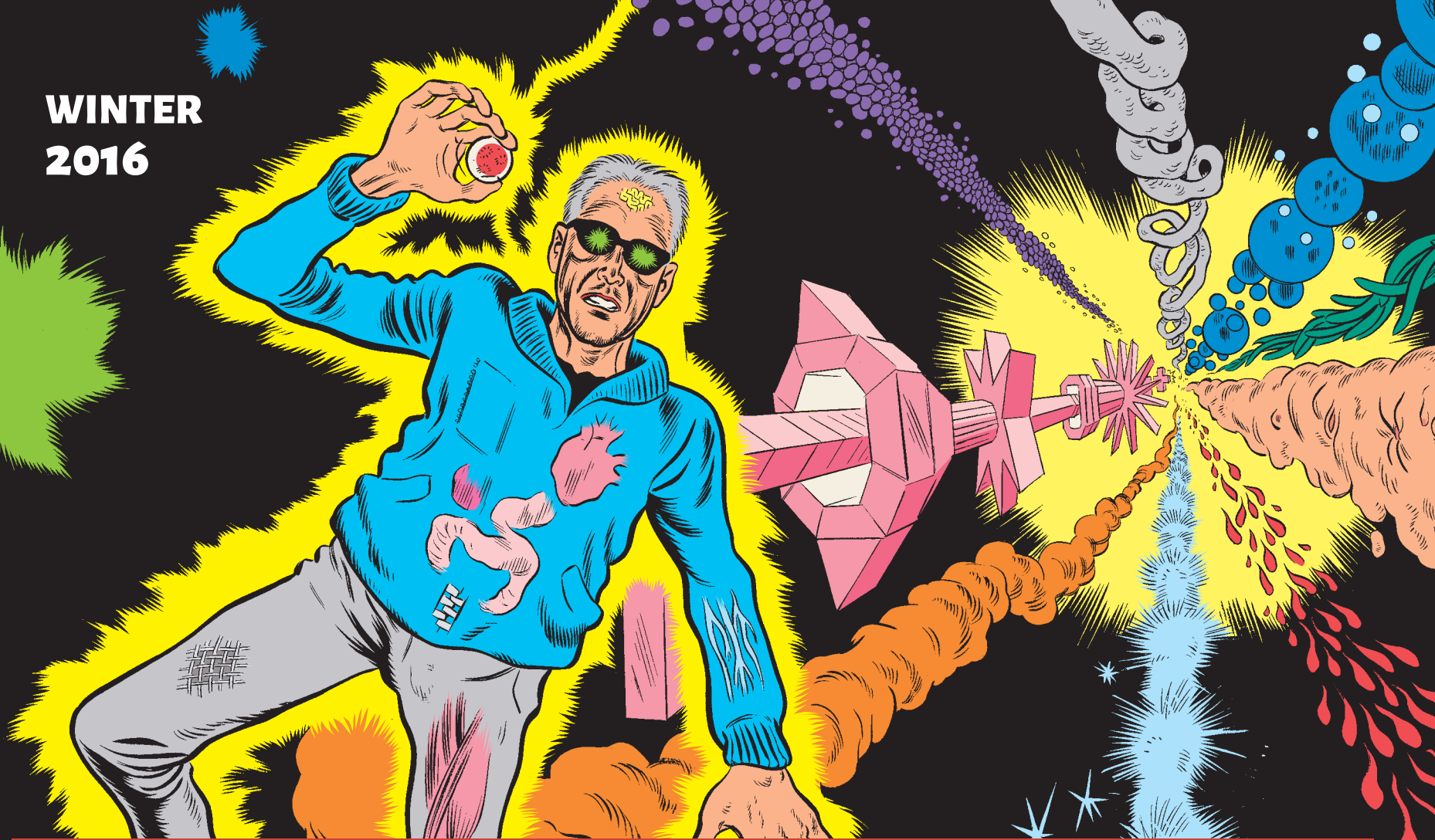


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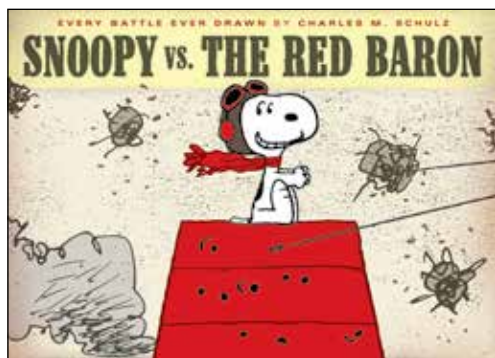
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- Great gift idea
- Feature film tie-in
- *The Peanuts Movie* debuts Nov. 6, 2015
- Age range: all ages

SNOOPY VS. THE RED BARON

By CHARLES M. SCHULZ

FEATURING THE STAR OF NOVEMBER'S *THE PEANUTS MOVIE!*

"Up in the sky, a man in a plane / Baron von Richthofen was his name ..."

Just in time for *The Peanuts Movie*, *Snoopy vs. The Red Baron* collects all of Schulz's beloved newspaper strips starring Snoopy as the famous World War I flying ace in his perennial battles with the infamous Red Baron of Germany.

*Ten, twenty, thirty, forty, fifty or more / the bloody Red Baron was rollin' up the score /
Eighty men died tryin' to end that spree / of the bloody Red Baron of Germany ...
In the nick of time, a hero arose / A funny-looking dog with a big black nose.*

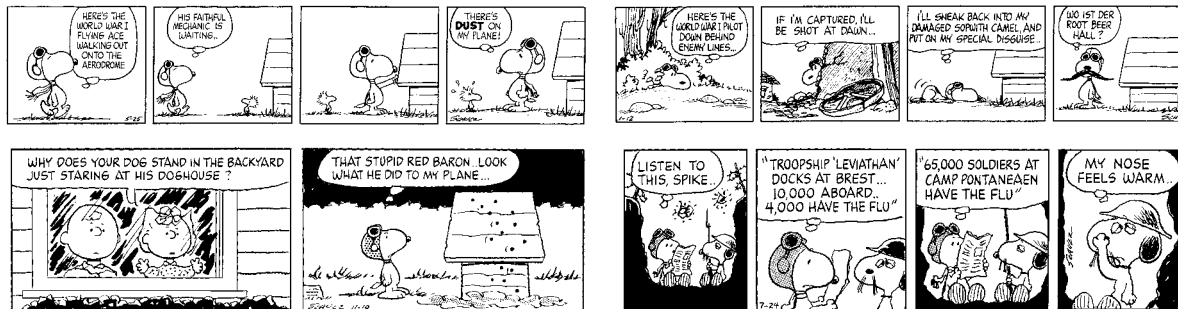
Including both dailies and Sundays, *Snoopy Vs. the Red Baron* follows the valiant and indefatigable Snoopy as, time after time in his doghouse/Sopwith Camel, he braves the wrath of his unseen aerial foe. The brave little beagle's epic, Walter Mitty-esque battles are brought to thrilling cartoon life.

He flew into the sky to seek revenge / But the Baron shot him down / "Curses, foiled again!"

The Snoopy and Red Baron encounters were some of the most inspired — and most popular — episodes in all of *Peanuts*, and among the stories most beloved by children and adults alike.

CHARLES M. SCHULZ (1922-2000) is one of the most beloved cartoonists in history. His work lives on at Charles M. Schulz Museum & Research Center in Santa Rosa, CA.

See page 19 for The Complete Peanuts.



