Hey, look! A ring!

As they say, "finders, keepers"!

FRANCES! You can't keep it! We should take it to Grimdorff's office!

Why?

Well... because! It's the right thing to do!

... because someone might be missing it!

Why?

...BECAUSE! It's, it's someone else's property!

COME ON, don't be a jerk!

Why?

BECAUSE, IF PEOPLE JUST ACTED ON THEIR BASE DESIRES, ANARCHY WOULD REIGN!

Why?

BECAUSE HUMANS ARE NOT ANIMALS AND FREE WILL EXISTS...

GOD! FORGET IT, JUST KEEP THE BLOODY THING. SEE IF I CARE.

The threads that hold this crazy world together are terrifyingly thin, aren't they Gemma?
Hey, what's going on?

Shhh! Frances is performing her newest piece!

It's about globalization and cultural genocide.

Are those COTTON BALLS?

It's very powerful.

Uh, OK.

END
Oh what. No. No, this is BULLSHIT. Aw hell, no, no, no, no! Fuck this, man!

You! Weird art chick! You fuckin’ did this, didn’t you?

Listen freak, I know you think this crap is pretty smart and you’re all better than us...

... but hoo, I got some news for you! No one fucking CARES about your stupid little “art projects”, OK?

Are you listening to me?

Just ‘cause you stick some dumb shit on some other dumb shit and call it Art don’t make it Art, OK?

Free lesson for you.

UNBELIEVABLE. You think your shit don’t stink, Francine or whatever your name is?

Well, it do. It stink REAL bad, Francine.

France-IDIOT.
Jilliam Tamaki

Supermutant Magic Academy

Unrequited Love, Underage Drinking, and Teen Angst Rule at a High School for Mutants and Witches

New York Times and New Yorker illustrator Jillian Tamaki is best known for co-creating the award-winning young adult graphic novels Skim and This One Summer—moody and atmospheric best-sellers. SuperMutant Magic Academy, which Jillian has been serializing online for the past four years, paints a teenage world filled with just as much ennui and uncertainty, but also with a sharp dose of humor and irreverence. Jillian deftly plays superhero and high school Hollywood tropes against what adolescence is really like: the SuperMutant Magic Academy is a prep-school for mutants and witches but their paranormal abilities take a back seat to everyday teen concerns.

Science experiments go awry, bake sales are upstaged, and the new kid at school is a cat who will determine the course of human destiny. Whether the magic is mundane or miraculous, Jillian’s jokes are precise and devastating.

SuperMutant Magic Academy has won two Ignatz Awards. This volume combines the most popular content from the webcomic with a selection of all-new, never-before-seen strips that conclude Jillian’s account of life at the Academy.

Praise for SuperMutant Magic Academy

"SuperMutant Magic Academy is...not just weird, it’s oftentimes so completely bonkers and out-there that it leaves you a little shell-shocked. And believe me, that is a huge, huge compliment.” — Autostraddle

Jillian Tamaki is a Canadian illustrator and cartoonist currently living in Brooklyn, NY. Her illustrations have won gold medals from the Society of Illustrators and the Society of Publication Designers. Tamaki is the co-creator of the graphic novel Skim, which was listed as one of the New York Times’ Best Illustrated Books of 2008 and was nominated for four Eisner Awards and a Governor General’s Literary Award. This One Summer, her second co-authored work with Mariko Tamaki, was published in mid-2014 and has spent over a month on the New York Times best-seller list. Her two books of personal work are Gilded Lilies and Indoor Voice.
JUST KIDDING

So you're interested in publishing a book.

A book. Yes. I don't know yes.

Or not?

Yes?

I want to...

Comics.

Jesus take the wheel.
I AM AN ACTOR OF SOME NOTE

I HAVE STARRED IN A NUMBER OF CRITICALLY AND COMMERCIAL SUCCESSFUL FILMS

I'VE BEEN TRYING TO PRODUCE MY OWN FILM – “THE SIMILAR MEN” – FOR A FEW YEARS

IT HAD BEEN DIFFICULT GETTING THE PROJECT OFF THE GROUND

MY ASSISTANT LENT ME A BOOK, A “GRAPHIC NOVEL”

BAD NEWS, SIR
HERE IT IS, EXACTLY WHERE MEATCHO * SAID IT WOULD BE... YOu CAME ALL THE WAY OUT HERE TO GO TO THE BATHROOM?

