

LOVE AND ROCKETS

NO. 7

\$3.95 / \$5.95 CAN



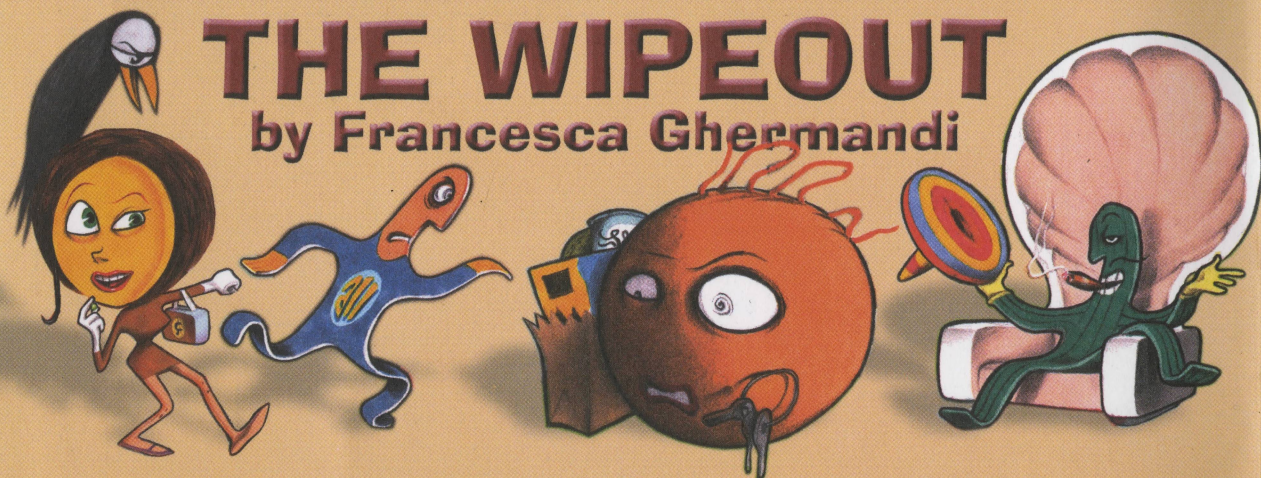
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Presenting:
A CANDY-COLORED NOIR THRILLER

Meet
Francesca at the
8th Annual International
Comic Arts Festival in
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September 5-7,
2003!



THE WIPEOUT
by Francesca Ghermandi



"Rich, beautiful, obsessive, spooky,
cute, mysterious..." — Charles Burns

"Much to my delight, I only had to read the first few pages
of **THE WIPEOUT** to learn that Ghermandi has plenty of
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— Jaime Hernandez

"Fabulous and disturbing! And what a relief it
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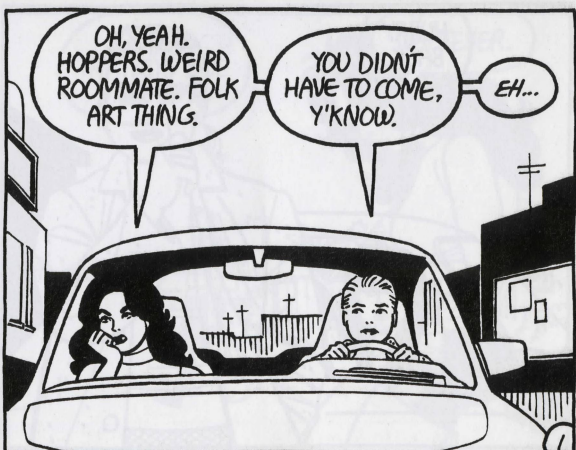
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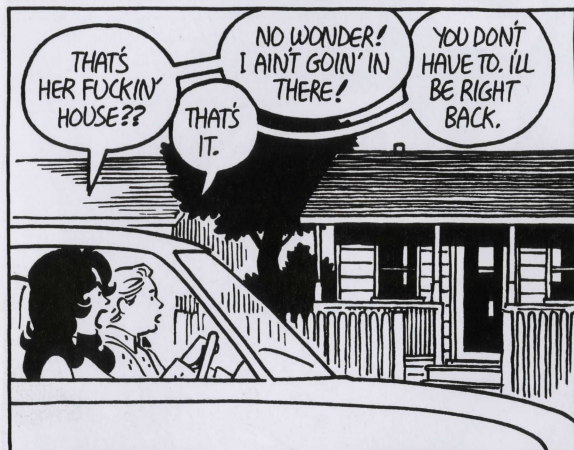
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Maggie



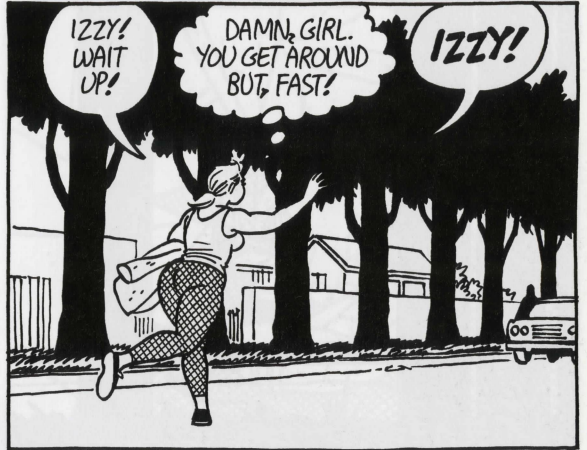
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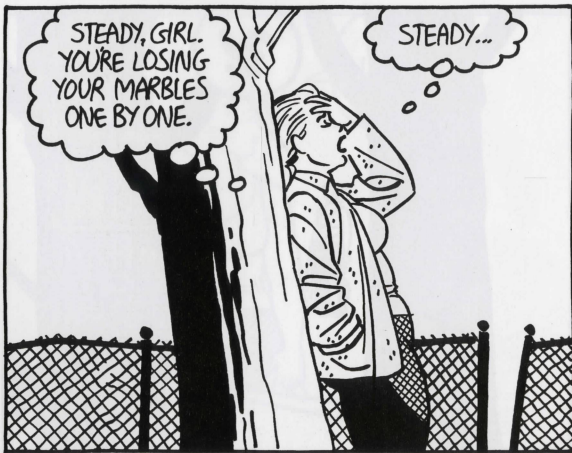
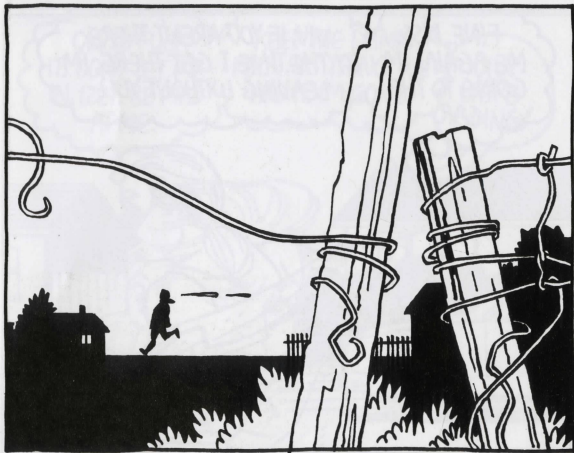
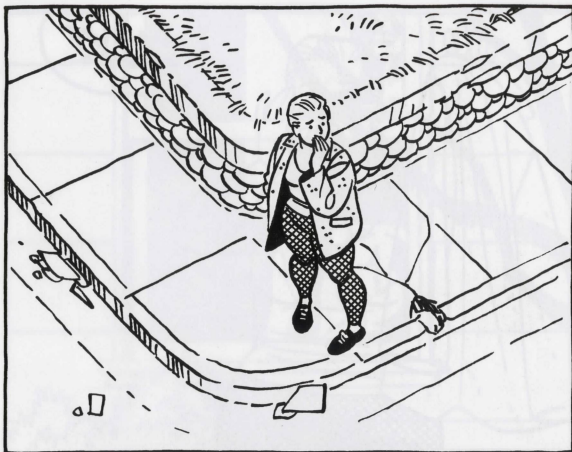


