

# DRAWN & QUARTERLY

FALL 2022

## DUCKS

TWO YEARS IN THE OIL SANDS

KATE BEATON 🍁

## REVENGE OF THE LIBRARIANS

TOM GAULD

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COMPLETE WORKS 1981-2016

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## MOVEMENTS AND MOMENTS

EDITED BY SONJA EISMANN, MAYA

& INGO SCHÖNINGH

## IT'S SO MAGIC

LYNDA BARRY

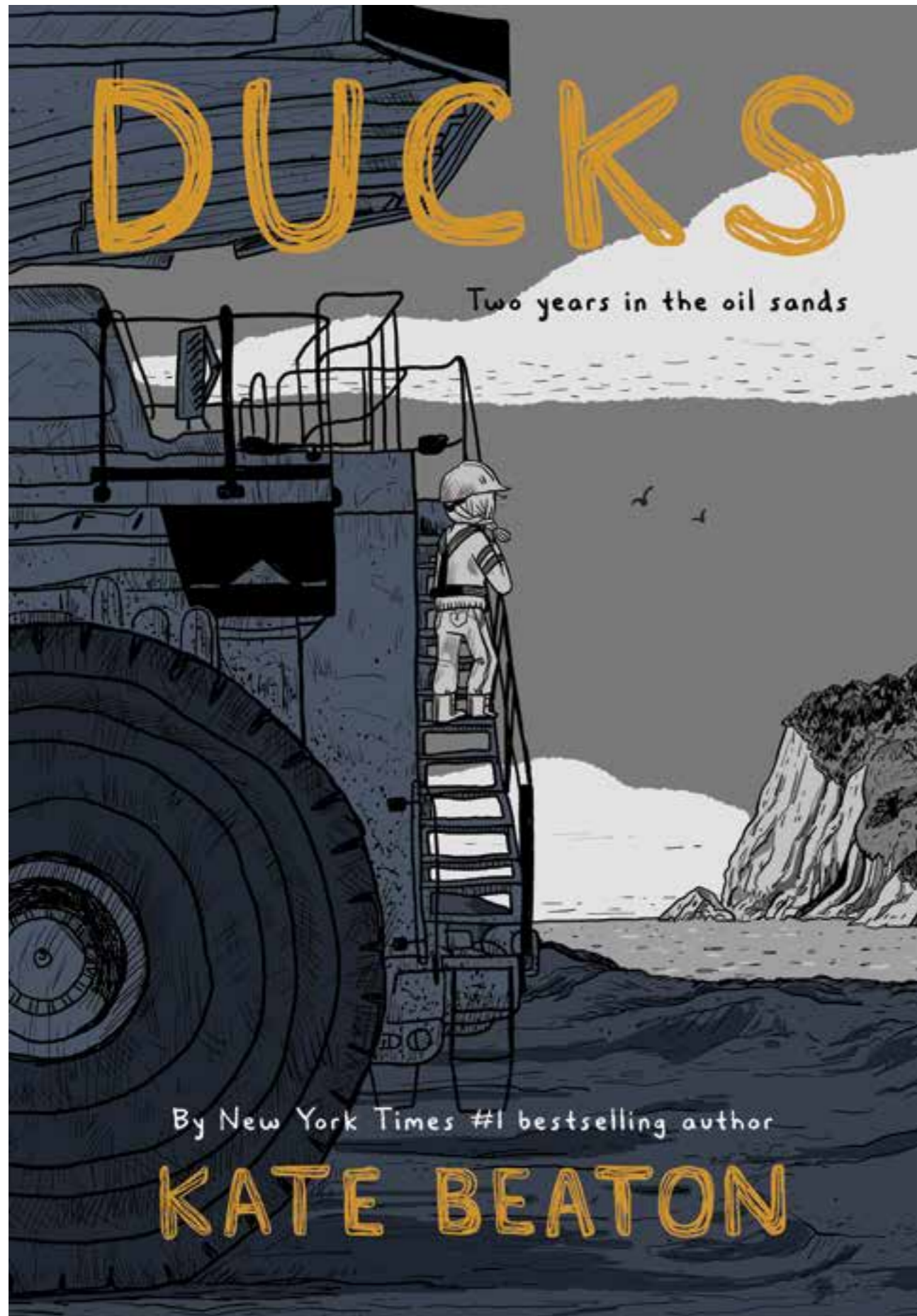
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NEWLY DESIGNED CLASSICS BY SHIGERU MIZUKI

## ONWARD TOWARDS OUR NOBLE DEATHS

## SHOWA: A HISTORY OF JAPAN SERIES





# DUCKS

## TWO YEARS IN THE OIL SANDS

🍁 KATE BEATON

“An exceptionally beautiful book about loneliness, labor, and survival.”  
—Carmen Maria Machado

Before there was Kate Beaton, *New York Times* bestselling cartoonist of *Hark A Vagrant*, there was Katie Beaton of the Cape Breton Beatons, specifically Mabou, a tight-knit seaside community where the lobster is as abundant as beaches, fiddles, and gaelic folk songs. With the singular goal of paying off her student loans, Katie heads out west to take advantage of Alberta’s oil rush—part of the long tradition of East Coasters who seek gainful employment elsewhere when they can’t find it in the homeland they love so dear.

Arriving in Fort McMurray, Katie finds work in the lucrative camps owned and operated by the world’s largest oil companies. As one of the few women among thousands of men, 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.

Beaton’s natural cartooning prowess is on full display as she draws colossal

machinery and mammoth vehicles set against a sublime Albertan backdrop of wildlife, Northern Lights, and Rocky Mountains. Her first full length graphic narrative, *Ducks: Two Years in the Oil Sands* is an untold story of a country that prides itself on its egalitarian ethos and natural beauty while simultaneously exploiting both the riches of its land and the humanity of its people.

### PRAISE FOR DUCKS

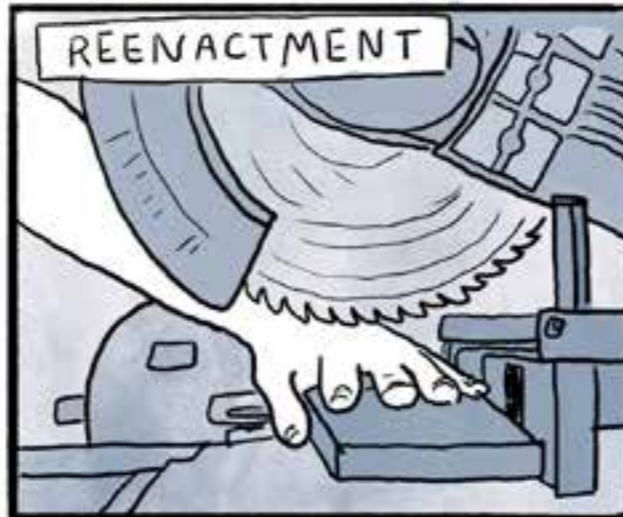
“A masterpiece, a heartbreak, a nightlight shining in the dark.”—Patricia Lockwood, author of *No One Is Talking About This*

“*Ducks* is both a coming-of-age narrative and a skillful, subtle commentary on class, misogyny, and the human costs of environmental extraction. From the oil fields to the hallways of worker housing, Beaton’s comics are rich with quiet revelations, intimate details, and a deadpan, devastating sense of humor. A generous and illuminating book; I suspect it will stay on my mind for a very long time.”

—Anna Wiener, author of *Uncanny Valley*

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SEPT 2022 • \$39.95 USD/\$39.95 CAD • 4-COLOR • 6.78 X 9 • 448 PAGES  
COMICS & GRAPHIC NOVELS/MEMOIR • ISBN 978-1-77046-289-2 • HARDCOVER





**Kate Beaton** was born and raised in Cape Breton, Nova Scotia, Canada. After graduating from Mount Allison University with a degree in history and anthropology, she moved to Alberta in search of work that would allow her to pay down her student loans. During the years she spent out West, Beaton began creating webcomics under the name *Hark! A Vagrant!*, quickly drawing a substantial following around the world.

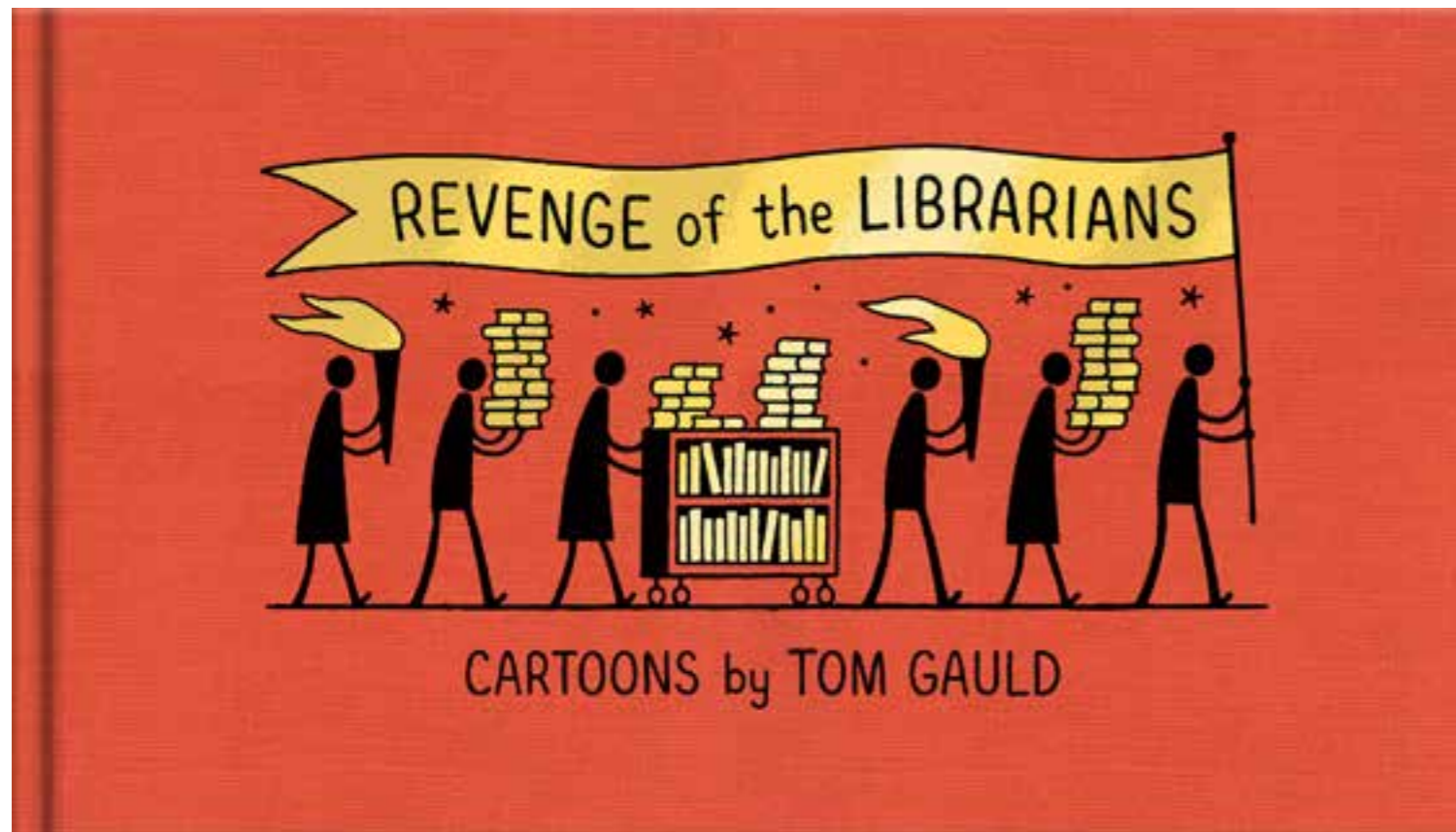
The collections of her landmark strip *Hark! A Vagrant* and *Step Aside Pops* each spent several months on the *New York Times* graphic novel bestseller list, as well as appearing on best of the year lists from *Time*, *The Washington Post*, *Vulture*, *NPR Books*, and winning the Eisner, Ignatz, Harvey, and Doug Wright Awards. She has also published the picture books *King Baby* and *The Princess and the Pony*.

Beaton lives in Cape Breton with her family.

# REVENGE OF THE LIBRARIANS

TOM GAULD

Confront the spectre of failure, the wraith of social media, and other supernatural enemies of the author



Tom Gauld returns with his wittiest and most trenchant collection of literary cartoons to date. Perfectly composed drawings are punctuated with the artist's signature brand of humour, hitting high and low. After all, Gauld is just as comfortable taking jabs at *Jane Eyre* and *Game of Thrones*.

Some particularly favoured targets include the pretentious procrastinating novelist, the commercial mercenary of the dispassionate editor, the willful obscurantism of the vainglorious poet. Quake in the presence of the stack of bedside books as it grows taller! Gnash your teeth at the ever-moving deadline that the writer never meets! Quail before the critic's incisive dissection of the manuscript! And most importantly, seethe with envy at the paragon of creative productivity!

*Revenge of the Librarians* contains even more murders, drubbings, and

castigations than *The Department of Mind-Blowing Theories*, *Baking For Kafka*, or any other collections of mordant scribbles by the inimitably excellent Gauld.

#### PRAISE FOR TOM GAULD

"Over the past few years, Gauld's style has become instantly recognizable. His figures... stand in for a kind of Every man or woman, up against institutions and social mores that Gauld is intent on presenting as silly."