WHAT? NO, THIS IS WHERE THE SUPPLY IS AT! MEATCHO'S SECRET STASH!

INSIDE THIS LOG?

UNDER IT.

UGHHHHHHH!

WE JUST GOTTA GET IT OUT OF THE WAY.

IT'S NOT BUDGING. WHAT'S EVEN IN THE SECRET STASH?

EVERYTHING.

(IN REALITY *)

BORING "WARTY" COMIC BOOKS
CRUDY VIDEOS
EMPTY 3-LITER
IRON PSYRITE
OLD BASKETBALL FILLED WITH WATERLOGGED MATCHES

* WOHN'T BE DISCOVERED 41/2 HOURS LATER
Drawn & Quarterly: Twenty Five Years of Contemporary Cartooning, Comics, and Graphic Novels celebrates the storied transformation of the Montreal publisher whose veneration of the medium’s best cartoonists has never wavered.

In 1989, when the term graphic novel was not commonly heard in the comic shop or bookstore, Chris Oliveros created a comics magazine that took the industry by storm when early issues featured Peter Bagge, Julie Doucet, Carol Tyler, Jacques Tardi, and Seth. Armed with an unparalleled editorial aesthetic, design sense, and passion for its artists, D+Q gracefully grew from a one-man operation into a wildly influential boutique publisher. D+Q is renowned for an author-friendly ethos of high production standards, creative freedom and fair business practices, with a roster including Lynda Barry, Kate Beaton, Chester Brown, Daniel Clowes, Tove Jansson, Shigeru Mizuki, Art Spiegelman, Adrian Tomine, Chris Ware, and others from around the globe.

Drawn & Quarterly: Twenty Five Years, edited by D+Q’s creative director Tom Devlin, is a celebration of the brilliant cartoonists whose talent and loyalty is the core of D+Q’s success as a 21st-century independent publisher. The book digs into the archives and features comics, biographies, personal reminiscences, and photographs; new work by Michael DeForge, Kate Beaton, Guy Delisle, Miriam Katin, R. Sikoryak, Jillian Tamaki; essays by Margaret Atwood, Jonathan Lethem, Sheila Heti, Deb Olin Unferth, Aaron Cometbus; interviews by Jeet Heer and Sean Rogers.

PRAISE FOR DRAWN & QUARTERLY

“For [over 25] years, the literary-minded publisher has produced high-quality comics and graphic novels, elevating comic books into art objects and its authors into icons.” —Quill & Quire

“[A] comics powerhouse...lavish production values.” —Maclean’s
Alright, go see the boss in the office.

OH BOY! I FEEL FUNNY.

Hey! Don’t fall asleep, my glass is empty...

Hi there! I’m Melody.

Oh, right... Have a seat. We’ll take a picture and open a file.

What? A picture? How come?...

Uh... no! This is my first time.

Haven’t you danced before?
SHE SEEMS SO INNOCENT, IT’S HARD NOT TO TAKE ADVANTAGE!

OKAY... WE’VE GOT TO BE SURE YOU CAN GET UP ON STAGE NAKED. SO LET’S SEE YOU STRIP!

UH... CAN I SMOKE A CIGARETTE FIRST?

SURE! I CAN OFFER YOU A DRINK TOO, IF YOU LIKE.

NO, THANKS.

OKAY, YOU READY?

THE NEW ONES ALWAYS TURN ME ON MOST.

UH... HERE, IN THE OFFICE?

COURSE! I'M NOT GONNA EMPTY OUT THE BAR SO YOU CAN PRACTICE!
OKAY.

OH GOD!

UH...

SO?

VERY NICE, BABY!

ALRIGHT, NOW YOU'RE GOING TO DANCE.

DANCE?! UH... OKAY.
In 1980, Sylvie Rancourt and her boyfriend moved to Montreal from rural Northern Quebec. With limited formal education or training, they had a hard time finding employment, so Sylvie began dancing in strip clubs. These experiences formed the backbone of the first Canadian autobiographical comic book, Melody, which Rancourt wrote, drew, and distributed, starting in 1985. Later, Rancourt collaborated with artist Jacques Boivin, who translated and drew a new series of Melody comics for the American market—the comics were an instant cult classic.

