DRAWN & QUARTERLY
SPRING 2019

CLYDE FANS
SETH

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EBONY FLOWERS

GRASS
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KING OF KING COURT
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THE WORST BOOK EVER
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YELLOW YELLOW
MARK ALAN STAMATY

THE HANDBOOK TO LAZY PARENTING
GUY DELISLE

FAKE LAKE
ADRIAN NORVID
Twenty years in the making, **Clyde Fans** peels back the optimism of mid-twentieth century capitalism. Legendary Canadian cartoonist Seth lovingly shows the rituals, hopes, and delusions of a middle-class that has long ceased to exist in North America—garrulous men in wool suits extolling the virtues of the wares to taciturn shopkeepers with an eye on the door. Much like the myth of an ever-growing economy, the *Clyde Fans* family unit is a fraud—the patriarch has abandoned the business to mismatched sons, one who strives to keep the business afloat and the other who retreats into the arms of the remaining parent.

Abe and Simon Matchcard are brothers, the second generation struggling to save their archaic family business of selling oscillating fans in a world switching to air conditioning. At Clyde Fans’ center is Simon, who flirts with becoming a salesman as a last-ditch effort to leave the protective walls of the family home, but is ultimately unable to escape Abe’s critical voice in his head. As the business crumbles so does any remaining relationship between the two men, both of whom choose very different life paths but still end up utterly unhappy.

Seth’s intimate storytelling and gorgeous art allow urban landscapes and detailed period objects to tell their own stories as the brothers struggle to find themselves suffocating in an airless city home. An epic time capsule of a storyline that begs rereading.

**PRAISE FOR SETH**

“[Seth] combines realistic, character-based storytelling with a muted, nostalgic visual style reminiscent of Edward Hopper.”
—Los Angeles Times

“Seth truly believes in his wares - the little meaning of regular lives. Though it may take some time before the second Clyde Fans collection comes out, I am sold.”
—The New York Times Book Review

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**CLYDE FANS**

**SETH**

A masterful work about a failing family business and the ensuing erosion of sibling relations and one’s sanity

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**APR 2019 • $54.95 USD/$64.95 CAD • 2-COL • 6.25 X 8.5 • 488 PAGES**

COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-357-8 • HARDCOVER W/ SLIPCASE
Sir, if I could just take a moment of your time.

Yes, let me stop you right there. Sir.

Obviously, you're here to sell me something. What was it again—fans?

Well, yes... primarily we sell electric fans.

Do me a favour, take a peek over there to your right and tell me what you see.

That's right. Good quality fans from a reputable dealer. A dealer who I've done business with for many years.

Let me save you some effort. I have all the fans I need—and should. I need more I'll be returning to the fellow I know.

Oh, none taken—of course. I understand your loyalty to a brand you've had good success with.

I mean, if you already have enough fans—then you certainly don't need any more... ha ha.

And I can appreciate your loyalty to... oh, excuse me. I just said that, didn't I?

Well, ha ha— I won't take up any more of your time, sir. No bother.

Oh, dear.
Seth is the cartoonist behind the comic book series Palookaville, which started as a pamphlet and is now a semi-annual hardcover. His comics have appeared in the New York Times Magazine, Best American Comics, and McSweeney’s Quarterly. His illustrations have appeared in numerous publications including the cover of the New Yorker, the Walrus, and Canadian Notes & Queries. He is Lemony Snicket’s partner for the series All the Wrong Questions. He designs several classic comics reprint series, notably collections of work by Charles Schulz, John Stanley, and Doug Wright.

He was the subject of a National Film Board documentary entitled Seth’s Dominion. Seth lives in Guelph, Canada, with his wife Tania and two cats in a house he has named Inkwell’s End.
Hot Comb offers a poignant glimpse into Black women’s lives and coming of age stories as seen across a crowded, ammonia-scented hair salon while ladies gossip and bond over the burn. The titular story “Hot Comb” is about a young girl’s first perm—a doomed ploy to look cool and to stop seeming “too white” in the all-black neighborhood her family has just moved to. In “Virgin Hair” taunts of “tender-headed” sting as much as the perm itself. It’s a scenario that repeats fifteen years later as an adult when, tired of the maintenance, Flowers shaves her head only to be hurled new put-downs. The story “My Lil Sister Lena” traces the stress resulting from being the only black player on a white softball team. Her hair is the team curio, an object to touched, a subject to be discussed and debated at the will of her teammates, leading Lena to develop an anxiety disorder of pulling her own hair out. Among the series of cultural touchpoints that make you both laugh and cry, Flowers recreates classic magazines ads idealizing women’s needs for hair relaxers and product. “Change your hair form to fit your life form” and “Kinks and Koils Forever” call customers from the page.

