



DRAWN & QUARTERLY 2024 FOREIGN RIGHTS

JUST ANNOUNCED

FREDDY CARRASCO
GLEEM

SIG BURWASH
VERA BUSHWACK

WALTER SCOTT
THE WENDY AWARD

TARA BOOTH
PROCESSING: 100 COMICS THAT GOT ME
THROUGH IT

KEVIN HUIZENGA
CURSES - NEW PAPERBACK!

JULIE DELPORTE
PORTRAIT OF A BODY

TRAVIS DANDRO
WINNIE-THE-POOH

AMINDER DHALIWAL
A WITCH'S GUIDE TO BURNING

ELISE GRAVEL
CLUB MICROBE

PREVIOUSLY ANNOUNCED

JILLIAN TAMAKI & MARIKO TAMAKI
ROAMING

BENJI NATE
GIRL JUICE

LAWRENCE LINDELL
BLACKWARD

RINA AYUYANG
THE MAN IN THE MCINTOSH SUIT

NICK MAANDAG
HARVEY KNIGHT'S ODYSSEY

CHRIS OLIVEROS
ARE YOU WILLING TO DIE FOR THE CAUSE?

MICHAEL DEFORGE
BIRDS OF MAINE

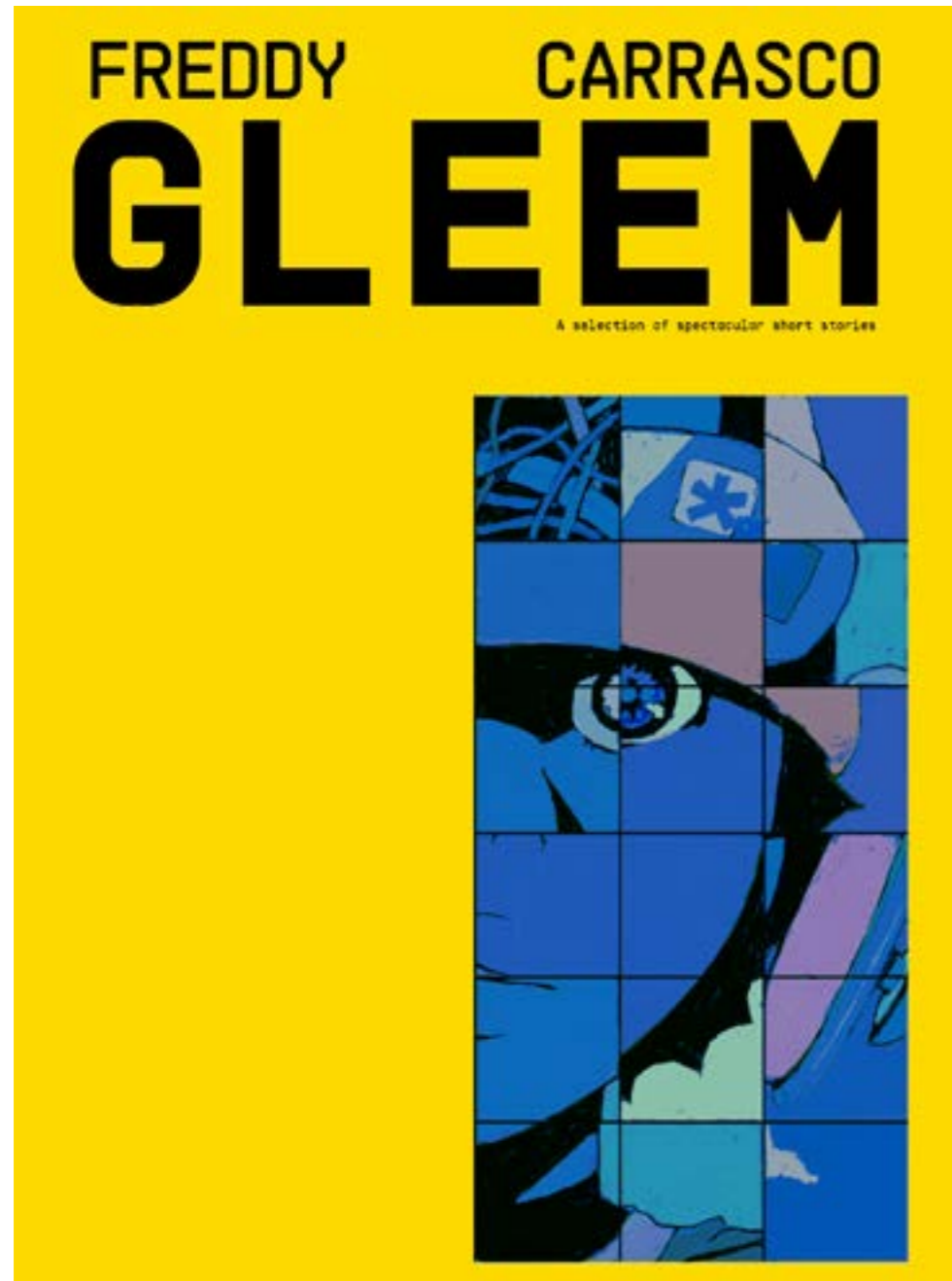
EMMA GROVE
THE THIRD PERSON

KATE BEATON
DUCKS: TWO YEARS IN THE OIL SANDS

GLEEM

FREDDY CARRASCO

Enter a future of defiant vitality



APRIL 2024 • \$22.95 USD/\$29.95 CAD • 2-COLOR • 6 X 8.25 • 216 PAGES
COMICS & GRAPHIC NOVELS/SCIENCE-FICTION • ISBN 978-1-77046-710-1 • PAPERBACK
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Freddy Carrasco is a Dominican-born artist from Toronto, Canada. His multidisciplinary practice encompasses comics, illustration, painting, sculpture, and music. He is currently living in Tokyo, working on his first solo exhibition and the follow up to the award-winning graphic novel *GLEEM*.

Imbued with cyberpunk attitude and in the rebellious tradition of afrofuturism, *GLEEM* is drawn with a fierce momentum hurtling towards a future world. Carrasco's distinct cinematic style layers detailed panels and spreads, creating a multiplicity of perspectives, at once dizzying and hypnotic. Vignettes unspool in proximity to our own social realities and expand into the outer layers of possibility. Whether in the club or a robot repair workshop, the characters in these three interconnected stories burst across frames until they practically step off the page.

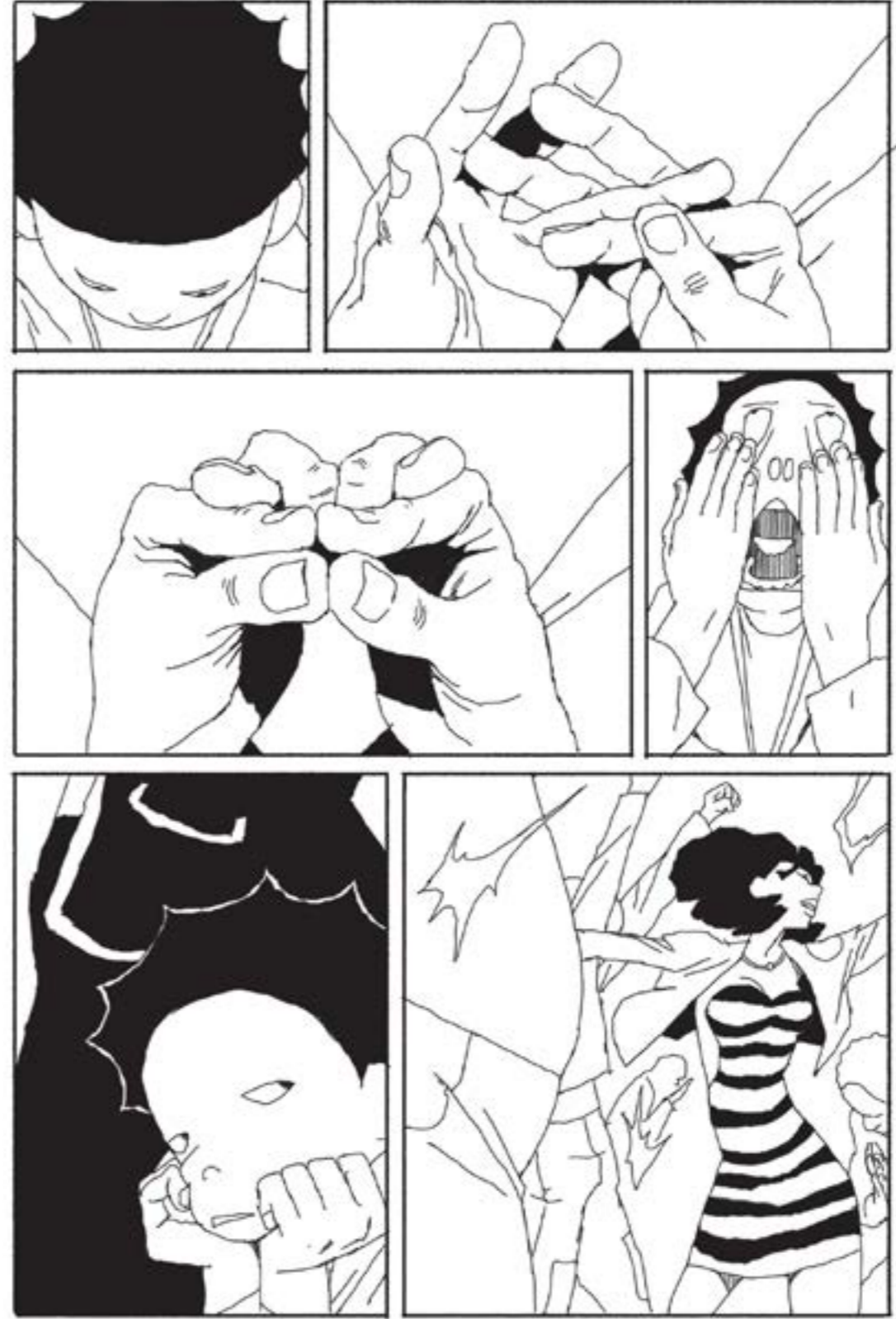
A boy becomes bored at church with his grandmother until he tries a psychedelic drug. A group of friends are told that they need a rare battery if they want any chance

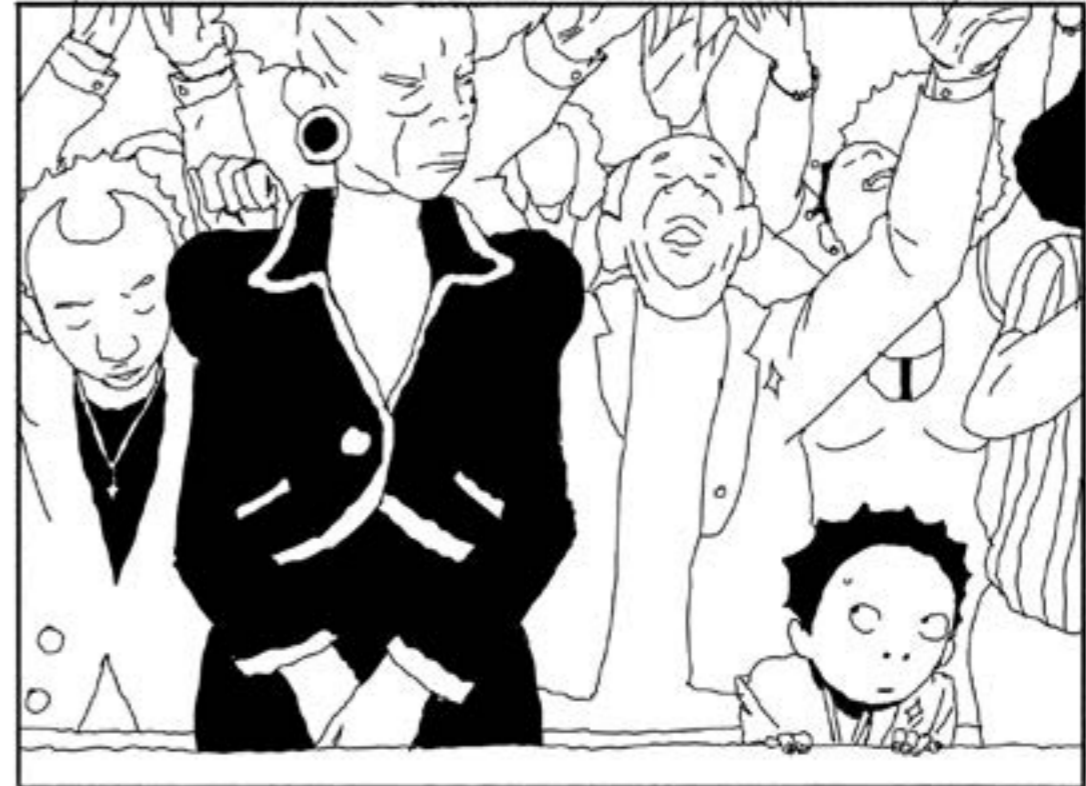
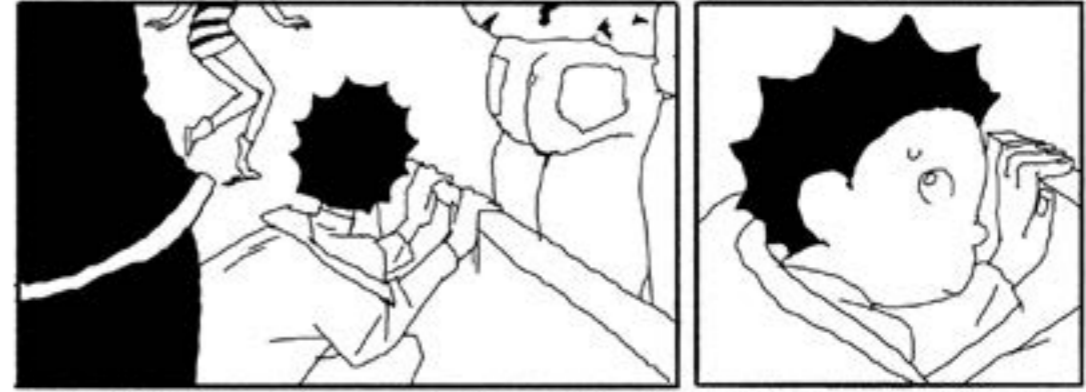
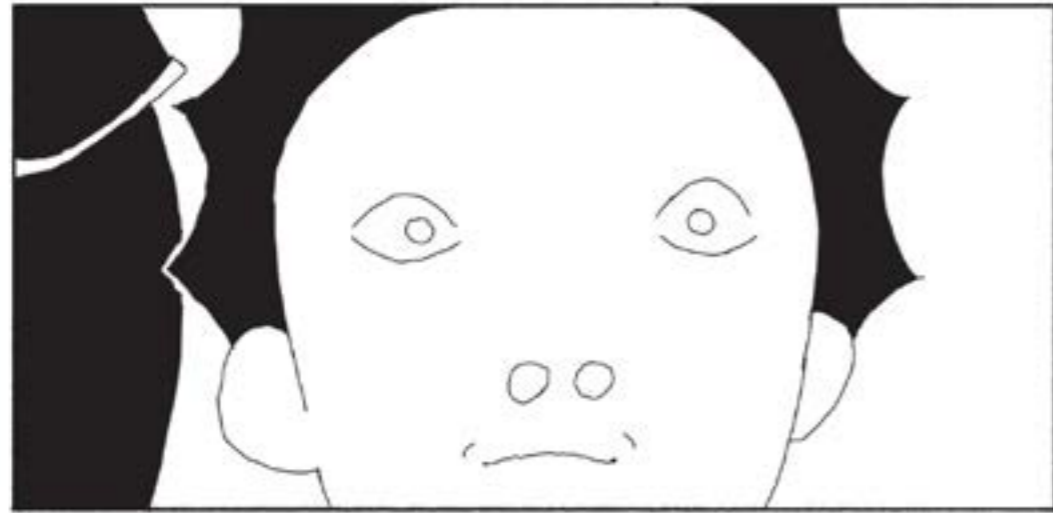
of reviving their friend. Street style and cybernetics meet and burst into riotous dancing. Kindness and violence might not be as distant from each other as we think. *GLEEM* unsettles with a confidence that could make you believe in anything.

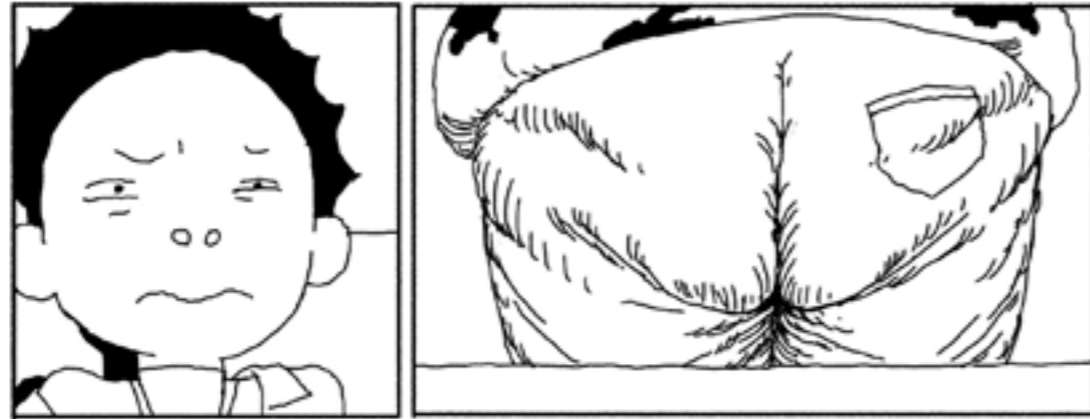
PRAISE FOR FREDDY CARRASCO

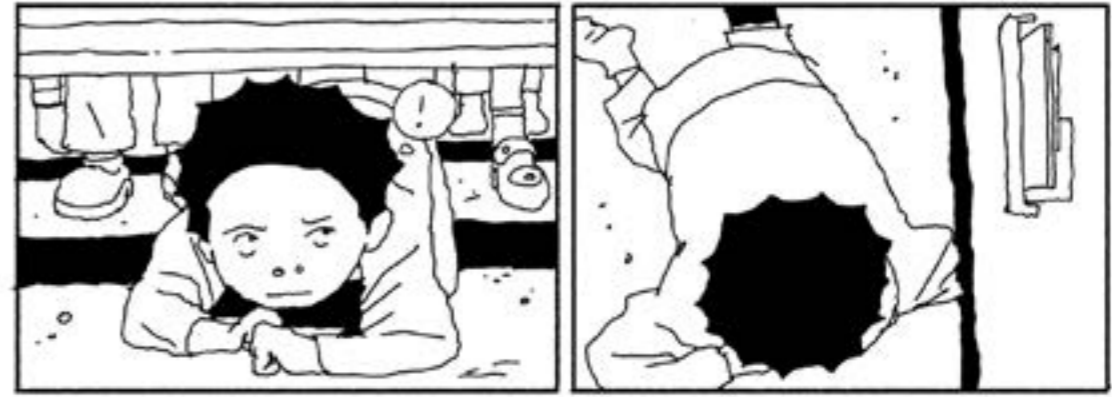
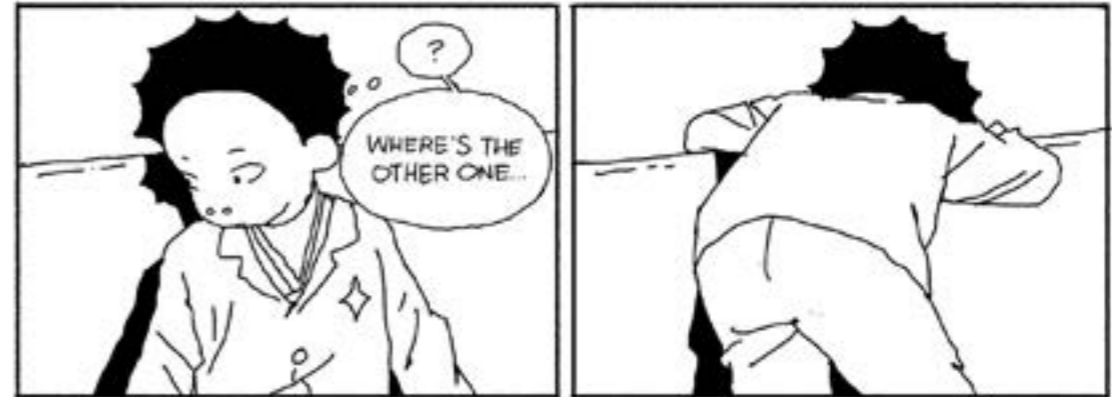
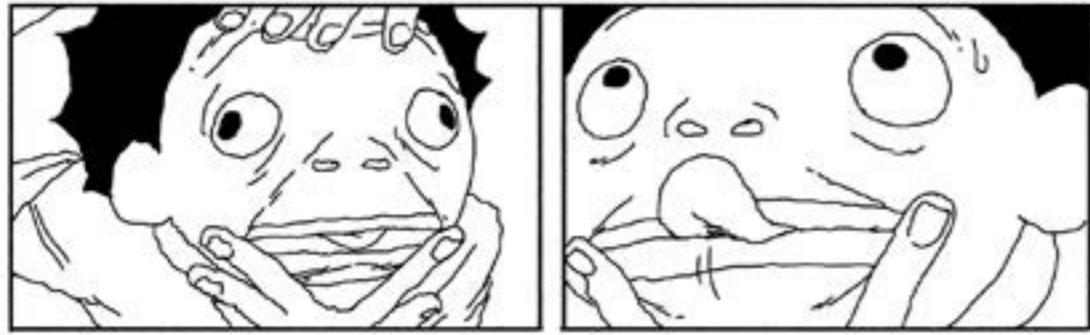
“An Afro-futuristic world where the kids are alright but looking for more... Throughout *GLEEM*, narratives and images blur into one another, making you look again and again, longer and more intently each time.”—*Hyperallergic*