The Rancourt drawn-and-written comics have never before seen English publication. These stories are compelling without ever being voyeuristic or self-pitying, and her drawings are formally innovative while maintaining a refreshingly frank and engaging clarity. With a knowing wink at the reader, Rancourt shares a world that, in someone else’s writing, might be scandalous or seedy, but in hers is fully realized, real, and often funny.

The Drawn & Quarterly edition of Melody, featuring an introduction from Chris Ware (Building Stories), will place this masterpiece of early autobiographical comics in its rightful place at the heart of the comics canon.

PRAISE FOR SYLVIE RANCOURT

“[Sylvie Rancourt] is one of the pioneers of autobiographical comics...The republishing of this long out-of-print and difficult to find saga... plunges the reader straight into a profoundly sensitive work that no moral judgment could taint.” —Le Monde

Sylvie Rancourt was born in Northern Quebec and moved to Montreal in the early 1980s, where she began performing as a nude dancer and recounting her experiences in comics form. In the 1990s, Rancourt collaborated with Jacques Boivin who translated and illustrated her stories for the American market, selling over 200,000 copies. A compilation of early Melody comics was recently published in France and nominated for a prize at the 2014 Angoulême Comics Festival. Sylvie Rancourt lives in Abitibi, Canada, with her husband and five kids, and she spends much of her time painting.
STROPPY IS AT WORK (AT MONSIEUR MOUSTACHE'S REMOTE VILLAGER PROCESSING PLANT*)

BZZ! BZZ! HERE THEY COME...

JIM, IT SEEMS THERE IS A CONTEST WITH CASH PRIZES...

CASH PRIZES

ERNIL

TWIST!

I COULD USE SOME CASH PRIZES...

© 2016 Marc Bell. MUSCLE BEINGS ARE IMPRISONED FROM TIME TO TIME AND FLESH IS TRANSPORTED TO IMPROVE DECOR AND STYLE. "VILLAGE" RULES FOR MONSIEUR MOUSTACHE AND HIS ATTACHES.
His name is Sean, he wears no shirt.

Loosen!

OK, now out with you, Buster! Am I using the doorway proper?

Nope, not yet...

I got some things to do while I am here.

Did I mention that my pants are missing from hair from my head?

I am not interested in your pants but tell me your name, please!

Me?

Me?

Well, Sean, you are putting my own paid employment in danger!

Spring into action!

My name is Sean and I am an unpaid intern for the mighty all-star schnauzer band.

* Tsk * Tough break!

I work flow has been disrupted. Please expect an agent to investigate.
Enter the strange and wordplay-loving world of cartoonist and fine artist Marc Bell (Shrimpy and Paul, Hot Potatoe), where the All-Star Schnauzer Band runs things and tiny beings hold signs saying “It’s under control.”

Our hapless hero Stroppy is minding his business, working a menial job in one of Monsieur Moustache’s factories, when a muscular fellah named Sean blocks up the assembly line. Sean’s there to promote an All-Star Schnauzer Band-organized songwriting contest, which he does enthusiastically, and at the expense of Stroppy’s livelihood, home, and face. In hopes for a cash prize, Stroppy submits a work by his friend Clancy The Poet to the contest. Mishaps and hilarity ensue and Stroppy is forced to go deep into the heart of Schnauzer territory to rescue his poet friend.

Stroppy is Marc Bell’s triumphant return to comics; it’s also his first full-length graphic novella, one that thrums with jokes, hashtags, and made-up song lyrics. Densely detailed not-so-secret underground societies, little robots, and heavy weight humdingers leap off the page in full color. With Stroppy, Bell continues to explode the divide between fine art, doodling, and comics.

PRAISE FOR MARC BELL

“[Marc Bell] charges full speed ahead toward a strange land of hallucinations and absurdity. [Readers] will howl at his relentlessly ingenious words and images.” —Miami Herald

“[Marc Bell] charges full speed ahead toward a strange land of hallucinations and absurdity. [Readers] will howl at his relentlessly ingenious words and images.” —Miami Herald

“There’s a fuzzy line between comics and fine art, and Marc Bell is determined to doodle all around it...[with] his absurdist tableaux.” —Globe & Mail

Marc Bell was born in London, Ontario, and has befuddled and bemused his readers for almost twenty years. He is the author of Hot Potatoe, Pure Pajamas, and Shrimpy and Paul and Friends. His comics have appeared in many Canadian weeklies, Vice, and LA Weekly. He is a twin.
No, I'll draw my own.

