

My Favorite Thing Is Monsters

Joyce Farmer's memoir chronicles the decline of the author's parents' health, their relationship with one another and with their daughter, and how they cope with the day-to-day emotional fragility of the most taxing time of their lives. Joyce Farmer, best known for co-creating the Tits 'n Clits comics anthology in the 1970s, a feminist response to the rampant misogyny in underground comix, spent 11 years crafting *Special Exits*, a graphic memoir in the vein of Alison Bechdel's *Fun Home* or Harvey Pekar, Joyce Brabner, and Frank Stack's *Our Cancer Year*, about caring for her dying father and stepmother.

A delightful tale of ambition, morality, and self-discovery, drawn in a decidedly beautiful fashion, reminiscent of Richard Scary and Lewis Trondheim. All ages.

"In 1963, thirteen-year-old Arthur is sentenced to community service helping the neighborhood Junk Man after he throws a brick at the old man's head in a moment of rage, but the junk he collects might be more important than he suspects. Inspired by the work of American folk artist James Hampton"--

Set against the tumultuous political backdrop of late '60s Chicago, *My Favorite Thing Is Monsters* is the fictional graphic diary of 10-year-old Karen Reyes, filled with B-movie horror and pulp monster magazines iconography. Karen Reyes tries to solve the murder of her enigmatic upstairs neighbor, Anka Silverberg, a holocaust survivor, while the interconnected stories of those around her unfold. When Karen's investigation takes us back to Anka's life in Nazi Germany, the reader discovers how the personal, the political, the past, and the present converge.

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My Favorite Thing is Monsters Book 1 Fantagraphics Books

NOW A #1 NEW YORK TIMES BESTSELLER! An unflinching, darkly funny, and deeply moving story of a boy, his seriously ill mother, and an unexpected monstrous visitor. At seven minutes past midnight, thirteen-year-old Conor wakes to find a monster outside his bedroom window. But it isn't the monster Conor's been expecting-- he's been expecting the one from his nightmare, the nightmare he's had nearly every night since his mother started her treatments. The monster in his backyard is different. It's ancient. And wild. And it wants something from Conor. Something terrible and dangerous. It wants the truth. From the final idea of award-winning author Siobhan Dowd-- whose premature death from cancer prevented her from writing it herself-- Patrick Ness has spun a haunting and darkly funny novel of mischief, loss, and monsters both real and imagined.

Monsters seem inevitably linked to humans and not always as mere opposites. Maaheen Ahmed examines good monsters in comics to show how Romantic themes from the eighteenth and the nineteenth centuries persist in today's popular culture. Comics monsters, questioning the distinction between human and monster, self and other, are valuable conduits of Romantic inclinations. Engaging with Romanticism and the many monsters created by Romantic writers and artists such as Mary Shelley, Victor Hugo, and Goya, Ahmed maps the heritage, functions, and effects of monsters in contemporary comics and graphic novels. She highlights the persistence of recurrent Romantic features through monstrous protagonists in English- and French-language comics and draws out their implications. Aspects covered include the dark Romantic predilection for ruins and the sordid, the solitary protagonist and his quest, nostalgia, the prominence of the spectacle as well as excessive emotions, and above all, the monster's

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ambiguity and rebelliousness. Ahmed highlights each Romantic theme through close readings of well-known but often overlooked comics, including Enki Bilal's *Monstre* tetralogy, Jim O'Barr's *The Crow*, and Emil Ferris's *My Favorite Thing Is Monsters*, as well as the iconic comics series Alan Moore's *Swamp Thing* and Mike Mignola's *Hellboy*. In blurring the otherness of the monster, these protagonists retain the exaggeration and uncontrollability of all monsters while incorporating Romantic characteristics.