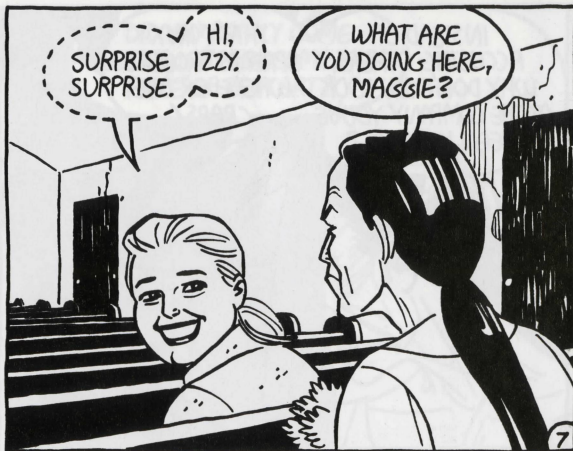
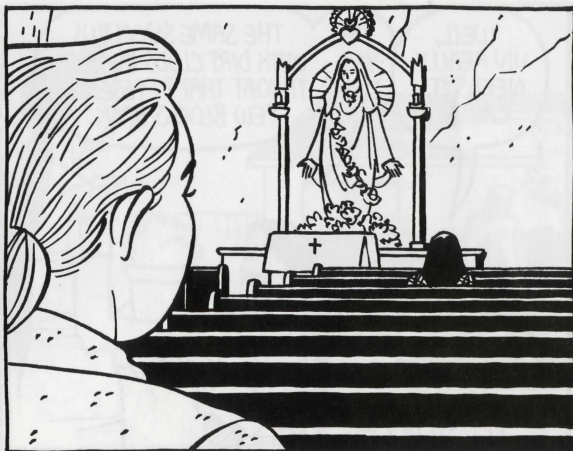
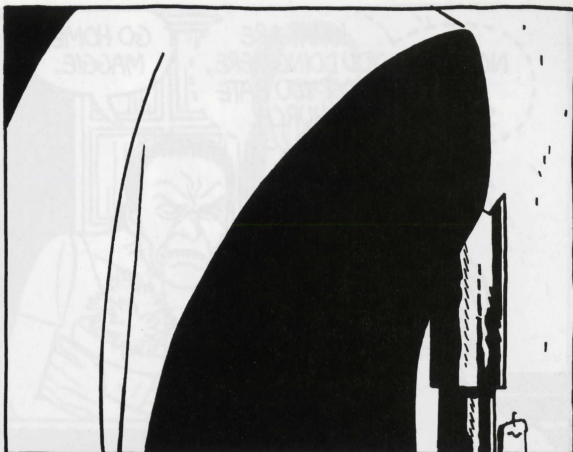


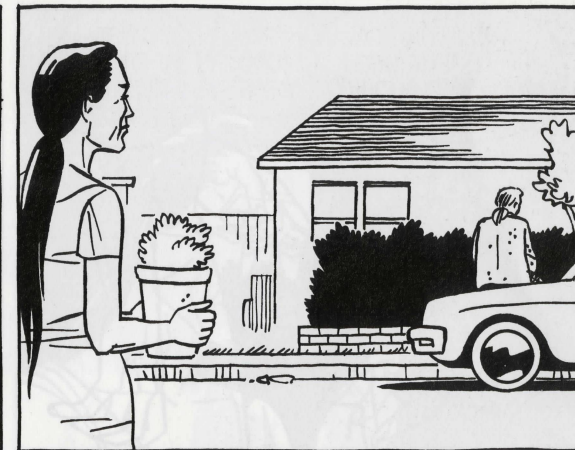
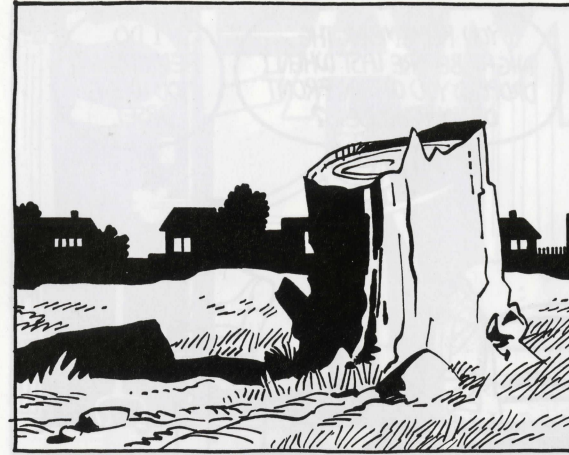
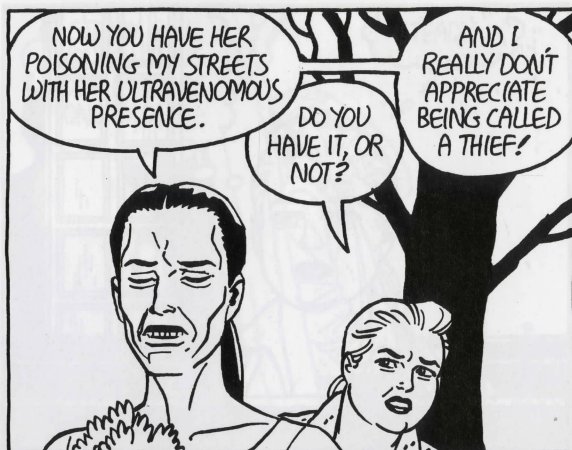
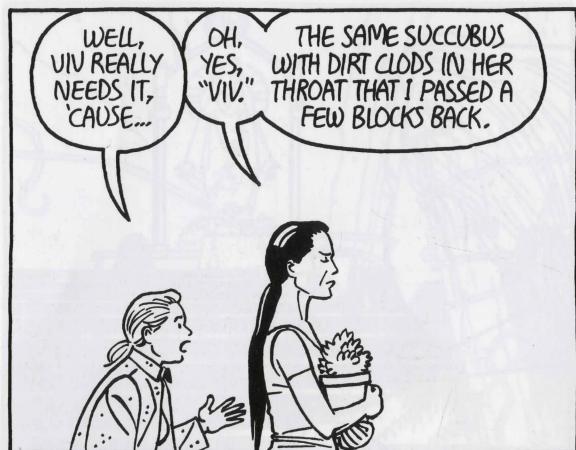


