
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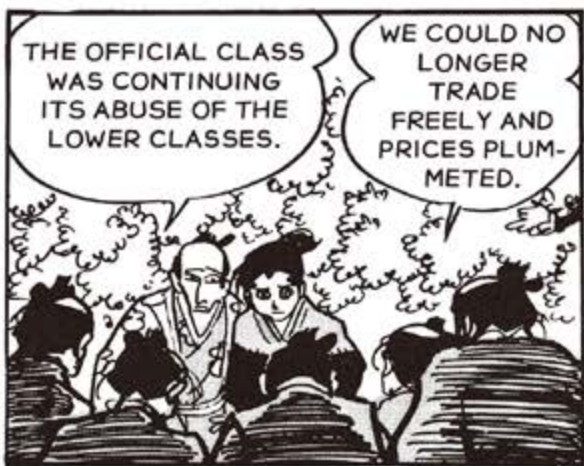


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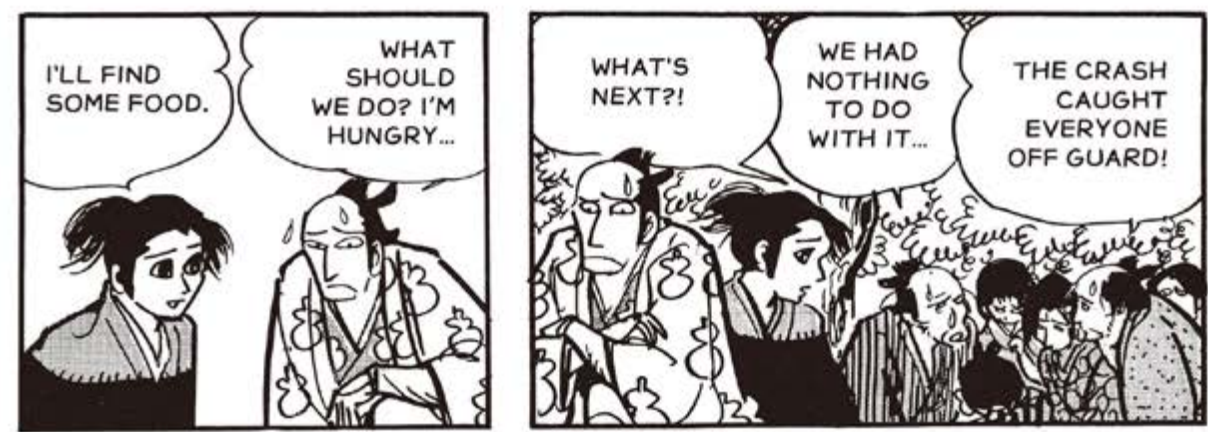


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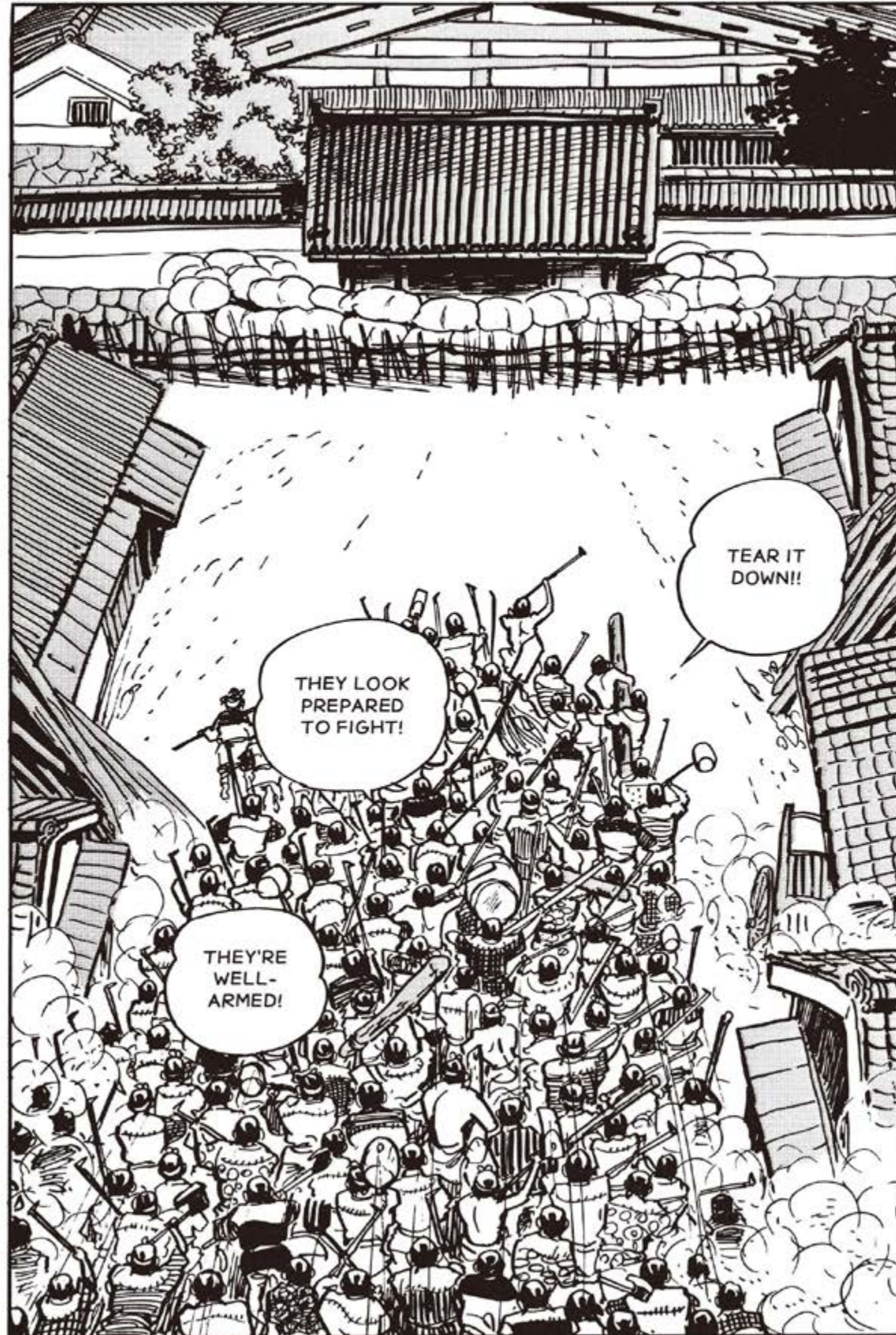




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Shirato Sanpei was born in Tokyo in 1932. His father, Okamoto Tōki, was an oil painter whose artistic endeavors exposed the young Sanpei to a variety of perspectives. Okamoto notably trained Kurosawa Akira before the latter became a filmmaker. After a seven-year stint as a Kamishibai artist, Shirato would begin working in the kashi-hon manga market in 1957. By 1963, he scripted an animated television series, *Kaze no Fujimaru*, that was Miyazaki Hayao's first project. The following year, *The Legend of Kamui* debuted in the pages of *Garo*, now best known as a launching pad for other revered manga talents like Mizuki Shigeru and Tsuge Yoshiharu.



Yoshiharu TSUGE

He Rolled Me Up like a Grilled Squid

HE ROLLED ME UP LIKE A GRILLED SQUID

YOSHIHARU TSUGE

TRANSLATED BY RYAN HOLMBERG

A manga icon's most perplexing, transgressive, and astounding work of horror and surrealism.

By the mid-1970s, Tsuge Yoshiharu was a man changed by circumstance—something his work from 1975 to 1981 boldly reveals. After settling into married life with fellow artist Fujiwara Maki (author of Eisner-winning *My Picture Diary*), Tsuge would return to the narrative formulas that he knew best: tall tales exchanged between fellow travelers, macabre parables tinged with magical realism, and the enduring comedy of the domestic everyday in a Japan rebuilding itself in the decades following the Second World War.

And yet the confusion and mental illness simmering beneath the surface of his more surreal works come to a rolling boil, reaching an unsettling and horrific crescendo in a series of nightmarish delusions. *He Rolled Me Up Like a Grilled Squid* captures a midcareer author taking stock of his anxieties and suspicions while connecting the dots between his seemingly monotonous present and his complicated past. Confrontations between both periods in his life are explored through the lens of his deteriorating mental state, expressed

directly through experiments with different visual styles collected in this volume.

Translated by prolific art and comics historian Ryan Holmberg, *He Rolled Me Up Like a Grilled Squid* is a remarkable catalog of creative experiments alongside a veteran storyteller's most compelling observations about people at their most human.

PRAISE FOR YOSHIHARU TSUGE

"Tsuge throws open his inner gates of possibility and lets the world rush in with all its complexity, humanity, beauty, uncertainty and violence."

—Chris Ware, *The Washington Post*

"A gritty and humorous postwar Japan is depicted in these early works by the influential manga cartoonist."—*The Guardian*

"Tsuge's raw and profound work is equal parts pathos and poetry, streaked with irony and ribaldry."

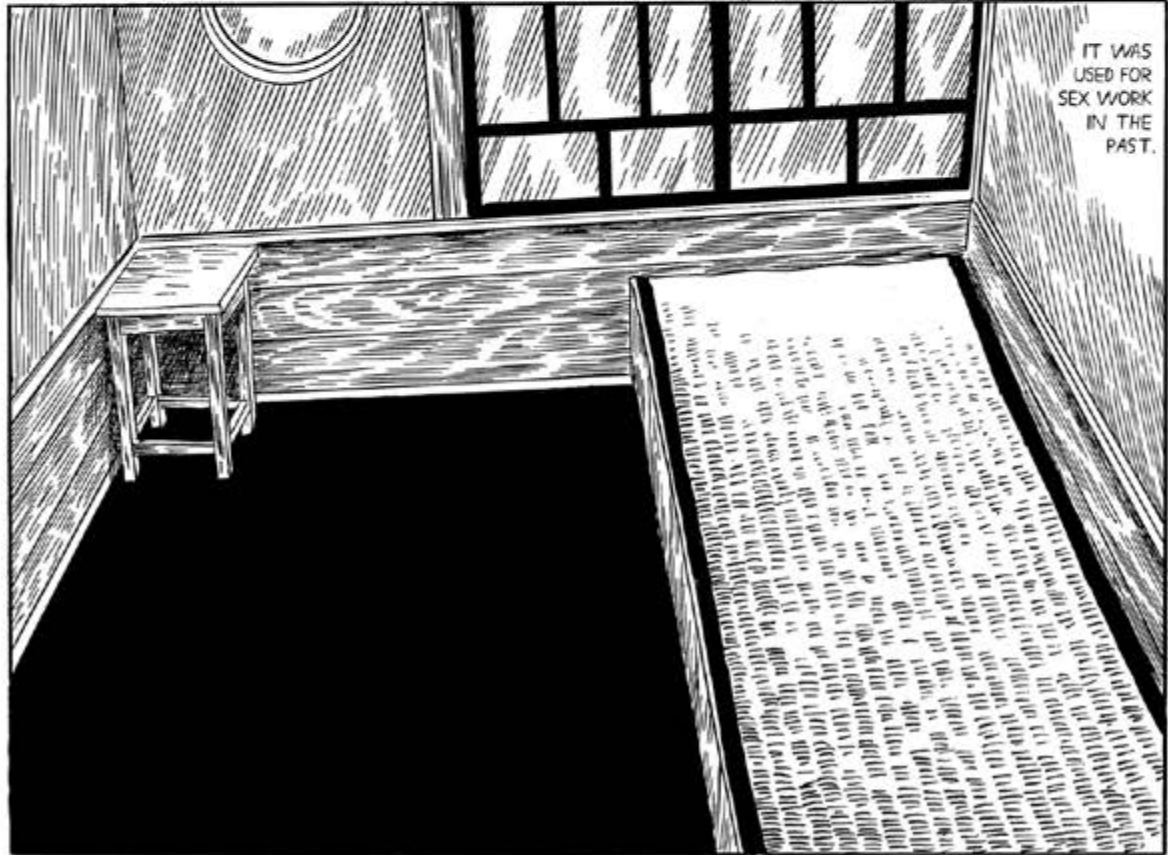
—*Kirkus*, Starred Review

AUGUST 2025 • \$29.95 USD/\$34.95 CAD • 2-COLOR • 6.1 X 8.4 • 272 PAGES
COMICS & GRAPHIC NOVELS/MANGA • ISBN 978-1-77046-780-4 • HARDCOVER

