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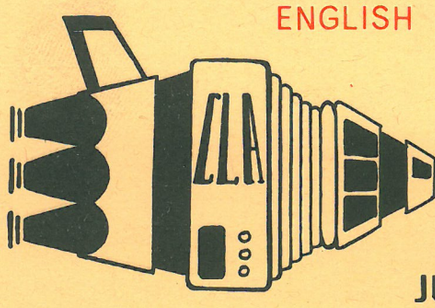


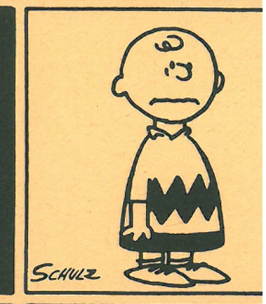
AD INFINITUM

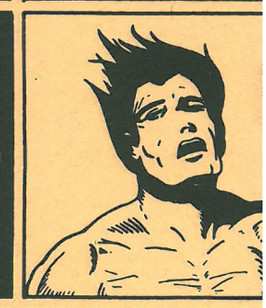
CIENCIA - FICCION, FANTASIA Y COMIC

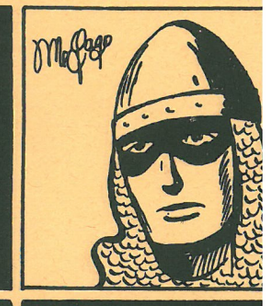
FANZINE DEL
CIRCULO DE LECTORES DE ANTICIPACION
BARCELONA

JULIO 1969 EPOCA PRIMERA NUMERO 7

NUMERO DEDICADO AL COMIC







E D I T O R I A L

Here we are with you once more. As always, we come to tell you about our spatial adventures, our findings in other worlds and the contacts we established with creatures in the remotest regions of the Cosmos.

This time, aboard the spaceship CLITOR, we make an incursion into the Galaxy of the Comic. This is a strange and wonderful universe, star-studded, and hidden among its stars we found the old, though not less beautiful;THE MASKED MAN, FLASH GORDON, SUPERMAN, THE MASKED WARRIOR, and many others. Some younger ones, clearly influenced by the present sophistication, shine daring and provoking like BARBARELLA, SAGA DE XAM, EPOXY, VALENTINA and NEUTRON...How beautiful and unpredictable was our voyage!

But your friends, the Clitor crew, have not forgotten about their dear readers, and they have brought you many memories from their wonderful Odyssey. With them all there was of course the embarrass of choice because we had to discard some when there was no place left in the new issue of AD INFINITUM.

This new issue you have now in your hands we dedicate, as we have repeatedly announced, to the controversial COMIC. Here you will find deep and documented articles worthy of a professional of the genre. You will also find purely amateurrish works (let us remember that this is precisely what we want). Putting into practice what was at first an overwhelmingly difficult plan has not been very easy. We are perfectly aware that the resulting work will not satisfy everybody, many qualified signatures are missing which, for reasons entirely outside our scope of possibilities, have reached us too late or not at all. But you can be certain that each one of us,"astronauts", has done his best to qualify for the job assigned to him. Whether or not he has succeeded it is up to you to judge. As always, we are waiting for your suggestions and criticism.

The editorial is like a chat with the reader. Therefore, an editorial has no final interruption, we just stop for a while to listen to your voice. Our friends, we want to hear you. If you speak to us, be it in sincere agreement, or in severe criticism, if this nº 7 of AD INFINITUM succeeds in attracting the attention of some fan who has yet to fall into the beguiling network of the COMIC, if we achieve the wonder of a wider propagation of the genre, and this issue meets with such a great approval that we feel obliged to publish another special issue in its honour...we shall have reached our desired goal.

"THESE THINGS LIE IN THE NEAR FUTURE"

from (ANTIGONA)) Sophocles

MEANS OF EXPRESSION IN THE PRESENT COMIC by Gabriel Bermúdez Castillo

When a reader of comics finds at last an interesting issue, he stares at it in reverent contemplation, ready to enjoy it with his eyes and mind at once. Through a series of drawings and letters he is made to feel (or not) all the sensations and circumstances created by the authors. In most instances, if not always, the correct use of the technical means of expression in the modern comic determines whether or not the reader will notice the wealth of detail and the mental images conjured up by the artist.

What means, what systems, what "images" can the artist employ in his task of interpreting and transmitting the script-writer's thoughts? Antonio Lara, in his work "The fascinating world of the Comics" makes a very proper distinction between iconic and literary language. In order to explain it more clearly we can compare the comic to a spool of film. In this case the iconic language will be represented by the images on the screen, and the literary language by the sound tape.

It results, therefore, that the means of expression considered at first as part of the iconic language in the comic, would actually be elements of the literary language, even though these means were not letters or words, but images or drawings. Thus, the musical notes (evoking in the reader a background music) and the onomatopoeia (provoking the mental image of a violent noise: a shot, a breakdown, a slap, etc.).

We can now establish an elementary classification, in arbitrary order, of these means of expression and communication in the present comic. They can be the following:

a) The image, considered in its pictorial sense of drawing or imitation, with ink on paper, in real or imagined shapes. It constitutes the basic substratum of the iconic language. Most of the actions and movements (what in the movies is called "action") must be expressed by the image. But let us not forget that, owing to the peculiar characteristics of the comic, the image must be more or less exaggerated. This exaggeration may be concentrated on thicker-than-normal muscles (we all remember the muscular development of the Masked Warrior), on emphasized facial traits (viz., Dick Tracy's profile), or it may have erotic implications (as the nondescript shapes elaborated by certain artists in the Italian "fumetti"). This exaggeration is sometimes found in movements, perspective or composition.

b) The graphic supports of the image serve the purpose of emphasizing the necessary exaggeration for a fuller comprehension of the comic. The meaning of certain merely physical states or circumstances in a film only becomes clear when we see a succession of images. For instance, a series of pictures of a bank assault is easily understood (we can see the burglars, masked or not, the menacing pistols, the bank clerks standing against the wall, the dead policeman lying on the floor; we may even, in an excess of imagination, hear the ruthless ringing of an alarm-bell). But what cannot be understood in only one picture is, for instance, a character's shivering, let us say, from cold. We can see the winter scene, the hunched man, the gray skies. But we don't see him shivering. In the movies the problem is solved through a succession of images at the rythm of 24 per second. The comic does it with the graphic support: ondulated trembling lines following the man's silhouette. It is an iconic trick; we understand it because we have repeatedly come across it, but the man who were seeing it for the first time, or who had never seen a comic would not grasp its meaning.

Thanks to these supports we can express the shivering (from cold or fear), the jumping, an impact, a blow (considered visually, not as sound effect), an explosion, the wind, the sudden surprise, the movement, drunkenness, the loss of conscience, the attention focussed on a certain object, anger, memories, narratives, etc.

c) The vignette, which Antonio Lara considers as the basic narratory unity of the comic. It can express things with or without the help of other means. Its expression depends upon its situation or relation to the rest of the page. It is self-sufficient, as it includes all the other means of expression with perhaps the sole exception of the element f): the supporting text. Occasionally, the onomatopoeia or the balloons, or even part of a character, trespass the frame of the vignette. It is meant simply as a support either to the sound or to the action.