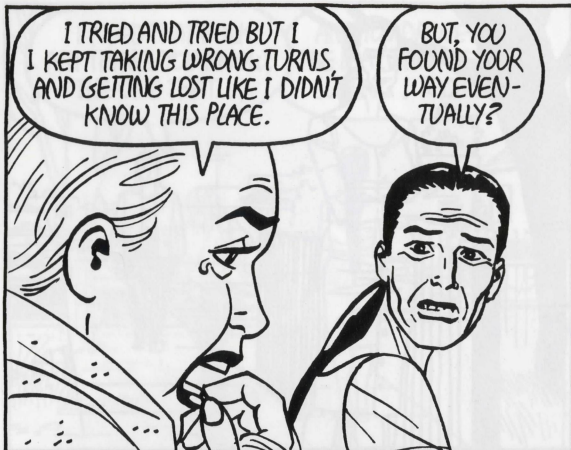


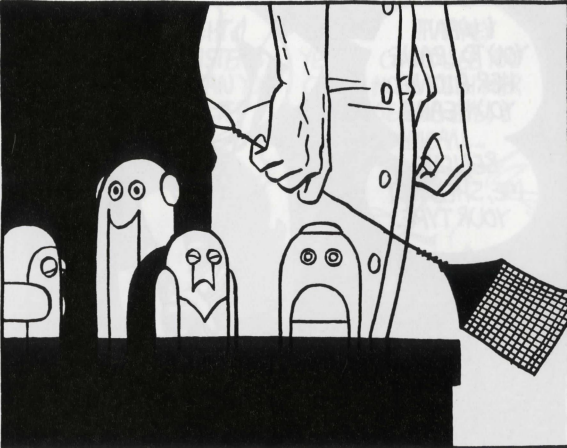
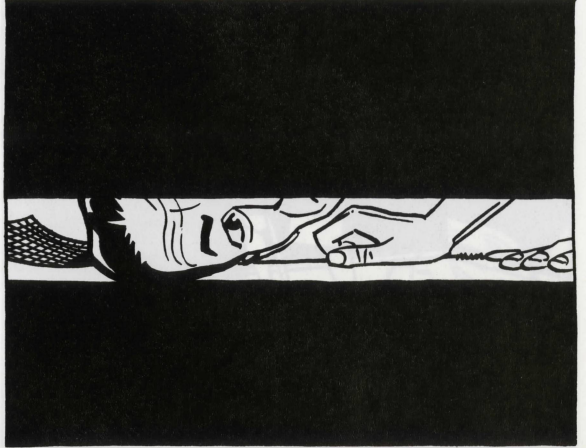
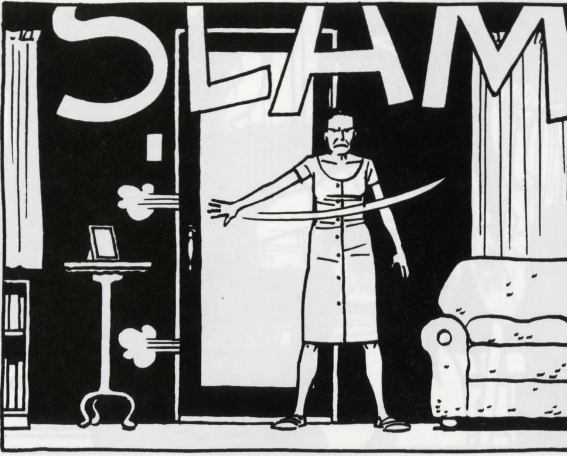