Realizations about race, class, and the imperfections of identity swirl through Flowers’ stories and ads, which are by turns sweet, insightful, and heartbreaking. Flowers began drawing comics while earning her PhD, and her early mastery of sequential storytelling is nothing short of sublime. Hot Comb is a propitious display of talent from a new cartoonist who has already made her mark.

JUNE 2019 • $21.95 USD/$24.95 CAD • B&W • 6.5 X 9 • 184 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-348-6 • PAPERBACK
I felt some instant relief. Let me know if it's too hot.

Hey Dee, how's she doing? Next was the conditioner.

Then she added a neutralizing shampoo a few times to stop the chemical reaction.

I'm about to put her under the dryer so the conditioner can set.

I sat next to Letherie.

My mom and the left.

And I ate the happy meal my mom got me...
Ebony Flowers is a cartoonist and an ethnographer specializing in qualitative research and evaluation, picture-based methods, curriculum studies, and S.T.E.A.M. education. She began drawing comics while earning her PhD in Curriculum and Instruction from the University of Wisconsin-Madison.
Grass is a powerful anti-war graphic novel, offering up firsthand the life story of a Korean girl named Lee Ok-sun who was forced into sexual slavery for the Japanese Imperial Army during the second World War—a disputed chapter in 20th century Asian history.

Beginning in Lee’s childhood, Grass shows the lead-up to World War II from a child’s vulnerable perspective, detailing how one person experienced the Japanese occupation and the widespread suffering it entailed for ordinary Korean folk. Keum Suk Gendry-Kim emphasizes Lee’s strength in overcoming the many forms of adversity she experienced. Grass is painted in a black ink that flows with lavish details of the beautiful fields and farmland of Korea and uses heavy brushwork on the somber interiors of Lee’s memories.

Cartoonist Gendry-Kim’s interviews with Lee become an integral part of Grass, forming the heart and architecture of this powerful non-fiction graphic novel and offering a holistic view of how Lee’s wartime suffering changed her. Grass is a landmark graphic novel that makes personal the desperate cost of war and the importance of peace.

**PRAISE FOR KEUM SUK GENDRY-KIM**

“Her traditional ink drawings are powerful for their bleak beauty, sometimes without dialogue for page after page.” —Jeju Weekly

**AUG 2019 • $29.95 USD/$34.95 CAD • B&W • 5.9 X 8.3125 • 480 PAGES**

**COMICS & GRAPHIC NOVELS/NONFICTION • ISBN 978-1-77046-362-2 • PAPERBACK**
Since we worked without food or rest, many people got sick and died...

Another person dead!

Again?

A woman got sick from a wound and died...

If we stay here, they'll work us to death.

She's right.

But if we run away and get caught, they'll kill us for sure.

Dying here or out there...what's the difference?

What are you gonna do?

If only I could see my parents' faces one last time!

Let's go!

How?

We have to go before the sun comes up.

No matter how much we wandered...

Huff

Huff

We couldn't find...

A single way out.

Ack!
Keum Suk Gendry-Kim was born in the town of Goheung in Jeolla Province, a town famous for its beautiful mountains and sea. Her graphic novels include The Song of My Father, Jiseul, and Kogaeyi, which have been translated and published in France. She also wrote and illustrated The Baby Hanyeo Okrang Goes to Dokdo, A Day with My Grandpa, and My Mother Kang Geumsun. She received the Best Creative Manhwa Award for her short manhwa “Sister Mija,” about a comfort woman. She has had exhibitions of her works in Korea and Europe since 2012, and her graphic novels and manhwa deal mostly with people who are outcasts or marginalized.
From a child’s-eye view, Travis Dandro recounts growing up with a drug-addicted birth father, alcoholic step-dad, and overwhelmed mother. As a kid, Dandro would temper the tension of his every day with flights of fancy, finding refuge in toys and animals and insects rather than the unpredictable adults around him. Dandro perceptively details the effects of poverty and addiction on a family while maintaining a child’s innocence for as long as he can.