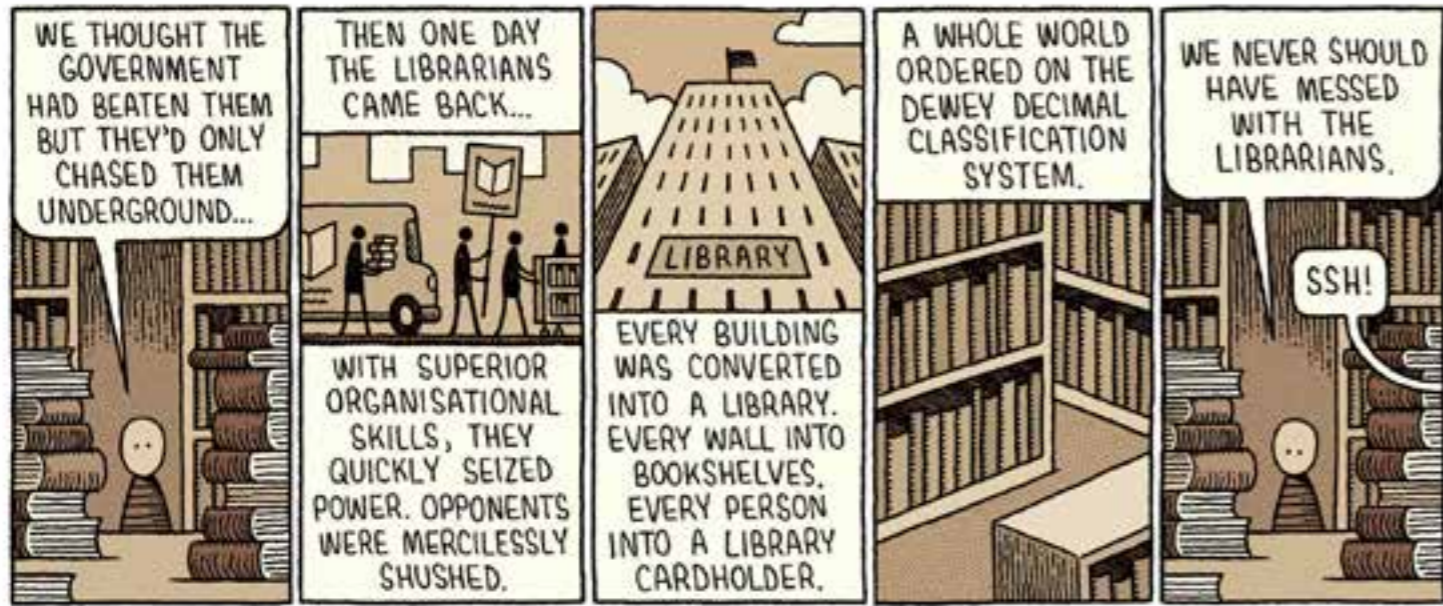
—*The New York Times*

"Precise and wryly hilarious... Gauld's both a literature nerd and a science-fiction nerd whose deadpan mashups belong on the same shelf as R. Sikoryak, Michael Kupperman, and Kate Beaton."—*NPR*

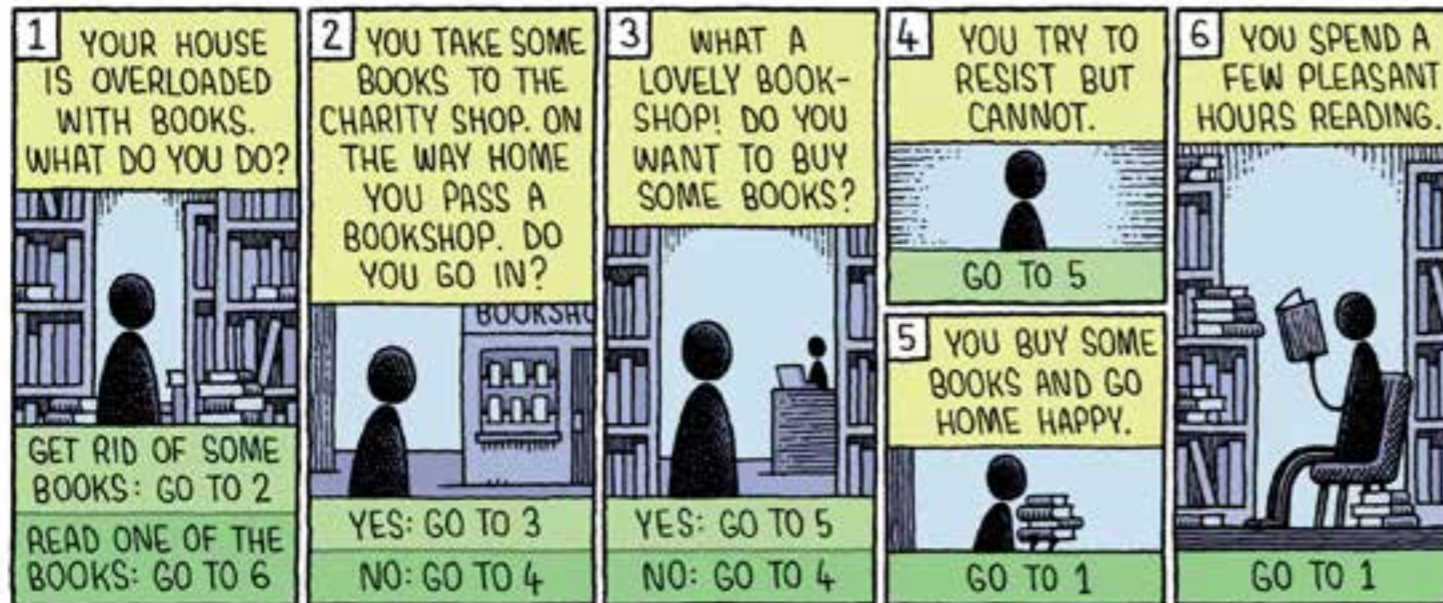
"Simply hilarious."—*Buzzfeed*

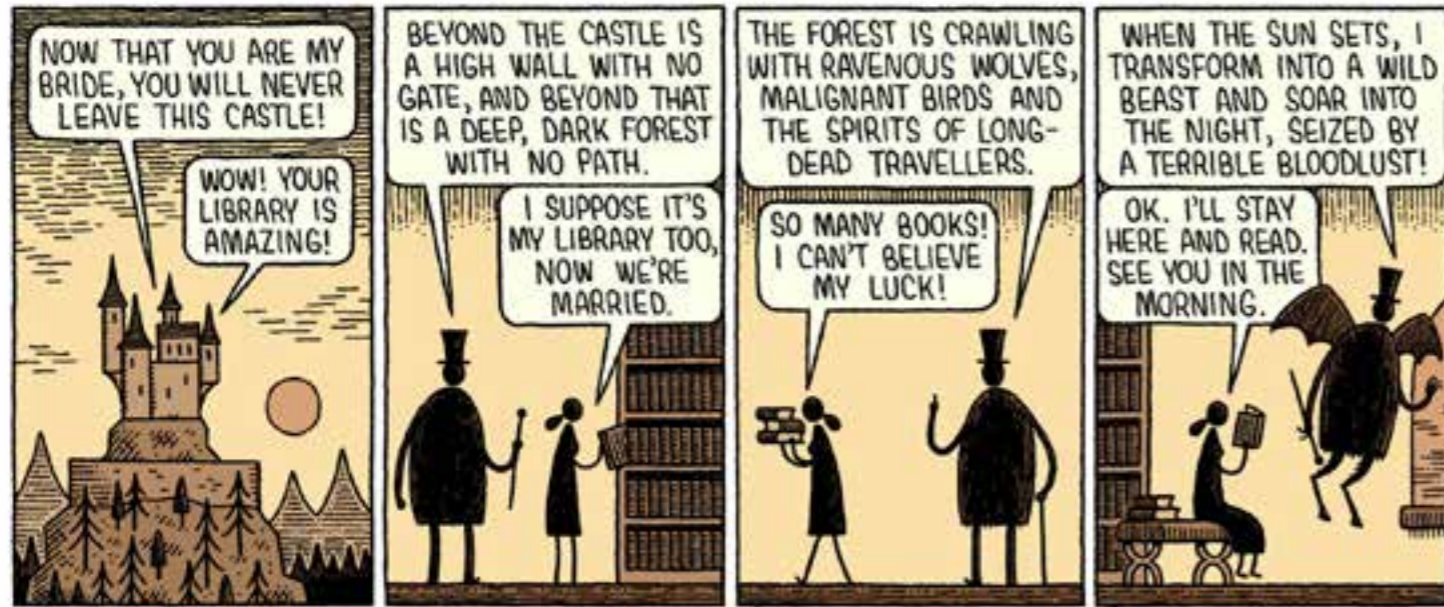
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OCT 2022 • \$24.95 USD/\$29.95 CAD • 4-COLOR • 9.25 X 5.25 • 180 PAGES  
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-616-6 • HARDCOVER

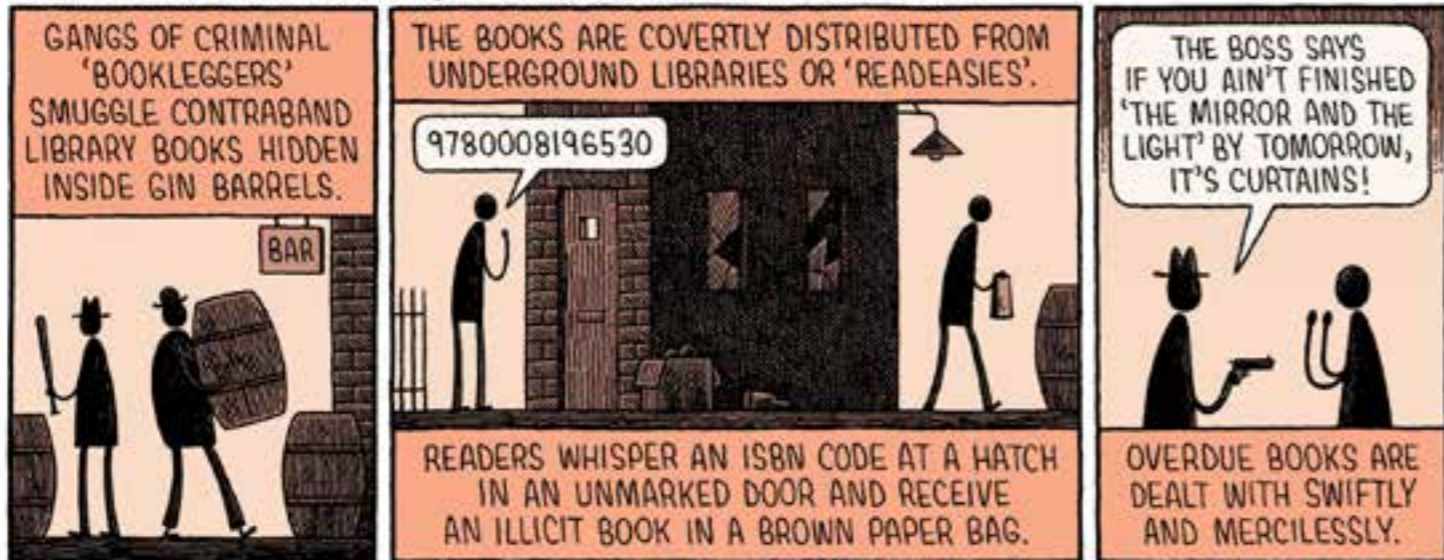


HOW TO TELL IF YOUR CAT IS INTERESTED IN THE NOVEL YOU ARE WRITING

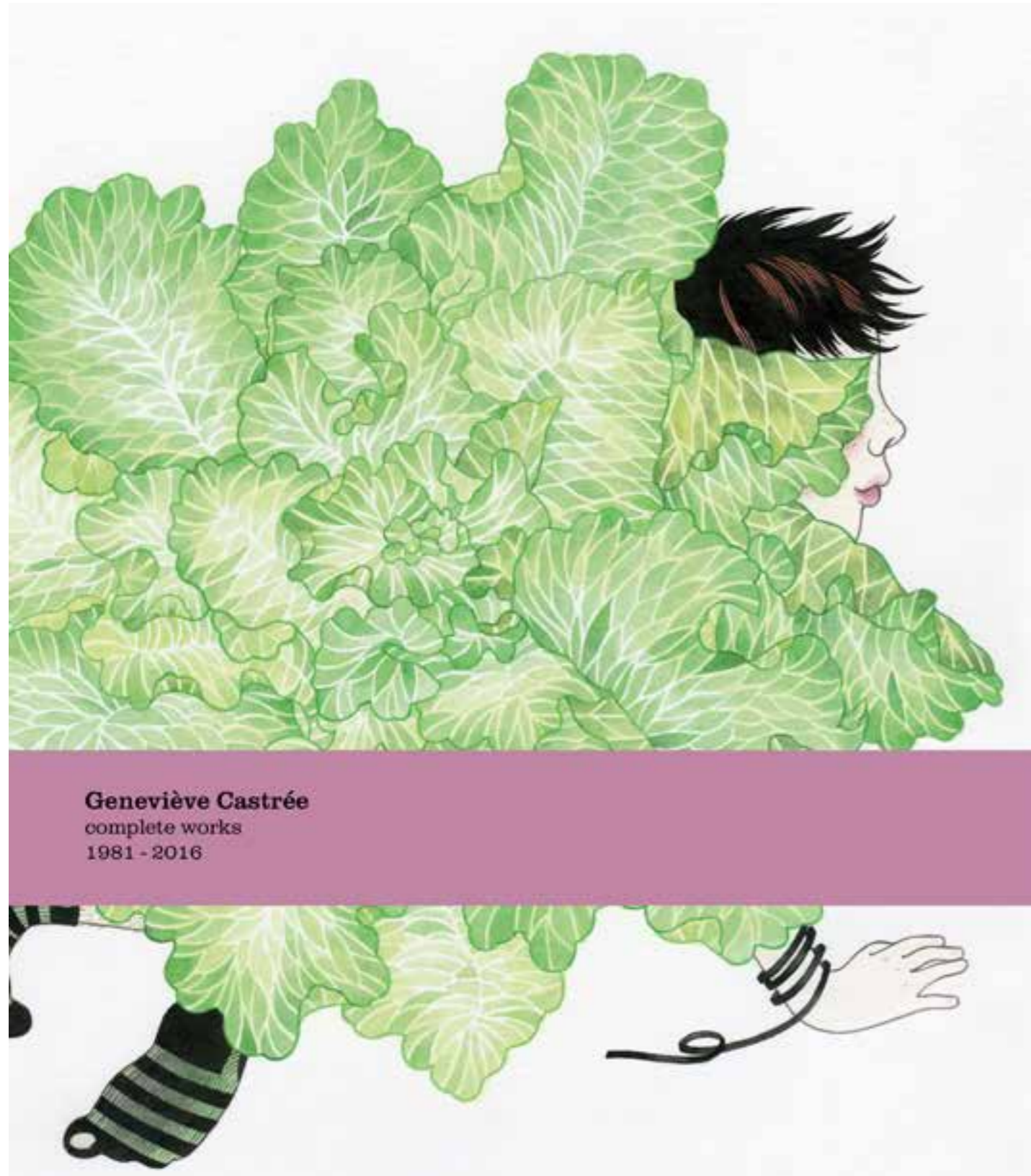




WITH THE LIBRARIES CLOSED, IT WAS ONLY A MATTER OF TIME...



**Tom Gauld** is a cartoonist and illustrator. He has weekly comic strips in *The Guardian* and *New Scientist* and his comics have been published in *The New York Times*, *The Believer*, and on the cover of the *The New Yorker*. In addition to his graphic novels *Baking with Kafka*, *Goliath*, *Mooncop*, and *You're All Just Jealous of My Jetpack*, he has designed a number of book covers. Gauld lives and works in London.