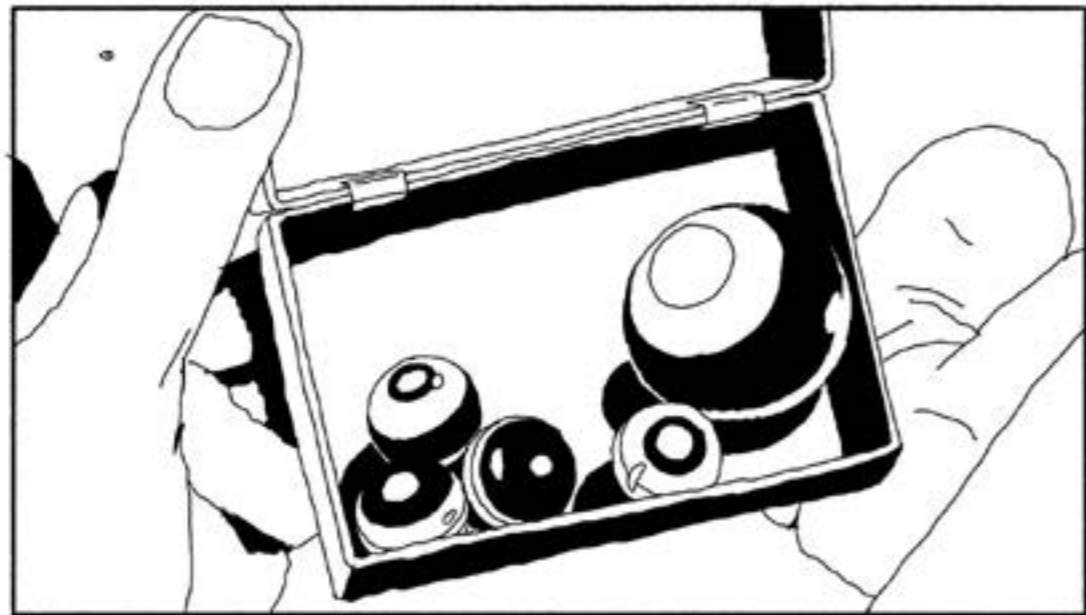
“Dynamic cyberpunk in a Taiyo Matsumoto veil [where] Blackness exists in a dangerous place outside the security of citizenship- in the real world.”—*The Comics Beat*







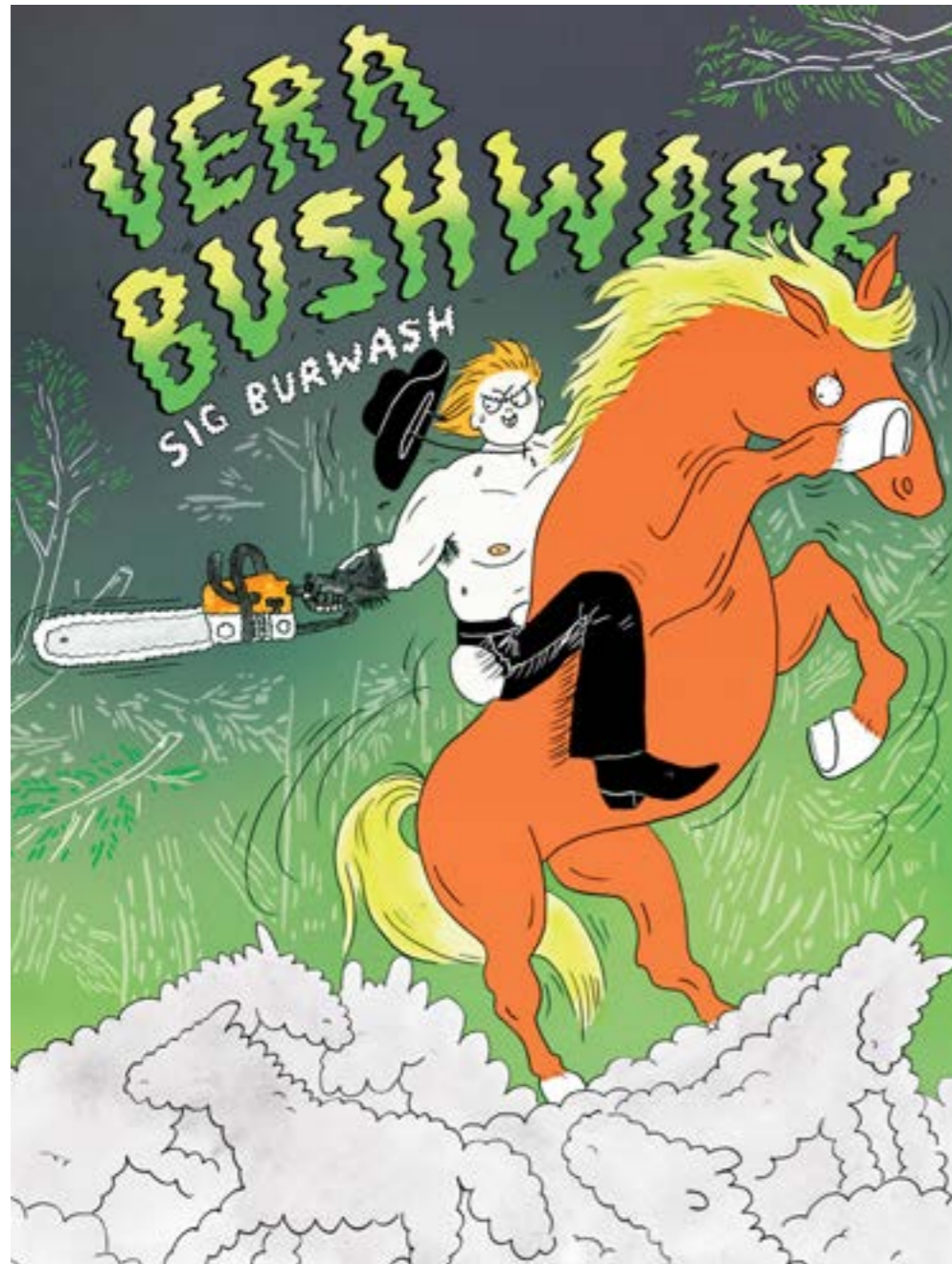




VERA BUSHWACK

SIG BURWASH

A uniquely thrilling and emotive fantasy ride along a sea-bordered highway



JUNE 2024 • \$29.95 USD/\$39.95 CAD • 4-COLOR • 6.25 X 8.75 • 236 PAGES
COMICS & GRAPHIC NOVELS/LGBTQ+ • ISBN 978-1-77046-711-8 • PAPERBACK
WORLD RIGHTS AVAILABLE



Sig Burwash is a visual artist whose practice includes watercolour, collage, ceramics, animation, illustration, and comics. Burwash attended the Center for Cartoon Studies to work on their debut graphic novel. Originally from kEluwi'sst- Rossland, British Columbia, they now live in Unama'ki- Cape Breton Island.

The wondrous rustic landscape of Nova Scotia bursts from the page in *Vera Bushwack*, where reality gladly gives way to fantastical flights of fancy before gently coming back down to earth. A chainsaw fires up and Drew's vision blurs. Their body vibrates alive with the whrrr of the engine, the whiff of gas. Drew dissolves as their alter-ego, Vera Bushwack, takes charge. Assless-chaps-wearing, unflinching Vera slashes through thick trunks, felling trees righteously from the back of a majestic steed.

Vera's here to help, of course. Drew needs to clear the land for their future cabin in the woods. And if it weren't for Vera's brazenness, Drew may, ironically, fall reliant on others to learn self-reliance. Nevertheless, men enter Drew's orbit, all too eager to explain how things work—an aggravating

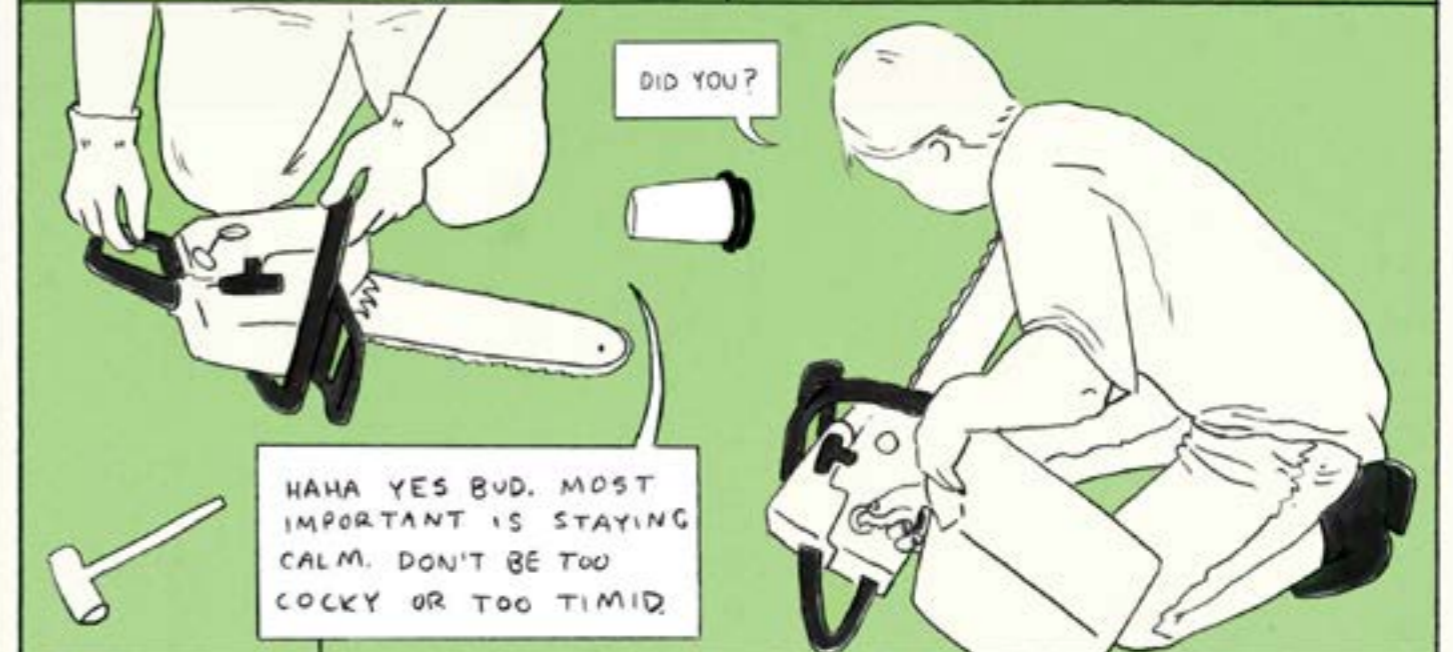
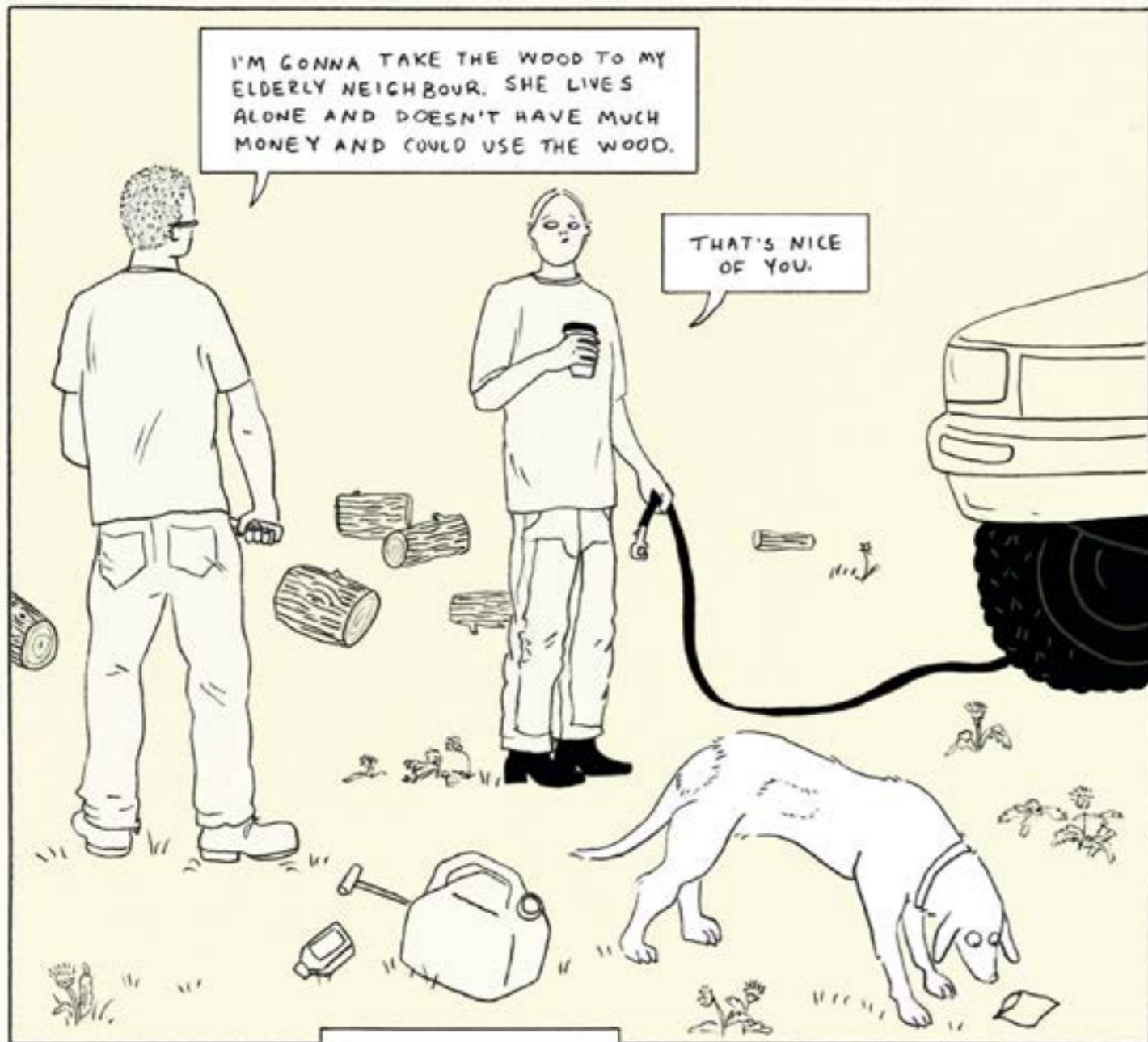
occurrence that comes crashing into Drew as dependably as the nearby ocean waves.

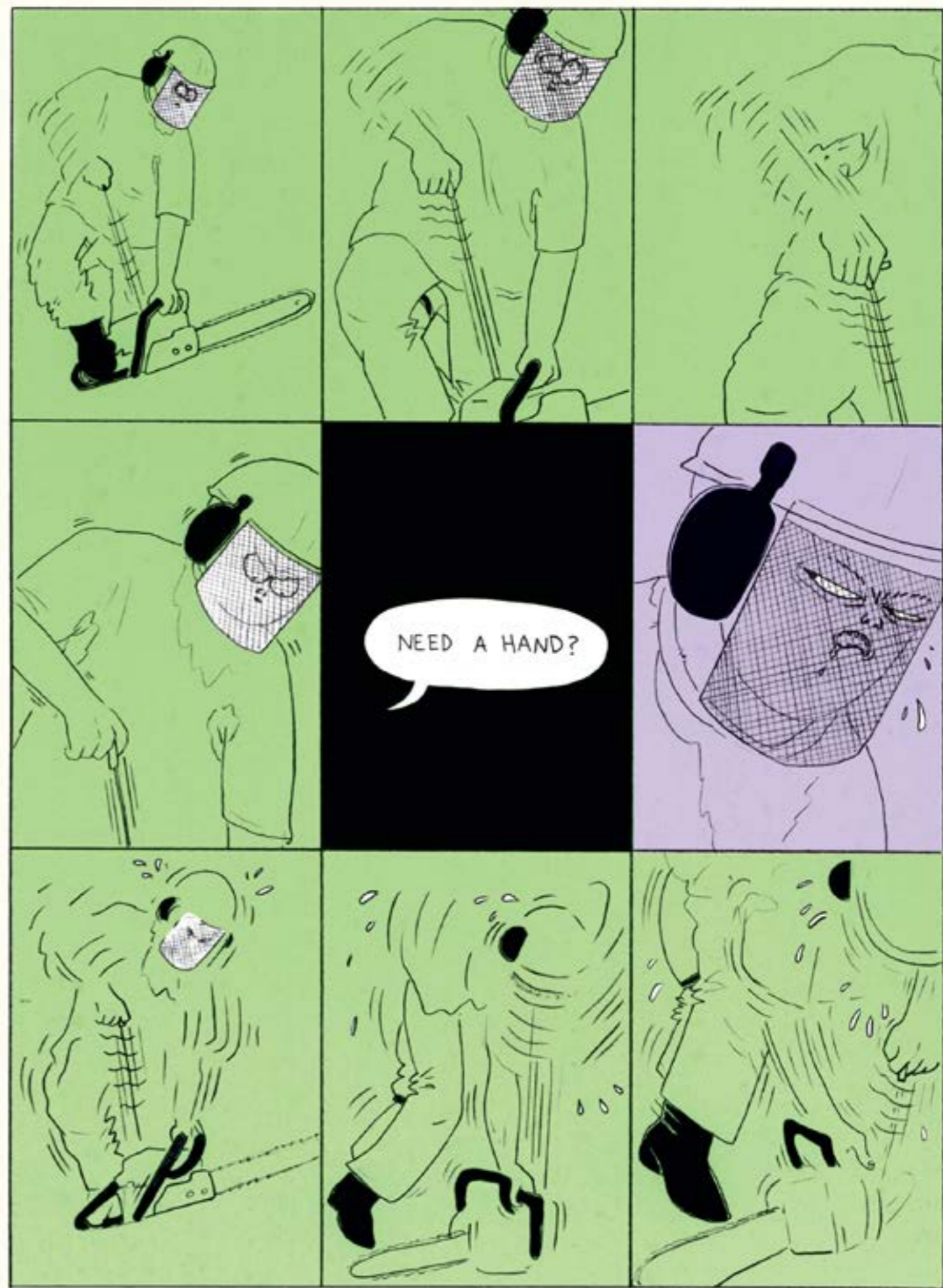
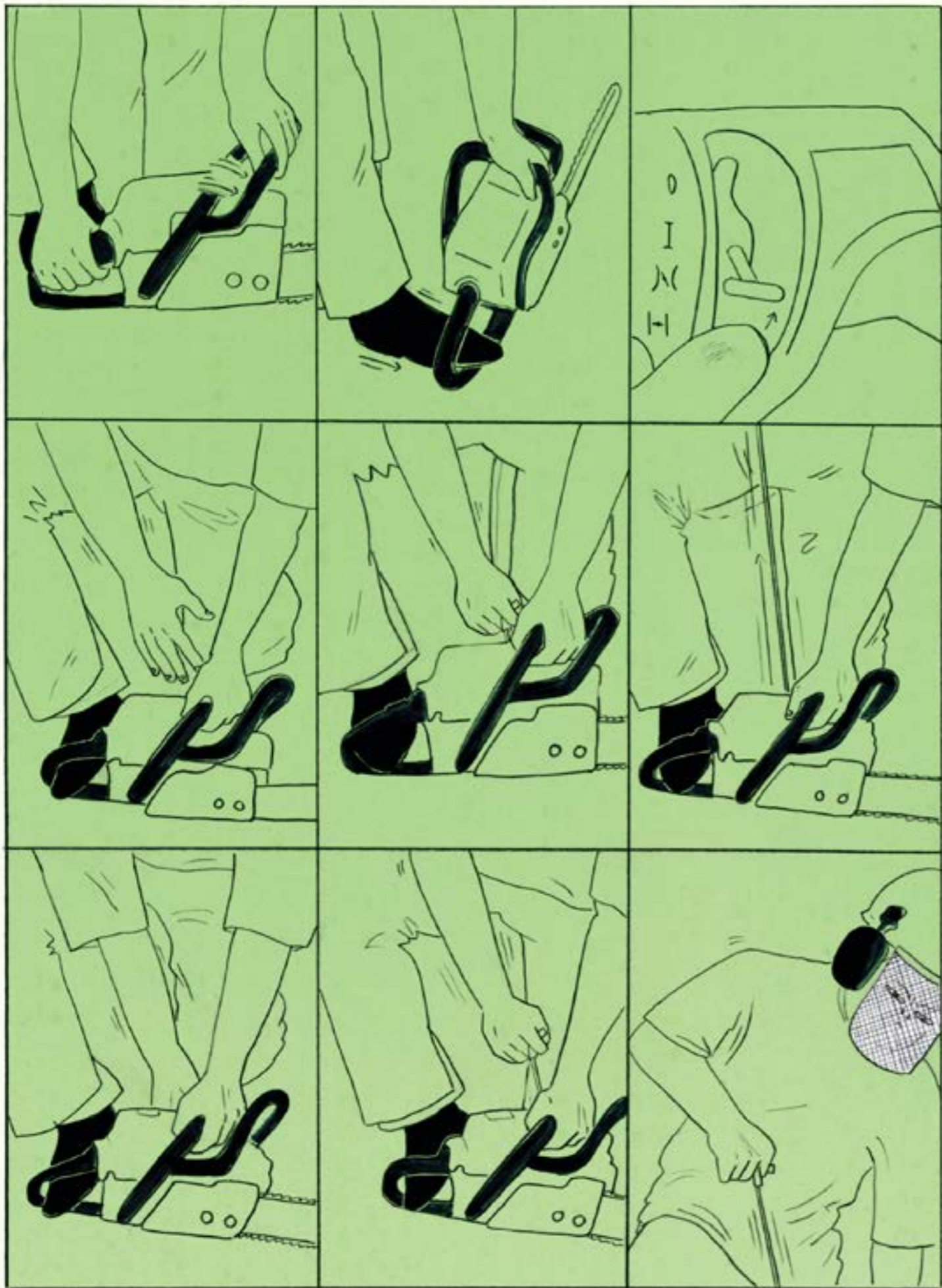
Joy, anger, grief, and self-acceptance ripple through these pages with Sig Burwash's hilariously expressive pencil drawings and flair for buoyant watercolors. Approaching something like liberation, our protagonist comes to terms with past traumas, boundaries, and the many expressions of themself.

