WINTER 2019

OFF SEASON
JAMES STURM

THIS WOMAN'S WORK
JULIE DELPORTE

THE CITY OF BELGIUM
BRECHT EVENS

CREDO: THE ROSE WILDER LANE STORY
PETER BAGGE

LEAVING RICHARD'S VALLEY
MICHAEL DEFORGE

PALIMPSEST
LISA WOOL-RIM SJÖBLOM

WALT AND SKEEZIX 1933-1934: VOLUME 7
FRANK KING
EDITED BY CHRIS WARE AND JEET HEER
How could this happen? The question of 2016 becomes deeply personal in James Sturm’s riveting graphic novel *Off Season*, which charts one couple’s divisive separation through the fall of 2016—during Bernie’s loss to Hillary, Hillary’s loss to Trump, and the disorienting months that followed.

We see a father navigating life as a single parent and coping with the disintegration of a life-defining relationship. Amid the upheaval are tender moments with his kids—a sleeping child being carried in from the car, Christmas morning anticipation, a late-night cookie after a temper tantrum—and fallible humans drenched in palpable feelings of grief, rage, loss, and overwhelming love. Using anthropomorphized characters as a tactic for tempering an otherwise emotionally fraught situation, *Off Season* is unaffected and raw, steeped in the specificity of its time while speaking to a larger cultural moment.

A truly human experience, *Off Season* displays Sturm’s masterful pacing and storytelling combined with conscious and confident growth as the celebrated cartoonist and educator moves away from historical fiction to deliver this long-form narrative set in contemporary times. Originally serialized on *Slate*, this expanded edition turns timely vignettes into a timeless, deeply affecting account of one family and their off season.

**PRAISE FOR JAMES STURM**

“Mr. Sturm knows when to let the images speak for themselves.”—*New York Times*

“James Sturm’s graphic narratives are strongly grounded in American history, drawing upon this history to tell fictional stories with ongoing relevance.”—*LA Review of Books*

“Sturm’s...words and images achieve the quiet lyricism of the folktale, the fable.”—*NPR*

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*Off Season*  
James Sturm  
Mighty Fine Publications  
FEB 2019 • $24.95 USD/$29.95 CAD • 1-COL • 8 X 6 • 216 PAGES

COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-331-8 • HARDCOVER W/ JACKET
I pick up the kids. I can already tell Suzie is in one of her moods.

Of course Jeremy can't resist setting her off and the ride home is one long scream fest.

Dad! Make Jeremy stop! Booger! Booger! Booger!

Jeremy! Knock it off!!

We get home and things really start to head south.

Why is the house so messy?

Why were there all those candy wrappers in the sofa?

That was Jeremy!!

No!

Supposedly I promised to make cookies today. When did I promise that? Doesn't matter, she's had enough sugar. Suzie doesn't take no for an answer and enters full on tantrum mode.

You promised! You promised! Liar! Liar!!

Let go now.
This Woman’s Work is a powerfully raw autobiographical work that asks vital questions about femininity and the assumptions we make about gender. Delporte examines cultural artifacts and sometimes traumatic memories through the lens of the woman she is today—a feminist who understands the reality of the women around her, how experiencing rape culture and sexual abuse is almost synonymous with being a woman, and the struggle of reconciling one’s feminist beliefs with the desire to be loved. She sometimes resents being a woman and would rather be anything but.

Told through beautifully evocative colored pencil drawings and sparse but compelling prose, This Woman’s Work documents Delporte’s memories and cultural consumption through journal-like entries that represent her struggles with femininity and womanhood. She structures these moments in a nonlinear fashion, presenting each one as a snapshot of a place and time—trips abroad, the moment you realize a relationship is over, and a traumatizing childhood event of sexual abuse that haunts her to this day. While This Woman’s Work is deeply personal, it is also a reflection of the conversations that women have with themselves when trying to carve out their feminist identity. Delporte’s search for answers in the turmoil created by gender assumptions is profoundly resonant in the era of #MeToo.

PRAISE FOR JULIE DELPORTE

“Everywhere Antennas is a stunning example of the graphic novel as near-poetry. The book tries to come to grips with the melancholy isolation we so often feel in the 21st century but rarely discuss...And Ms. Delporte’s spare drawings in color pencil are just the right complement.”
—New York Times
For the last few months, I’ve been making an effort to change my vocabulary.

When I talk about myself and my friends I use the word “woman” instead of “girl.”

The coat feels too big at first.

(Loes of a Blonde, Milos Forman)

When you use the word, you can feel something take root inside you.

But lately the word “man” sticks in my throat. I date “boys.”
Julie Delporte was born in Saint-Malo, France, in 1983. She presently resides in Montreal, Canada, where she publishes books and zines.