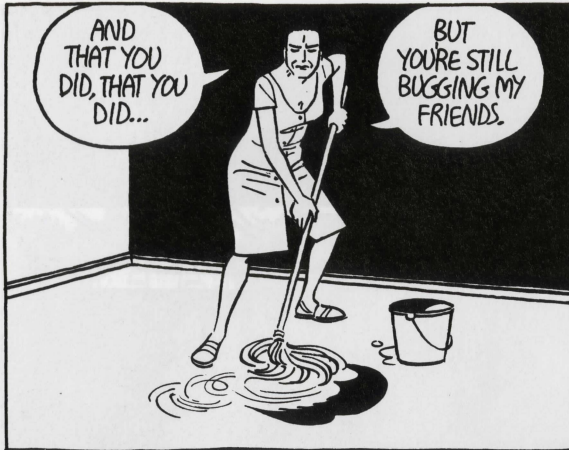


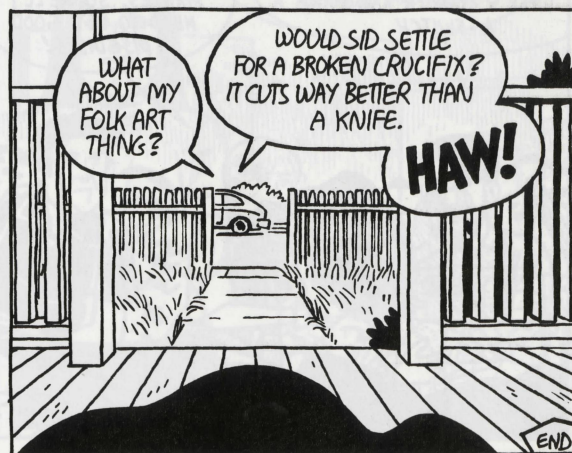




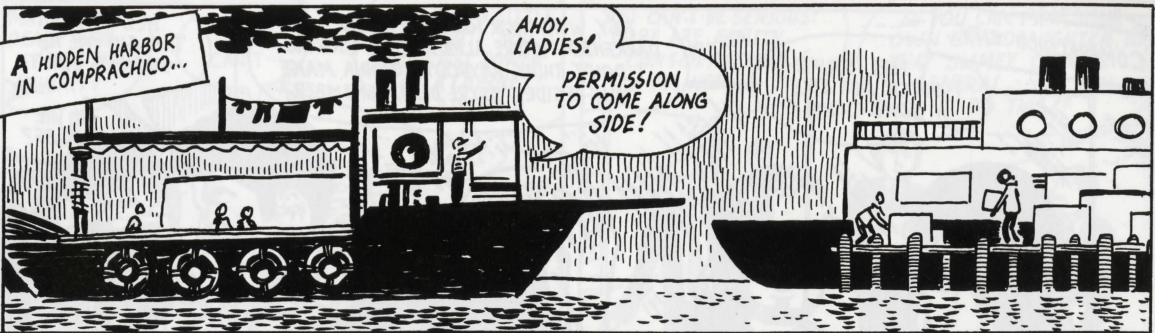


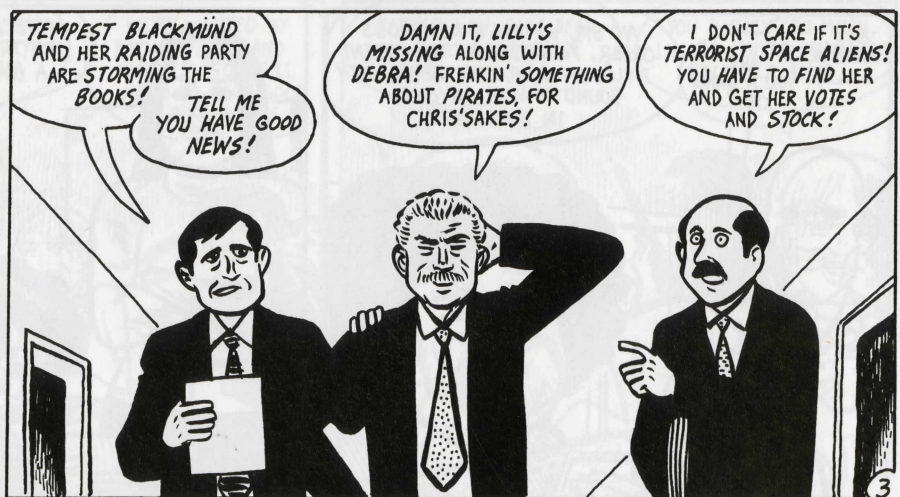
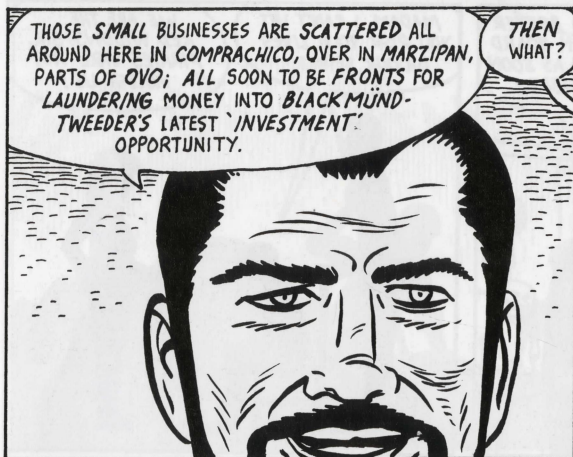
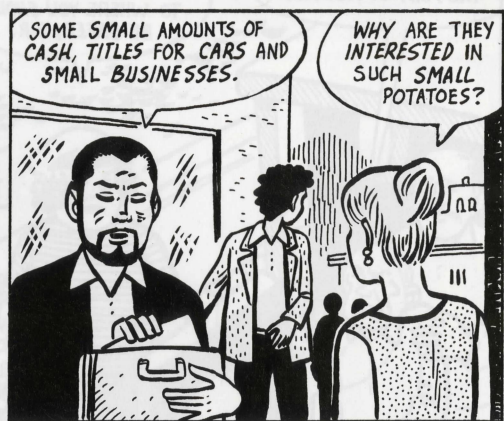
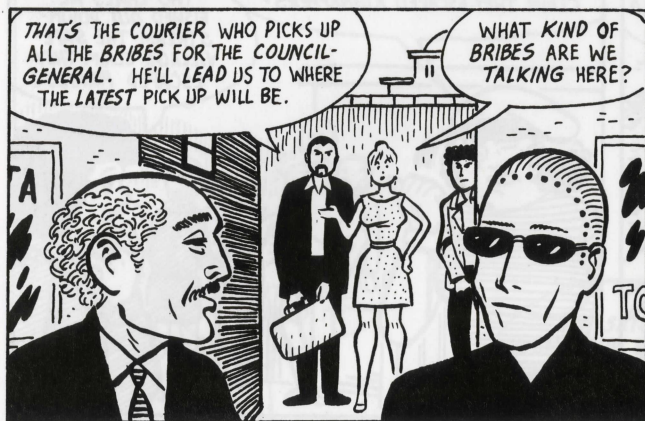


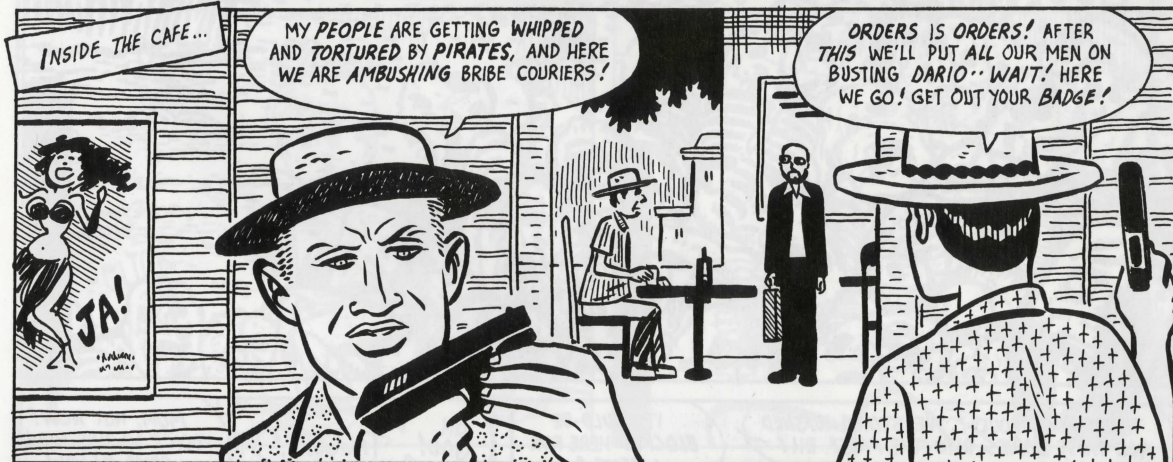
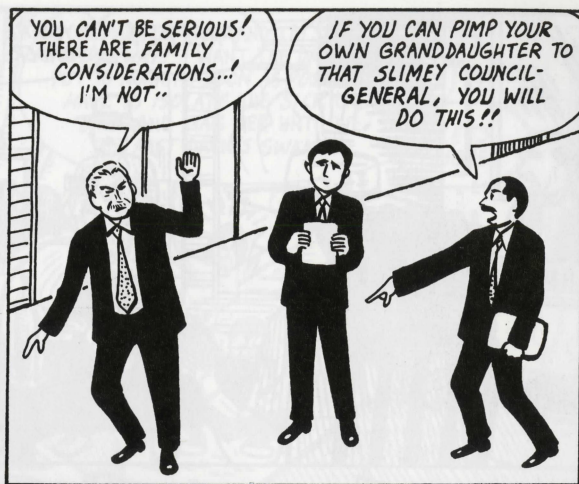
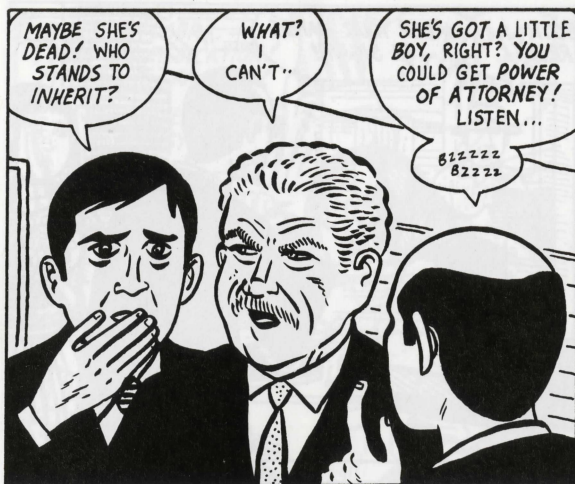