THE COMPLETE *LOVE AND ROCKETS* LIBRARY

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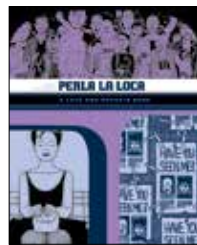
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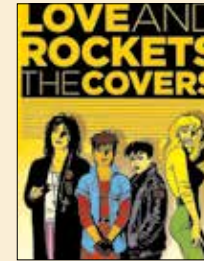


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COMICS DEMENTIA

By GILBERT HERNANDEZ

THE UNFETTERED ID OF A COMICS MASTER

In the bygone days when graphic novels were just comic books, much of the innovation that sprung from the medium stemmed from the need to fill thirty-two pages (or so) of a comic with new material. Some cartoonists, when faced with those blank pages, fed the maw with unbridled id, and this is where the weird, the wonderful, and the wild flourished. *Comics Dementia* collects the best of such work by Gilbert Hernandez, one of Earth's greatest living cartoonists. Most of these stories haven't been available since their original appearance in comic shops in the 1990s, and this book contains unexpected treasures, oddities, and rarities from outposts of the *Love and Rockets* galaxy. Saints, sinners, and the Candide-like Roy mingle in jungles, in fables, in outer space: in cocktail lounges and living rooms. Ditko meets Melville meets Bob Hope—but the party really starts bumping when the Alfred E. Neuman of the *Love and Rockets*-verse, Errata Stigmata, makes her entrance.

GILBERT HERNANDEZ lives in Las Vegas, NV with his wife and daughter, and continues to co-create *Love and Rockets* with his brother, Jaime.

"I don't think there's ever been a greater cartooning talent in terms of what he brings the serial comic book form." — *The Comics Reporter*

"Gilbert Hernandez created some of the most memorable characters in popular fiction." — *Los Angeles Times*

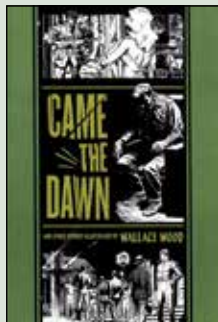
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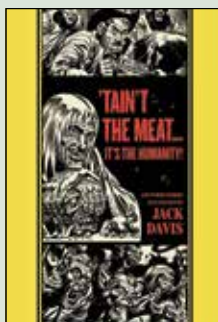
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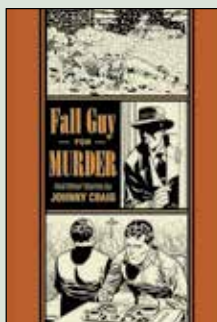
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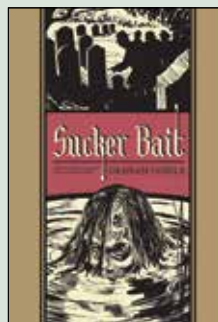
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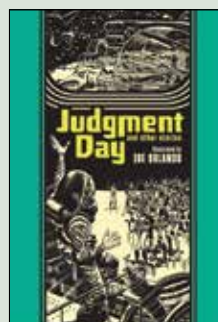
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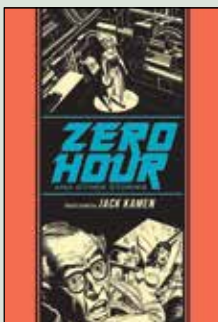
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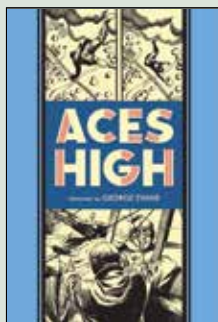
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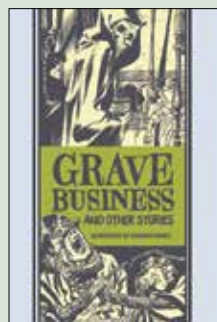
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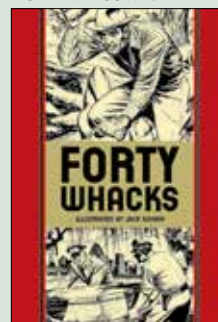
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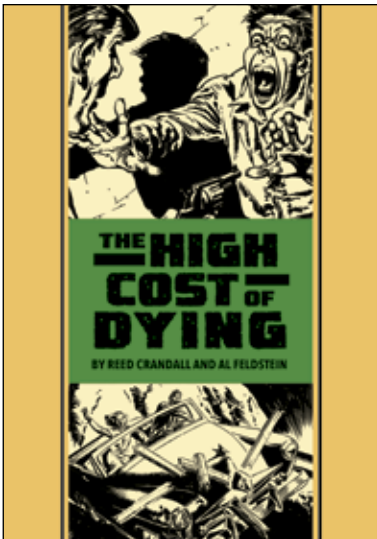


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Reed Crandall was an undisputed master of fine-line detail and expertly nuanced pen-and-ink texture. He was a perfect fit for EC Comics and his classic, illustrative style brilliantly illuminated sharp scripts featuring schemes, tricks, betrayal, and retribution in the company's crime, horror, and science fiction titles.

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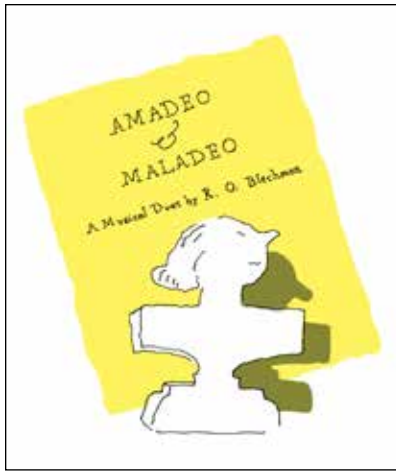
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REED CRANDALL (1917–1982, b. Winslow, Indiana) has long been considered one of the top artists of the Golden Age of Comics, and was inducted into the Will Eisner Comic Book Hall of Fame in 2009.

ALBERT B. FELDSTEIN (1928–2014) was an American writer, editor, and artist, best known for his work at EC and, from 1956 to 1984, as editor of *Mad* magazine.

“Crandall was an immensely gifted illustrator, a master of anatomy whose figures were full of grace, character, and realism.” — Tony Gleeson





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By R. O. BLECHMAN

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In the 1950s, the Emmy-winning animator and *New Yorker* cartoonist R.O. Blechman created a proto graphic novel that was based on a medieval legend: *The Juggler of Our Lady*. More than half a century later comes *Amadeo & Maladeo*, the tale of two Mozart-esque half brothers.

The aristocratic Amadeo begins his musical career playing violin for the King and Queen of Austria, while penurious bastard-born Maladeo plays violin for pocket change on a street corner. Both face the trials and tribulations of fame as their stories intertwine and come full circle. *Amadeo and Maladeo* serves as an elegant and unvarnished metaphor for the hardships contemporary artists still face and that appears to be a universal condition of civilization. Drawn in Blechman's expressive, patented "wavy line" pen and ink style, *Amadeo & Maladeo* is a story made powerful and moving by its gentle, fable-like telling.

Born Oscar Robert Blechman in 1930, R. O. BLECHMAN is a frequent *New Yorker* contributor and lives in Ancram, NY.

