

I Killed Adolf Hitler Jason

Sshhhh! Making History Bunny Vs Monkey 7: The Floating Cow Catastrophe! Exit Wounds Almost Silent Cromwell was Framed The Iron Wagon When Memory Dies The Kindly Ones Berlin Book Three Fante Bukowski 2 The Last Musketeer Hey, Wait Out of Shadows Black Hammer: Director's Cut Werewolves of Montpellier What I Did I Killed Adolf Hitler Lost Cat Low Moon The Old Man of the Moon Saga of the Swamp Thing Book One Fun Home Meow, Baby! Blitzed Why Are You Doing This? The Left Bank Gang Pocket Full of Rain After Dachau The Amazing Adventures of Kavalier & Clay (with bonus content) If You Steal On the Camino The Short Life and Curious Death of Free Speech in America The Living and the Dead Isle of 100,000 Graves Ghost World Captain America and the Nationalist Superhero 50 Girls 50 German Intellectuals and the Nazi Past O Josephine

Sshhhh!

Twelve-year-old Robert Jacklin comes face-to-face with bigotry, racism, and brutality when he is uprooted from England and moves to Zimbabwe with his family. Robert is enrolled in one of the country's most elite boys' boarding schools. Newly integrated, the school is a microcosm of the horrible problems faced by the struggling new country in the wake of a bloody civil war. The white boys want their old country back and torment the black Africans. Robert must make careful alliances. His decision to join the ranks of the more powerful white boys has a devastating effect on his conscience and emerging manhood.

Making History

"Strange floating UFOs have been spotted over the woods - could it be ALIENS? Or is it Skunky's fault?! And there's more bizarre goings-on! Monkey goes to space, Al learns how to make ant-free meals & everyone gets a huge snotty cold! Whatever will happen next in BUNNY VS MONKEY 7?!"--Provided by publisher.

Bunny Vs Monkey 7: The Floating Cow Catastrophe!

This multifaceted anthology collects over 25 stories from the first decade of Jason's career, including his remarkable calling card, the novella-length thriller "Pocket Full of Rain," which has never before been published in English. Like a number of his initial stories, "Pocket" is actually drawn with realistic human beings instead of blank-faced animal characters - a true revelation for Jason fans. In fact, this book showcases three distinct styles: his earliest "realistic" drawing style an intermediate "bighead" cartoony style that still features humans, and the "funny-animal" style for which he's now best

known. The book reveals a young cartoonist experimenting with styles, working through his obsessions (love, loneliness, film, Hemingway) and paying tribute to his cartooning heroes (Wolverton, Moebius, Pratt). Also, croquet-playing nuns, sentient cacti, autobiographical drunken escapades, lists of people who deserve to die, and a color gallery featuring God cheating at Trivial Pursuit.

Exit Wounds

In this deadpan, Hitchcock-meets-Jarmusch thriller, a moody twenty-something wallowing in post-breakup depression finds himself drawn into a paranoid's worst nightmare after his best friend is murdered and the blame is pinned on him.

Almost Silent

An evocative murder mystery set in the Norwegian countryside, this story, like all good murder mysteries, is a stew of passion, buried past crimes, revelations, and sharply defined characters who remain ambiguous to the very end. Norwegian author Stein Riverton's 1908 novel *The Iron Wagon* has never been translated into English. Now, using a striking two-color drawing style and re-casting the story with his iconic animal characters from his previous graphic novel *Sshhhh!*, the acclaimed cartoonist Jason has adapted *The Iron Wagon* into an original graphic novel that will appeal not only to fans of his work but also to mystery fans who will finally have a chance to experience Riverton's clever story.

Cromwell was Framed

'Our passion was so great. Will the Old Man understand and help us once again?' *The Old Man of the Moon* is Shen Fu's intimate and moving account of his marriage - from early passion to the trials of poverty and separation - and his great, enduring love for his wife in eighteenth-century China. Introducing *Little Black Classics: 80 books for Penguin's 80th birthday*. *Little Black Classics* celebrate the huge range and diversity of Penguin Classics, with books from around the world and across many centuries. They take us from a balloon ride over Victorian London to a garden of blossom in Japan, from *Tierra del Fuego* to 16th-century California and the Russian steppe. Here are stories lyrical and savage; poems epic and intimate; essays satirical and inspirational; and ideas that have shaped the lives of millions. Shen Fu (born c. 1763). Shen Fu's work is available in Penguin Classics in *Six Records of a Floating Life*.