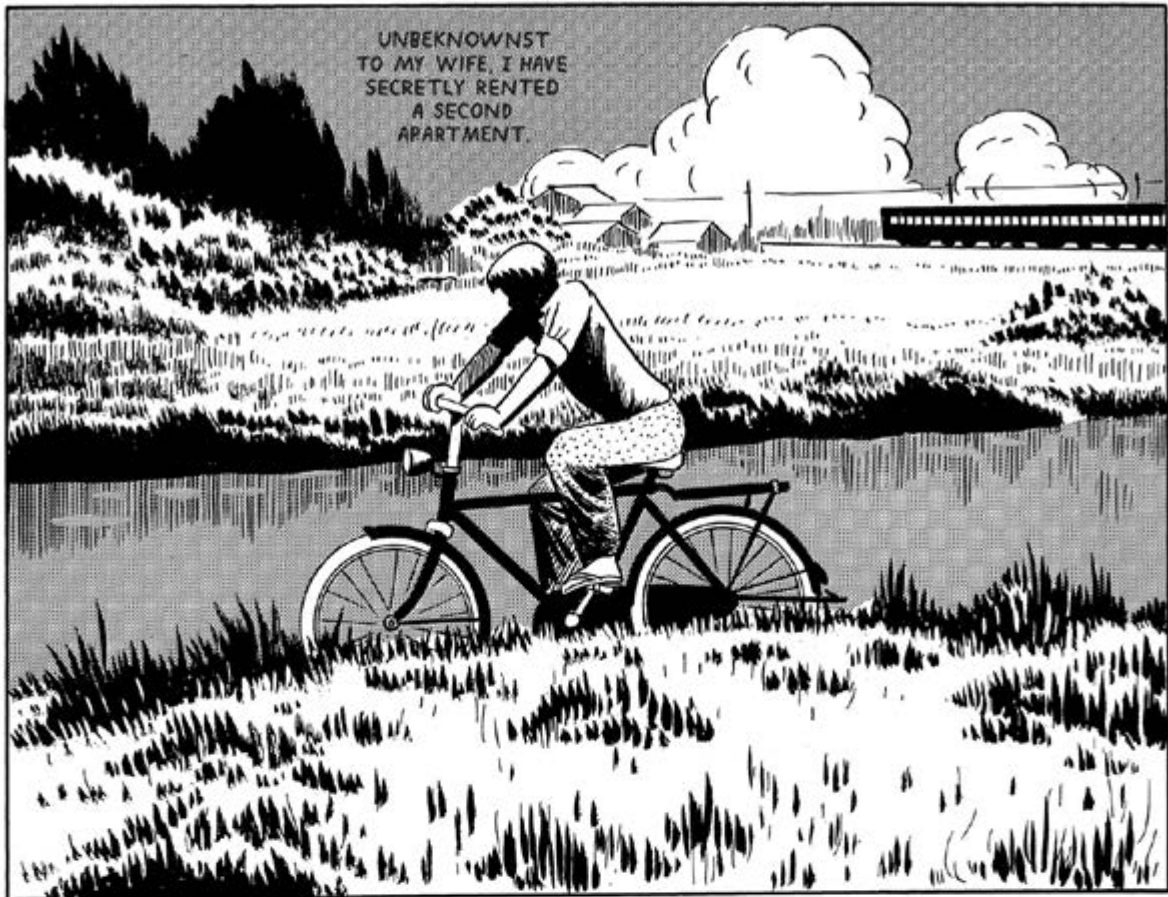
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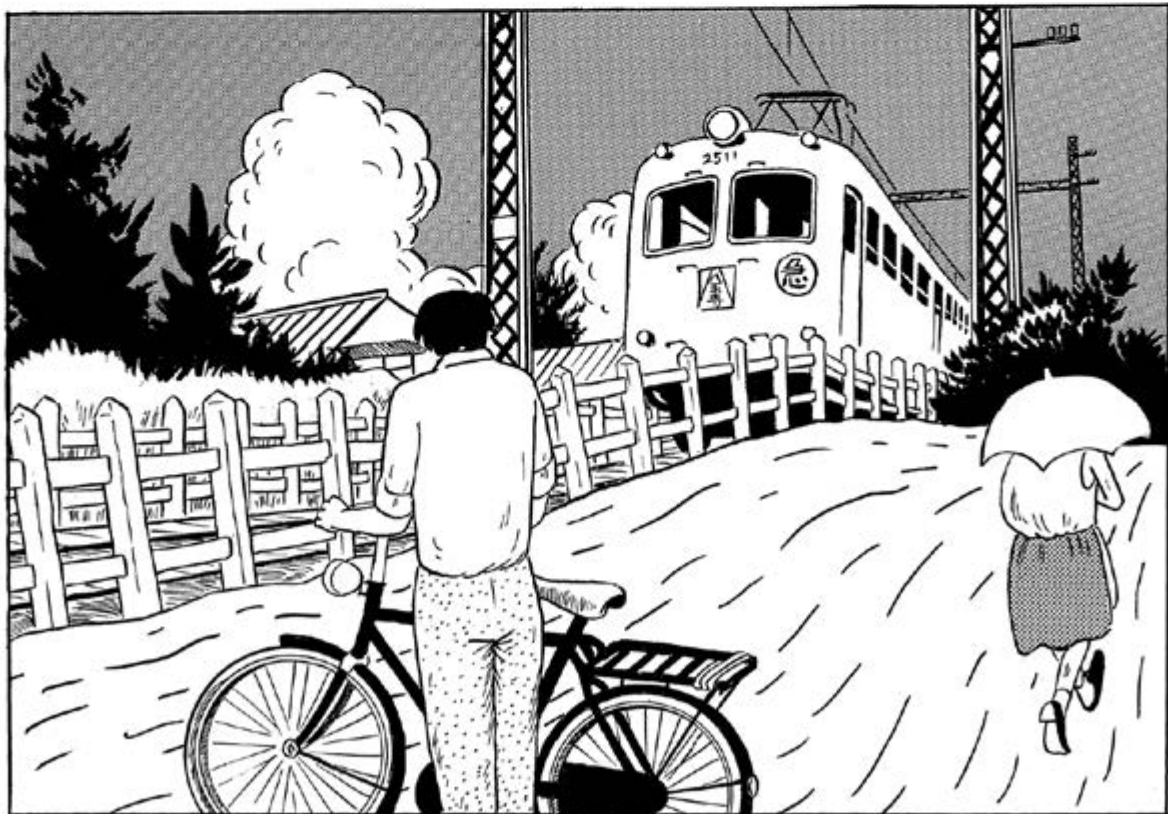
IT'S ABOUT TEN MINUTES AWAY FROM OUR PLACE...



IT WAS USED FOR SEX WORK IN THE PAST.

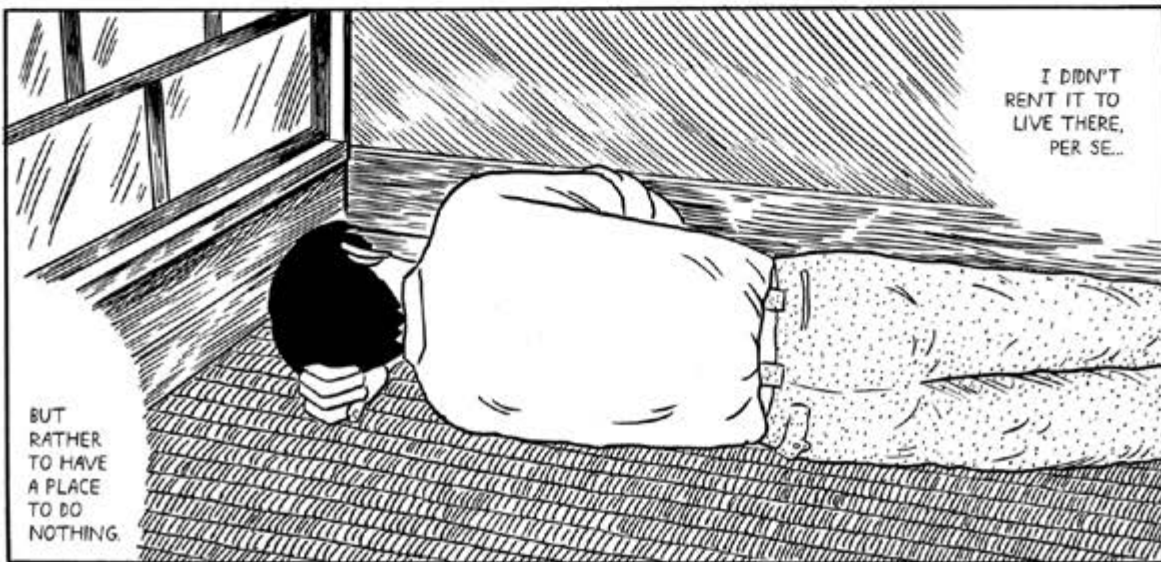
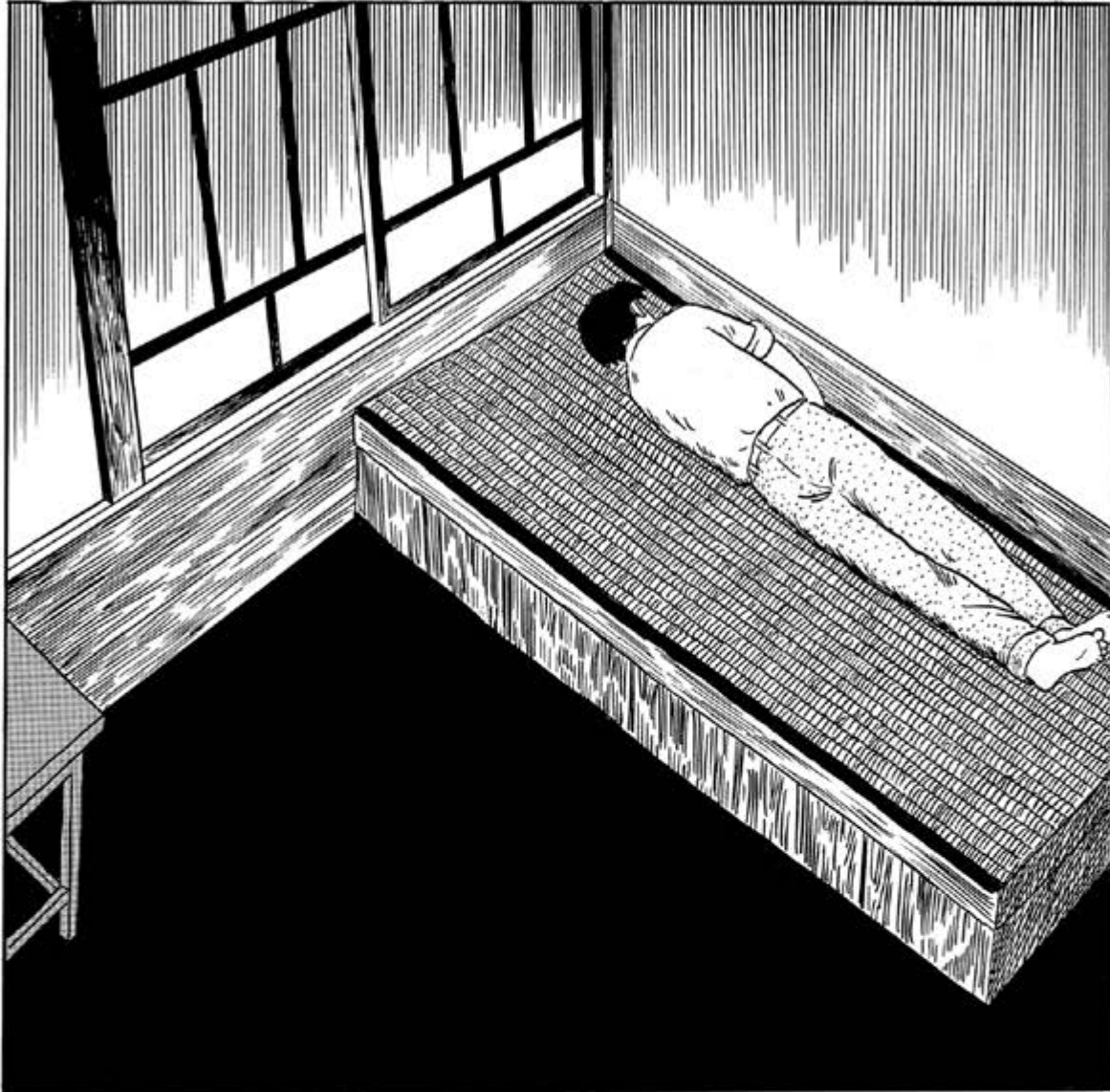