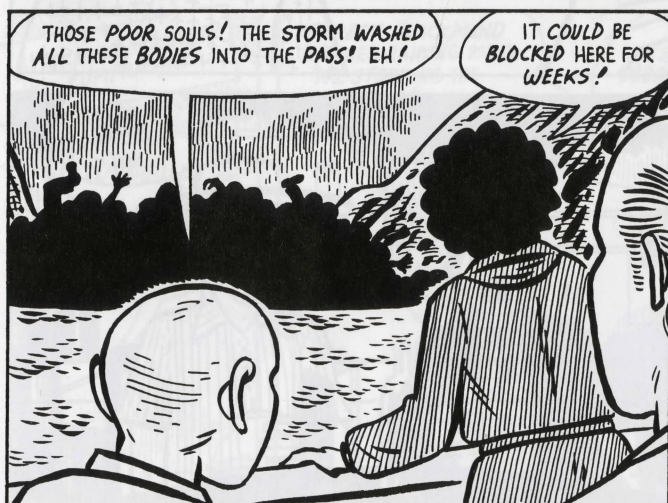


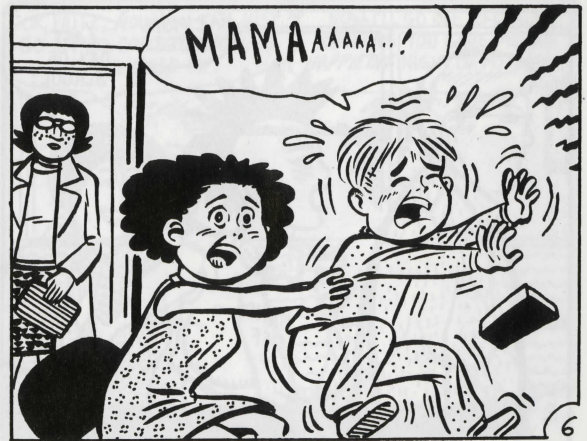








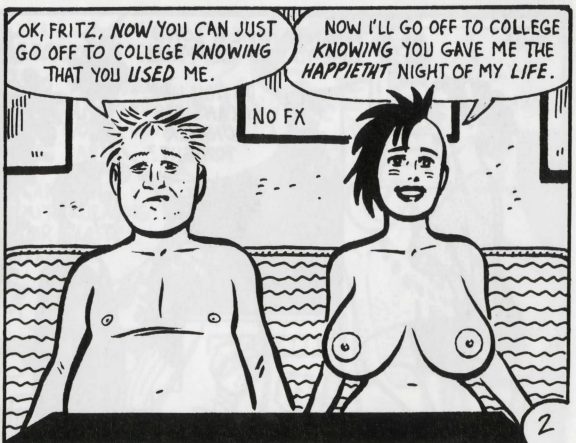
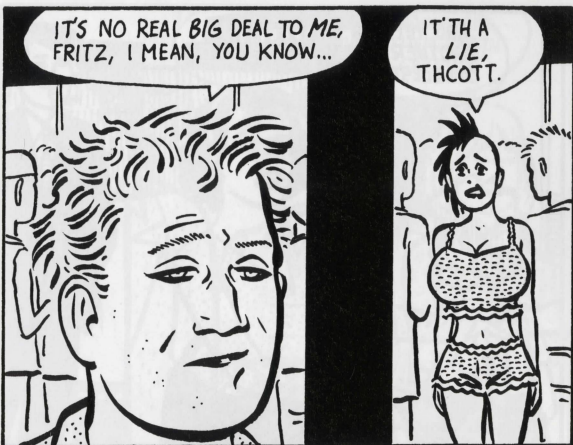




The HIGH SOFT LISP

PART 4 OF 6
BETO/03



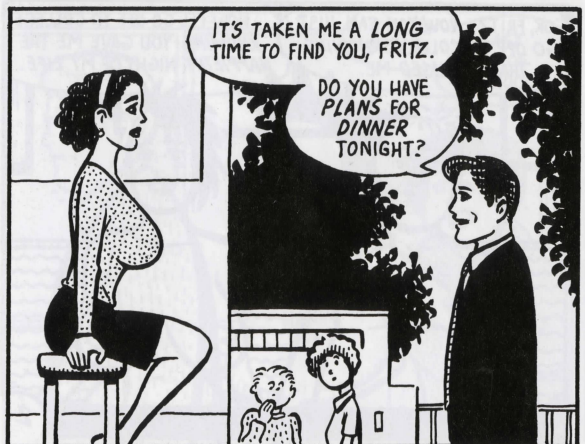
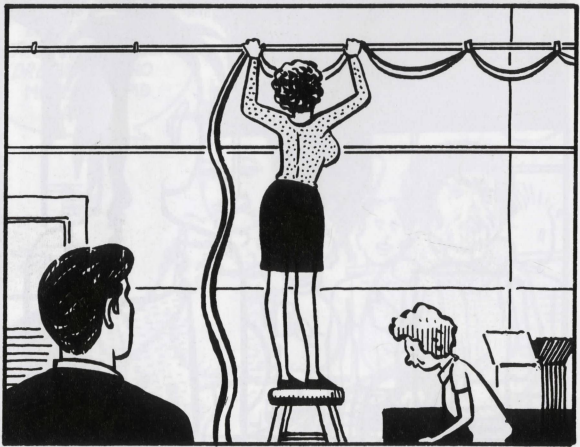


