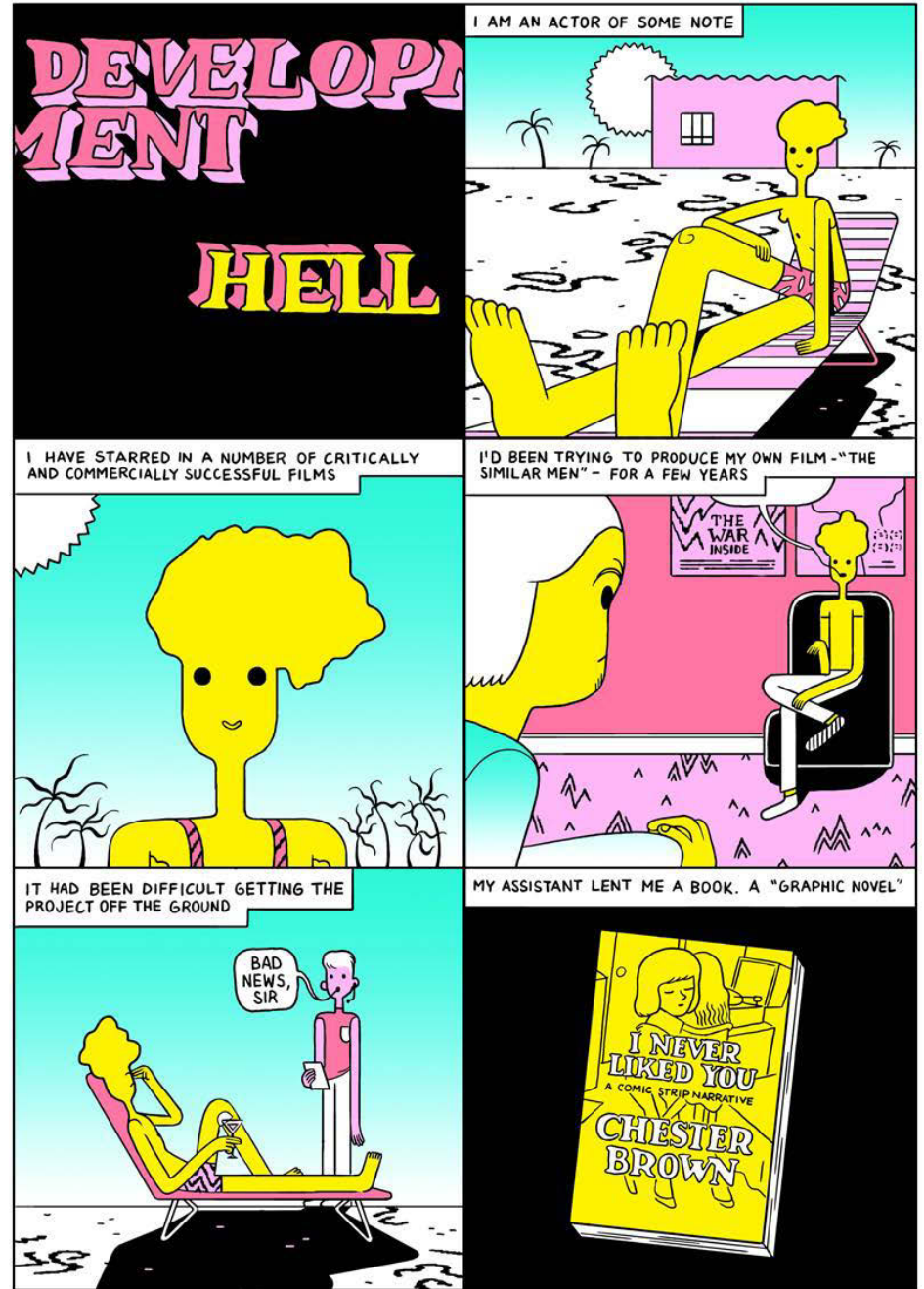


DRAWN & QUARTERLY

SPRING
2015



JUST KIDDING



EDITED BY TOM DEVLIN
 DRAWN & QUARTERLY: TWENTY-FIVE YEARS OF
 CONTEMPORARY CARTOONING, COMICS, AND GRAPHIC NOVELS



EDITED BY TOM DEVLIN

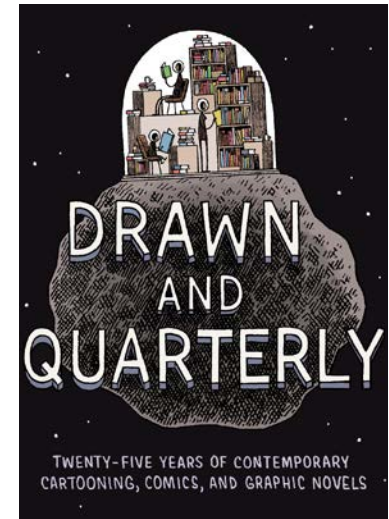
DRAWN & QUARTERLY: TWENTY FIVE YEARS OF CONTEMPORARY CARTOONING, COMICS, AND GRAPHIC NOVELS

NORTH AMERICA'S PIONEERING COMICS PUBLISHER CELEBRATES ITS QUARTER-CENTURY WITH NEW AND RARE ARCHIVAL COMICS; ESSAYS FROM JONATHAN LETHEM, MARGARET ATWOOD, DANIEL HANDLER, AND MORE.

Drawn & Quarterly: Twenty-Five Years of Contemporary Cartooning, Comics, and Graphic Novels is a six hundred-page thank-you letter to the cartoonists whose steadfast belief in a Canadian micro-publisher never wavered. In 1989, a prescient Chris Oliveros created D+Q with a simple mandate—to publish the world's best cartoonists. Thanks to his taste-making visual acumen and the support of over fifty cartoonists from the past two decades, D+Q has grown from an annual stapled anthology into one of the world's leading graphic novel publishers.

With hundreds of pages of comics by *Drawn & Quarterly* cartoonists, *D+Q: 25* features new work by Kate Beaton, Chester Brown, Michael DeForge, Tom Gauld, Miriam Katin, Rutu Modan, James Sturm, Jillian Tamaki, Yoshihiro Tatsumi alongside rare and never-before-seen work from Guy Delisle, Debbie Dreschler, Julie Doucet, John Porcellino, Art Spiegelman, and Adrian Tomine. Editor Tom Devlin digs into the company archives for rare photographs, correspondence, and comics; assembles biographies, personal reminiscences, and interviews with key D+Q staff; and curates essays by Margaret Atwood, Daniel Handler, Sheila Heti, Jonathan Lethem, Deb Olin-Unferth, Heather O'Neill, Chris Ware, and noted comics scholars.

D+Q: 25 is the rare chance to witness a literary movement in progress; how a group of dedicated artists and their publisher changed the future of a century-old medium.



PRaise FOR DRAWN & QUARTERLY

"For [over 25] years, the literary-minded publisher has produced high-quality comics and graphic novels, elevating comic books into art objects and its authors into icons." —*Quill & Quire*

"[A] comics powerhouse...lavish production values." —*Maclean's*



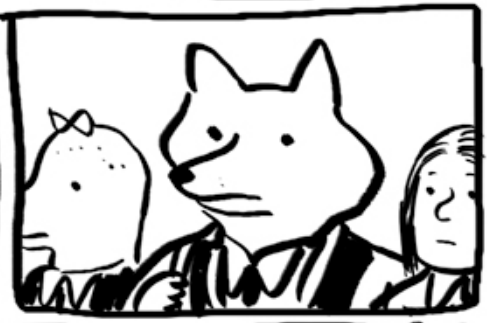
MAY 2015 • \$44.95 US/CDN • COLOR • 7" X 9" • 700 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-199-4 • HARDCOVER

SUPERMUTANT MAGIC ACADEMY with Gemma n' Frances



©J.TAMAKI 2011

SUPERMUTANT MAGIC ACADEMY



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SUPERMUTANT MAGIC ACADEMY with Frances in "ART SMART"



J. TAMAKI 2012 • MUTANTMAGIC.COM

JILLIAN TAMAKI

SUPERMUTANT MAGIC ACADEMY

UNREQUITED LOVE, UNDERAGE DRINKING, AND TEEN ANGST RULE AT A HIGH SCHOOL FOR MUTANTS AND WITCHES



New York Times and New Yorker illustrator Jillian Tamaki is best known for co-creating the award-winning young adult graphic novels *Skim* and *This One Summer*—moody and atmospheric best-sellers. *SuperMutant Magic Academy*, which Jillian has been serializing online for the past four years, paints a teenage world filled with just as much ennui and uncertainty, but also with a sharp dose of humor and irreverence. Jillian deftly plays superhero and high school Hollywood tropes against what adolescence is really like: the SuperMutant Magic Academy is a prep-school for mutants and witches but their paranormal abilities take a back seat to everyday teen concerns.