The vignette is generally drawn inside a rectangular frame. This frame can be drawn with or without the aid of a ruler, it can be straight, uneven, interrupted, vague, punctuated, etc. All these varieties, owing to a repeated conventional use, provoke different situations at a given moment of the plot.

d) The onomatopoeia is the expression form of sounds emitted by inanimate objects. The fall of a stone, of a hammer, the blow of swords, etc. As a rule, bigger-than-normal letters are used, containing in their stroke a clear indication of the noise in question.

The onomatopoeia is placed apart from the other texts, printed, as it were, over the drawings of objects or characters. It appears generally accompanied by graphic supports: question or exclamation marks, indicative signs of impact or explosion, etc.

e) The balloon, ("bulle" in French, "fumetto" in Italian...)) forms the substantial base of the characters' spoken expression. Of variable shape, sometimes oval, or square, occasionally round or stelliform, connected with a line or an arrow to the character or machine thinking or speaking. Thus, in the same manner that an American film is dubbed into Spanish, an American comic is dubbed into our language. In the former instance, by tape-recording sounds; in the latter by printing the corresponding translation in the space allotted for it. And no problem is raised by lip movement, while there is at times some difficulty with sentences varying in length from one language to the other.

Onomatopoeia are rarely concerned with dubbing, since the shot from an Iberian gun is in no way inferior to the shot of the best Far West one.

The type of letter used in the balloon is an important matter. A shout, a raised tone are expressed with larger letters, and intermittent sentences with several balloons in a row. The outline of the balloon, and the angle connecting it with the character may express feelings or thoughts.

f)) The supporting text, finally, is the last element in the means of expression of the comic. It consists of sentences written outside the vignette, or in a corner of it, or just following its outline, and they are never uttered by a character in the story. It is the off voice, the voice telling the story in the movies or television, explaining things, imparting to the reader or the onlooker the time or place of the action, or putting a question that will not be answered until the next episode of the series.

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We could say, therefore, that generally speaking the means of expression in the comic are more or less what acting is in the screen. However, in a film one must respect the exigencies of optical physics; through the study and knowledge of lens one can distort the focus of images or perspectives at will. But there are also certain limitations, logically inexistent in the drawing: perspectives can be distortioned as much as it is considered necessary, some points in the ima-

ge can be brought into focus, leaving others in the shadow; parts of the vignette can be darkened while others appear in a dazzling light. But the comic, at least in principle, lacks movement, which must be substituted with what I called before the graphic supports of the image.

In picture 1 we see several iconic conventions normally employed to represent certain movements, of clear perception in the movies but difficult to express in the comic without conventional help, about which a real semiotic and semantic study could be pursued.

The graphic supports of the image are not only employed to express movement, they can also express feelings. Sometimes,a character´s change of expression and the deep feeling causing this change must be explained in one vignette. Often it can be done with facial traits alone; at times, simply because the character is too far away for us to distinguish his traits, or he is standing with his back to us, or just because his expression must be emphasized, new signs are repeated and accepted by most drawing artists. Some of them can be seen in picture 2.

In some instances the conventional sign can express sounds, as in music representations; but they are not graphic supports of the image then. In picture 3 we have reproduced a very common sign to make the distinction between light and classical music. At other times musical notes (as in some issues of "The Amazing Spiderman) emphasize the dancing (movement) of a certain character.

Some signs, of varying shape with every artist, express the moment of an event. Two fundamental variants must be noted: the memories of the hero or charachter and the story told to a third. Memories are expressed, in most instances, with a cloudy frame, or interrupted by consecutive dashes. Guido Crepax employs a simple round outline at the frame angles; other times he substitutes the line by a succession of points (see picture 4). In the telling of the story a special frame is commonly used, something very like the palette of the painter, with the face of the character who is speaking appearing, small-sized, in its left corner. Sometimes, the story being told is put between inverted commas or written in a different letter type, (picture 5). In the story "The lady of the Spectres", published in nº9 of DELTA 99, the artist employs, alternately, the marginal face and drooping letters.

Generally, all these signs possess a clear semantic sense. In some instances there exists a frank connection with the denotatum, as for example, when the result of a hard blow is represented by small stars surrounding the victim´s head; it pretends to imitate the luminous points seen on receiving a painful blow. In other cases the connection is less evident. Thus, the cloudy frame representing memories can be related to the idea that memories are less vivid than reality, and therefore, cloudy. A lighted bulb meaning an idea reminds us that a good idea dispels darkness, lights the mind and also refers to sentences like "clear the mind".

As for literary language, it employs three fundamental means: the onomatopoeia, the balloon and the supporting text.

The onomatopoeia, as I said before, always expresses sounds emitted by machines, the forces of nature or animals, and never by humans. Traditionally, it is placed, without a balloon, in the background of the drawing, connected to whatever is emitting the noise. It is very often accompanied by graphic supports; thus the fall to the floor of a heavy object will be represented by an onomatopoeia like BOUM!, and between the object andthe floor several dashes ending in a small cloud will represent a violent impact. (picture 6). In many cases the type of letter and the graphic supports lend "quality" or "tone" to any given noise. Thus in picture 7 you see represented the blow between two swords by the Italian artist Chiarolla, drawn with great expression in what concerns cause, vibration and tone of the noise.

The onomatopoeia is one of the most typical elements of the comic. This is why the fanzine BANG! bears as title one of the most popular, accompanied by a starry explosion, a clear graphic support of the explosion both things represent.

The balloon is the fundamental sound element in the comic. So fundamental, in

fact, that an empty or a white balloon coming from a character's mouth, gives us the impression that he is speaking but that we, for some unknown reason, cannot hear his words. In a Mort Walker comic strip one of the characters, General Half-track, faces a sergeant uttering a snow white balloon. The general runs away in fright; he has seen the sergeant's lips move but he has heard no sound; doubtless he fears to have turned suddenly deaf. It is just the segeant's trick to avoid a visit from the general, since the barracks are not precisely clean.