**Geneviève Castrée**  
complete works  
1981 - 2016

# GENEVIÈVE CASTRÉE

## COMPLETE WORKS 1981-2016

### EDITED BY PHIL ELVERUM

An immersive curation of Geneviève Castrée's stunning life's work and expansive artistic legacy

It's not easy to label an artist like Geneviève Castrée—cartoonist, illustrator, musician, sculptor, stamp collector, activist, correspondent—a person with busy hands and a mind too creative and wild to stop doing.

Those familiar with Castrée's seminal memoir about her childhood, *Susceptible* (included fully within), will know that she, to a large degree, raised herself. It was in those unattended, semi-feral childhood years that Geneviève used art to pull herself out of what could have otherwise been a bleak existence. Instead, she found beauty and depth around her and blended it gorgeously with the harsh, devastating realities of this world, creating a body of work that is so stunning, heartbreaking, and magical that it leaves you aching.

From rarely- or never-seen illustrations and comics, to album covers and photographs, to studio scraps, *Geneviève Castrée: Complete Works 1981-2016* is a breathtaking collection of Castrée's work and soul. A remarkable woman who made

remarkable art, her love and spirit weep and shine from the pages.

With an introduction from Castrée's widower Phil Elverum, who devoted himself to designing and curating the book, we gain further insight into the details of her life. Translations are lovingly and expertly provided by Elverum and Aleshia Jensen.

#### PRAISE FOR GENEVIÈVE CASTRÉE

"Sorrow and elation coexist in surprising, contrary harmony in Castrée's work, its evocative lines, its meditative harmonies."  
—*The Paris Review*

"[*A Bubble* is] a masterfully understated evocation of filial love and impending loss, its title an uncannily apt dual metaphor for a family's self-created safe space and a mother's fragile condition."  
—*Montreal Gazette*

"The adult Castrée recalls [childhood] with an aching clarity that's evident in her sombre grey tones and her dexterous, serpentine lines."  
—*The Globe and Mail*

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OCT 2022 • \$99.95 USD/\$119.95 CAD • 4-COLOR • 10 X 11.5 • 562 PAGES  
ART/MONOGRAPH • ISBN 978-1-77046-618-0 • HARDCOVER





Bulletin  
NUMERO DEUX  
hiver/2009



Bulletin no. 2  
spring 2009

The second of two photocopied newsletter zines sent to a small mailing list with life updates, new releases, and O Paon tour dates, bilingual. 4.25" x 5.5"



I find macarons really soft on the tongue... I put them on my stomach, they make me feel better. All day I put the macarons on the floor and I pull someone out of a car. I have a headache from macarons at home on the evening.

YES  
NO  
MAYBE



O Paon pins

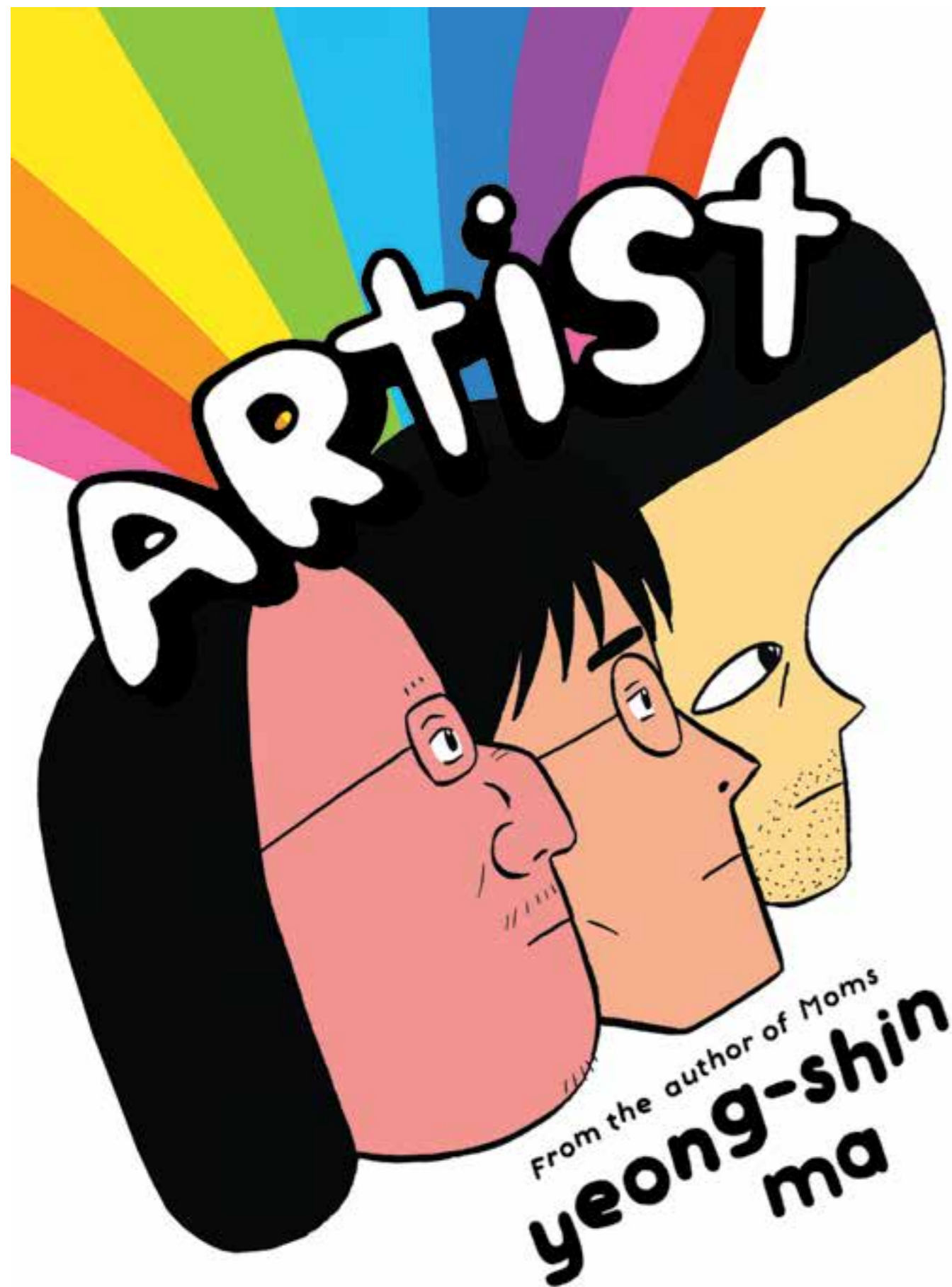
domestic series of 4 pins

O Paon rose pin modeled after a "Croatia" pin found at an Avacosts thrift store painting: 0.95" x 0.25"



**Geneviève Castrée** (1981-2016) was born in Québec. Swept away by comics, she wanted to be a cartoonist from the age of nine onwards. Castrée felt the urge to publish her mini-comics early, appearing in the Montreal underground scene while she was still a teenager. In addition to her books, Castrée had a number of exhibitions in Canada, the United States, Europe, Australia, and Japan. Castrée spent her adult life in the Pacific Northwest with her husband and daughter, where she drew, made small sculptures out of porcelain, and played music under the name Ô PAON.





# ARTIST

## YEONG-SHIN MA

### TRANSLATED BY JANET HONG

The satirical saga of three artists seeking recognition.  
But there can be only one Artist

*A novelist, single, forty-four years old.*  
*A painter, divorced, forty-six years old.*  
*A musician, single, forty-two years old.*

On the outer limits of relevancy in an arts culture that celebrates youth, these three men make up the artist group Arcade. Caught in circular arguments about what makes real art and concerned about the vapid interests of their younger contemporaries, none of them are reaping the benefits of success. But there's always another chance to make it. When it comes time, out of the three, who will emerge as an acclaimed artist? More importantly, when one artist's star rises, will he leave the rest behind? Following Yeong-shin Ma's hit manhwa, *Moms*, this plunge into artistic friendships is as hilarious and infuriating as it is real.

With absurdist style and off-beat humour, *Artist* simultaneously caricatures and complicates the figure of the artist.

The friendships between the three are impassioned and mercurial, resulting in conflicts about fashion choices, squabbles with foreign children, and changes in each other's artistic fortune for better and worse. As the story progresses we see the ways that recognition—or lack thereof—molds each character's outlook, whether they will be changed by the scene or end up changing it to fit their ideals.

#### PRAISE FOR YEONG-SHIN MA

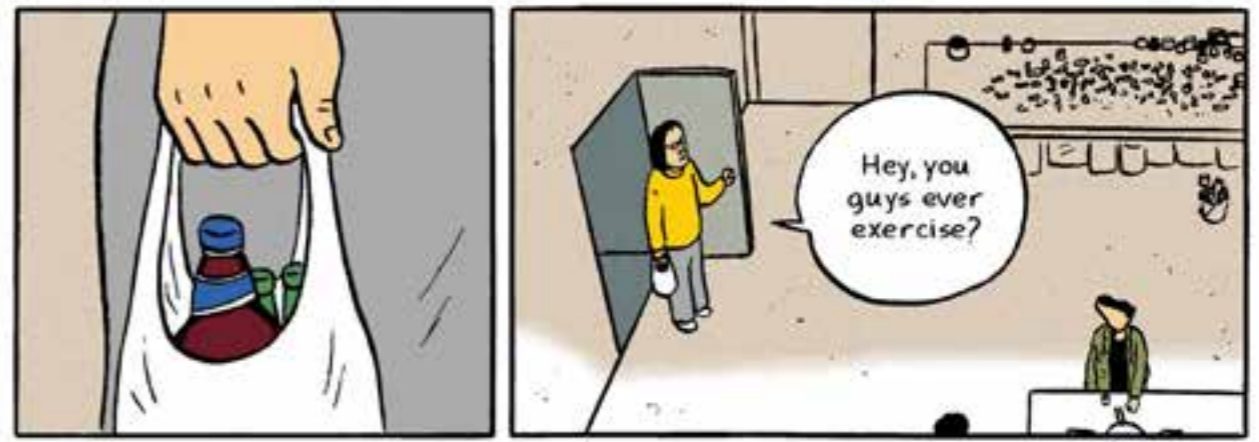
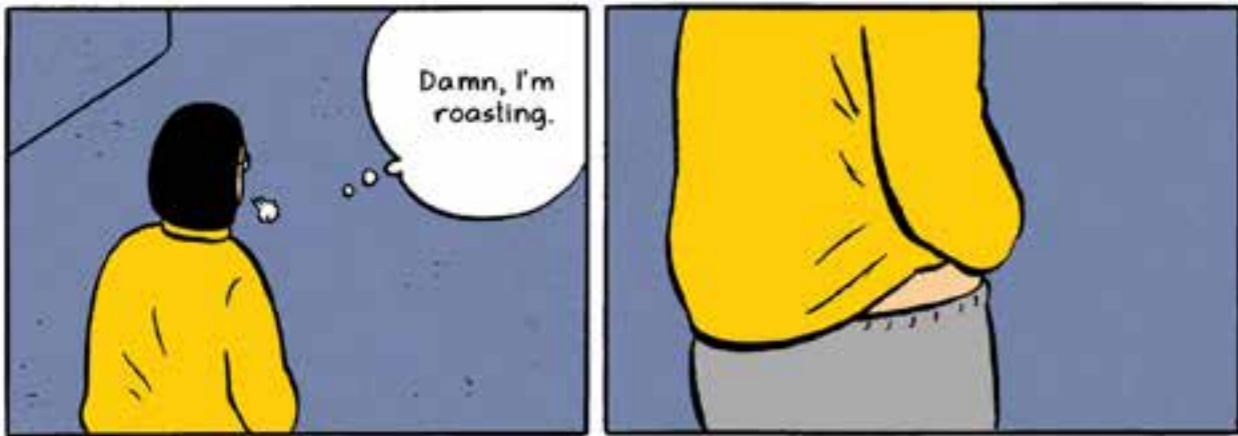
"What a remarkable, joyous book."  
—Rachel Cooke, *The Guardian*

"I... just finished reading *Moms* by Yeong-shin Ma. It's a graphic novel about a bunch of women in their early 50s that I thought was really, really beautiful."  
—Mona Chalabi, *New York Times*

"This is a book with bite."—*Bookriot*

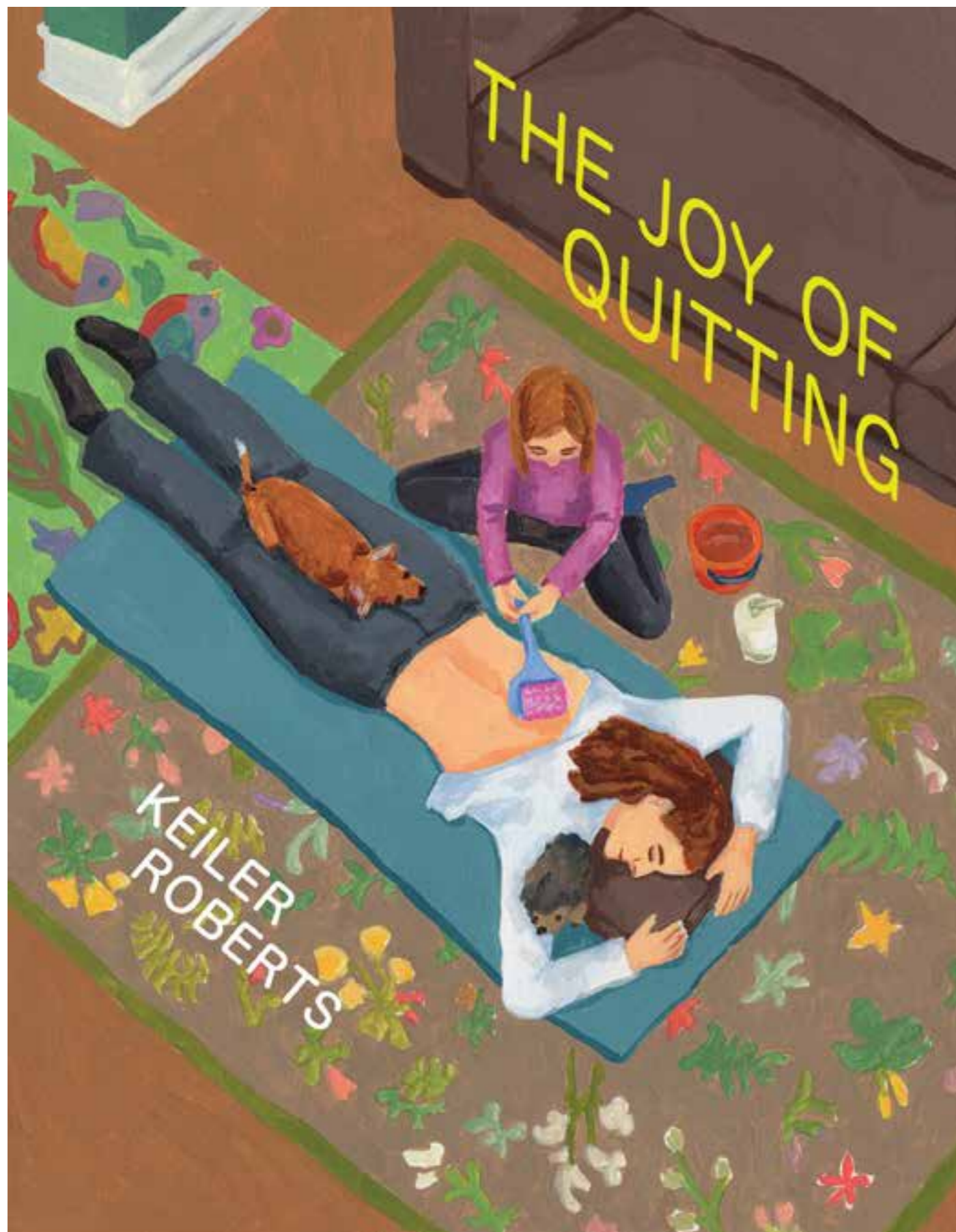
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OCT 2022 • \$44.95 USD/\$54.95 CAD • 4-COLOR • 6 X 8.1 • 636 PAGES  
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-617-3 • PAPERBACK





**Yeong-shin Ma** was born in Seoul, South Korea, in 1982. At twenty-five years old, after completing his military service, he started drawing comics as part of an indie group. Ma began publishing webtoons in 2015. *Artist* is his second book to be published in English, following 2020's *Moms*, which was nominated for the Ignatz, Ringo, Harvey, and Cartoonist Studio Prize, and was named one of the Best Reviewed Graphic Literature of 2020 by *Literary Hub's* Bookmarks.