Science experiments go awry, bake sales are upstaged, and the new kid at school is a cat who will determine the course of human destiny. Whether the magic is mundane or miraculous, Jillian's jokes are precise and devastating.

SuperMutant Magic Academy has won two Ignatz Awards. This volume combines the most popular content from the webcomic with a selection of all-new, never-before-seen strips that conclude Jillian's account of life at the Academy.

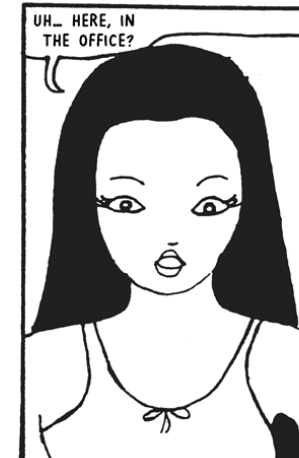
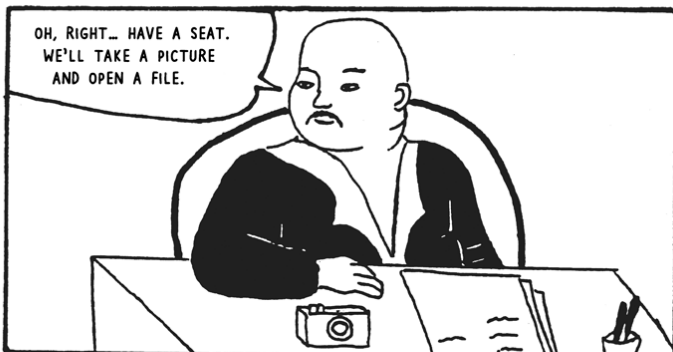
PRAISE FOR SUPERMUTANT MAGIC ACADEMY

"*SuperMutant Magic Academy* is...not just weird, it's oftentimes so completely bonkers and out-there that it leaves you a little shell-shocked. And believe me, that is a huge, huge compliment." —Autostraddle

Jillian Tamaki is a Canadian illustrator and cartoonist currently living in Brooklyn, NY. Her illustrations have won gold medals from the Society of Illustrators and the Society of Publication Designers. Tamaki is the co-creator of the graphic novel *Skim*, which was listed as one of the New York Times' Best Illustrated Books of 2008 and was nominated for four Eisner Awards and a Governor General's Literary Award. *This One Summer*, her second co-authored work with Mariko Tamaki, was published in mid-2014 and has spent over a month on the New York Times best-seller list. Her two books of personal work are *Gilded Lilies* and *Indoor Voice*.



APRIL 2015 • \$19.95 US/CDN • B/W & COLOR • 6" X 8.5" • 224 PAGES
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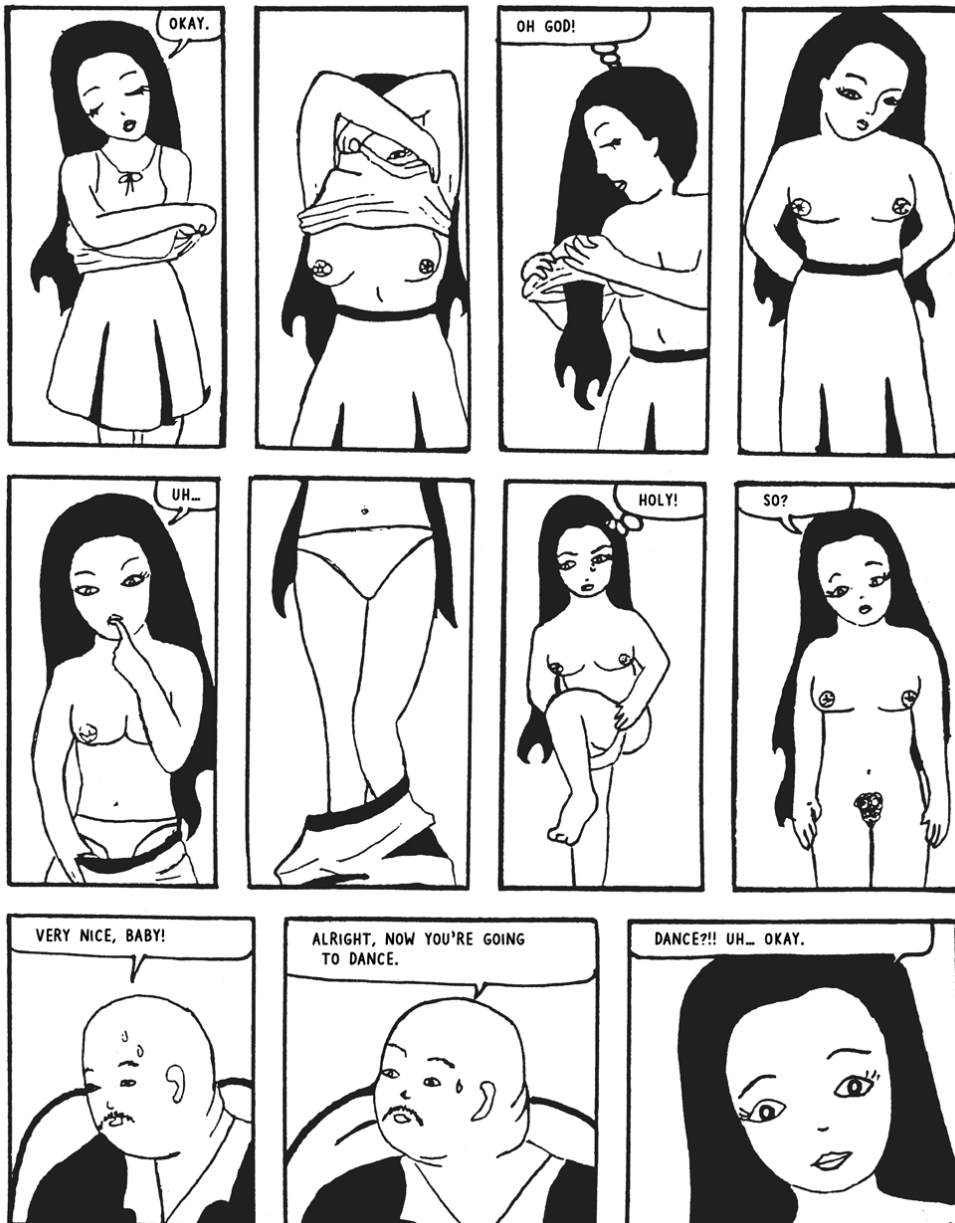


SYLVIE RANCOURT

TRANSLATED BY HELGE DASCHER

MELODY

A LONGLOST MEMOIR ABOUT BEING A STRIPPER; INTRODUCTION BY CHRIS WARE



In 1980, Sylvie Rancourt and her boyfriend moved to Montreal from rural Northern Quebec. With limited formal education or training, they had a hard time finding employment, so Sylvie began dancing in strip clubs. These experiences formed the backbone of the first Canadian autobiographical comic book, *Melody*, which Rancourt wrote, drew, and distributed, starting in 1985. Later, Rancourt collaborated with artist Jacques Boivin, who translated and drew a new series of *Melody* comics for the American market—the comics were an instant cult classic.

The Rancourt drawn-and-written comics have never before seen English publication. These stories are compelling without ever being voyeuristic or self-pitying, and her drawings are formally innovative while maintaining a refreshingly frank and engaging clarity. With a knowing wink at the reader, Rancourt shares a world that, in someone else's writing, might be scandalous or seedy, but in hers is fully realized, real, and often funny.

The Drawn & Quarterly edition of *Melody*, featuring an introduction from Chris Ware (*Building Stories*), will place this masterpiece of early autobiographical comics in its rightful place at the heart of the comics canon.