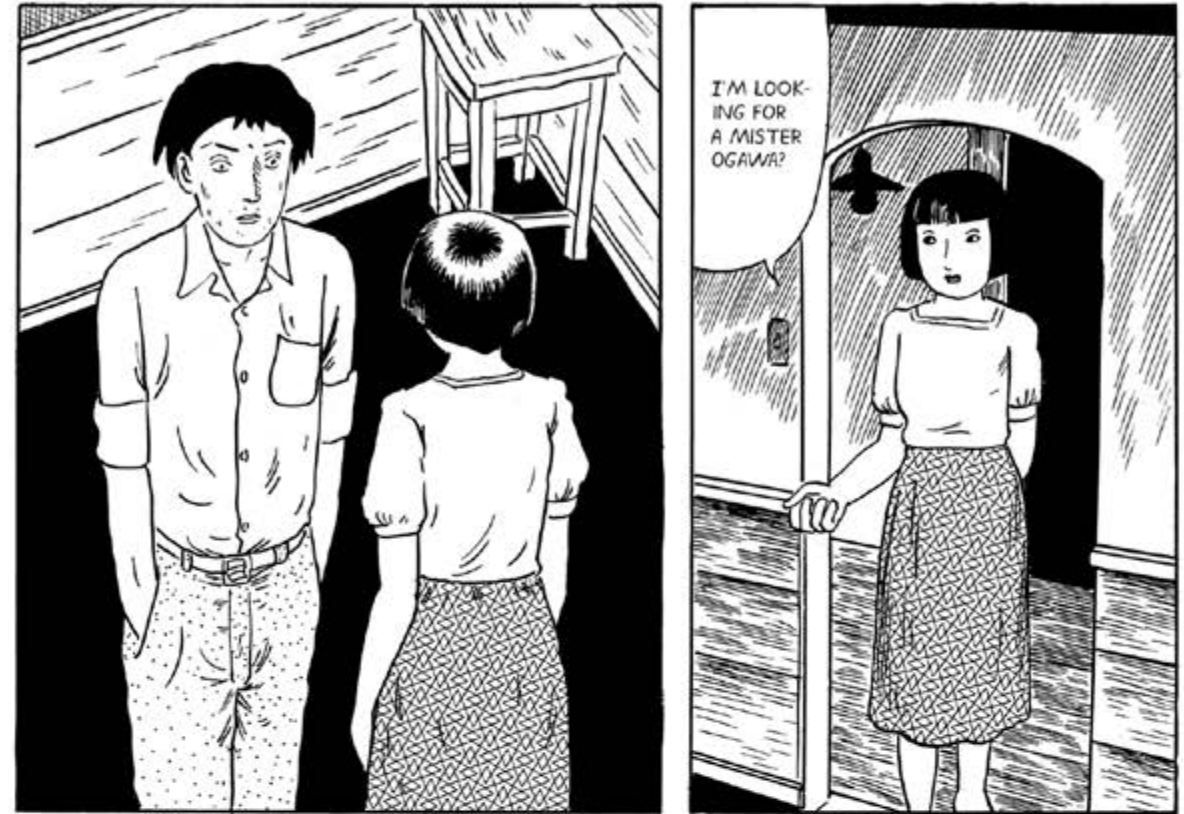
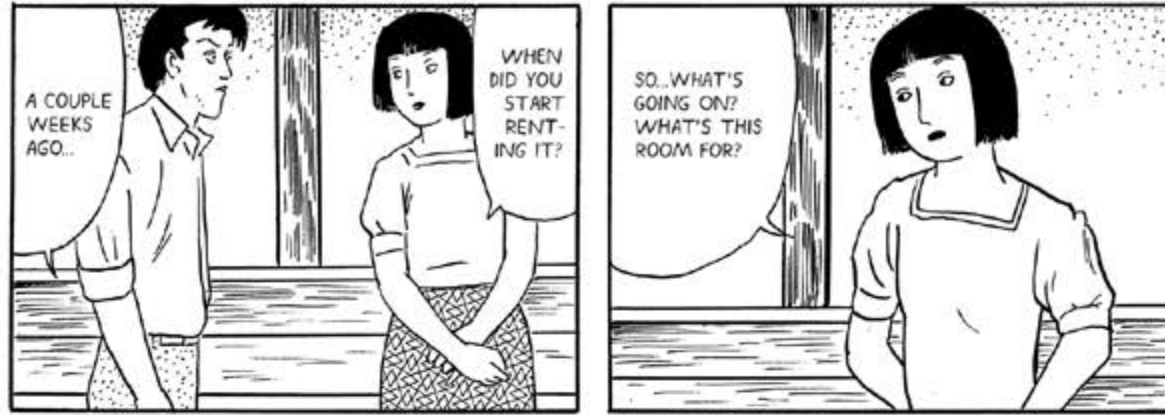
UNBEKNOWNST TO MY WIFE, I HAVE SECRETLY RENTED A SECOND APARTMENT.