The Iron Wagon

This "terrific" novel of alternate history asks: What if Hitler had never been born? (*The Washington Post*). Michael Young is a

graduate student at Cambridge who is completing his dissertation on the early life of Adolf Hitler. Leo Zuckermann is an aging German physicist haunted by the Holocaust. Together, they idealistically embark on an experiment to change the course of history. And with their success is launched a brave new world that is in some ways better than ours—but in most ways even worse.

When Memory Dies

This book features five yarns—all brand new with the exception of the aforementioned “Low Moon,” which is collected into book form for the first time. The new stories lead off with “Emily Says Hello,” a typically deadpan Jason tale of murder, revenge and sexual domination. Then, the wordless “&” tells two tales at once: one about a skinny guy trying to steal enough money to save his ill mother, and the other about a fat guy murderously trying to woo his true love. The reason we follow these two parallel stories becomes obvious only on the very last page, in Jason’s inimitable genre-mashing style. “Early Film Noir” can best be described as *The Postman Always Rings Twice* meets *Groundhog Day*. But starring cavemen. And finally, “You Are Here” features alien kidnappings, space travel, and the pain and confusion of family ties, culminating in an enigmatic finale that rivals Jason’s greatest twists. Funny, poignant, and wry, *Low Moon* shows one of the world’s most acclaimed graphic novelists at the absolute peak of his powers.

The Kindly Ones

F. Scott Fitzgerald, Ernest Hemingway, Ezra Pound, and James Joyce walk into a Parisian bar no, it's not the beginning of a joke, but the premise of Jason's unique new graphic novel. Set in 1920s Paris, *The Left Bank Gang* is a deliciously inventive re-imagining of these four literary figures as not only typical Jason anthropomorphics, but graphic novelists! Yes, in Jason's warped world, cartooning is the dominant form of fiction, and not only do these four literary giants work in the comics medium but they get together to discuss pen vs. brush, chat about the latest graphic novels from Dostoevsky ("I can't tell any of his characters apart!") to Faulkner ("Hasn't he heard of white space? His panels are too crowded!"), and bemoan their erratic careers. Add in a hilarious sequence where Hemingway is lectured by an overbearing Gertrude Stein ("What kind of pencil are you using? You should be using a blue pencil, that way you don't have to erase, all right? Avoid captions. Don't ever write 'A little later.' You don't need that. The reader will figure it out."), guest appearances by Zelda Fitzgerald and Jean-Paul Sartre, and a few remarkable twists and turns along the way, and you've got one of the funniest and most playful graphic novels of the year.

Berlin Book Three

WINNER OF THE PULITZER PRIZE The beloved, award-winning *The Amazing Adventures of Kavalier & Clay*, a Michael Chabon masterwork, is the American epic of two boy geniuses named Joe Kavalier and Sammy Clay. Now with special bonus material by Michael Chabon. A “towering, swash-buckling thrill of a book” (*Newsweek*), hailed as Chabon’s “magnum opus” (*The New York Review of Books*), *The Amazing Adventures of Kavalier & Clay* is a triumph of originality, imagination, and storytelling, an exuberant, irresistible novel that begins in New York City in 1939. A young escape artist and budding magician named Joe Kavalier arrives on the doorstep of his cousin, Sammy Clay. While the long shadow of Hitler falls across Europe, America is happily in thrall to the Golden Age of comic books, and in a distant corner of Brooklyn, Sammy is looking for a way to cash in on the craze. He finds the ideal partner in the aloof, artistically gifted Joe, and together they embark on an adventure that takes them deep into the heart of Manhattan, and the heart of old-fashioned American ambition. From the shared fears, dreams, and desires of two teenage boys, they spin comic book tales of the heroic, fascist-fighting Escapist and the beautiful, mysterious Luna Moth, otherworldly mistress of the night. Climbing from the streets of Brooklyn to the top of the Empire State Building, Joe and Sammy carve out lives, and careers, as vivid as cyan and magenta ink. Spanning continents and eras, this superb book by one of America’s finest writers remains one of the defining novels of our modern American age. **NEW YORK TIMES BESTSELLER** Finalist for the PEN/Faulkner Award, National Book Critics Circle Award, and Los Angeles Times Book Prize Winner of the Bay Area Book Reviewers Award and the New York Society Library Book Award Named one of the 10 Best Books of the Decade by *Entertainment Weekly*