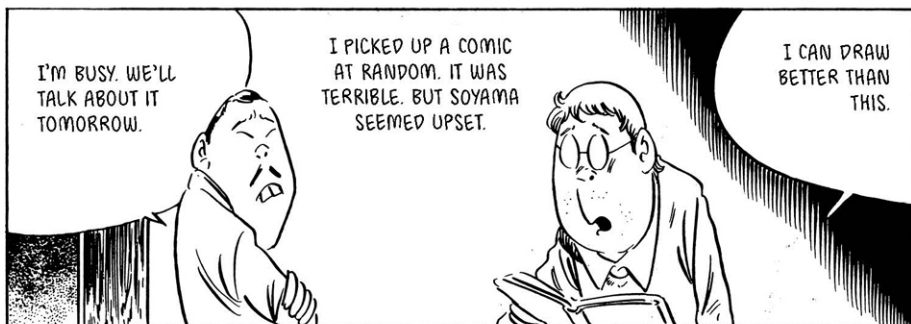
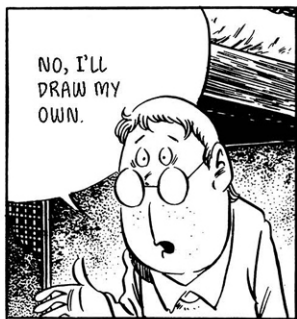
PRaise FOR SYLVIE RANCOURT

"[Sylvie Rancourt] is one of the pioneers of autobiographical comics...The republishing of this long out-of-print and difficult to find saga... plunges the reader straight into a profoundly sensitive work that no moral judgment could taint." —*Le Monde*



Sylvie Rancourt was born in Northern Quebec and moved to Montreal in the early 1980s, where she began performing as a nude dancer and recounting her experiences in comics form. In the 1990s, Rancourt collaborated with Jacques Boivin who translated and illustrated her stories for the American market, selling over 200,000 copies. A compilation of early *Melody* comics was recently published in France and nominated for a prize at the 2014 Angoulême Comics Festival. Sylvie Rancourt lives in Abitibi, Canada, with her husband and five kids, and she spends much of her time painting.

JUNE 2015 • \$22.95 US/CDN • B/W • 6" X 8" • 352 PAGES
COMICS & GRAPHIC NOVELS / LITERARY • ISBN 978-1-77046-200-7 • PAPERBACK



SHIGERU MIZUKI

TRANSLATED BY ZACK DAVISSON

SHOWA 1953–1989: A HISTORY OF JAPAN

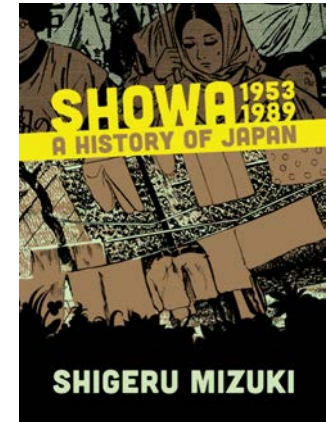
THE FINAL VOLUME IN THE EISNER-NOMINATED HISTORY OF JAPAN



Showa 1953–1989: A History of Japan concludes Shigeru Mizuki's dazzling autobiographical and historical account of Showa period Japan, a portrait both intimate and ranging of a defining epoch. The final volume picks up in the wake of Japan's utter defeat in World War II, as a country reduced to rubble struggles to rise again. The Korean War brings new opportunities to the nation searching for an identity.

A former enemy becomes Japan's greatest ally as the US funnels money, jobs, and opportunity into the country, hoping to establish it as a bulwark against Soviet communist expansion. Japan reinvents itself, emerging as an economic powerhouse. Events like the Tokyo Olympiad and the World's Fair introduce a new, friendly Japan to the world, but this period of peace and plenty conceals a populace still struggling to come to terms with the devastation of World War II.

The original Japanese edition of the series *Showa: A History of Japan* won Mizuki the prestigious Kodansha Manga Award; the English translation has been nominated for an Eisner Award.



PRAISE FOR *SHOWA*

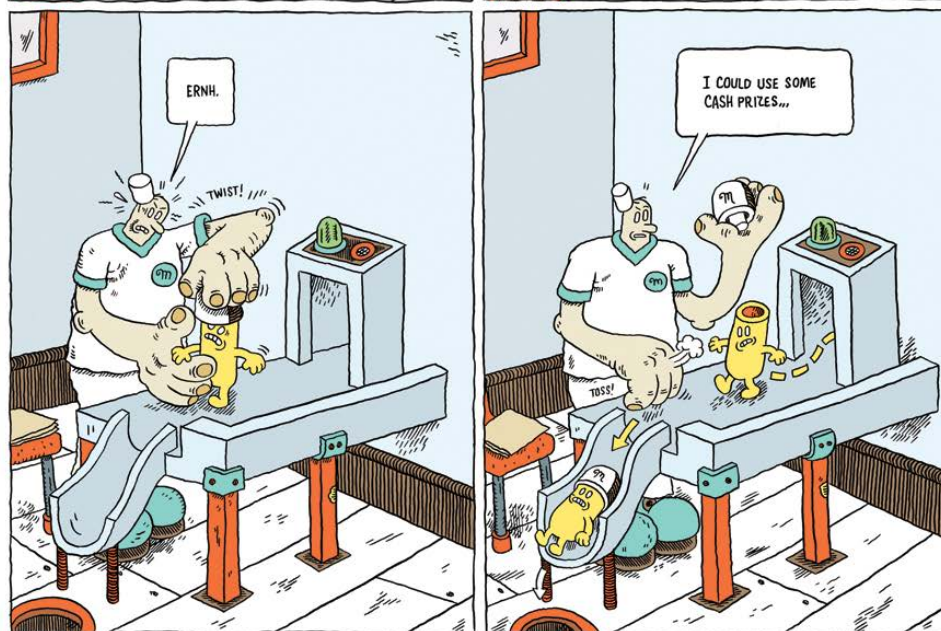
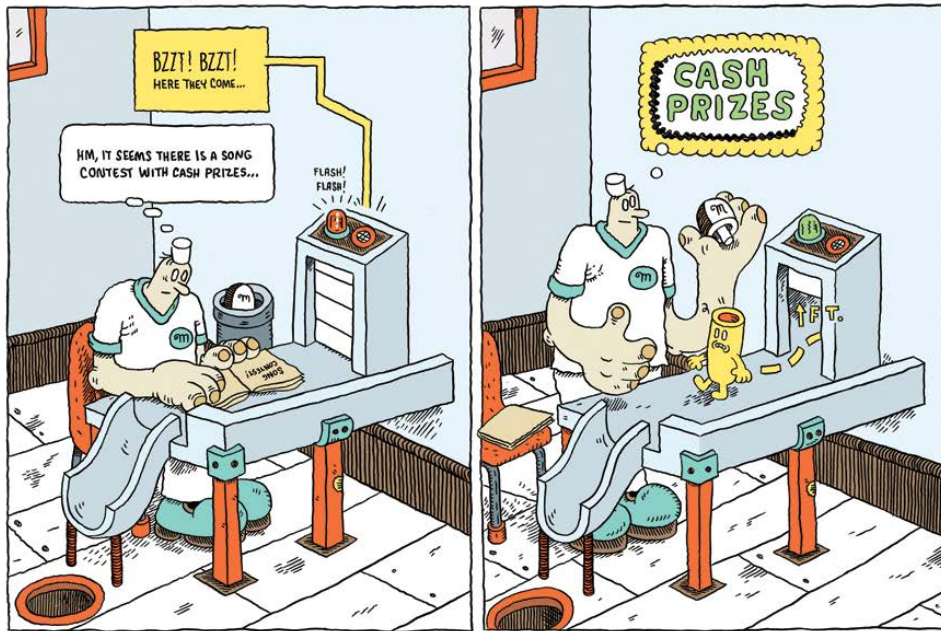
"*Showa 1926–1939*...is a beautifully rendered overview...of Japan's strife-filled Showa period... through the goofy eyes of a growing boy with insatiable hungers."—*LA Review of Books*

"Legendary manga artist Mizuki draws an exaggerated, hyper-cartoony version of himself amid some of the grimmest realities of 20th Century Japan."—*NPR*