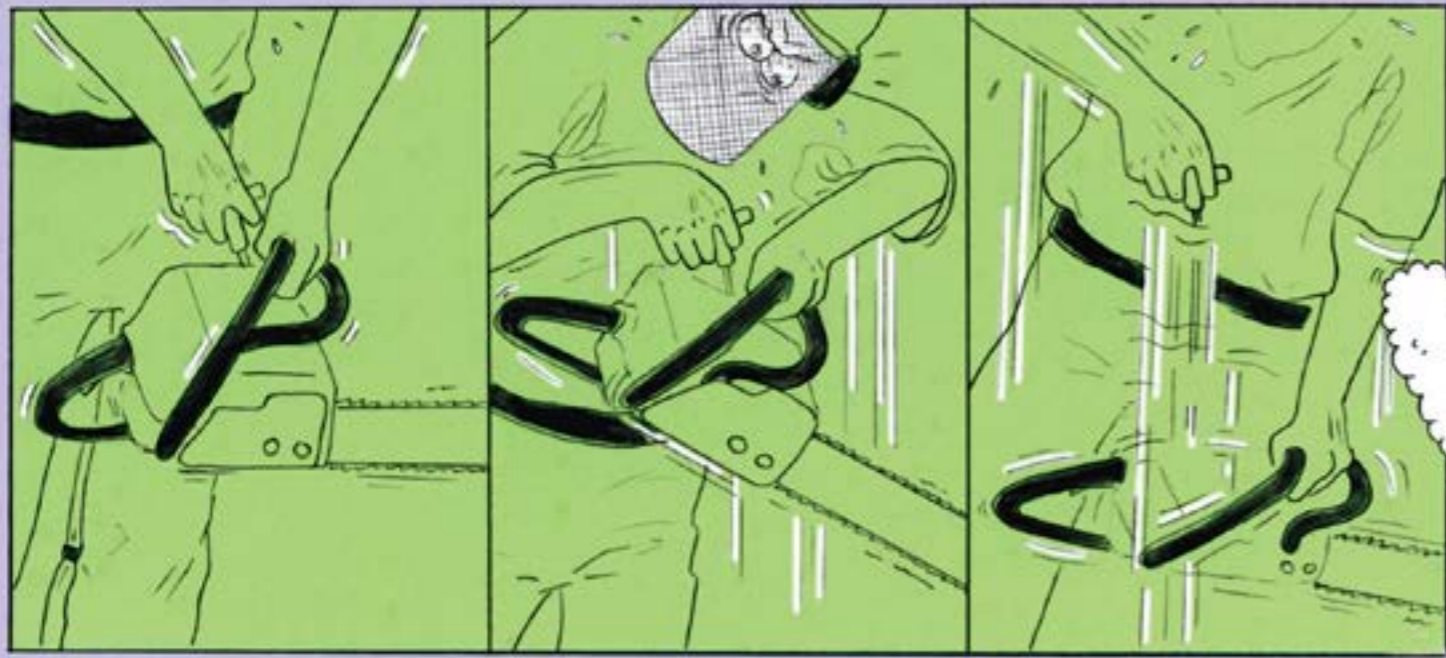
PRAISE FOR SIG BURWASH

"*Vera Bushwack* is a perfectly fully formed comics debut, like Athena from the head of Zeus."—Kate Beaton

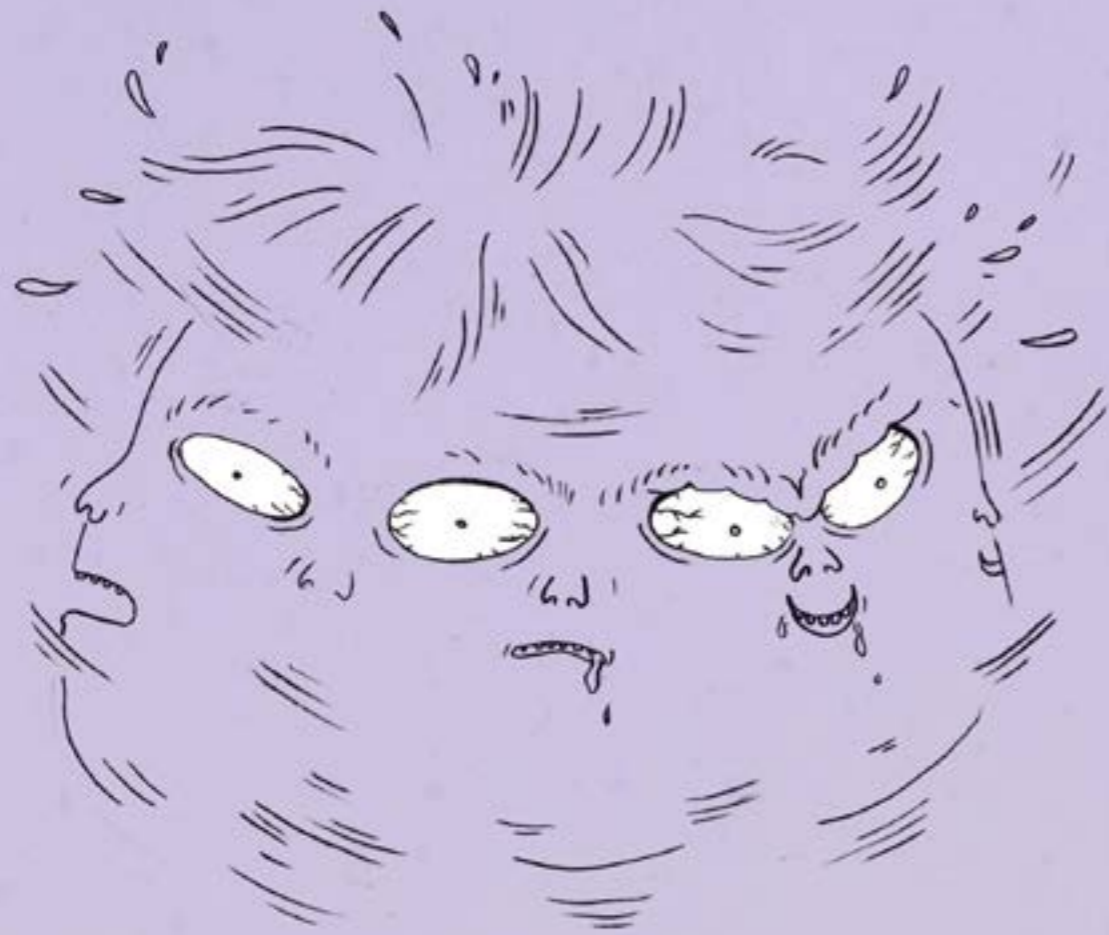
"Burwash flings big spinning elements of architecture at the viewer like a deep video within the frames."—Eileen Myles



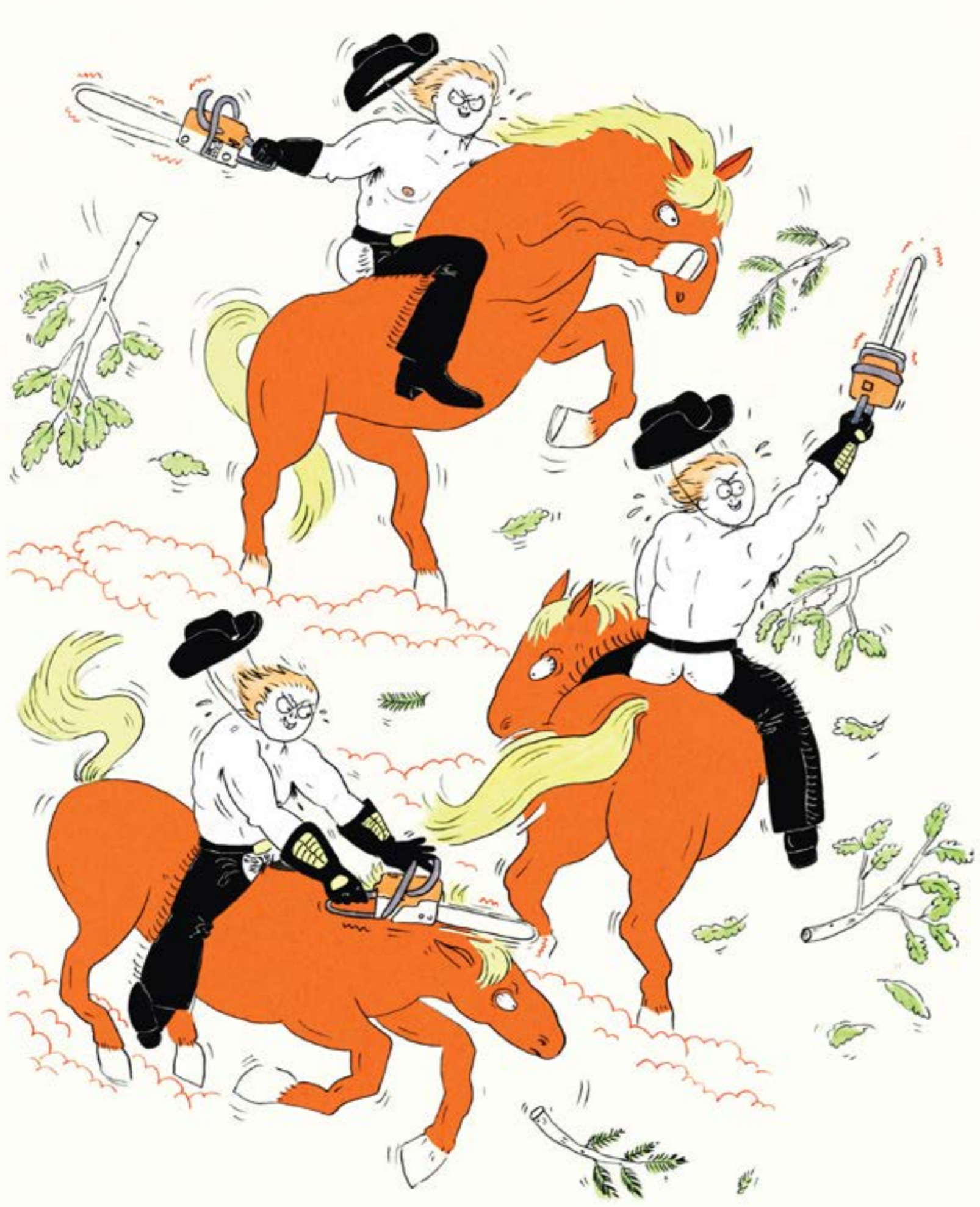




WARROOOOOOM!



GIDDY UP!





THAT WAS MINT! YOU REALLY GOT IN THE ZONE THERE.

YA WOW... I'M DRENCHED.

ME TOO. IT'S A WICKED WORKOUT. WELL I GOTTA SPLIT, SEE YA TOMORROW AT 7AM, YOUR PLACE.



MAYBE MY SAW IS DULL.

I NEED TO PRACTICE SHARPENING.

WHERE DO GUYS GET OFF EXPLAINING THINGS.

I KNOW I KNOW, I'M THERE TO LEARN BUT...

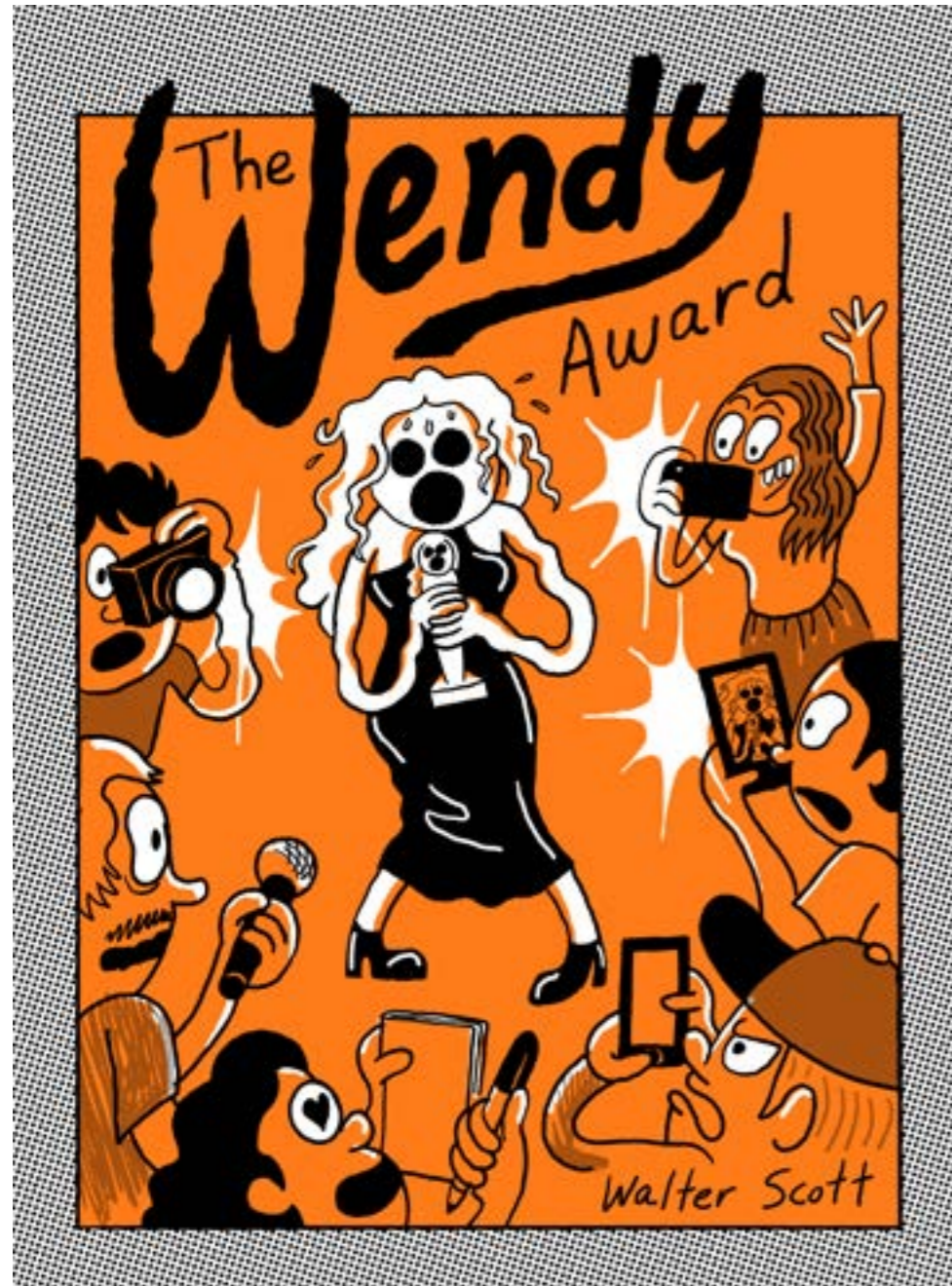
WHAT !?! I'M STARVIN!



THE WENDY AWARD

WALTER SCOTT

Everybody's favorite party girl Wendy is so back



Walter Scott is an interdisciplinary artist working in comics, drawing, video, performance, and sculpture. His comic series *Wendy* chronicles the continuing misadventures of a young artist in a satirical imagining of the contemporary art world. *Wendy* has been published in three previous volumes and featured in *Canadian Art*, *Art in America*, *The New Yorker*, *The New York Times*, *MoMA Magazine*, and *Best American Comics*. Scott has been nominated or longlisted for the Ignatz Awards, Canada Reads, the Believer Book Award, the Doug Wright Award, and finally, the Sobey Art Award—considered to be the preeminent fine art award in Canada.

When *Wendy* is nominated for the coveted National FoodHut Contemporary Art Prize alongside her friend Winona, all of her millennial dreams seem to be coming true. She lives a post-pandemic, polyamorous fine artist's lifestyle in the big city and basks in the glory of national attention with the success of her popular comic strip, "Wanda."

But not even achieving bona fide art star fame can hide the truth: a never-ending struggle with imposter syndrome. After she cracks in an online interview and gets dragged in the comments section, she heads straight to a local watering hole to drown her sorrows. Several lines of coke, too many drinks, and one all night rager with fans later, *Wendy* is ready to curse Gen Z and confront her addictions. All the while, she and Winona drift apart as a younger Indigenous artist wedges herself between them. Will *Wendy's* commitment to change wind up short-lived?

The Wendy Award incisively skewers the art world with its corporate overlords, performative activism, generational wealth, and weaponized therapy speak. A showcase of Walter Scott's deft wit and social commentary, *The Wendy Award* asks the hard questions, like, Do they still give awards to men? Should we be grateful for the exposure? and What exactly is Big Auntie Energy?

PRAISE FOR WALTER SCOTT

"Gleeful and witty, this is also a tender account of a woman gnawed by self-doubt."
—James Smart, *The Guardian*

"Scott manages a rare thing: the sharpness of his satire doesn't preclude a realistic rendering of personhood, and the seeming flatness opens up, at every turn, to a depth of feeling."—Naomi Fry, *The New Yorker*

JULY 2024 • \$22.95 USD/\$29.95 CAD • 2-COLOR • 7.1 X 9 • 248 PAGES
COMICS & GRAPHIC NOVELS/HUMOROUS • ISBN 978-1-77046-741-5 • PAPERBACK
WORLD RIGHTS AVAILABLE





UH, SO It's so REFRESHING to see the new generation carry the torch, you know?

ALTHO there HAS been a VIBE SHIFT, hasn't there? Here's what I think it is-

Hey Wendy, would you mind coming to the store with me?

Sure! Are we getting more drinks?

SO I didn't know there's a place to buy so early!

Uh, hey so...

I actually brought you out here to ask if you could go home? You've been very, um... rude and unfriendly and it's throwing off the vibe.

Rude and...?

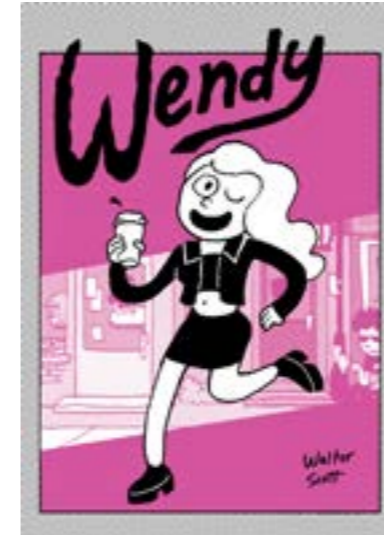
Plus, Litchi has C-PTSD and if the topic changes too often it's really destabilizing for them.

I'M SO GLAD you understand.

Uh, sure.