A TikTok sensation, this rom-com about a young woman who agrees to fake date a colleague and bring him to her sister's wedding has "everything you could want in a romance" (Helen Hoang, *New York Times* bestselling author). Catalina Martín desperately needs a date to her sister's wedding. Especially since her little white lie about her American boyfriend has spiralled out of control. Now everyone she knows—including her ex and his fiancée—will be there and eager to meet him. She only has four weeks to find someone willing to cross the Atlantic and aid in her deception. New York to Spain is no short flight and her raucous family won't be easy to fool. Enter Aaron Blackford—her tall, handsome, condescending colleague—who surprisingly offers to step in. She'd rather refuse; never has there been a more aggravating, blood-boiling, and insufferable man. But Catalina is desperate, and as the wedding draws nearer, Aaron looks like her best option. And she begins to realize he might not be as terrible in the real world as he is at the office.

One of Europe's most exciting young cartoonists makes his American debut. This superbly evocative graphic novella by the award-winning Norwegian cartoonist Jason (his first appearance in the English language) starts off as a melancholy childhood

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memoir and then, with a shocking twist midway through, becomes the summary of lives lived, wasted, and lost. Like Art Spiegelman did with *Maus*, Jason utilizes anthropomorphic stylizations to reach deeper, more general truths, and to create elegantly minimalist panels whose emotional depth-charge comes as an even greater shock. His sparse dialogue, dark wit, and supremely bold use of "jump-cuts" from one scene to the next (sometimes spanning a number of years) make *Hey, Wait...* one of the most surprising and engaging debuts of the year.

Award-winning comic book letterer, and founder of BlamBot.com, NATE PIEKOS, provides you with the most in-depth tips and techniques ever published on the subject of digital comic book lettering . . . from creating your own lettering templates, emotive dialogue, and dynamic sound effects . . . to developing design skills and building a lettering career in the comic industry.

From the creator of the popular blog *The Monsters Know What They're Doing* comes a compilation of villainous battle plans for *Dungeon Masters*. In the course of a *Dungeons & Dragons* game, a *Dungeon Master* has to make one decision after another in response to player behavior—and the better the players, the more unpredictable their behavior! It's easy for even an experienced DM to get bogged down in on-the-spot decision-making or to let combat devolve into a boring slugfest, with enemies running directly at the player characters and biting, bashing, and slashing away. In *The Monsters Know What They're Doing*, Keith Ammann lightens the DM's burden by

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helping you understand your monsters' abilities and develop battle plans before your fifth edition D&D game session begins. Just as soldiers don't whip out their field manuals for the first time when they're already under fire, a DM shouldn't wait until the PCs have just encountered a dozen bullywugs to figure out how they advance, fight, and retreat. Easy to read and apply, *The Monsters Know What They're Doing* is essential reading for every DM.

120 inspiring visual stories on environmentalism from key figures, charities, activists, and artists. *The Most Important Comic Book On Earth* is a global collaboration for planetary change, bringing together a diverse team of 300 leading environmentalists, artists, authors, actors, filmmakers, musicians, and more to present over 120 stories to save the world. Whether it's inspirational tales from celebrity names such as Cara Delevingne and Andy Serkis, hilarious webcomics from *War and Peas* and *Ricky Gervais*, artworks by leading illustrators *David Mack* and *Tula Lotay*, calls to action from activists *George Monbiot* and *Jane Goodall*, or powerful stories by *Brian Azzarello* and *Amy Chu*, each of the comics in this anthology will support projects and organizations fighting to save the planet and *Rewrite Extinction*.

In the conclusion of this two-part graphic novel, set in 1960s Chicago, dark mysteries past and present abound, and 10-year-old Karen tries to solve them.

The next book in the red-hot RECKLESS series is here! "Oh man, this book pushed every crime fiction button for me...Bliss." —PATTON OSWALT Bestselling crime noir

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masters ED BRUBAKER and SEAN PHILLIPS bring us a new original graphic novel starring troublemaker-for-hire Ethan Reckless. It's 1988, and Ethan has been hired for his strangest case yet: finding the secrets of a Los Angeles real estate mogul. How hard could that be, right? But what starts as a deep dive into the life of a stranger will soon take a deadly turn, and Ethan will risk everything that still matters to him. Another smash hit from the award-winning creators of RECKLESS, PULP, MY HEROES HAVE ALWAYS BEEN JUNKIES, CRIMINAL, and KILL OR BE KILLED—and a must-have for all BRUBAKER and PHILLIPS fans!

