

LOVE AND ROCKETS

NO. 7

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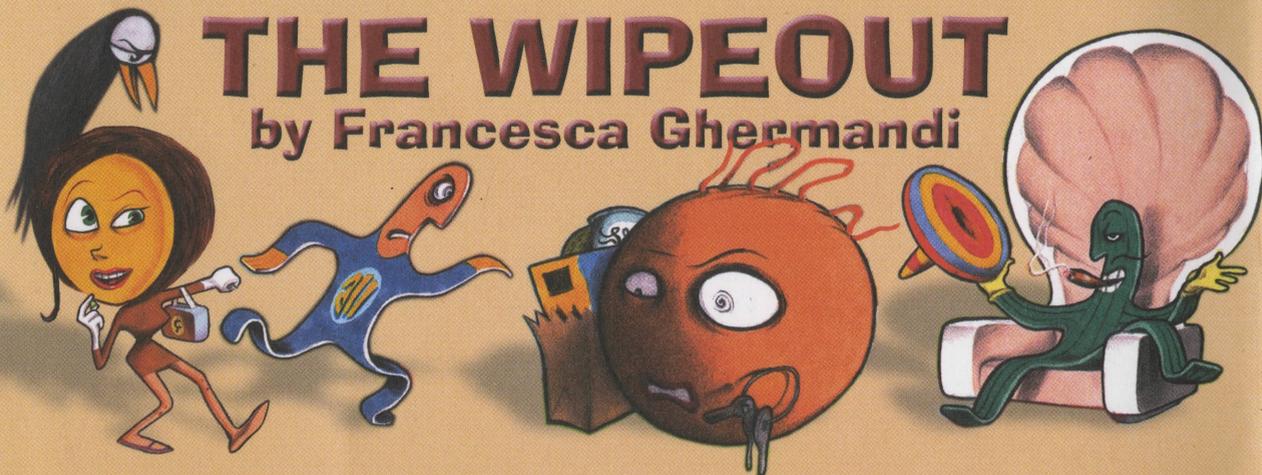


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Maggie









WHATEVER.
WHATEVER.
WHATEVER.

WHAT AM I DOING?
WHAT AM I DOING?
WHAT AM I DOING?



SHIT, I KNEW
YOU WERE HOME,
WITCH LADY.



OK, SO FUCK
IT. DON'T LET ME
IN, IZZY. BE MAD
AT ME.

KEEP THE DAMN
FOLK ART THING. I'VE
HAD IT. I'M GONE.

VIV!
WE'RE
GOING!



VIV?

AW,
WHY
NOT?



DON'T MIND ME,
I'M JUST AN OLD GRAVE-
YARD GHOST.

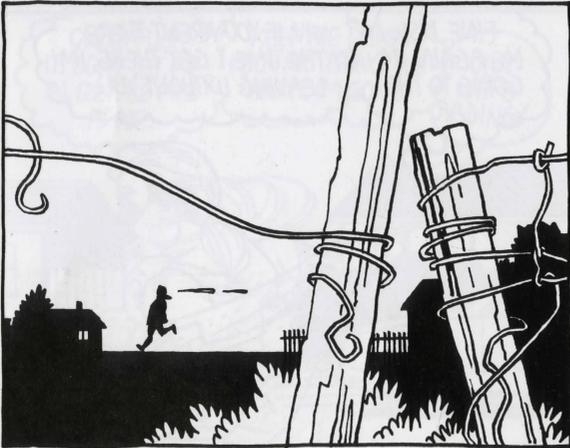


SHE PASSED
HERE NOT TWO
MINUTES AGO.
YES, I SAW
HER.

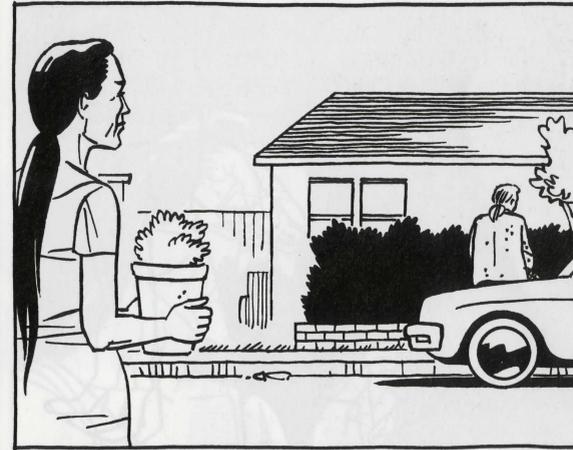
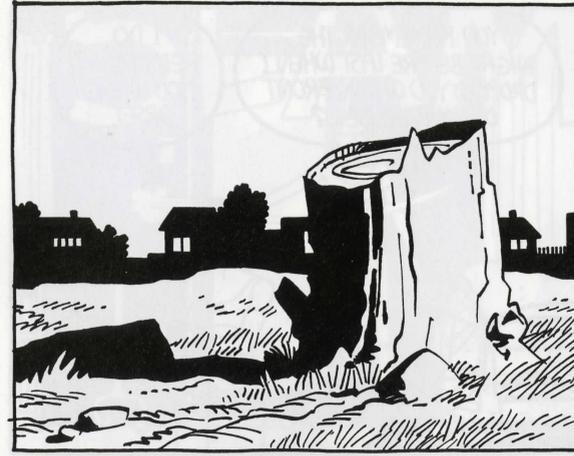
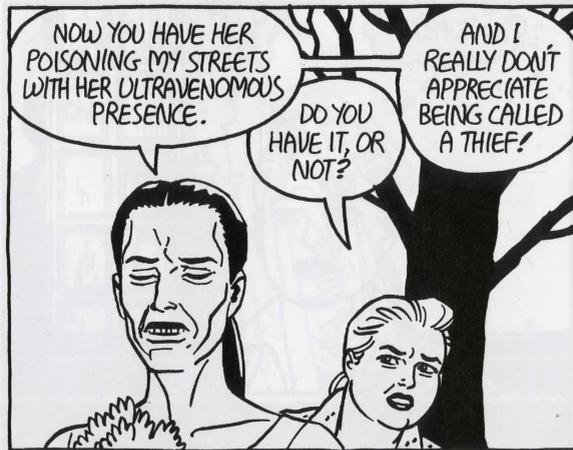
MY BOYS
ACTED LIKE SHE
WAS NAKED.