King of King Court spans from Travis’s early childhood through his teen years, focusing not only on the obviously abusive actions, but also on the daily slights and snubs that further strain relations between him and his parents. As Travis matures into young adulthood and begins to understand the forces shaping his father’s toxic behaviours, the story becomes even more nuanced. Travis is empathetic to his father’s own tragic history, but unable to escape the cycle of misconduct and reprisals they are caught in. King of King Court is a revelatory autobiography that examines trauma, addiction, and familial relations in a unique and sensitive way.

Alongside Dandro’s birth father committing crimes and shooting up, King of King Court lingers on scenes of him criticizing Travis and his siblings. Dandro gives equal heft to these anecdotes, emphasizing how damaging even relatively slight traumas can be to a child’s worldview.

A dynamic and devastating memoir about the cycle of trauma caused by addiction within one family.
TRAVIS!

I OWE AUNT GAIL AN EGG. WILL YOU RUN IT OVER?

I DON’T THINK SO

WHAT?

OKAY! DROP IT AND I’LL CATCH IT!

Awww
Travis Dandro was born August 2, 1974 in Leicester, Massachusetts. He started publishing his first comic strip, Twerp, in the local newspaper when he was 13 years old, earning $15 a week! After graduating from Montserrat College of Art in 1996, Travis continued drawing comics, his work appearing in dozens of college newspapers across the USA and Canada. He also self published Journal which was a notable comic in the 2010 and 2012 editions of The Best American Comics. King of King Court is his first graphic novel. Travis lives in Maine with his wife and three sons.

For more information on Travis Dandro
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:
DOCUMENTS FROM A KOREAN ADOPTION
LISA WOOL-RIM SJÖBLOM

Who owns the story of an adoption?
Korea, the country that sold me.

We were planning on staying at a hostel for adoptees, 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.

Korea
I'm back in the country where I was born.
Back in the country where I was abandoned.

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.

Arin-jeong-seyo! I'm Min-Jeong's mom!

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

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

Oh, 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.
The Follies of Richard Wadsworth showcases Nick Maandag’s signature blend of deadpan satire and exceedingly unexpected plot twists. In “Night School,” a Modern Managerial Business Administration and Operational Leadership class goes awry when a fire alarm brings the Chief to school and he decides to stick around to teach the students a thing or two about leadership—and discipline. The Follies of Richard Wadsworth follows the title character, a professor of philosophy, as he begins a contract instructor position at yet another university. When Wadsworth finds himself smoking reefer at his student’s party and he discovers she works at a rub n’ tug, an off-kilter plan is hatched. And in “The Disciple,” a yarn about a co-ed Buddhist monastery, Brother Bananas, the resident gorilla, isn’t the only one having difficulty keeping his lust tucked safely under his robe.

In Maandag’s hands—hands that love to toy with morally ambiguous characters and flirt with absurdity—troubled men make poor decisions, unlikable characters gain our sympathies through their very haplessness, and laughs ensue, riotously. After achieving cult acclaim through his self-published and micro-published comics, The Follies of Richard Wadsworth is Maandag’s debut book. His mechanical, affectless characters and economical artwork efficiently deliver cringes, heightening the awkward silence and stillness of his hilarious comics.

PRAISE FOR NICK MAANDAG
“An unsparing and hilarious story of capitalism at its most sociopathic.”—Slate Best of 2014
“An office comedy (or cubicle caper), Facility Integrity gains its edge from the very dryness of Maandag’s art.”—The Comics Journal
“A spot-on picture of loneliness, self-delusion, and nerd-world pecking orders.”—John Porcellino

JUNE 2019 • $19.95 USD/$24.95 CAD • B&W • 5.88 X 8.19 • 152 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-361-5 • PAPERBACK

A dark, bizarre comedy where teachers push boundaries into preposterous places
ANYWAYS, EVERYONE’S BEEN VERY NICE AND WELCOMING. IT’S A GREAT FACULTY.

GOOD, GOOD. SO, WHY DIDN’T YOU CONTINUE TEACHING IN COOKADA?

CAN WE NOT TALK ABOUT IT?

...BUT I THINK THE POINT HE’S MAKING ABOUT THE METAPHYSICAL CONSTITUENTS OF AN OBJECT.

I DISAGREE. I THINK—

HEH HEH, I RECOGNIZE THESE CONCEPTS. THEY’RE TALKING ABOUT MIN.

MY EAAAAARS ARE BURNING!

OH, HA HA! I THINK YOU’VE MISUNDERSTOOD. WHAT I MEANT BY THAT IS, I MAY BE HAVING A MILD ALLERGIC REACTION. I CAN FEEL MY FACE KIND OF BURNING UP... IS THERE SALT IN THESE SNACKS?