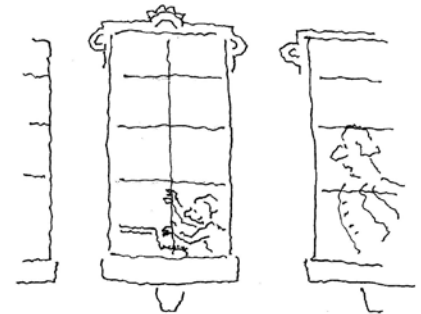
"An immensely rich talent . . . His qualities of taste and intelligence, and—most vital—his instincts never to stray into forms that will betray him, have allowed Blechman to express himself in a variety of ways that have enhanced the quality of American life." — Maurice Sendak

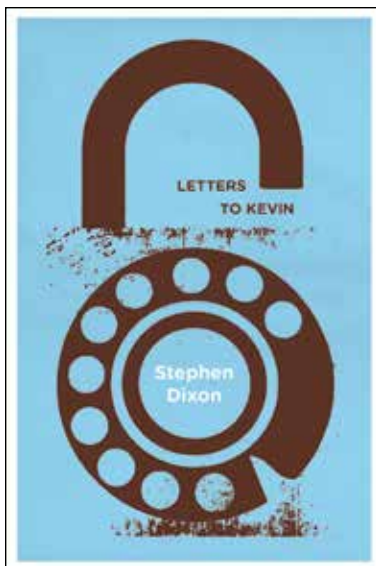
"I have always believed that humor—particularly political satire—is one of the most effective ways to make a point. And R. O. Blechman is a master of the form." — Arianna Huffington

The following day the family returned to Salzburg.



Back home, Amadeo composed *The Schonbrunn Sonata* in A sharp major dedicated to the Royal family.





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LETTERS TO KEVIN

By STEPHEN DIXON

AN ABSURDIST TURN FROM ONE OF AMERICA'S GREATEST NOVELISTS

Rudy, a good-hearted fellow in New York, has been trying to phone Kevin Wafer, a kid he knows in Palo Alto, California. Only trouble is, one thing or another keeps getting in the way. For starters, Rudy doesn't have a phone in his apartment, and he can't manage to get a dial tone on his pillow or his alarm clock. When he tries to use a pay phone, the phone booth gets carried off by a crane, deposited in a warehouse, and left with Rudy trapped inside. What's worse, the only repairman who shows up can't help because he's due to leave on his vacation and won't be back for a month. Rudy tries to call for help, but all he can get on the line are other people locked inside other phone booths located other in warehouses all over the world. The only sensible thing for Rudy to do is to sit down with his trusty portable typewriter and write Kevin a letter, telling him what's happened.

Like Bob Dylan's "115th Dream," *Letters to Kevin* obeys a certain logic, but it's a shifty, nighttime logic that's full of surprises. *Letters to Kevin* is an absurdist, screwball farce, and certainly Stephen Dixon's wildest and weirdest book ever. It's also, sneakily, one of his most affecting.

STEPHEN DIXON was born in 1936 in New York City. He graduated from the City College of New York in 1958 and is a former faculty member of Johns Hopkins University. He is also a two-time National Book Award nominee — for his novels *Frog* and *Interstate*. He still hammers out his fiction on a vintage typewriter.

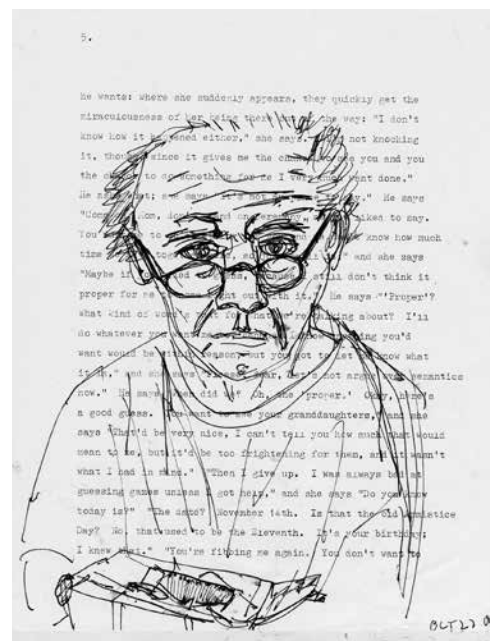
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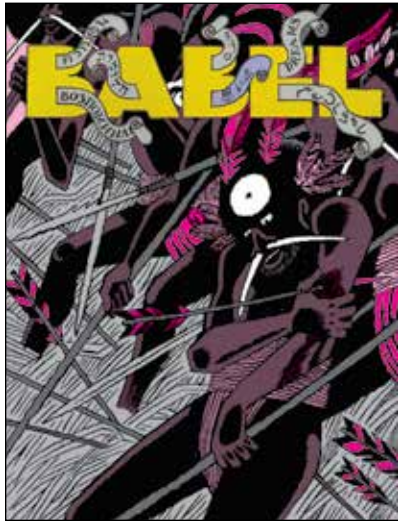


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By DAVID B.

THE NEW BOOK FROM THE AUTHOR OF *EPILEPTIC*

Babel is the long-awaited, unofficial sequel of sorts to David B.'s award-winning masterpiece, *Epileptic*. A boy's world is shattered by his brother's epileptic seizures and his growing awareness of turmoil in warring countries. As in *Epileptic*, David B. focuses on his relationship with his ailing brother, but delves deeper into their fantasy life and obsession with history. The two become fascinated by the Papuan Wars, and David discovers odd metaphorical parallels between those long-ago events and rituals and his brother's struggle with his disease. The stunning two-color artwork evokes an extraordinary range of influences, from the boldness of primitive art to the lyricism of Winsor McCay.

DAVID B. is a founding member of L'Association, a group of French cartoonists who banded together as publishers in 1990 and have revolutionized European comics with their groundbreaking approach to format, subject matter, and style. He lives in France.

"David B. is clearly one of the best storytellers in the medium of comics." — Joe Sacco

"David B. works a real kind of deeply human magic on the page." — Jason Lutes

"For David B., dreams and real life combine to form something altogether new, and the reader is rewarded with a peek into a dense imagination." — Rob Clough

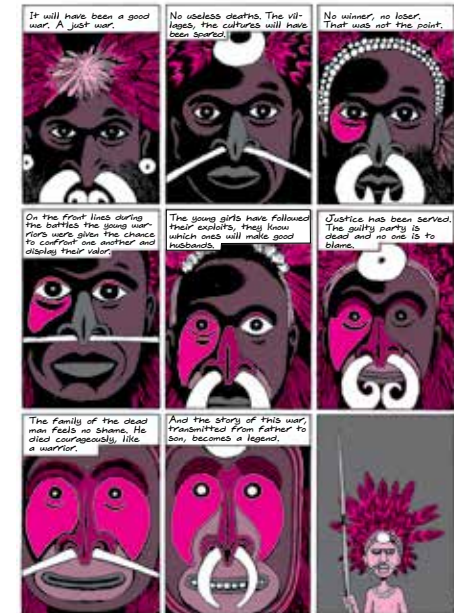
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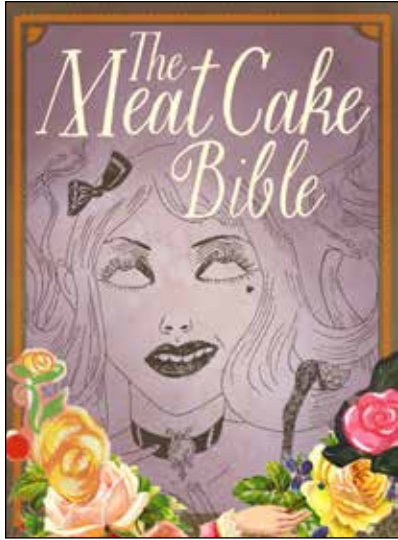
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THE MEAT CAKE BIBLE