It is perhaps the element becoming more definitively accepted by the pictorial art. Gassiot-Talbot mentions several painters (Michenet, Lemaitre, Foldés, Rancillac, etc.) having employed the balloon in unitary paintings. One of them, Rancillac, employs it systematically in white in his work "The afflictions of a telephone"

But apart from these derivations in the use of the humble balloon of the comic, we can establish a brief synopsis of its kinds and of its expression worth and contents:

a) The common balloon. Round, square, irregular, traceless, etc. (picture 8). Each artist employs a different system, but it is always easy to recognize a common balloon in which a normal conversation is going on. Esteban Maroto's balloons are almost geometrically elliptical; Crepax draws them irregular, protuberant; Enric Sió straight and irregular, with the vague impression of a trembling voice in their outline.

b) Electric balloon. The point connecting it to the emitting entity resembles a ray. It is commonly used for: the voice emanating from an electric device; the voice of a character speaking from outside the vignette; or when the vignette encompasses a general view (viz. a flying plane) and the character is too small to be seen (one of the plane passengers), (picture 9).

c) The so-called star balloon, star-shaped, the contour of which, instead of being round, straight or traceless, is formed with small triangles. It is generally employed when one of the characters is shouting. This effect can also be attained by enlarging the letter type, (see picture 10).

d) The bubble balloon. Instead of being connected to the emitting entity by a peak or a line, it has a series of small circles gradually diminishing in size, like imaginary soap bubbles. The character is thinking; he is not speaking. Nobody hears him. In an old "Connie" comic strip the absence of the bubble balloon was made good (somewhat clumsily) by the suppletory sub-balloon, connected to the main one with an arrow indicating: "To herself", "aloud", "apart". The ensemble offers a delightful "camp" flavour. In some instances the bubble balloon reflects in its own structure the inconsistency of somebody's thoughts. Thus, in picture 11, we reproduce an interesting bubble balloon by Dale Messick.

e) The punctuated balloon. The straight line framing the balloon is substituted by a series of dashes, alternating with empty spaces. In other instances, these dashes are curved, always leaving an empty space after every two of them. They are normally employed for conversations in a low voice, (picture 12).

f) The expression possibilities of the balloon do not end here. From the one expressing aloofness, dripping heavy ice stalactites, to that expressing animal fear with its wrinkled and trembling contours, and the other imitating an atomic explosion, or a series of balloons bound together by small dashes meaning a faltering voice, there are infinite variations and many improvement techniques concerning their ability of expression, (picture 13).

Finally, let us refer to the correct way of placing balloons inside the vignette. It has happened to all of us on reading a comic strip: a careless draughtsman placed the answer before the question and we read the balloon in an inversed order. It is not our fault. The reader's eyes go from left to right, first up and then down, and in this order the balloons should be placed inside the vignette, even though this forces us to cross the ends connecting them with their respectives characters, (picture 14).

The supporting text can be compared to the off voice in a film. In this element variations are very scarce, and the only ones I have met were in some sentences to which inverted commas had been added in order to let the reader know that the story had happened in the past.

I shall put an end here to this bare outline of the means of expression in the present comic. Naturally, not all the classes and categories mentioned are by any means so rigid that one cannot improve on them, since it is only in a continual progress of the means employed that we shall achieve a greater visual and graphic impact.

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NOTICE!

In order to centralize the reception of your letters, we ask you to address them all to:

CIRCULO DE LECTORES DE ANTICIPACION
Apartado de Correos nº 1573
BARCELONA

.....

We shall give you now an excerpt of the admission test into the CLA, so that members can lure some of their friends into our Circle without any "bureaucratic impediment":

. HOW LONG SINCE YOU ARE READING SF?

. GIVE US YOUR OPINION ON THE SUBJECT

. LITERARY GENRES YOU WOULD DEFINE AS PARALLEL TO SF

. OTHER TASTES RELATED TO SF

. SF WORKS AND AUTHORS YOU HAVE LIKED BEST

. HAVE YOU DONE ANY WORK RELATED TO SF?

. YOUR OPINION ABOUT FANZINES

. WHY DO YOU WANT TO BELONG TO THE CLA?

.....

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BORN IN THE SHADOW OF CHARLIE BROWN: MAFALDA by Jaime Rosal

FOREWARNING

It has always been my belief that SF and the comic are parallel branches. This subjective appreciation dates from my childhood, when I began my acquaintance with SF thanks to some blessed issues of THE ADVENTURER which my father had had bound together and in which appeared those magnificent Flash Gordon strips drawn at that first time by the deceased Alex Raymond. However, and in spite of my decided fondness for the comic, I must confess I am no authority on the matter in the strict sense of the word; I am simply a fan and a maniacal collector of any publication I can get hold of.

This is why, when my AD INFINITUM colleagues asked for an article of mine on the subject, I categorically declined to do it. I had my reasons, the first being, as I said, that I am no expert, the second that, living for the moment in Palma de Mallorca serving my military duty, I have not my collections with me to consult in case of need. But my friend Luis Giralt, president of our CLA, persisted in his demands, reminding me of the fact that a fanzine is an amateur publication addressing itself to an amateur public, and it is only natural that at this point I fell into the trap, among other things because, being also a faneditor I feel thoroughly identified - or anyway I try to - with the assets and liabilities afflicting all amateur editors.

It is, therefore, in my quality of fan that I have written this article. I beg to be forgiven for systematization mistakes and any lack of data I may be responsible of.

It is pointless to insist on the fact, known by us all, of South America living very much on the impulse of the winds blowing in the United States. South Americans follow with real eagerness the behaviour patterns prevailing in the home of their wealthy neighbours. These patterns are evident in practically every activity in the life of the South American peoples.

Let us take as an example, in this case worthy of all praise, the policy of the South American Editorial, which more or less discriminately has published SF stories at irregular intervals, stories which otherwise would never have been translated into Spanish. We have, for instance, the magazine Minotauro, thanks to which we can read in our own language the famous Magazine of Fantasy and SF. I shall omit here the collections Infinitum, Other Worlds and Spectrum so as not to give excessive proportions to the theme in question.

Concerning the comic we can mention the disappeared "Literatura Bibujada", of which only three issues were published. LD followed the standard set by LINUS, and I say "followed" because it is lamentably out of print by now.

In Mexico - to mention well-known instances - Navarro and Editormex keep abreast of novelties by publishing almost everything available in the States, with some exceptions being imposed by censorship.

There is no doubt that PEANUTS, by Charles M. Schulz attracts an extraordinary number of readers. According to Enric Sió, 60.000.000 Americans follow intently the adventures of CHARLIE BROWN, SNOOPY, LINUS, LUCY and SCHROEDER. Why? Surely because the American people see a reflection of their own frustration in the character of CHARLIE. Schulz moves us to tenderness with his simple drawings and his plots taken out of everyday life, he makes us feel identified with the problems of a Charlie always easy to comprehend or with the lucubrations of a dog completely humanized and always acting like a hero, who in his last adventure, and on board his imaginary biplane, chases the Red Baron, swearing to make it crash some day.

The PEANUTS phenomenon could not go unnoticed in the neighbouring countries, and consequently SCHULZ, that magician of the pencil, that creator of dreams, had his echo resound in Argentine. QUINO understood Schulz' message and put it down in a "national version"; MAFALDA, a perpetually preoccupied young lady, born in the shadow of CHARLIE BROWN. MAFALDA and her friends offer us the fashionable dish in Argentine version.

Naturally enough, QUINO has had to circumscribe MAFALDA inside the ambiance limits of his country; MAFALDA and her gang are a hundred per cent Argentinian, living the problems of their country.

MAFALDA, like any South American lady, is deeply interested in politics, and is often alarmed when she listens to her radio set. Schulz, on the contrary, describes his PEANUTS as lacking any kind of ideology, since his readers are of varied opinions and PEANUTS must please everybody.

MAFALDA is a precocious child (not so CHARLIE)), but her precocity is also quite innocent. MAFALDA distracts her parents with questions to which no easy answer can be found. Schulz does not allow "grownups" in any of his strips. All the same, MAFALDA's parents are reduced to nonentities by the daughter's personality, and they just play the role of figurants, forming part of the surroundings as if they were inanimate objects. This is how QUINO, with great mastery, eludes the model on which his story is based and from which his characters come.

