

Creedie BARD



A Purple Cross Tattooed on His Tongue

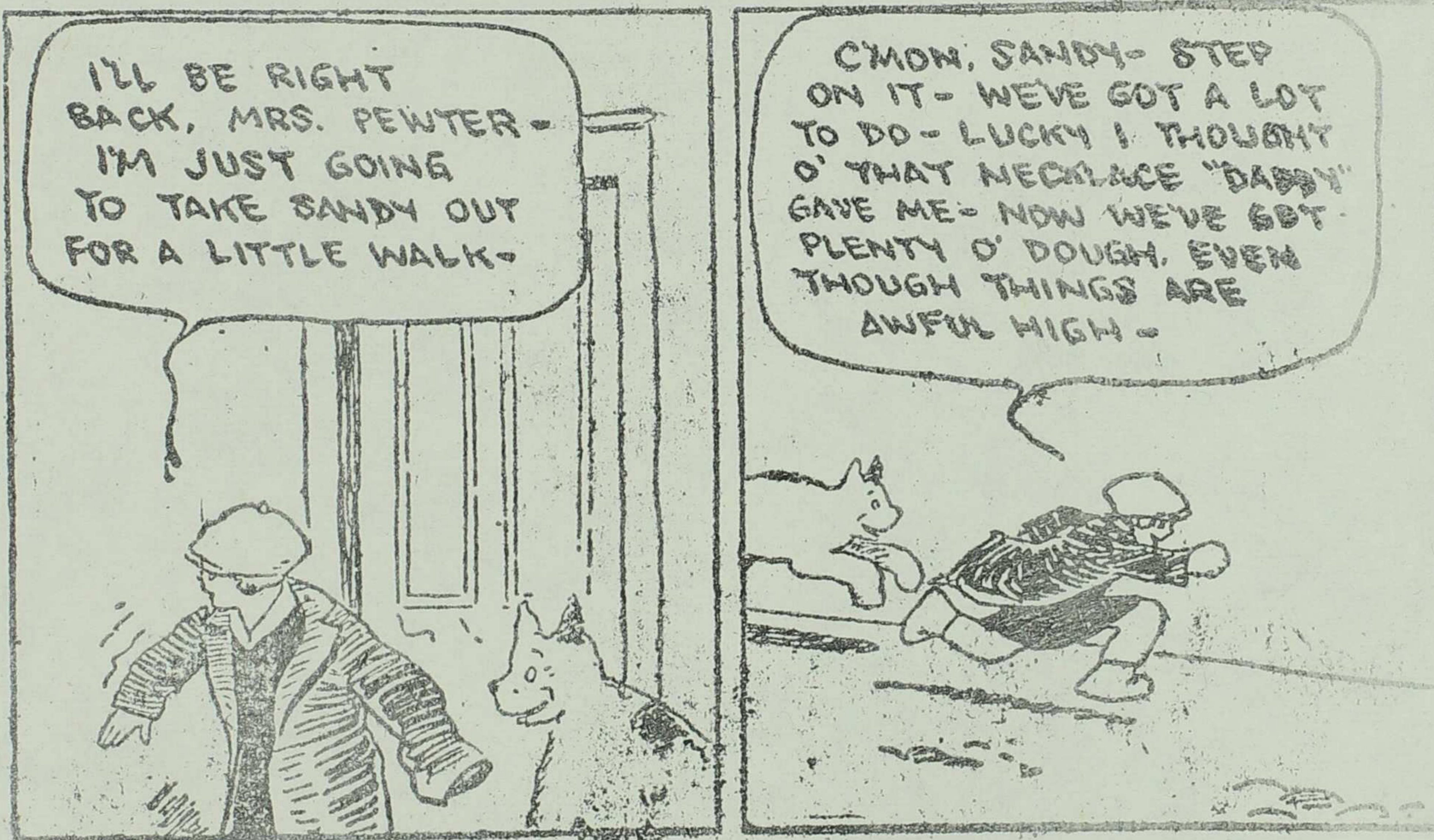
GREASE BALL ONE

an occasional journal of concerns re the comic strip art narrative word etc non-linear linkage not to mention reviews of what's going down in the nation's comic books