You want to be my assistant?

I'm looking to get into manga.

It's a tough gig to break into.

I'm busy. We'll talk about it tomorrow.

I picked up a comic at random. It was terrible. But Soyama seemed upset.

I can draw better than this.

What's his problem ... ?

SHIGERU MIZUKI
SHOWA 1953–1989: A HISTORY OF JAPAN
THAT'S NOT GOOD. THAT WAS ONE OF SOYAMA'S OWN COMICS.

I WENT BACK TO KATA'S PLACE.

... AND THEN HE GOT MAD.

AH CRAP!!

YOU BETTER APOLOGIZE WITH A BOTTLE OF WHISKEY.

SOYAMA INTRODUCED HIM TO A PUBLISHER.

THE WHISKEY SMOOTHED THINGS OVER.
AND THAT'S HOW HISTORY WAS MADE ... I WAS A MANGA ARTIST ...

CAN YOU USE THIS GUY? HE WAS A KAMISHIBAI ARTIST IN KANSAI.
Showa 1953–1989: A History of Japan concludes Shigeru Mizuki’s dazzling autobiographical and historical account of Showa period Japan, a portrait both intimate and ranging of a defining epoch. The final volume picks up in the wake of Japan’s utter defeat in World War II, as a country reduced to rubble struggles to rise again. The Korean War brings new opportunities to the nation searching for an identity.

A former enemy becomes Japan’s greatest ally as the US funnels money, jobs, and opportunity into the country, hoping to establish it as a bulwark against Soviet communist expansion. Japan reinvents itself, emerging as an economic powerhouse. Events like the Tokyo Olympiad and the World’s Fair introduce a new, friendly Japan to the world, but this period of peace and plenty conceals a populace still struggling to come to terms with the devastation of World War II. The original Japanese edition of the series Showa: A History of Japan won Mizuki the prestigious Kodansha Manga Award; the English translation has been nominated for an Eisner Award.

PRAISE FOR SHOWA

“Showa 1926–1939...is a beautifully rendered overview...of Japan’s strife-filled Showa period...through the goofy eyes of a growing boy with insatiable hungers.”—LA Review of Books

“Legendary manga artist Mizuki draws an exaggerated, hyper-cartoony version of himself amid some of the grimmest realities of 20th Century Japan.”—NPR

Shigeru Mizuki, born on March 8, 1922 in Sakaiminato, Tottori, is a specialist in stories of yokai and is considered a master of the genre. Mizuki is the recipient of many awards, including the Best Album award for NonNonBa at the Angoulême International Comics Festival, the Tezuka Osamu Cultural Prize Special Award, a Kyokujitsu Sho Decoration, a Minister of Education Award, Shiju Hosho Decoration, and the Kodansha Manga Award. His works have been published in Japan, South Korea, France, and Spain.
ANDERS NILSEN
POETRY IS USELESS
In *Poetry is Useless*, Anders Nilsen redefines the sketchbook format, intermingling elegant, densely detailed renderings of mythical animals, short comics drawn in ink, meditations on religion, and abstract shapes and patterns. Page after page gives way under Nilsen’s deft hatching and perfectly placed pen strokes, revealing his intellectual curiosity and wry outlook on life’s many surprises.

Stick people debate the dubious merits of economics. Immaculately stippled circles become looser and looser, as craters appear on their surface. A series of portraits capture the backs of friends’ heads. For ten or twenty pages at a time, *Poetry is Useless* becomes a travel diary, in which Nilsen shares anecdotes about his voyages in Europe and North America. A trip to Colombia for a comics festival is recounted in carefully drawn city streets and sketches made in cafés. *Poetry is Useless* reveals seven years of Nilsen’s life and musings: beginning in 2007, it covers a substantial period of his comics career to date, and includes visual reference to his works, such as *Dogs & Water*, *Rage of Poseidon*, and the *New York Times* Notable Book *Big Questions*. This expansive sketchbook-as-graphic-novel is exquisitely packaged with appendices and a foreword from Anders Nilsen himself.