As for MAFALDA's friends we can define them as being archetypes of the country. Let us take as an example Manolito, the shopkeeper's son. This character's ambitions are the same as his fellow-countrymen's - to reach the standard of life prevailing in the United States. Manolito dreams of becoming a king of finances, a businessman à la Rockefeller. QUINO is clever enough to understand his countrymen's mentality and describe it satirically. Manolito is coarse and lacks all delicacy of feeling.

Then we have Elenita, the selfish blonde who wants to have many "little babies". Isn't this character the symbol, just as Lucy in PEANUTS, of the so advertised American matriarchal complex?

MAFALDA and her friends are the reflection, as PEANUTS is elsewhere, of the Argentine world, of the problems in a relative subdevelopment, since we cannot forget that QUINO is systematically satyric, the problems of a chauvinism, or rather, a nationalism at war with the fashions coming from the USA. But here he falls in his own trap because, after all, Mafalda cannot help being a close relation of her American (PEANUTS) counterparts.

In spite of this parallelism existing between PEANUTS and MAFALDA, QUINO has had the mastery to convert his American models into very Argentinian characters. His drawings are neat and correct, without any of Schulz's simplism, a fact not damaging in any way the quality of his work.

MAFALDA makes pleasurable reading, and it is my opinion that the four volumes published by Jorge Alvarez, including all the material covered by the Argentine press, deserve pride of place in the libraries of all comic fans.

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COMICS by PEDRO TABERNERO

In this column I intend to inform fans of all important news in this fascinating world, in this world for adults and children, in this world of fantasy and myths among which art can be clearly seen: the world of the comic.

- "Gli amici del fumetto" (Viale della Pineta 6, 19156 Genova Pegli. Italy), editors of the magazine COMICS´ WORLD, are going to publish the first volume of Red Barry (Bob Star) adventures, by Will Gould, on the 30th October. The price per volume will be 3.300 lire, but this offer is valid only till 1-IX-69.
- Most of the comics from the Marvel Comics Group, now published by the fateful Vértice, are available in Spanish, with the original size and reproductions from Editora S.C.L., La Prensa; Basilio Vadillo 40; México 1, D.F. Although they are not anything special.
- The appearance in Spain of these superheroes reminds us of the very bad Superman which they say was forbidden by the censor. But the real reason could be that the sale of Spanish comics was diminishing because of it. The only difference between the present superheroes and the Superman of the past lies in that the former are published by a Spanish editorial and Superman was imported.
- From nº 70 onwards (June 1969) in Spécial Mandare will be included Flash Gordon by Raymond, beginning with the first adventure. Also appearing: Mandare and Rip Kirby. Those who are interested can contact Editions des Remparts, 38, rue des Remparts d´Ainas, Lyon 2e.
- I squandered 200 ptas. on the book "Comics, a realm for consumption and pop patterns". It is really unnecessary for a writer to use the dictionary and make the reader use it too...or you go and ask Luis Gasca about it.
- In POGO, the great French magazine edited by S.R.P., they are going to publish "Drago" by Hogarth. (S.R.P., 7, rue des Filles du Calvaire, Paris 3e .
- The first volume of "The valiant Prince" by Foster is currently on sale by subscription at the price of 38 Frs. until 15 October ´69 (same address as POGO).
- "Le Terrain Vague" (14-16, rue de Verneuil, Paris 7e) has published an album with two new comics: Italian "Valentina" by Crepax, and American "The adventures of Phoebe Zeit Geist".
- Generally, when someone who is supposed to draw just keeps making bungling attempts at it, people say: "Let him be, he´s improving, you´ll see..." All right, Eguilor, but don´t you think it takes too long?
- What can be Beá´s opinion on the matter?
- In the last few numbers of the magnificent French magazine PILOTE we find a new character, Emile by Verli. He´s a likeable puppet wanting very hard to appear ~~as the~~ principal character in the plot. His first adventure is titled: "Le phylactère apprivoisé". The plot is brilliant but the drawings are a little "unripe", meaning too simple, probably the work of an inexperienced artist.
- The same magazine is currently publishing Blueberry´s 11th adventure, "The lost German´s mine", by the fabulous Girquiza, one of the three best artists in the world today. The plot is by J.M. Charlier, working "in crescendo".
- It seems there is a new member of the Churumbel family in the colour re-edition of Captain Trueno. He is the author of many thefts, from arrows to spears and other weapons previously thrust into the bodies of several characters. On reading this re-edition it appears that everybody dies of a heart attack. Best thing by far is Antonio Bernal´s contribution.

In this page we shall also include some constructive criticism on current comic strips. Let us begin with GRAN PULGARCITO (Big Little Thumb).

It is the best current Spanish magazine for young people, or,if you prefer, the least bad. Among its good points, I shall mention the following: the translation of PILOTE material, the recruiting of the four best drawing artists in the genre, Vázquez, Ibáñez, Figueras & Bas, the creation of the section: Short story Museum, intended to remind us of "old times", the imminent contribution of Carlos Giménez...but I believe an analysis of its liabilities will be very interesting. They are plentiful and varied, one of them recurring in every story from Pilote: the faulty reproduction, the colour change into unrecognizable hues, that retouching of the dialogues, as a consequence of the change of the fabulous original lettering into a mechanical one...Oh, Bruguera, Bruguera...

The reproduction problem is a technical one and, I think, easily solved. In order to make place for the larger Pilote pages the size of the upper lettering can be diminished. Equally easily could we solve the letter problem, going back to the old system of drawing them by hand, a much more artistic and esthetic solution. This lettering problem is very important, since even the drawing can be ruined if we leave it unsolved (as you can see by yourself in the first Ibáñez pages of "The atomic sulfate", and in the "topolino" by the great Figueras.

Vázquez, the genius, with his corrections and his vignette delimitations has created a whole new technique. Now he is being imitated by Ibáñez and Conti.

By the way, we would like to suggest to Ibáñez the revival of O'Jaly and Anacleto, his two most endearing characters.

Granny Paz and Feliciano have seen better days, specially the latter, who is the kind of character "with no future". He may be used three, four times, or ten if you are in an impasse, but definitely no more.

It's all right that, unlike his counterparts, Feliciano comes out ever victorious, but provided that the story has a plot and his good luck comes as a climax, but not as it very often happens, that he's consistently lucky, for then it isn't a story at all but a series of jokes put together trying to make up for the lack of a plot.

Ah! Bruguera, wouldn't it be better that, whenever "uncle Vázquez" slips away, you would desist of inserting the story instead of publishing one by Torá, unsigned, or signed by Vázquez?

Another problem is the "Ibáñez case", which would cease to be a problem if the Bruguera editorial, forgetting about commercial sense, would let him draw two or three pages a week. Ibáñez' worth would then be apparent, instead of being drawned in poor plots and heavy drawings, and we would also enjoy the opportunity of not seeing Toledo Bernet messing about in Ibáñez stories.