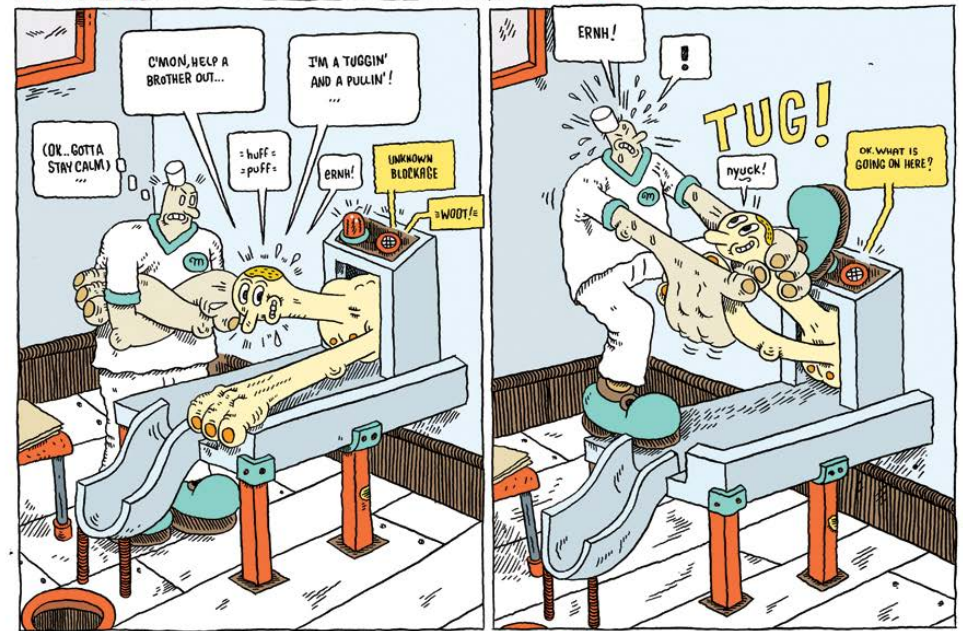
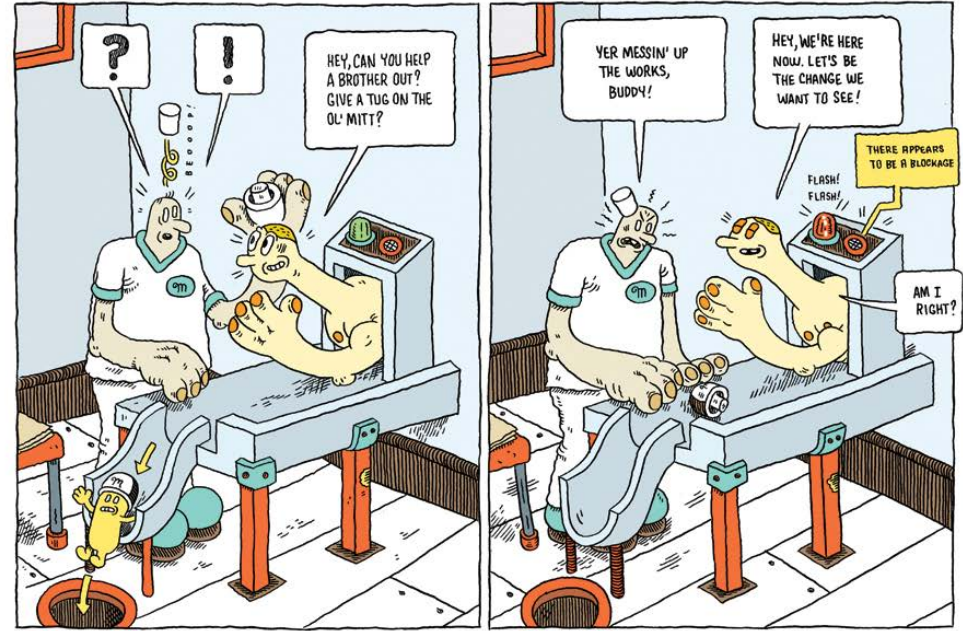


Shigeru Mizuki, born on March 8, 1922 in Sakaiminato, Tottori, is a specialist in stories of yokai and is considered a master of the genre. Mizuki is the recipient of many awards, including the Best Album award for NonNonBa at the Angoulême International Comics Festival, the Tezuka Osamu Cultural Prize Special Award, a Kyokujitsu Sho Decoration, a Minister of Education Award, Shiju Hosho Decoration, and the Kodansha Manga Award. His works have been published in Japan, South Korea, France, and Spain.

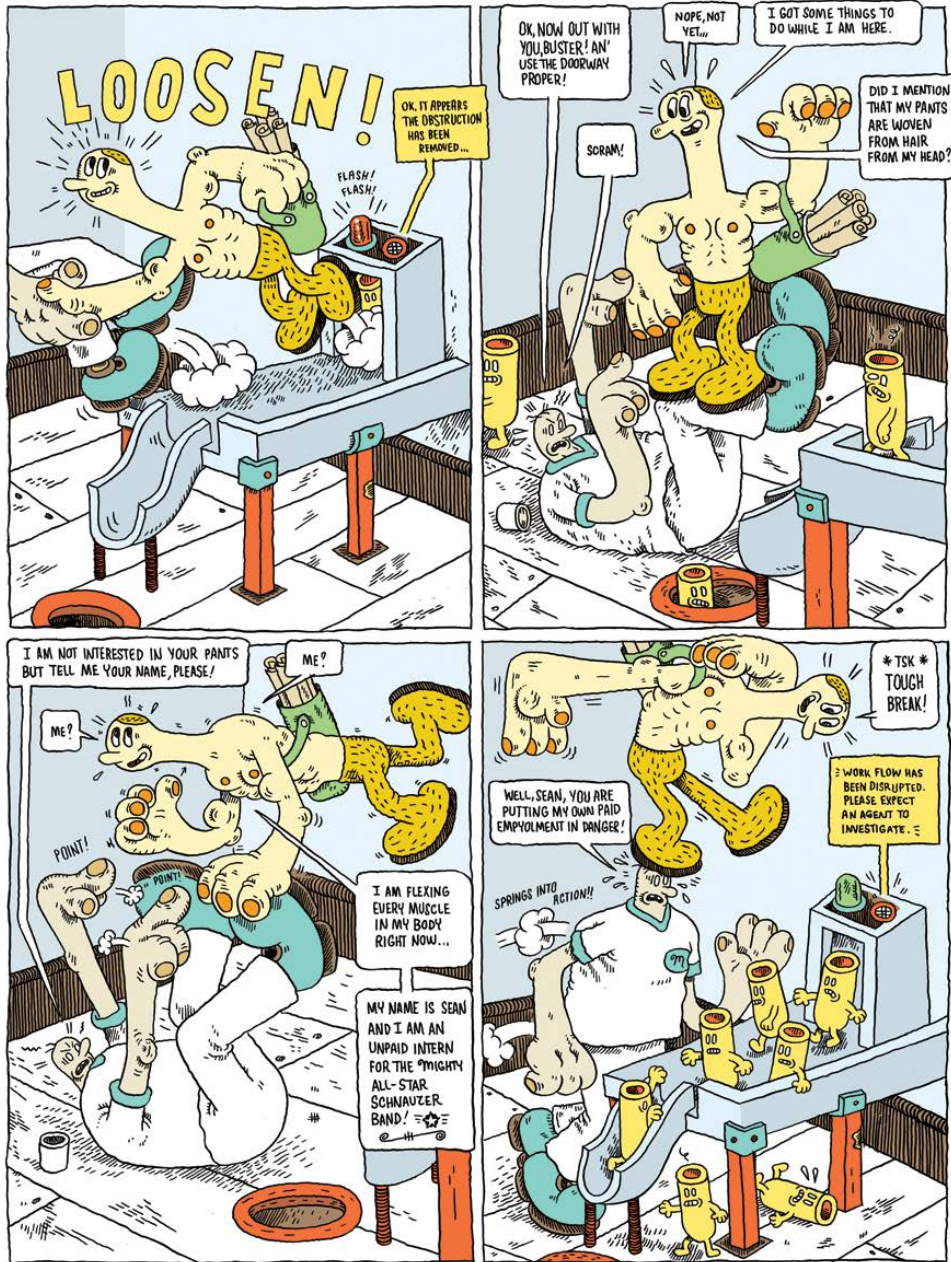
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* IF YOU MUST KNOW: SMALL BEINGS ARE IMPORTED FROM A THIRE IN AN UNDERDEVELOPED AREA...THEIR BRAINS ARE REMOVED AND THEY ARE TRANSFORMED INTO PRIVATE SECURITY AND OTHER "HELPER" ROLES FOR MONSIEUR MOUSTACHE AND HIS AFFILIATES.

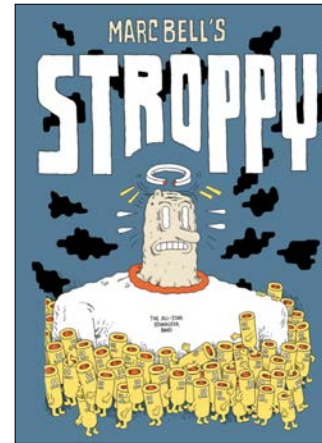


HIS NAME IS SEAN, HE WEARS NO SHIRT



MARC BELL STROPPY

THE FIRST FULL LENGTH GRAPHIC NOVEL FROM THE AUTHOR OF *SHRIMPY AND PAUL*



Enter the strange and wordplay-loving world of cartoonist and fine artist Marc Bell (*Shrimpy and Paul*, *Hot Potatoe*), where the All-Star Schnauzer Band runs things and tiny beings hold signs saying “It’s under control.”

Our hapless hero Stroppy is minding his business, working a menial job in one of Monsieur Moustache’s factories, when a muscular fella named Sean blocks up the assembly line. Sean’s there to promote an All-Star Schnauzer Band-organized songwriting contest, which he does enthusiastically, and at the expense of Stroppy’s livelihood, home, and face. In hopes for a cash prize, Stroppy submits a work by his friend Clancy The Poet to the contest. Mishaps and hilarity ensue and Stroppy is forced to go deep into the heart of Schnauzer territory to rescue his poet friend.