**PRAISE FOR BIG QUESTIONS**

“[Big Questions] is filled with verdant deep-space landscapes—rendered in a lush stipple and hatching inking technique—and with sparely rendered characters that misapply mystical significance to their circumstances.” —*Publishers Weekly*

Anders Nilsen is an award-winning cartoonist and visual artist. He is the author of several books, including *Don’t Go Where I Can’t Follow* and *the magnum opus* *Big Questions*, for which he was awarded the 2012 Lynd Ward Graphic Novel Prize by the Pennsylvania Center for the Book and the Ignatz Award, and was nominated for the top prize at the Angoulême International Comics Festival. Nilsen’s works have been translated into a number of languages, and he has exhibited his drawing and painting internationally. He lives and works in Minneapolis.
I'll make Snorkmaiden a basic boat, and we'll have a big reconciliation.

Fuel is essential for this ghastly winter that lies ahead.

I'm not telling you what it is, but I'm making you a present!

How unpredictable men are, I thought he'd be angry because of Wispy.

Here's a basic boat because you still love me.

Cause you made me a tie with an "m" to show me you were sorry.

You're looking at it upside down.

It's for Wispy and I'm not sorry!

All right, I'll let this just sail away.

A token of unrequited love.

Winter will soon be upon us!

Now I'm going to stop this foolishness between Snorkmaiden and Wispy.

What are you running around moaning about all the time?

One must lay in stocks! This will be the hardest winter ever.

Famine and disaster? Definitely.

What do I hear? A new catastrophe?

Gee!

We must provide for the hardest winter ever!

We could lay in more groceries, if you want to.

Nobody eats ROWANG!

In a famine one eats anything.

Hurry before the snow comes!

Why are you picking ROWANG?
I must get edible roots, too.

You've got a letter, and it smells.

Attar of roses? You mean parfum?

How sweet he suggests a tryst.

Ha, wispy! Give it to me.

Oh no, I'll paste it in my book of conquests.

I'll see to it Snorkmaiden doesn't keep her tryst with Wispy.

Moomin really is devoted.

Pining and fawning round my heels for attention.

Just because I like to pretend Wispy interests me.

I'll watch her every minute of the day.

I'll keep my vigil up all night.

Snorkmaiden will not go to meet Wispy, that's for sure.

Why doesn't he start snoring?

At last something's up. He took almost ten minutes to go to sleep.

He'll be waiting with a guitar and a song on his lips.

What's that shapeless huddle? Wispy! Wispy!

Help! No! No!

Can that be him?

How romantic. A moonlit tryst with Wispy.
Lars Jansson (1926–2000) was a published author at sixteen before he taught himself to be a cartoonist in order to replace his sister, Tove, on the Moomin strip.

Moomin Book Ten: The Complete Lars Jansson Comic Strip welcomes readers back to the beloved world of Moominvalley, where pancakes and jam are a perfectly acceptable supper and wealthy aunts can be altogether too fierce to handle. The tenth volume of Tove and Lars Jansson’s classic comic strip features the macabre and hilarious “Moomin and the Vampire” and “The Underdeveloped Moomins” story. Together, the four stories in this collection display the poignancy, whimsy, and philosophical bent that constitute the Moomins’ enduring appeal.

PRAISE FOR MOOMIN

“[The Moomin stories are] simple enough to be enjoyed by kids, yet with enough philosophical depth to keep adults interested as well.”
—PopMatters

“Whimsical and charming, Moomin’s (mis)adventures suggest an Alice in Wonderland dream world with odd beings, unexplained connections, and events that freewheel out of control.”
—Library Journal
Moomin and the Martians

Imagine, Sniff giving me a real radio...
Of course, it's rather old-fashioned and doesn't play...
But it is very fine inside.

This is the aerial which must be fastened to a tree-top.
A perfect example of the marvels of science, you see...

I'm sure it can't be right...

The earth wire is very, very important.

Attention! Attention! Something tremendous has happened!

Attention! A Martian is approaching the Earth in a flying saucer. Exact present position unknown. This is a general warning which...

A Martian...

Turn the knobs carefully, please, and preferably a waltz.

The radio is broken. I suppose the tension was too high.

Attention! A Martian...

Maybe we had better shut the window... it's getting dark...

TOVE JANSSON
MOOMIN AND THE MARTIANS
WHAT DOES A MARTIAN LOOK LIKE?
LIKE THIS! AND HE'S DANGEROUS!
OR LIKE THIS?
NOW I'M A SUPER MARTIAN WHO'S GOING TO Gobble YOU UP!!
OH, SHUT UP. IT ISN'T FUN ANY MORE.