By DAME DARCY

COLLECTING A NEO-VICTORIAN MASTERPIECE

Dame Darcy is one of the sui generis artistic talents of the past two decades — musician, actress, fortune teller, dollmaker, Gen X/feminist icon, and last but not least, cartoonist to the core — and has been bewitching readers for more than 20 years with her neo-Victorian horror/humor/romance comic *Meat Cake*. Alternating between one-off (often cruelly tragic) fairy tales and ongoing romps starring her eclectic cast of characters, including Effluvia the Mermaid, the roguish roué Wax Wolf, Igpay the Pig-Latin pig, Stregapez (a woman who speaks by dispensing Pez-like tablets through a bloody hole in her throat), the mischievous Siamese twins Hindrance and Perfidia, Scampi the Selfish Shellfish, the stalwart Friend the Girl, and the blonde bombshell Richard Dirt, all delineated in her inimitable luxurious scrawl, *Meat Cake* is like a peek into the most creative, deranged dollhouse you ever saw. *The Meat Cake Bible* is the definitive collection of the series, collecting every story from all 17 issues (1993-2008) — including “Hungry is the Heart,” Darcy’s legendary collaboration with Alan Moore — as well as new stories from the unpublished 18th issue.

DAME DARCY lives in Savannah, GA, where she is developing a *Meat Cake* TV series.

“[Darcy] has created a childlike, otherworldly realm, a land that hovers in the twilight space between the whimsical and the macabre. Ghosts and goblins, foul-tempered stepmothers, lovesick mermaids, and charmed forests are all rendered in Darcy’s distinctive hand, loose and flowing lines reminiscent of the work of Edward Gorey.” — *Los Angeles Times*

“Darcy’s comics are aesthetic manifestos... *Meat Cake* will prevail, as luxury takes over America. And the world beyond.” — *The New York Times*

“I think she’s exquisite, let’s put it that way. I wish I knew her in high school.” — Thurston Moore





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NOD AWAY

By JOSHUA COTTER

COTTER GOES FROM THE MIDWEST TO SPACE IN HIS NEW SCI-FI GRAPHIC NOVEL

Nod Away is the new graphic novel from acclaimed cartoonist Joshua Cotter. Set primarily on a near-future version of earth, a deep space transport has been developed to take a small crew to an earth-like, habitable planet in a nearby system in an attempt to begin colonization/repopulation.

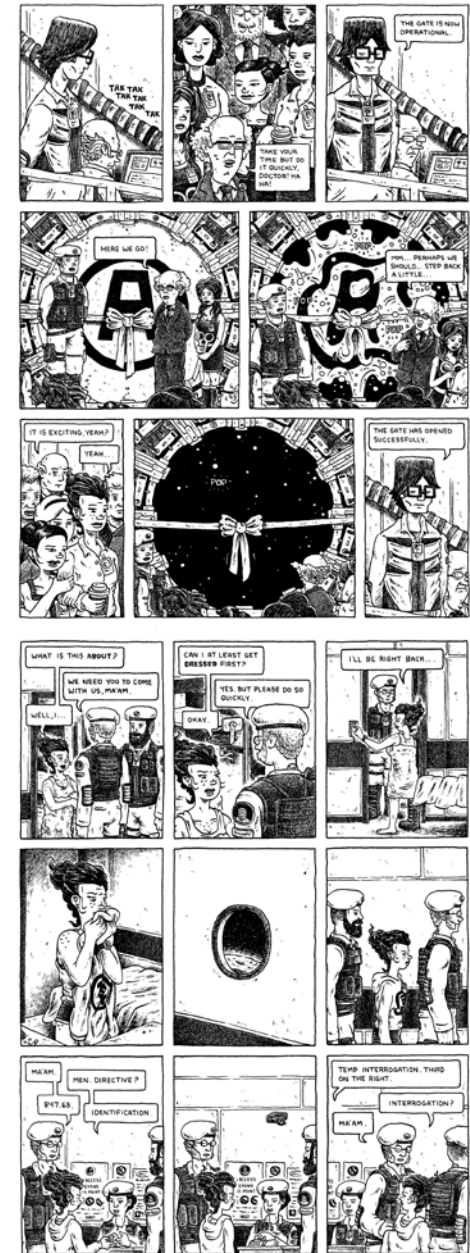
In this near future, the Internet is now accessed telepathically and referred to as the “innetnet.” Initially developed by the military, two-thirds of the world’s population is now able to connect and share information via a specialized central hub. When that hub is revealed to be a human child, political pressure prompts the need for a more humane solution. Melody McCabe is hired to develop this new hub on the second International Space Station, where the deep space transport has recently docked and where most of *Nod Away* takes place.

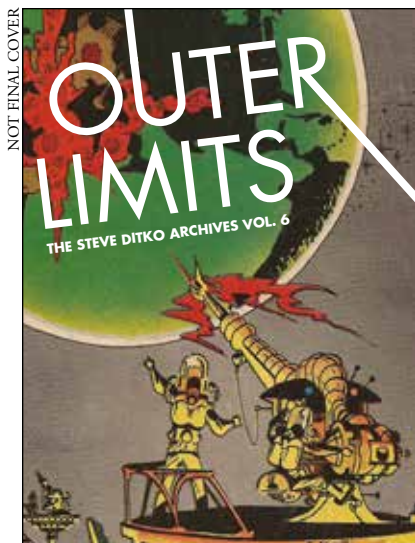
Working within the structure of sci-fi, *Nod Away* moves back and forth between physical and psychological worlds, utilizing traditional and abstract storytelling styles in a way that blends the approaches his two previous books, *Skyscrapers of the Midwest* and *Driven by Lemons*. In *Nod Away*, Cotter explores what consciousness could be, where it could possibly be located, and what function or point it might serve.

JOSHUA W. COTTER lives in rural northwest Missouri with his wife, child, cat, and an acute sense of impending mortality. They keep him making comics.

“Cotter’s work is utterly gracious to all. It abandons reality in favor of truth, and the effect is cosmic.” — *The Los Angeles Times*

“Thankfully, while there’s enough pathos in *Skyscrapers of the Midwest* to give Chris Ware a run for the trauma crown, Cotter aims for balance by also depicting moments of joy — sometimes in fantastical passages that recall Bill Watterson’s *Calvin and Hobbes*.” — *Playboy*





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By STEVE DITKO; Edited by BLAKE BELL

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Four years before Steve Ditko began work on the *Amazing Spider-Man* and *Doctor Strange* for Marvel Comics, he was already at the peak of his career as an artist. And virtually no one knew it. *Outer Limits: The Steve Ditko Archives Vol. 6* features more than 200 meticulously restored, full-color pages of Ditko in his early prime, working in near anonymity for Charlton Comics.

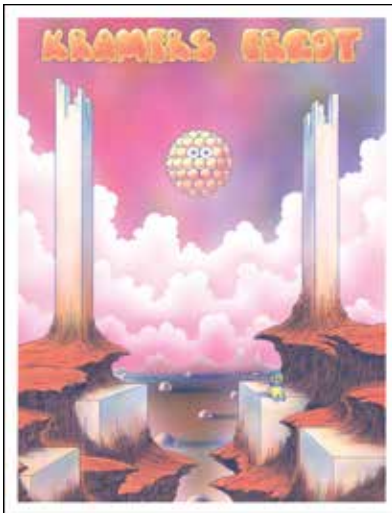
This volume's stories of suspense and mystery are, thanks to the inspiration Ditko took from comics related to space travel, heavily weighted to the science fiction genre. Ditko rocketed into the vast outer reaches of the universe to craft tales that tapped into the fears and aspirations of middle America coming to terms with the Cold War and the beginning of the space race with Soviet Russia.