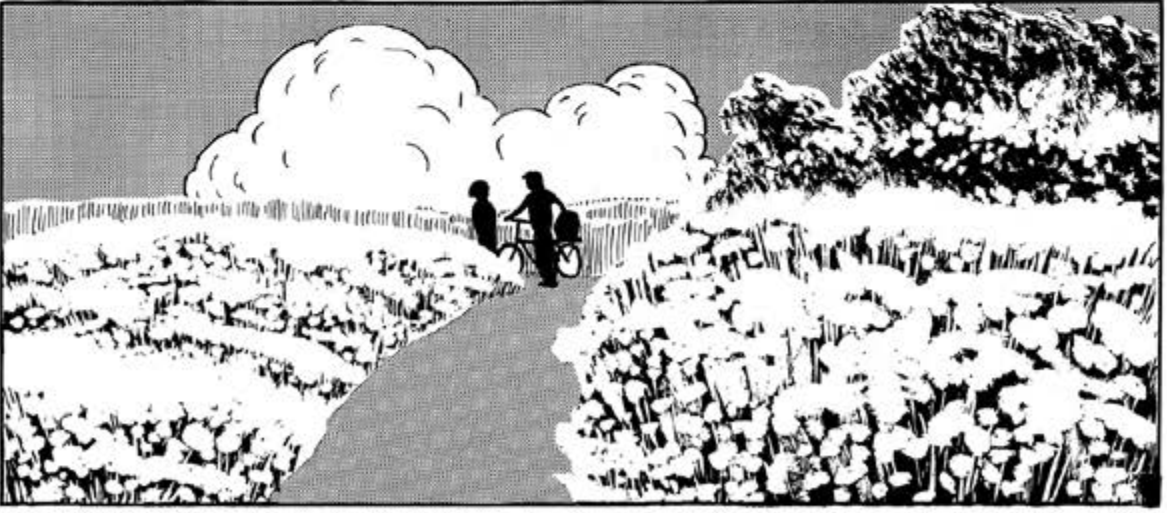
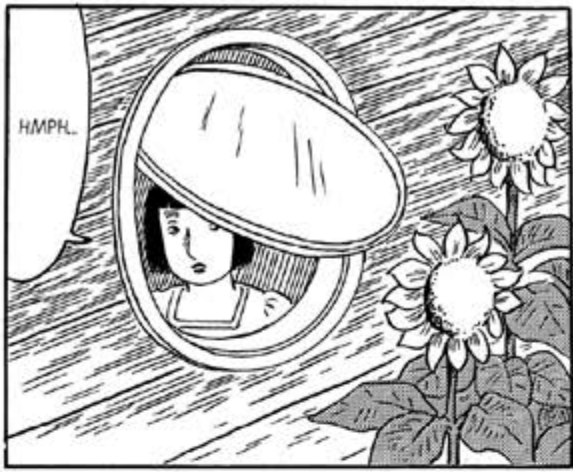
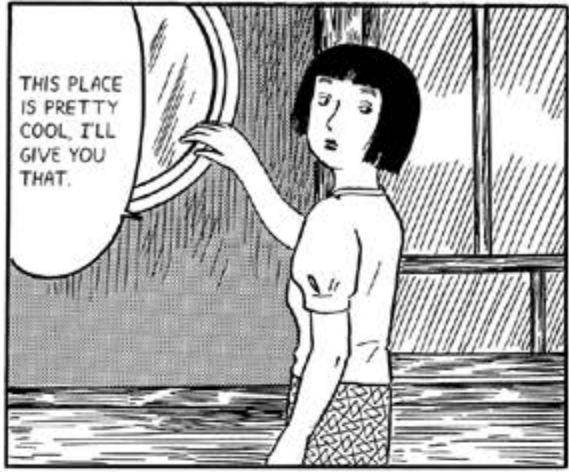
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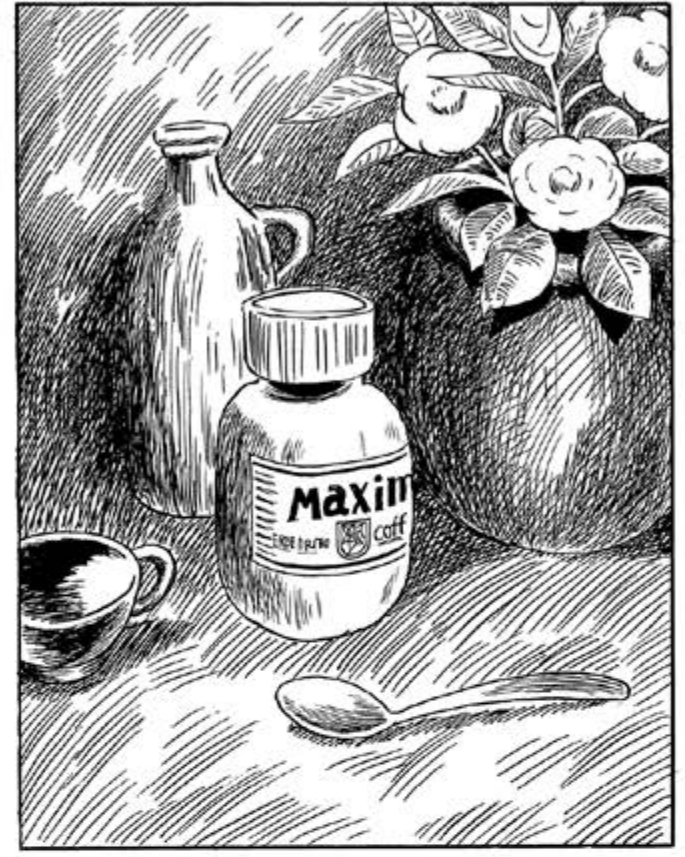
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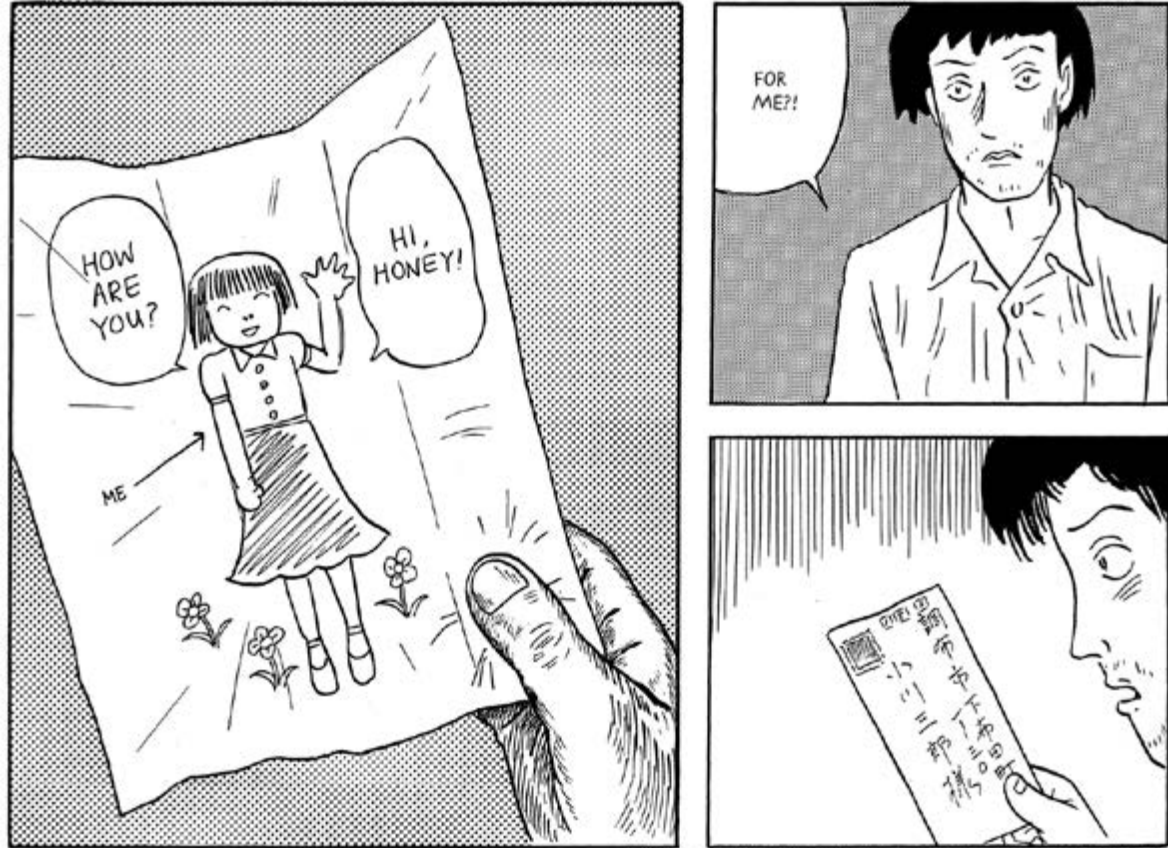
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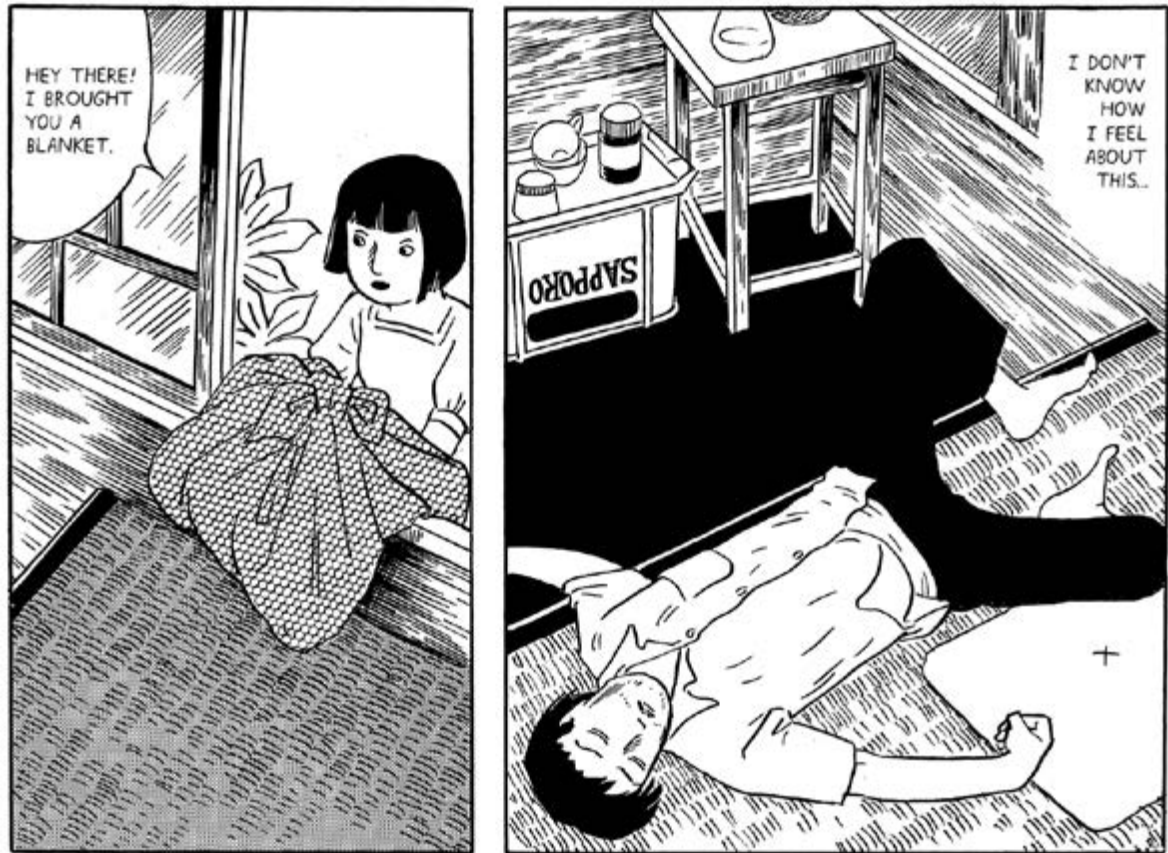


SIGN: OGAWA (LITTLE RIVER)

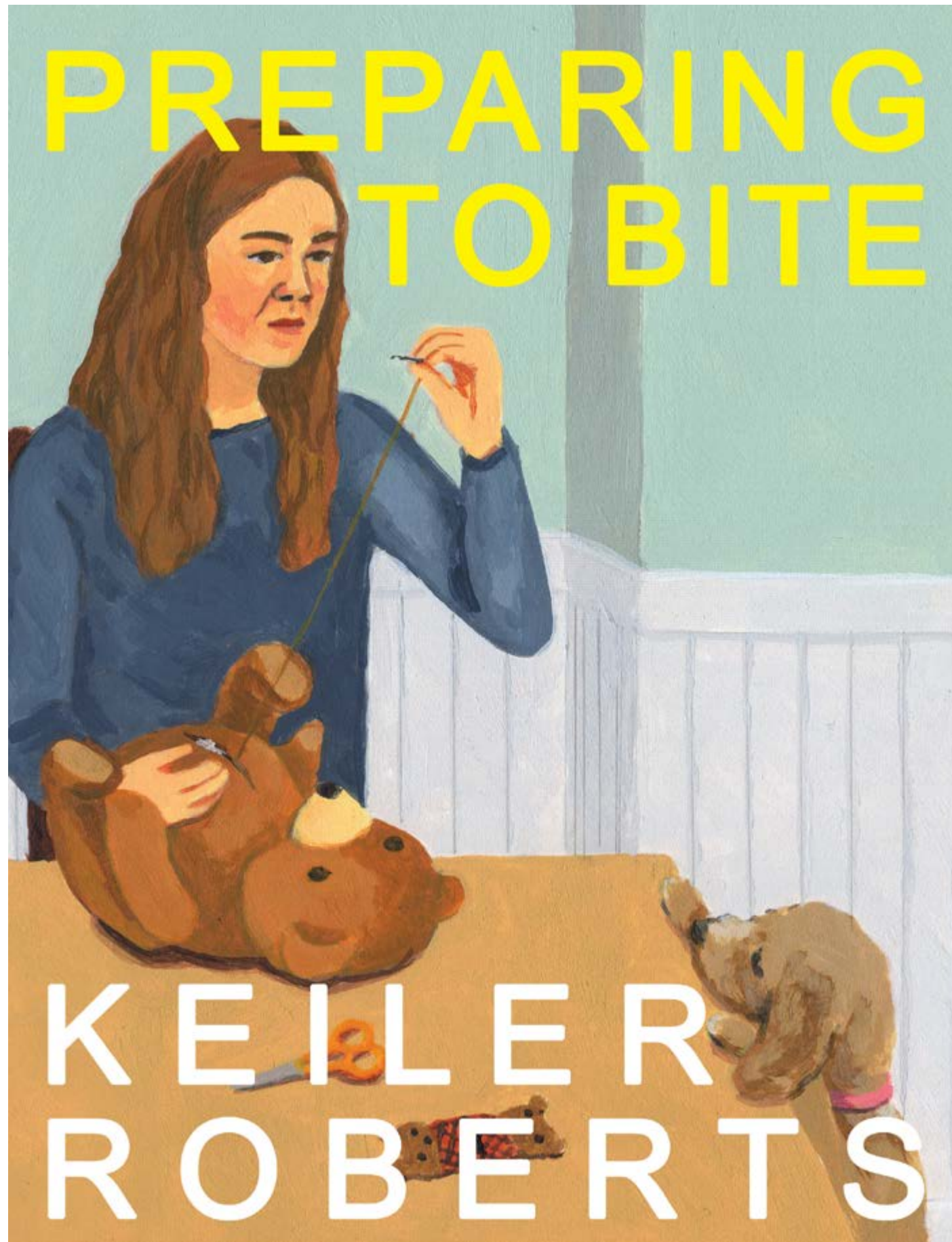
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ENVELOPE: TO OGAWA SABURO, SHIMOFUDA 1-30, CHOFU CITY



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 during his explosion of popularity in the 60s. In 1968, working for *Garo* magazine, Tsuge published the ground-breaking story "Neji-shiki" (commonly called "Screw Style" for Western readers.) This story established Tsuge as not only an influential manga-ka but he also became 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*.



PREPARING TO BITE

KEILER ROBERTS

Achingly human auto-bio comics that extract big laughs from the small moments.

Cartoonist Keiler Roberts quit making comics. Or did she?

Preparing to Bite, her latest collection of all-new, one-page comics is a return to perfect form. Roberts skewers innocuous aspects of everyday life and dissects them for their unique absurdity: from cooking meals, to keeping doctors' appointments, to owning pets, and even navigating now-inescapable zoom calls. These vignettes portray a woman in middle-age grappling with the realities of being a mother, a wife, a friend, a daughter, and lastly (perhaps even least of all), a practicing artist—all while dealing with the long-term effects of a debilitating disease.

From page to page, Roberts jumps from moment to moment, expertly using the comics form as nobody else can while showing off what it can do that no other form can. *Preparing to Bite* captures the transient gestures of life in the modern age, both mundane and inane.