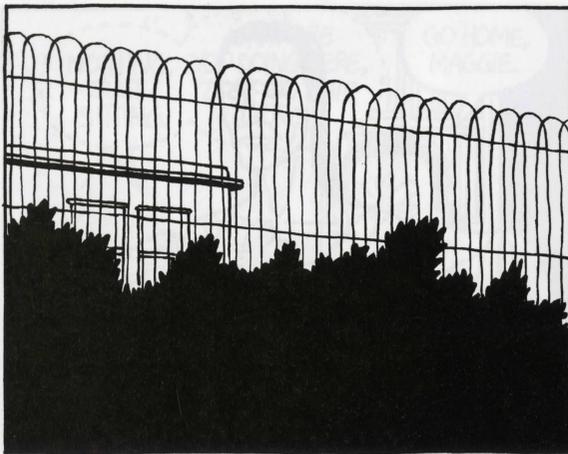
THANK
YOU.

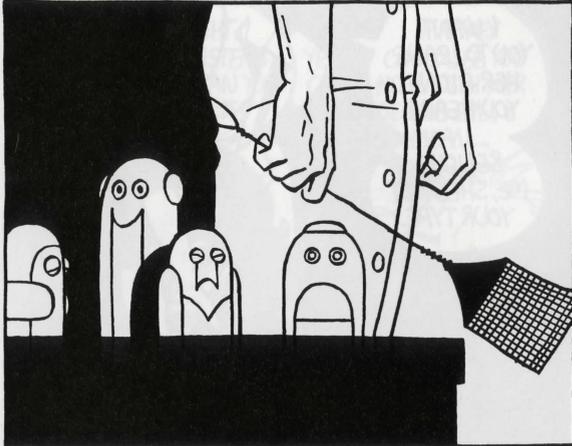
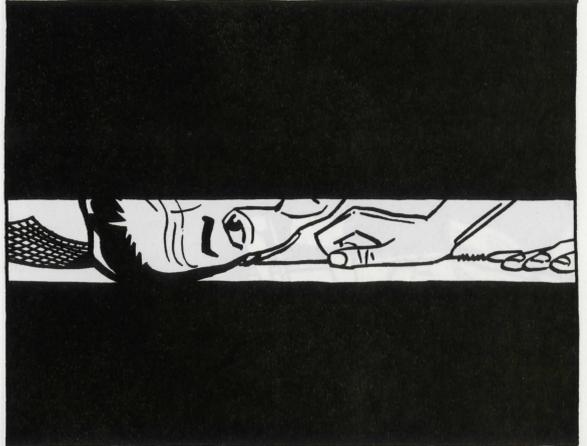
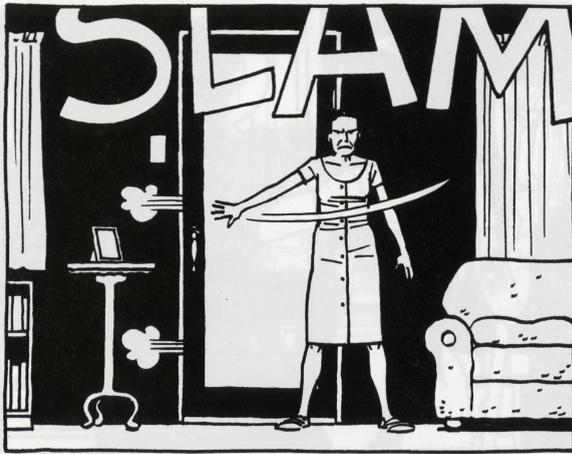