BUT HOW CAN THERE BE ROOM FOR A MARTIAN ON A FLYING SAUCER? HOW SILLY.
WONDER WHICH OF THEM IS MARS.
DO YOU HEAR THAT AWFUL HUMMING SOUND?
YES... FROM SOMEWHERE ABOVE...

NEXT MORNING.
NOW WHAT HAS COME UP IN THE VEGETABLE GARDEN?
AND WHAT A DISORDERLY MASS OF WIRE AND COGS IT HAS GOT INSIDE!

HOW UNTIDY MACHINES ARE!
THIS LOOKS AS IF ONE COULD MEND THE RADIO WITH IT. IT HAS COME UP IN THE VEGETABLE GARDEN.
IT'S THE STRANGEST AND MOST BEAUTIFUL MACHINE I EVER SAW.
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Who Will Comfort Toffle? / 978-1-77046-017-1 / $16.95
Another classic *Moomin* story reworked in full color, with a kid-proof but kid-friendly size, price, and format.

Moominmamma wakes up one morning to find a flying saucer has crash-landed in her cabbage patch. There’s a strange machine dangling out of it that seems like it could be used to fix their broken radio, but when Moominpappa starts fiddling with it, he turns himself and Moomin invisible! Each knob on the machine causes strange and unlikely events to transpire, until the Martian finally recovers possession of its property. *Moomin and the Martians* is a light-hearted romp that reaffirms the importance of family.

**PRAISE FOR TOVE JANSSON**

“Here is where Jansson’s weird but true world begins; where fear, loneliness and insecurity are banished by love and the force of imagination.” — *Time*

“[Jansson’s] work soars with lightness and speed, and her drawings only echo her writing: delicate but precise, observant yet suggestive…” — *Los Angeles Times* Book Review

*Tove Jansson* (1914–2001) was a legendary Finnish children’s book author/artist and creator of the Moomins, who came to life in children’s books, comic strips, theater, opera, film, radio, theme parks, and TV.
Hello, Hubert? It's Bubu! Could we come eat? We'll be four!

Okay, see you soon!

It's your treat, Bubu?

Don't worry about it—he's a pal, we won't have to pay.

Grab this table, I'll find you some menus.

Okay, thanks!

Isn't he nice?

Yes. My plate is dirty.

Ew!
What's your friend's specialty?

Frog legs.

Have you decided?

What's the "Charolais mish-mash on a bed of tomato supreme?"

It's ground beef with ketchup.

Haha!

Cool, I'll take it!

A "burst of freshness" salad for me.

One ocean delight with a basket of veggies.

Me too!

ALL right!

One hour later...

Woof, be patient!

It's a little slow, hey?

Here comes the ocean delight!

Ahhhh...

We ate all the bread!
it's a can of tuna with canned veggies! The mayo smells weird! The mish-mash and the burst of freshness...

More like a burst of slug! Look!

And I was gifted a hair on my burnt steak!

Do you find the tuna tastes funny?

Stop! I'm gonna puke!

Please force yourselves to eat, I don't want to offend my friend.

Well then you try eating my rotten salad!

I have an idea: put everything in this bag. We can throw it away after.

Quick! Before he comes back!
It’s time for another round of fun and games—okay practical jokes and pranks—with Bubu, Ron, Christopher, Anna, and Froga!

In *Anna & Froga: Fore!*, Christopher has a crush on someone in his piano class, Bubu sets out to prove himself an ace golfer, and Ron has a close encounter with a lifeguard.

Anouk Ricard’s bright and colorful illustrations make the world of *Anna & Froga* inviting and fun for kids, but adults also love the series for Ricard’s charming character design and visual puns.

PRAISE FOR *ANNA & FROGA*

“Charming and weird, this book should attract a small, fierce following.” —*Paste*

“The various character designs are all quite striking...[as is Anouk] Ricard’s use of bright, bold color...It’s Ricard’s artwork that’s most likely to grab the reader’s eye, whatever her age, and linger in his mind.” —*School Library Journal*

Anouk Ricard is an author, artist, and stop-motion animator. She was born in the south of France. She began the *Anna & Froga* series after moving to Strasbourg in 2004. Initially published in Capsule Comique magazine, the collections of strips were reprinted by Éditions Sarbacane to widespread acclaim.
For more information on these fine titles, and all
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