PRAISE FOR KEILER ROBERTS

"I just cannot stop laughing when I read her comics because I feel like she has peered deep into my soul and [into] the absurdity of parenting life."—*SLATE*

"Her work gives off a kind of radical stillness. It always lowers my blood pressure... Keiler Roberts is my new hero."—*The Chicago Tribune*

"Roberts's slightly warped perspective hilariously and poignantly reflects back to readers the transient absurdity of domestic life."—*Publishers Weekly*

"[Keiler Roberts's] comics... are fairly existentialist. They feel like part of a mindfulness practice, exercised to keep the creator's mind on the world and her body and brain involved. If you slow down while reading them, they can do the same for you."—*The Comics Journal*

MAY 2025 • \$21.95 USD/\$29.95 CAD • B&W • 6.6 X 8.5 • 164 PAGES
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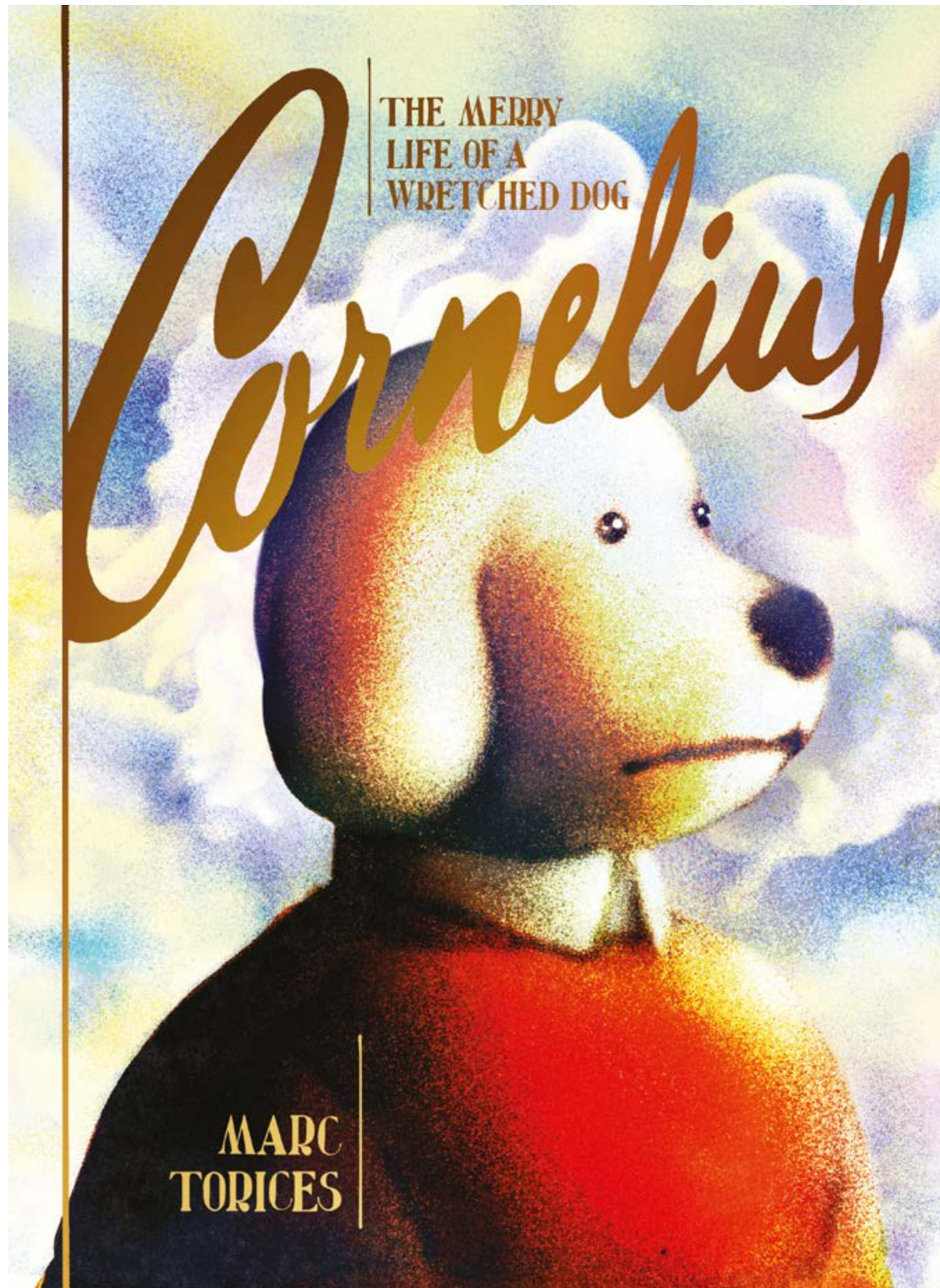
* a butterfly







Keiler Roberts makes autobiographical comics. She is the recipient of the Cartoonist Studio Prize and the Ignatz Award. She has taught comics at The School of The Art Institute in Chicago. She lives with her family and a dog named Pepsi in Evanston, IL.



CORNELIUS: THE MERRY LIFE OF A WRETCHED DOG

MARC TORICES

TRANSLATED BY ANDREA ROSENBERG

Horrifying and hilarious, Cornelius the dog is a spectacular train wreck—you just can't look away.

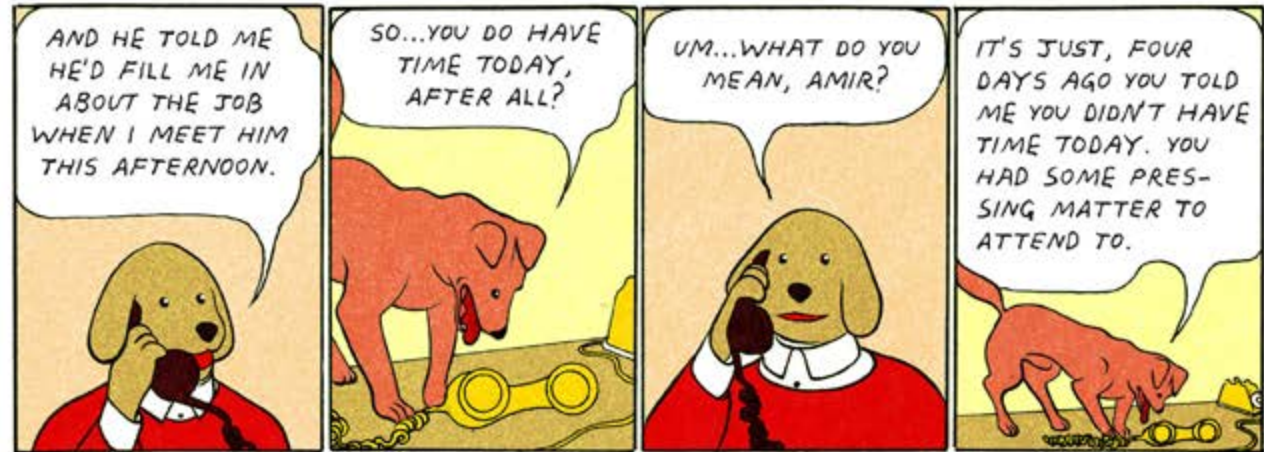
Cornelius is a fumbling loser, the butt of everyone's jokes. When his friend Alspacka is kidnapped, the subsequent criminal investigation turns into a dramatic and emotional ordeal, upending Cornelius's life. Torn between his desire to be a writer and his immense guilt over his cowardly role in Alspacka's abduction, Cornelius is a classic Faustian figure: an aspiring artist so hungry for success that he will pay any price.

Rarely does a book so delightfully defy categorization. *Cornelius* is an experience: a farcical collage that reads like a drug-fueled fever dream, an intense emotional pendulum oscillating between psychological

horror and slapstick comedy—a real roller coaster. And truthfully, *Cornelius* is all this and more: a brand, a phenomenon, a way of life. From the singular mind of Marc Torices comes a surreal, carefully curated universe, complete with its own icons, mythology, and metanarratives.

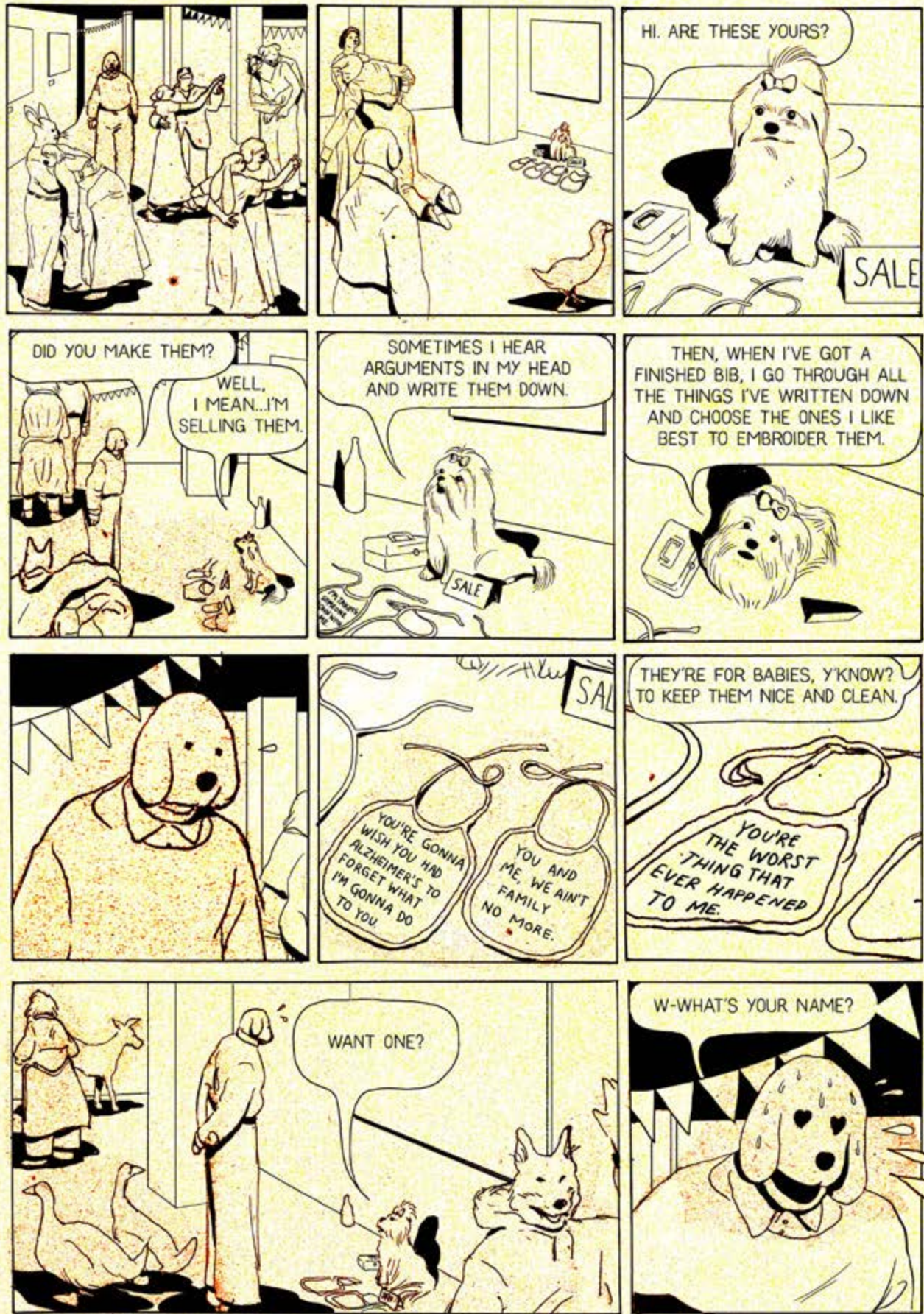
Exquisitely drawn, Cornelius's kaleidoscope of styles pays homage to the comics medium, an unabashed love letter to the form itself. Translated from the Spanish by Eisner Award-winner Andrea Rosenberg, Marc Torices's critically acclaimed and award-winning *Cornelius* is mesmerizing in its originality.