Includes an introduction by series editor Blake Bell, who examines Ditko's stylistic evolution as well as a meticulous documentation of the moment when Stan Lee calls Ditko back to Marvel to begin the Silver Age of Marvel Comics.

STEVE DITKO continues to create comics in his studio in New York City.
 BLAKE BELL lives in Toronto, Canada.

"Fantastic... Raw and grotesque and beautifully drawn and presented." — Dave Gibbons (*Watchmen*)





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EDITED BY SAMMY HARKHAM

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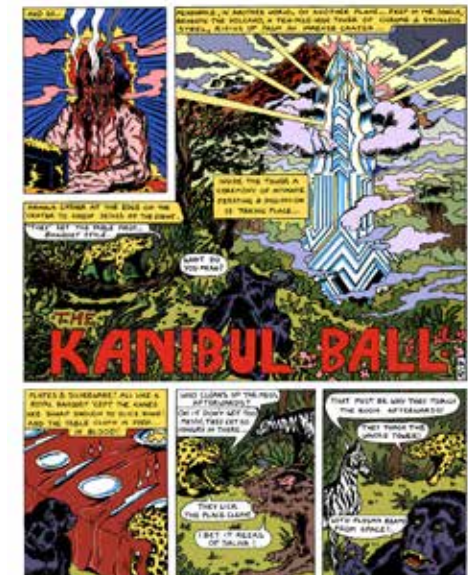
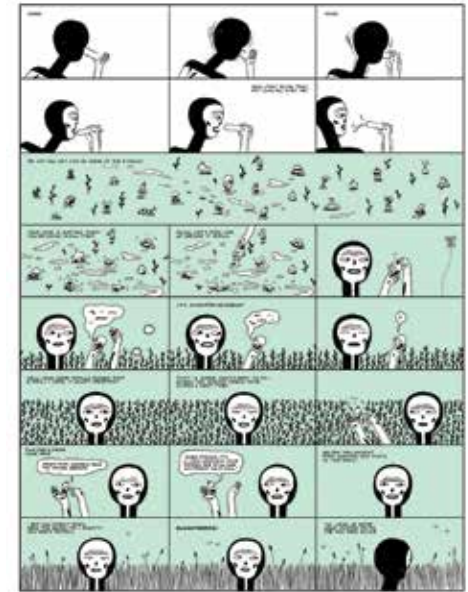
Kramers Ergot 9 will feature the work of Michael Deforge, Noel Freibert, Steve Weissman, Anya Davidson, Stefan Marx, Abraham Diaz, Leon Sadler, Julia Gfrörer, Adam Buttrick, Kim Deitch, Ben Jones, Andy Burkholder, Antony Huchette, Trevor Alixopulos, Antoine Cossé, Archer Prewitt, Kevin Huizenga, Renee French, and many other greats to be announced.

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Kramers Ergot has always been a reflection of editor SAMMY HARKHAM’s current interests in comics past and future. A partner in both the renowned bookstore Family, and the movie theater, Cinefamily, Harkham lives in Los Angeles with his wife and three children.

“If there’s one book that art-comics enthusiasts would be happiest to find in their stockings this year, it’s probably *Kramers Ergot*.” — *The New York Times*



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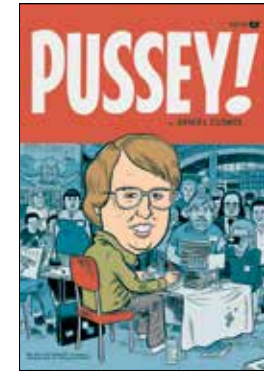
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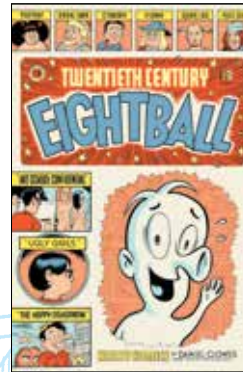
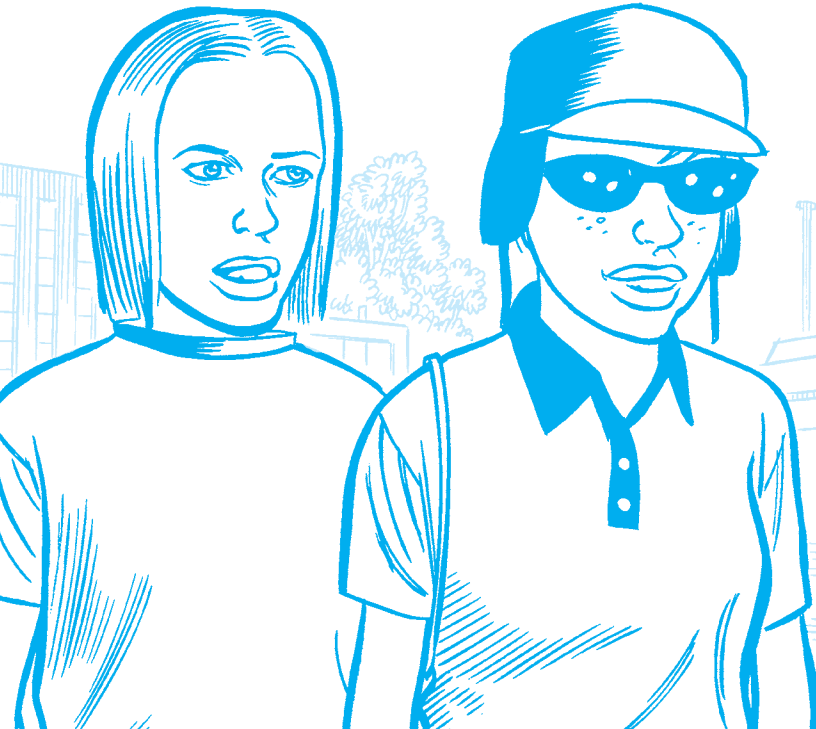
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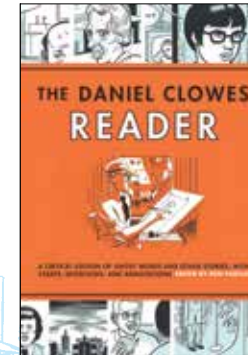
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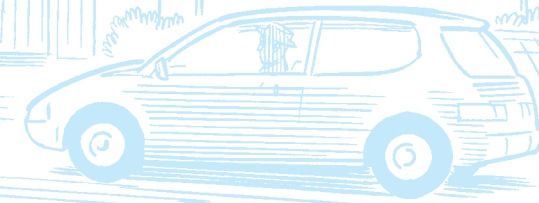


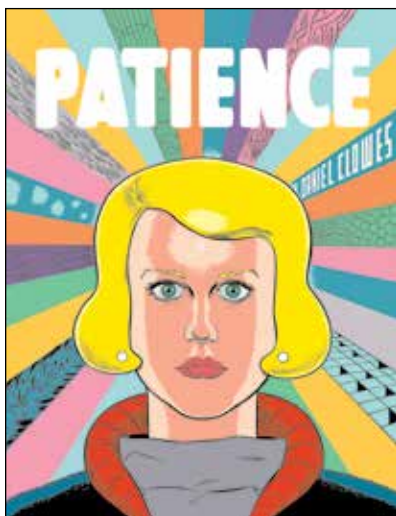
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PATIENCE

By DANIEL CLOWES

THE MOST ANTICIPATED GRAPHIC NOVEL OF 2016

Patience is the first all new, original graphic novel from Daniel Clowes (*Ghost World*) in over a half-decade, and also the biggest and most ambitious book yet in a storied career that includes multiple Eisner and Harvey Awards, a PEN Award, and an Academy Award nomination.