Tillie Walden's Eisner Award winning graphic memoir *Spinning* captures what it's like to come of age, come out, and come to terms with leaving behind everything you used to know. It was the same every morning. Wake up, grab the ice skates, and head to the rink while the world was still dark. Weekends were spent in glitter and tights at competitions. Perform. Smile. And do it again. She was good. She won. And she hated it. For ten years, figure skating was Tillie Walden's life. She woke before dawn for morning lessons, went straight to group practice after school, and spent weekends competing at ice rinks across the state. Skating was a central piece of her identity, her safe haven from the stress of school, bullies, and family. But as she switched schools, got into art, and fell in love with her first girlfriend, she began to question how the close-minded world of figure skating fit in with the rest of her life, and whether all the work was worth it given the reality: that she, and her friends on the team, were nowhere

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close to Olympic hopefuls. The more Tillie thought about it, the more Tillie realized she'd outgrown her passion—and she finally needed to find her own voice. This title has Common Core connections. A New York City Public Library Notable Best Book for Teens A Chicago Public Library Best Book of 2017 A 2018 YALSA Great Graphic Novel A 2017 Booklist Youth Editors' Choice

The children of U.S. small-town Alexandria are just trying to live like normal teens until their parents' promised return from a mysterious, four-year religious pilgrimage, and Ben Schiller is no exception. She's just trying to take care of her sister, keep faith that her parents will come back, and get through her teen years as painlessly as possible. But her relationship with her best friend is changing, her younger sister is hiding a dark secret, and a terrible tragedy is coming for them all.

This is a dystopic coming-of-age graphic novel about two brothers trying to discover the secret of their father's diary. Two pre-adolescent brothers scavenge a post-apocalyptic landscape for anything that might help each other and their father exist for one more day. Although their survival hangs in the balance, the boys are obsessed with only one thing?the diary their father keeps. They've never been taught to read or write, but they have a hunch that the scribbles might answer their questions. Land of the Sons is Gipi's most artistically accomplished work to date.

NEW YORK TIMES BESTSELLER • From an award-winning journalist at The Atlantic, these searing essays make a damning case that cruelty is not merely an unfortunate

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byproduct of the Trump administration but its main objective and the central theme of the American project. “No writer better demonstrates how American dreams are so often sabotaged by American history. Adam Serwer is essential.”—Ta-Nehisi Coates “Trump summoned the most treacherous forces in American history and conducted them with the ease of a grand maestro.” Like many of us, Adam Serwer didn’t know that Donald Trump would win the 2016 election. But over the four years that followed, the Atlantic staff writer became one of our most astute analysts of the Trump presidency and the volatile powers it harnessed. The shock that greeted Trump’s victory, and the subsequent cruelty of his presidency, represented a failure to confront elements of the American past long thought vanquished. In this searing collection, Serwer chronicles the Trump administration not as an aberration but as an outgrowth of the inequalities the United States was founded on. Serwer is less interested in the presidential spectacle than in the ideological and structural currents behind Trump’s rise—including a media that was often blindsided by the ugly realities of what the administration represented and how it came to be. While deeply engaged with the moment, Serwer’s writing is also haunted by ghosts of an unresolved American past, a past that torments the present. In bracing new essays and previously published works, he explores white nationalism, myths about migration, the political power of police unions, and the many faces of anti-Semitism. For all the dynamics he examines, cruelty is the glue, the binding agent of a movement fueled by fear and exclusion. Serwer

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argues that rather than pretending these four years didn't happen or dismissing them as a brief moment of madness, we must face what made them possible and continues to endure. Unless we confront these toxic legacies, the fragile dream of American multiracial democracy will remain vulnerable to the forces that have nearly destroyed it time and again.

In this rollicking queer western adventure, acclaimed cartoonist Melanie Gillman (Stonewall Award Honor Book *As the Crow Flies*) puts readers in the saddle alongside Flor and Grace, a Latinx outlaw and a trans runaway, as they team up to thwart a Confederate plot in the New Mexico Territory. When Flor—also known as the notorious Ghost Hawk—robs the stagecoach that Grace has used to escape her Georgia home, the first thing on her mind is ransom. But when the two get to talking about Flor's plan to crash a Confederate gala and steal some crucial documents, Grace convinces Flor to let her join the heist.