JUNE 2025 • \$39.95 USD/\$49.95 CAD • 4-COLOR • 7.5 X 10.2 • 392 PAGES
COMICS & GRAPHIC NOVELS/HUMOROUS • ISBN 978-1-77046-776-7 • HARDCOVER

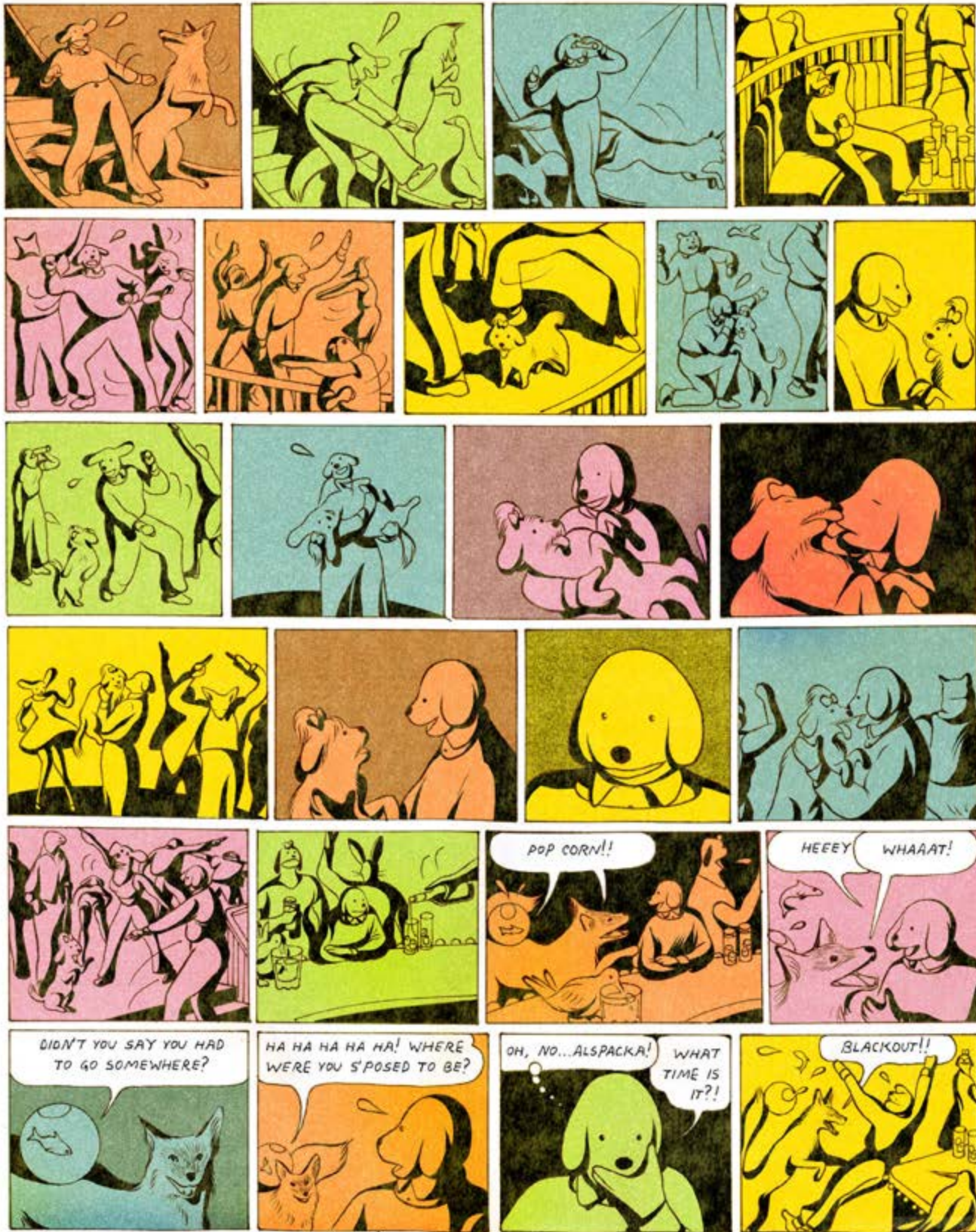


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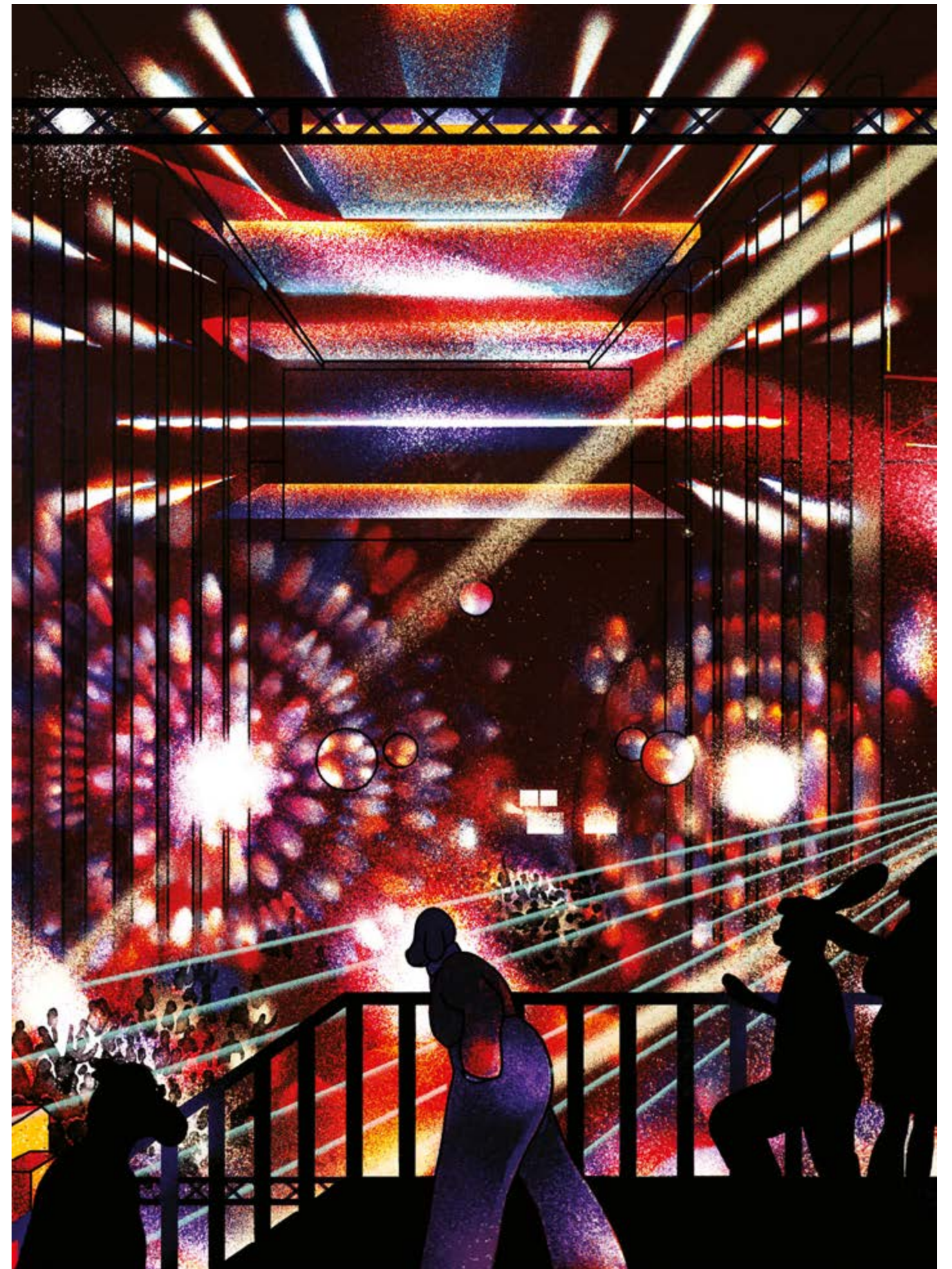




