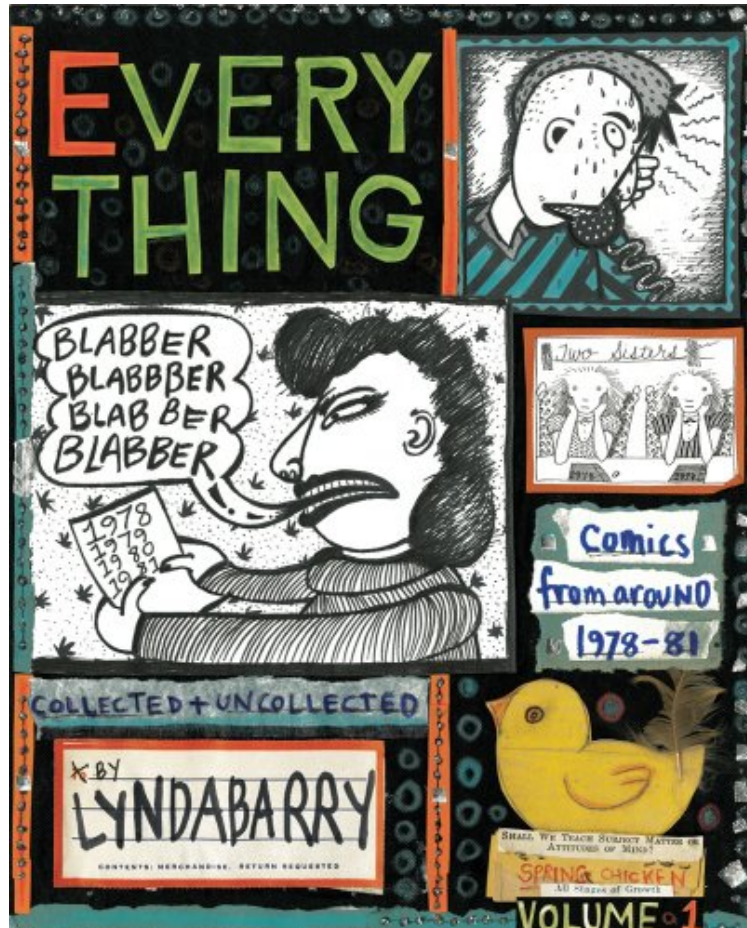


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## Blabber Blabber Blabber: Volume 1 of Everything

Lynda Barry

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**Lynda Barry : Blabber Blabber Blabber: Volume 1 of Everything** before purchasing it in order to gage whether or not it would be worth my time, and all praised Blabber Blabber Blabber: Volume 1 of Everything:

11 of 11 people found the following review helpful. "Test Your Sense Of Humor! Which One Is Funny? 1. Hula Chicken; 2. Glass Of Milk."By Robert I. Hedges"Blabber Blabber Blabber Blabber: Volume One of Everything" is a simply stunning book from one of America's most brilliantly unique and visually distinctive alternative comic artists. This book chronicles Barry's difficult and transformative early years struggling with problems at home and finding a release in comics. Long before Marlys, there were "Two Sisters," "Girls and Boys," and "Ernie Pook's Comeek" plus much, much more.I reveled in Lynda's early work, and found her one-off comics to be among my favorites. I was particularly entertained by the skewering of the then-popular "you might be an artist" advertisements on p. 14 ("You may have hidden artistic talent!") and especially the humor test I chose for my title (P. 15.) Lynda's peculiar style, her constantly changing use of fonts and spellings, and dabbling with surrealism (see especially the dueling cacti on p. 17) make for a great read. I've always thought of Lynda as a kindred spirit, and anyone from any age can find something to

delight in here. This book really takes me back in time, and I couldn't have enjoyed it more. Lynda, sincere thanks to you! Now can you get the next collection out please? I can't wait!

5 of 5 people found the following review helpful. The first in a series of Everything in the World drawn by Dr. Barry By rndkr The first in a series of way-highly anticipated volumes that will collect Lynda Barry's entire comics oeuvre, Blabber Blabber Blabber starts at the very beginning (well, Duh), with Barry's unique, sometimes eccentric, often enthralling use of language already in evidence. Her funkily expressionistic, often raw drawings display a seemingly tossed-off skill and employ far more formalistic techniques and experiments than I'd remembered from back in the mid-80's when I used to read and reread her first book, Girls and Boys (collected here in its entirety) over and over. Very cool also to have a look at the full-year run of her never-collected-before comic strip "Two Sisters" from an early 80's paper in Seattle - it's really interesting work, often quite funny, with a wonderfully surreal bent. Barry's introduction and notes throughout tie these, her earliest comics, in with the work she is doing today, not only placing it all in context but demonstrating the trajectory of an artist's career - that in the end it is all of a piece. DQ did a wonderful job producing this handsome keepsake volume. I eagerly await the next couple in the series, especially as my copies of her great 2nd and 3rd collections, Big Ideas Everything in the World, are falling apart.