Patience is an indescribable psychedelic science-fiction love story, veering with uncanny precision from violent destruction to deeply personal tenderness in a way that is both quintessentially “Clowesian,” and utterly unique in the author’s body of work. This 180-page, full-color story affords Clowes the opportunity to draw some of the most exuberant and breathtaking pages of his life, and to tell his most suspenseful, surprising and affecting story yet.

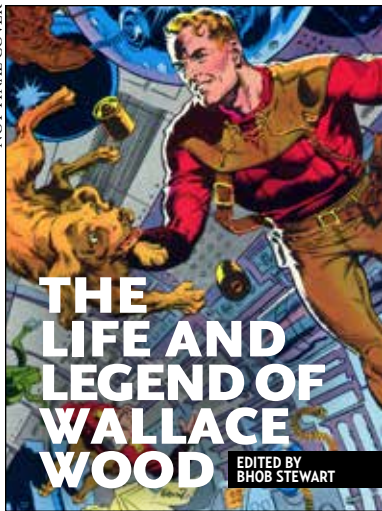
Fantagraphics and Clowes helped usher in today’s golden age of literary graphic novels, as evidenced by the just-released *Complete Eightball 1–18*, which collects the historic comic book series (1989-2004) that originally serialized Clowes classics such as *Like a Velvet Glove Cast in Iron* and *Ghost World*, the latter of which is the best-selling book in Fantagraphics’ history, with 20 editions since its debut in 1997.

DANIEL CLOWES is a celebrated graphic novelist, academy-award nominated screenwriter, and frequent cover artist for the *New Yorker*. He lives in Oakland, CA. His papers were recently acquired by the University of Chicago Library.

“Clowes has explored the tedium and mystery of contemporary American life with more wit and insight than most novelists or filmmakers.” – A.O. Scott

“I really identified with the girls in *Ghost World*. They made me feel like I wasn’t so alone.”
 – Lisa Simpson, *The Simpsons*





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See page 4 for more books by Wallace Wood.

THE LIFE AND LEGEND OF WALLACE WOOD

EDITED BY BHOB STEWART

MAD MAG & *DAREDEVIL* REBOOTER GETS HIS STORY TOLD IN THESE ESSAYS BY COMICS CHRONICLERS

Who was Wallace Wood? The maddest artist of *Mad* magazine? The man who saved Marvel's *Daredevil*? The self-publishing pioneer of *Witzend*? With a life as dramatic as his compositions, many fans know the legendary artist, but few know the man inside. Until now.

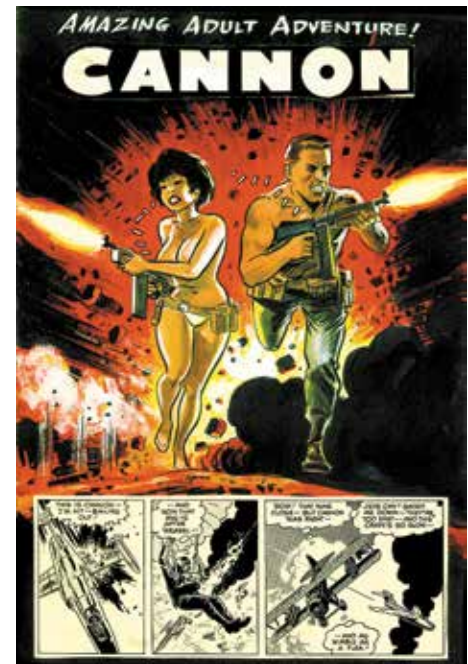
The Life and Legend of Wallace Wood is a remarkably incisive, generously illustrated look back at one of the greatest and most mythic figures of American cartooning. Edited and shaped into its final form over the course of thirty years by former Wood assistant Bhoob Stewart, *The Life and Legend of Wallace Wood* is a unique biographical portrait, brimming with Wood's gorgeous art as well as rare personal photos and childhood ephemera. Also: A fascinating Rashamon-like collection of remembrances by Wood's friends, colleagues, assistants, and loved ones. Even as they explore the humorous spirit and psychological twists of this most gifted maverick of American pop culture, they frankly discuss his struggles with censorship and alcoholism and his slide into the realm of pornography.

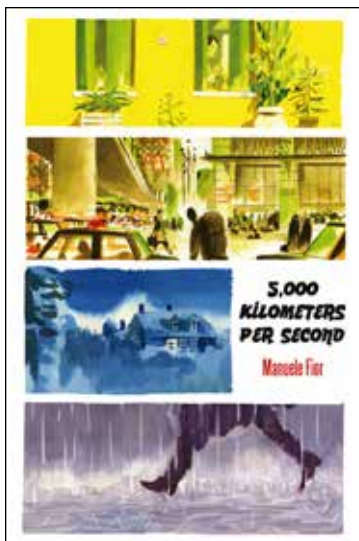
A new, strikingly re-designed, revised, expanded, and superb-quality oversized edition (with nine new chapters!) of a bowdlerized and truncated version of (some of) this material from a different publisher more than a decade past. Contributions by Bill Gaines, Grant Geissman, Larry Hama, Paul Kirchner, Trina Robbins, Tom Sutton, John Severin, Al Williamson, and many more!

BHOB STEWART (1937–2014) was an American writer, editor, cartoonist, and filmmaker who contributed to an amazing variety of publications over a span of five decades. He passed away during production of this book.

"Wood's work seemed like snapshots of a lush and vibrant reality where even madmen, monsters, and mayhem possessed a stately grace. There might be pandemonium but, oddly, the panic never seemed to reach the eyes of Wood's regal heroes." — *The Los Angeles Times*

"Legendary artist [Wallace] Wood mastered every comic-book genre — humor (he was one of *Mad*'s first artists), horror, superheroes, war — but is best known for the 1950s science fiction stories he drew for *EC Comics*, in which, one commentator noted, he 'began drawing things into panels that no human being seemed capable of before.'" — *Booklist*





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5,000 KILOMETERS PER SECOND

By MANUELE FIOR; TRANSLATED BY JAMIE RICHARDS

AN INTERNATIONAL BESTSELLER COMES TO AMERICA

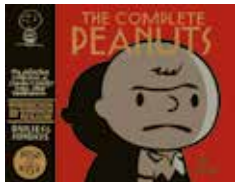
Winner of the prestigious Grand Prize at both the 2010 Angoulême Comics Festival in France and the 2010 Lucca Comics Festival in Italy, *5,000 Kilometers Per Second* tells—or almost tells—the love story between Piero and Lucia, which begins with a casual glance exchanged by teenagers across the street through a window and ends with a last, desperate hook-up between two older, sadder one-time lovers. Executed in stunning watercolors and broken down into five chapters (set in Italy, Norway, Egypt, and Italy again), *5,000 Kilometers Per Second* manages to refer to Piero and Lucia's actual love story only obliquely, focusing instead on its first stirrings and then episodes in their life during which they are separated—a narrative twist that makes it even more poignant and heart-wrenching. *5,000 Kilometers Per Second* is one of the most delicate graphic-novel masterpieces of the past decade, and certain to delight American readers.