Her first graphic novel with Drawn & Quarterly was 2014’s *Everywhere Antennas Journal*, a collection of Delporte’s diary comics, was published by Koyama Press in 2013. In 2011–2012, she was a fellow at the Center for Cartoon Studies in White River Junction, Vermont. She has published a French children’s book (*Je suis un raton laveur*), as well as some short pieces at L’employé du Moi (Belgium) and in various anthologies. Delporte also hosts a comics-oriented radio show, *Dans tu Bulle*.

Colored pencils and dogs with long ears are her favorite antidepressants.
Peter Bagge returns with a biography of another fascinating twentieth-century trailblazer—the writer, feminist, war correspondent, and libertarian Rose Wilder Lane. Following the popularity and critical acclaim of Woman Rebel: The Margaret Sanger Story and Fire!! The Zora Neale Hurston Story, Credo: The Rose Wilder Lane Story is a fast-paced, charming, informative look at the brilliant Lane. Among other achievements, she was a founder of the American libertarian movement and a champion of her mother, Laura Ingalls Wilder, in bringing the classic Little House on the Prairie series to the American public.

Much like Sanger and Hurston, Lane was an advocate for women’s rights who led by example, challenging norms in her personal and professional life. Anti-government and anti-marriage, Lane didn’t think that gender should hold anyone back from experiencing all the world had to offer. Though less well-known today, in her lifetime she was one of the highest-paid female writers in America and a political and literary luminary, friends with Herbert Hoover, Dorothy Thompson, Sinclair Lewis, Ayn Rand, to name a few.

Bagge’s portrait of Lane is heartfelt and affectionate, probing into the personal roots of her rugged individualism. Credo is a deeply researched dive into a historical figure whose contributions to American society are all around us, from the books we read to the politics we debate.

PRAISE FOR PETER BAGGE

“It’s irresistible to try and imagine what Hurston would make of this book, and inevitable to conclude that she’d approve.”
—NPR Best Books of 2017

“A bright, highly moving introduction to a figure who is no longer obscure, but the full range of whose accomplishments we have yet to take into account.”
—Los Angeles Review of Books

APRIL 2019 • $21.95 USD/$23.95 CAD • 4-COL • 6.5 X 8.8 • 112 PAGE
COMICS & GRAPHIC NOVELS / NONFICTION / BIOGRAPHY • ISBN 978-1-77046-341-7 • HARDCOVER
BACK IN WINDSOR, 1939
Dear Mr. Smith,

We lost our home in the flood and my mother and I are now living in a rented room. Can you help us find a new place to live?

Sincerely,

[Signature]

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SUEY

SUEY AS?

SUEY.

BUILD MY PARENTS A NEW HOME

ONE WITH ELECTRICITY AND CENTRAL HEATING.

THE DILAPIDATED OLD HOUSE IS

FULLER ON MY FATHERS OLD BOXES.

NICE STORY

A STOCK CERTIFICATE

AND A BUNCH OF OLD BOXES

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Cartoonist Peter Bagge is the Harvey Award-winning author of the acclaimed 1990s alternative comic series *Hate* starring slacker hero Buddy Bradley, and a regular contributor to *Reason* magazine. A graduate of the School of Visual Arts in New York City, he got his start in comics in the R. Crumb-edited magazine *Weirdo*.

Bagge has published two critically acclaimed books with Drawn & Quarterly: 2017’s *Fire!! The Zora Neale Hurston Story* and 2013’s *Woman Rebel: The Margaret Sanger Story*. He lives in Seattle with his wife Joanne, daughter, and three cats.
Richard is a benevolent but tough leader. He oversees everything that happens in the valley, and everyone loves him for it. When Lyle the Raccoon becomes sick, his friends—Omar the Spider, Neville the Dog, and Ellie Squirrel—take matters into their own hands, breaking Richard’s strict rules. Caroline Frog rats them out to Richard and they are immediately exiled from the only world they’ve ever known.

Michael DeForge’s *Leaving Richard’s Valley* expands from a bizarre hero’s quest into something more. As this ragtag group makes their way out of the valley, and then out of the park and into the big city, we see them coming to terms with different kinds of community: noise-rockers, gentrification protesters, squatters, and more. DeForge is idiosyncratically funny but also deeply insightful about community, cults of personality, and the commodification of cities. These eye-catching and sometimes absurd comics coalesce into a book that questions who our cities are for and how we make community in a capitalist society.

**PRAISE FOR MICHAEL DEFORGE**

“One of the comic-book industry’s most exciting, unpredictable talents.”—NPR

“DeForge’s commitment to making bizarre and emotionally grotesque comics has earned him a collection of loyal fans who gladly follow him between projects.”—The Fader
EVERYONE WHO LOVES ME HERE LOVES RICHARD.

I LOVE RICHARD, BECAUSE HE WAS IN A MOVIE.

RICHARD TAKES CARE OF US.

IF YOU DON’T LOVE RICHARD, YOU’RE PROBABLY REALLY MESSY UP.

BUT LOVING RICHARD MAKES MESSY UP PEOPLE BETTER.