The first-ever full reckoning with Marvel Comics' interconnected, half-million-page story, a revelatory guide to the “epic of epics”—and to the past sixty years of American culture—from a beloved authority on the subject who read all 27,000+ Marvel superhero comics and lived to tell the tale “Brilliant, eccentric, moving and wholly wonderful. . . . Wolk proves to be the perfect guide for this type of adventure: nimble, learned, funny and sincere. . . . All of the Marvels is magnificently marvelous. Wolk's work will invite many more alliterative superlatives. It deserves them all.” —Junot Díaz, *New York*

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Times Book Review The superhero comic books that Marvel Comics has published since 1961 are, as Douglas Wolk notes, the longest continuous, self-contained work of fiction ever created: over half a million pages to date, and still growing. The Marvel story is a gigantic mountain smack in the middle of contemporary culture. Thousands of writers and artists have contributed to it. Everyone recognizes its protagonists: Spider-Man, the Avengers, the X-Men. Eighteen of the hundred highest-grossing movies of all time are based on parts of it. Yet not even the people telling the story have read the whole thing—nobody's supposed to. So, of course, that's what Wolk did: he read all 27,000+ comics that make up the Marvel Universe thus far, from Alpha Flight to Omega the Unknown. And then he made sense of it—seeing into the ever-expanding story, in its parts and as a whole, and seeing through it, as a prism through which to view the landscape of American culture. In Wolk's hands, the mammoth Marvel narrative becomes a fun-house-mirror history of the past sixty years, from the atomic night terrors of the Cold War to the technocracy and political division of the present day—a boisterous, tragicomic, magnificently filigreed epic about power and ethics, set in a world transformed by wonders. As a work of cultural exegesis, this is sneakily significant, even a landmark; it's also ludicrously fun. Wolk sees fascinating patterns—the rise and fall of particular cultural aspirations, and of the storytelling modes that conveyed them. He observes the Marvel story's progressive visions and its painful stereotypes, its patches of woeful hackwork and stretches of luminous creativity, and

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the way it all feeds into a potent cosmology that echoes our deepest hopes and fears. This is a huge treat for Marvel fans, but it's also a revelation for readers who don't know Doctor Strange from Doctor Doom. Here, truly, are all of the marvels.

Comic book studies has developed as a solid academic discipline, becoming an increasingly vibrant field in the United States and globally. A growing number of dissertations, monographs, and edited books publish every year on the subject, while world comics represent the fastest-growing sector of publishing. The Oxford Handbook of Comic Book Studies looks at the field systematically, examining the history and evolution of the genre from a global perspective. This includes a discussion of how comic books are built out of shared aesthetic systems such as literature, painting, drawing, photography, and film. The Handbook brings together readable, jargon-free essays written by established and emerging scholars from diverse geographic, institutional, gender, and national backgrounds. In particular, it explores how the term "global comics" has been defined, as well the major movements and trends that will drive the field in the years to come. Each essay will help readers understand comic books as a storytelling form grown within specific communities, and will also show how these forms exist within what can be considered a world system of comics.

Fiction. Art. Hybrid Genre. Relentlessly original and brilliantly hybrid, **MONSTER PORTRAITS** investigates the concept of the monstrous through a mesmerizing combination of words and images. An uncanny and imaginative autobiography of

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otherness, it offers the fictional record of a writer in the realms of the fantastic shot through with the memories of a pair of Somali-American children growing up in the 1980s. Operating under the sign of two--texts and drawings, brother and sister, black and white, extraordinary and everyday--MONSTER PORTRAITS multiplies, disintegrates, and blends, inviting the reader to find the danger in the banal, the beautiful in the grotesque. Accumulating into a breathless journey and groundbreaking study, these brief fictions and sketches claim the monster as a fragmentary vastness: not the sum but the derangement of its parts. Del Samatar's drawings conjure beings who drag worlds in their wake. World Fantasy Award-winning author Sofia Samatar responds with allusive, critical, and ecstatic meditations. Together they have created a secret history of the mixed-race child, a guide to the beasts of an unknown mythos, and a dreamer's iconography. The monstrous never looked so simultaneously haunting and familiar.