MANUELE FIOR was born in Cesena, Italy in 1975. After earning a degree in architecture (Venice, 2000), he moved to Berlin, where he began a career as a cartoonist, illustrator (*The New Yorker*, *Le Monde*, *Vanity Fair*), and architect. He lives in Paris.



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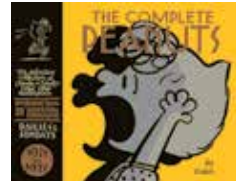
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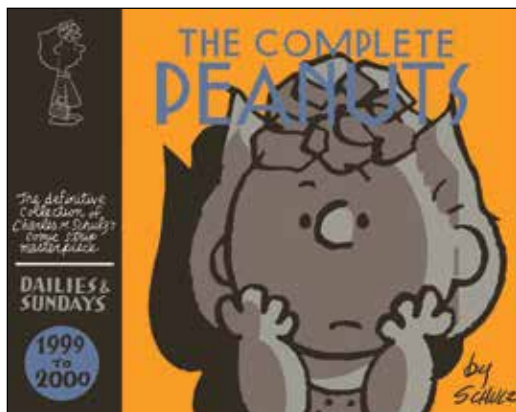
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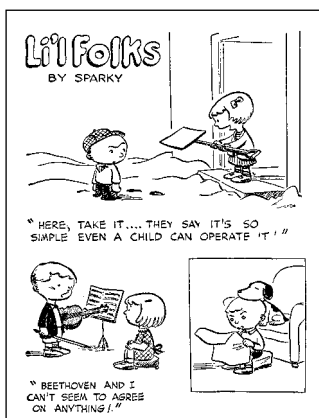
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Here, with our 25th volume of *The Complete Peanuts*, we reach the end of Charles M. Schulz's masterpiece, the defining comic strip of the 20th century. This volume collects the very final year-plus of *Peanuts*, including all of 1999 through the final strip on Feb. 13, 2000, nearly 18,000 strips and 50 years since its debut in 1950. In this final volume, Rerun takes center stage and cements himself as the last great *Peanuts* character, including a series of strips that delighted comics fans in 1999, in which Rerun embarks on a career as an underground comic book artist!

This volume also features a huge surprise: the complete *Li'l Folks*, the weekly one-panel comic that Charles Schulz produced for his hometown paper, St. Paul Pioneer Press, between June 22, 1947, and January 22, 1950 — just before turning his attention to *Peanuts*. *Li'l Folks* was a clear precursor to *Peanuts* and its inclusion here will bring *The Complete Peanuts* full circle.

But fear not, *Complete Peanuts* fans: although the strip has been collected, we have one more volume up our sleeve for next fall, collecting a treasure trove of Schulz rarities, from his initial *Peanuts* pitch packet, to several comic book stories, advertising art, two major, never-before-published interviews, and many other surprises!

CHARLES M. SCHULZ was born in Minnesota in 1922 and passed away in 2000. His work lives on at Charles M. Schulz Museum & Research Center in Santa Rosa, CA.

"The Complete Peanuts has framed Charles Schulz's enduring masterpiece about as well any lifelong fan could've hoped." — *The A.V. Club*

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"The FBI was right. This man is dangerous — and funny; and necessary. Paul Krassner's own writing, in particular, seemed daring and adventurous to me; it took big chances and made important arguments in relentlessly funny ways. I felt, down deep, that maybe I had some of that in me, too." — George Carlin

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THE REALIST CARTOONS

EDITED BY PAUL KRASSNER, GARY GROTH AND ETHAN PERSOFF

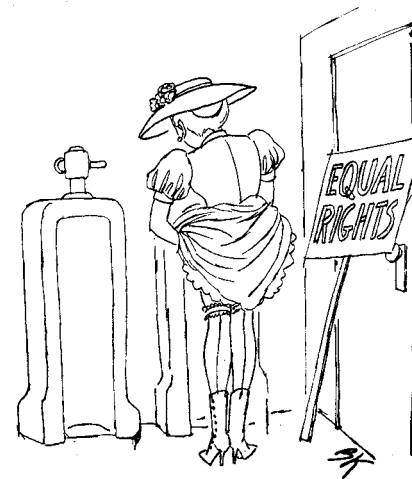
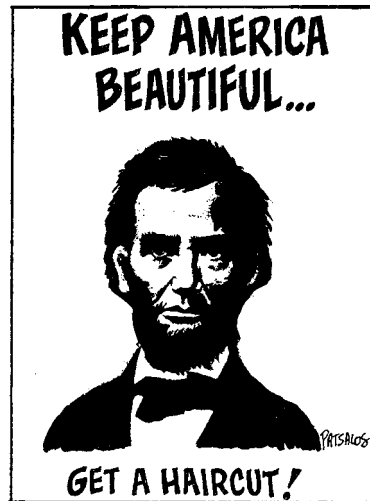
COLLECTING THE *CHARLIE HEBDO* OF AMERICAN SATIRE

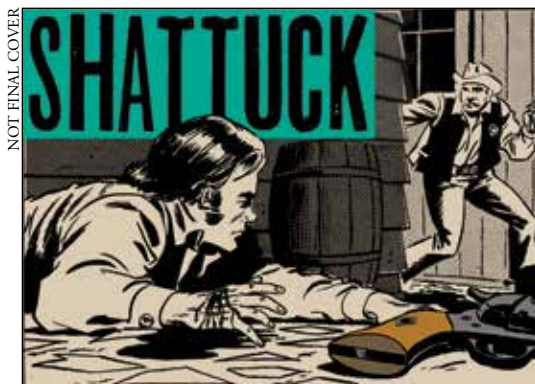
The Realist was the legendary satirical magazine published from 1958 to 2001. Founded and edited by the brash provocateur, radical, and prankster Paul Krassner, humor and ridicule were the magazine's weapons of choice, and Krassner assembled an amazingly eclectic list of contributing writers—including Norman Mailer, Lenny Bruce, Ken Kesey, Joseph Heller, and Woody Allen—who assaulted the American culture.

Krassner's credo was "Irreverence is our only sacred cow," and in order to practice what he preached, he published some of the most incendiary cartoons that ever appeared in an American magazine. In "Why Doesn't America Have Its Own *Charlie Hebdo*? A Brief History of American Satire Since the 1950s," *Time* magazine concluded: "Perhaps the satire magazine that most closely resembles *Charlie Hebdo* in terms of inflammatory imagery was *The Realist*. The most notorious items from this publication appeared in 1967, including Wally Wood's 'Disneyland Memorial Orgy,' an illustration (by Wally Wood) of classic animated Disney characters engaged in a variety of obscene acts..."

The Realist Cartoons collects for the first time the best, the wittiest, and the most provocative drawings that appeared throughout the magazine's history, including work by R. Crumb, Art Spiegelman, S. Clay Wilson, Jay Lynch, Trina Robbins, Mort Gerberg, Jay Kinney, Richard Guindon, Nicole Hollander, Skip Williamson, and many others.

PAUL KRASSNER (born April 9, 1932) is an American author, journalist, comedian, and key figure in the counterculture of the 1960s as a member of Ken Kesey's Merry Pranksters and a founding member of the Yippies.





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See page 4 for more books by Wallace Wood.