Fante Bukowski 2

Jason's latest collection of full color comics indulges in his light and playful side, consisting of eleven wildly off-kilter stories that mix incongruous elements of pop culture and a variety of genres, pastiches and mash-ups in a delightful soupcon of graphic storytelling. Frida Kahlo is a hired killer. Santo, the Mexican wrestling film star, faces his ultimate challenge. The rise and fall of Chet Baker-told in six pages. Night of the Vampire Hunter. The last word on the JFK assassination conspiracies. A non-linear heist story that also somehow includes images by Magritte. A big bug story based on 1950s black-and-white films. And what would Van Morrison's *Moondance* album look like if it was a horror comic? All as foretold by Nostradamus, of course. And all told by Jason, whose sly and elusive meanings are hidden beneath a beguilingly deadpan style.

The Last Musketeer

In modern-day Tel Aviv, a young man, Koby Franco, receives an urgent phone call from a female soldier. Learning that his estranged father may have been a victim of a suicide bombing in Hadera, Koby reluctantly joins the soldier in searching for clues. His death would certainly explain his empty apartment and disconnected phone line. As Koby tries to unravel the

mystery of his father's death, he finds himself not only piecing together the last few months of his father's life, but his entire identity. With thin, precise lines and luscious watercolors, Modan creates a portrait of modern Israel, a place where sudden death mingles with the slow dissolution of family ties. *Exit Wounds* is the North American graphic novel debut from one of Israel's best-known cartoonists, Rutu Modan. She has received several awards in Israel and abroad, including the Best Illustrated Children's Book Award from the Israel Museum in Jerusalem four times, Young Artist of the Year by the Israel Ministry of Culture and is a chosen artist of the Israel Cultural Excellence Foundation. *Exit Wounds* was the winner of the 2008 Eisner award for Best Graphic Album -New and was nominated for the televised 2007 Quill Awards in the graphic novel category.

Hey, Wait

Nationalist superheroes—such as Captain America, Captain Canuck, and Union Jack—often signify the “nation-state” for readers, but how do these characters and comic books address issues of multiculturalism and geopolitical order? In his engaging book *Captain America and the Nationalist Superhero*, geographer Jason Dittmer traces the evolution of the comic book genre as it adapted to new national audiences. He argues that these iconic superheroes contribute to our contemporary understandings of national identity, the righteous use of power, and the role of the United States, Canada, and Britain in the world. Tracing the nationalist superhero genre from its World War II origins to contemporary manifestations throughout the world, *Captain America and the Nationalist Superhero* analyzes nearly one thousand comic books and audience responses to those books. Dittmer also interviews key comic book writers from Stan Lee and J. M. DeMatteis to Steve Englehart and Paul Cornell. At a time when popular culture is saturated with superheroes and their exploits, *Captain America and the Nationalist Superhero* highlights the unique relationship between popular culture and international relations.

Out of Shadows

From the multiple Eisner and Harvey Award-winning author comes this sharp suite of short tales, ranging from the funny to the terrifying to the surreal to the touching, all told entirely in pantomime.

Black Hammer: Director's Cut

A memoir done in the form of a graphic novel by a cult favorite comic artist offers a darkly funny family portrait that details her relationship with her father--a funeral home director, high school English teacher, and closeted homosexual.

Werewolves of Montpellier

It tells the story of Enid and Rebecca, two above-it-all best friends confronted with the prospect of adulthood and the uncertain future of their friendship.

What I Did

One of Europe's most exciting young cartoonists makes his American debut. This superbly evocative graphic novella by the award-winning Norwegian cartoonist Jason (his first appearance in the English language) starts off as a melancholy childhood memoir and then, with a shocking twist midway through, becomes the summary of lives lived, wasted, and lost. Like Art Spiegelman did with *Maus*, Jason utilizes anthropomorphic stylizations to reach deeper, more general truths, and to create elegantly minimalist panels whose emotional depth-charge comes as an even greater shock. His sparse dialogue, dark wit, and supremely bold use of "jump-cuts" from one scene to the next (sometimes spanning a number of years) make *Hey, Wait* one of the most surprising and engaging debuts of the year.