OTHER TITLES BY WALTER SCOTT



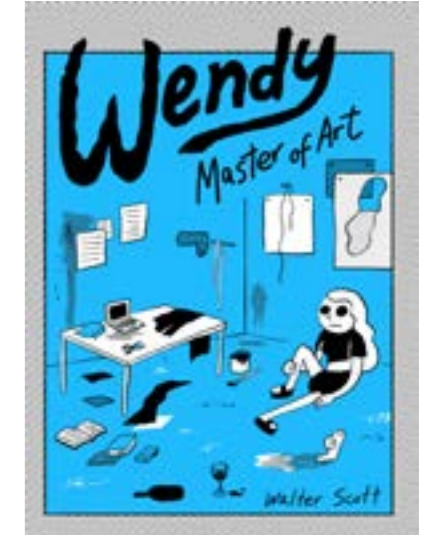
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 PAPERBACK

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 FRENCH (LA PASTÈQUE)

PROCESSING

TARA BOOTH

Riotous bodies abound in these deeply honest comics that will get you through it (or at least help)



Tara Booth is an Ignatz Award-winning cartoonist, painter and illustrator from Philadelphia. Her autobiographical comics tackle issues relating to mental health, addiction, gender and sexuality. Known for her painterly approach to comics, often using bright colors and dizzying patterns--Tara's work has been featured in *Best American Comics*, *The New York Times*, *Vice* and *Bloomberg Businessweek*, among others.

"When you order CBD gummies for your anxiety but forget to consider your eating disorder."

Known for her buzzing colors, delightful patterns, sharp humor, and unflinching vulnerability, Tara Booth does not miss any mark in this exquisitely woven collection of pure and nasty magic. Part advice column and exhibit, exploration of psychic pollution and tranquility, *Processing* is—quite simply—intrepid: in its honesty; its unapologetic grossness; its unrivaled and frank portrayal of life with a body that bleeds.

In the grand tradition of underground women cartoonists like Julie Doucet and Aline Kominsky-Crumb, Booth draws a horned up woman laying rose petals on the bed, to distract from the bedbugs before her hookup arrives. She bears witness to the reality of wearing a t-shirt with no bra—when you stretch, your boobs, sometimes, pop right out. This is all just life but we don't

often see it on the page. Undaunted, Booth draws it.

When advice from spiritual gurus like Tara Brach and Ram Dass just aren't cutting it, take solace in the genuine arms of Tara Booth: a fearless cartoonist who is unafraid to put her existential angst, blemishes, and stains right on the page, and who—with relentless relatability—makes us all feel a bit more at home in our too-human vessels. With color that vibrates and fluids that impose, *Processing* lays Booth bare—literally and figuratively.

PRAISE FOR TARA BOOTH

"...beyond relatable. She has nothing to hide and comforts her audience by exposing and painting universal neuroses."—*Juxtapoz*

"A master of self-deprecation, translating her shameful actions into gloriously taboo moments of artistic revelation."

—*Hyperallergic*

SEP 2024 • \$29.95 USD/\$39.95 CAD • 4-COLOR • 6.5 X 9 • 408 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-732-3 • PAPERBACK
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THE FIRST 6 MONTHS OF SOBRIETY:

Hi. SORRY.
I'm IN RECOVERY.
I'm SOBER.
SORRY.



Hello I'd Like To deposit THESE DOLLARS
I AM SOBER
Right NOW.



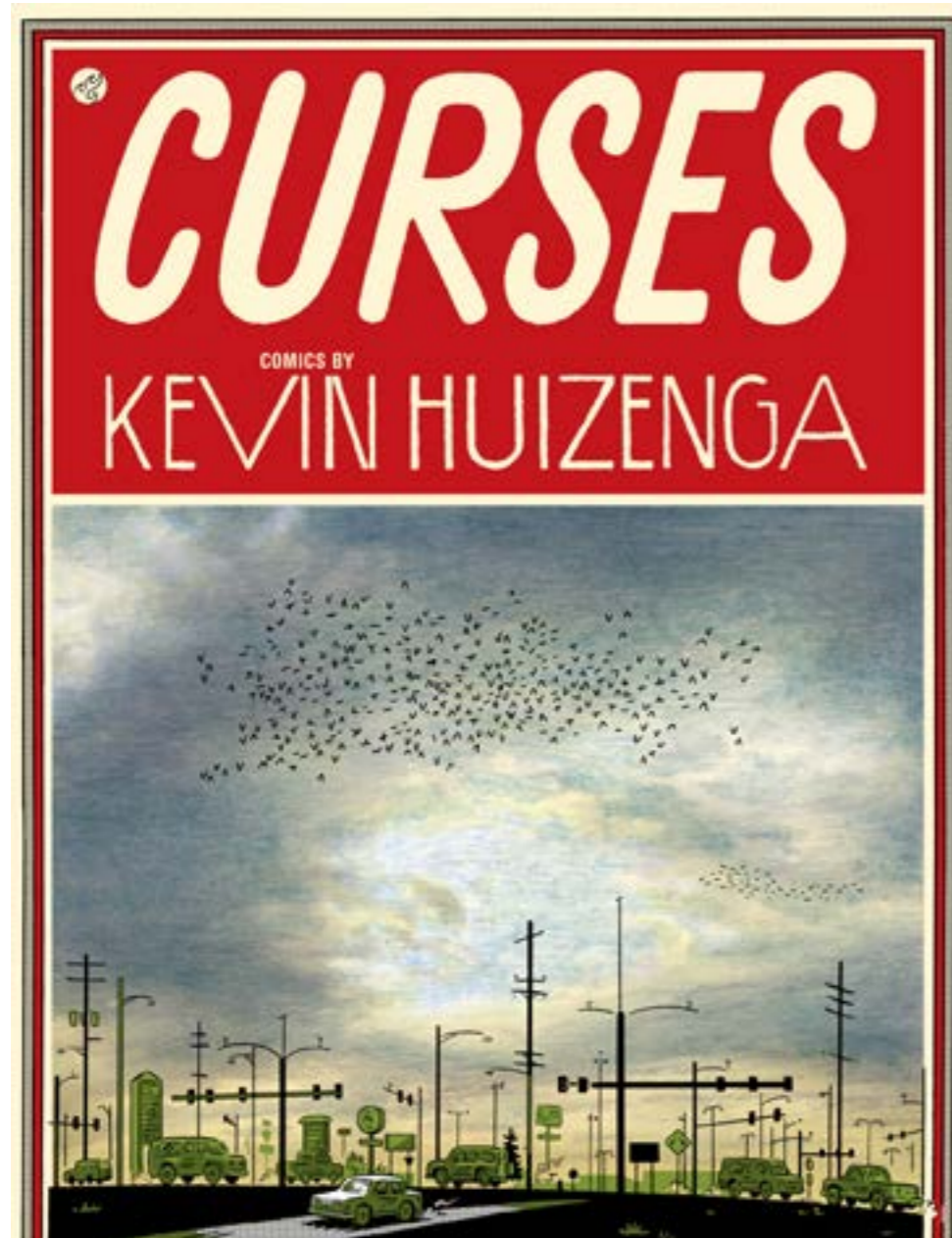




CURSES

KEVIN HUIZENGA

The River at Night cartoonist revisits his early-aughts breakthrough



FEB 2024 • \$25.95 USD/\$25.95 CAD • 4-COLOR • 7.68 X 10.25 • 144 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-695-1 • PAPERBACK
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Kevin Huizenga splits his time between Chicago and Minneapolis. He has lived near the Mississippi River for almost twenty years but only swam in it once. His favorite river is the Wabash. His character Glenn Ganges is based on his brother-in-law and the name is a reference to two separate towns that appear on the same sign on the interstate.

In the two decades since *Curses* first hit the shelves, *River at Night* cartoonist Kevin Huizenga has taken his rightful place on a short A-list of comics experimentalists. Deep research and loopy cartooning serve up philosophical musings while maintaining a classic comic-strip devotion to “the gag.” Huizenga remains one of the funniest and smartest cartoonists working today, and now, the very book that heralded his arrival as a talent to watch is available once more in deluxe paperback as the early work of a now true genius.

The short stories collected herewith confront the textures of mortality in unique and peculiar ways. Central character Glenn Ganges is a seemingly middle-class suburbanite whose blank-eyed wonderment at the everyday brings together diverse

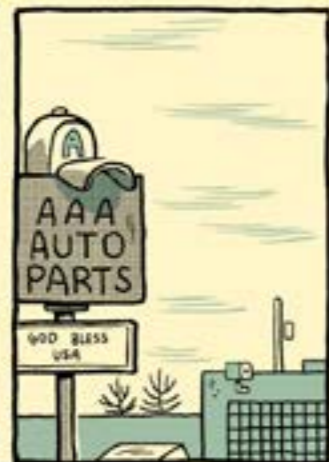
aspects of our world—like golf, theology, late-night diners, parenthood, politics, Sudanese refugees, and hallucinatory vision—into a complete experience as multifaceted as each of our own lives.

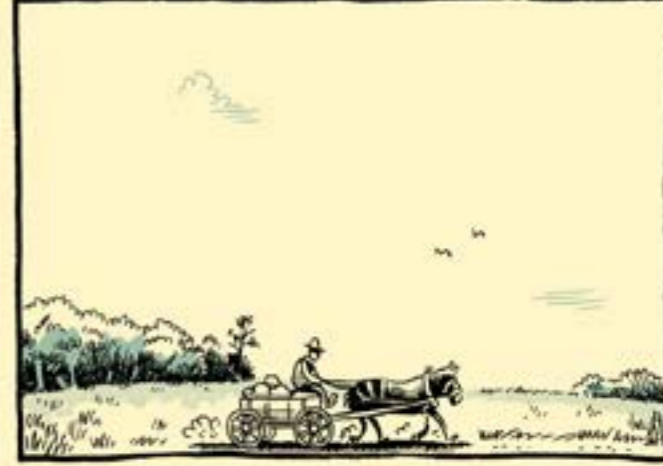
PRAISE FOR KEVIN HUIZENGA

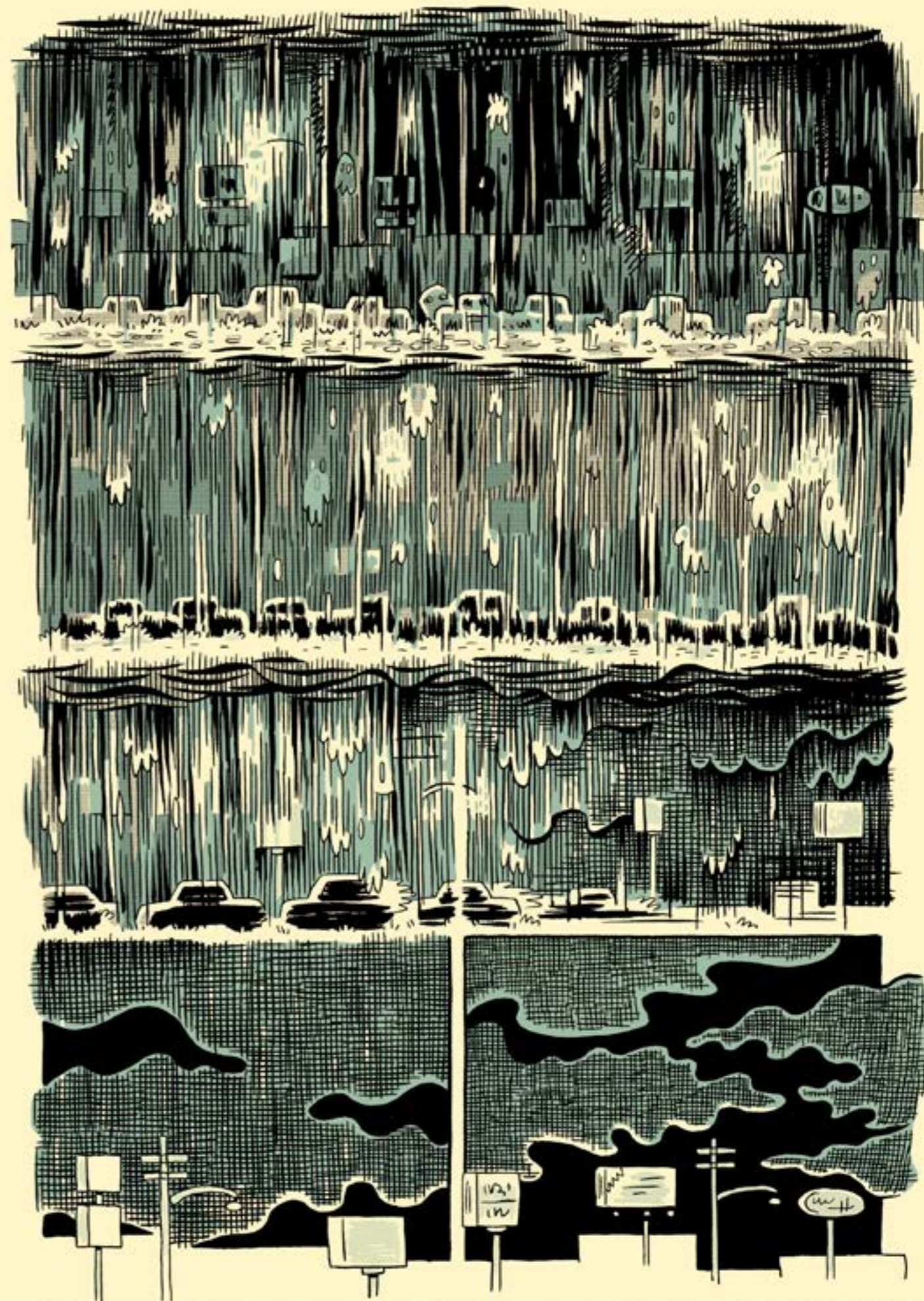
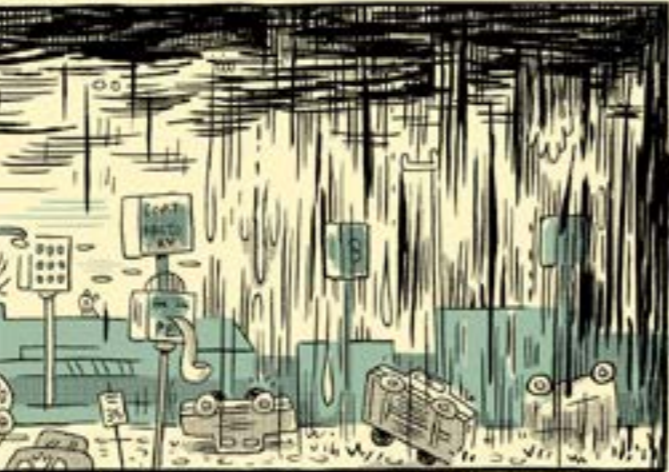
“A deeply surreal journey through work, computer games, law enforcement, geology, married life, and robots.”
—*The Guardian*, Best Books of 2019

“Funny, intelligent, and beautiful, [blending] formalist experimentation with a heartfelt sincerity and curiosity about how we interact with the world.”
—*WIRED*

“Alternately surreal and mundane, profound and silly.”—*Chicago*



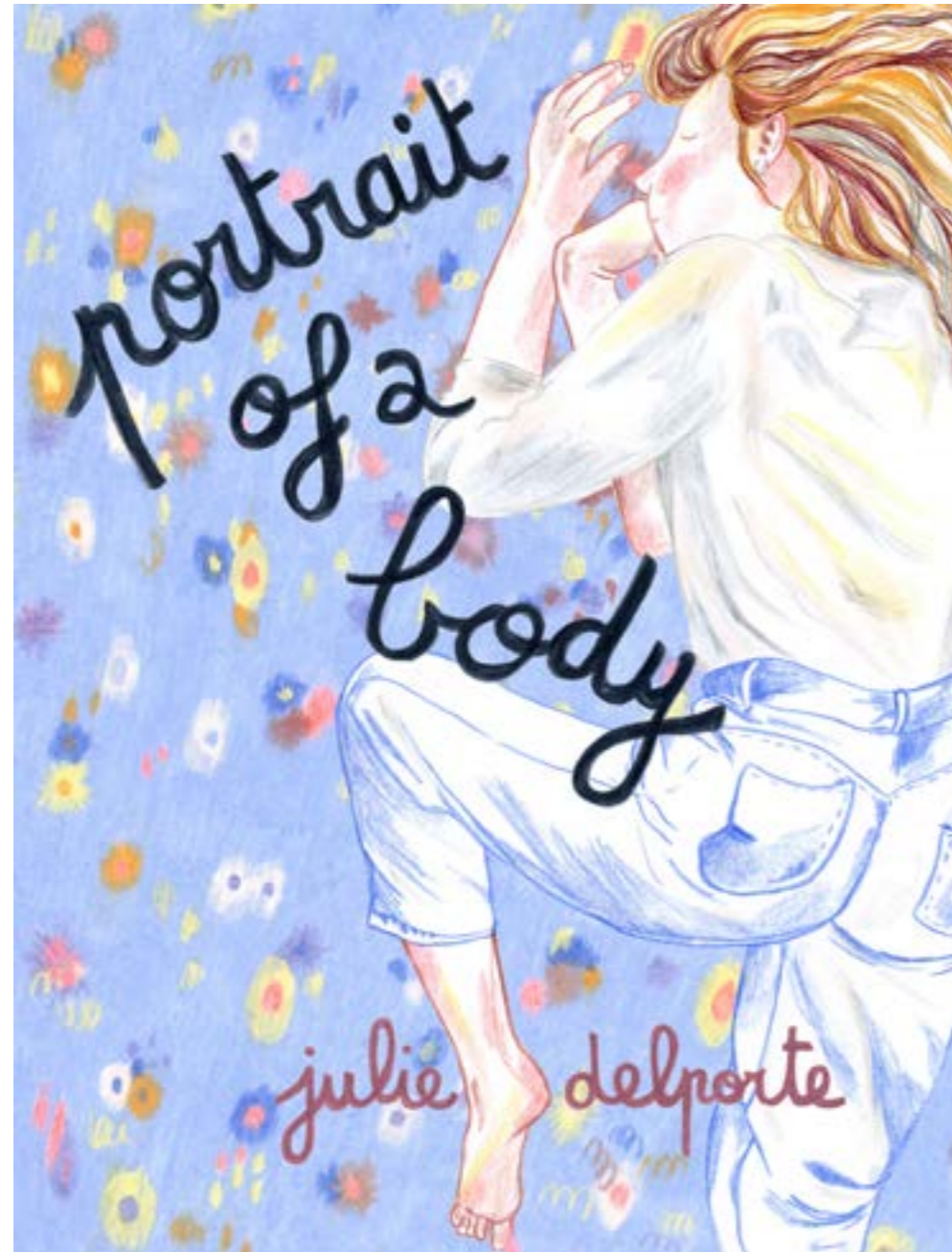




PORTRAIT OF A BODY

JULIE DELPORTE

A portrait of flourishing desire in an ever-changing body



\$29.95 USD/\$39.95 CAD • 4-COLOR • 6.25 X 8.25 • 268 PAGES
COMICS & GRAPHIC NOVELS/MEMOIR • ISBN 978-1-77046-680-7 • PAPERBACK
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Julie Delporte was born in Saint-Malo, France, in 1983. She presently resides in Montreal, Canada, and *Portrait of a Body* is her fourth graphic novel. She holds a degree in cinema studies and was a fellow at the Center for Cartoon Studies in White River Junction, Vermont. When she's not working on comics, she makes ceramics, writes poetry and essays, and works on risograph and silkscreen projects. She loves animals, plants, and sometimes humans.

As she examines her life experience and traumas with great care, Delporte faces the questions about gender and sexuality that both haunt and entice her. Deeply informed by her personal relationships as much as queer art and theory, *Portrait of a Body* is both a joyous and at times hard meditation on embodiment—a journey to be reunited with the self in an attempt to heal pain and live more authentically.

Delporte's idyllic colored pencil drawings contrast with the near urgency that structures her confessional memoir. Each page is laden with revelation and enveloped in organic, natural shapes—rocks, flowers, intertwined bodies, women's hair blowing in the wind—captured with devotion. The vitality of these forms interspersed with

Delporte's flowing handwriting hold space for her vivid and affecting observations.