WALLACE WOOD PRESENTS: SHATTUCK

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THE MISSING LINK IN THE WALLACE WOOD OEUVRE

Along with Wallace Wood's trademark 1970s *Sally Forth* and *Cannon* strips that ran in the *Overseas Weekly* military newspaper, Wood created a super-rare third strip, a sexy western, produced in 1972, named *Shattuck*. Wood originally conceived of, co-wrote (with Nick Cuti), and drew the layouts for *Shattuck* as a vehicle for his studio-mate, Golden Age Captain America artist Sid Shores, but turned it over instead to two young up-and-comers —Howard Chaykin (*American Flagg!*, *Black Kiss*) and the now-legendary *X-Men* artist, Dave Cockrum.

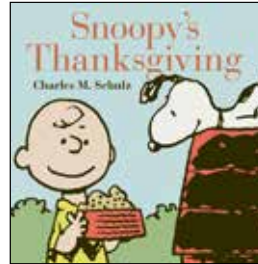
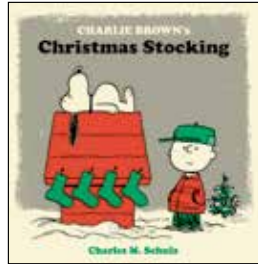
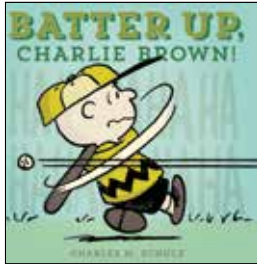
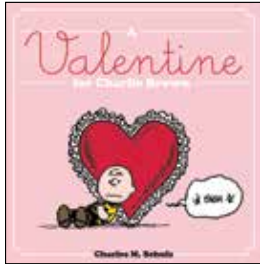
Shattuck, the historic, *very first* credited ongoing feature for both Chaykin and Cockrum, has never been re-published or collected since it first appeared in *Overseas Weekly* more than 40 years ago. Full of gun-toting femmes fatale, fast-drawing lawmen, and snarling outlaws, *Shattuck* is a Western romp published in the same format as Fantagraphics' best-selling Wood production of *Cannon*. As a bonus, while appearing to be in black and white, the entire book has been scanned from the carefully preserved originals in full-color to mimic as closely as possible the experience of viewing the actual original art, complete with paste-overs, notes, art corrections, etc.

Previously enjoyed only by American servicemen in the Vietnam era, Fantagraphics Books and The Wallace Wood Estate are proud to present the missing link in Wood's oeuvre in a beautifully designed and affordable format.

WALLACE WOOD (1927-1981) is a legendary comic book artist and early *Mad* contributor who later became a pioneering alternative/underground publisher.



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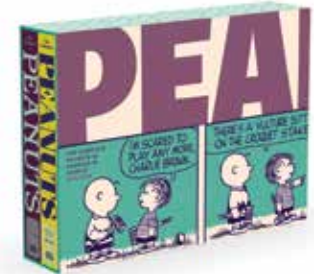
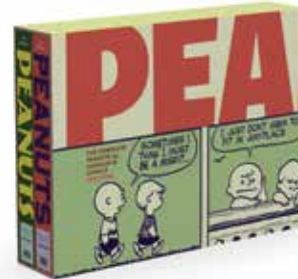
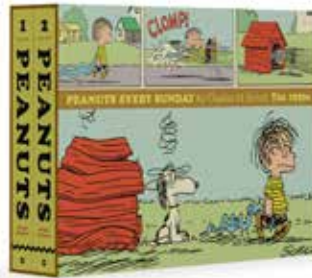
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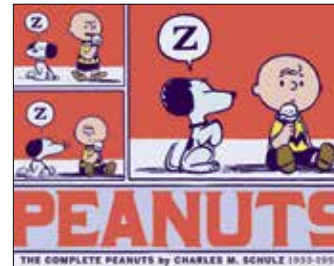
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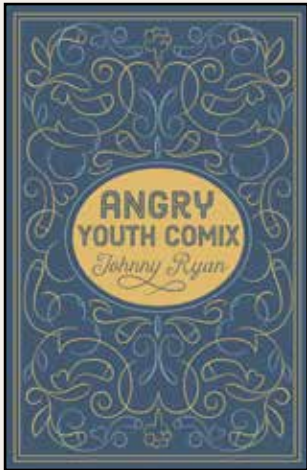
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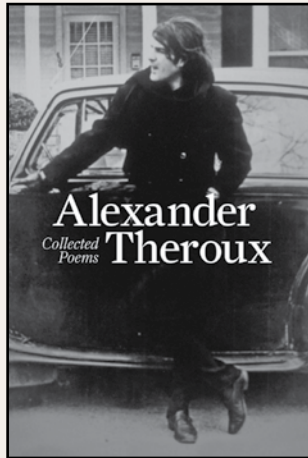


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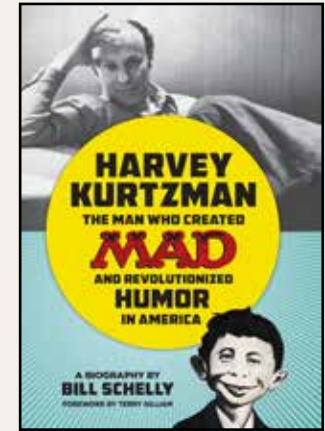
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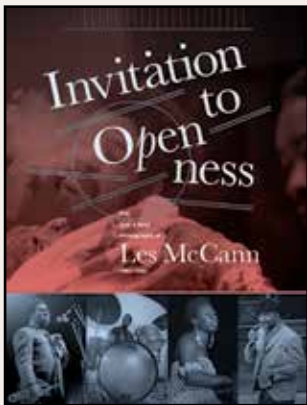
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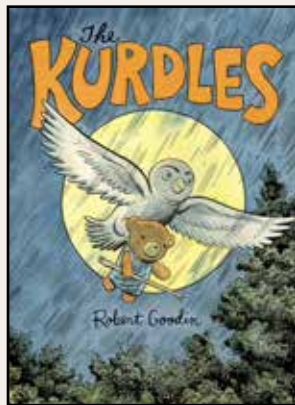
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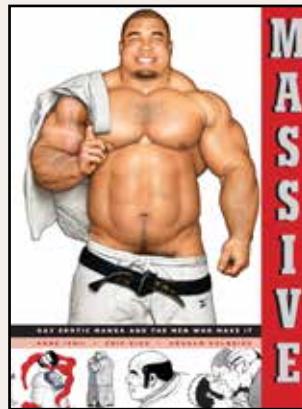
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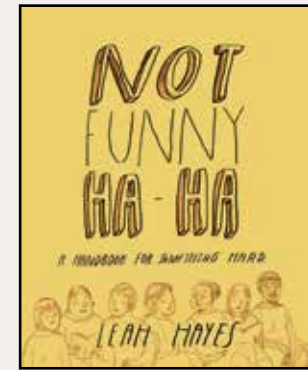
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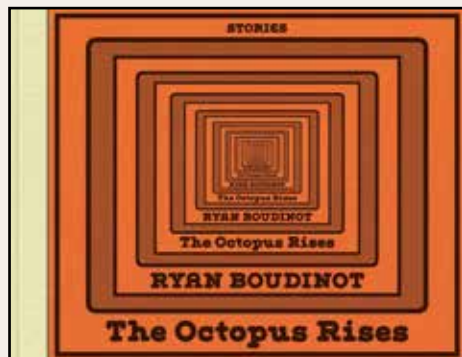


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