I LOVE RICHARD, BECAUSE HE PAY’S FOR MY PIANO CLASS.

I LOVE RICHARD BECAUSE HE LOVES ME.

I REALLY LIKE WATCHING RICHARD KISS MY MOUTH.

I USED TO HATE WATCHING MY DAD KISS MY MOUTH. IT WOULD MAKE ME FEEL SICK. WHEN I WATCH RICHARD KISS MY MOUTH, I FEEL SO HAPPY.
Michael DeForge was born in 1987 and has written eight books including *Ant Colony*, *First Year Healthy*, *Big Kids*, and *Sticks Angelica*. He has been a celebrity judge for the Midland Buttertart Festival. He is currently on a treadmill.
Thousands of South Korean children were adopted around the world in the 1970s and 1980s. More than nine thousand found their new home in Sweden, including the cartoonist Lisa Wool-Rim Sjöblom, who was adopted when she was two years old. Throughout her childhood she struggled to fit into the homogenous Swedish culture and was continually told to suppress the innate desire to know her origins. “Be thankful,” she was told; surely her life in Sweden was better than it would have been in Korea. Like many adoptees, Sjöblom learned to bury the feeling of abandonment.

In *Palimpsest*, an emotionally charged memoir, Sjöblom’s unaddressed feelings about her adoption come to a head when she is pregnant with her first child. When she discovers a document containing the names of her biological parents, she realizes her own history may not match up with the story she’s been told her whole life: that she was an orphan without a background. As Sjöblom digs deeper into her own backstory, returning to Korea and the orphanage, she finds that the truth is much more complicated than the story she was told and struggled to believe. The sacred image of adoption as a humanitarian act that gives parents to orphans begins to unravel.

Sjöblom’s beautiful autumnal tones and clear-line style belie the complicated nature of this graphic memoir’s vital central question: Who owns the story of an adoption?

**PRAISE FOR LISA WOOL-RIM SJÖBLOM**

“On yellow, almost parchment-like pages, Wool-Rim Sjöblom depicts a mere 20-year search for her roots...the textual intensity representing a sharp contrast to Wool-Rim Sjöblom’s soft, almost stripped drawings...but it is surprisingly surprising.”—KULTUR

*Palimpsest* by Lisa Wool-Rim Sjöblom

Who owns the story of an adoption?
Korea.
I'm back in the country where I was born.
Back in the country where I was abandoned.

We were planning on staying at a hostel for adop-
tees, but instead we find ourselves in a car on our
way to Min-Jeong's family. It's in the middle of the
night and we're driving through a rainy Seoul.

We're exhausted after the long trip, but the
kids are happy and excited. Everything feels
unreal, somehow.

Min-Jeong's family is warm and welcoming, despite
having unexpected night guests at twelve thirty at
night in the middle of the week.

Auntie Jangha-
says! (in Min-
Jeong's mom!)

Come in,
come in!
You'll get
eat!

You and Poppy
get my room, and
Ricky and Teddy
get my brother's.

Ok, you're
so kind! Are
you sure about
this?

Eat all you want, now! And
welcome to Korea!
Lisa Wool-Rim Sjöblom is an illustrator, cartoonist, and graphic designer living in Auckland, New Zealand, with her partner and two children. She has a master’s degree in literature from Södertörn University and has studied at the Comic Art School in Malmö.

*Palimpsest* is her first graphic novel. She is an adoptee rights activist.
This new volume opens amid tough times, as the Depression grinds into its fourth year. Against this setting, a con artist sets up a storefront in town for Continental Corn Cob, a fictitious company established to dupe would-be investors. Somehow Walt Wallet and the Gasoline Alley gang are roped into the scheme, with the promise that they could earn steep returns if they purchase shares in the allegedly thriving company.

The lean economic climate motivates young Skeezix and his friends to find inventive ways to earn money, although not always with the intended results. For their first project, they create a local newspaper for the neighborhood kids but are forced to shut down after the corner print shop burns down. Later, they start an after-school delivery service on roller skates, but the new business folds after a rival undercuts their prices with a cheaper alternative.

Frank King was one of the pioneering masters of cartooning, and this ongoing series serves as a fascinating historical document of early to mid-twentieth century American life. Edited and designed by Chris Ware (Building Stories, Monograph) and featuring an introduction by comics historian Jeet Heer (The New Republic), this new volume also includes never-before-seen photographs and rare archival documents from the private collection of the King family.

**PRAISE FOR WALT & SKEEZIX**

“[Walt and Skeezix] is delightful on a purely physical level...with much thought and expense clearly poured into every detail.”—NPR
One of the pioneering giants of American comic strips, Frank King was born in Cashton, Wisconsin, in 1883. He joined the staff of the Chicago Tribune in 1909. Almost from the start of his career, King’s cartoons were frequently featured on the front page of the paper. He made his lasting mark in 1919 by creating Gasoline Alley, which became one of the most widely syndicated and read strips in North America until King’s death in 1969.
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