THE SNACKS CONSIST OF RAW VEGETABLE STICKS.

OH, WAH! YES, YES I KNOW THAT. BUT THERE’S NO SEAFOOD SEASONING ON THE VEGGIE STICKS.

SEASONING? NO, THERE’S NO
Nick Maandag was born in Mississauga, Ontario in 1982. He studied philosophy at Erindale College before moving to Toronto in 2006. His previous comics include Streakers, The Libertarians, and Facility Integrity. He has received nominations for both the Doug Wright and Joe Shuster awards.
Lulu Moppet is an outspoken and brazen young girl who doesn’t follow any rules—whether they’ve been set by her parents, the neighborhood boys, or society itself. In spring 2019 D+Q begins a landmark reissue series of Lulu’s suburban hijinks: she goes on picnics, babysits, and attempts to break into the boys’ clubhouse again and again. Cartoonist John Stanley’s expert timing and constant gags made these stories unbelievably enjoyable, ensuring that *Marge’s Little Lulu* was a defining comic of the post-war period.

First released in the 1940s and 1950s as Dell comics, *Little Lulu* as helmed by Stanley remains one of the most entertaining works in the medium. In this first volume, *Little Lulu: Working Girl*, we meet the series’ mainstay characters: Lulu, Tubby, Alvin, and oodles more neighborhood kids. *Little Lulu’s* comedy lies in the hilarious dynamic between its cast of characters, so it’s a joy to see them come to life.

Lulu’s assertiveness, individuality, and creativity is empowering to witness—the series is powerfully feminist despite the decades in which the stories were created. It’s the character’s strong personality that made her beloved by such feminist icons as Patti Smith, Eileen Myles, and more. Lovingly restored to its original full color, complete with knee-slapping humor and insightful representation of how young children behave, *Little Lulu: Working Girl* is a delight for readers of all ages.

**PRAISE FOR JOHN STANLEY**

“Little Lulu’s presence on the comics page meant that millions habitually read the adventures of a young girl who consistently bested—outsmarted, outplayed and outmaneuvered—boys.” —*NPR*

“When Stanley started crafting [Little Lulu] the stories blossomed into bit- ing, laugh-out-loud sitcoms, with Lulu a feminist hero for the ages.” —*Vulture*
HELLO TURDIE, WHERE ARE YOU GOIN'? BULLFROGGIN', NANTA COME!
I HAVE TO MIND ALVIN!
HEE!

WELL, LET'S TAKE ALVIN OVER THERE AND SEE WHAT HAPPENS!
OKAY!

I HOPE WE'RE NOT DOING THE WRONG THING!
YEAH... THAT'S A VERY VALUABLE DOG.

LET GO, ALVIN!
WHAT'S HE WANTA DO THAT FOR!
IT'S HIS TEETH OR SOMETHING... HE'S A LUCKY HE!
G-GOSH! JUST LIKE A SNAPPING TURTLE!

THEEEE REEEE HEH!
HEE SURE LOOKS FEER-ROCIOUS!
GRRRR!

YOU DON'T KNOW HOW FEER-ROCIOUS ALVIN IS!
I'LL OPEN THE DOOR A LITTLE BIT TO LET ALVIN IN!

BUT HE DOESN'T BLEE, DOES HE KNOW!
DO YOU THINK HE KNOWS HE NOW?
SURE! YOU CAN FAX HIM ON THE HEAD IF YOU LIKE
OH NO! LOOK WHAT HE DO TO THE HANDLE OF MY NET!

MRS. GORMLEY SAYS THE NEXT TIME HE BITE I DON'T WANT TO SEE HIM A LITTLE BIT TAKE HIM AWAY!
SA-AY! I WONDER WHAT WOULD HAPPEN IF HE MEET OL' MAN GRIPPS' BULLDOG?
HE WOULDN'T HAVE A CHANCE WITH ALVIN!
John Stanley was born in New York City in 1914. Stanley was a journeyman comics scripter from the 1940s through 1960s. He began working on *Little Lulu* in 1945 and wrote his final issue in 1959, just after beginning to work on Ernie Bushmiller’s *Nancy*. John Stanley is considered by many comics historians to be the most consistently funny and idiosyncratic writer to ever work in the medium.
Don’t take the title as a metaphor: it really is the worst book ever. Governor General Literary Award winning children’s book author and illustrator Elise Gravel takes readers on an unexpected journey through the world’s most boring book.