I Killed Adolf Hitler

West German intellectuals have debated the Nazi past and democratic future of their country in increasingly polarized arguments.

Lost Cat

A detective is walking down the street. It is raining. He sees a "Lost Cat" poster. A minute later he sees the cat from the photo. He picks it up and goes back to the poster. He calls the number. A woman answers. He turns up at her place and gives her the cat. She invites him in from the rain for a cup of coffee. They talk and find out they have a lot in common: both are divorced and living alone. Some days later he invites her out for a dinner. She accepts. He shows up at the agreed time. She doesn't. He calls her home and knocks on her door. No answer. He asks the neighbors. They haven't seen her. She has disappeared. He makes some phone calls and investigates, but can't find her. He gets a new client and has to start working on a new case. In his head he continues their conversation. *Lost Cat*, the new graphic novel by Jason (after years of "graphic novellas" of less than 50 pages, arguably his first genuine graphic NOVEL) is both a playful take on the classic detective story, and a story about how difficult it is to find a sister spirit, someone you feel a real connection to—and what do you do if you lose that person?

Low Moon

The critically acclaimed journalist and bestselling author of *The Rage of a Privileged Class* explores one of the most essential rights in America—free speech—and reveals how it is crumbling under the combined weight of polarization, technology, money and systematized lying in this concise yet powerful and timely book. Free speech has long been one of America's most revered freedoms. Yet now, more than ever, free speech is reshaping America's social and political landscape even as it is coming under attack. Bestselling author and critically acclaimed journalist Ellis Cose wades into the debate to reveal how this Constitutional right has been coopted by the wealthy and politically corrupt. It is no coincidence that historically huge disparities in income have occurred at times when moneyed interests increasingly control political dialogue. Over the past four years, Donald Trump's accusations of "fake news," the free use of negative language against minority groups, "cancel culture," and blatant xenophobia have caused Americans to question how far First Amendment protections can—and should—go. Cose offers an eye-opening wholly original examination of the state of free speech in America today, litigating ideas that touch on every American's life. Social media meant to bring us closer, has become a widespread disseminator of false information keeping people of differing opinions and political parties at odds. The nation—and world—watches in shock as white nationalism rises, race and gender-based violence spreads, and voter suppression widens. The problem, Cose makes clear, is that ordinary individuals have virtually no voice at all. He looks at the danger of hyper-partisanship and how the discriminatory structures that determine representation in the Senate and the electoral college threaten the very concept of democracy. He argues that the safeguards built into the Constitution to protect free speech and democracy have instead become instruments of suppression by an unfairly empowered political minority. But we can take our rights back, he reminds us. Analyzing the experiences of other countries, weaving landmark court cases together with a critical look at contemporary applications, and invoking the lessons of history, including the Great Migration, Cose sheds much-needed light on this cornerstone of American culture and offers a clarion call for activism and change.

The Old Man of the Moon

"Oh my human brothers, let me tell you how it happened." Dr. Max Aue, the man at the heart of Jonathan Littell's stunning and controversial novel *The Kindly Ones*, personifies the evils of the Second World War and the Holocaust. Highly educated and cultured, he was an ambitious SS officer, a Nazi and mass murderer who was in the upper echelons of the Third Reich. He tells us of his experience during the war. He was present at Auschwitz and Babi Yar, witnessed the battle of Stalingrad, and survived the fall of Berlin — receiving a medal from Hitler personally in the last days of Nazi Germany. Long after the war, he is living a comfortable bourgeois life in France, married with two children, managing a lace factory. And now, having evaded justice, he speaks out, giving a precise and accurate record of his life. The tone of his account is detached, lapidary,

and for the most part unrepentant, whether he is describing his participation in mass murder on the Eastern Front, his bureaucratic investigations of labour productivity in the death camps, his casual murder of civilians as he tries to break through Russian lines towards the end of the war, or his fervid and convoluted relationship with his twin sister. Over its course, by entwining Aue's life with those of historical figures such as Eichmann and Speer, Himmler and indeed Hitler, *The Kindly Ones* comes to depict the entire architecture of Nazism — from its grandest intellectual pretensions to its most minute, most chilling managerial details and executions. *The Kindly Ones* presents — with unprecedented realism, meticulous research that is both fascinating and compelling, and brilliant literary accomplishment — the greatest horrors imaginable. “War and murder are a question, a question without an answer, for when you cry out in the night, no one answers,” Aue says. In the same way, this powerfully affecting, powerfully challenging book confronts the reader with the most profound questions about history, morality, and art without offering any easy resolution. Written originally in French, and published now in English for the first time, *The Kindly Ones* has already sold to date well over a million copies in Europe. In France it won two prestigious prizes, including the Goncourt, and has been compared to *War and Peace* and other great classics of literature. From the Hardcover edition.