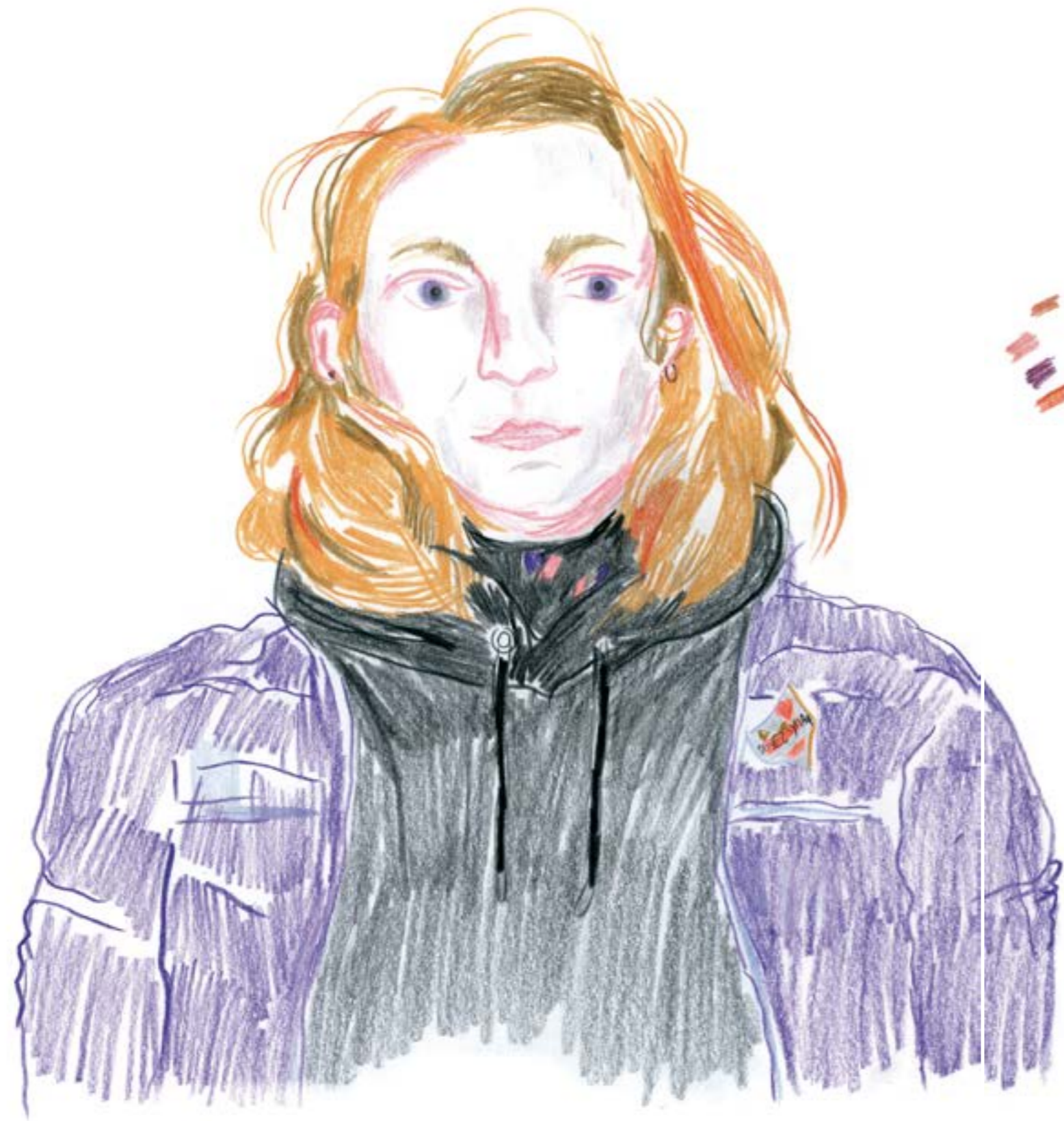
Skillfully translated by Helge Dascher and Karen Houle, *Portrait of a Body* provokes us to remain open to the lessons our bodies have on offer.

PRAISE FOR JULIE DELPORTE

"Delporte explores art, gender, and ambition, laying bare her own history of trauma and subsequent struggle with her own femininity and identity."—*BuzzFeed Books*

"A skipping and rich meditation on the experience of gender."—*LA Review of Books*

"Beautifully sketchy and introspective."
—*The Guardian*



That summer, anytime
I'd see a woman with a
man, it felt like treason.

I chopped my hair off.
In France, I was mistaken
for a man three times; that
had never happened before.



I stopped wearing dresses,
though I kept them in my
closet. I loved the fabrics.

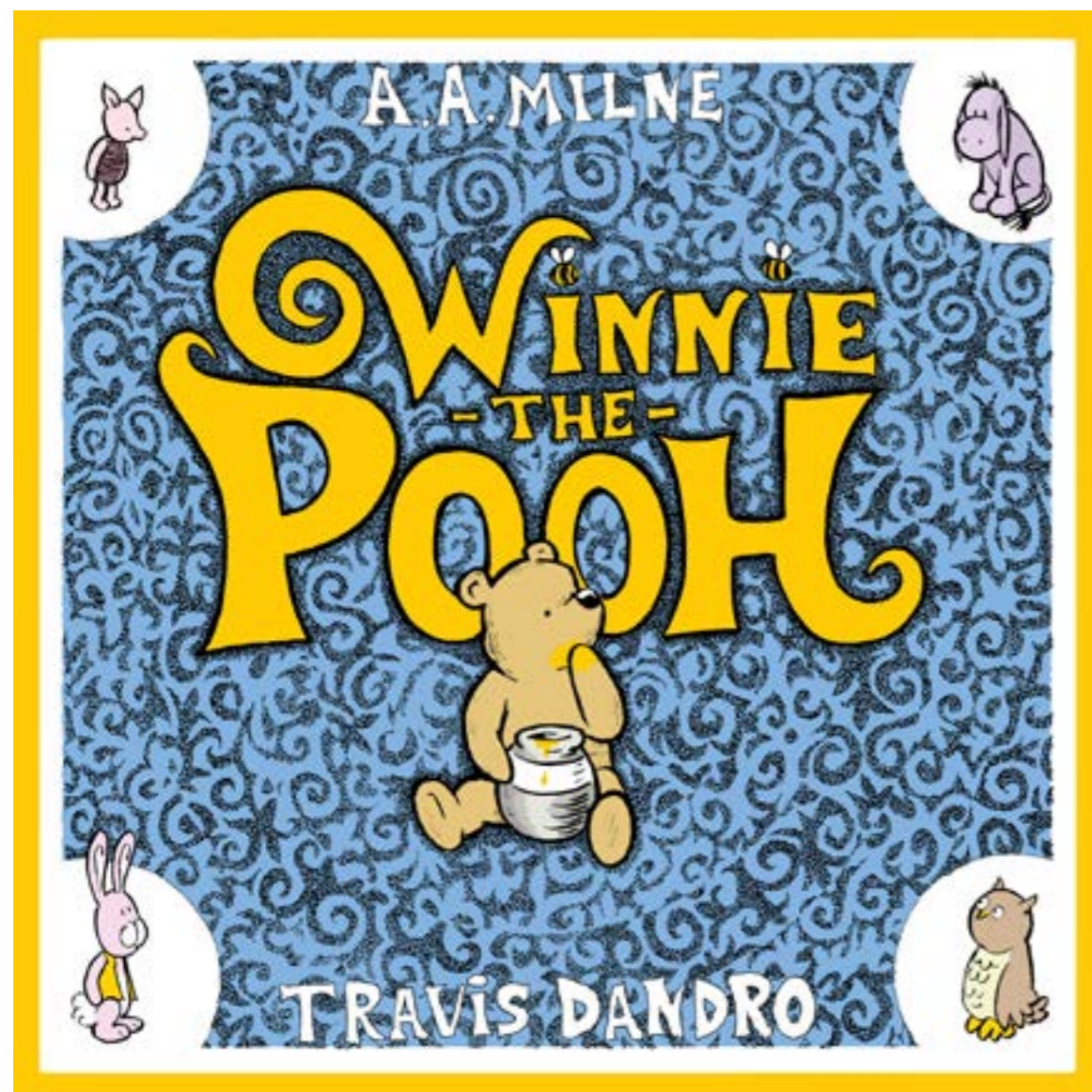
Seeing old photographs of
me in those dresses, I'm struck
by how wrong they looked
on me.



WINNIE-THE-POOH

TRAVIS DANDRO

The beloved children's classic appears as a graphic novel for the first time



Travis Dandro was born in Leicester, Massachusetts. He started publishing his first comic strip, *Twerp*, in the local weekly newspaper when he was 13 years old. In 1996 Travis graduated from Montserrat College of Art with a degree in fine art. Since then, his comics have appeared in dozens of college newspapers in the United States and Canada, and his first graphic novel, *King of King Court*, won the Lynd Ward Prize for graphic novel of the year. He currently lives in Belfast, Maine, with his sons.

PEN Graphic Novel Award winner Travis Dandro takes a left turn from his detailed autobiography and returns with the charming tales of Winnie-the-Pooh. In 2015, the A. A. Milne children's classic, long since viewed as the benchmark for intelligent and whimsical storytelling, slipped into the public domain. The beloved series now gets the comics treatment from a gifted artist at the peak of his cartooning prowess.

Dandro expands the world of Hundred Acre Wood in all directions, creating stunning full-page tableaus where Pooh and everybody's favorite characters—Piglet, Eeyore, and of course, Christopher Robin—to romp, argue, fail, and love. Indebted to the unforgettable pen-and-ink drawings of

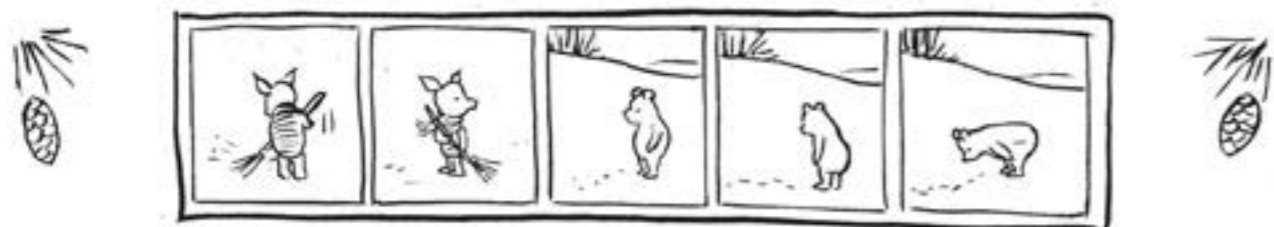
E. H. Shephard, this addition to the canon of timeless literature for all ages encompasses all of Winnie-the-Pooh's original adventures.

PRAISE FOR TRAVIS DANDRO

"A charming and sincere comic book love letter to Hundred Acre Wood and its inhabitants. Every page is a playfully experimental delight!"—Tom Gauld

"A lively, warm and visually inventive rendition of a literary classic. You'll fall in love with this book page by page!"
—Noah Van Sciver, *The Complete Works of Fante Bukowski*

APRIL 2024 • \$29.95 USD/\$39.95 CAD • B&W • 8 X 8.125 • 248 PAGES
COMICS & GRAPHIC NOVELS/JUVENILE FICTION • ISBN 978-1-77046-696-8 • HARDCOVER
WORLD RIGHTS AVAILABLE



HALLO!
WHAT ARE YOU DOING?

HUNTING

HUNTING WHAT?

TRACKING SOMETHING

TRACKING WHAT?

THAT'S JUST WHAT I ASK MYSELF, I ASK MYSELF WHAT?

WHAT DO YOU THINK YOU'LL ANSWER?

I SHOULD HAVE TO WAIT UNTIL I CATCH UP WITH IT

NOW LOOK THERE. WHAT DO YOU SEE?

TRACKS

OH POOH! DO YOU THINK IT'S A-A-A-WOOZLE?

IT MAY BE

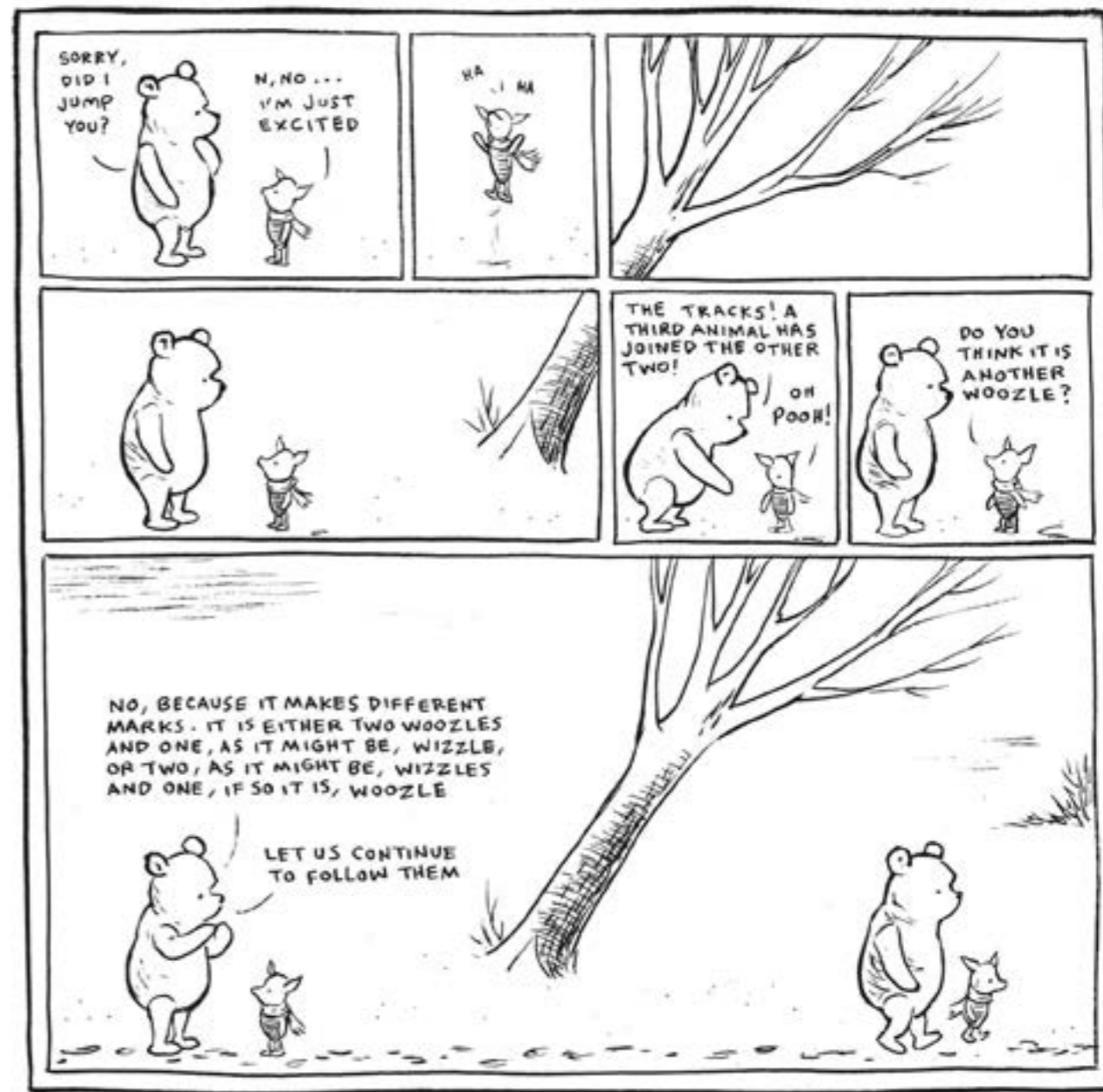
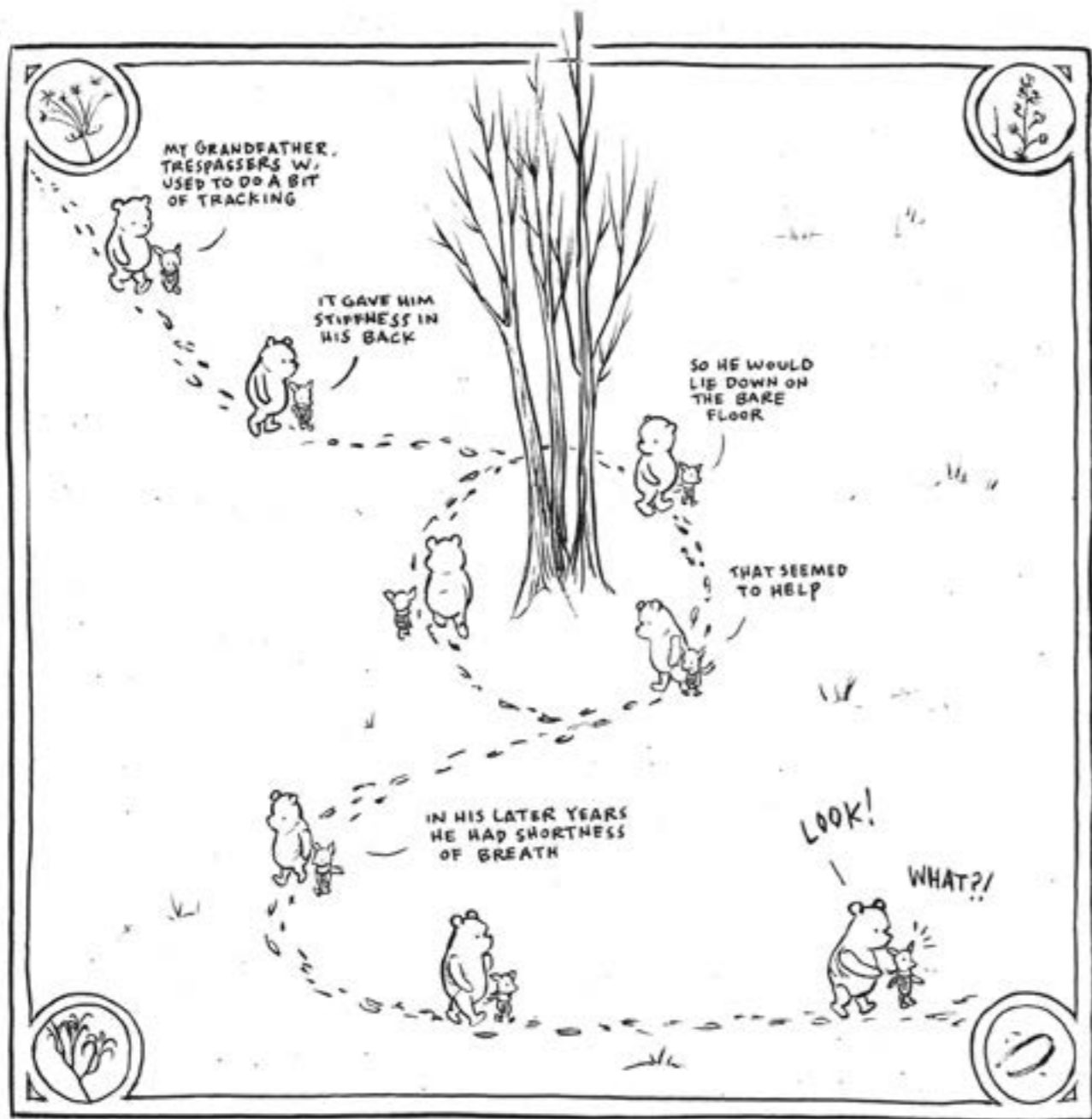
SOMETIMES IT IS, SOMETIMES IT ISN'T. YOU NEVER CAN TELL WITH PAW-MARKS

WHAT IS IT?

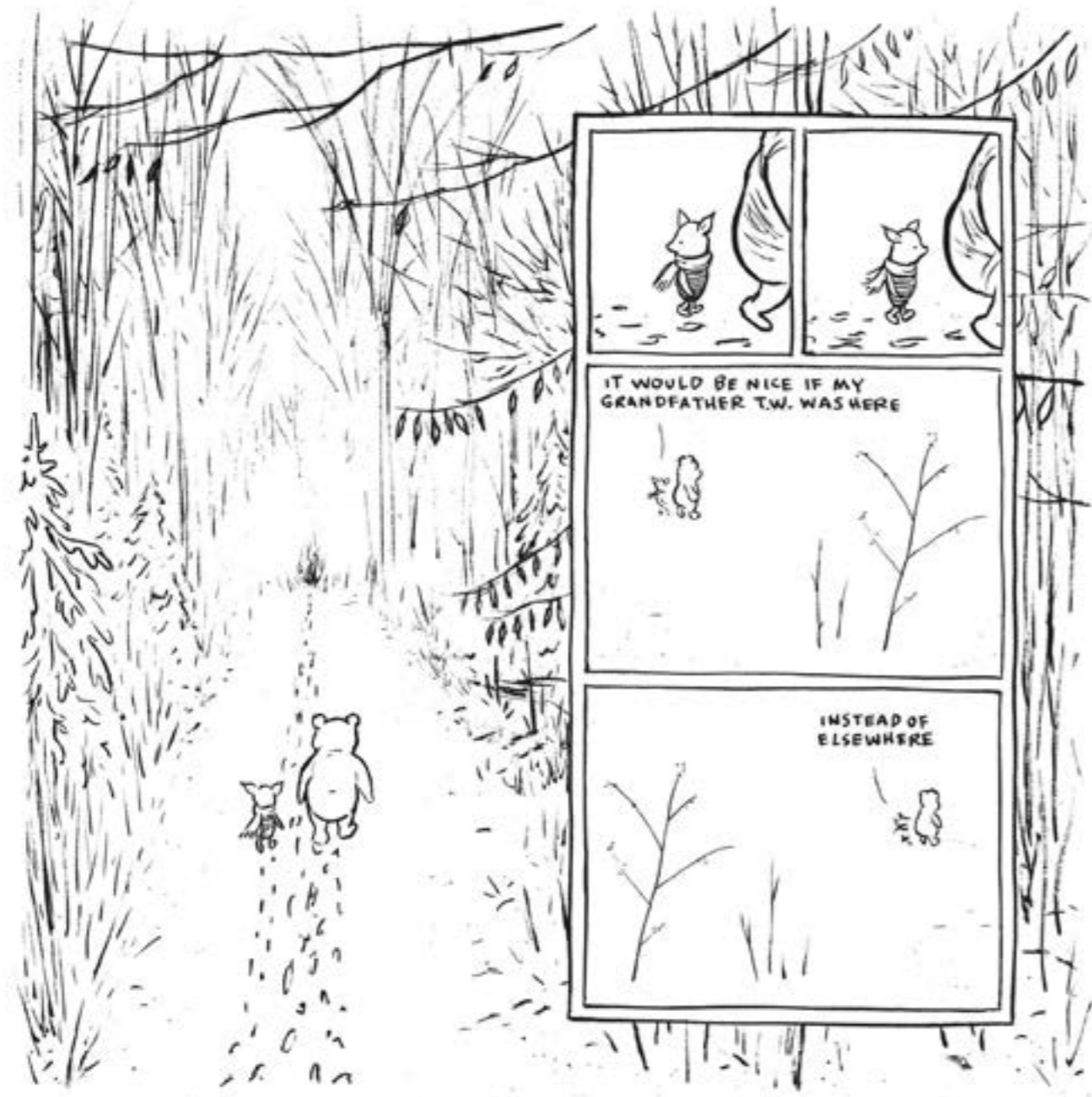
IT'S A VERY FUNNY THING, BUT THERE SEEMS TO BE TWO ANIMALS NOW. THIS WHATEVER-IT-WAS HAS BEEN JOINED BY ANOTHER WHATEVER-IT-IS AND THE TWO OF THEM ARE NOW PROCEEDING IN COMPANY. WOULD YOU MIND COMING WITH ME, PIGLET, IN CASE THEY TURN OUT TO BE HOSTILE ANIMALS?