And lastly I would like to see in GRAN PULGARCITO some of the characters from PILOTE: Valérian, Bob Morane, Emile, Lucky Luke (let's see if they get the rights currently in Teray's hands), Ian MacDonald and Remi Herphelin.

And before I say goodbye I ask all readers to give their opinion on this page, in order to improve its weak points.

nº 7 - 10

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INTERVIEW by Ramón Cordón

CARLOS GIMENEZ, CHARACTER, PROFESSIONALISM, YOUTH and SCIENCE FICTION

This new page beginning now in AI, bringing with it a "cartload" of hopes and resolutions, will be fully justified if all CLA members and all readers of AI experience on reading it the same pleasure its writing has procured us.

A series of interviews will appear on these pages with persons of varying fame and importance, but whose common denominator will always be the CLA, SF, or the comic.

To make a good start, in a worthy and categorical manner, and since this our first interview appears in the issue we dedicate to the comic, who else should we choose but Carlos Giménez. An artist of proved unquestionable value in the world of the comic. Besides being a very active member of the CLA.

Accompanied by our friend Luis Giralt, I drove to Carlos' house in Premiá, where we knew he is confined, having been ordered a rest by his doctor. At the garden gate we met his son Raúl, who is about four, playing with some friends.

-"Hallo, Raúl, are your parents at home?

- Yes - was his laconic reply, while he continued towing his little car at "dangerous speed".

Carlos' charming wife, Mely, gave us a warm welcome and bade us sit down in the cosy living room.

Carlos came down the stairs buttoning his shirt, which we felt sure he had borrowed from DELTA 99. After some effusive salutations and a substantial chat on the CLA, we passed to the interview itself.

AI - How did you happen to choose this profession?

CG - I have always wanted to be what I am. I suppose the normal answer, when you are seven and they put to you the question "What will you be when you grow up?" is bullfighter, football player, movie actor or fireman. But when I was that age I wanted to be "a comic-strip draughtsman". I was precise about it: not just draughtsman, or illustrator or painter. But comic-strip draughtsman. At ten I was drawing my own comics; I drew many complete series, including texts and onomatopoeia, and even imaginary advertisements on the back covers. I was a fervent admirer of G.Iranzo and once I copied a whole series of his, KIT RAY, from the cover and on to the words The End.

AI - Do you think you have reached the top of your profession?

CG - No, of course not. I admire and envy (in the best sense of the word) far too many people in this broad world of the international comic to feel professionally satisfied. I consider myself a correct comic-strip draughtsman, my drawings are commercial, everybody understands them and most important of all, they serve their purpose: they are graphic and expressive. I strive to be always improving myself. I am deeply interested in the comic, for which I see infinite possibilities. I study the comic strips of the good professionals as intently as a surgeon or a chemist studies his text-books.

AI - And you live on your drawing, sorry, on your comic-strip drawing?

CG - I live on my comic-strip earnings, and I could hardly do anything else. Besides drawing my comic strips I read them, I live with them, I discuss them, I advertise, criticize, defend and study them. To put it in one sentence, even though it sounds a bit too lyric: I live on and for the comic strip.

AI - Tell us about your beginnings.

CG - I began decorating porcelain in a Madrid workshop, something which helped me acquire a sense of decoration and the right sway of the brush, both very useful to me since. One day I took my drawings (the poor humble drawings of a beginner) to the house of the man who was to become my great friend and teacher, López Blanco. He helped me get around to drawing comic strips, taught me to reason the vignettes and compose the pages. López Blanco opened for me the doors of the professional comic strip. Then I was the assistant of several drawing artists, José Carlos, Pizarro and Zata. My first independent work was a series of CURIOSITIES for the Madrid agency IBERGRAF, S.A. Later, and for the same agency, I "inherited" the press strips DRAKE & DRAKE, which Pizarro and José Carlos had been doing in collaboration.

AI - How did you get to be known abroad?

CG - Through Gallardo I did the drawings for a few series of BUCK JOHN, which were published in France. The DRAKE & DRAKE strips had been already published in several countries.

AI - What has been your biggest commercial success?

CG - GRINGO was the most successful series character, economically speaking. According to the data gathered by José Toutain, director of SELECCIONES ILUSTRADAS, it was published in eighteen countries.

AI - Did it bring in a lot of money for you?

CG - No, it didn't. Just the same as any other strip. But it made me known outside Spain.

AI - Did Esteban Maroto help you in the drawing of GRINGO?

CG - I read in BANG! that Esteban affirms he did. I'm afraid it is a press error or a misunderstanding on the part of the man who wrote that article. One must bear in mind that Esteban and I have shared a studio in Madrid for some years and have drawn together. It was not unusual for us to help each other with a drawing, outlining in pencil or background filling, when we were in a hurry to finish it. But stating in a general way that Esteban helped me with GRINGO is a very different matter, since it would have been too small a contribution to be worth mentioning. It is as if I claimed for myself the success of 5 X INFINITE on the strength of two vignettes I drew for nº 3. (x)

AI - And how did GRINGO die?

CG - It didn't. It is currently being drawn just as successfully by Suso, one of the five artists who started 5 X INFINITE.

AI - GRINGO dismissed, who was the next character?

CG - After GRINGO I began drawing a new series, on a script by Flores Thies, also for SELECCIONES ILUSTRADAS. This series' new character was responsible for my getting to be known inside our frontiers, meaning DELTA 99.

AI - How's that? Weren't you known here, after GRINGO?

CG - No. In spite of GRINGO being a national product it went completely unnoticed in Spain. To my knowing, it appeared in five different publications (xx) sometimes with the name of GREGOR. It was never given series status and often it was included just for filling in an empty space.

AI - What do you think about the success of DELTA 99?

CG - It is a fact giving me great satisfaction, and which came as a surprise.

AI - Explain for us how DELTA was born.

CG - Toutain wanted DELTA to be a kind of James Bond, charged with maintaining a state of safety and peace in the whole world, an agent come from the stars to save the world from itself. Flores Thies, the series' script-writer, wanted to put more SF into the whole, including fantastic elements like a monster or two (giant escorpions, abominable snowmen, woman robots and large ci-

(x) page 30, vignettes 1&2 ; page 39, vignette 4

(xx) THE COMIC STRIP GIANT (BLUE SERIES); THE BIG WEST; WESTERN GUNMEN; WESTERN PATHS; WESTERN ADVENTURES (CHEYENNE COLLECTION))

bernetic organizations). They never came to an agreement, and the result was that a mixture of both opinions went to form a rather dehumanized character. Every script was written and rewritten, sometimes by three different writers. Some of them underwent radical changes even after the drawings were made, which meant their reframing and rearranging. The birth of DELTA procured us all many a headache. For the drawing of the DELTA 99 character I chose a young man of our time, who besides looking very "in", had all the attributes making up the modern hero.

AI - Did it give you many satisfactions?

CG - Perhaps the main one was that it made me known in my own country. Also, I was one of the drawing artists chosen to have the honour of representing Spain in the Biennial of the Comic in Buenos Aires, the others being José González, Enrique Montserrat, J. Blasco, Sió, Maroto and Gin (I hope to be forgiven if I forgot somebody).