Saga of the Swamp Thing Book One

Before *WATCHMEN*, Alan Moore made his debut in the U.S. comic book industry with the revitalization of the horror comic book *THE SWAMP THING*. His deconstruction of the classic monster stretched the creative boundaries of the medium and became one of the most spectacular series in comic book history. With modern-day issues explored against a backdrop of horror, *SWAMP THING*'s stories became commentaries on environmental, political and social issues, unflinching in their relevance. *SAGA OF THE SWAMP THING BOOK ONE* collects issues #20-27 of this seminal series including the never-before-reprinted *SAGA OF THE SWAMP THING #20*, where Moore takes over as writer and concludes the previous storyline. Book One begins with the story "The Anatomy Lesson," a haunting origin story that reshapes *SWAMP THING* mythology with terrifying revelations that begin a journey of discovery and adventure that will take him across the stars and beyond.

Fun Home

New York Times Bestseller “[A] fascinating, engrossing, often dark history of drug use in the Third Reich.” — Washington Post The Nazi regime preached an ideology of physical, mental, and moral purity. Yet as Norman Ohler reveals in this gripping new history, the Third Reich was saturated with drugs: cocaine, opiates, and, most of all, methamphetamines, which were consumed by everyone from factory workers to housewives to German soldiers. In fact, troops were encouraged, and in some cases ordered, to take rations of a form of crystal meth—the elevated energy and feelings of invincibility associated with the high even help to account for the breakneck invasion that sealed the fall of France in 1940,

as well as other German military victories. Hitler himself became increasingly dependent on injections of a cocktail of drugs—ultimately including Eukodal, a cousin of heroin—administered by his personal doctor. Thoroughly researched and rivetingly readable, *Blitzed* throws light on a history that, until now, has remained in the shadows. “Delightfully nuts.” — *The New Yorker* NORMAN OHLER is an award-winning German novelist, screenwriter, and journalist. He is the author of the novels *Die Quotenmaschine* (the world’s first hypertext novel), *Mitte*, and *Stadt des Goldes* (translated into English as *Ponte City*). He was cowriter of the script for Wim Wenders’s film *Palermo Shooting*. He lives in Berlin.

Meow, Baby!

Five years ago, little Gwenny’s father found, inside a bottle, a map with instructions on how to reach the mysterious Isle of 100,000 Graves and its legendary treasures — and then he vanished. Now Gwenny, having stumbled across another bottle-shipped map, enlists the dubious help of a shipful of pirates, sets out to find the island, and her long-lost dad. Little does she realize that the Isle comes by its ominous name honestly, as the location of a secret school for executioners and torturers, where apple-cheeked youngsters are taught the finer points of extracting information from prisoners... and then putting an end to their lives in a wide variety of gruesome ways. And they’ve reached the point in their studies where theory should ideally give way to practice, so an influx of uninvited visitors comes as a blessing to the faculty. And yes, this story is a comedy. Albeit a dark one.

Blitzed

The Camino de Santiago is a 500 mile, historic pilgrimage route to Santiago de Compostela in northwestern Spain. It is walked by thousands every year, both Christians and non-believers. To mark his 50th birthday, the brilliant Norwegian cartoonist Jason decided that walking the length of the Camino was what he needed to do. *On the Camino* is Jason’s memoir of that trek — 32 days and 500 miles from St. Jean Pied de Port to Finisterre, observing with the eye of an artist, chronicling both the good (people, conversations) and the bad (blisters, bedbugs). Full of quiet incidents, odd encounters, small triumphs, and the occasional setback, *On the Camino* is the latest graphic novel by a master cartoonist.

Why Are You Doing This?

This graphic novella catches up with aspiring young writer Fante Bukowski one year later; he’s attempting to establish himself in a new city’s literary scene, self-publishing his first zine, and coming to terms with his feelings for an old friend. Fante Bukowski yearns for success as the great American novelist, and to get respect from his father once and for all. But, there’s just one problem: he still has no talent for writing.