I HAVE NOTHING TO DO UNTIL FRIDAY AND I WOULD BE DELIGHTED TO COME. IN CASE IT REALLY WAS A WOOZLE

YOU MEAN IN CASE IT REALLY IS TWO WOOZLES



OTHER TITLES BY TRAVIS DANDRO



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A WITCH'S GUIDE TO BURNING

AMINDER DHALIWAL

A land ruled by magic and fire, where the sky is thick with witches



MARCH 2024 • \$27.95 USD/\$32.95 CAD • B&W • 5.75 X 7.75 • 400 PAGES
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Aminder Dhaliwal hails from Brampton, Ontario, and now lives in Los Angeles where she works in animation. She published her first graphic novel, *Woman World*, with Drawn and Quarterly in 2018. Dhaliwal's second book *Cyclopedia Exotica* was nominated for the Eisner, Harvey, Ringo, and Doug Wright Awards.

A witch's work is never done when she works for the people. With the success of her town relying on her magic, demands are high. But what happens when a witch can't keep up with the magical requests? She is burnt, of course—in a cruel ritual that extinguishes her magic and erases all her memories, making her *just like everybody else*. But when a burning ceremony is interrupted by rain in Chamomile Valley, a witch is left writhing at the stake. It's up to a witch doctor and her toad friend to save the singed witch and nurse her back to health. Can they help her before her magic is lost forever?

Aminder Dhaliwal's *A Witch's Guide to Burning* is a whimsical and humorous allegory for burnout in a society in desperate need of self-care. With a lavish blend of prose, illustration, and comics,

Dhaliwal crafts an enthralling hybrid adventure story like you've never seen before. Follow Singe and her companions Yew-Veda and Bufo Wonder as they journey across dangerous landscapes, battling demons along the way in an extraordinary tale about sacrifice and healing.

PRAISE FOR AMINDER DHALIWAL

"Full of laughter, frustration and tears, *Cyclopedia Exotica* is a must-read for anyone wishing to be seen."
—NPR, *Books We Love 2021*

"Dhaliwal created a fictitious community facing xenophobia, fetishization, and media misrepresentation. It's resonating with her thousands of Instagram followers."
—Robert Ito, *The New York Times*



Sorry I'm late!

Singe's eyes shot open.



The voice belonged to a short witch jogging through the field. She headed straight toward the stake and *leaned* her backpack against it, on top of which was strewn, curiously, a dead toad. "Stakes are signs of trouble most of the time... But this one is kinda nice!"



Sorry it took me so long, I was avoiding the village.

PHEW!

"But who cares about excuses?" She knelt down beside Singe.

"I should have started with aloe!"



"Hello." Singe responded.

"No, ALOE, for the **burns**." The witch doctor said, producing a thick aloe vera plant from one of her pockets. "But also, hello!" She cut into the plant with a pocket knife.



"You mentioned a village nearby?" Singe asked, "I'm sure they can help."

"This is stronger than it looks," said the witch doctor as her knife sliced through the gel like butter. When Singe didn't respond, the doctor added, "And... it's *enchanted!*"



"Besides, you don't want to go to that village." Her tone changed as she prepped the paste. "They probably **burned** you."

"No." Singe reassured her, "You're only **burned** for practicing the cursed arts." The sentiment rose from some *hopeful* place within her.



"That's a lie, but it's good that you remember something from before the stake. The Smoke Witch warned me the **fire** might've **burnt** all your memories."

"The **fire burnt** my memories?" Singe asked.

"**Fire burns** magic. And since you had memories of your magic, it **burned** those away too. The pain you felt last night was your magic extinguishing."

She **tipped** the contents of the mortar onto Singe's arms and a cool sensation ran up her fingertips.

"I take it from your smile that it's working? See, I told you, aloe is stronger than you think. And you are stronger than that village thinks."



She held up Singe's soot-covered arms, "These are the ashes of dead magic. If the **fire** had kept **burning**, it would have **burned** away all your magic."

She set down the mortar and pestle.

"Now it's my job to heal you up."



Singe stared at her hands. Under the soot were hundreds of fine red scars crawling up her arms. As she began to wonder how far up they went, she caught her reflection in the doctor's knife. **Burn holes** and ash covered her dress, but her face was mostly spared, save her hair. The worst of the scars were on her hands.



"You were lucky, the strong wind and rainfall saved you from the **fire** yesterday." The witch doctor said as she put away the aloe and knife. Then she straightened up and held out a hand.

"I'm Yew-Veda, I'll help you get back on your feet."



Singe took Yew-Veda's hand and began to stand up, "My name is –AAAH!" She fell to the ground, her gloopy hand having slipped out of Yew's grasp.

"Whoops," said Yew-Veda, hand still extended, "I should have said it takes the aloe ten minutes to dry. Um, you were saying...?"



Yew nodded, then wiped her hand on her backpack and hefted it on. The "dead" toad on top yawned and sat up in a very-much-alive way.

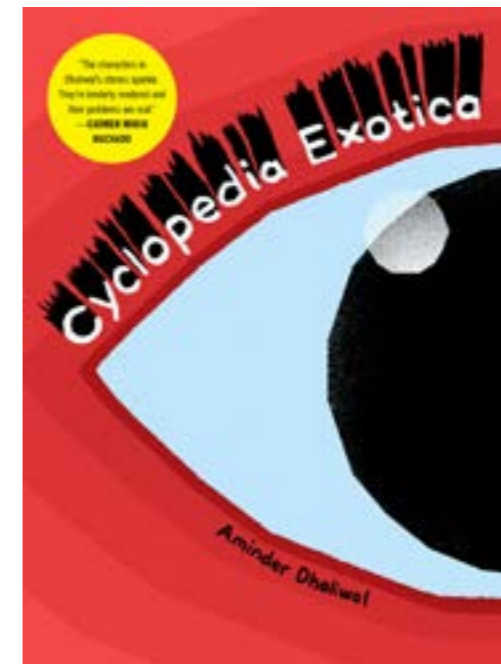


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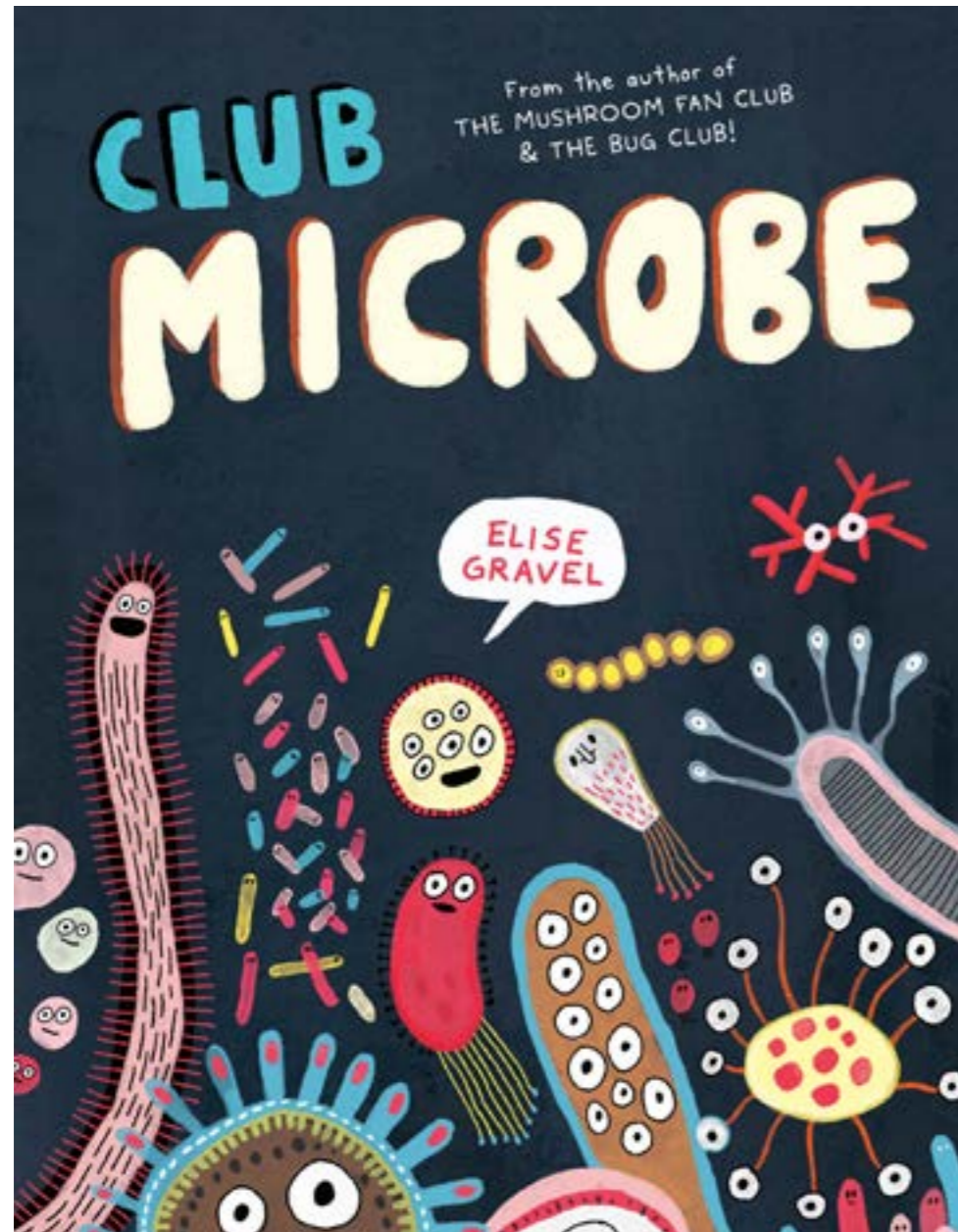
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CLUB MICROBE

ELISE GRAVEL

It's a germ's world. We're just living in it!



APRIL 2024 • \$17.95 USD/\$23.95 CAD • 4-COLOR • 6.5 X 9.3 • 56 PAGES
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Elise Gravel is an author/illustrator from Montreal, Quebec. A prolific artist, she has over thirty children's books to her name which have been translated into a dozen languages, including *The Disgusting Critters* series, *The Mushroom Fan Club*, *The Bug Club*, *The Worst Book Ever*, and *If Found...Please Return to Elise Gravel*.

In *Club Microbe*, Elise Gravel teaches young readers that germs live all around us—and even inside of us! Guided by Gravel in this formidable introduction to the fascinating world of microorganisms, we learn that some microbes get a bad rep for making us sick, but that most are helpful creatures that allow us to digest food, make cheese, and even enable snowflakes to form in winter.

In her signature colorful cartoon style, Gravel describes the invisible work of microorganisms that aid in creating our food, producing oxygen, and keeping our planet alive. She gives us a tour of the heroes and the villains of the microbe world, stopping to marvel at their unique names and wondrous shapes.

Following the perennial success of *The Mushroom Fan Club* and *The Bug Club*, this latest installment of the hit science-focused collection will deepen readers' curiosity for all aspects of the natural world. A whimsical primer on the microscopic life that surrounds us, *Club Microbe* is sure to pique the interest (and imagination!) of any young scientist.

PRAISE FOR ELISE GRAVEL

"Elise Gravel[']s enthusiasm is contagious."—*School Library Journal*

"It's so funny you hardly realize you're learning!"—*OWL Kids*

To observe microbes, you need a very good

MICROSCOPE.



The scientists who study them are called

MICROBIOLOGISTS.

Hello!
I find germs
fascinating
as well!

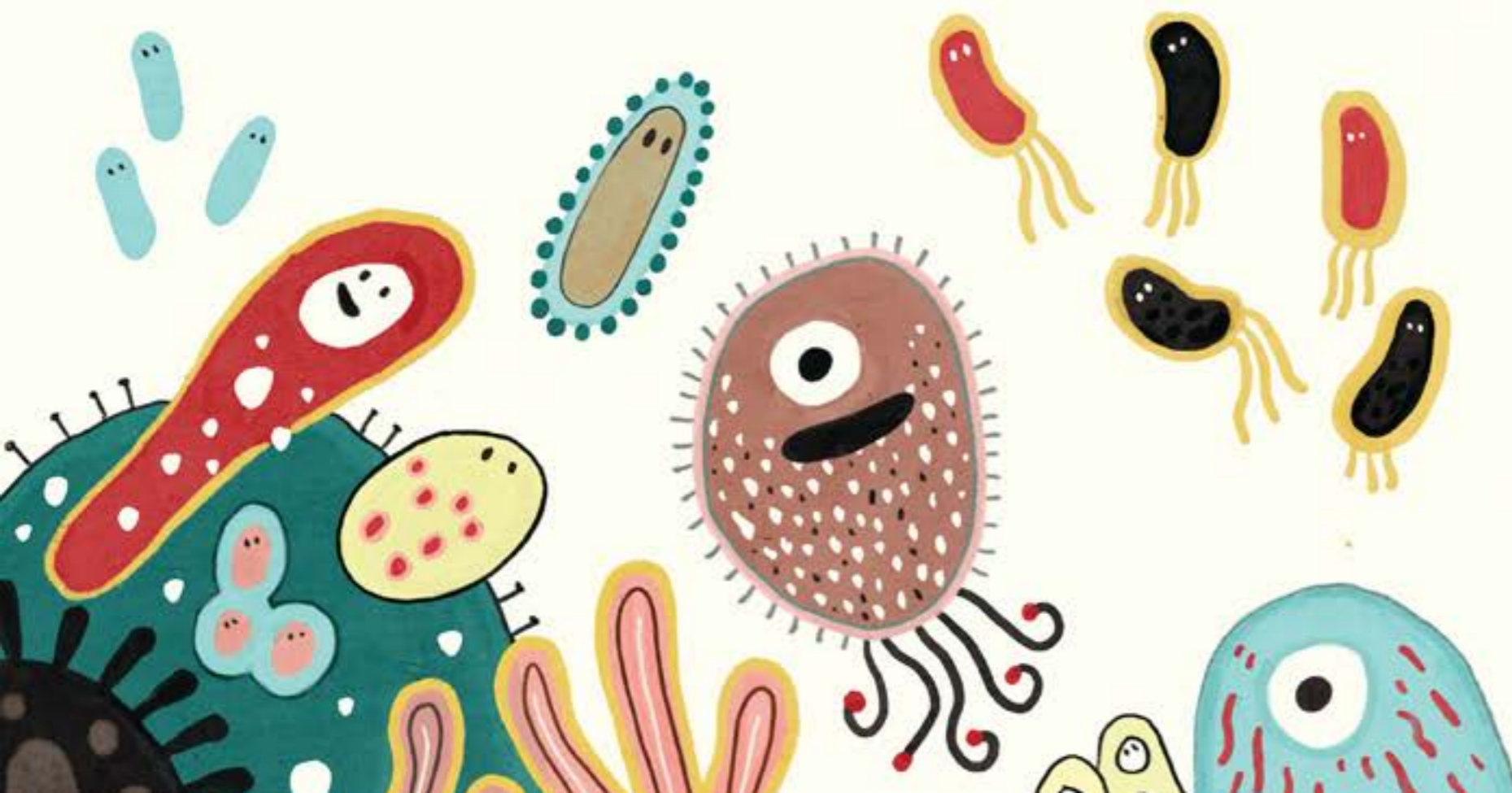


But the VAST majority
of germs are good for us,
for nature, and for the

PLANET.

We couldn't survive without them!

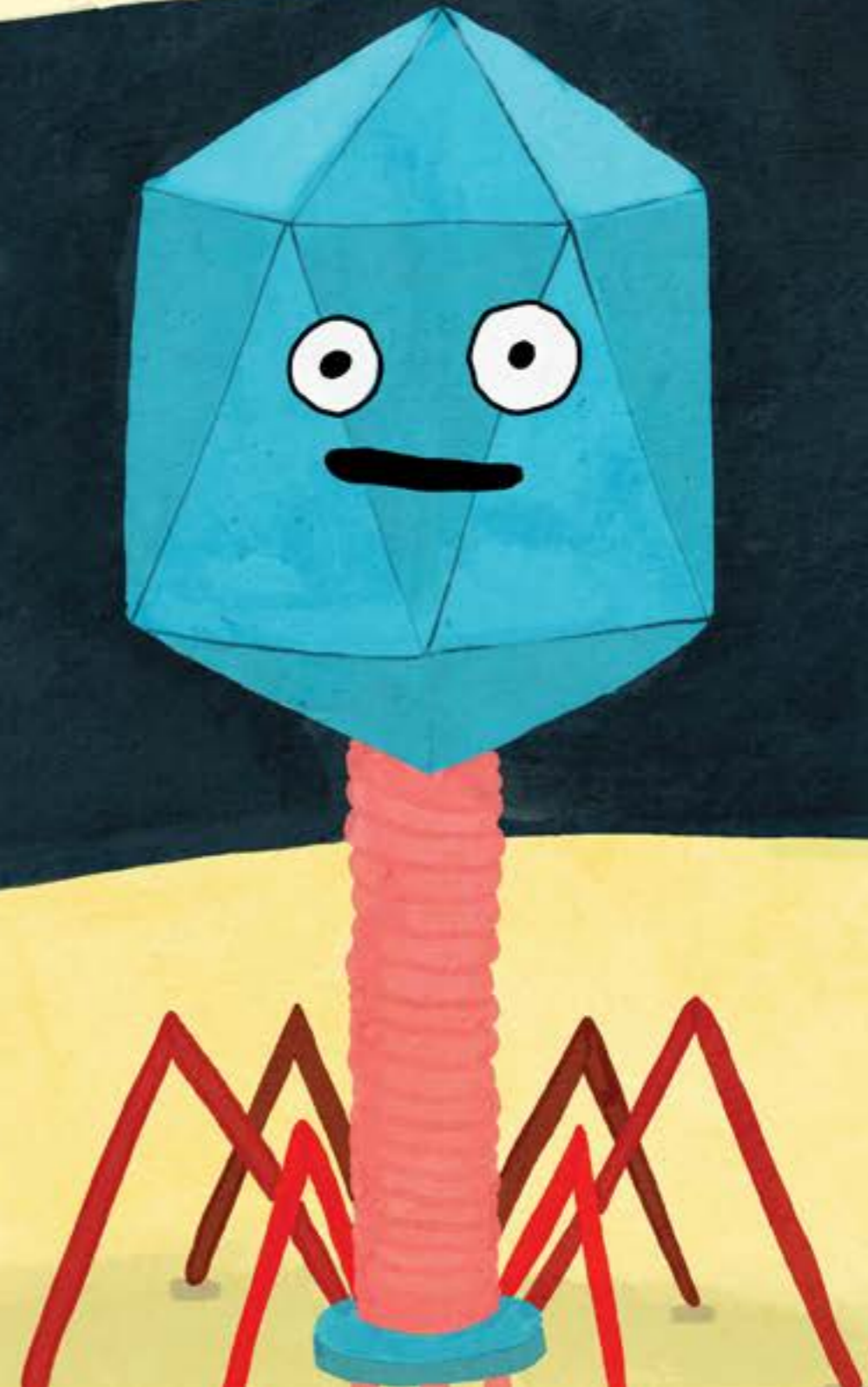
Come, let me introduce
you to some of them!



I absolutely must show you this amazing virus called the

BACTERIO PHAGE

It's a virus that only attacks bacteria. It looks like an extra-terrestrial space shuttle, don't you think? Can you believe these microscopic organisms are all around us, and even INSIDE of us?