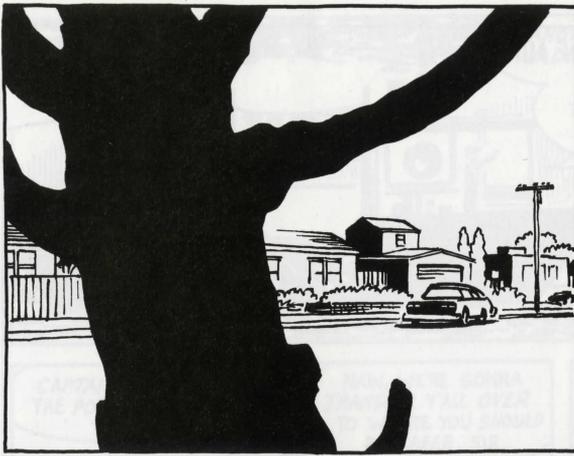


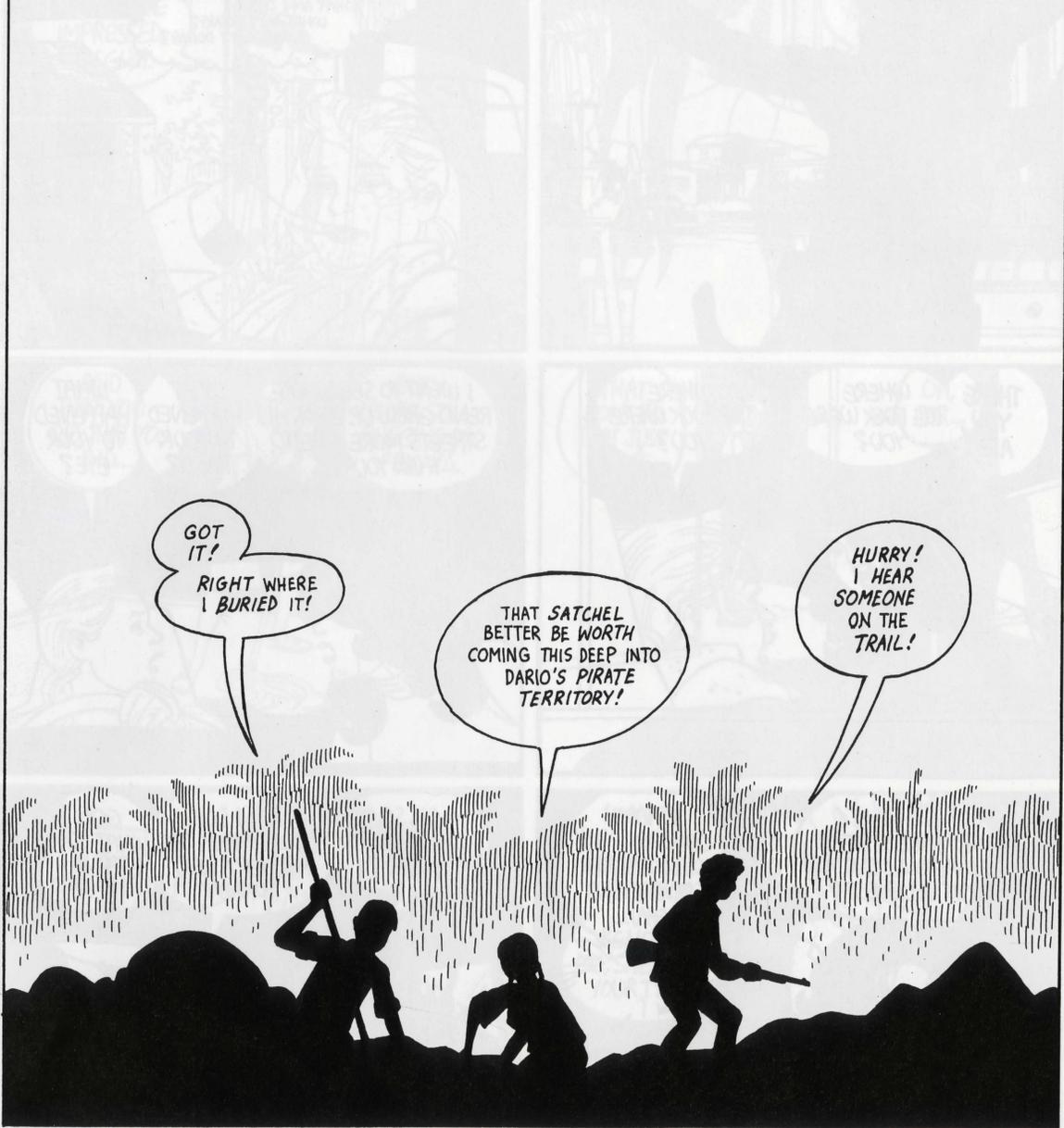












GOT IT!
RIGHT WHERE I BURIED IT!

THAT SACHEL BETTER BE WORTH COMING THIS DEEP INTO DARIO'S PIRATE TERRITORY!

HURRY! I HEAR SOMEONE ON THE TRAIL!