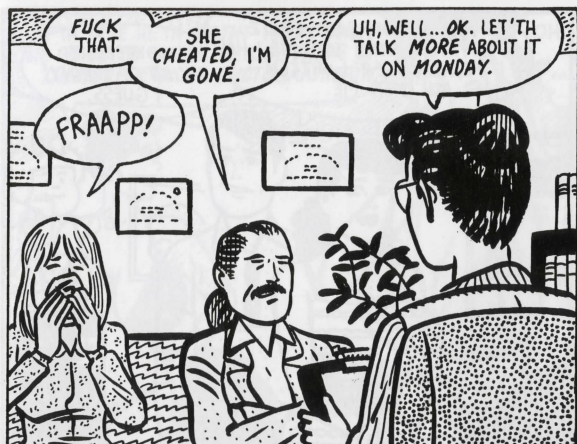


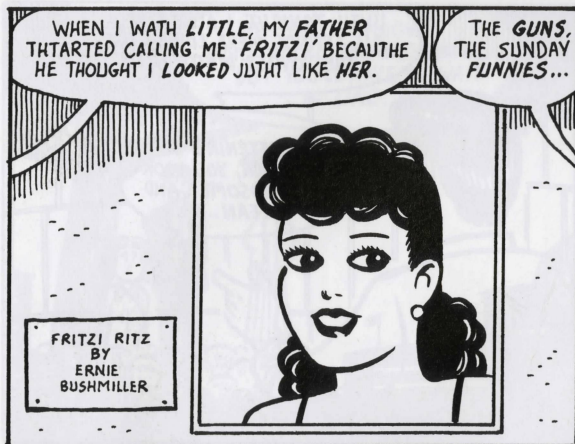
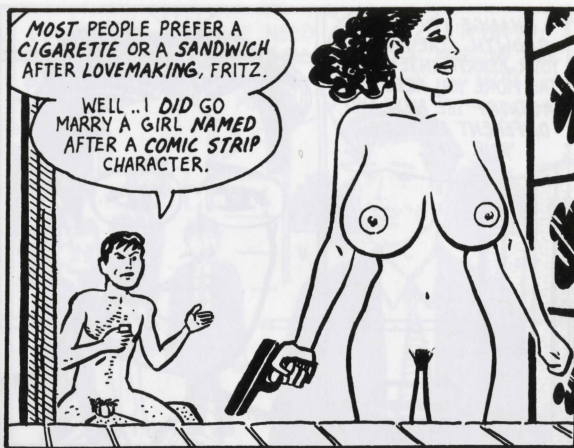
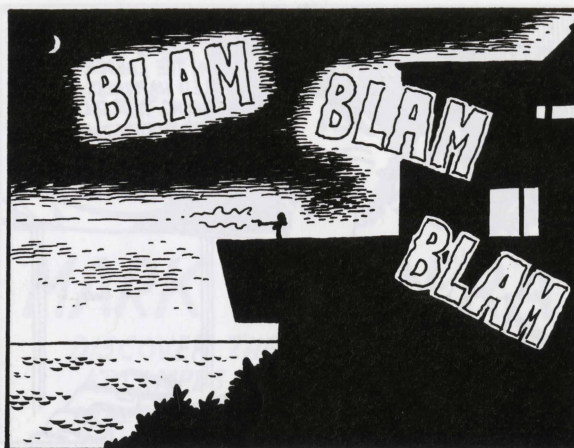
**THE FUTURE
IS *YOU***

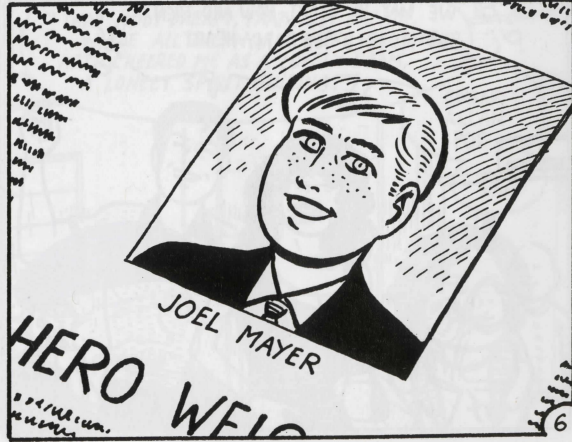
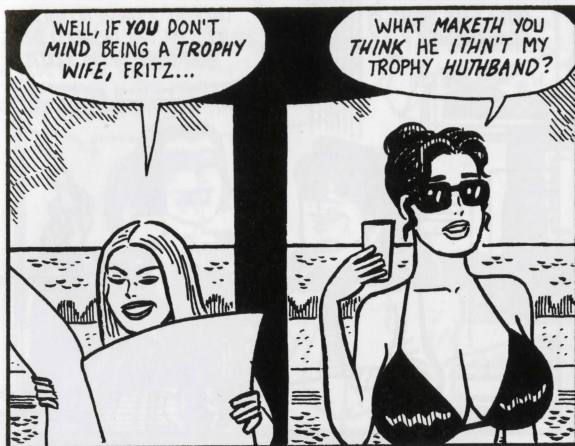
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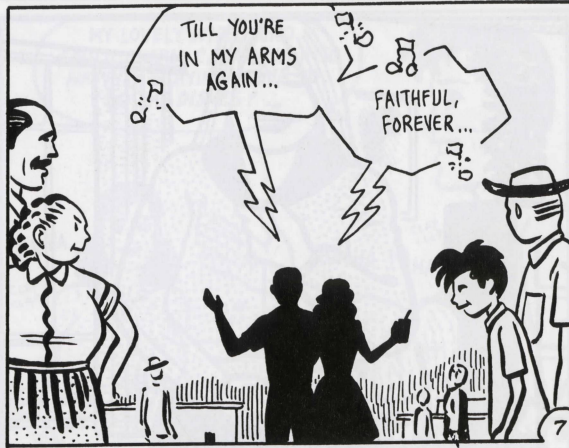
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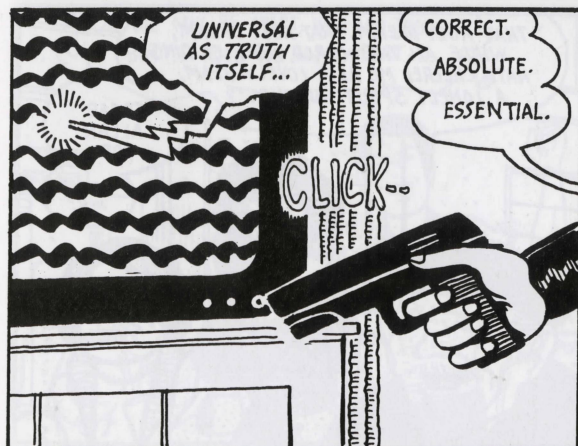
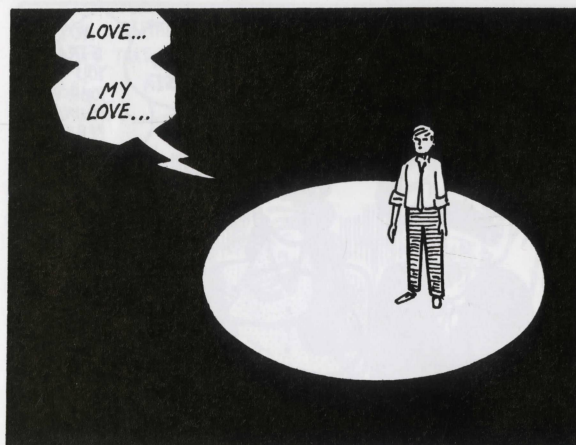
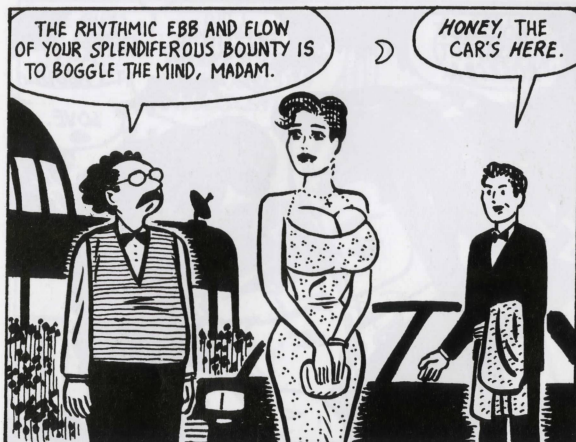
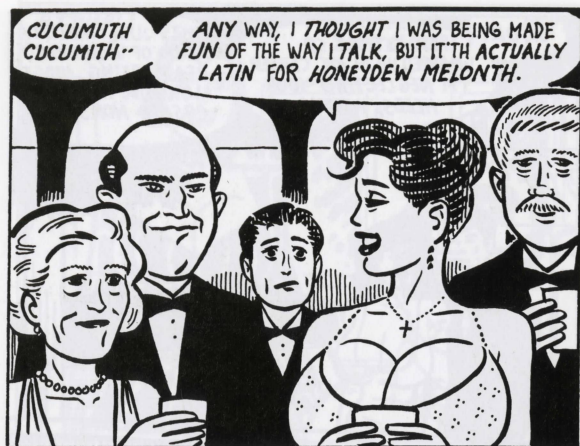