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

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with unsparing honesty, depicting himself as a deeply flawed human struggling to make sense of the childhood he was given.

Science fiction, fantasy, comics, romance, genre movies, games all drain into the Cultural Gutter, a website dedicated to thoughtful articles about disreputable art-media and genres that are a little embarrassing. Irredeemable. Worthy of Note, but rolling like errant pennies back into the gutter. The Cultural Gutter is dangerous because we have a philosophy. We try to balance enthusiasm with clear-eyed, honest engagement with the material and with our readers. This book expands on our mission with 10 articles each from science fiction/fantasy editor James Schellenberg, comics editor and publisher Carol Borden, romance editor Chris Szego, screen editor Ian Driscoll and founding editor and former games editor Jim Munroe.

The author's jumping-off point is the myth of Artemis and Siproites, in which a young man is turned into a woman as a punishment for the attempted rape of one of Artemis's virgin cohorts. Bunjevac's retelling follows Benny, a sexually deviant man who, coming across an alluring former classmate, concocts an elaborate, disturbing rape fantasy. Inked in her lush, stippled, illustrative style, Bunjevac crafts a gripping, noirish, Nabokovian tale, by turns surreal and harrowing, that turns the male gaze inside-out. Bezimena is both a radical examination of the misconceptions surrounding rape culture and an artistic and

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psychological tour de force.

The Blair Witch Project meets Imaginary Girls in this story of sisterhood turned toxic, imaginary monsters brought to life, and secrets that won't stay buried. Sixteen-year-old Skye is done playing the knight in shining armor for her insufferable younger sister, Deirdre. And moving across the country seems like the perfect chance to start over as someone different. In their isolated new neighborhood, Skye manages to fit in, but Deirdre withdraws from everyone, becoming fixated on the swampy woods behind their house and building monstrous sculptures out of sticks and bones. Then Deirdre disappears. And when something awful comes scratching at Skye's window in the middle of the night, claiming Skye's the only one who can save Deirdre, Skye knows she will stop at nothing to bring her sister home.

From one of the great comic innovators, the long-awaited fulfillment of a pioneering comic vision. Richard McGuire's *Here* is the story of a corner of a room and of the events that have occurred in that space over the course of hundreds of thousands of years. (With full-color illustrations throughout.)

THE ULTIMATE BINGE-READ! Collecting the first nine volumes of the critically acclaimed, New York Times bestselling series into one massive paperback, this compendium tells the entire story (so far!) of a girl named Hazel and her star-

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crossed parents. Features 1,400 pages of gorgeously graphic full-color artwork, including a new cover from Eisner Award-winning SAGA co-creator FIONA STAPLES. Collects SAGA #1-54

Modelland - the FIERCE NEW NOVEL BY TYRA BANKS—IS OUT! No one gets in without being asked. And with her untamable hair, large forehead, and gawky body, Tookie De La Crème isn't expecting an invitation. Modelland—the exclusive, mysterious place on top of the mountain—never dares to make an appearance in her dreams. But someone has plans for Tookie. Before she can blink her mismatched eyes, Tookie finds herself in the very place every girl in the world obsesses about. And three unlikely girls have joined her. Only seven extraordinary young women become Intoxibellas each year. Famous.

Worshipped. Magical. What happens to those who don't make it? Well, no one really speaks of that. Some things are better left unsaid. Thrown into a world where she doesn't seem to belong, Tookie glimpses a future that could be hers—if she survives the beastly Catwalk Corridor and terrifying Thigh-High Boot Camp. Along the way, she learns all about friendship, courage, laughter and what it feels like to start to believe in yourself. When you enter the fantastical world of Modelland, you'll see that Tookie was inspired by Tyra's life as a supermodel. All those crazy and wild adventures Tookie has with her friends? Some of them were

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ripped straight from the headlines of Tyra's life! Tyra knows all about beauty and fashion and fierceness, and she shares everything here in MODELLAND. It's fun, zany, and 100 bazillion-percent Tyra. You don't want to miss Tyra's amazing new novel! From the Hardcover edition.