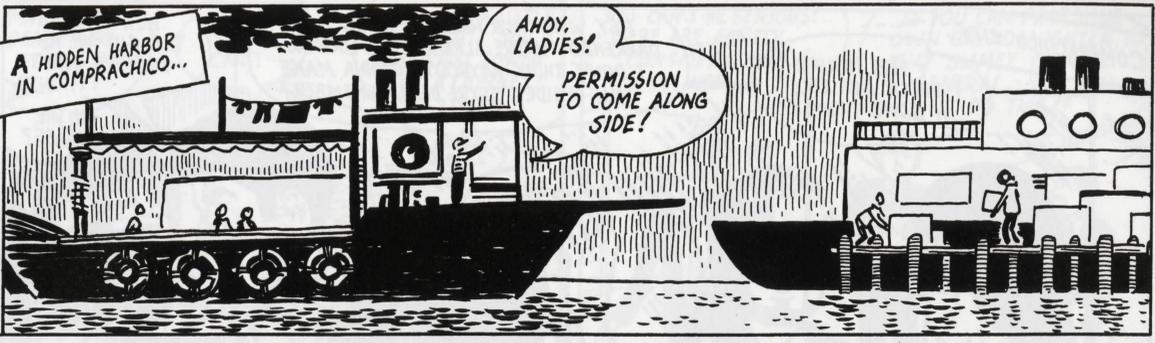
WE NEED TO MAKE IT BACK TO THE CITY TO INTERCEPT THIS WEEK'S COURIER AND MAKE A SWITCH.

WE'RE WANTED BY BOTH POLICE AND PIRATES, SO WE'LL NEED TO GET GOOD DISGUISES!



EITHER WAY, I'M A DEAD MAN AS SOON AS YOU'RE DONE WITH ME!

YOU WORRY TOO MUCH, LILLARD. YOU'RE MUCH TOO VALUABLE ALIVE.





COMPRACHICO CITY...

I FEEL STUPID!
I STICK OUT LIKE
A SORE THUMB!

HEY, WITH YOUR HAIR AND BEARD
DARKENED YOU'RE ALMOST GOOD LOOKING!
I DON'T THINK ANYBODY'S GONNA MAKE
YOU; BESIDES, YOU'RE DEAD, REMEMBER?

HEY, IS THAT
THE GUY WE'RE
LOOKING FOR?

IN THE
SHADES?



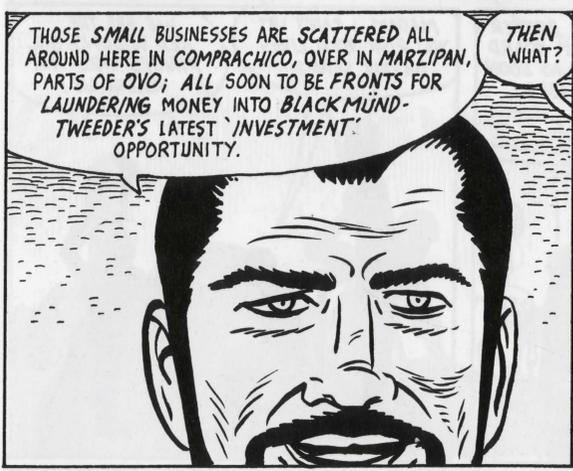
THAT'S THE COURIER WHO PICKS UP
ALL THE BRIBES FOR THE COUNCIL-
GENERAL. HE'LL LEAD US TO WHERE
THE LATEST PICK UP WILL BE.

WHAT KIND OF
BRIBES ARE WE
TALKING HERE?



SOME SMALL AMOUNTS OF
CASH, TITLES FOR CARS AND
SMALL BUSINESSES.

WHY ARE THEY
INTERESTED IN
SUCH SMALL
POTATOES?



THOSE SMALL BUSINESSES ARE SCATTERED ALL
AROUND HERE IN COMPRACHICO, OVER IN MARZIPAN,
PARTS OF OVO; ALL SOON TO BE FRONTS FOR
LAUNDERING MONEY INTO BLACKMÜND-
TWEEDER'S LATEST 'INVESTMENT'
OPPORTUNITY.

THEN
WHAT?



WE GET THIS GUY TO TAKE US TO HIS
DROP POINT. I'LL TAKE HIS PLACE TO OFFER
HIS CONTACT THIS. THE CONTACT'S
EMPLOYER WILL WANT TO NEGOTIATE.

HEY, THERE
HE GOES!

C'MON!



BLACKMÜND/TWEEDER
HQ, COMPRACHICO...

TURNBULL!
WHERE
HAVE YOU
BEEN?