The Left Bank Gang

Starring the Bride of Frankenstein, zombies, and much more, this is an omnibus of four classic, mostly pantomime graphic novels. This graphic novel omnibus includes *You Can't Get There From Here*, about a monster love triangle; *Tell Me Something*, about love, recovered; *Meow Baby!*, short genre comics; and *The Living and the Dead*, a hilariously deadpan (and gory) take on the traditional Romero-style zombie thriller. All of these yarns star Jason's patented cast of tight-lipped (or -beaked) bird-, dog-, cat- and wolf-people, and showcase his compassion and wry wit.

Pocket Full of Rain

This novel is a powerful three-generational saga of a Sri Lankan family's search for coherence and continuity in a country broken by colonial occupation and riven by ethnic wars. The character Saha looks for order in a return to traditional values; Rajan is on a quest for modernity that takes him to the mother country; and Vijay is in a fight for socialism that ends in terror. Through the travail of their lives emerges the possibility of another future.

After Dachau

This is an omnibus of three of the acclaimed cartoonist's earliest graphic novels, which are about Scandinavian mysteries, childhood stunts gone wrong, and much more. *What I Did* collects *Hey, Wait*, the first of Jason's books to be translated to English, which tells the story of two childhood friends. A dreadful event midway through the story changes their lives forever; *The Iron Wagon*, an ingenious, atypically (for Jason) talky murder mystery set in early-20th-century Norway, adapted from a classic Norwegian novel by Stein Riverton—albeit starring Jason's patented blank-eyed animal-headed characters and told in moody two-color panels.

The Amazing Adventures of Kavalier & Clay (with bonus content)

The publication of "Cromwell: An Honourable Enemy" fifteen years ago sparked off a storm of controversy with many historians publically deriding the divisive and groundbreaking study. Dissatisfied with the counter-explanations of these seventeenth-century experts concerning Cromwell's complicity in war crimes in Ireland, amateur historian Tom Reilly now throws down the gauntlet to his critics and issues a challenge to professional historians everywhere. In this entirely fresh work Reilly tackles his academic detractors head-on with original and radical insights. Breaking the mould of the genre, for the first time ever, the author publishes the actual contemporary documents (usually the privileged preserve of historians) so the authentic primary source documents can be interpreted at first hand by the general reader, without prejudice.

Among the author's fresh discoveries is the revelation of the identity of two (unscrupulous) contemporary individuals who, after exhaustive research, seem to be personally responsible for creating the myth that Cromwell deliberately killed unarmed men, women and children at both Drogheda and Wexford, and that a 1649 London newspaper reported that Cromwell's penis had been shot off at Drogheda. Whatever your view on Cromwell, this book is persuasive. Conventional wisdom is challenged. Lingering myths are finally dispelled.

If You Steal

Daniel Quinn, well known for *Ishmael* – a life-changing book for readers the world over – once again turns the tables and creates an otherworld that is very like our own, yet fascinating beyond words. Imagine that Nazi Germany was the first to develop an atomic bomb and the Allies surrendered. America was never bombed, occupied, or even invaded, but was nonetheless forced to recognize Nazi world dominance. The Nazis continued to press their campaign to rid the planet of “mongrel races” until eventually the world – from Capetown to Tokyo – was populated by only white faces. Two thousand years in the future people don't remember, or much care, about this distant past. The reality is that to be human is to be Caucasian, and what came before was literally ancient history having nothing to do with those then living. Now imagine that reincarnation is real, that souls migrate over time from one living creature to another, and that a soul that once animated an American black woman living at the time of World War II now animates an Aryan in Quinn's new world, and that due to a traumatic accident memories of this earlier incarnation assert themselves. Compared by readers and critics alike to *1984* and *Brave New World*, *After Dachau* is a new dystopian classic with much to say about our own time, and the dynamics of human history.

On the Camino

Sven, a semi-aimless Scandinavian artist who has ended up in Montpellier, France on a futile romantic pursuit, enjoys nocturnal raids into other people's homes, disguised as a werewolf. The way he figures it, the disguise will give him an extra few moments' advantage vis-à-vis any startled home owner if things get ugly but he hasn't taken into account the existence of a society of real Montpellier-based werewolves who do not take kindly to this new pretender. So while Sven spends his days playing chess and poker with his friends, sketching his way through his picturesque chosen hometown, and coping with romantic dilemmas -- both his and those of his best friend, the *Breakfast-at-Tiffany's*-obsessed Audrey, who has girl troubles of her own -- little does he realize that a genuine threat to his life, and for that matter his humanity, is closing in on him. *Werewolves of Montpellier* is a lycanthropic thriller, a romantic comedy, and an existential drama -- beware the full moon!