A cosmic plague has spread, transforming everyday people into violent, monstrous kaiju. Only the Ultramega—three individuals imbued with incredible powers—hold the line against this madness. Their battles level cities and leave untold horror in their wake. Now, the final reckoning approaches for the Ultramega...but is this a war they can even win? Fight monsters and stand with humanity in this new Skybound original from the greatest artist of his generation, JAMES HARREN (RUMBLE, BPRD) and Eisner Award-winning colorist DAVE STEWART. Each issue is extra-sized, with a 60-page debut that can barely contain its giant heroes, creatures, and devastation!

The Los Angeles Times Bestseller A Tor.com Most Anticipated Book of 2019 A PureWow "Book We Can't Wait to Read in 2019" A Bustle Nonfiction Book Coming Out In 2019 To Start Getting Excited About The Lady from the Black Lagoon uncovers the life and work of Millicent Patrick—one of Disney's first female animators and the only woman in history to create one of Hollywood's classic movie monsters As a teenager, Mallory O'Meara was thrilled to discover

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that one of her favorite movies, *Creature from the Black Lagoon*, featured a monster designed by a woman, Millicent Patrick. But for someone who should have been hailed as a pioneer in the genre, there was little information available. For, as O'Meara soon discovered, Patrick's contribution had been claimed by a jealous male colleague, her career had been cut short and she soon after had disappeared from film history. No one even knew if she was still alive. As a young woman working in the horror film industry, O'Meara set out to right the wrong, and in the process discovered the full, fascinating story of an ambitious, artistic woman ahead of her time. Patrick's contribution to special effects proved to be just the latest chapter in a remarkable, unconventional life, from her youth growing up in the shadow of Hearst Castle, to her career as one of Disney's first female animators. And at last, O'Meara discovered what really had happened to Patrick after *The Creature's* success, and where she went. A true-life detective story and a celebration of a forgotten feminist trailblazer, Mallory O'Meara's *The Lady from the Black Lagoon* establishes Patrick in her rightful place in film history while calling out a Hollywood culture where little has changed since. In this funny, action-packed graphic novel adventure, a science-obsessed girl finds herself in the middle of one of her favorite monster movies. Can she invent her way out of disaster while also saving the monster who has become her

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friend? Zoe's favorite thing to do--besides invent and build robots--is watch classic monster movies. She has never been comfortable with kids her own age, and so she pretends she doesn't need friends while inside she's longing for connection. And then one day, Zoe finds a mysterious ring on her way home from school. She puts it on, gives it a twist, and--FRZAAKK! There's a massive burst of light! The next morning, a familiar monster appears at Zoe's window. He's from one of her favorite kaiju movies, and he likes Zoe--he wants to be her friend. Has her secret wish been fulfilled? But it turns out that Zoe's ring has brought more than just this friendly monster to life. More monsters have arrived, and they are hungry! Now she'll need to reach out to other people to help her save her town from destruction. Good thing she's a robotics genius!

"When Sabrina disappears, an airman in the U.S. Air Force is drawn into a web of suppositions, wild theories, and outright lies. Sabrina depicts a modern world devoid of personal interaction and responsibility, where relationships are stripped of intimacy through glowing computer screens. An indictment of our modern state, Drnaso contemplates the dangers of a fake news climate."--

35 YEARS IN THE MAKING: THE MOST ANTICIPATED GRAPHIC NOVEL IN RECENT HISTORY *A GUARDIAN 'BOOKS OF 2021' PICK* The year is 1964. Bailey doesn't realize he is about to fulfil his tragic destiny when he walks into a US Army recruitment office. Secretive, damaged, innocent, trying to forget a past and looking for a future, Bobby is the perfect

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candidate for a secret US government experiment, an unholy continuation of a genetics program that was discovered in Nazi Germany nearly 20 years earlier in the waning days of World War II. Bailey's only ally and protector, Sergeant McFarland, intervenes, which sets off a chain of cascading events that spin out of everyone's control. As the monsters of the title multiply, becoming real and metaphorical, the story reaches a crescendo of moral reckoning. A 360-page tour de force of visual storytelling, *Monsters'* narrative canvas is copious: part familial drama, part thriller, part metaphysical journey, it is an intimate portrait of individuals struggling to reclaim their lives and an epic political odyssey that plays across two generations of American history. *Monsters* is rendered in Barry Windsor-Smith's impeccable pen-and-ink technique, the visual storytelling, with its sensitivity to gesture and composition, the most sophisticated of the artist's career. There are passages of heartbreaking tenderness, of excruciating pain, of redemption and sacrifice, and devastating violence. *Monsters* is surely one of the most intense graphic novels ever drawn.