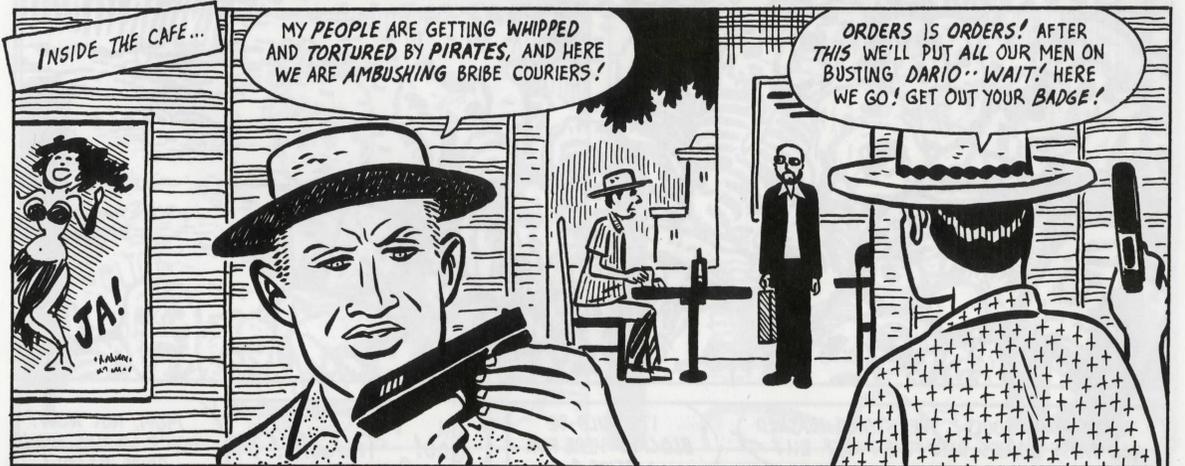
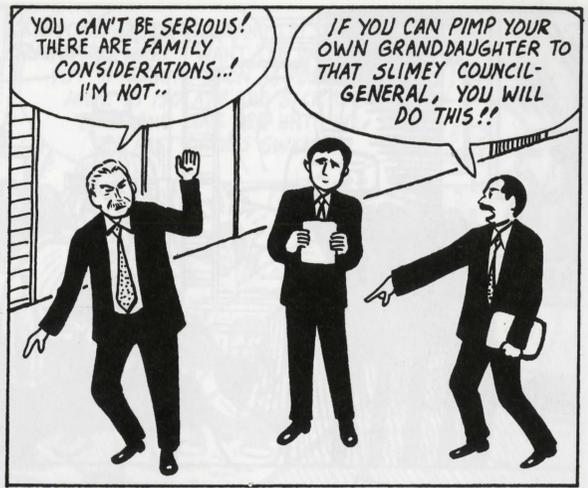
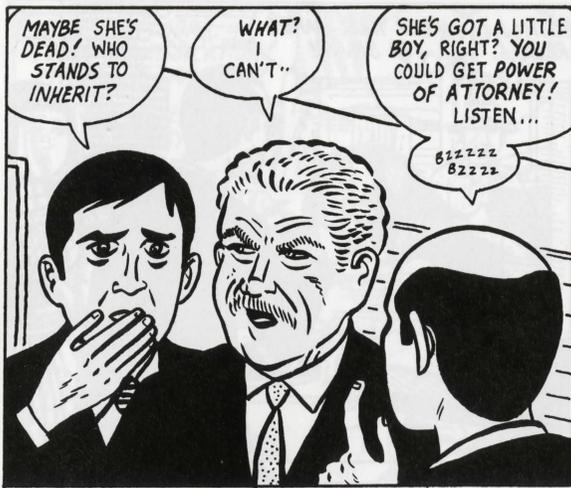


TEMPEST BLACKMÜND
AND HER RAIDING PARTY
ARE STORMING THE
BOOKS!

TELL ME
YOU HAVE GOOD
NEWS!

DAMN IT, LILLY'S
MISSING ALONG WITH
DEBRA! FREAKIN' SOMETHING
ABOUT PIRATES, FOR
CHRIS'SAKES!

I DON'T CARE IF IT'S
TERRORIST SPACE ALIENS!
YOU HAVE TO FIND HER
AND GET HER VOTES
AND STOCK!





FREEZE!

YOU'RE BOTH UNDER ARREST!

KEEP YOUR HANDS IN SIGHT!