Stroppy is Marc Bell’s triumphant return to comics; it’s also his first full-length graphic novella, one that thrums with jokes, hashtags, and made-up song lyrics. Densely detailed not-so-secret underground societies, little robots, and heavy weight humdingers leap off the page in full color. With *Stroppy*, Bell continues to explode the divide between fine art, doodling, and comics.

PRAISE FOR MARC BELL

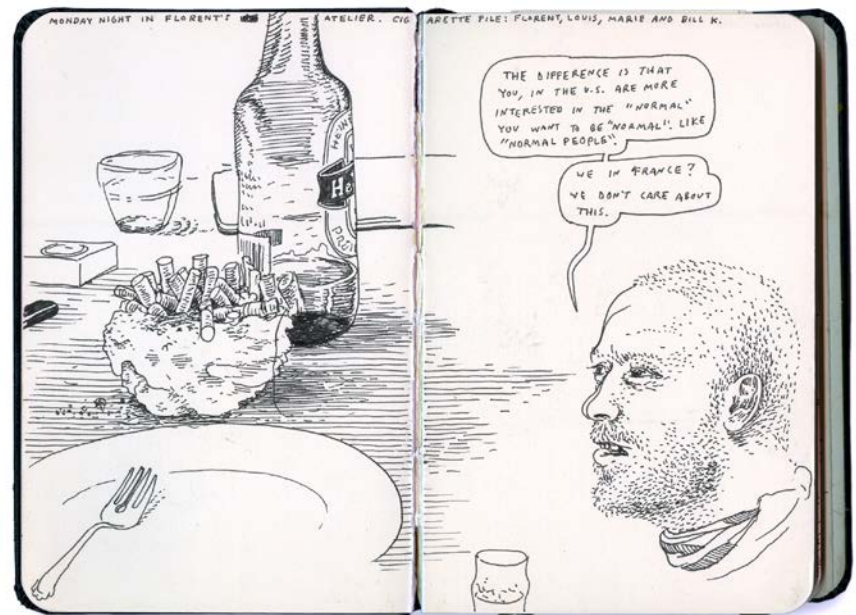
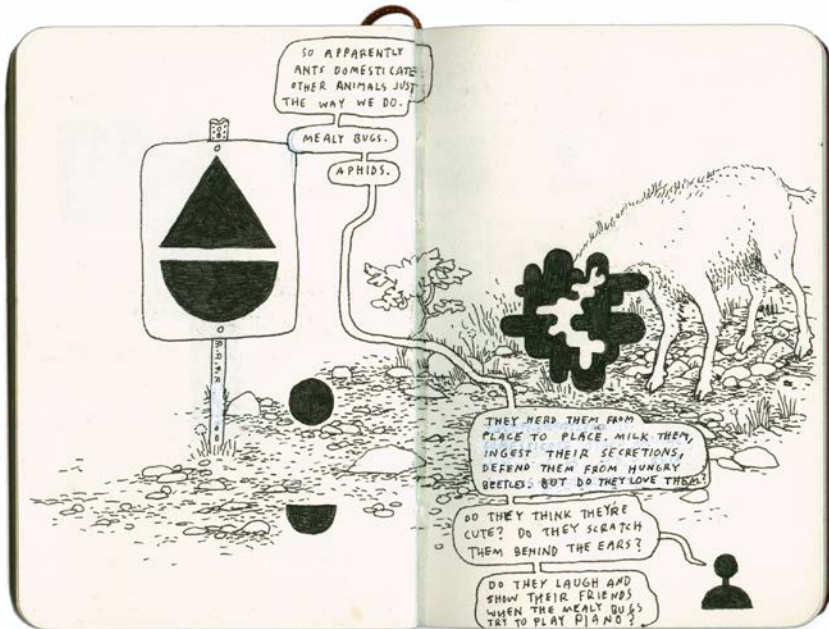
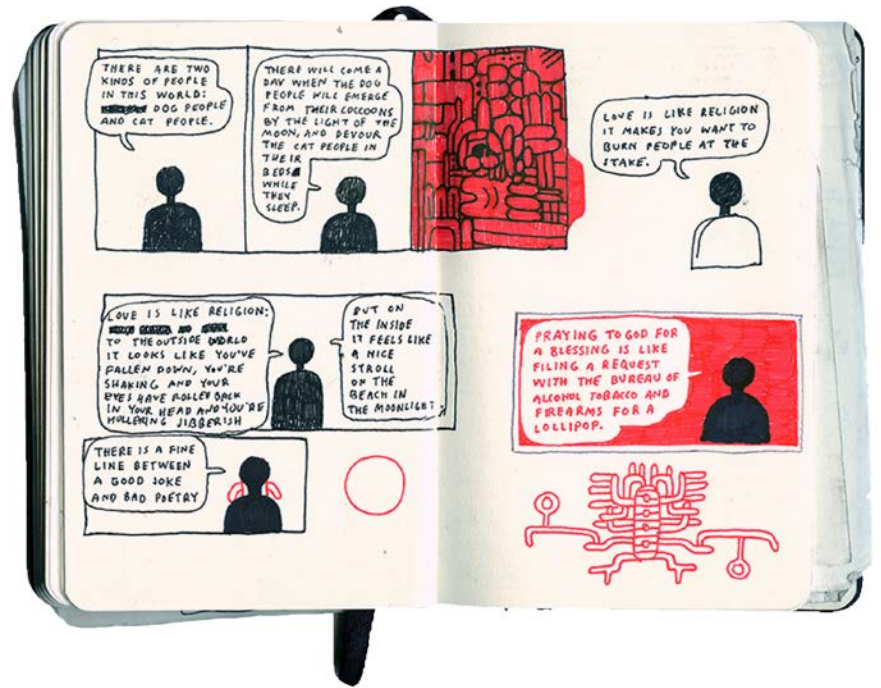
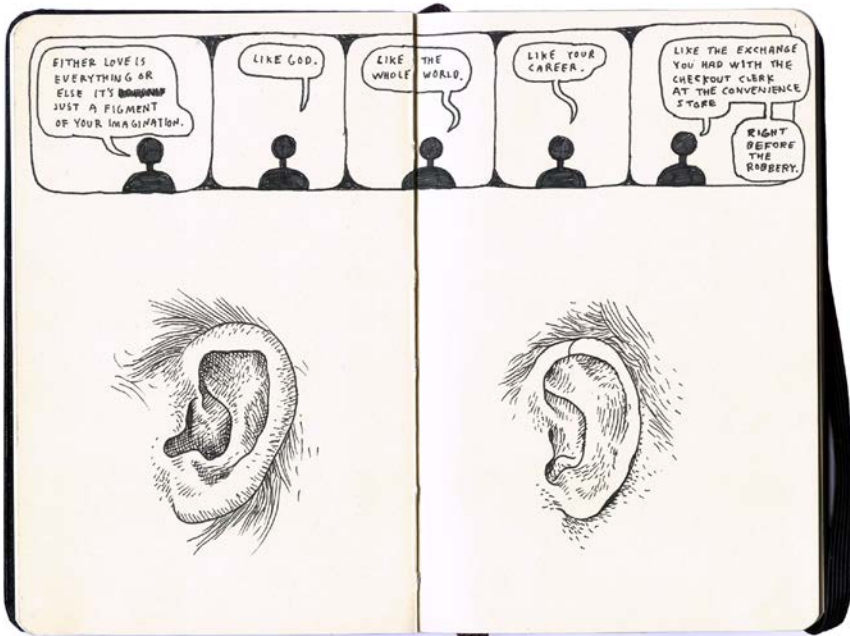
“[Marc Bell] charges full speed ahead toward a strange land of hallucinations and absurdity. [Readers] will howl at his relentlessly ingenious words and images.” —*Miami Herald*

“There’s a fuzzy line between comics and fine art, and Marc Bell is determined to doodle all around it...[with] his absurdist tableaux.” —*Globe & Mail*