# THE JOY OF QUITTING

## KEILER ROBERTS

From toddler antics to doctor appointments, Keiler Roberts breathes humour and life into the fleeting present

Keiler Roberts affirms her status as one of the best autobiographical cartoonists working today with *The Joy of Quitting*, a work encompassing 8 years of hilarious moments in the author's life, mined from the universal. It spans her frantic child-rearing, misfires in the workplace, and frustrating experiences with the medical system.

In one strip, the author and her daughter Xia have itchy scalps. Roberts asks her husband to check her hair and all she gets is the cursory remark that he just sees "a bunch of bugs." In another, Xia describes her oddly shaped poop in precise detail. We then see Xia sitting at the breakfast table telling the family that she recently learned the word "nuisance" and everyone agrees it's a good word for her to know. As Xia grows from toddler to big kid, the family evolves and its dynamics shift in subtle ways, changes that pass all too suddenly in real life

captured forever with Roberts's keen observational humour.

*The Joy of Quitting* is Roberts' magnum opus of domestic comedy, highlighting how she continues to work within and expand the rich tradition of autobiographical comics. Again and again, Roberts shows us that most meaningful moments or gestures often don't have any meaning at all.

### PRAISE FOR *THE JOY OF QUITTING*

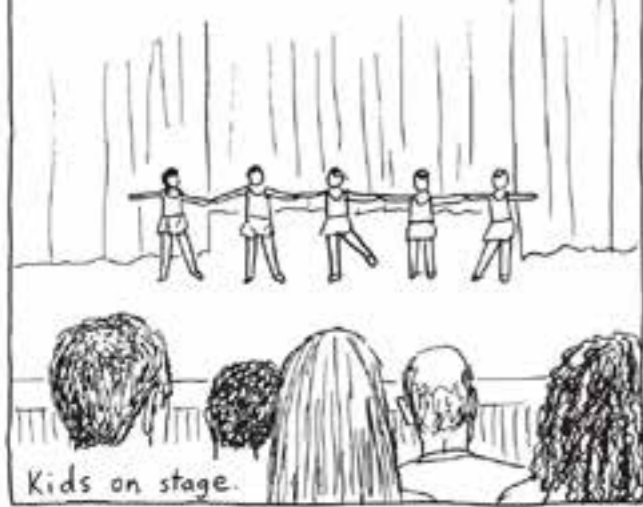
"I love the way... Keiler Roberts use[s] diary comics to endow small, throwaway moments with the dignity and weight of larger ones."—Liana Finck, *The New York Times*

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

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OCT 2022 • \$24.95 USD/\$29.95 CAD • B&W • 6.5 X 8.5 • 224 PAGES  
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What makes me cry?



Kids on stage.

Music.

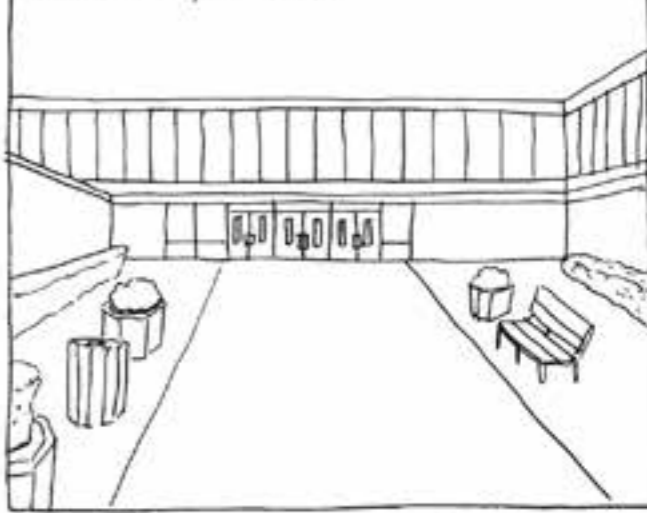


Macy Gray - Beauty In The World

Novels.



Elementary schools.



Exercise.

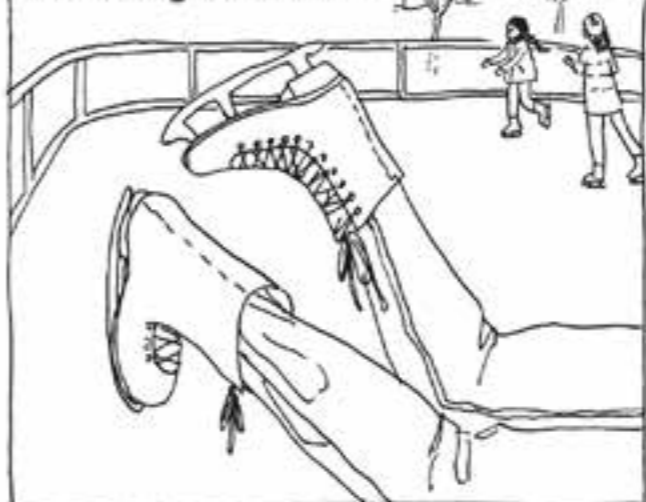


Loss.



Loki 2004-2017

Ice skating accidents.



Departures.



The news.



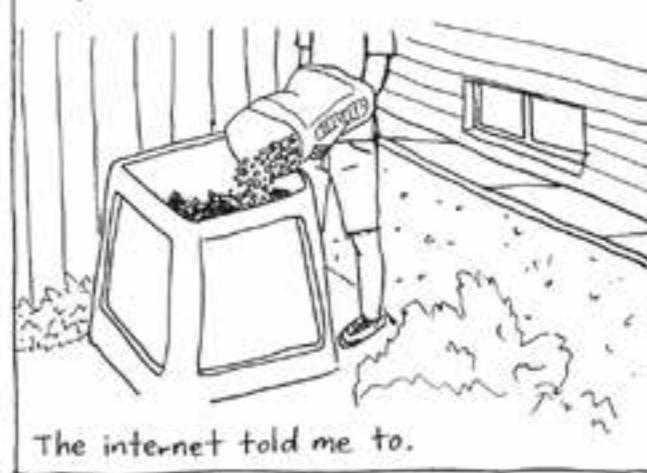
Messes in my house.



Nothing in particular.



Ruining a year's accumulation of compost by putting dog food in it.





**Keiler Roberts** makes autobiographical comics. She is the recipient of the Slate Cartoonist Studio Prize for *Chlorine Gardens* and the Ignatz Award. Roberts is the author of *Powdered Milk*, *Happy Happy Baby Baby*, *Miseryland*, *Rat Time*, and *Sunburning* which was translated into Spanish as *Isolada*. Her most recent book, *My Begging Chart*, received nods from *The Chicago Tribune*, *The Comics Journal*, *Chicago Review of Books*, and more. She has taught comics at The School of The Art Institute in Chicago.



# CREEPY

Lee Sensenbrenner & Keiler Roberts



## CREEPY KEILER ROBERTS & LEE SENSENBRENNER

A laugh-out-loud funny parable for the digital age

There once was a lady who was very creepy. She moved about the world in seemingly normal ways, except for one tremendously bizarre tic. First she sought out kids transfixed by their screens, staring blindly and blank-faced at nearly any device, and then she would snatch something precious from them.

In this picture book for grown-ups, sibling duo Keiler Roberts and Lee Sensenbrenner render a compelling—and downright creepy—modern fable about kids who are hooked on their digital devices. *Creepy* is the contemporary answer to the shocking tales of the Brothers Grimm and bedtime moral stories like the boy who cried wolf or the princess and the pea: in it, Roberts and Sensenbrenner provide a shrewd and comical commentary on the increasing digitization of childhood. Known for

her award-winning autobiographical comics, Roberts's signature deadpan humor is on full display in these vibrantly painted pages.

It's safe to say that no one tackles the peril of screen time as vividly or absurdly as this pair.

### PRAISE FOR KEILER ROBERTS

"Keiler Roberts is my new hero."  
—*Chicago Tribune*

"Candid and funny, *My Begging Chart* finds whimsy in the minutiae of everyday life."—*Shelf Awareness*

"Thoroughly entertaining... Roberts's slightly warped perspective hilariously and poignantly reflects the transient absurdity of domestic life."—*Publishers Weekly*,  
Starred Review

OCT 2022 • \$14.95 USD/\$18.95 CAD • 4-COLOR • 8.5 X 8.5 • 36 PAGES  
COMICS & GRAPHIC NOVELS/HUMOUR • ISBN 978-1-77046-619-7 • HARDCOVER

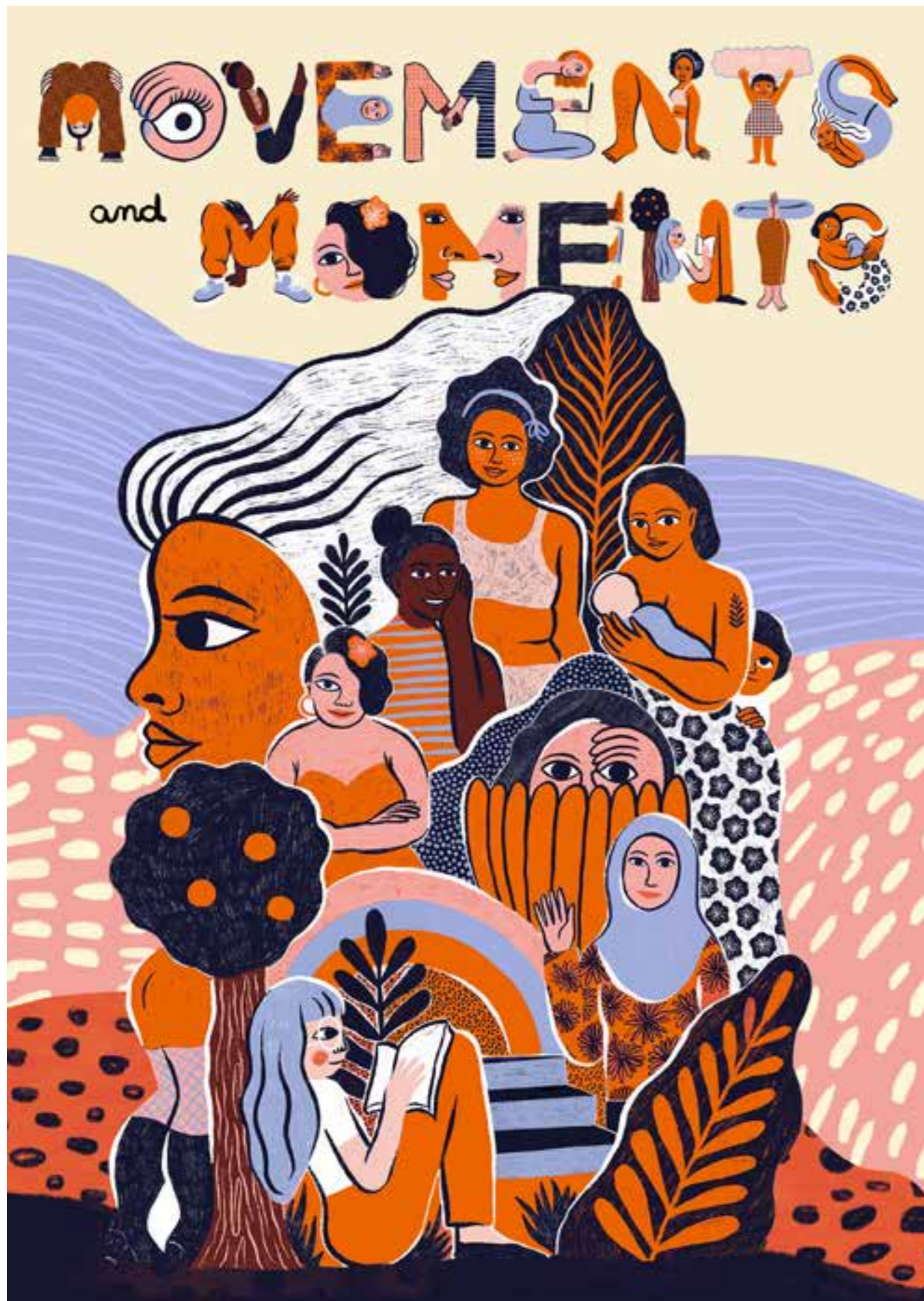
Do you know what made her so creepy?



children's ears.



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# MOVEMENTS AND MOMENTS

EDITED BY SONJA EISMANN,  
MAYA & INGO SCHÖNINGH

An ambitious feminist anthology chronicling  
Indigenous rebellions around the world

In 1930s Bolivia, self-described Anarchist Cholas form a libertarian trade union. In the Northern Highlands of Vietnam, the songs of one girl's youth lead her to a life of activism. In the Philippines, female elders from Kalinga blaze a trail when pushed into impromptu protest. Equally striking accounts from Brazil, Chile, Ecuador, India, Nepal, Peru, and Thailand weave a tapestry of trauma and triumph, shedding light on not-too-distant histories otherwise overlooked.

Indigenous Peoples all over the world have always had to stand their ground in the face of colonialism. While the details may differ, what these stories have in

common is their commitment to resistance in a world that puts profit before respect, and western notions of progress before their own. *Movements and Moments* is an introductory glimpse into how Indigenous Peoples tell these stories in their own words. From Southeast Asia to South America, vibrant communities must grapple with colonial realities to assert ownership over their lands and traditions.