AI - Any unpleasantness connected with it?

CG - The script modifications I mentioned above, constraining me to repeat the drawings and discarding some which haven't even been published, and also having some of them censored.

AI - Have all the published series been drawn by you?

CG - No, only six of them are exclusively mine. In three of them I collaborated with Adolfo Usero, who is the sole author of all the rest, and the only artist drawing the character at present. I will add for those of you who do not know that Adolfo Usero is one of the five excellent artists who started 5 X INFINITE.

AI - It can be affirmed that DELTA 99 is the only Spanish comic about SF. Does the fact make you happy?

CG - Of course it does, although I consider 5 X INFINITE to be pure SF, while in DELTA 99 you find just a few SF elements.

AI - The DELTA 99 comic strips are occasionally accused of disagreement between drawings and script.

CG - Possibly, though I would like to emphasize the fact that all those script problems I just mentioned are a thing of the past. The DELTA 99 episodes being drawn at present by Adolfo Usero are accompanied by Víctor Alcázar's excellent scripts. He's written the recently published "Never in a fog", (nº9), and "The vampire's harem" (nº11).

AI - As you have seen, we have insisted on DELTA 99 for what it represents for us SF fans. But let us turn now to your own opinion about SF.

CG - I am enthusiastic about it and I try to collaborate in as many fanzines and magazines of the genre as there exist in Barcelona. NUEVA DIMENSION has published my illustrations from the very first issues. As soon as I learned about the existence of the CLA and its AD INFINITUM I joined them, ready to serve the Circle when it needs me. I like all kinds of SF but I am mad about fanzines, I mean I feel a great devotion and a great respect for fanzines. I believe I get all those being now edited in Spain: SOL 3, by the veteran Luis Vigil, with his LA YEMA DEL HUEVO (THE EGGYOLK), FUNDACIÓN and MINI-FUNDACIÓN, by the founder Jaime Rosal del Castillo, naturally AD INFINITUM, and I have even managed to unearth some issues of the much sought-after CUENTA ATRAS, by our Madrid friend, Carlos Buiza. In what concerns my profession, drawing, I also prefer SF themes, as in them I have more freedom of expression because of all the fantasy they allow, apart from the pleasure derived from drawing something you like, even if it doesn't exist. This is my main occupation at present, drawing SF illustrations for comic strips or adventure series.

AI - Tell us why you adhered to the CLA and about your contributions to it.

CG - As I told you before, I adhered because I am a genuine fan. I collaborate with drawings for AD INFINITUM, with covers, comics or whatever you may need. We are currently working on a poster for the CLA, as well as a mascot

character for the Circle. To crown it all I also talk, discuss, pop in with my opinions and take part in our gatherings like any other member.

AI - What would you like to do for the CLA?

CG - Above all I would like to dedicate more time to our fanzine, write a monthly article on the comic, draw comic strips for some of our stories, illustrate stories and poems. That is, I would like to have more extra time so that I could dedicate it to AD INFINITUM.

AI - Carlos, we are sure you count with many admirers of your work. We would like to hear of it, with titles and comments.

CG - Well, I can say my strips have always sold satisfactorily, and that I have started a lot of series like GRINGO and DELTA 99 for SELECCIONES ILUSTRADAS and TOM BERRY, KIKO 2000 and COMMISSAR X for José Ortega, Germany agent. I will explain about TOM BERRY. It is a very successful character in Germany. They manufacture TOM BERRY toys, flags, ballpoint pens, beach balloons, school material, postcards, etc. I drew this character at the request of M. Yáñez, (script-writer and coordinator of the José Ortega agency). It pleased the German staff who ordered a monthly five or six episodes at 27 pages each. As I was unable to produce them all, I confined myself to the first one, and then eight or ten German draughtsmen took over. I do the covers. The same applies to COMMISSAR X, based on a popular German series, and KIKO 2000, a SF comic character, which, by the way, will soon appear in Spain and for which I have already drawn the first covers.

Other characters of mine will soon appear in comic strip series: COPO LOCO and COMPUTO, from which a sample appears in nº9 of NUEVA DIMENSIÓN, and SPERLING, whom you shall meet in the next two pages. I don't know yet the name of the editorial financing it.

At present I am also working on a character satisfying me completely. It is an SF series about the adventures of a boy from our own epoch whose hydroplane sinks into the Arctic and remains imprisoned under the ice. He recovers, (through a certain help) when a hundred years have passed while he has been hibernating, so he emerges into his own world but in a future century, the perfect scenario for this kind of comic strip. The first episode, which will be published in colour, is already finished. The script is by ROCA, a pseudonym hiding a great script-writer with whom I have always wanted to collaborate.

AI - Do you know where it will be published?

CG - Yes, it will appear complete in eight colour pages in GACETA JUNIOR. If anybody is interested let him watch the covers.

AI - Is there anything else you would like to add before ending this interview?

CG - There is something I feel I must say for the sake of the comic, and that is a word of praise for the achievements of BANG! All comic strip fans, as well as all of us who are professionally dedicated to it were in bad need of a magazine like this one, able to inform, comment and instruct, seriously and minutely, on everything currently happening in the wide world of the comic. I want from here to thank BANG! and to ask for something: a regular review of the Spanish comic. I think that, just as there is a literary and a cinematographic criticism there should be a comic-strip criticism. An article reviewing every collection, series or item on sale, at least on the national market. It would surely project our comic strips into the foreground, urging us to healthy activity.

AI - Would you mind, Carlos, giving us a reference of your work?

CG - With pleasure, I will try. Let's do it by "birth" order. CURIOSITIES and DRAKE & DRAKE for the IBERGRAF S.A. agency, Madrid.
From the collection "HEROIC MEN", issues 1 and 2. Editorial MAGA, Avenida Peris y Valero 289, Valencia.
BUCK JOHN, 3 or 4 episodes, distributed in France by M.L.P., 8, rue de Brest, Lyon
THE COMIC STRIP GIANT, published in Spain, West-Yellow Series, Editorial Manhattan, Casanova 165, Barcelona.

GRINGO This character is drawn for the first time in 1963 on a script by Manolo Medina. It is first published in Spain in THE COMIC STRIP GIANT, "Blue Series".

Nº 37 - Deadly hate
38 - Two bandits
39 - Kidnapping
40 - The secret of the moors
42 - A cross on the snow
47 - The Chinese
49 - The merchants of the Pecos

The reproduction was good but the size was too small, conserving the original format, with no mounting or censorship, either in the drawing or in the script. This collection was the best among all those publishing GRINGO in Spain.

Later on some strips of GRINGO were also published in COLLECTION BIG WEST (FERMA)

Nº 255, 311, 322, 325, 399. (Perhaps it appeared in other issues which I forget owing to the dates being so far apart).

COLLECTION WESTERN GUNMEN (Ferma)

Nº 67, 69, 84. (Some numbers may be missing for the above reason)).

COLLECTION WESTERN PATHS (FERMA)

Nº 171, 180, 188, 194, 201, 205, 206, 294.