CORNELIUS THE DOG



CORNELIUS THE DOG



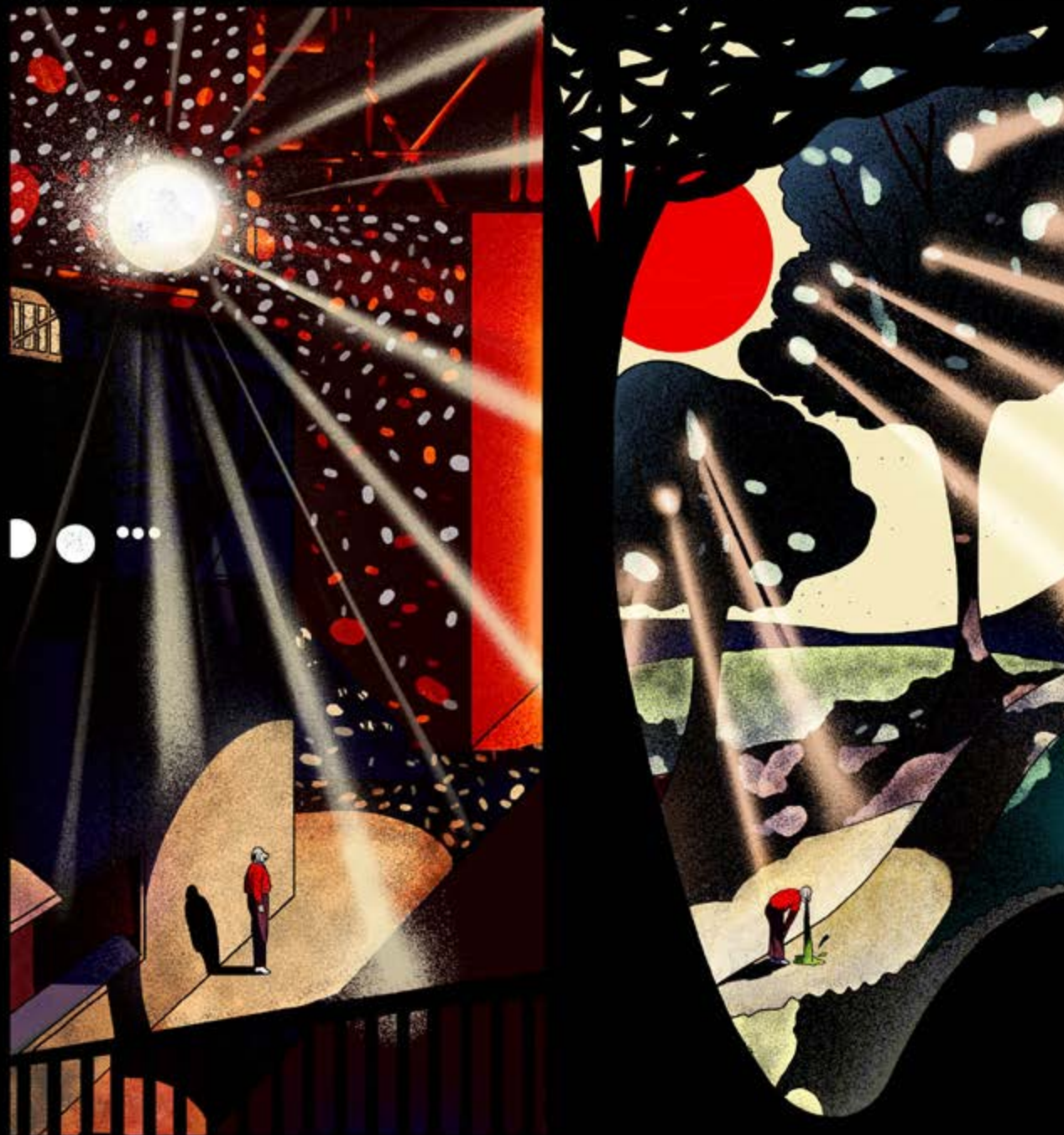
ZANGL Comics Group

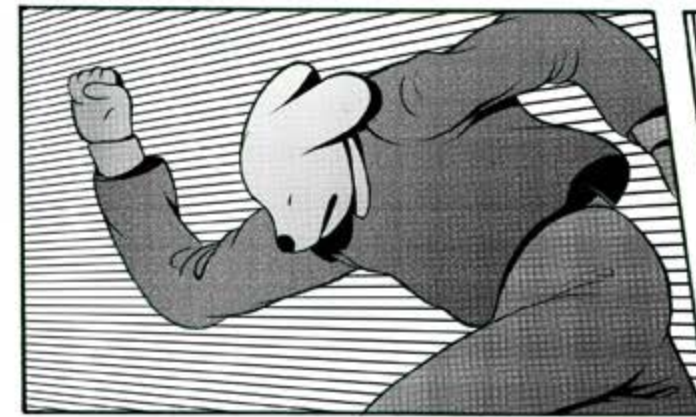
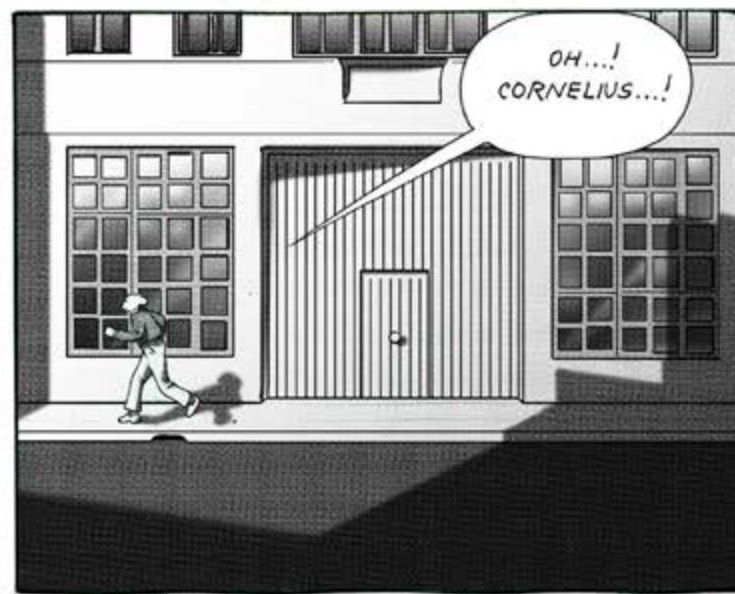
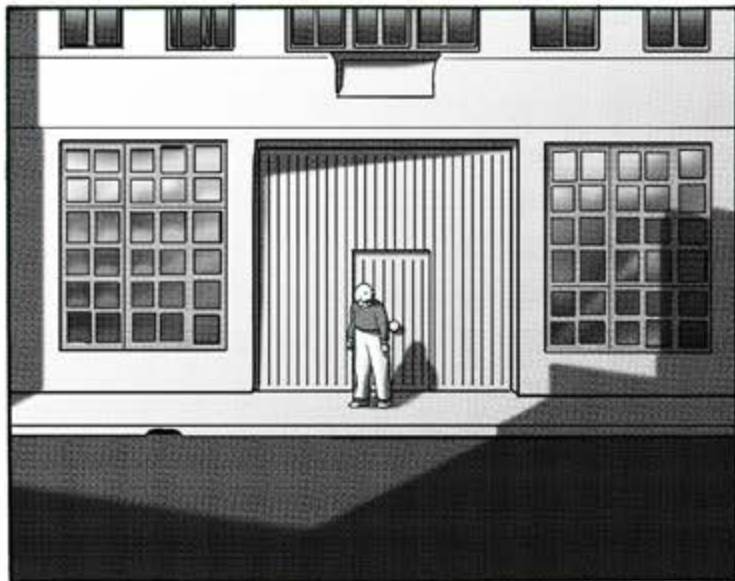
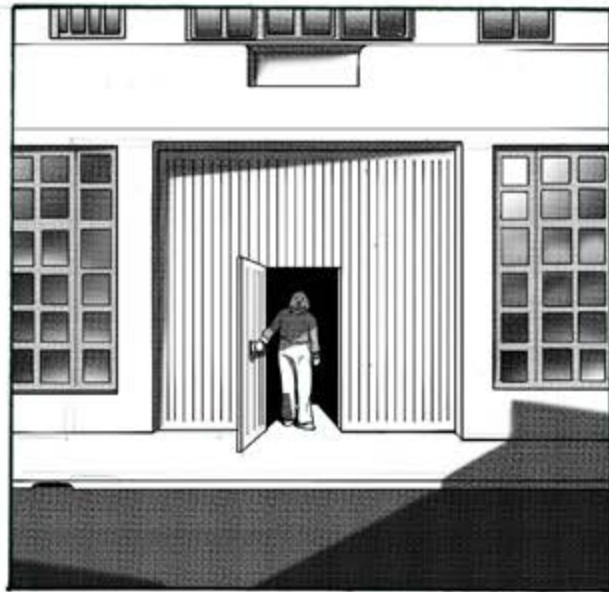
LOWY FLY

CORNELIUS • THE ULTIMATE VOYAGE™



#32







Marc Torices (1989) is a comics artist and animator.

While studying illustration at the Llotja-Avinyó school in Barcelona, he co founded the imprint Zángano Comix with classmate Pau Anglada, and self-published *La cultura del duodeno*, *Viaje a Maiame*, among other zines. In addition to writing comics, he's also worked as an editorial illustrator, an animator, and as an art director for some animation studios and other creative enterprises.

Before the publication of *Cornelius*, Torices self-published several fanzines featuring the dog, and he also created the art for the biography *Cortázar*, written by Jesús Marchamalo and published in Spain, France, and Italy. He worked on some other comics before this as well, but never with the same enthusiasm as he had for *Cornelius: The Merry Life of a Wretched Dog*.

EAGLE VALIANT BROSI

Black Cohosh



BLACK COHOSH EAGLE VALIANT BROSI

A heartfelt, comedic coming-of-age debut from a bright new talent

When we meet Eagle Valiant Brosi, he is a long-haired commune kid, bullied by other kids, teachers, and his neighbors. And because of his speech impediment, Eagle observes silently and often. Mom—a classic earthy, free spirit prone to discursive lectures on natural medicine and the efficacy of certain plants—is the only one who really cares. So Eagle lets others talk and talk and talk, revealing their true natures and selfish (sometimes even selfless) motivations.

In *Black Cohosh*, Eagle pieces together the puzzling and hurtful things he has been told as he takes his first, tragic steps into adulthood. While things may seem grim, Brosi's drawings are loose and limber, stretching and falling across each page. His cast of hippie archetypes come with iconic thatches of hair, bushy beards, and scrawny, gesticulating arms. *Black Cohosh* is a captivating debut from a natural storyteller with the expert timing of a veteran comedian and the soothing empathy of a death doula.

JUNE 2025 • \$24.95 USD/\$29.95 CAD • B&W • 6 X 9 • 300 PAGES
COMICS & GRAPHIC NOVELS/NONFICTION • ISBN 978-1-77046-777-4 • PAPERBACK



Eagle... I have tried to raise you to respect the Earth and her people



And we're going to have to go without because of your fancy ambulance ride.



唔... 唔... 唔... 唔... 唔...

I don't want to hear it. Fighting is their game. And we don't play their game.



Is this the little girl who got in a fight?



Can you tell me what happened?

RATE YOUR PAIN
7 6 5 4 3



你怎麼了?
我沒事。
你怎麼了?
我沒事。
你怎麼了?
我沒事。

I'm sorry.
I can't understand
what she is
saying.

He said it
was just
horse play.



你怎麼了?
我沒事。
你怎麼了?
我沒事。

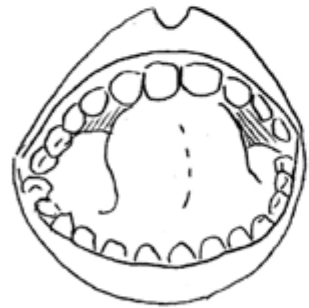
He?

Sorry. He's just exhausted.

RATE YOUR PAIN
5
4
3
2
1

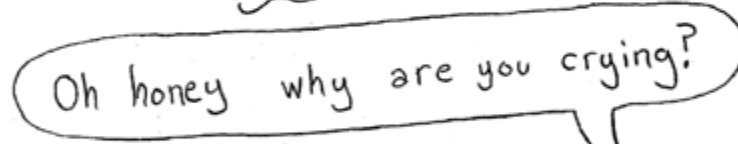
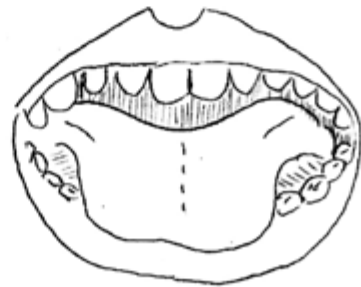
Shhhh...



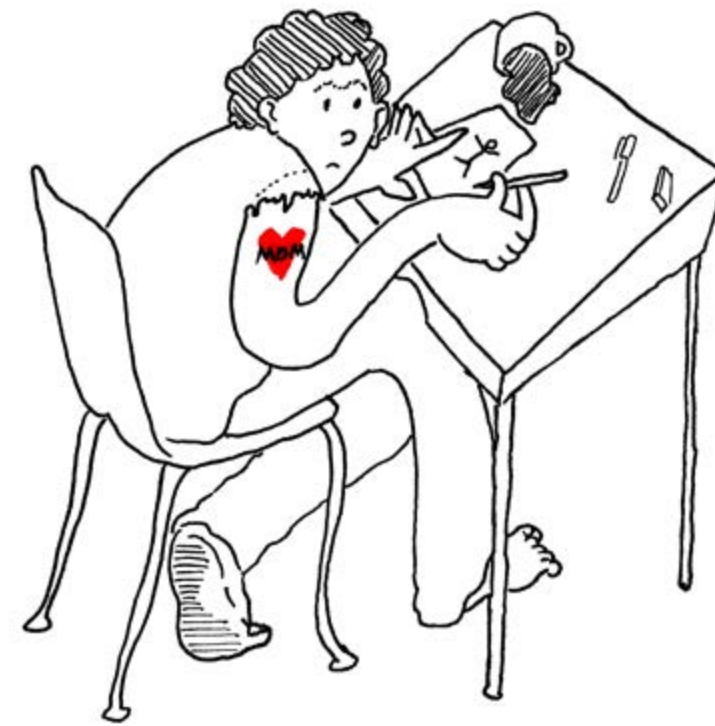


So when I make an "L" sound my tongue goes to the roof of my mouth.

And when I make an "R" sound the corners of my back tongue go wide.







Eagle Valiant Brosi was raised in an unconventional, back-to-the-land hippie lifestyle in the Appalachian foothills. Despite his non-traditional beginnings, Eagle conformed to the standard life of an American capitalist. He works from home, making a computer sigh and groan.

In this routine, days pass by without much human interaction. His garden, however, provides a contrast to the quiet work life. Among rows of tomatoes, beans, zucchini, summer squash, he enjoys the good company of slugs, mosquitoes, and bumblebees. If he closes his eyes hard enough, he forgets about the life he was supposed to lead and who he was supposed to be.

WE ALL GOT SOMETHING



LAWRENCE LINDELL

WE ALL GOT SOMETHING LAWRENCE LINDELL

When you're always searching, you might just surprise yourself with what you find

After a rocky attempt at living in London with his partner, Lawrence finds himself single, broke, and back at home in Compton with his mom and great-aunt, moping from bed to kitchen table and back to bed again, with long layovers on the front porch to sit and watch the world pass him by. Everything had been so good—a degree, an animation internship, paid music gigs, the perfect girl. How the heck did Lawrence get knocked so far down, with such little semblance of his former life remaining to hold him together? Well, that's a long story...

Set to a cacophonous soundtrack of church praise, playground noise, bus-stop camaraderie, and Pacific Ocean waves, Lawrence Lindell's heartbreaking—and heartwarming—*We All Got Something* recounts a tragic and random act of violence, the PTSD that follows, lost love, and coming to terms with the underlying mental health crises sabotaging it all. A testament to the healing power of art and the vital role community plays in the

process, Lindell's graphic memoir is deeply personal and specific, but also relatable—because we all got something.