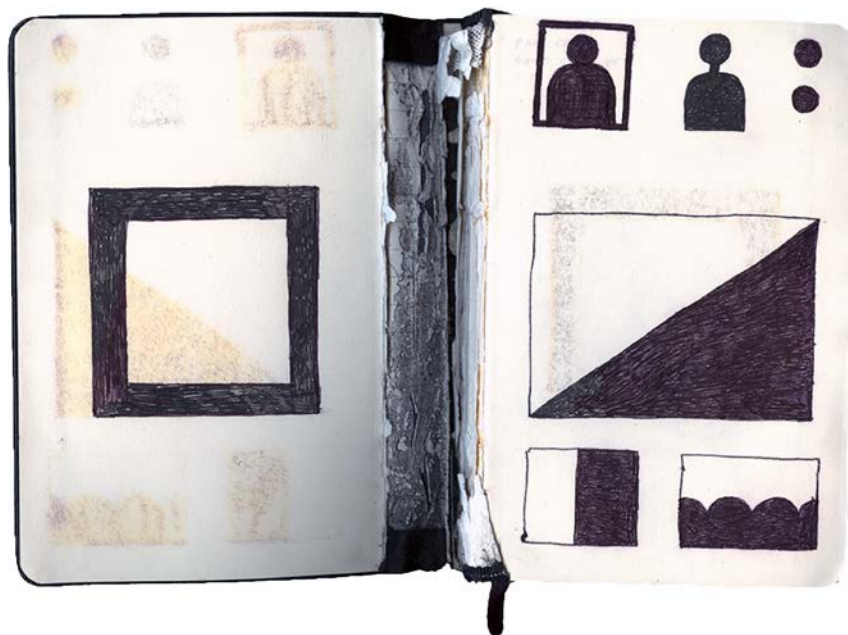
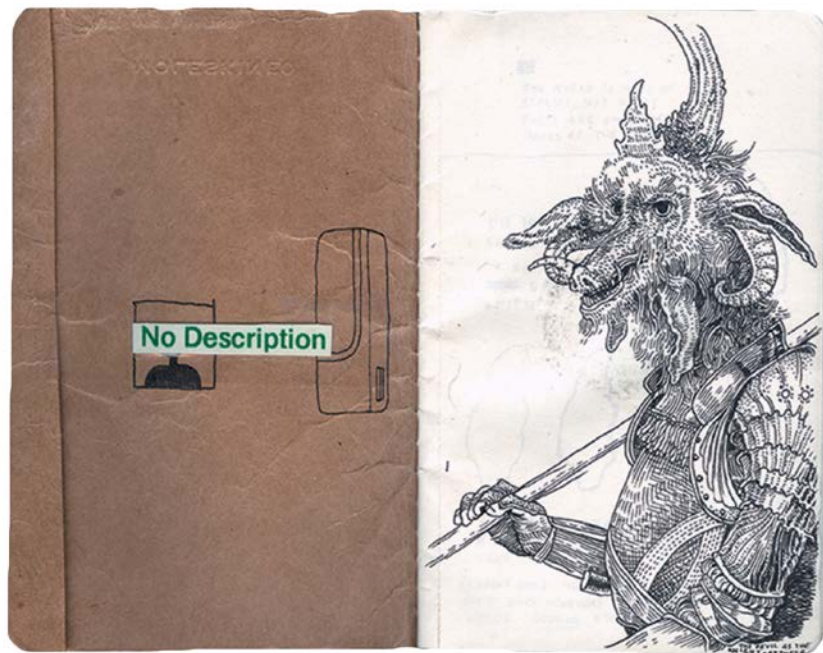
Marc Bell was born in London, Ontario, and has befuddled and bemused his readers for almost twenty years. He is the author of Hot Potatoe, Pure Pajamas, and Shrimpy and Paul and Friends. His comics have appeared in many Canadian weeklies, Vice, and LA Weekly. He is a twin.



MAY 2015 • \$21.95 US/CDN • COLOR • 8" X 10" • 64 PAGES
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ANDERS NILSEN
POETRY IS USELESS



ANDERS NILSEN POETRY IS USELESS

NEW AND FORMALLY INVENTIVE WORK FROM A *NEW YORK TIMES* NOTABLE AUTHOR

In *Poetry is Useless*, Anders Nilsen redefines the sketchbook format, intermingling elegant, densely detailed renderings of mythical animals, short comics drawn in ink, meditations on religion, and abstract shapes and patterns. Page after page gives way under Nilsen's deft hatching and perfectly placed pen strokes, revealing his intellectual curiosity and wry outlook on life's many surprises.

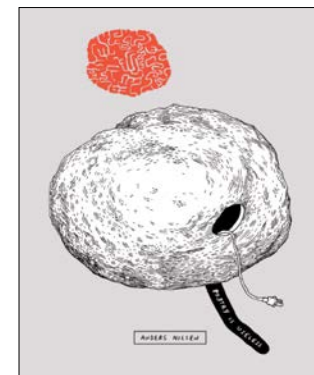
Stick people debate the dubious merits of economics. Immaculately stippled circles become looser and looser, as craters appear on their surface. A series of portraits capture the backs of friends' heads. For ten or twenty pages at a time, *Poetry is Useless* becomes a travel diary, in which Nilsen shares anecdotes about his voyages in Europe and North America. A trip to Colombia for a comics festival is recounted in carefully drawn city streets and sketches made in cafés. *Poetry is Useless* reveals seven years of Nilsen's life and musings: beginning in 2007, it covers a substantial period of his comics career to date, and includes visual reference to his works, such as *Dogs & Water*, *Rage of Poseidon*, and the *New York Times* Notable Book *Big Questions*. This expansive sketchbook-as-graphic-novel is exquisitely packaged with appendices and a foreword from Anders Nilsen himself.

PRAISE FOR *BIG QUESTIONS*

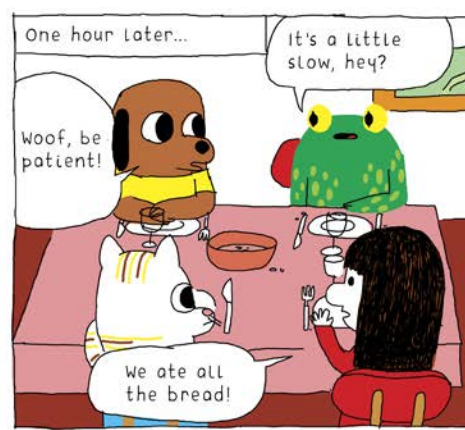
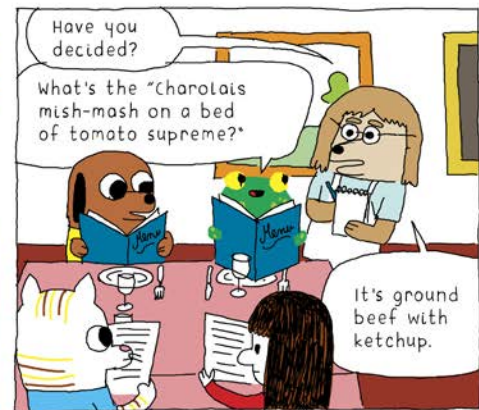
"[*Big Questions*] is filled with verdant deep-space landscapes—rendered in a lush stipple and hatching inking technique—and with sparsely rendered characters that misapply mystical significance to their circumstances."—*Publishers Weekly*



Anders Nilsen is an award-winning cartoonist and visual artist. He is the author of several books, including Don't Go Where I Can't Follow and the magnum opus Big Questions, for which he was awarded the 2012 Lynd Ward Graphic Novel Prize by the Pennsylvania Center for the Book and the Ignatz Award, and was nominated for the top prize at the Angoulême International Comics Festival. Nilsen's works have been translated into a number of languages, and he has exhibited his drawing and painting internationally. He lives and works in Minneapolis.



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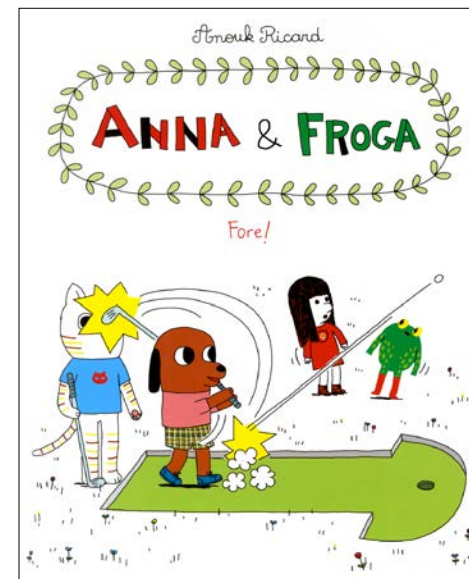
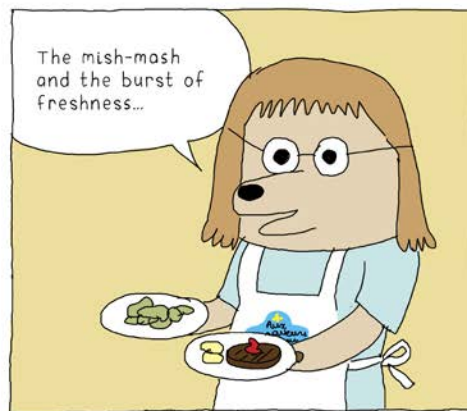


ANOUK RICARD

TRANSLATED BY HELGE DASCHER

ANNA & FROGA: FORE!