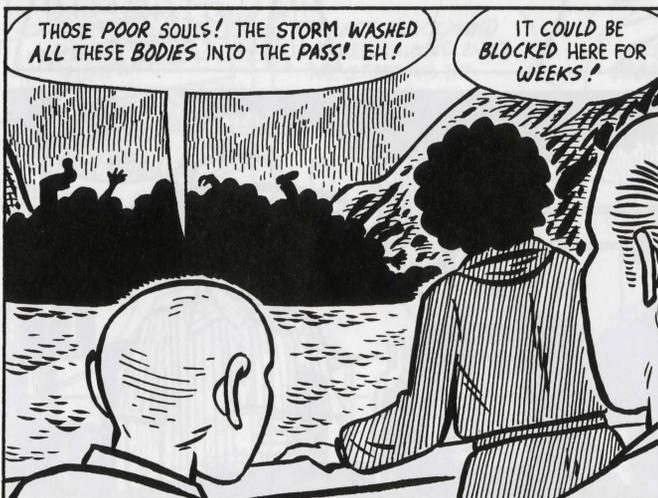


**BOCA MATON:
BARGE OF THE
RED WINDOWS...**

**GRACIOUS,
SISTER! THAT
HORRIBLE
STENCH!**

**GET EVERYONE
BELOW, ESPECIALLY
THE WOMAN AND
HER DAUGHTER!**

**SISTER CORTEZ,
WE WON'T BE ABLE
TO USE THIS PASS!**



**THOSE POOR SOULS! THE STORM WASHED
ALL THESE BODIES INTO THE PASS! EH?**

**IT COULD BE
BLOCKED HERE FOR
WEEKS!**

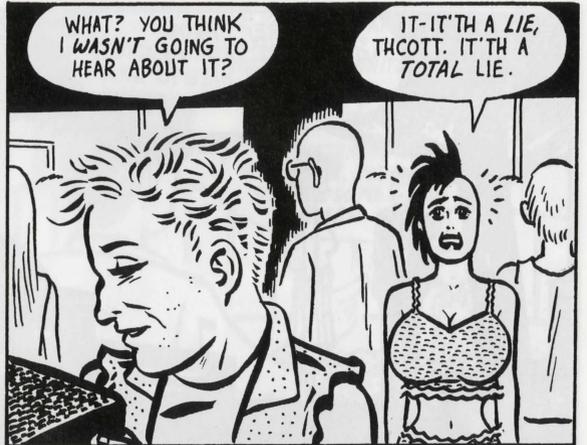


**OH,
GOD!
TAGGERT!
TAGGEEEE...**

**MOM, NOT NOW!
DON'T DO THIS NOW!
COME BELOW
WITH ME!**









THE FUTURE IS YOU

MARK HERRERA

DISCOVER THE YOU WITHIN YOU!
 AT CAMPUS PAVILION MARCH 21
 TICKETS AT BOX OFFICE OR TICKET-RIP



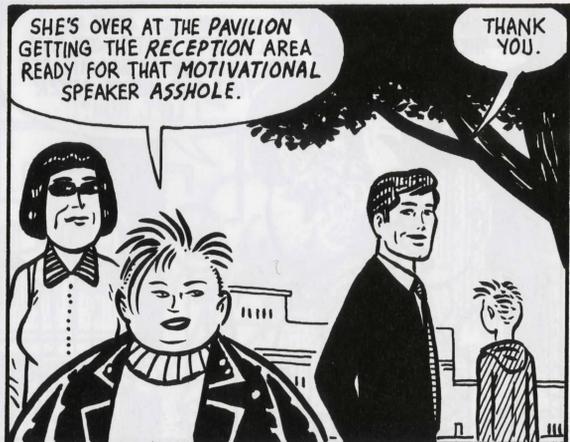
DON'T GET LOST. IT'S A BIG CAMPUS.

WE NEED YOU BACK BY FOUR, MARK.

I'M ON A MISSION FOR GOD.



OH SURE, I KNOW WHO YOU'RE TALKING ABOUT, BUT YOU'LL HAVE TO WAIT IN LINE.



SHE'S OVER AT THE PAVILION GETTING THE RECEPTION AREA READY FOR THAT MOTIVATIONAL SPEAKER ASSHOLE.

THANK YOU.




AND YET ANOTHER CONQUEST.

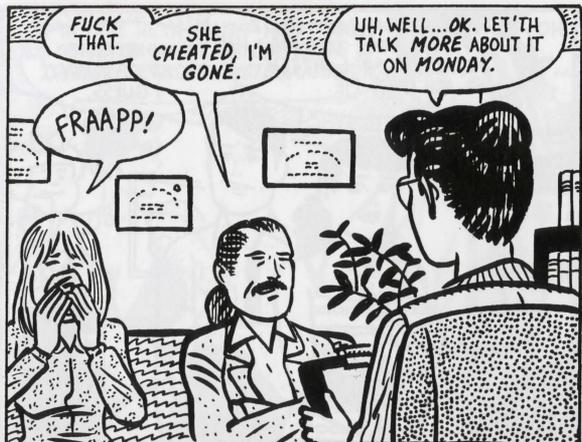


IT'S TAKEN ME A LONG TIME TO FIND YOU, FRITZ.

DO YOU HAVE PLANS FOR DINNER TONIGHT?



SHE WEPT WHEN I ASKED HER TO MARRY ME, I WEPT WHEN SHE ASKED FOR A PRE-NUP-TIAL AGREEMENT!







BZTHAP!

TAKE ME TO YOUR LEADER!

HEY!



HOW WAS YOUR CONFERENCE?

THCI-FI CONVENTION, MARK. I'M THE DREADED DEVIL BAT-GIRL FROM PLUTO.



THE GUNS, THE FUNNIES, SCI-FI...

DID I UNWITTINGLY MARRY A TRAILER TRASH ARRESTED ADOLESCENT?

TAKETH ONE TO KNOW ONE, FUCKER.



GREETINGH, EARTHIAN!



FAITHFUL, REMEMBER THAT WHATEVER I DO, I'M ALWAYS FAITHFUL...

DOOF THATS BAD.

LET ME.



FOREVER, FOREVER, THERE WON'T BE ANYONE BUT YOU, REMEMBER I'M TRUE, MY SWEET...



WE MAY BE APART, NOW AND THEN, BUT I'LL HOLD YOU IN MY HEART...



TILL YOU'RE IN MY ARMS AGAIN...

FAITHFUL, FOREVER...

SONG FROM 'GULLIVER'S TRAVELS' - 1939



FRITZ, I'M JUST SAYING YOUR SCI-FI CONFERENCES ARE IN A PUBLIC FORUM. DON'T YOU THINK IT MIGHT REFLECT ON MY IMAGE IF THE PAPERS GET A HOLD OF PHOTOS OF YOU THERE...?

