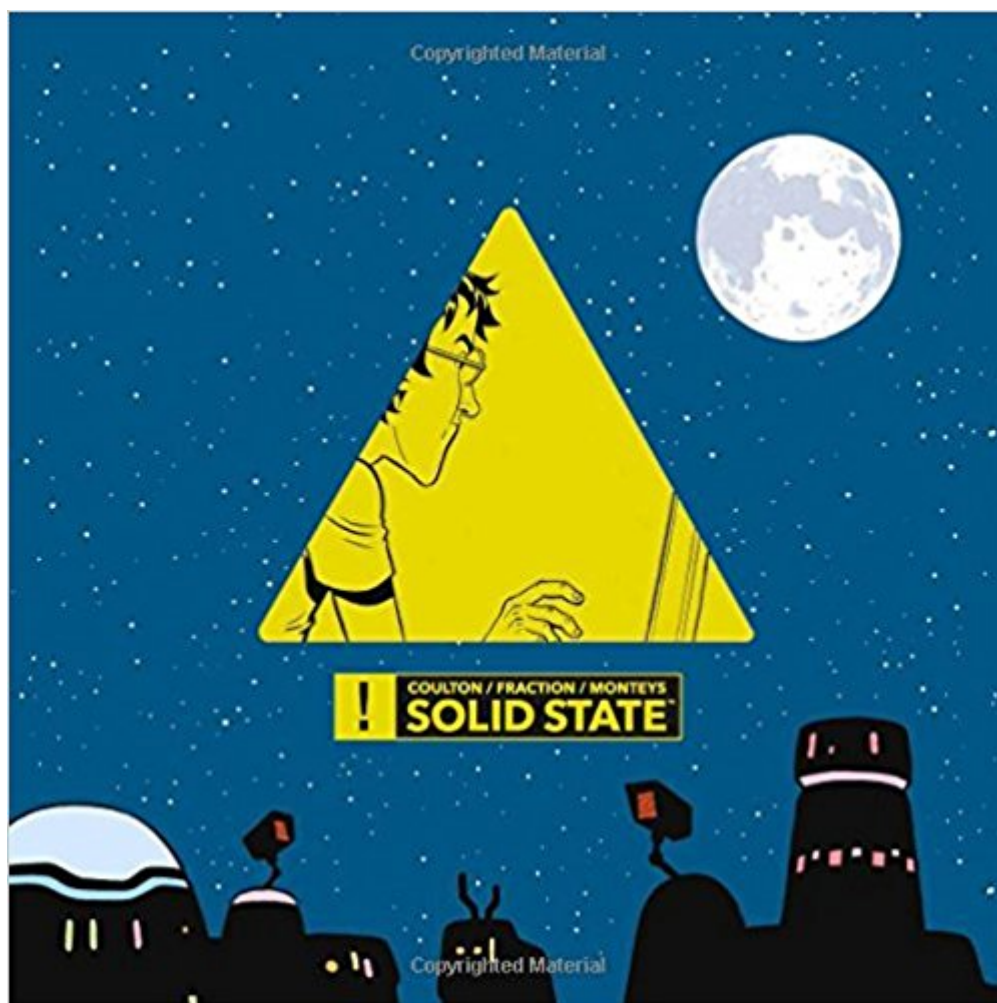


The book was found

Solid State



Synopsis

The graphic novel accompaniment (in square-bound, 10 x 10 format) to musician, singer-songwriter, and internet superstar JONATHAN COULTON's new concept album, SOLID STATE. From JONATHAN COULTON, the singer-songwriter behind Code Monkey and the Portal songs; MATT FRACTION, the writer of SEX CRIMINALS, CASANOVA, and ODY-C; and drawn by the award-winning Spanish artist of Universe! ALBERT MONTEYS comes SOLID STATE, a graphic novel companion to COULTON's new concept album of the same name. Two guys, connected by a name and hundreds of years, somehow stand at the end of man's beginning, and the beginning of man's end. But...it's funny? Also kind of a nightmare. But mostly funny? A funny science-FACTION nightmare about the end of everything, but how that's all kind of okay.

Book Information

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Customer Reviews

BOSTON GLOBE -- Hard to describe this one, set in both an apocalyptic future run by a Google-like corporation and in a present day that may have led to that future. A schnook named Bob is at the center of each narrative, like a hapless hero from an old Firesign Theatre comedy record.

Conceived by singer-songwriter Coulton as a side project to his latest album, it's co-written by Fraction and drawn with crisp dystopian brio by Monteys. I'm still not sure what's happening in *“Solid State,”* but I'm having a great time figuring it out. NPR -- Coulton turned to writer Matt Fraction and artist Albert Monteys, who with Coulton's input have taken some of the album's words, images and thematic preoccupations and crafted a graphic novel set largely in a

future that will seem familiar to any reader of science fiction: a corporate-owned dystopia where humans have become dutiful, unthinking, unfeeling worker bees attending to menial tasks amid a culture engineered to keep them unthinking and unfeeling. There's plenty of the kind of clever, characterizing touches that Fraction (writer of comics like *Sex Criminals*, *The Invincible Iron Man*, and a hugely popular run on Marvel's *Hawkeye*) is known for on display: When our hapless main character seeks out his employer - a wizened plutocrat floating in a tank of goo whose face is obscured by an enormous visor - the old man offers little more than vague, chirpy platitudes, adding, "You can't tell but I promise I'm winking." Monteys draws characters whose features are open and expressive, with long, Modigliani faces. The tech that surrounds them exudes an aggressively playful friendliness that's meant to render it innocuous and attractive to the people of this world - and, for precisely that reason, chillingly sinister to readers.

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