ROAMING

JILLIAN TAMAKI & MARIKO TAMAKI

Spring Break, 2009: Five days, three friends, and one big city



Jillian Tamaki is a cartoonist, illustrator, and educator raised in Calgary, Alberta. She is the author of the Eisner Award-winning graphic novels *Super Mutant Magic Academy* and *Boundless*, and the author-illustrator of two picture books, including most recently *Our Little Kitchen*. With her cousin Mariko Tamaki, she is the co-creator of the young adult graphic novels *Skim* and *This One Summer*, which won a Governor General's Award and Caldecott Honor. She lives in Toronto, Ontario.



Mariko Tamaki is a Canadian writer living in California. She is the co-creator of the graphic novels *Skim* and *This One Summer* with Jillian Tamaki, and *Laura Dean Keeps Breaking Up with Me* with Rosemary Valero-O'Connell. She writes superhero comics for DC Comics, Darkhorse and Marvel. Mariko was the recipient of the Eisner for Best Writer in 2020. Collectively, her works have received Printz Honors, Eisner, Ignatz, Ringo and Prism awards. She is the curator of the Abrams LGBTQ imprint, Surely Books.

Roaming marks a triumphant return to the graphic novel and deft foray into new adult fiction for Caldecott Medal-winning authors Jillian Tamaki (*Boundless*) and Mariko Tamaki (*Cold*).

Over the course of a much-anticipated trip to New York, an unexpected fling blossoms between casual acquaintances and throws a long-term friendship off-balance. Emotional tensions vibrate wildly against the resplendently illustrated backdrop of the city, capturing a spontaneous queer romance in all of its fledgling glory. Slick attention to the details of a bustling, intimidating metropolis are softened with a palette of muted pastels, as though seen through the eyes of

first-time travelers. The awe, wonder, and occasional stumble along the way all come to life with stunning accuracy in this sumptuous softcover with gorgeous jacket.

Roaming is the third collaboration from the critically acclaimed team behind *Skim* and Governor General's Literary Award winner *This One Summer*. Moody, atmospheric, and teeming with life, the magic of this comics duo leaks through the pages with lush and exquisite pen work. The Tamakis' singular, elegant vision of an urban paradise slowly revealing its imperfections to the tune of its visitors' rhythms is a masterpiece—a future classic for generations to come.

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GIRL JUICE

BENJI NATE

A hilarious slice of twentysomething life in the twenty-first century



\$24.95 USD / \$29.95 CAD • 4-COLOR • 5.9 X 8.2 • 176 PAGES
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Benji Nate is a Puerto Rico-born cartoonist whose works include *Lorna*, *Catboy*, and *Hell Phone*. Her webcomic *Girl Juice* was shortlisted for the 2022 Cartoonist Studio Prize. She is currently hiding out in the Ozarks with her husband, three cats, and dog.

Welcome to the Girl Juice House, home of only the hottest gang in town. Benji Nate’s stylish and rambunctious sense of humor lovingly takes digs at the young and tragically hip-reserved and introspective Nana, comically hypersexual Bunny, fledgling U-tuber Tula, and Designated Mom™ Sadie—as they navigate life, love, and the pursuit of a good time.

Girl Juice flaunts the gloriously messy and hilariously self-indulgent day-to-day hijinks of four young women doing the most. Watch them bicker over making rent and come up with creative solutions for getting there! Cringe as they attend an adult prom! Split your sides as they try their hand at camping! Cower as they confront their mommy issues,

and cheer as they battle inner demons that feed off attention-seeking behavior!

Nate’s colorful attention to detail and gift balancing for graphic hyperbole with subtle comedy are a deep, much-needed breath of fresh air. With front-facing cameras ever at the ready, *Girl Juice* is a snappy reminder that the time of your life is always just a text away.

PRAISE FOR BENJI NATE

“Quirky and stylish.”—*Publishers Weekly*

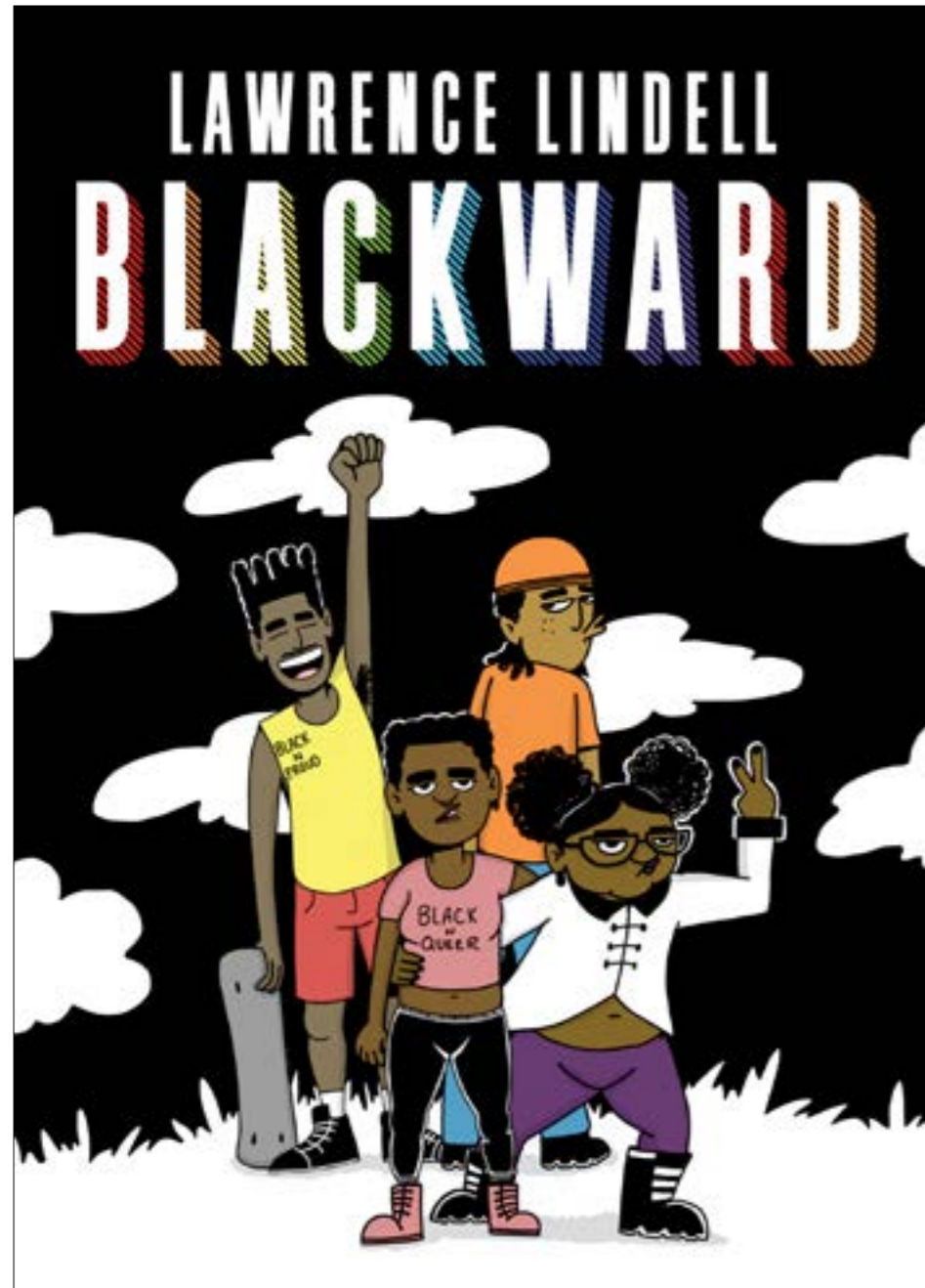
“[Benji Nate] is establishing new territory in comics... [her] art stands outside expectation.”—*Comics Beat*



BLACKWARD

LAWRENCE LINDELL

Black, weird, awkward and proud of it. Welcome to the club!



\$22.95 USD / \$29.95 CAD • 4-COLOR • 5.6 X 7.9 • 212 PAGES
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Lawrence Lindell is an artist, musician and educator from California who works in many artistic disciplines, including comics, music, illustration, and mixed media. He is the co-founder of Laneha House.

Tired of feeling like you don't belong? Join the club. It's called the Section. You'd think a spot to chill, chat, and find community would be much easier to come by for nerdy, queer punks. But when four longtime, bookish BFFs—Lika, Amor, Lala, and Tony—can't find what they need, they take matters into their own hands and create a space where they can be a hundred percent who they are: Black, queer, and weird.

The group puts a call out for all awkward Black folks to come on down to the community center to connect. But low attendance and IRL run-ins with trolls of all kinds only rock everybody with anxiety. As our protagonists start to question the merits of their vision, a lifetime of insecurities—about not being good enough or Black enough—bubbles to the surface. Will they find a way to turn it around

in time for their radical brainchild, the Blackward Zine Fest?

Lawrence Lindell's characters pop from the page in playful Technicolor. From mental health to romance, micro—and macro—aggressions to joy, our crew tackles everything life throws at them in this heartwarming tale about building a place to belong and the power of community.

PRAISE FOR LAWRENCE LINDELL

“Funny, truthful, sometimes uncomfortable—Lindell is a comics creator to watch!”
—Gilbert Hernandez, *Love and Rockets*

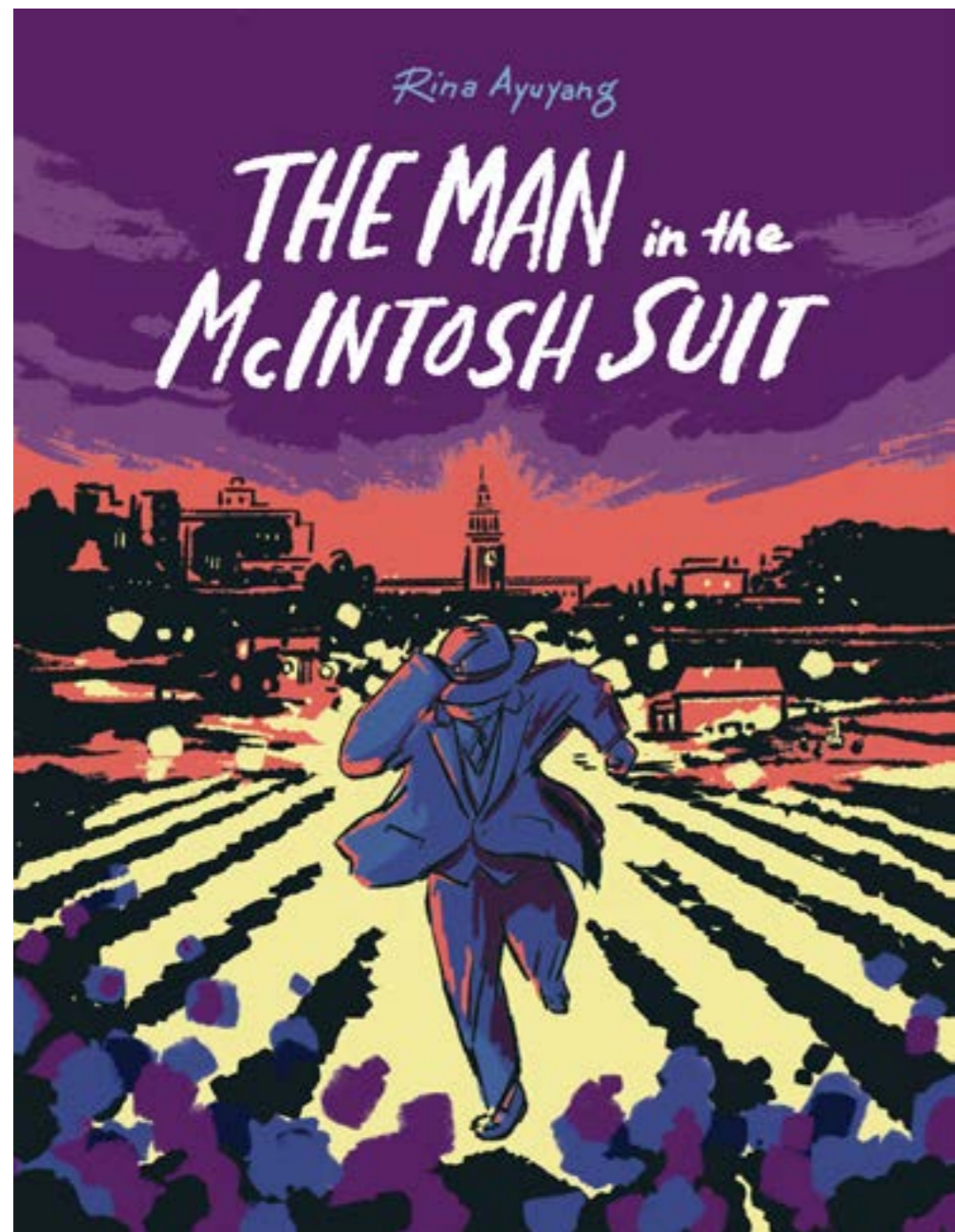
“A love letter to all the lovely weirdos looking for their people, and the islands of joy, pain, and zines that we build with each other.”—Ben Passmore, *Your Black Friend and Other Strangers*



THE MAN IN THE MCINTOSH SUIT

RINA AYUYANG

A Filipino-American take on Depression-era noir featuring mistaken identities, speakeasies, and lost love



\$24.95 USD / \$32.95 CAD • 4-COLOR • 6.2 X 8.3 • 212 PAGES
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Born and raised in Pittsburgh, **Rina Ayuyang** was always inspired by the Sunday newspaper funnies and slice-of-life tales. Her short stories have been nominated for the Ignatz and Eisner awards and she has been honored with a MoCCA Arts Festival Awards of Excellence silver medal. Her comics have appeared in *Mutha Magazine* and *The Comics Journal*. She is also the publisher of the micro comics imprint, Yam Books. Her first book was *Whirlwind Wonderland*. Ayuyang lives in Oakland, CA with her husband and son.

The year is 1929 and Bobot is just another migrant worker in rural California. Or rather, a migrant worker with a law degree from the Philippines reduced to manual labor in America. Bobot, like so many other young Filipinos, finds himself bunking in the fields picking fruit by day. When his cousin writes claiming to have spotted his estranged wife in nearby San Francisco, he swipes a co-worker's favorite nightclub suit and heads to the big city to find her. What follows is classic noir with seedy dives, mouthy pool sharks, and obsession.

Rina Ayuyang indulges her passion for old Hollywood and elaborate movie musicals while exploring her immigrant roots in a playful and mysterious drama creating something she never saw but always

had hoped for—a classic tale about people who looked just like her. *The Man in the McIntosh Suit* is a gripping, romantic and psychological exploration of a fledgling community chasing the American dream in an unwelcoming society heightened by racial hostility and the bubbling undercurrent of the coming Great Depression.

PRAISE FOR RINA AYUYANG

“Readers will be swept off their feet by this irresistible bildungsroman.”
—*Publishers Weekly*

“[Ayuyang’s] art is absolutely gorgeous.”
—*Book Riot*

“Rendered entirely with colored pencils, Ayuyang’s art is full of vibrant vitality.”
—*The AV Club*

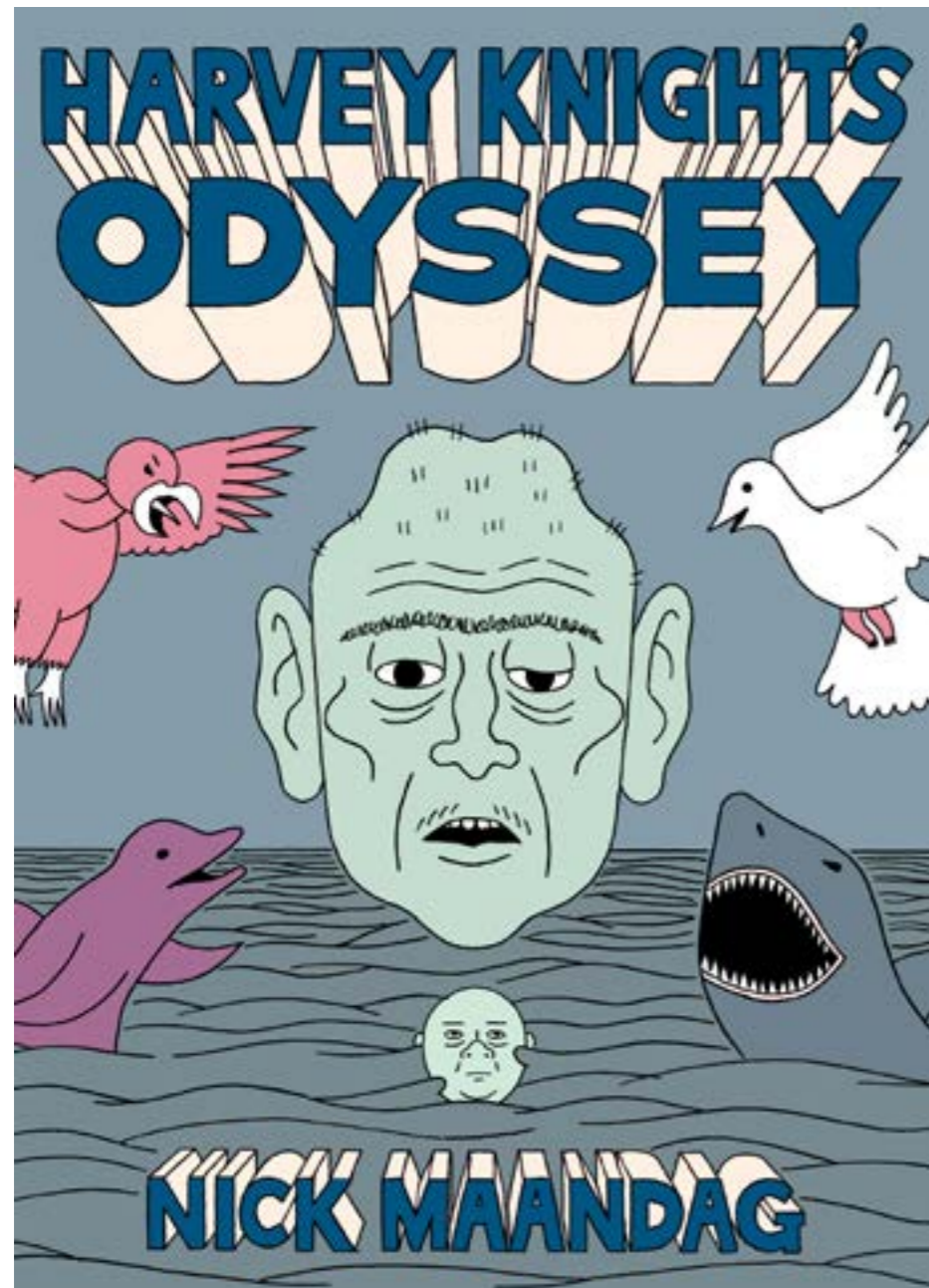
FOR MORE INFORMATION ON RINA AYUYANG



HARVEY KNIGHT'S ODYSSEY

NICK MAANDAG

The latest book in Nick Maandag's deepening catalog of jocular misery



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Nick Maandag was born in Mississauga, Ontario in 1982. He studied philosophy at Erindale College before moving to Toronto in 2006. His previous comics include *The Follies of Richard Wadsworth*, *Streakers*, *The Libertarian*, and *Facility Integrity*. He has received nominations for both the Doug Wright and Joe Shuster awards.

Solarism is a religion that acknowledges there is a balance of light and dark in the Universe. But while Solarists believe it is possible to achieve a state of Pure Light by exposing themselves to the rays of the sun (or tanning beds on cloudy days), the Forces of Dark conspire against them and send hooded Shadow Men to eliminate the Light. Subsequently, Solarists must kill these Shadow Men. It's the only way. When a thief infiltrates the sacred chambers of the Solarists, Assistant-to-the-Master Harvey Knight must test the strength of his beliefs in order to restore order. Or maybe he's plotting to overthrow the leader and make the religion his own. Either way, it's an odyssey.

Nick Maandag has been making bone-dry and hilarious comics for years, exploring

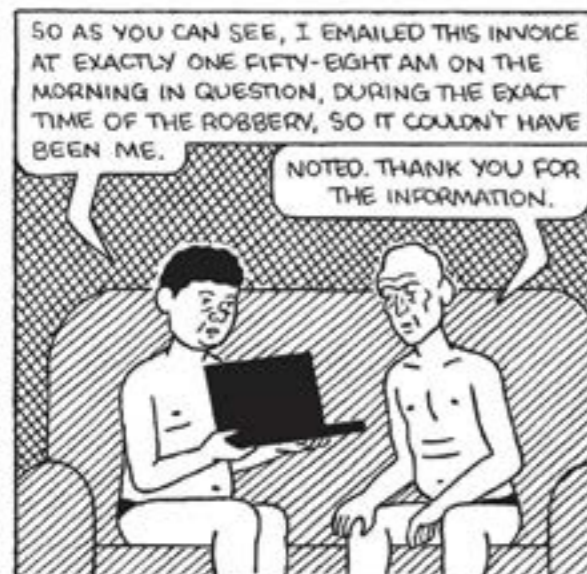
the ridiculousness of human vanity and beliefs. He approaches each comic with the understanding that we are all desperate to be seen and find the most outrageous ways to make that happen. Few cartoonists elicit belly laughs the way Nick does.