This project was undertaken in cooperation with the Goethe-Institut Indonesien in Jakarta. These stories were selected from an open call across 42 countries to spotlight feminist movements and advocacies in the Global South.

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OCT 2022 • \$29.95 USD/\$34.95 CAD • B&W • 7.5 X 9.75 • 308 PAGES  
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-561-9 • HARDCOVER



Father was the one who taught me the love for culture and music.



In Ê đê\* culture, they love having daughters, especially the firstborns, like me.



He was a dedicated principal and cadre,\*\* beloved by all students, who gave him the warm nickname Papa Y Ngông.



\*Ê đê people: Austronesian ethnic group from southern Vietnam  
 \*\* Cadre: representative of the First national assembly for an independent Vietnam

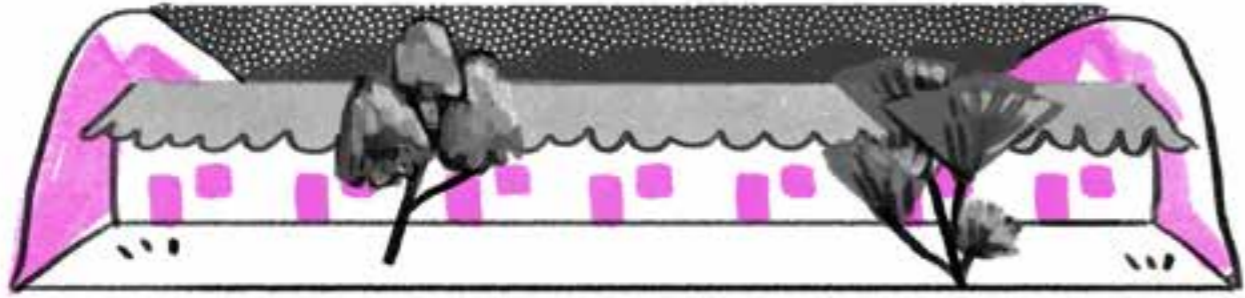


My childhood was filled with stories about our homeland in Đắk Lắk, with magnificent landscapes that are dear to the Ê đê soul, through Father's songs:

Oh hear the sound of the forests,  
 Oh thousand-year-old Central Highlands, land of heroes,  
 Ô'ô'ô'ô'

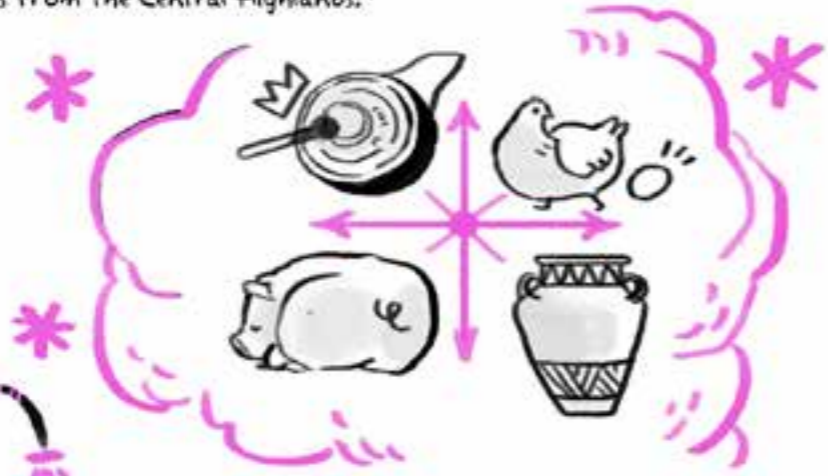
The azure clear rivers,  
 the wavy mountain ridges...

timeless like Chư Prông Mountain,  
 like Ba River



The school for Southern students, where Father was the headmaster, was also home to hundreds of cadres from the Central Highlands.

They decorated their houses according to their customs, even bringing everyday objects from home: from livestock to musical instruments.



Each ethnicity would form a unit, living in one row.



And on every New Year's Eve,



Father would encourage each group to celebrate according to their traditional customs.



To help them feel less homesick...



and stay connected to their culture, even in a strange land.

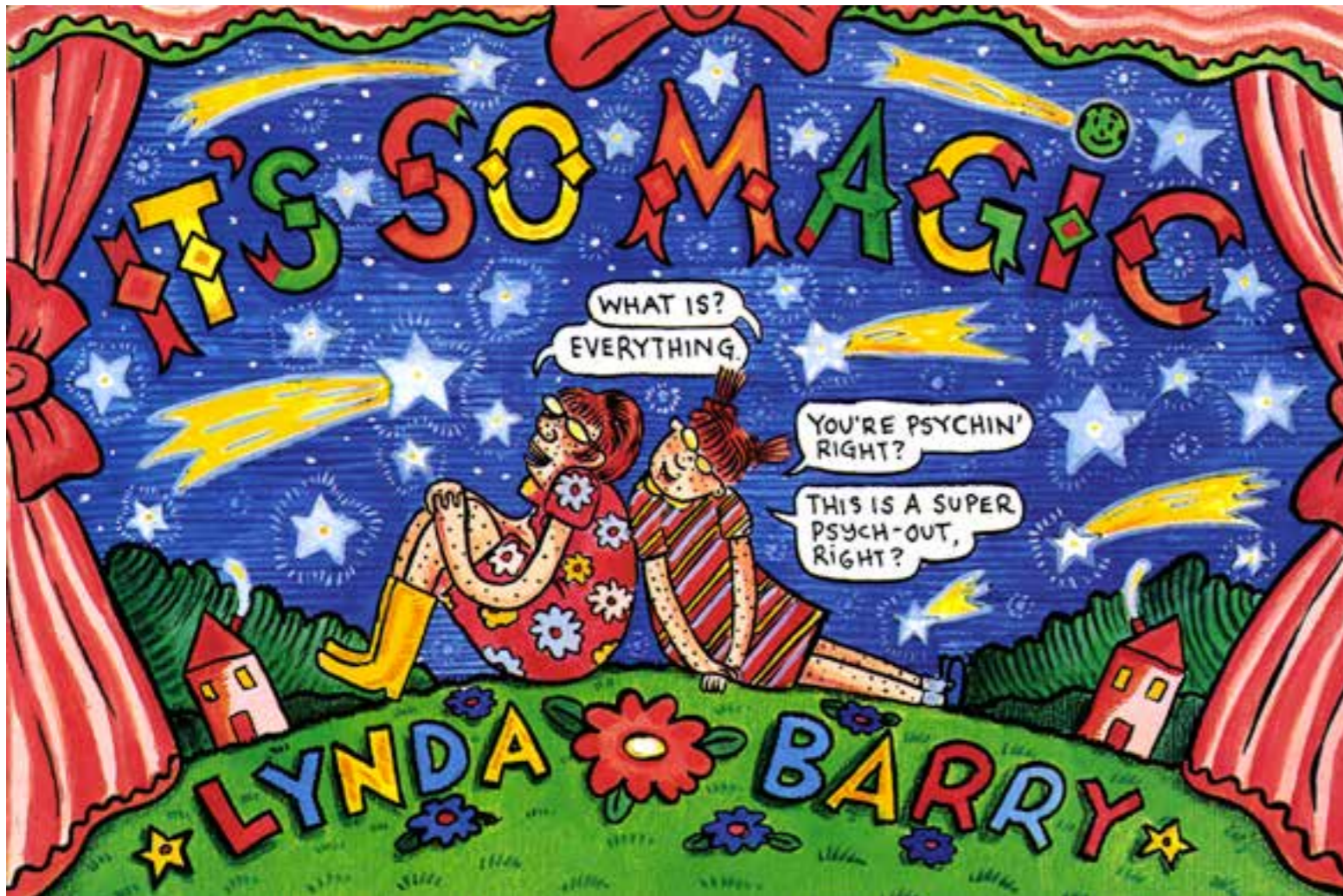


and stay connected to their culture, even in a strange land.

# IT'S SO MAGIC

## LYNDA BARRY

“Lynda Barry’s *Ernie Pook’s Comeek*...made the world look wild, ugly, joyful, and mysterious.”—*The New Yorker*



Maybonne Mullen is “riding on a bumper” according to her little sister Marlys. As much as teenage Maybonne prays and tries she just can’t connect to the magic of living. How can she when there’s so much upheaval at home and school, not to mention the world at large? And yet Marlys always seems able to tap into it.

In *It’s So Magic*, the Mullen family dynamics are in flux. Uncle John makes a brief return to town to the delight of the girls. Freddy is finally reunited with his sisters. Marlys falls in love for the first time. And after they finally settle into a routine at their grandmother’s, the Mullen siblings’ mother might be ready to take them back in. With war in the background and precarious parental support, the siblings long for peace,

finding it in the small things like grocery store turkey drawing contests and fishing trips.

Narrated by Maybonne, Marlys, and Freddy, *It’s So Magic* captures Lynda Barry’s unparalleled ability to depict the magic of youth experiencing firsts in a world that contains as much humour as it does hardship.

### PRAISE FOR LYNDA BARRY

“Barry captures the voice of a young person so stunningly brilliantly.”  
—*Autostraddle*

“Barry [explores] the strange geometries of childhood — that moment when someone can simultaneously be friend, rival, and crush.”—*The Guardian*

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FULL TITLE LIST

# FAMILY PICTURES

BY LYNDA "I ♥ THERAPY!!!!" BARRY © 1993

AT SCHOOL AT SELMER JR HIGH SCHOOL IN HEALTH A PSYCHOLOGICAL WOMAN CAME IN TO DO EXPERIMENTAL TESTS ON OUR LIVES. OUR ASSIGNMENT: DRAW A PICTURE OF EVERYONE IN YOUR FAMILY DOING SOMETHING. WHAT IF YOU ARE A CRUDDY DRAWER? IT DOES NOT MATTER.

## MY SISTER MARLYS

STANDING ON THE CLOSED TOILET SEAT SO SHE CAN WATCH HERSELF SING IN THE MIRROR.



I RAISED MY HAND I SAID WHAT SHOULD THEY BE DOING?

## MY BROTHER FREDDIE

HE DOESN'T LIVE WITH US I HAVEN'T SEEN HIM IN A LONG TIME BUT HE LOVES INSECTS THIS IS HIM SINGING AT THE FUNERAL OF A FLY.



THE PSYCHOLOGICAL LADY SAID THEY SHOULD DO WHAT THEY DO NORMALLY

MY MOM. WE DON'T LIVE WITH HER FOR SHE IS TOO HIGH STRUNG. THIS IS HER SHOUTING HOW SHE HATES THE SINGING OF JAMES TAYLOR



# MORE BEAUTIFUL

BY LYNDA "WATCH THAT MONKEY" BARRY © 1991

WHEN YOU'RE CLOSE TO ME I CAN FEEL YOUR HEARTBEAT I CAN HEAR YOU BREATHING IN MY EAR. MY SISTER SINGS IT WITH THE RADIO. THE SONG "GROOVY KIND OF LOVE" SHE SAYS SHE NEVER HEARD A SONG MORE BEAUTIFUL.



SHE SAYS SHE WANTS GROOVY LOVE IN HER LIFE. I SAY "SAME HERE" THE SUN IS COMING THROUGH THE KITCHEN WINDOW AND SHE LAYS HER HEAD IN THE LIT UP SQUARE ON THE TABLE AND CLOSES HER EYES. HER MOUTH MOVES ON THE SONG WORDS THEN SHE TELLS ME THE SECRET OF THERE'S SOMEONE SHE LIKES. I SAY WHAT'S HIS NAME. SHE SAYS KEVIN TURNER.



I RAISED MY HAND I GO WHAT'S THIS FOR?

MY DAD. NO ONE KNOWS WHERE HE'S AT. HE TAKES OFF. THIS IS HIM SINGING WITH THE RADIO IN HIS CAR GOING 80 M.P.H.



SHE SAID COULD I PLEASE JUST COMPLETE THE ASSIGNMENT?

## MY GRANDMA

IF IT WASN'T FOR HER ME AND MY SISTER WOULD BE SCREWED. THIS IS HER IN MASS SINGING. SHE LETS US LIVE WITH HER.



I HANDED MY PAPERS TO THE LADY AND SAT DOWN. SHE CALLED MY NAME. COULD SHE EXPLAIN THE PROBLEMS OF MY LIFE? SHE LOOKED AT MY PICTURES FOR A LONG TIME AND THEN SHE LOOKED UP. SHE SAID "WELL MAYBONNE YOU CERTAINLY COME FROM A MUSICAL FAMILY!!!"

ME. MAYBONNE MAYDELLE MULLEN. CAPRICORN. SPAZMO. HATER OF WAR, PREJUDICE AND POLLUTION. ME LAYING IN MY BED IN THE MIDDLE OF THE NIGHT LISTENING TO THREE DOG NIGHT ON MY CLOCK RADIO AND THE SOUND OF MY SISTER MARLYS BREATHING, WAITING FOR MY LIFE TO COME TRUE.



HE SITS IN ROW THREE AND SHE KNOWS THE BACK OF HIS HEAD BY HEART. SHE ASKED THE MAGIC EIGHT BALL DID HE LIKE HER ALSO AND IT SAID ASK AGAIN LATER. SHE SAID SHE SPIT ON A GUY FOR CALLING HIM KEVIN TURKEY AND THE GUY SLUGGED HER BUT THE SLUG WAS WORTH IT. SHE SAYS KEVIN SMELLS LIKE MOTHBALLS AND NOW MOTHBALLS SMELL LIKE FLOWERS.



OUTSIDE IN THE GARDEN THERE'S PLANTS COMING UP AND MORE BIRDS SITTING ON THE CLOTHES POLE. "KEVIN RAN THE 100 YARD DASH THE FASTEST OF ANYONE AND HE DIDN'T ACT CONCEITED WOULDN'T YOU AGREE BABY YOU AND ME GOT A GROOVY KIND OF LOVE." SHE SINGS IT TO HIM WITH HER EYES SHUT TIGHT. "KEVIN TURNER CAN YOU HEAR IT?"