The story’s characters and omniscient readers alike quickly become annoyed by the author’s bland imagination and rebel against her tired tropes and stale character choices, spouting sass in an attempt to get her attention and steer the narrative in a more interesting direction. After all, you don’t even have to buy the book, but the characters? They’re stuck in there for an eternity, and they’re going to do their best to make the most of it, or at least have a little fun where they can.

As the charming and bizarre true nature of the characters overpowers the dry attributes given to them by the author, this once blase story quickly picks up speed, transforming the story into something much more unique than originally promised. With Gravel’s signature goofy characters behind the wheel, no silly twist or rude body function is off the table!

PRAISE FOR ELISE GRAVEL

“Gravel has become one of Quebec’s most beloved picture-book authors, not to mention one of its most prolific.” —The Globe and Mail

“As the story’s characters and omniscient readers alike quickly become annoyed by the author’s bland imagination and rebel against her tired tropes and stale character choices, spouting sass in an attempt to get her attention and steer the narrative in a more interesting direction.” —The Hollywood Reporter

Elise Gravel wants to write a totally drab book; her characters want to let loose. Who’s gonna win?
The princess lived in a magnificent castle.

Wait a minute. What about us? We don’t get an introduction?

I think we’re nobodies. I want to serve some purpose, personally.
The beautiful princess was named Barbarotte and the handsome prince was named Poitrick.

York!
Hehehehe

BARBAROTTE

POITRICK

Elise Gravel is an author illustrator from Montreal, Quebec. After studying Graphic Design, Gravel pursued a career writing and illustrating children’s books, where her quirky and charming characters quickly won the hearts of children and adults worldwide. In 2012, Gravel received the Governor General’s Literary Award for her book La clé à molette. A prolific artist, she currently has over thirty children’s books to her name, which have been translated into a dozen languages, including The Disgusting Critters series, and If Found...Please Return to Elise Gravel, her challenge to young artists to keep a sketchbook. Elise Gravel lives in Montreal with her spouse, two daughters, cats, and a few spiders.
Yellow Yellow is a charmingly simple story of a child whose playground is a gritty urban cityscape, written by Frank Asch and drawn by Mark Alan Stamaty. With no parent in sight, the boy wanders the sidewalks to find a yellow construction hat which quickly becomes his favorite belonging; earning him many compliments from strangers on nearby stoops. Eventually the boy meets the owner of the hat and must return it, leading the child to make his own yellow hat.

Yet the story comes alive via the visual feast of urban oddities that the Who Needs Donuts? cartoonist Stamaty packs in the background of this rediscovered children’s classic. As the boy innocently wears his yellow hard hat down city streets, he is oblivious to his surrealist funhouse surroundings filled with fantastical neighbors such as an old lady on a unicycle and a punk with a head full of fish vacuuming the sidewalk. In scratchy black ink drawings, Stamaty builds a bygone city filled with small storefronts—shoe stores, bookshops, delicatessens, and barber shops—all packed with detail upon detail. Rewarding multiple readings, delightfully grotesque humor lurks in the scenery of Yellow Yellow from page to page. Stamaty’s imagination to fill the page space is as limitless as the world was to a young boy in 1970.

PRAISE FOR YELLOW YELLOW
“With only a handful of words Frank Asch tells a simple little story...But Mark Alan Stamaty has drawn a city scene that Hieronymous Bosch would have enjoyed walking through. Surprises are all around.”—The New York Times (1970)

MAY 2019 • $15.95 USD/$17.95 CAD • 2-COL • 9.5 X 7.125 • 48 PAGES
COMICS & GRAPHIC NOVELS / LITERARY • ISBN 978-1-77046-358-5 • HARDCOVER
One day...
Frank Asch is a children’s writer living in Vermont. He is the author of many books, including Moonbear.

Mark Alan Stamaty is a cartoonist, illustrator and children’s author living in NYC. He is the author of the cult classic Who Needs Donuts.
The Handbook to Lazy Parenting is best-selling cartoonist Guy Delisle’s final tribute to the frequently hilarious and absurd situations that any parent will find themselves in when raising young children—all told with Delisle’s trademark sarcastic wit.

But even as Delisle’s children grow older, wiser, and less interested in their father’s antics, Delisle has no shortage of bad parenting stories, only now, sometimes, the joke is on him!