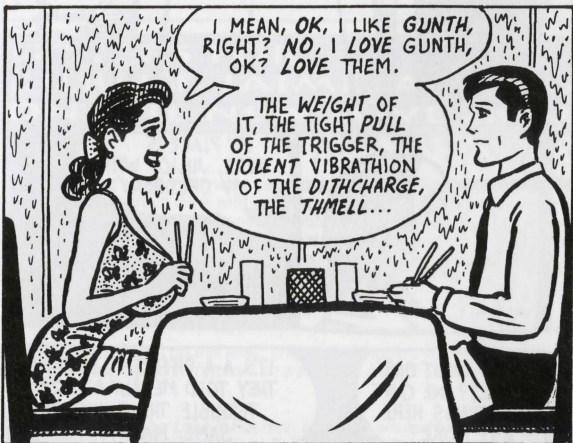




SONG FROM 'GULLIVER'S TRAVELS' - 1939



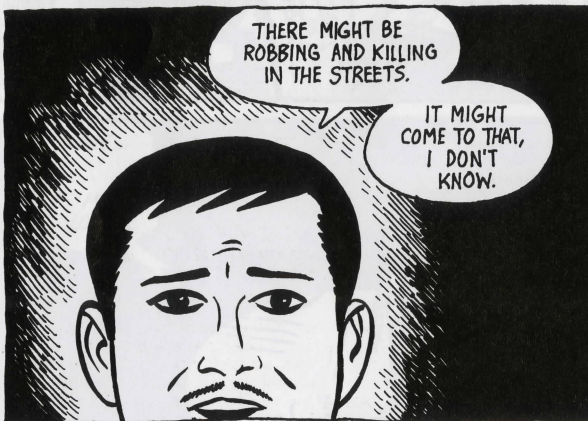
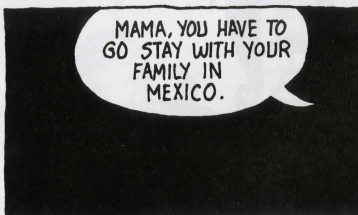
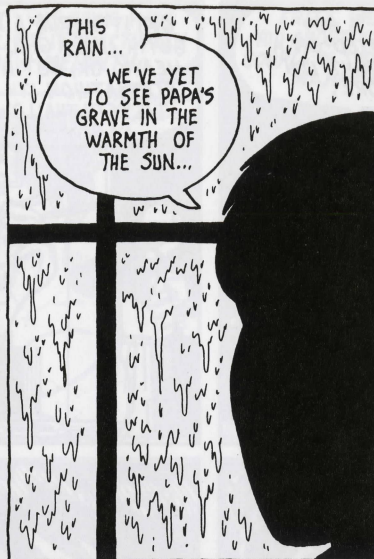






JULIO'S DAY

BETO/03



END

LOVE AND ROCKETS

ISSUE NUMBER 7
SPRING, 2003

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KIM THOMPSON

Scanmaster

PAUL BARESH

Publishers

GARY GROTH

KIM THOMPSON

LETTERS FOR GILBERT, JAIME, AND MARIO ON THE NEW LOVE AND ROCKETS

Dear Jaime,

In the first story of Ray as a young boy, "Li'l Ray," Ray is shown in the last panel sharing a drink with his brother, Benny, and wondering about the fate of Benny's sweater (my older brother and I had the same kind of relationship). I was wondering if you plan to ever again have Ray's brother in a story occurring in the same time frame as the other Ray stories you've been writing lately?

David Pinder

Chicago, IL

As I'm starting to wrap up this latest chapter in Maggie's life, big Ray stories are creeping up in my brain so watch out, bebeh! —Jaime

Gilbert,

Just got the new *Love & Rockets*, and I just wanted to say, as always, GREAT JOB! "30,000 Hours To Kill" was terrific. All those little panels... I was just re-reading the stuff in *Fear Of Comics*, and I think Roy has become my new favorite of your cast o' characters. Maybe it's that bowl haircut, or his complete lack of a superego, I dunno.

Anyway, I'm always happy to gaze upon your works and despair (at my own inadequacy) so please keep cranking it out!

COOP

Dear Jaime,

I've noticed that just like bop jazz or punk rock, there are certain characteristics within art movements that create a vernacular which distinguishes one movement from another. I think it's good. All art is derivative of other art. A good example of this would be that Clowes used a technique which looked like those segmented little lines that you see around coupons that indicate you're supposed to cut them out. He put these patterns around a word bubble in a Dan Pussey story. You did the same thing with your word bubbles in some earlier *Love & Rockets* work. Then Adrian Tomine did the same thing with word bubbles in *Optic Nerve*, issue #8. I just think it's interesting because it seems like a way for them to pay homage to your work, and at the same time, whether it's a conscious decision on their part or not, it sort of implies who the noteworthy predecessors of their chosen medium are.

Sorry if that sounds a little "wordy," but let's face it, there are people who are trying to produce work that's a cut above the mediocre standards of the masses. That's certainly an objective of mine. I think you were trying to push the art form of comics from the start. That's always been my intention.

Devin Wardlaw

Berkeley, CA

Those segmented little lines you're talking about are actually an oldtimer's comic book device to convey whispering. But I know what you mean. —Jaime

Xaime,

I can't remember reading many letters or interviews re: the way you draw. It seems that comix often fall into some world where one doesn't talk

much about the art; it's shrouded in "expression" and "personal style" and either "talks to you" or doesn't, etc. I don't really buy this. The fact remains that I spend as much time, if not more, looking at yer drawings as anybody's, and don't look at most comic art at all. It's as if I'm expected to pay attention to the layout, the various elements that make up a page of panels — certain angles, horizontals, verticals, the point of view as it moves about, the different depths of field — and to recognize that there is such care and concern given to these elements that, when they're taken into account, they are as rewarding to the viewer as the plot. Yes, I want to know what happens to Maggie and Vivian and Doyle (whoa!), but I also want to know *how* it happens — it's a comic book for pete's sake — and I think your work expects and deserves this kind of attention. It seems obvious to say something like the above in reference to Chris Ware, but I feel your artwork is very similar in detail and attention and orchestration, but radically different, of course, when it comes to obsessiveness and attitude. All this stuff comes through when I read yer stuff.

DLP

PS: I must say that something that has stuck with me forever has been the t-shirts yer characters have worn. Ones that simply say "Boy Howdy" (is this in reference to Andrew B's mini comic?). From time to time I've made some simple versions myself, one white hanes, one sharpie - boom.

Boy Howdy was the official beer of CREEM, that rock 'n' roll magazine in the '70s and it was designed by the handsomest man in comics, R. Crumb. The beer label, that is. —Jaime

Hey, Gilbert!

I wanted to let you know how much I dug the new issue, *Love and Rockets* #6! The "Roy" yarn lived up to expectations and then some! What a twisted storyline! Roy turned into a real prick in prison. That hardening effect happens to even society's kindest people, right? It's great that there are now two great Roy epics out there, and this new one is connected by his previous horrific experience with the "Froat!"