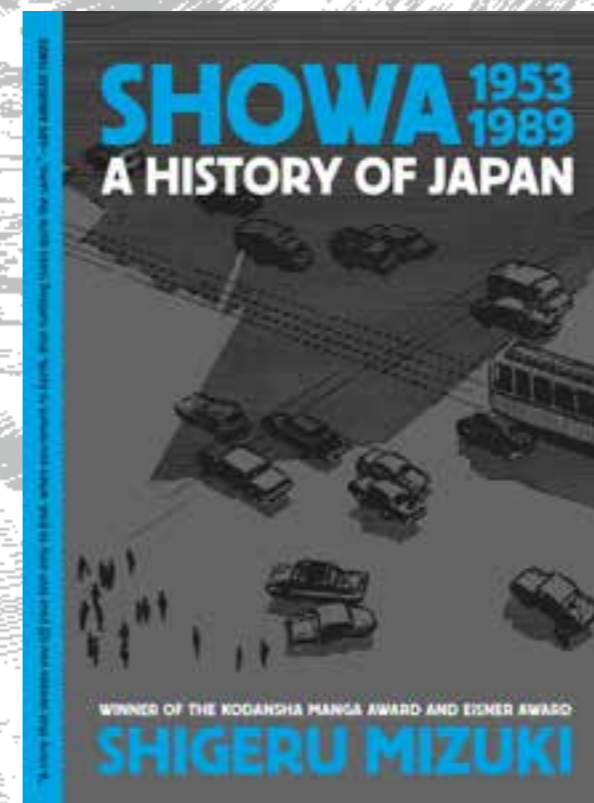
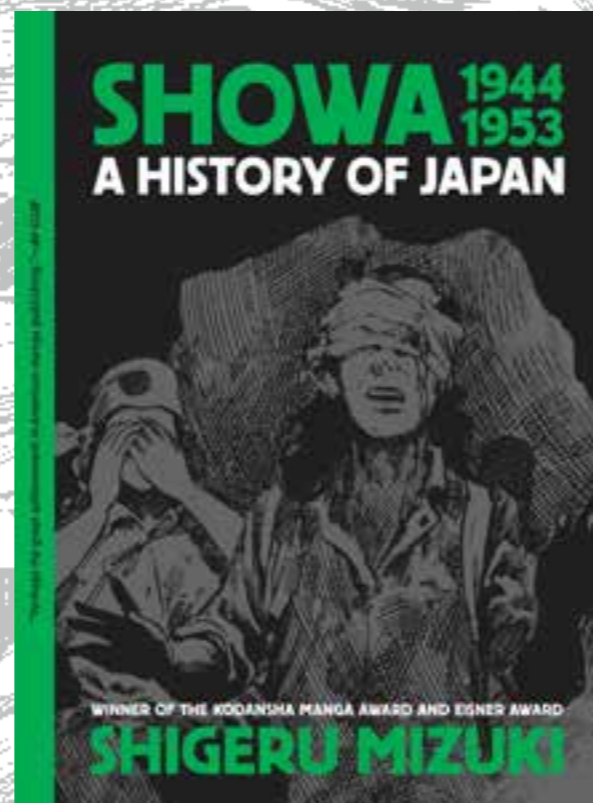
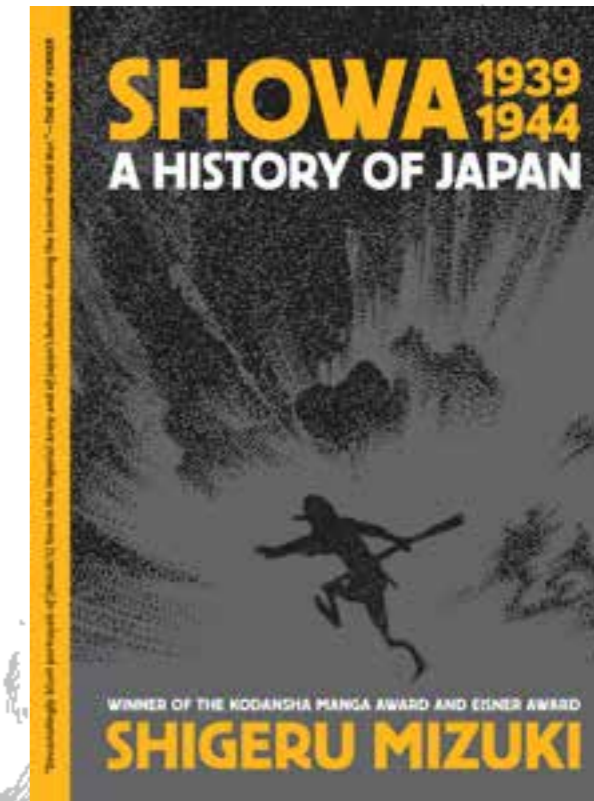
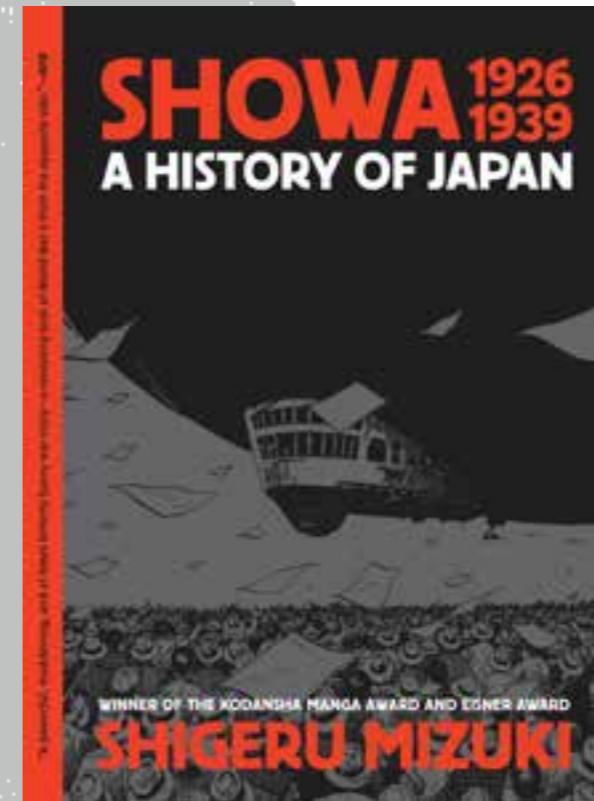
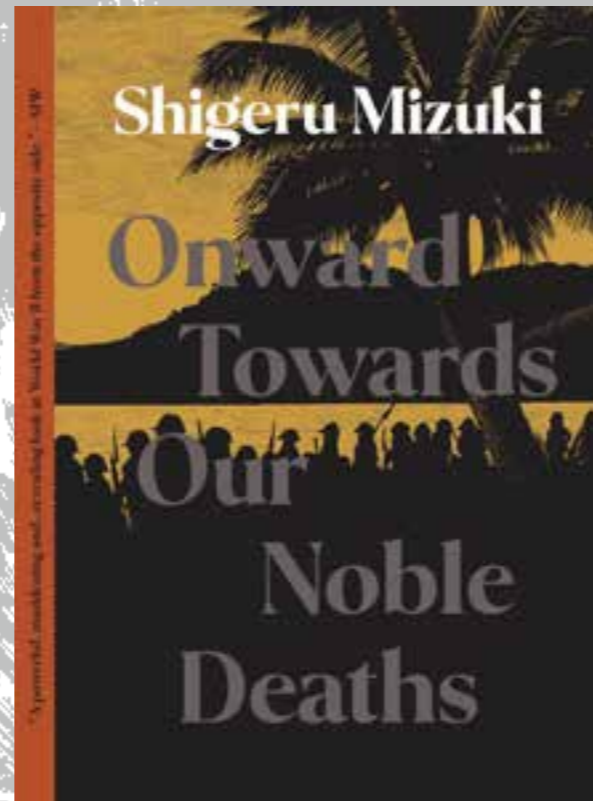




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SHIGERU MIZUKI



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WINTER 2023

"A powerful, maddening and...revealing look at World War II from the opposite side." —NPR

Shigeru Mizuki

Onward  
Towards  
Our  
Noble  
Deaths

ONWARD TOWARDS  
OUR NOBLE DEATHS

SHIGERU MIZUKI

TRANSLATED BY ZACK DAVISSON

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**PRAISE FOR SHOWA**

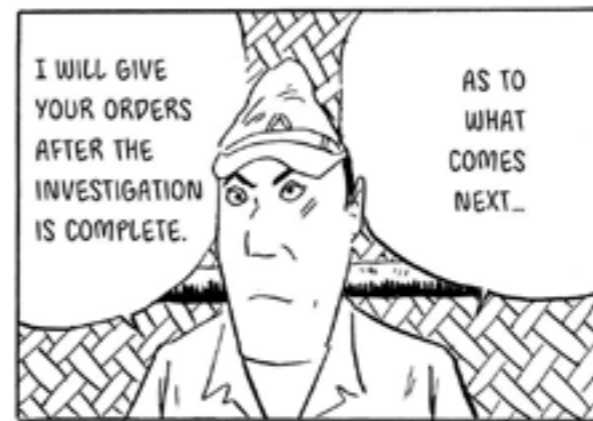
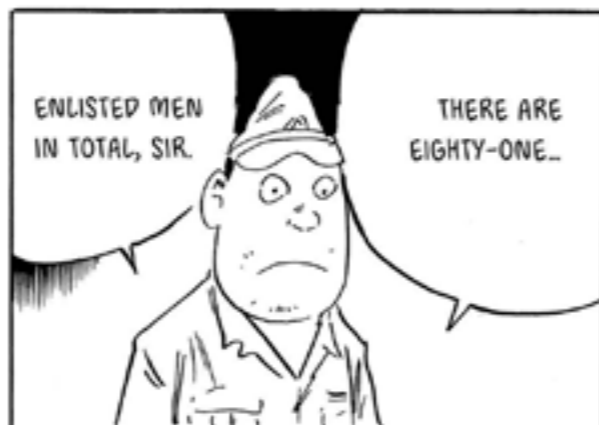
"Passionate and meticulously researched... *Showa* is an astounding and sweeping epic, and a must-read."—*AV Club*

"Mizuki is one of Japan's greatest illustrators, a master of both realism and manga."—*The Globe and Mail*

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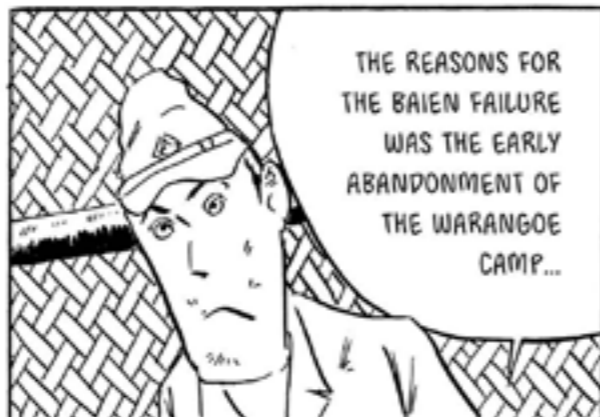




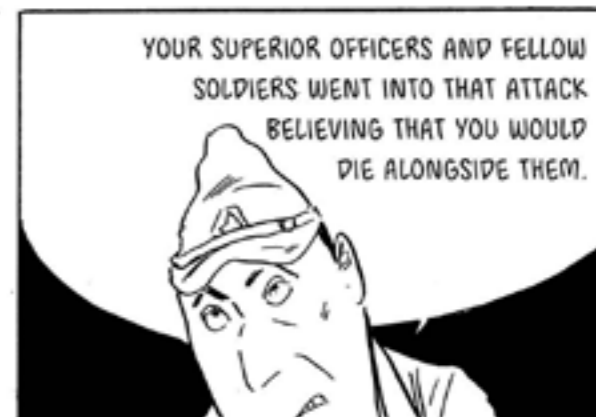


IDIOT!

AND THE FACT THAT MAJOR TADOKORO DECIDED THE ENTIRE BATTALION WOULD ATTEMPT A SUICIDE CHARGE.



THE REASONS FOR THE BAIEN FAILURE WAS THE EARLY ABANDONMENT OF THE WARANGOE CAMP...



YOUR SUPERIOR OFFICERS AND FELLOW SOLDIERS WENT INTO THAT ATTACK BELIEVING THAT YOU WOULD DIE ALONGSIDE THEM.



THE MEN BELOW ME WERE ALSO HUNGRY.

YES, SIR. I WAS VERY HUNGRY AND...



I'M ASKING YOU WHY YOU ENDED UP HERE.

I'M NOT ASKING YOU TO ANALYZE THE DAMNED WAR!



YES, SIR.

YOU REALLY HAVE SOME NERVE—ALIVE AFTER SUCH A BETRAYAL...

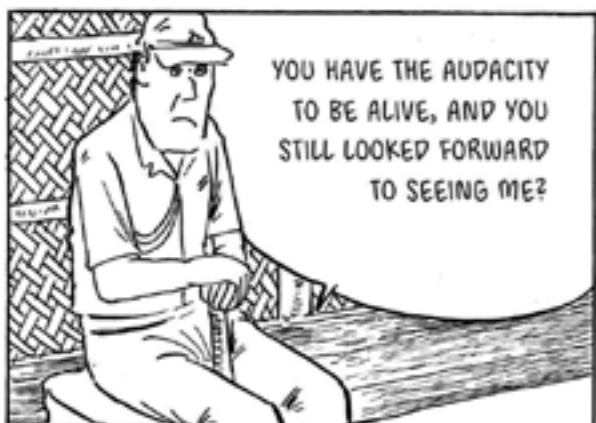


BUT WHEN WE ARRIVED IN CAPE ST. GEORGE, WE FOUND MANY OF OUR FELLOW SOLDIERS. WITH ALL THE OTHER MEN, I WAS UNABLE TO ORDER ONLY MY MEN TO RE-LAUNCH THE SUICIDE CHARGE.



YOU BEGGING BASTARD!

ANYWAY, I DECIDED THAT I WOULD ALLOW MY MEN TO EAT THEIR FILL, AND THEN WE WOULD RE-LAUNCH THE ATTACK.



YOU HAVE THE AUDACITY TO BE ALIVE, AND YOU STILL LOOKED FORWARD TO SEEING ME?



I HEARD YOU WERE COMING, SIR, AND I'VE BEEN WAITING FOR YOU.



