

Media Information

Title

Klik Klik Boom

Creator

Doug Warner (writer), Doug Dabbs (artist), Matt Wilson (colorist),
and Ed Dukeshire (letterer)

Format

Paperback, Ebook

Version reviewed

Ebook provided by the publisher

Publication date

2024

Length

136 pages

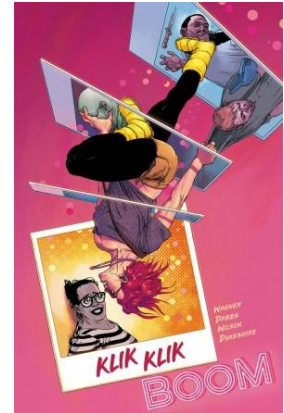
Audience

General Adult (16+)

Reviewer Information

Sierra Schuman

Arizona State University



Editorial information

Peer reviewed by Jennie Tobler-Gaston, copy edited by Katie Manwiller.

Critical Review

Klik Klik Boom is a five-issue comic series by writer Doug Warner, artist Doug Dabbs, colorist Matt Wilson, and letterer Ed Dukeshire, published through Image Comics. A revenge-thriller that combines action, drama, and comedy, *Klik Klik Boom* features a non-speaking protagonist and includes depictions of post-traumatic stress.

The story follows Sprout, an adult assassin, as she travels to New York City to exact revenge on her grandfather's killers. Along the way, she befriends Serena Biggs, a podcaster-journalist who is investigating the same people that Sprout is targeting. Sprout is a unique comic protagonist in that she does not speak. Although interactions confirm that she can hear and write, she primarily communicates through her Polaroid photos, an idea I found creative and effective to tell a story beyond dialogue. Sprout also uses her artistic outfits, body language, and emotive facial expressions to convey her personality and communicate with Serena and others around her. It's never revealed whether Sprout chooses not to speak, or if Sprout can't speak due to physical or psychological injury. This allows readers to relate to her experiences or interpret her backstory in their own ways. Apart from her grandfather calling her a "mute" one time, the fact that Sprout is non-speaking is not treated as a detriment, nor is it the only facet of her eccentric character.

Klik Klik Boom also depicts post-traumatic stress in Sprout and her grandfather. Following his service in the Vietnam War, Sprout's grandfather lived his life as a

doomsday survivalist, reliving memories of violence and developing limited trust in other people. With Sprout as his only family and constant companion, he raised her in rural Idaho, isolated from the world. They engaged in combat exercises and battle preparation in Sprout's youth, equipping her with fighting skills while forcing her to navigate the world's wonders in her adult life. His murder devastates Sprout, causing her own trauma to manifest in her need for revenge and her habit of leaving multiple photocopies of his grandfather's smiling face and his killers in various places.

Warner tells a story that has readers root for Sprout and relate to her desire to avenge her grandfather and protect all she holds dear, including her friendship with Serena. With a mix of square and rectangular panels with full-page illustrations, the scenes convey movement and dynamic perspectives, as if one were shooting a movie. Dabbs succeeds in grounding the character designs and settings with a sense of grit, scratchiness, and an old-school '80s illustration. All the crisp character expressions are major highlights in Dabbs' style, complementing Warner's storytelling. Wilson balances eclectic neon colors with atmospheric tones to accentuate Sprout's fashion, explore flashbacks, and set the stage for fights and exposition scenes. Lastly, Dukeshire captures all the "kliks" of the Polaroid camera, the gunshots, activated traps, and other sounds with clear lettering in unique fonts, sizes, and colors.

Klik Klik Boom is a quick thriller featuring a unique main character and disability representation that is not often seen in comics. However, I will say that a five-issue run seems too short. The series could have benefited from a bit more exposition, a more fleshed-out conflict, and more development of supporting or antagonistic characters. If a prequel or sequel series is to follow, it would be most welcome.

In sum, this book is

Recommended

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