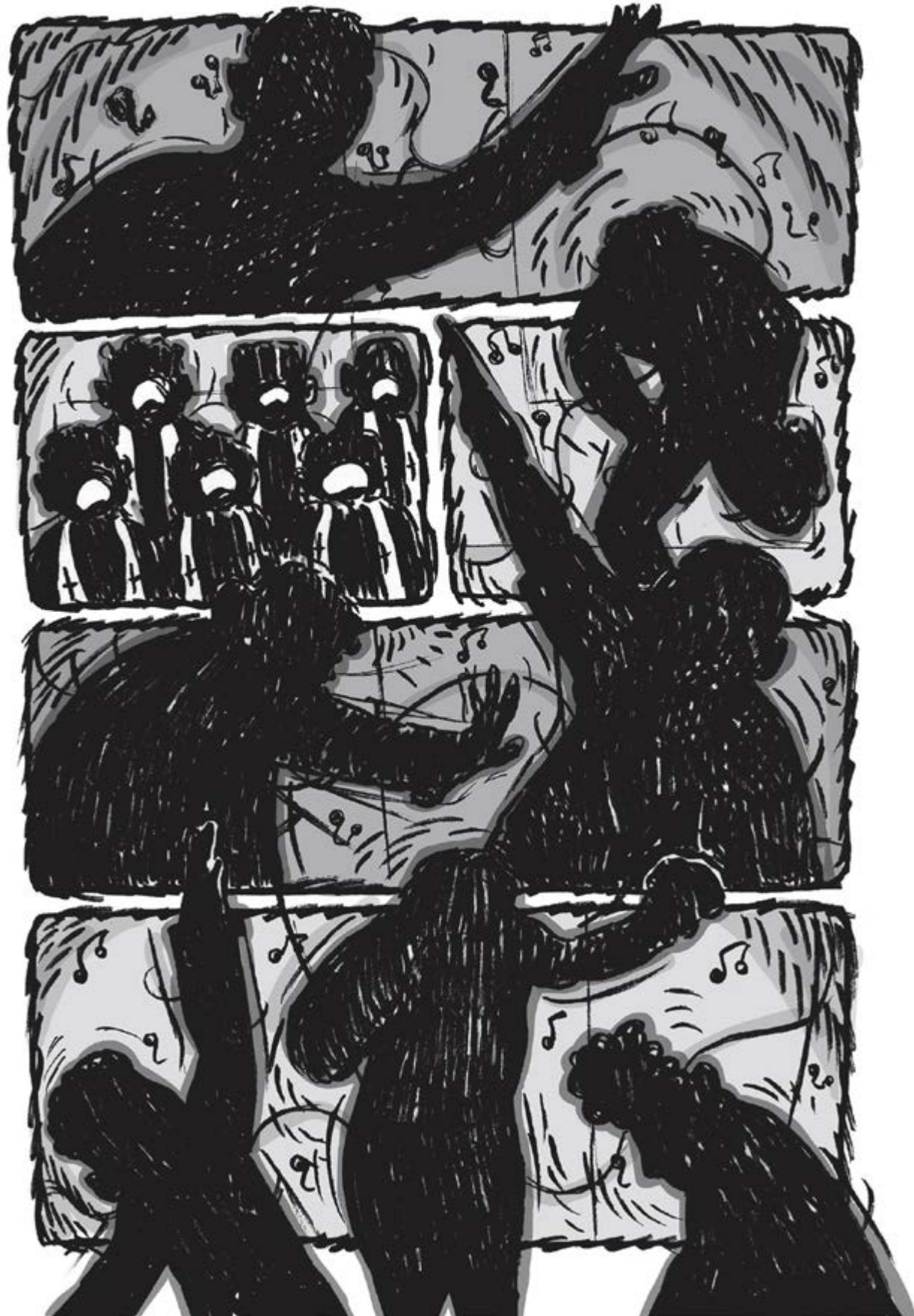
The follow-up to Lindell's Eisner-nominated and Excellence in Graphic Literature Award-winning graphic novel *Blackward*, *We All Got Something* brings Lindell's love of the comics community into a different light, and shows the author exploring deeper and darker corners of his past, with his signature blend of humor, heart, and cartoony lines.

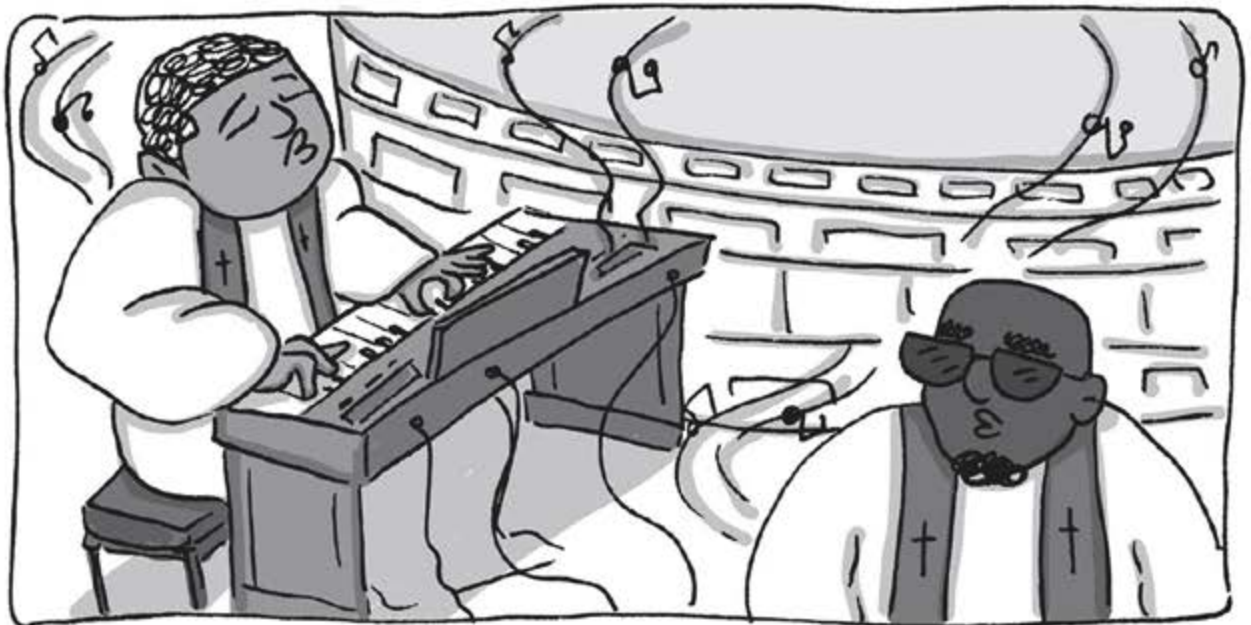
PRAISE FOR LAWRENCE LINDELL

"Lindell's loose, expressionistic drawings burst with energy, humor, and bright colors."—*Publishers Weekly*

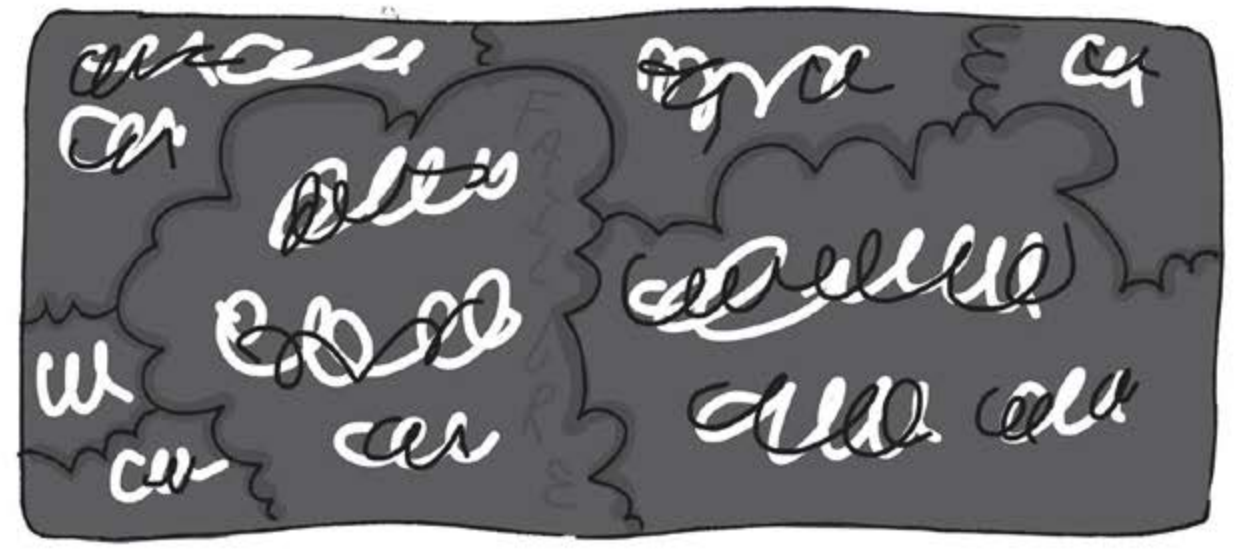
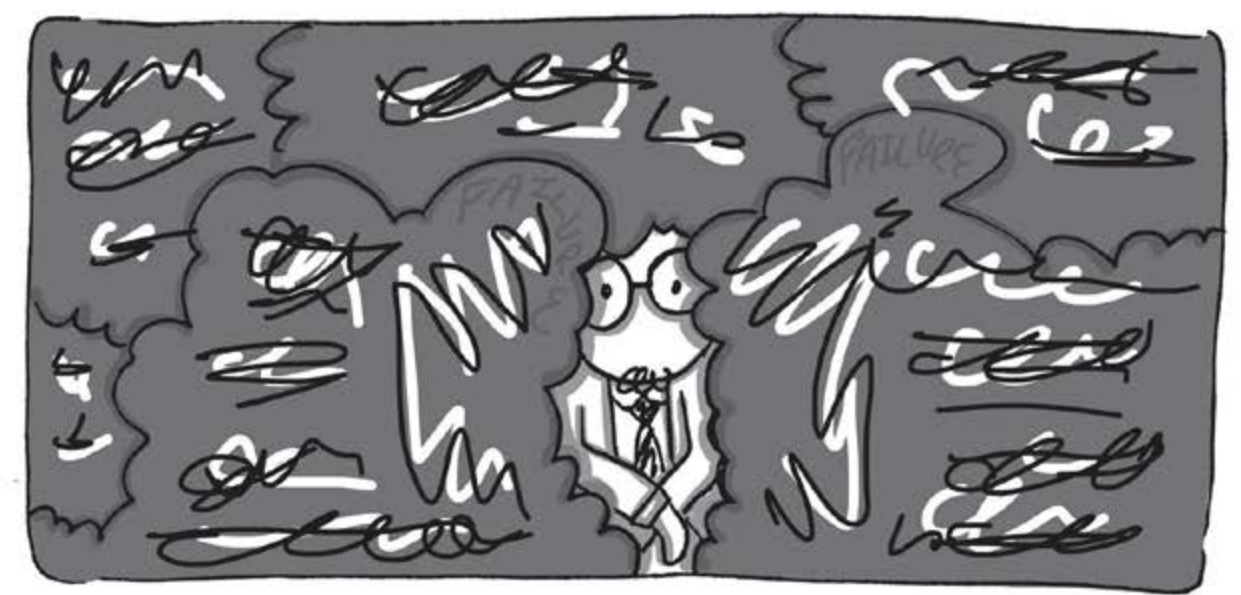
"Lindell's colorful panels imbue energy on every page while his empathically expressive characters and dynamic hand lettering—in spirited caps, with plenty of bold highlights, even old-school bubble letters—add multilayered vibrancy."—*ALA Booklist*

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Lawrence Lindell is an artist, musician and educator from California who works in many artistic disciplines, including comics, music, illustration, and mixed media. He is the cofounder of Laneha House.

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