What's up with Judy? She comes off badly in this one, ostensibly a homewrecker who fashions Hargreaves into a Roy-like hubby. Very strange. That scene in the prison had such a brisk realistic pacing to it that the torture scenes were particularly disturbing. Especially the guy with the video camera. It was as if the fast momentum of the break brought out the worst unthinking responses in the prisoners. It was fucked up but probably true to life too.

Congrats on a great job, and overall super ish!

Rick Altergott

PS: I loved how Roy reverts back to his "default" look in the last panel, most likely winking at the audience if we could see his eyes under the bangs! Hilarious! You and Jaime Rooll!

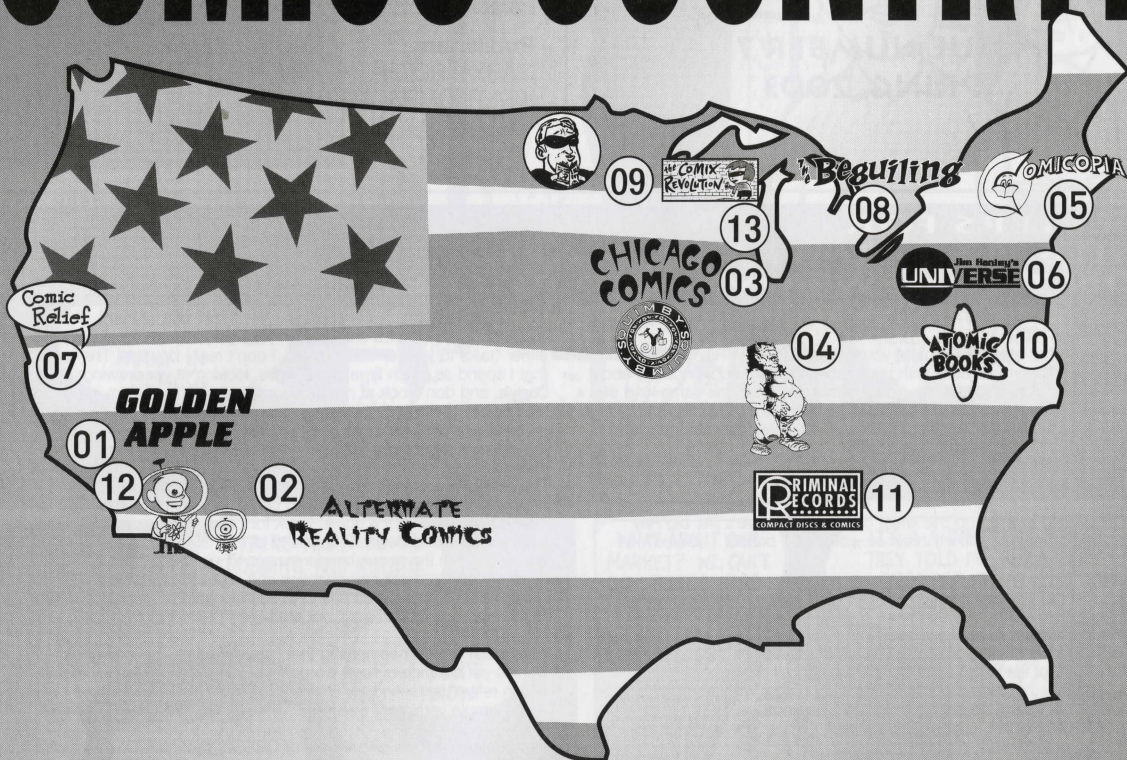
Everyone should run out and buy Rick Altergott's The Doofus Omnibus, the greatest, filthiest comics collection of the new millennium. Readers who want to see more of Roy can find the "epic" Rick mentions ("Extend the Hand of Love to All Who Can Use It") in either Goody Good Comics (which also features some pages of Rick's work) or Fear of Comics.

—Beto

CONTACT INFORMATION: Xaime's mailing address is: P.O. Box 40253, Pasadena, CA 91114. Jaime's e-mail address is: xaimeh@earthlink.net. Original art: For a complete list send an SASE to the above address, e-mail Jaime, or check out www.comicartcollective.com. Gilbert's mailing address is: P.O. Box 36157 Las Vegas, NV 89133-6157. His e-mail address is: betomess@yahoo.com. Mario is still at Dulcito@aol.com. And as always, check out the Fantagraphics website at www.fantagraphics.com or write us at 7563 Lake City Way NE, Seattle WA 98115 to receive a full-color 80-page catalog!

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NEW LOVE AND ROCKETS COMICS

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FEAR OF COMICS

Beto goes nuts in this inventive 120-page post-LR collection, featuring selections from *New Love*, *Goody Good*, & some surprises from the archives! Satire, sci-fi, magical realism, autobio, indescribable somethings!

BOOK 17: FEAR OF COMICS • \$12.95



LOCAS IN LOVE

The full-color post-LR *Maggie* and *Hoppy Color Fun*, as well as the first four issues of *Penny Century*, including the heart-breaking (and out of print) *Maggie*-&-*Izzy*-as-children story "Home School."

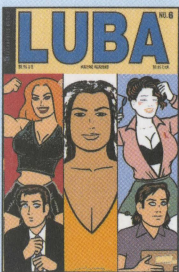
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LUBA IN AMERICA

A whopping big collection of stories from the now out-of-print first three issues of *Luba*, as well as *Luba's Comics* and *Stories* #1 — expanded and amended for their permanent book version as usual, of course!

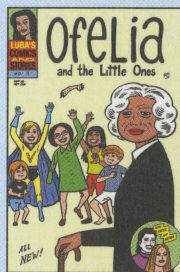
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LUBA

After the end of *Love & Rockets* and her departure from Palomar, *Luba* finds herself in California with several of her daughters. *Luba*, called "one of the ten best comics of 2000" by *Time*, continues one of the great sagas of modern comics.

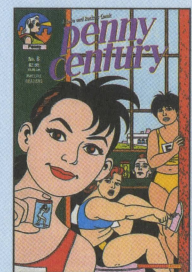
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LUBA'S COMICS AND STORIES

A series of one-shots devoted to exploring the fascinating characters who surround *la Luba*. Issue #1 focuses on *Birdland's* Fritz 'n' Petra, while #2 is a "Pipo" spectacular and the new #3 stars *Ofelia*.

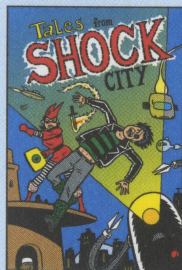
LUBA'S COMICS AND STORIES #1-2 • \$2.95 EACH; #3 • \$3.50



PENNY CENTURY

Jaime has never been better than in these stories. Issue #3 is out of print (available in *Locas in Love*), but the other six are still available, including #6, the surreal dream saga "The Race," and #7, the latest full-length Jaime comic.

PENNY CENTURY #1-2, 4-7 • \$2.95 EACH



TALES FROM SHOCK CITY

Mario and Gilbert Hernandez's classic "Mister X" back-ups from the 1980s have been revised and colored in a creepy two-tone style for this wild one-shot. Includes a brand new story, as well!

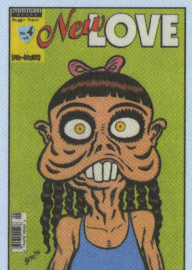
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