2 of 3 people found the following review helpful. The evolution of Marlys and Maybonne, and other "very messed up things..." By Jeddy 3I'll start off by admitting that I am a huge Lynda fan, and have been collecting everything of hers I could get my hands on since the mid-80s. Of course I had to get this book. but I wondered how much new stuff would be in here, since I've got everything of hers going back more than 25 years. The answer is: There is LOTS of stuff here I'd never seen, including the "Two Sisters" strips that appear to have been the beginnings of her fascination with sisters and crass mothers, later developed further in the Marlys and Maybonne stories. We even meet the elusive "Ernie Pook" who gave his name to "Ernie Pook's Comeek"! There's just so much great stuff in this book that, even though I read it all in one night, I have a feeling I'll be rereading it again and again and finding more in it each time. It's just so dense with inspiration. Blabber Blabber Blabber reveals how Lynda's style evolved through the years. Her early drawings have a sort of spastic, urgent fury -- you can almost see the pen slashing through the paper. The backgrounds are vibrating with spiky new-wave patterns, and objects change with each panel, perhaps inspired by Will Elder's early Mad work. What's fascinating is that these energetic early works are bookended and interspersed with new autobiographical material and scraps of grade-school drawings, giving the book a feel a bit like her recent quasi-autobiographical What It Is. The embryonic blurtings of the late 70s are put into context with the much more controlled and measured works of the mature Lynda, giving us an amazing and emotionally naked look into the mind of an artist who I think is one of the best, and most disquietingly honest, cartoonists since R. Crumb. If you've ever wondered where Lynda got her unique style and sensibility, check this book out. She tells about her childhood troubles and inspiration and reveals her early influences, both personal and artistic. She talks us through her childhood copyings of Dr. Seuss, Ed Roth, and Robert Crumb. Her comments on the epiphany she experienced when she saw the first issue of Crumb's "Zap! Comix" are quite revealing: "Everything that was going on around me seemed to be in that comic. It both scared me and made me brave. It made me realize you could draw \*anything\* in a comic strip, even very messed up things...." I can't wait for Volume 2. Rock on, Lynda, Funk Queen of the Galaxy!

\*\*According to Matt Groening. Which reminds me, Groening completists will enjoy this book too, as it contains some early correspondence from him to Lynda.

From her first comics published in the Evergreen State College school paper to her influential weekly comic strip, Ernie Pook's Comeek; from her bestselling creative how-to memoir comic books, What It Is and Picture This, to her novels, graphic memoirs, plays, and awards in between, Lynda Barry has been part of the North American alternative comics scene for thirty years. Fans around the world rejoiced at D+Q's announcement of Blabber Blabber Blabber: Volume 1 of Everything, which collects all of the seminal Ernie Pook's Comeek, some of which has been out of print for decades, and includes her earliest books, such as Girls and Boys and Big Ideas, and features an introduction penned by Barry, complete with photographs. Reflective of the early 1980s before the appearance of Barry's well-known characters Marlys and Arna, the comics in Blabber Blabber Blabber cover the more adult subjects of bad love, bad perms, being single, Prince, and miserable break-ups resulting in one of the most oft-quoted Barry sayings: "Love is an exploding cigar which we all willingly smoke." Though Barry's early drawing style is most often described as "scratchy," her affinity for large swaths of text and narration; her fondness for exclamation marks, angular shapes, and cursive penmanship; and her uncanny ability to zero in on the very essence of life all within a few panels is as present as ever in this collection.

From Booklist Kicking off a series reprinting Barry's complete comics oeuvre, this volume collects the earliest installments of Ernie Pook's Comeek, a mainstay of alternative newspapers for more than two decades, as well as two books from the late 70s and early 80s. The earliest pieces rely heavily on absurdist humor, but Barry soon began deriving both laughs and poignancy from deftly limned characters (including Ernie Pook himself, who would swiftly vanish from the strip bearing his name). Barry's embryonic drawing style is scratchier and rawer than her later work, although she'd never shake the rough-hewn quality that makes her art immediately recognizable. In introductions to

each section, handwritten and drawn in the scrapbookish mode of her autobiographical examination of creativity, *What It Is* (2008), Barry discusses her influences, from Dr. Seuss to Robert Crumb, and traces her artistic evolution. The declining fortunes of the nation's alternative newspapers prompted Barry to drop Ernie Pook in 2007; this retrospective serves as a reminder of what her fans have lost. --Gordon Flagg ONE OF THE WORLD'S GREATEST CARTOONISTS. LAURA MILLER, SALON About the Author LYNDA BARRY has worked as a painter, cartoonist, writer, illustrator, playwright, editor, commentator, and teacher and found that they are very much alike. She lives in Wisconsin.