Of these three FERMA collections we give no names since they were all changed, as was the name of the main character in many an instance. The reproductions were full of mountings and additions, some drawings were missing or had been arbitrarily mixed following size imperatives. The strips were published on two-vignette pages, while the originals were in five or six vignettes. The scripts had also suffered incomprehensible changes for the worse, since both original and publication had been in Spanish. The names of the authors (script writer and drawing artist) are missing on the covers, while the name of the adapter (?) can be seen in giant letters, a name as exotic as Alec Star, Chuck Donovan, Troy Shane, etc., sounding as false as a pseudonym usually does. We can understand perfectly that after such adaptations these gentlemen must sign with a pseudonym.

WESTERN ADVENTURES (CHEYENNE COLLECTION))

Nº 14 - This was the only GRINGO episode published in this collection. The name of the main character was changed into "GREGOR".

ROMANCE, some strips of the series IN LOVE, from Editorial FERMA, Avda. José Antonio 800, Barcelona.

DELTA 99, published by I.M.D.E., Ceriñola 9, Barcelona 6. Episodes drawn by Carlos Giménez.

Nº 1 - DELTA 99
" 2 - THE DIRTY ONES
" 3 - CRIME AGENCY
" 4 - THE ZOMBIES
" 6 - GETTYSBURG BATTLE
" 7 - THE RATS

Episodes drawn by Carlos in collaboration with Adolfo Usero.

Nº 5 - THREE WHITE CROSSES
" 8 - SOMETHING BOILING ON THE SNOW
" 9 - NEVER IN A FOG

Nº 10 - SUPER DELTA (Episode drawn by Carlos until page 15, the rest is drawn by A.Usero.

Nº 11 - THE VAMPIRE'S HAREM. Episode drawn by Adolfo Usero. The issues to be published soon are the work of the same artist, on a script by Victor Alcázar.

TOM BERRY, nº 1 is the only strip of the series drawn by Carlos Giménez. Published in Germany by J.ORTEGA, PABEL VERLAG, 7550 Rastatt, Karlsruherstr. 31, Alemania.

ILLUSTRATIONS, collection SHIRLEY, AIR HOSTESS, and other youth collections from Editorial MOLINO.

SF Illustrations for NUEVA DIMENSIÓN, Editions DRONTE, Apartado de Correos 4018, Barcelona.

The interview ends here. What follows deserves a new paragraph and your special attention.

The two following pages are the most valuable gift Carlos could offer us. The readers of AD INFINITUM will be the first to admire SPERLING (when he gave us the drawings the ink was still wet). We are really the first, since even his agent, J. ORTEGA, for whom this work is intended, has not seen it yet. And speaking about JOSÉ ORTEGA, the agent in Germany for quite a number of Spanish draughtsmen, we would like to thank him for letting us publish these samples of SPERLING. For the fan these pages mean something very special for the simple reason that, were they not published in a magazine or fanzine of the genre, we would never see them anywhere, as they are condemned from their "birth" to be the target of bargain proceedings between author, editor and agent.

Carlos hopes that SPERLING will be favourably received, on which case a series of episodes will follow. He would draw them himself if they were few, otherwise they would have to be drawn by several draughtsmen.

By the way, I would like to ask you something, or rather, AI asks you to give your opinion on the character. What do you think of him? Would you like to see SPERLING in a series of comic strips? Or you consider that he's good for just a strip and no more? Please make the small effort of sending on a slip of paper your verdict on SPERLING. Thank you.

Well, there he is. You know now something about Carlos through this interview. Now you can judge him through a small part of his work: his most recent vignettes which, still "warm" and wet, he offers cordially to all members of the CLA and all readers of AD INFINITUM.

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FEMINISM & POP in GUIDO CREPAX by Ramón Cordón

It can be said that Crepax is the most discussed draughtsman of the present day. But although he has roused many polemics, he is also unquestionably accepted and admired.

We are not going to analyse here his virtues or his faults. We know the great individual style pervading all his works; as Lara says, Crepax pages are different from anything done by others. We admire the expressionist force of his details, even though they accuse him of hesitating in his stroke. His vignette composition has wonderful style and strength, although some consider it too elaborate.

His entire production has for us the seal of the unmistakable masterwork.

But we shall not enter the field in which others excelled, and shall confine ourselves to just two concepts, two ideas requiring our attention and emerging forcefully from his pages.

The feminism of his women betrays, apart from a thorough knowledge of human anatomy, a power of expression of overwhelming impact on even a casual observer of his drawings. Someone said once that Crepax's world is a world of women. Doubtless. But forgetting about erotic considerations, it is a fact that his women possess a fascinating beauty. What wonders Valentina expresses through her eyes! and in a world of blind people! And Jenny's agile grace in the rococo ambiance of the Pirate Spaceship! Are the affinities between Zelda and the robot Martha not admirable?

Does he repeat himself once and again in his women? If he does, it is only to stir the onlooker with charming recreations.

Another outstanding characteristic is Crepax's modern "pop" tendency. In nº 2 of LD the following commentary on the subject appears: "Endowed with intelligence and a graphic sense open to the most sophisticated avatars of the fashion in clothes, decoration, furniture, dances, Crepax could not ignore the very modern influence of pop art, nor the pop golden rule consisting in the denial to draw or paint real objects, always choosing themes in comic strips, advertising posters, famous movie and song faces and their stereotypes in photographs and magazines. There is thus a pop tendency in Crepax, constraining him to draw objects already drawn, or to interpret images already interpreted by the mass media".

What for many is no more than a simplified style, for us it means the detailed charm of good vignettes.

Comis strips by GUIDO CREPAX:

NEUTRON (episode La Curva di Lesmo) - LINUS magazine, Milano
NEUTRON (" I Soterranei) - " " "
FUNNY VALENTINE - LINUS magazine
IL DUPLICE DELITTO DELLA VIA MORGUE - LINUS magazine
LA FORZA DI GRAVITA - ALI-BABA magazine
VALENTINA CON GLI STIVALI - ALI-BABA magazine
BELINDA CONTRO MANGIADISCHI - GIOVANI magazine
L'ASTRONAVE PIRATA - Ed. RIZZOLI, Milano

I hope you are not tired of comics by the time you get to this page; oh, I apologise for even suspecting you of it, a real fan couldn´t possibly tire of them, so I shall begin my review of letters received by referring to the one from Pedro Tabernero who, as you have seen, contributes in this issue, and very properly at that, since he is an expert on comics, a fact he amply demonstrates in his well-documented article. Pedro has just been named our coordinator in Sevilla, and he starts in the grand manner with a plea for a great many copies of AD INFINITUM and as many admission tests to be distributed among his friends. I have no doubt that his enthusiasm and hard work will succed in unearthing a considerable number of CLA members in his city. Olé, Sevilla!

Jean Muggoch writes a new letter and, giving us a proof of real friendship, she advises us to write less "morbid" stories. "Has none of you got any hopes for the future?", she asks. Now we simply must show her that we have. On the other hand, she says she´s delighted with our English edition, which she hopes we keep on publishing. Her new fanzine is on the way to us, EUROPEAN LINK. We shall read it avidly, since, among other no less interesting themes, Jean writes about us!