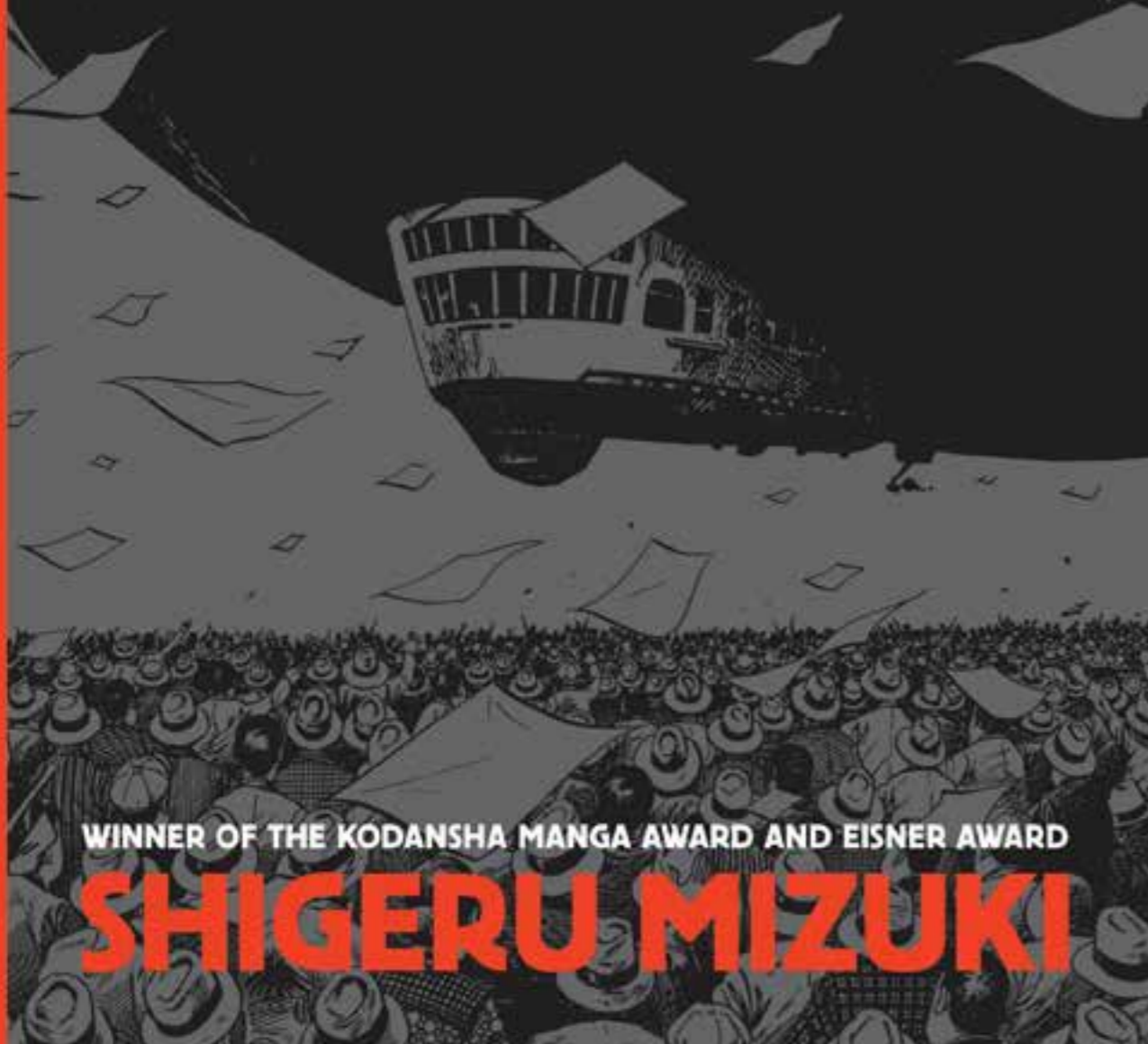
WHAT WILL YOU DO?



I'LL DO IT!

"A powerful, maddening, and at times bitterly funny war story—a revealing look at World War II from the opposite side."—NPR

# SHOWA 1926 1939 A HISTORY OF JAPAN



WINNER OF THE KODANSHA MANGA AWARD AND EISNER AWARD

## SHIGERU MIZUKI

# SHOWA 1926–1939: A HISTORY OF JAPAN

SHIGERU MIZUKI

TRANSLATED BY ZACK DAVISSON

A fascinating period in Japanese history  
recounted by manga's most distinguished author

*Showa 1926–1939: A History of Japan* lays the groundwork for Eisner award-winning author Shigeru Mizuki's historical and autobiographical series about Japanese life in the twentieth century. Depicted against his trademark photo-realistic backdrops, Mizuki effortlessly portrays a nation forced into a period of upheaval and brings history into the realm of the personal. Indeed, as a child coming of age in the Showa era, the author's earliest memories coincide with key events of the time.

It all begins with the Great Kanto Earthquake, a natural disaster that forces the country into a financial crisis. The period leading up to World War II is thus a time of economic hardship and record unemployment. Forthright descriptions of

ensuing militarization reveal Mizuki's life-long stance as a thoughtful pacifist, critical of domestically disputed events like the Nanjing Massacre clearly painted here as an atrocity. This first volume in a four-part series is a captivating historical portrait tracking the industrial and societal developments that would come to shape Japan's foreign policy in the interwar period.

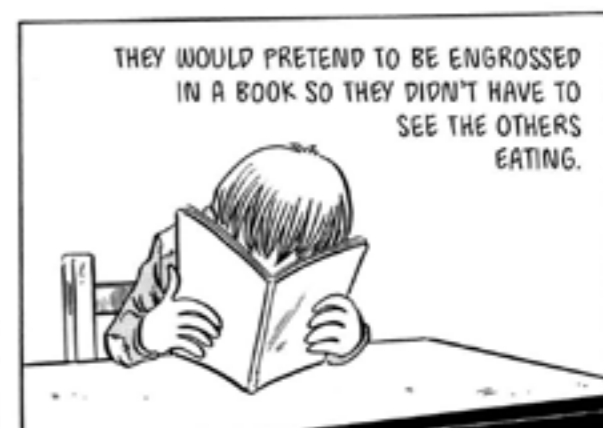
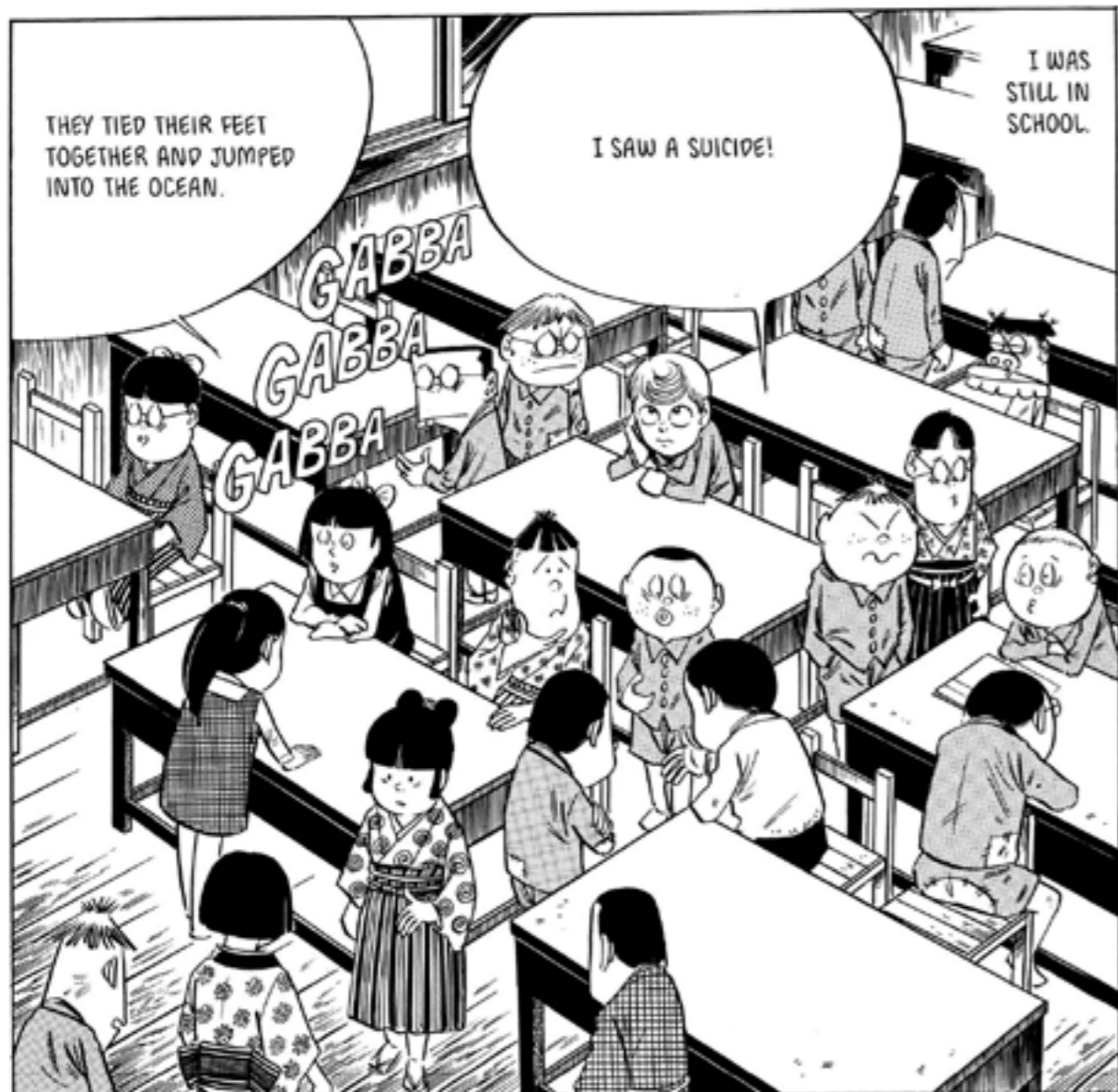
### PRAISE FOR *SHOWA*

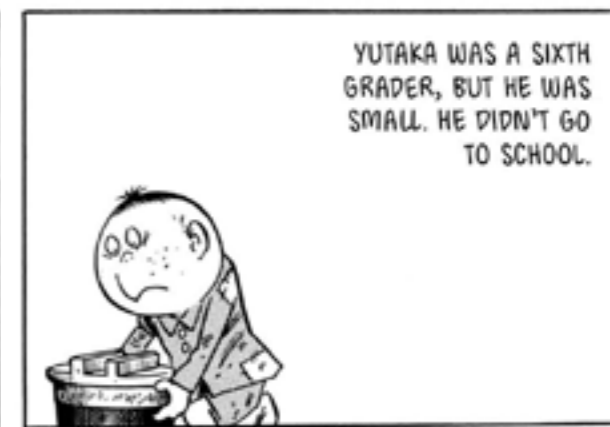
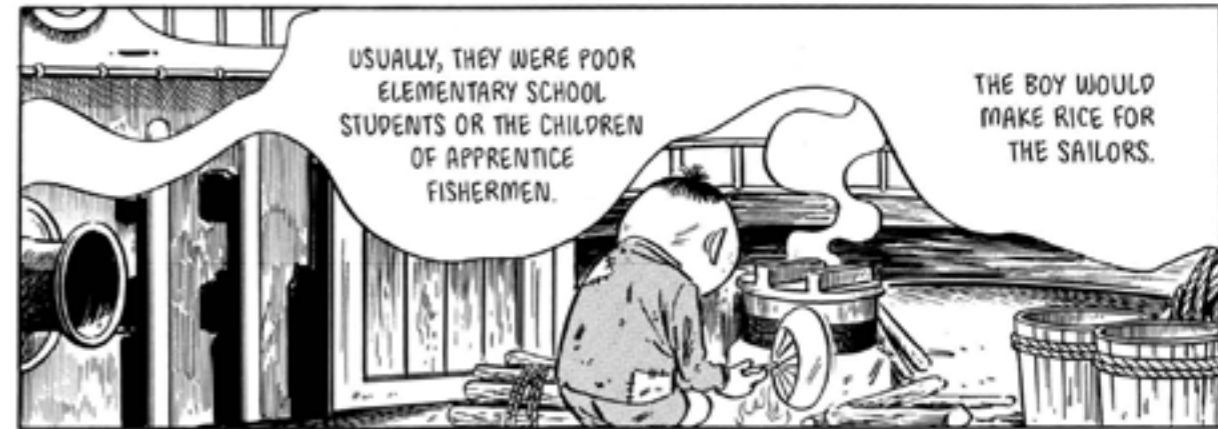
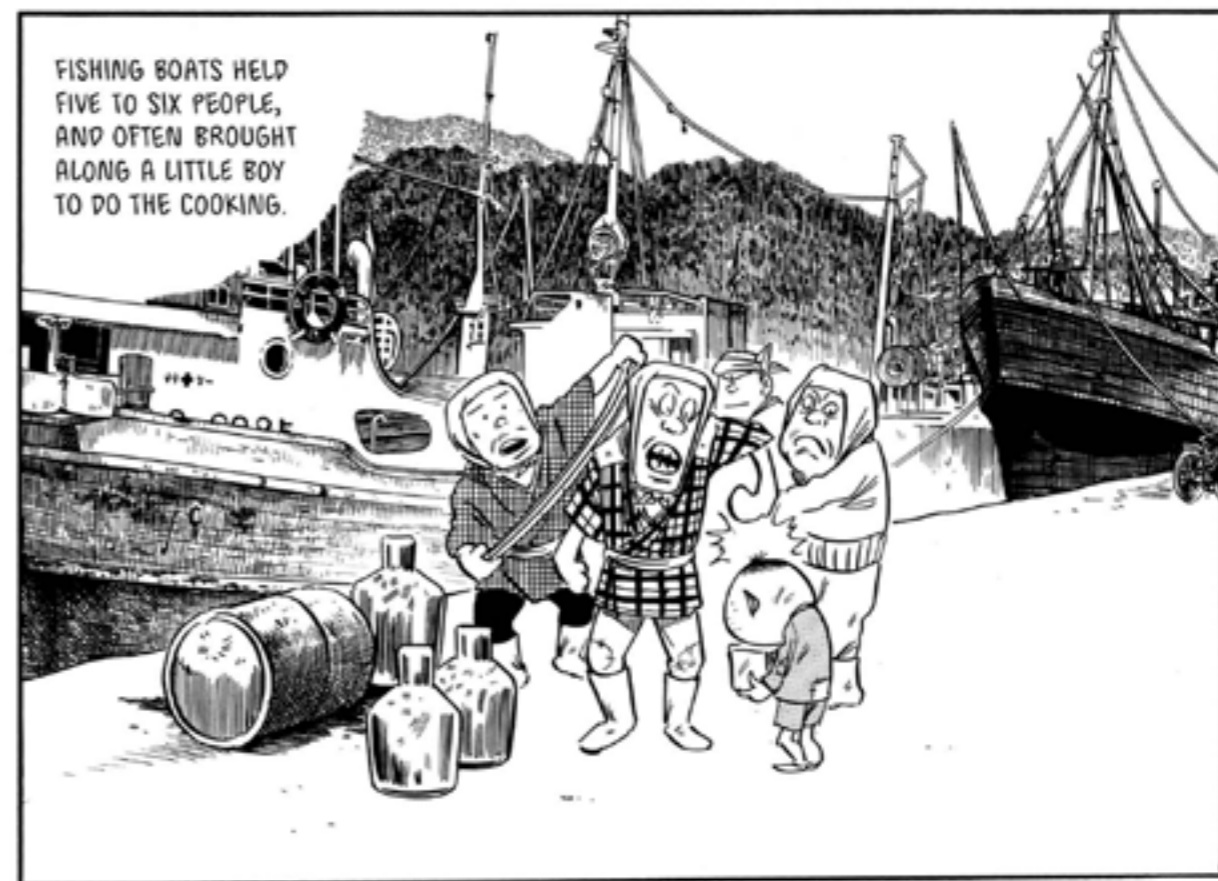
"[Showa] is sweeping, ferrying us through the second Sino-Japanese War, World War II, the Korean War and the Cold War. Yet it's also surprisingly intimate: Mizuki intersperses scenes from history... with snapshots of his own life, in a cartoonish style that belies their weight."