HILARIOUS CAPERS AND MISCHIEF WITH ANNA'S ANIMAL FRIENDS



It's time for another round of fun and games—okay practical jokes and pranks—with Bubu, Ron, Christopher, Anna, and Froga!

In *Anna & Froga: Fore!*, Christopher has a crush on someone in his piano class, Bubu sets out to prove himself an ace golfer, and Ron has a close encounter with a lifeguard.

Anouk Ricard's bright and colorful illustrations make the world of *Anna & Froga* inviting and fun for kids, but adults also love the series for Ricard's charming character design and visual puns.

PRAISE FOR ANNA & FROGA

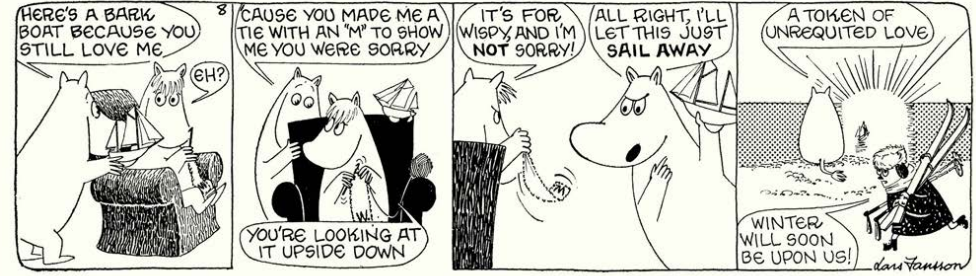
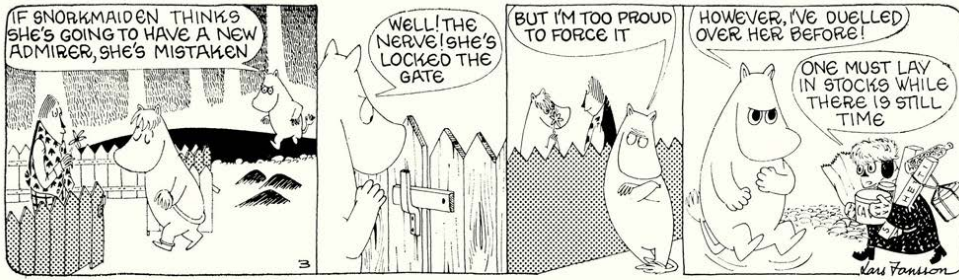
"Charming and weird, this book should attract a small, fierce following."—*Paste*

"The various character designs are all quite striking...[as is Anouk] Ricard's use of bright, bold color...It's Ricard's artwork that's most likely to grab the reader's eye, whatever her age, and linger in his mind."—*School Library Journal*

Anouk Ricard is an author, artist, and stop-motion animator. She was born in the south of France. She began the Anna & Froga series after moving to Strasbourg in 2004. Initially published in Capsule Comique magazine, the collections of strips were reprinted by Éditions Sarbacane to widespread acclaim.

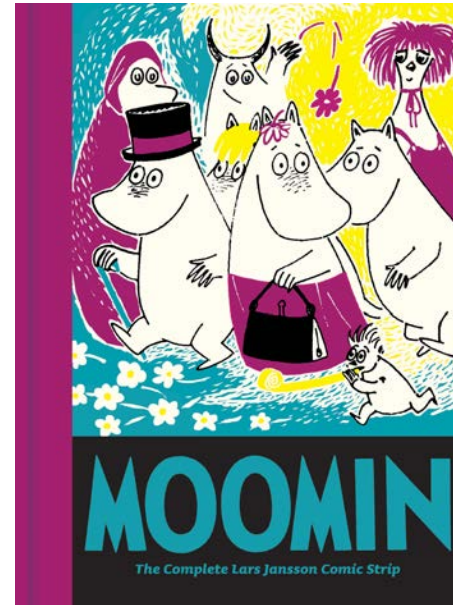
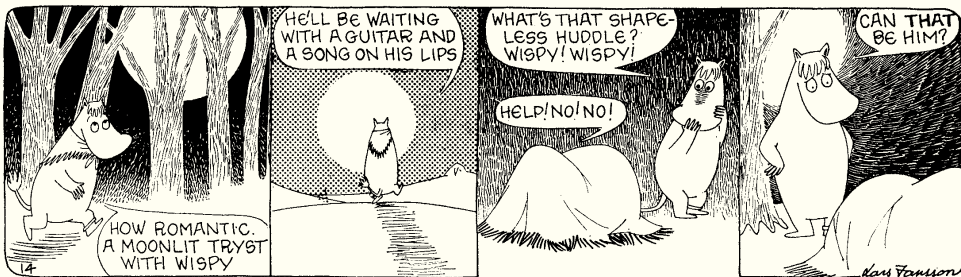
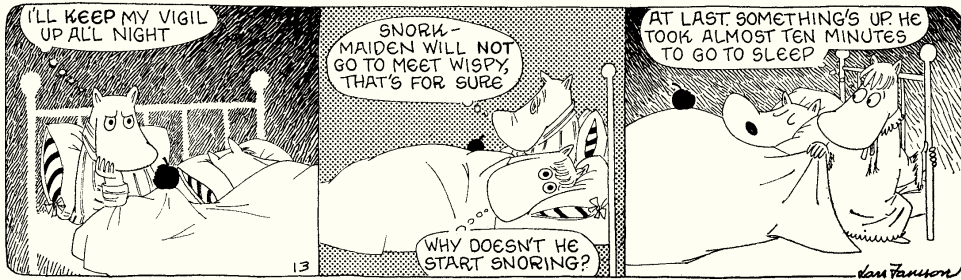
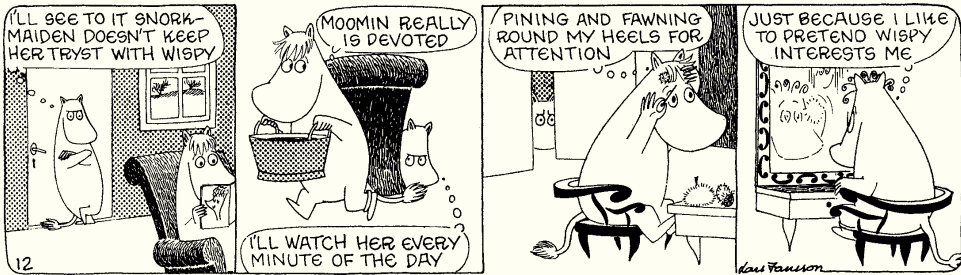
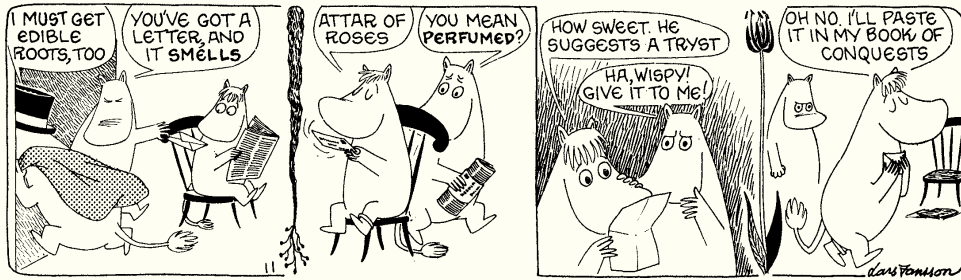


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LARS JANSSON MOOMIN BOOK TEN: THE COMPLETE LARS JANSSON COMIC STRIP

"MOOMIN IS ABOUT FREEDOM, TOLERANCE, AND OPTIMISM AMID FRUSTRATION, LOSS, AND FEAR." — MODERN PAINTERS



Moomin Book Ten: The Complete Lars Jansson Comic Strip welcomes readers back to the beloved world of Moominvalley, where pancakes and jam are a perfectly acceptable supper and wealthy aunts can be altogether too fierce to handle. The tenth volume of Tove and Lars Jansson's classic comic strip features the macabre and hilarious "Moomin and the Vampire" and "The Underdeveloped Moomins" story. Together, the four stories in this collection display the poignancy, whimsy, and philosophical bent that constitute the Moomins' enduring appeal.

PRaise FOR MOOMIN

"[The *Moomin* stories are] simple enough to be enjoyed by kids, yet with enough philosophical depth to keep adults interested as well."