PRAISE FOR NICK MAANDAG

"When this graphic novel arrived, I absent-mindedly picked it up and flipped through it, then started to laugh. Two hours later, I'd read it in a single sitting, without meaning to, and forgotten to eat. I can think of no higher accolade for a comical book."—*The Toronto Star*

"A collection of comics that tell the stories of questionable protagonists with messy lives that showcase cartoonist Nick Maandag's absurdist sense of humour."—*CBC books*

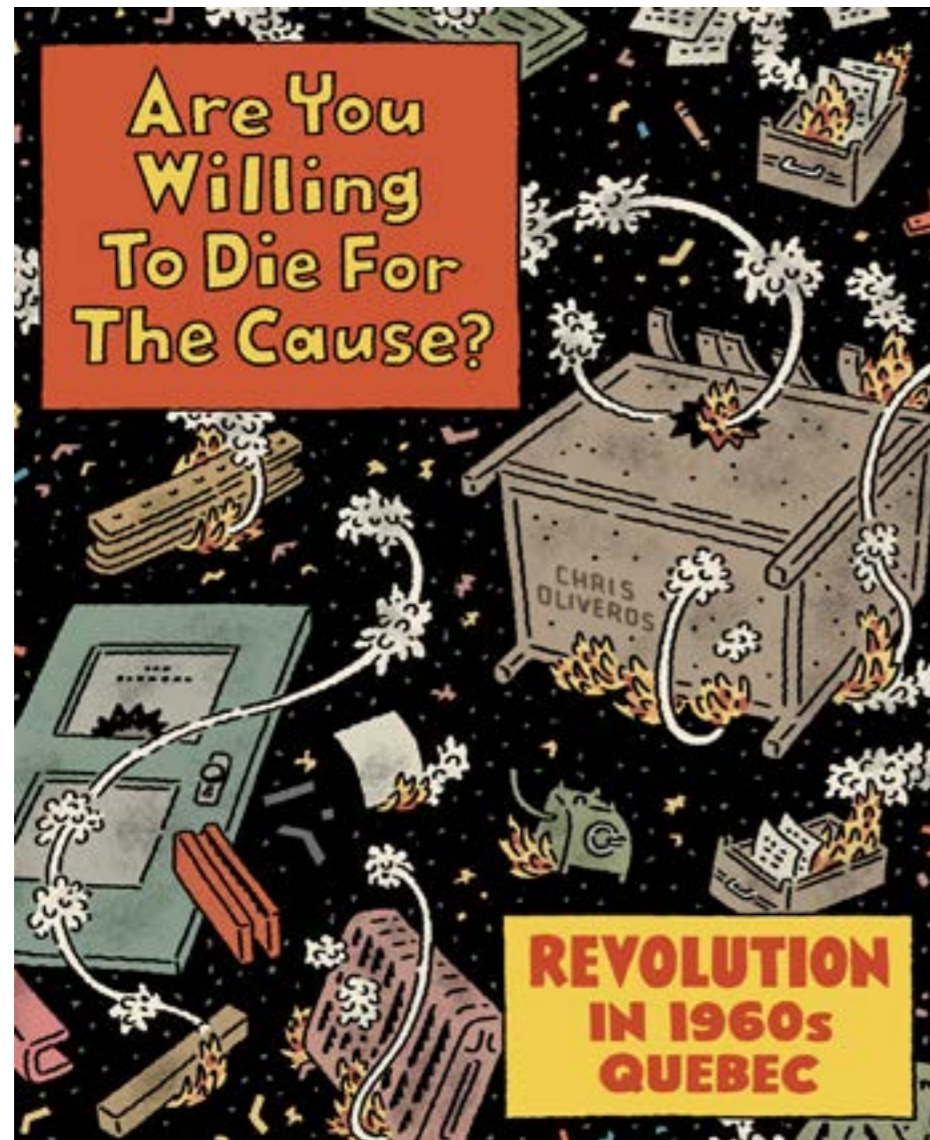
FOR MORE INFORMATION ON NICK MAANDAG



ARE YOU WILLING TO DIE FOR THE CAUSE?

CHRIS OLIVEROS

A deep dive into a contentious and dramatic period in Canadian history



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Chris Oliveros was born in 1966 in Montreal and grew up in the nearby suburb of Chomedey, Laval. He founded Drawn & Quarterly in 1989 and was the publisher for the following 25 years. Oliveros stepped down from D+Q in 2015 to to work on this book.

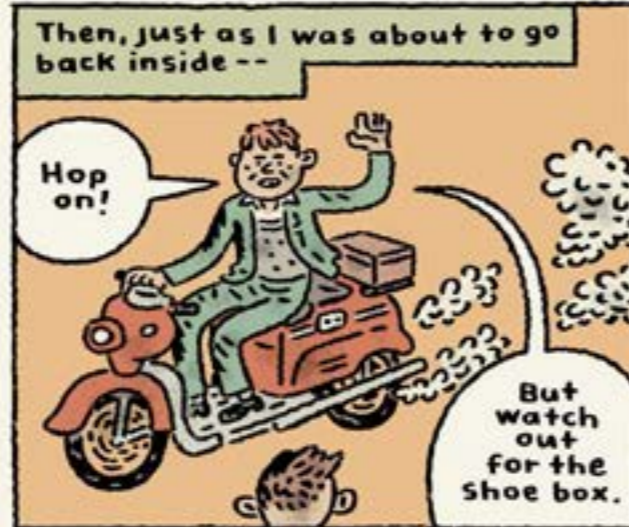
It started in 1963, when a dozen mailboxes in a wealthy Montreal neighborhood were blown to bits by handmade bombs. By the following year, a guerrilla army training camp was set up deep in the woods, with would-be soldiers training for armed revolt. Then, in 1966, two high school students dropped off bombs at factories, causing fatalities. What was behind these concerted, often bungled acts of terrorism and how did they last for nearly eight years?

In *Are You Willing To Die For The Cause?* Quebec-born cartoonist Chris Oliveros sets out to dispel common misconceptions about the birth and early years of a movement that, while now defunct, still holds a tight grip on the hearts and minds of Quebec citizenry and Canadian politics. There are no initials more volatile

in Quebec history than F-L-Q, standing for the Front de libération du Québec (or in English, the Quebec Liberation Front). The original goal of this socialist movement was to fight for workers' rights of the French majority who found their rights trampled on by English-speaking bosses. The goal became ridding the province of its oppression by means of violent revolution.

Using dozens of obscure and long-forgotten sources, Oliveros skillfully weaves a comics oral history where the activists, employers, politicians, and secretaries piece together the sequence of events. At times humorous, other times dramatic, and always informative, *Are You Willing To Die For The Cause?* shines a light on just how little it takes to organize dissent and who people trust to overthrow the government.

FOR MORE INFORMATION ON CHRIS OLIVEROS



BIRDS OF MAINE

MICHAEL DEFORGE

Take flight to this post-apocalyptic utopia filled with birds



Michael DeForge is a cartoonist, illustrator, and community organizer in Toronto, Ontario.

Birds roam freely around the Moon complete with fruitful trees, sophisticated fungal networks, and an enviable socialist order. The universal worm feeds all, there are no weekends, and economics is as fantastical a study as unicorn psychology. No concept of money or wealth plagues the thoughts of these free-minded birds. Instead, there are angsty teens who form bands to show off their best bird song and other youngsters who yearn to become clothing designers even though clothes are only necessary during war. (The truly honourable professions for most birds are historian and/or librarian.) These birds are free to crush on hot pelicans and live their best lives until a crash-landed human from Earth threatens to change everything.

Michael DeForge's post-apocalyptic reality brings together the author's quintessen-

tial deadpan humour, surrealist imagination, and undeniable socio-political insight.

Appearing originally as a webcomic, *Birds of Maine* follows DeForge's prolific trajectory of astounding graphic novels that reimagine and question the world as we know it. His latest comic captures the optimistic glow of utopian imagination with a late-capitalism sting of irony.

PRAISE FOR MICHAEL DEFORGE

"Frequently funny, sometimes harrowing, and always deeply strange."—*Slate*

"DeForge examines both how we build our own sense of self and how others take on the roles we create for them."
—*The Guardian*

"Another DeForge classic—tender, depressing, and overflowing with his mind-melting, uber-satisfying surrealist style."—*Interview Magazine*

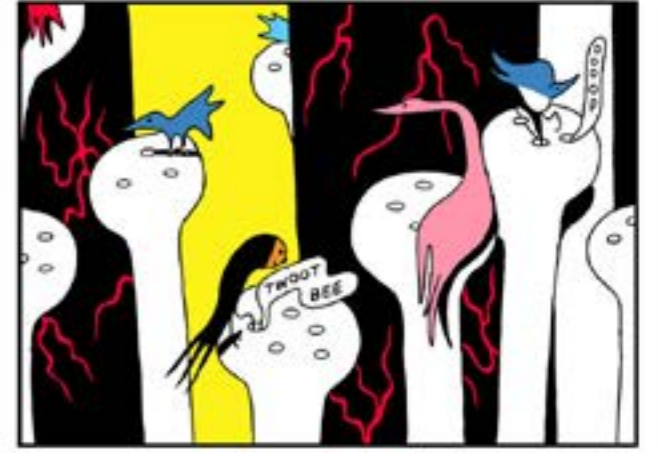
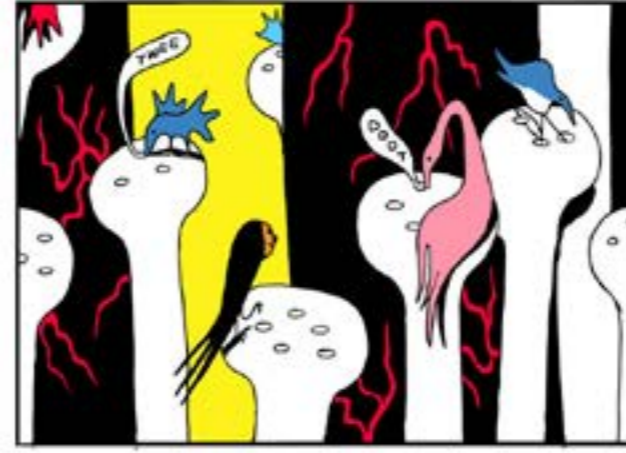
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FOR MORE INFORMATION ON MICHAEL DEFORGE

BIRDS OF MARINE



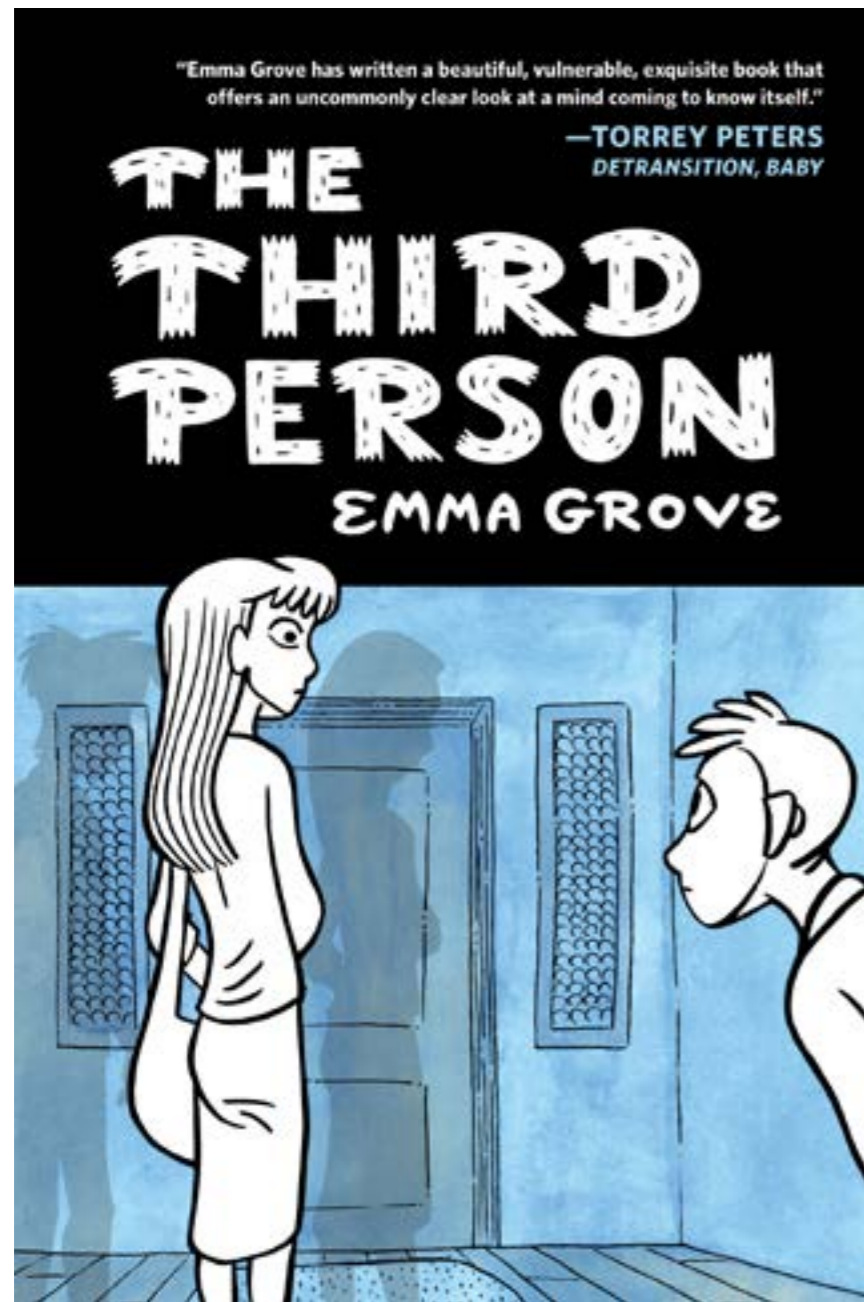
BIRDS OF MARINE



THE THIRD PERSON

EMMA GROVE

A boldly drawn, unforgettable memoir about trauma and the barriers to gender affirming health care



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Emma Grove could draw before she could write. A classically-trained animator, she lives in New England with her cat, Little Mischief.

In the winter of 2004, a shy woman named Emma sits in Toby's office. She wants to share this wonderful new book she's reading, but Toby, her therapist, is concerned with other things. Emma is transgender, and has sought out Toby for approval for hormone replacement therapy. Emma has shown up at the therapy sessions as an outgoing, confident young woman named Katina, and a depressed, submissive workaholic named Ed. She has little or no memory of her actions when presenting as these other two people. And then Toby asks about her childhood...

As the story unfolds, we discover clues to Emma's troubled past, and how and why these other two people may have come into existence. As Toby juggles treating three separate people, each with their own

unique personalities and memories, he begins to wonder if Emma is merely acting out to get attention, or if she actually has Dissociative Identity Disorder. Is she just a troubled woman in need of help? And is "the third person" in her brain protecting her, or derailing her chances of ever finding peace?

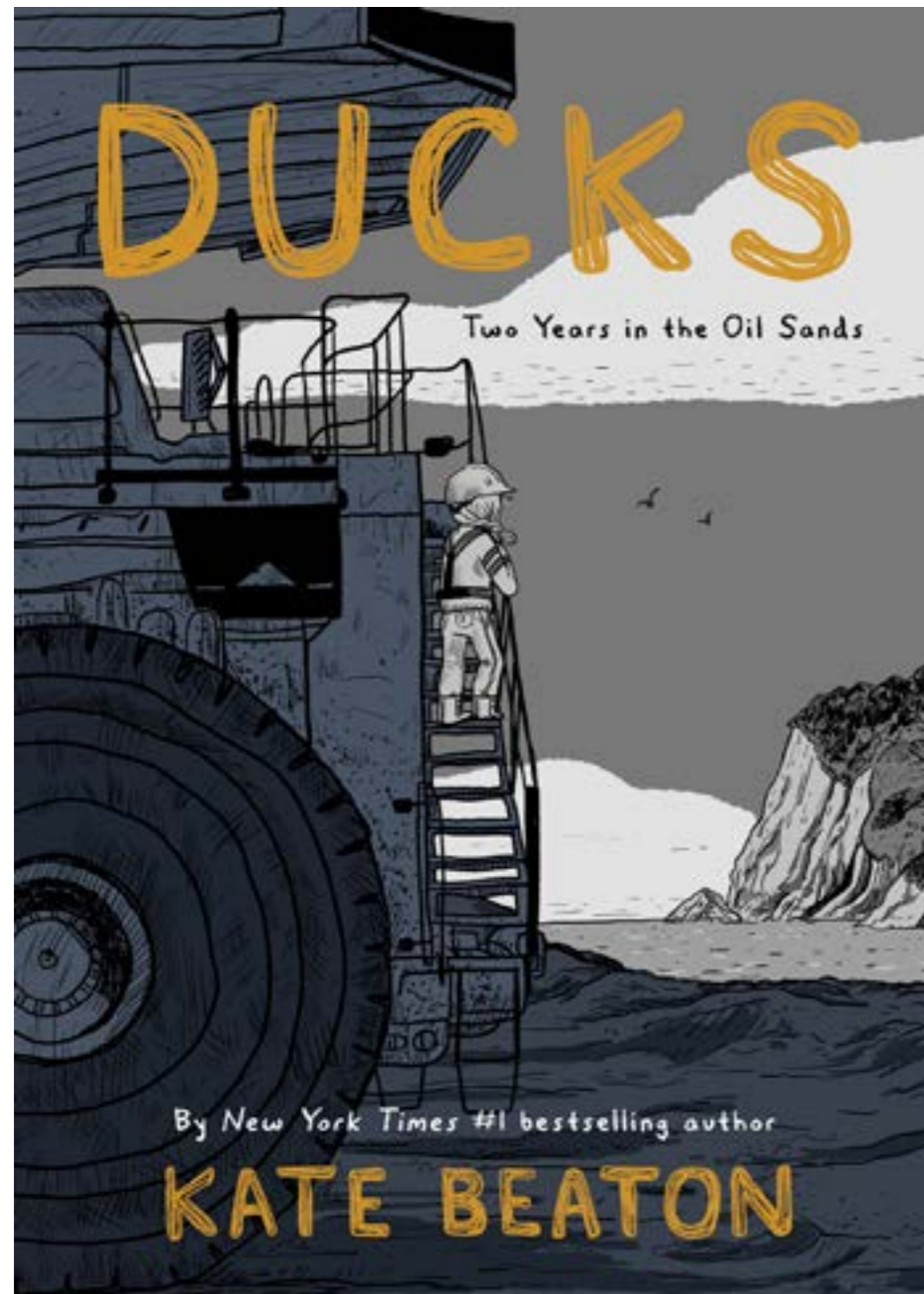
The Third Person is a riveting memoir from newcomer Emma Grove. Drawn in thick, emotive lines, with the refined style of a comics vet, Grove has created a singular, gripping depiction of the intersection of identities and trauma. *The Third Person* is a testament to the importance of having the space to heal and live authentically.



DUCKS

KATE BEATON

Celebrated cartoonist Kate Beaton vividly presents the untold story of Canada



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Kate Beaton is a Canadian cartoonist who appeared on the comics scene in 2007 with her online work *Hark! A Vagrant!* She has published two books with D+Q: *Hark! A Vagrant* and *Step Aside Pops: A Hark! A Vagrant Collection*, which spent five and six months on the *New York Times* graphic bestseller list respectively, as well as appearing on best of the year lists from *Time*, *The Washington Post*, *Vulture*, *E!*, and more. She has also published two picture books: *King Baby* and *The Princess and the Pony*. Beaton lives in Cape Breton, Canada.

Before there was Kate Beaton, *New York Times*-bestselling cartoonist of *Hark! A Vagrant* fame, there was Katie Beaton of the Cape Breton Beatons, specifically Mabou, a tight-knit seaside community where the lobster is as abundant as beaches, fiddles, and Gaelic folk songs. After university, Katie heads out west to take advantage of Alberta's oil rush, part of the long tradition of East Coasters who seek gainful employment elsewhere when they can't find it in the homeland they love so much. With the singular goal of paying off her student loans, what the journey will actually cost Katie will be far more than she anticipates.

Arriving in Fort McMurray, Katie finds work in the lucrative camps owned and operated by the world's largest oil companies. Being one of the few women among

thousands of men, the culture shock is palpable. It does not hit home until she moves to a spartan, isolated worksite for higher pay. Katie encounters the harsh reality of life in the oil sands where trauma is an everyday occurrence yet never discussed. For young Katie, her wounds may never heal.

Beaton's natural cartooning prowess is on full display as she draws colossal machinery and mammoth vehicles set against a sublime Albertan backdrop of wildlife, Northern Lights, and Rocky Mountains. Her first full-length graphic narrative, *Ducks: Two Years in the Oil Sands* is an untold story of Canada: a country that prides itself on its egalitarian ethos and natural beauty while simultaneously exploiting both the riches of its land and the humanity of its people.



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