—*Los Angeles Times*

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“Devastatingly blunt portrayals of [Mizuki’s] time in the Imperial Army and of Japan’s behavior during the Second World War.”—THE NEW YORKER

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TRANSLATED BY ZACK DAVISSON

An Internationally-renowned cartoonist and reluctant war vet details Japan’s involvement in World War II

*Showa 1939-1944: A History of Japan* continues Eisner award-winning author Shigeru Mizuki’s historical and autobiographical account of Japanese life in the twentieth century. This volume covers the devastation of the Sino-Japanese War and the first few years of the Pacific War—a chilling reminder of just how harsh life in Japan was during this hostile era. Pivotal events like the attack on Pearl Harbor are reframed as part of a larger context detailing the country’s brutal military expansion into Southeast Asia and elsewhere. Its effects on the otherwise unseen Japanese populace similarly come to the fore.

On a personal level, these years mark a dramatic transformation in Mizuki’s life too. His idyllic youth in the countryside comes to an abrupt halt when he is conscripted into the Imperial Japanese

Army against his will. On the tiny island of Rabaul in Papua New Guinea, a constant struggle for survival ensues. Not only must he fend off attacks from Allied forces, but from the harsh discipline of his own commanding officers too. It is here that Mizuki comes to understand the misery and beauty of the island itself, a place that will permanently mark and haunt him for the rest of his life.

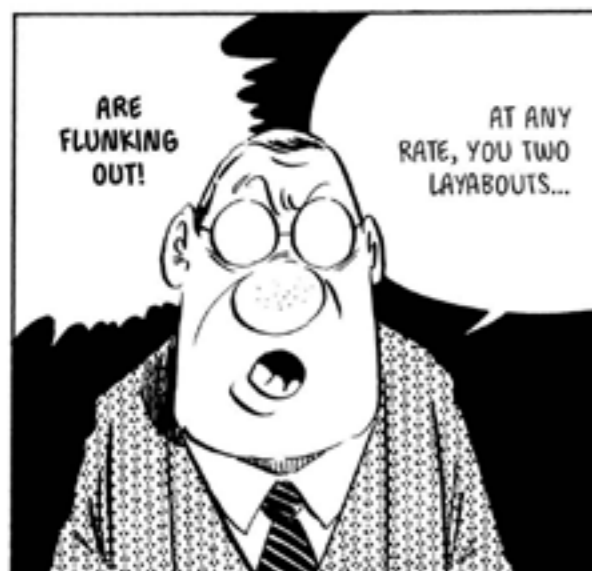
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—*The New Yorker*

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SIGNS: FOOD, UDON NOODLES, SAKE.







I'M A RICH MAN!  
RICH AT LAST!!

FATHER HAD SET  
UP A HOUSE IN  
KOSHIENGUCHI.

TANG

TANG  
TANG



WHAT'S  
UP WITH  
SHIGERU?

THINGS ARE FINALLY GOING THE  
WAY THEY SHOULD. UMMM...  
THAT'S GOOD.

SLURP  
SLURP  
SLURP



AGAIN? WHAT'S  
WITH SINO-  
JAPAN?

HE GOT FIRED FROM THAT  
NEWSPAPER JOB.



I'M JUST  
EXPRESSING  
MYSELF!

AREN'T YOU A LITTLE  
OLD FOR ALL THIS?



EVEN YUKIO IS IN  
HIGH SCHOOL.

SOHEI IS STUDYING AT  
OSAKA COMMERCIAL  
SCHOOL.



LOOK! WE HAVE COFFEE  
AND SUGAR IN THE  
CUPBOARD—ALL  
THANKS TO JAVA!



JUST SHIGERU. HE'LL  
NEVER AMOUNT TO  
ANYTHING...

AT LEAST WE  
DON'T HAVE TO  
WORRY ABOUT  
THOSE TWO...

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“Perhaps the great achievement in American manga publishing.”—AV CLUB



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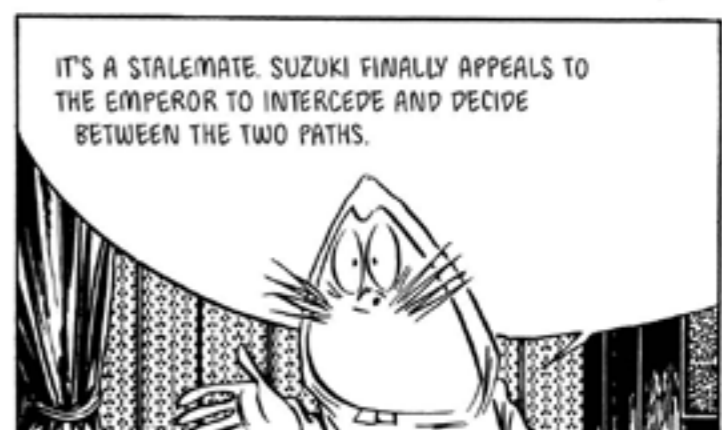
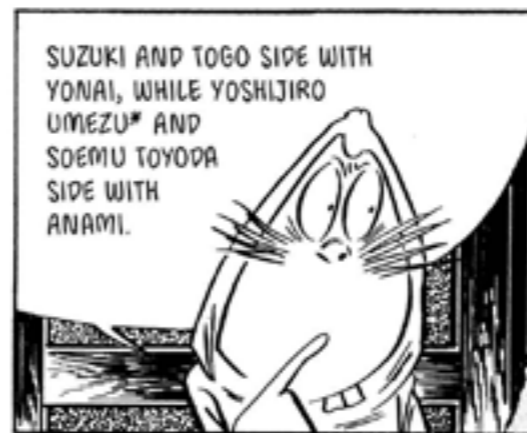
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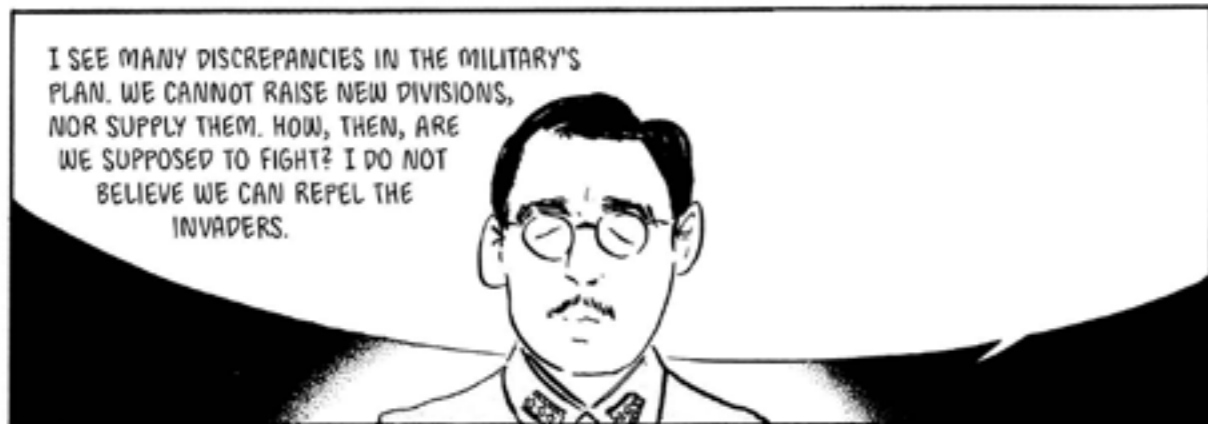
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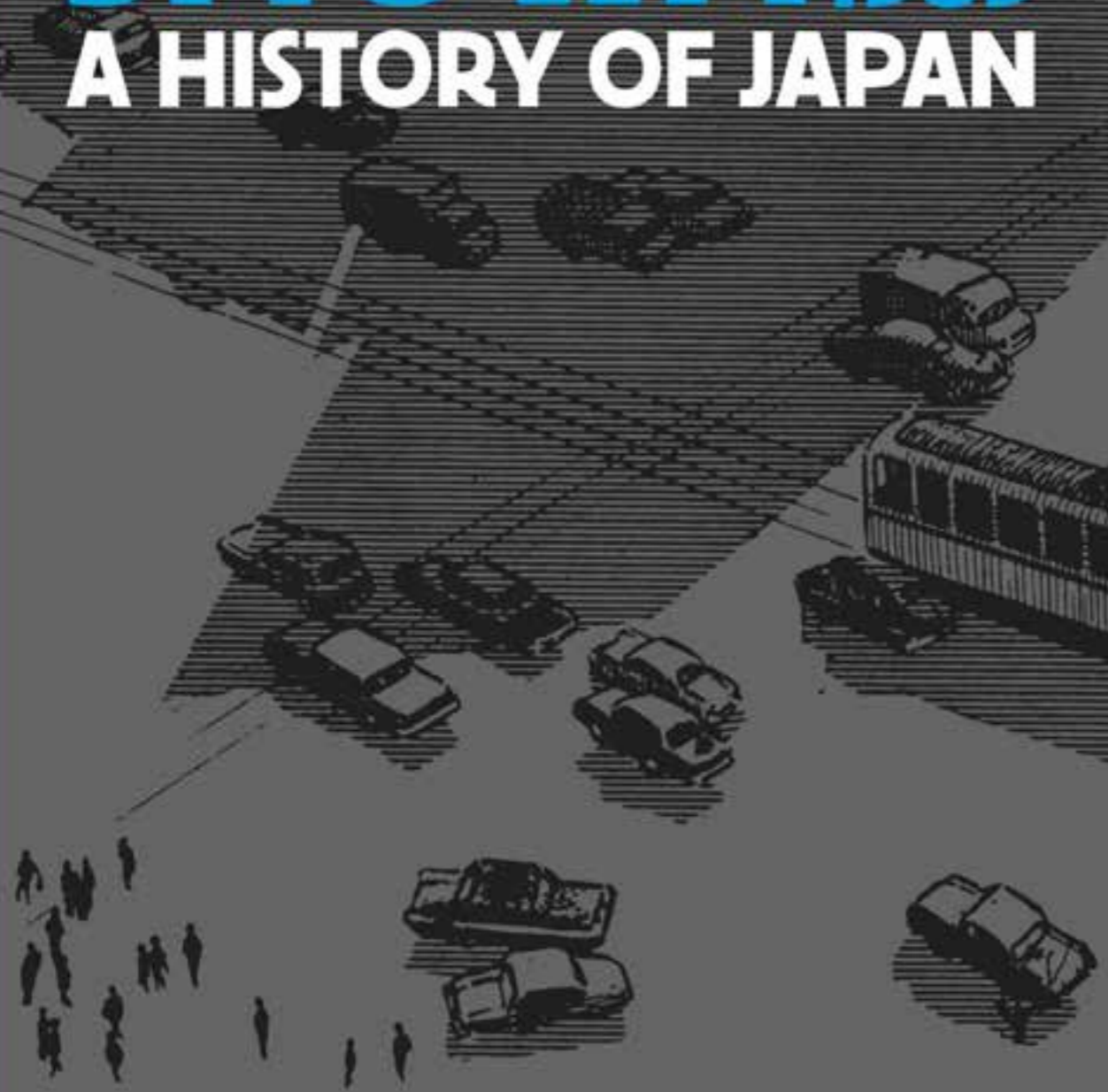






"A story that sweeps you off your feet only to find, when you return to Earth, that nothing looks quite the same." —LOS ANGELES TIMES

# SHOWA 1953 1989 A HISTORY OF JAPAN



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*Showa 1953-1989: A History of Japan* concludes award-winning author Shigeru Mizuki's stunning historical and autobiographical series about Japanese life in the twentieth century. The final volume picks up in the wake of utter defeat in World War II, covering the United States' shift from enemy to ally. Jobs, money, and opportunity are funneled along in a bid to establish the country as a bulwark against Communist expansion. Japan thus reinvents itself, emerging as an economic powerhouse. Events like the Tokyo Olympiad and the World's Fair reintroduce the world to a much friendlier Japan, but this period of peace and plenty conceals a populace still struggling to come to terms with the devastation of their all-too-recent past.

Mizuki's own struggles mirror those of the nation during this period of recovery

and reconciliation. He fights his way back from poverty, rising to the rank of cartoon celebrity beloved by millions of manga-reading children. However, prosperity cannot bring the happiness Mizuki craves, as he struggles to find meaning in the sacrifices made during the war. This visionary series, told by a true man of his time, is a magnum opus fully representative of the graphic novel as world literature.

### PRAISE FOR *SHOWA*

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"Legendary manga artist Mizuki draws an exaggerated, hyper-cartoony version of himself amid some of the grimmest realities of twentieth-century Japan, and lets that tension work a sly, revelatory magic." —*NPR*

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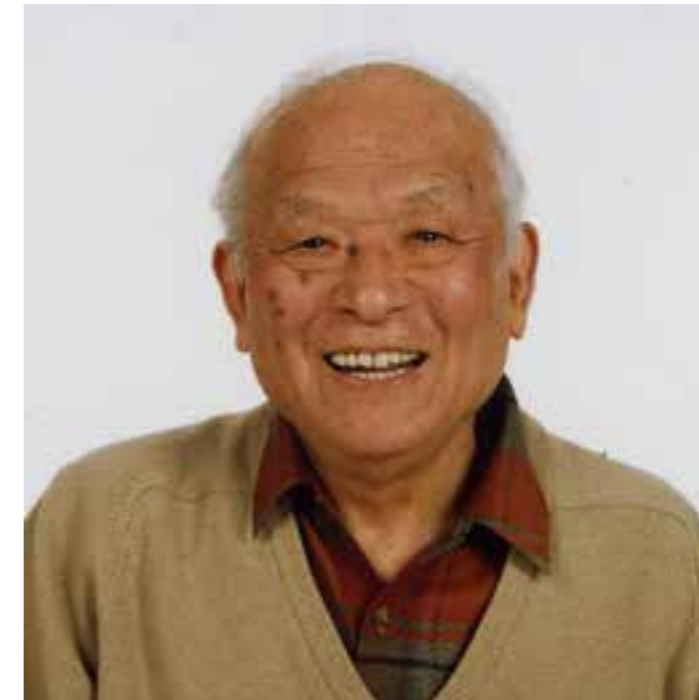
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SIGN: BEAN BUNS.







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

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