ALL RIGHT, MARK. I DO UNDERSTAND. NEXT TIME I'LL WEAR A MATHK.



OK, OK!

I'M GETTING SO WRAPPED UP IN MY CAREER I'M NEGLECTING YOUR NEEDS, HONEY.

IT'S JUST THAT MY KIND OF WORK IS ALREADY BEING JUDGED ALONGSIDE NEW AGE COSMIC NONSENSE.



I'M THE REAL THING AND I'M GOING TO MAKE SURE HISTORY RECORDS IT SO.

OH OH, THE PAPARAZZI ITH JUHT LEAVING.

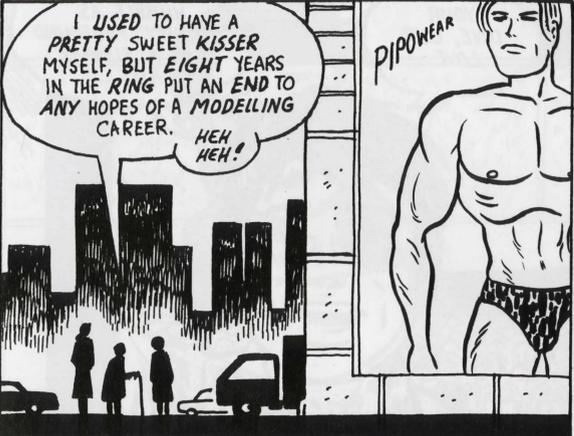
I GUETH YOU'LL WANT TO GET GOING NOW TOO, MARK?



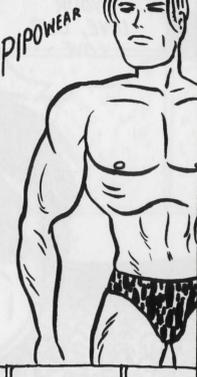
NO...NOT TONIGHT, ROSALBA.

TONIGHT...IS NOT ABOUT MY CAREER.

IT'S ABOUT... LOVE...



I USED TO HAVE A PRETTY SWEET KISSER MYSELF, BUT EIGHT YEARS IN THE RING PUT AN END TO ANY HOPES OF A MODELLING CAREER. HEH HEH!



ALMOST LANDED A FIGHT WITH ARCHIE MOORE BUT I COULDN'T MAKE THE WEIGHT.

SO THE POETIC PUGILIST ENDS UP A NEUROLOGIST.

NOT SO STRANGE. YOU KNOW YOUR WAY AROUND A PERSON'S HEAD.



THIS PSYCHIATRIST IS PROUD TO BE THE BANE OF SCIENTOLOGY.

WITH YOUR GLAMORPUSS AND IMPERIOUS CUCUMIS MELD INODORI, HOW'D YOU WIND UP HIDING BEHIND A CLIP-BOARD, MARTINEZ?

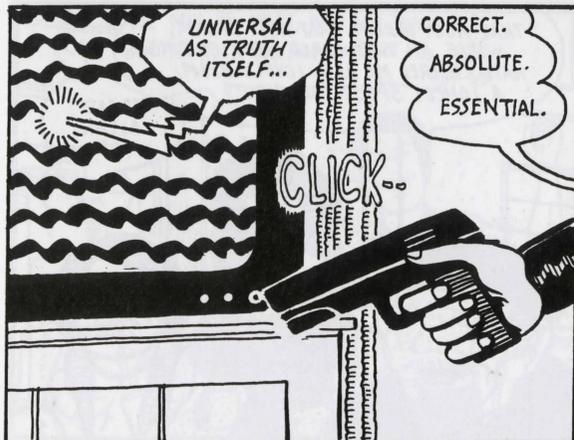
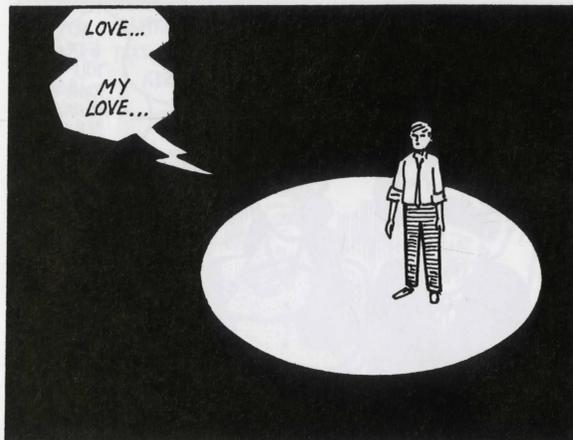
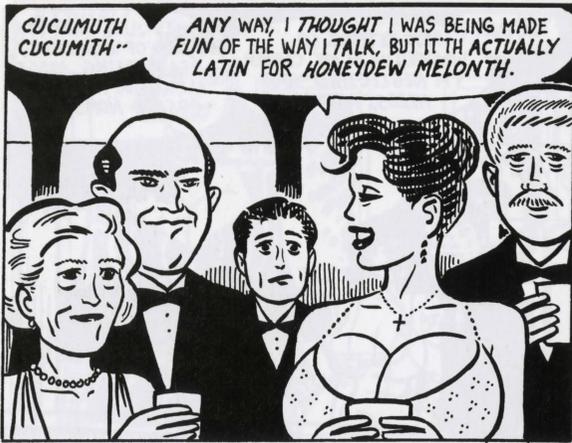
TO MAKE THE WORLD THAFE FOR MY IMPERIOUHT WHATEVER YOU THAID.