From trying to convince Louis to play video games instead of letting him do his homework, to forgetting Alice in a stationery store after buying a pen, to tricking the kids out of dessert to make up for his own blunder, Delisle tells relatable stories of parenthood, the mistakes we have trouble admitting to, and the impulse that we all sometimes have to give a comically serious answer to a child’s comically serious question.

With impressive timing and pacing in these lighthearted vignettes, Delisle delivers his gut wrenchingly funny punchlines in self-deprecating fashion, letting everyone know who is ultimately the butt of the joke. The Handbook to Lazy Parenting will delight parents of course, but also anyone who has raised or known an inquisitive child and needs some pro tips on being, well, a bad dad!

PRAISE FOR GUY DELISLE

“A User’s Guide...shares with [Delisle’s] previous work a keen appreciation for the clash of cultures; this time, however, the cultures in question are those of adults and children.”—NPR

“Even More Bad Parenting Advice...send[s] up Delisle’s inadequacies as a father in a series of beady vignettes.”
—Guardian, Best Graphic Novels of 2014
Can you sign my agenda?

Sure.

Why'd you make me come all the way upstairs for this?

Let's see...

“Louis keeps disrupting class.”

I see. You want me to secretly sign your agenda so you don’t have to show it to your mother.
Listen, Louis. This is the second time this semester with this teacher.

I'll sign, but I'm telling your mom.

No no no, don't do that! You can't tell her!

Please!

Guy Delisle was born in Quebec City, Canada. His bestselling and acclaimed travelogues (*Pyongyang*, *Jerusalem: Chronicles from the Holy City*, *Burma Chronicles*, and *Shenzhen*) are defining works of graphic nonfiction, and in 2012, Delisle was awarded the top prize in European cartooning when the French edition of *Jerusalem* was named Best Album at the Angoulême International Comics Festival. His most recent work is *Hostage*, which appeared on 20 best of the year lists, including those from NPR, *The Boston Globe*, and *The Globe & Mail*. He lives in France with his wife and children.
It’s Tuesday noon in Fake Lake and the smell of the Tire Stack (still smoldering after 30 years) is wafting through the window of the Greasy Spoon Diner. Inside the radio’s tuned to YFUK—Fake Lake’s own Talk Dirty Radio. Mayor Dundoing is tucking into a rasher of surreal back bacon while perusing the Bottom Feeder’s Classified Ads—there’s a used cemetery plot and a fat bum door knocker for sale, a hide-a-bed has gone missing and Mistress Grind wishes to reduce someone to a mere nub…

The town of Fake Lake is a sludge pit of goings on and the Fake Lake Bottom Feeder (the local paper) has been kept busy chronicling what amounts to a mild apocalypse—collapsing bridges, a gap in the street that swallows the high school band, an awful bacterial business at the hot springs and a great blowout at the Fakeola bottling plant. Seeing souls ripe for the picking, Lucifer (ever a prominent presence in Fake Lake) has even taken out a paid advertising supplement—Writhing Bodies Herbal Tea Mix anyone?

The Fake Lake Bottom Feeder is a replica of a weekly edition in May complete with Children’s Section (try not to freak out Trippy the clown), Industrial News (it’s work injury week, again), a fulsome Food Section (beware the Flakey Bakery’s Sticky Buns) and a special double page spread of the Dregs Coffee Shop’s Sponsored Expedition to Ascend Old Frothy (their espresso machine) with exclusive photos of bearded hipster explorer types hip deep in milk foam. Fake Lake! There’s a seat for you in the Polished By Bums Tavern and it looks like someone’s signed you up for the Midnight Churchyard Dig…

PRAISE FOR ADRIAN NORVID
“With wit and ingenuity, Norvid papers over our cruel reality with one that, though visibly no less vile, is at least attuned to its own ridiculousness.”—Artforum

“Adrian Norvid mashes up art-world fundraiser antics with exquisite-corpse techniques...another wild voyage into Norvid’s wacky parallel universe.”—Canadian Art
A STRONG FOOTING was obviously not what the Pale Lake Memorial Town Bridge was built on. Users discovered on Saturday when four of the five spans collapsed utterly leaving a mound of bloody rubble. Sniffer dogs sent to uncover the some fifteen buried people proved unreliable and could be observed snuffling on the sticky-duty bits of the victims.
Adrian Norvid, born in London, England, currently lives and works in Montreal. His large-format drawing centers around popular imagery, vernacular and kitsch with sources ranging from Psychedelia to Georgian era illustration. He teaches painting and drawing at Concordia.