The Short Life and Curious Death of Free Speech in America

Barely old enough to drink when he joined the EC Comics stable, Al Williamson may have been the new kid on the block, but a lifetime of studying such classic adventure cartoonists as Alex Raymond (Flash Gordon) and Hal Foster (Prince Valiant) had made him a kid to reckon with — as he proved again and again in the stories he created for EC's legendary "New Trend" comics, in particular *Weird Science* and *Weird Fantasy*.

The Living and the Dead

In this collection of hilarious shorter pieces, Jason unleashes his inner Scandinavian goofball. God, the Devil, mummies, vampires, zombies, werewolves, reanimated skeletons, space invaders, Death, cavemen, Godzilla and Elvis populate these most often wordless blackout gags, side by side with Jason's usual Little-Orphan-Annie-eyed, rabbit-and-bird-head protagonists - a "lighter side" of one of the best cartoonists of the new millennium.

Isle of 100,000 Graves

Jason has caught the hiking bug and decides to walk the Wicklow Way, where he encounters more sheep than he had bargained for. Leonard Cohen's storied life has been well archived, but never with so many Jason-esque liberties taken. (Did you know he beat Fidel Castro in chess? Learned the Heimlich from Federico Garcia Lorca?) Two detectives are on a mysterious stakeout, but as secrets and motives are revealed their snooping becomes fatal. And, finally, the remarkable rollercoaster love story of Napoleon and Josephine Baker.

Ghost World

Jason returns, for his ninth Fantagraphics graphic novel, to his two-tone mute roots with *The Living and the Dead*, a George A. Romero-esque zombie comedy that he intends to be the middle installment of his "horror trilogy" begun with the Frankenstein monster love triangle of *You Can't Get There From Here*. Jason's elegant deadpan style somehow manages to make the gruesome gore and splatter effects almost charming — and yes, it is a sweet love story at heart. If you read only one book in which a zombie devours a baby this year (even Romero never quite summoned up the nerve for that), read this one!

Captain America and the Nationalist Superhero

"Originally serialized in the comic book 'Berlin,' in issues 17 through 22, published by Drawn & Quarterly"--Copyright pag

50 Girls 50

The Eisner award-winning hit Black Hammer gets a special first issue director's cut edition presented in black in white. This deluxe, director's cut showcases high res, uncleaned scans of Dean Ormston's beautiful inked line art from the first issue of the award-winning Black Hammer series, with Todd Klein's lettering overlaid on top, and also Jeff Lemire's original script, and a high res scan of the original cover. A must for collectors and all Black Hammer fans!

German Intellectuals and the Nazi Past

After his existential thriller (*Why Are You Doing This?*), his Parisian famous-writers crime caper (*The Left Bank Gang*), and his time-travel story (*I Killed Adolf Hitler*), Jason's fourth full-color album may feature his loopyest premise yet. Set in the present, *The Last Musketeer* stars the by-now centuries old (for no explained reason and it doesn't matter) musketeer Athos, who has been reduced to a suavely dressed but useless near-panhandler trading on his now almost extinct fame. (Aramis has forsaken his musketeering ways, and Porthoswell, Porthos isn't around any more. Don't ask.) All this changes when one day the Martians attack Earth. Suddenly there is a need for swashes to be buckled, and Athos leaps back into the fray with a vengeance. Robots, evil alien emperors, beautiful alien princesses, rayguns vs. swords, treachery, secret corridors, insanely cool-looking robots. *The Last Musketeer* is vintage sci-fi adventure with a unique twist from an internationally acclaimed cartoonist.

O Josephine

In this full-color graphic novel, Jason posits a strange, violent world in which contract killers can be hired to rub out pests, be they dysfunctional relatives, abusive co-workers, loud neighbors, or just annoyances in general — and as you might imagine, their services are in heavy demand. One such killer is given the unique job of traveling back in time to kill Adolf Hitler in 1939 but things go spectacularly wrong.

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