"THAT HOLY DREAM, THAT HOLY DREAM, WHILE ALL THE WORLD WERE CHIDING, HATH CHEERED ME AS A LOVELY BEAM, A LONELY SPIRIT GUIDING."

EDGAR ALLAN POE.

HEH HEH!







JULIO'S DAY

BETO/03



THIS RAIN...
WE'VE YET TO SEE PAPA'S GRAVE IN THE WARMTH OF THE SUN...



THE MEN WERE TALKING ABOUT HOW THE STOCK MARKET IS IN RUIN, MAMA.

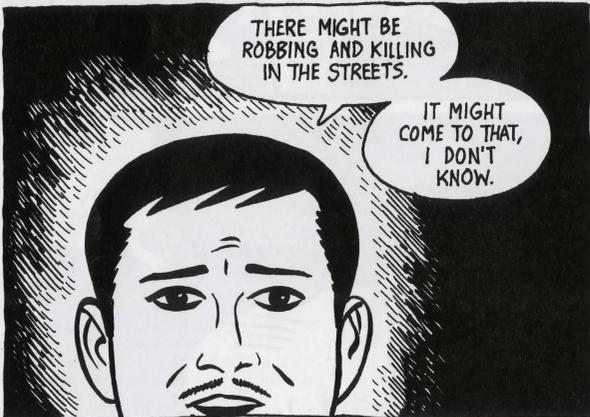
THEY SAID IT'LL SEND THIS COUNTRY TO THE DEVIL!



MAMA, YOU HAVE TO GO STAY WITH YOUR FAMILY IN MEXICO.



MY PLACE IS HERE, JULIO! WITH MY CHILDREN!



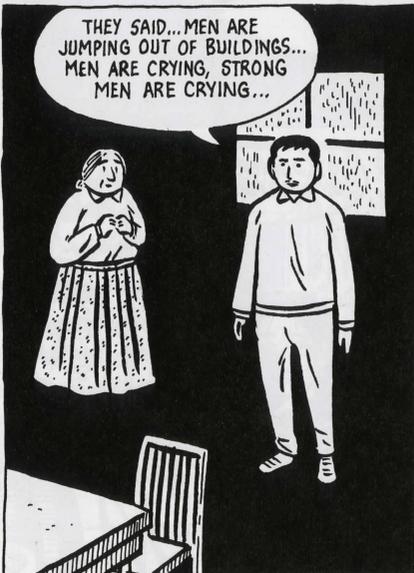
THERE MIGHT BE ROBBING AND KILLING IN THE STREETS.
IT MIGHT COME TO THAT, I DON'T KNOW.



WHAT ABOUT OUR MARKET? WE CAN'T BUY THINGS HERE ANY MORE?



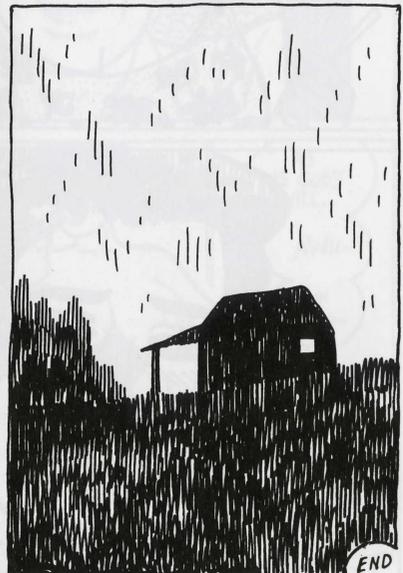
IT'S A-A DIFFERENT MARKET, THEY TOLD ME, BUT A VERY TERRIBLE THING JUST THE SAME, MAMA.



THEY SAID... MEN ARE JUMPING OUT OF BUILDINGS... MEN ARE CRYING, STRONG MEN ARE CRYING...



GROWN MEN...



END

LOVE AND ROCKETS

ISSUE NUMBER 7
SPRING, 2003

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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 it 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 Roool!

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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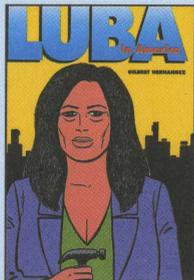
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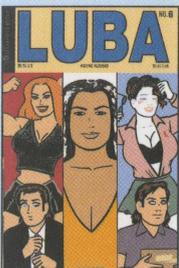
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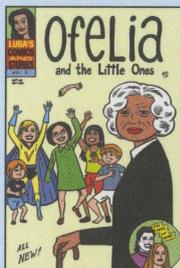
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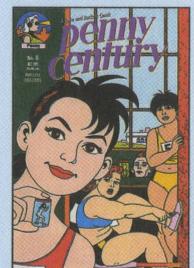
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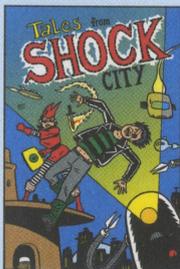
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