And let´s linger for a while in the United Kingdom so as to meet Peter Roberts, who sends his newszine called CHECKPOINT, a very appropriate name! Peter offers a detailed and brilliant review on the best fanzines all over the world. He says there are only three fanzines edited in English on the continent, Heckmeck, Sol and Cepheus (he hasn´t yet seen AD) and goes on to add that just the fact of their contributing to the cause of internationalism enhances their importance. It´s so pleasant to think that, even without his knowing, he was also referring to us!

We already received the test from Dr. José Luis Barceló, whom we joyfully welcome into our Circle. He apologises for not sending anything his for publication in nº 7; let us hope that we shall be luckier next month.

José Mª Echevarría, director of the magazine "Junior Gazette" in Barcelona, writes that he has received AD but not the admission test, for which he´s waiting in order to become a full-fledged member of our Circle. We´ll comply in a hurry and open wide our doors to let such an important member in.

From La Granja, where he is just finishing his military service, writes Félix Ares de Blas, who otherwise lives in Madrid. A story of his was published in Nueva Dimensión. He intends editing an information bulletin, for which he asks our advice, besides expressing his wish of having AD INFINITUM sent to him.

A commentary in Nueva Dimensión prompted Antonio Puente, from Zaragoza, to write asking to be admitted into the CLA. At the same time he offers his enthusiast support.

We thank José Ignacio Fontes de Garnica, from Madrid, for his flattering remarks. Comics are his chief interest. He´s impatiently waiting to belong "to this harmonious family of SF lovers". We shall be waiting for you, and in the meantime we send nº 7 of AI,as requested.

Two Barcelona friends, two new members. Federico Fortuny Viladoms, a veteran SF fan, asks for information about the CLA, as he wishes to join it, and Jaime Palañá includes the admission test in his letter and asks how he can get the first issues of AI. Quite easily, Jaime, they will reach you by the next mail!

And that's all until next month. Do keep on writing!

THE TRANTOR GAZETTE by RAMON CORDON

We informed you in the last Gazette that G. Bermúdez had been named our Coordinator in Zaragoza; today we are pleased to announce that Pedro Tabernero is our new Coordinator in Sevilla. All members living there should note that from now on Pedro will be ready to help them in any matter concerning CLA activities. We wish him luck and congratulate him. His address is: PEDRO TABERNERO DE LA LINDE - Divino Redentor 4 - 2º Izqda - SEVILLA

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More news from Sevilla. When our President, Luis Giralt, was there a fortnight ago, he had fruitful chats with Pedro, during which they discussed CLA future activities in that city, and agreed on such promising collaborations as the article on comics appearing in this issue and which will be published regularly. Tabernero is an expert on the genre (or he wouldn't also be a BANG! delegate). By the way, if any of you needs some specific data on this or any other subject, ask us without hesitation. We shall endeavour to answer all your questions.

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About new columns: as we mentioned in the introduction of INTERVIEW, we have one more new column.

Why don't you let us know your opinion about this Gazette, the comic strip, Interview, Correspondence, and the stories? Send your suggestions, criticism, etc. The views of the so-called Redaction Committee may not concur with the views of the majority. Go ahead, between us all we shall succeed in making something exceptional of AI.

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It is quite to the point to give you in this issue some more news about comics. LINUS, the fabulous Italian magazine devoted to the study and reproduction of the comic, can be obtained at:

Barcelona: LIBRERIA TECNICA EXTRANJERA, calle Tuset

Madrid: LIBRERIA "FUENTAJA"; c/ San Bernardo 34, and LIBRERIA "CULTART" c/ Bravo Murillo 4.

"EL JABATO" has reappeared, in a Bruguera edition.

BANG! offers its OPEN TRIBUNE , which includes readers' opinions (and drawings). In the terror-comic variety we must note the appearance of the French CREEPY, edited by "Publicness", 30, rue Le Peletier, Paris.

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Luis Vigil continues with his column "SF in dock", in the magazine ALGO. In nº 135 there is an interview with our founder and friend, JAIME ROSAL, who with his habitual enthusiasm speaks about "our beloved genre". In the same issue, Vigil announces that the next interview will be...with the CLA!

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The II Sitges Fantastic Cinema International Week is getting near, (27 September to 3 October). Those of you who are planning to assist, contact us and you will profit of the advantages reserved for CLA members.

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Inside the Circle, great plans are being outlined about which you will learn shortly. To give you a hint: First Anniversary celebrations, National Convention, our own poster, annual volume of AI...etc.

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This time, before I finish, I want to give you some addresses which will interest many. With the remark that any business you may conduct with editorials, faneditors, bookshops etc., will always be cheaper and more convenient for you if done through the CLA.

BANG! - Fanzine of Spanish comics. Apartado de Correos 36.312 - Madrid

NUEVA DIMENSION - Apartado de Correos 4018 - Barcelona

CUENTA ATRAS - Carlos Buiza´s fanzine - Atocha 12 - Madrid

FUNDACION - Jaime Rosal´s fanzine - Avda. de Sarriá 42 - Barcelona

GACETA JUNIOR - Pelayo 28 - Barcelona

EDITORIAL BRUGUERA - Camps y Fabrés 5 - Barcelona

EDITORIAL E. D. H. A. S. A. - Infanta Carlota 129 - Barcelona

LINUS - Milano Libri Edizioni - Via Spiga 1 - Milano - Italy

Sol III - Luis Vigil´s fanzine - Anselmo Clavé 4 - Barcelona

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LATE NEWS

Some two weeks ago we wrote Jean-Pierre Mounon, a great fan and, as you will see, a very enterprising one, as he publishes, collects, trades, studies and propagates SF in a thousand ways. A week later came his answer, giving us the good news of his arrival in Barcelona on August 28, and we have spent two whole days chattering away on guess exclusively what theme. Jean-Pierre speaks no less than seven languages fluently and he is at present studying Spanish. All these languages he has learned with an only purpose: being able to read the 3.300 volumes in his library, a real paradise for an SF fan. His friends are scattered in many countries, especially in Italy, Brazil, Roumania, Sweden and the United States, and he is forever busily trading with them the rarest SF editionsthey can get hold of, thus enriching his library which, we presume, must be one of the best.

His foremost SF activity is the founding and functioning of an International Circle for SF fans speaking esperanto. The correct name is: "Internacia Movado de la Esperantlingvoj Anticipanoj" (I.M.E.A.). Up till now he has succeeded in finding twenty members, most of which live in the Communist countries and some in Finland, Japan and Norway, and he has great hopes of finding many more. In order to acquaint us with the present situation of esperanto and, more specifically, of esperanto in close relation to SF, Jean-Pierre will write for AI an article on the subject which will surely prove very interesting for us who were unaware of the existence of so original an idea.

Jean-Pierre is in Lisbon now, but he promised on leaving that he will pay us another visit before going home to France. He asked us to do something for him and we comply in the conviction that it may be for many of you who will be interested a useful and happy relationship: we give you his address, and you can trade SF books with him, his preference would be those written by Spanish authors.

JEAN-PIERRE MOUNON

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