Taking refuge in fairy tales after the loss of his mother, twelve-year-old David finds himself violently propelled into an imaginary land in which the boundaries of fantasy and reality are disturbingly melded. By the author of *The Black Angel*. 75,000 first printing.

Max is sent to bed without supper and imagines sailing away to the land of Wild Things, where he is made king.

The international literary icon opens his eclectic closet: Here are photographs of Murakami's extensive and personal T-shirt collection, accompanied by essays that reveal a side of the writer rarely seen by the public. Many of Haruki Murakami's fans know about his massive vinyl record collection (10,000 albums!) and his obsession with running, but few have heard about a

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more intimate passion: his T-shirt collecting. In *Murakami T*, the famously reclusive novelist shows us his T-shirts—from concert shirts to never-worn whiskey-themed Ts, and from beloved bookstore swag to the shirt that inspired the iconic short story "Tony Takitani." These photographs are paired with short, frank essays that include Murakami's musings on the joy of drinking Guinness in local pubs across Ireland, the pleasure of eating a burger upon arrival in the United States, and Hawaiian surf culture in the 1980s. Together, these photographs and reflections reveal much about Murakami's multifaceted and wonderfully eccentric persona.

A cartoonist follows reporters across the Middle East, learning about journalism and how stories are told. Cartoonist Sarah Glidden follows up her acclaimed debut, *How to Understand Israel in 60 Days or Less*, with *Rolling Blackouts*, which details her two-month long journey through Turkey, Iraq, and Syria. Glidden accompanies her two friends--reporters and founders of the journalistic non-profit *The Seattle Globalist*--as they research stories on the Iraq War's effect on the Middle East and, specifically, the war's refugees. Joining them is a former Marine and childhood friend of one of the journalists whose deployment to Iraq in 2007 adds an unexpected and sometimes unwelcome viewpoint, both to the people they come across and perhaps even themselves. The crew works their way through the region with the goal of asking civilians, refugees, and officials: "who are you?" Everyone has a story to tell: the Iranian blogger, the United Nations Refugee administrator, a taxi driver, the Iraqi refugee deported from the US, the Iraqis seeking refuge in Syria, and even the American Marine. The journalists struggle equally with how to tell these stories and with how to market them into articles people will want to read. Glidden records all that she encounters with a sympathetic and searching eye--What is journalism? What is its purpose? What is honesty? Painted in her trademark soft

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-muted watercolors and written with a self-effacing humor, *Rolling Blackouts* cements Glidden's place as one of comics's most original nonfiction voices.

A Wrinkle in Time is the winner of the 1963 Newbery Medal. It was a dark and stormy night—Meg Murry, her small brother Charles Wallace, and her mother had come down to the kitchen for a midnight snack when they were upset by the arrival of a most disturbing stranger. "Wild nights are my glory," the unearthly stranger told them. "I just got caught in a downdraft and blown off course. Let me sit down for a moment, and then I'll be on my way. Speaking of ways, by the way, there is such a thing as a tesseract." A tesseract (in case the reader doesn't know) is a wrinkle in time. To tell more would rob the reader of the enjoyment of Miss L'Engle's unusual book. *A Wrinkle in Time*, winner of the Newbery Medal in 1963, is the story of the adventures in space and time of Meg, Charles Wallace, and Calvin O'Keefe (athlete, student, and one of the most popular boys in high school). They are in search of Meg's father, a scientist who disappeared while engaged in secret work for the government on the tesseract problem.

EXPLOSIVE END OF A STORY ARC! It's the end of an era as KJ, Mac, Tiffany, and Erin must do the unthinkable to escape our prehistoric past. 24 pages of story on the best paper in comics.

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