—PopMatters

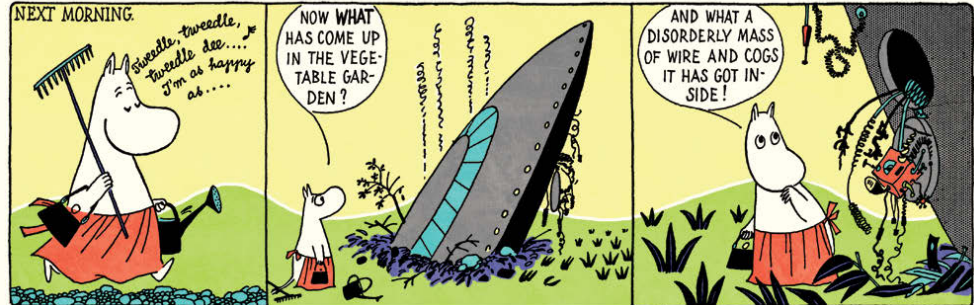
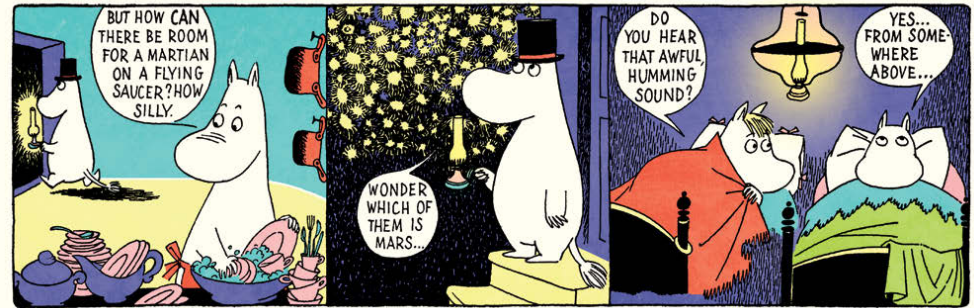
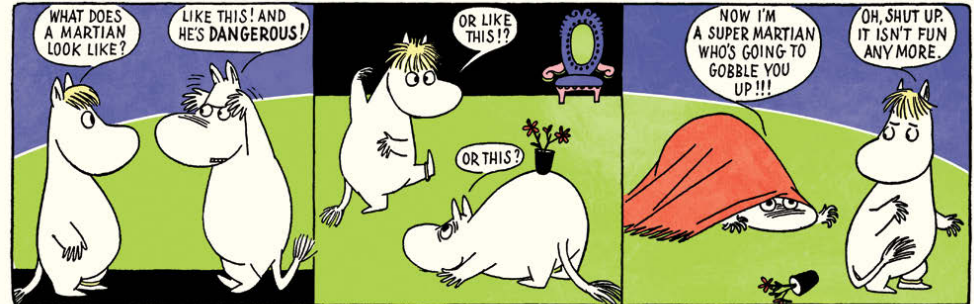
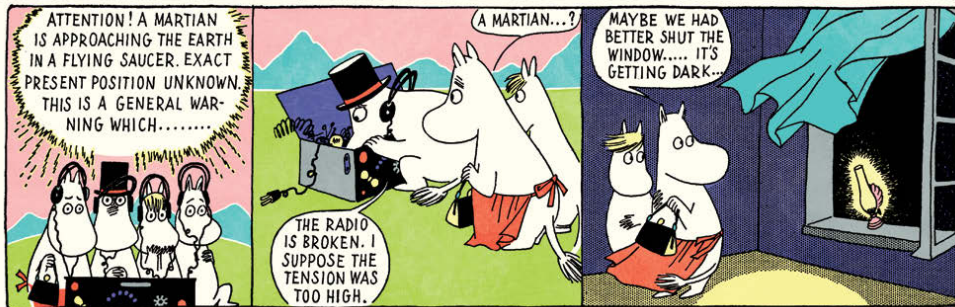
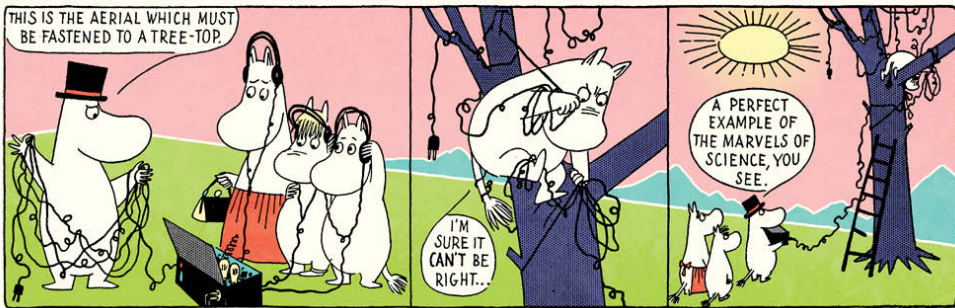
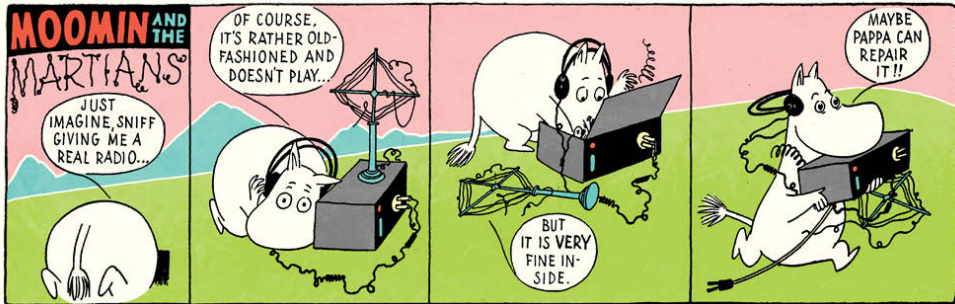
"Whimsical and charming, Moomin's (mis)adventures suggest an *Alice in Wonderland* dream world with odd beings, unexplained connections, and events that freewheel out of control."

—Library Journal

Lars Jansson (1926–2000) was a published author at sixteen before he taught himself to be a cartoonist in order to replace his sister, Tove, on the Moomin strip.

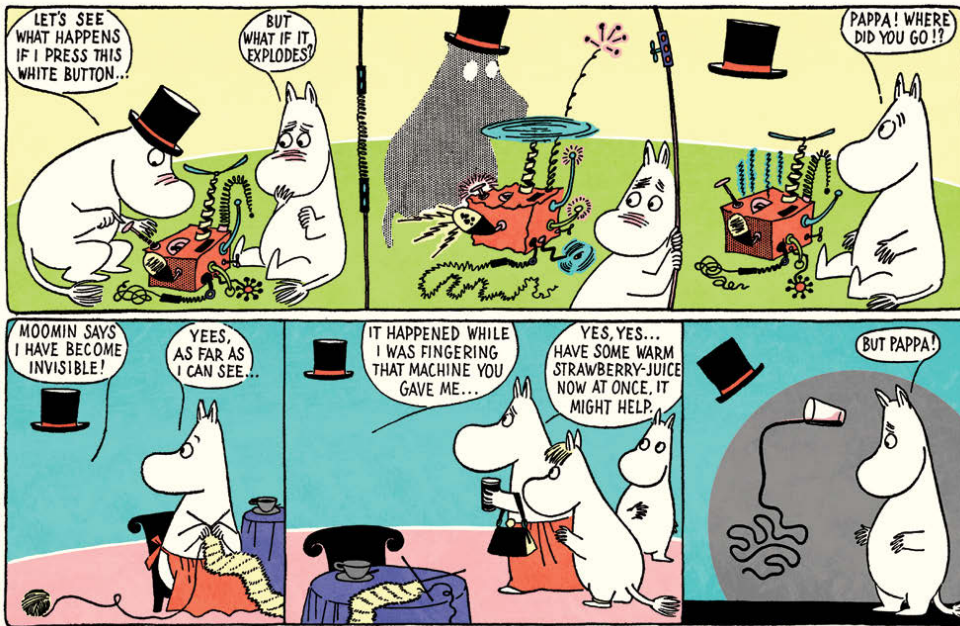


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TOVE JANSSON MOOMIN AND THE MARTIANS

A FLYING SAUCER CRASH-LANDS IN MOOMINVALLEY AND HIJINKS ENSUE

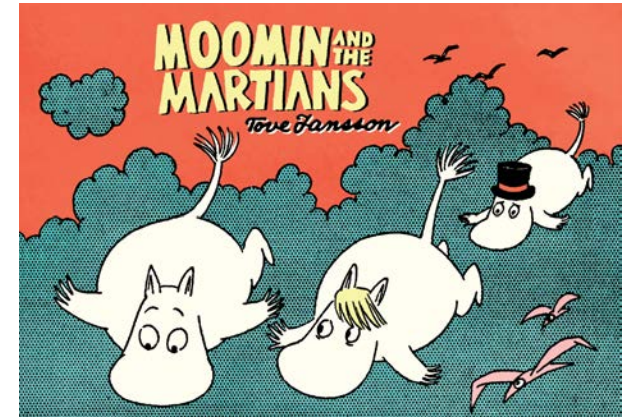


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