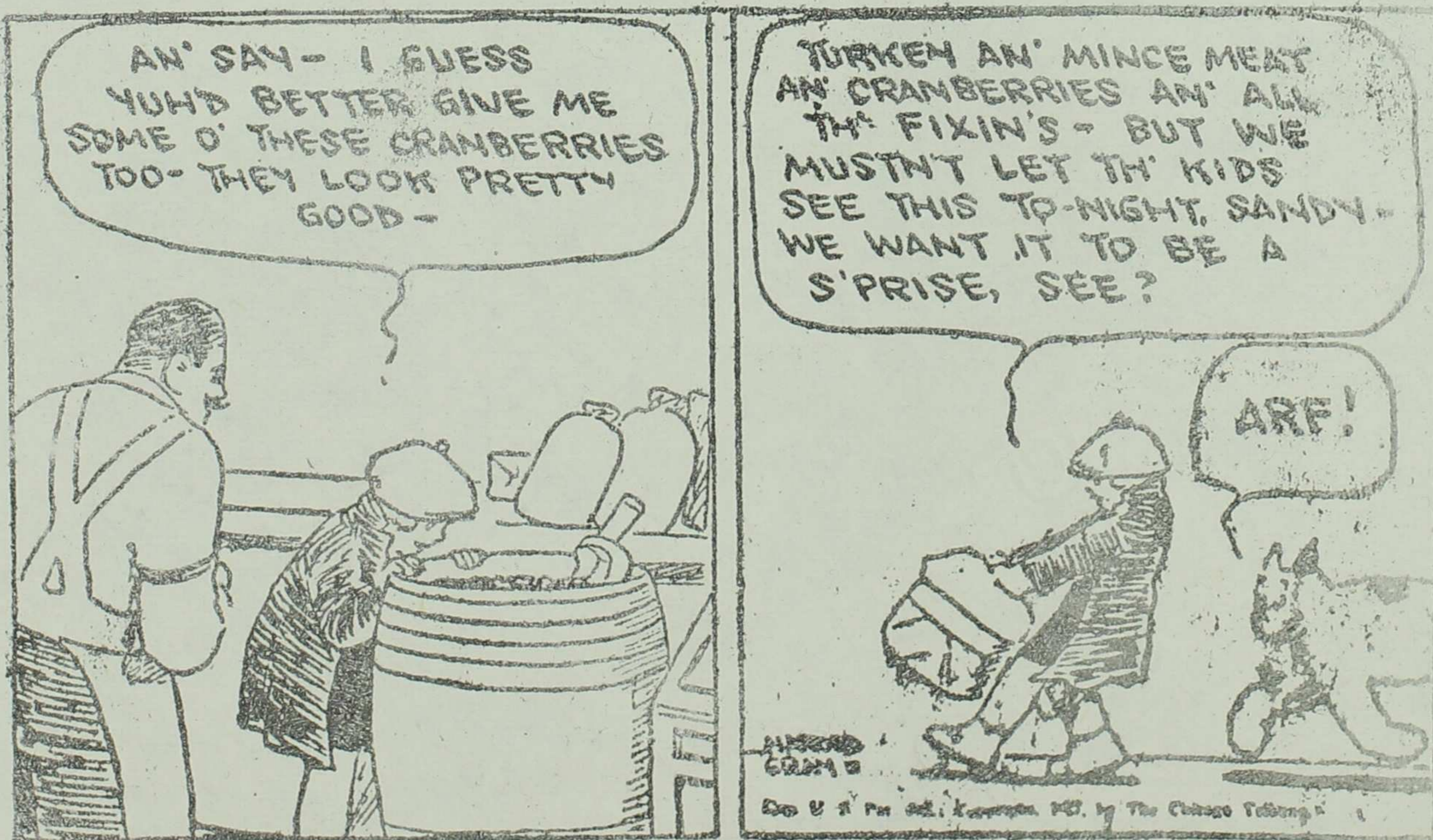
assembled whenever by bpNichol & mailed out for a nominal fee to interested whoevers
mainly it goes out free to friends. cover art this issue by Chester Gould copyright 193

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LITTLE ORPHAN ANNIE—THE SPENDTHRIFT



—By HAROLD GRAY



ONGOING THINKS 1 (this one all together)

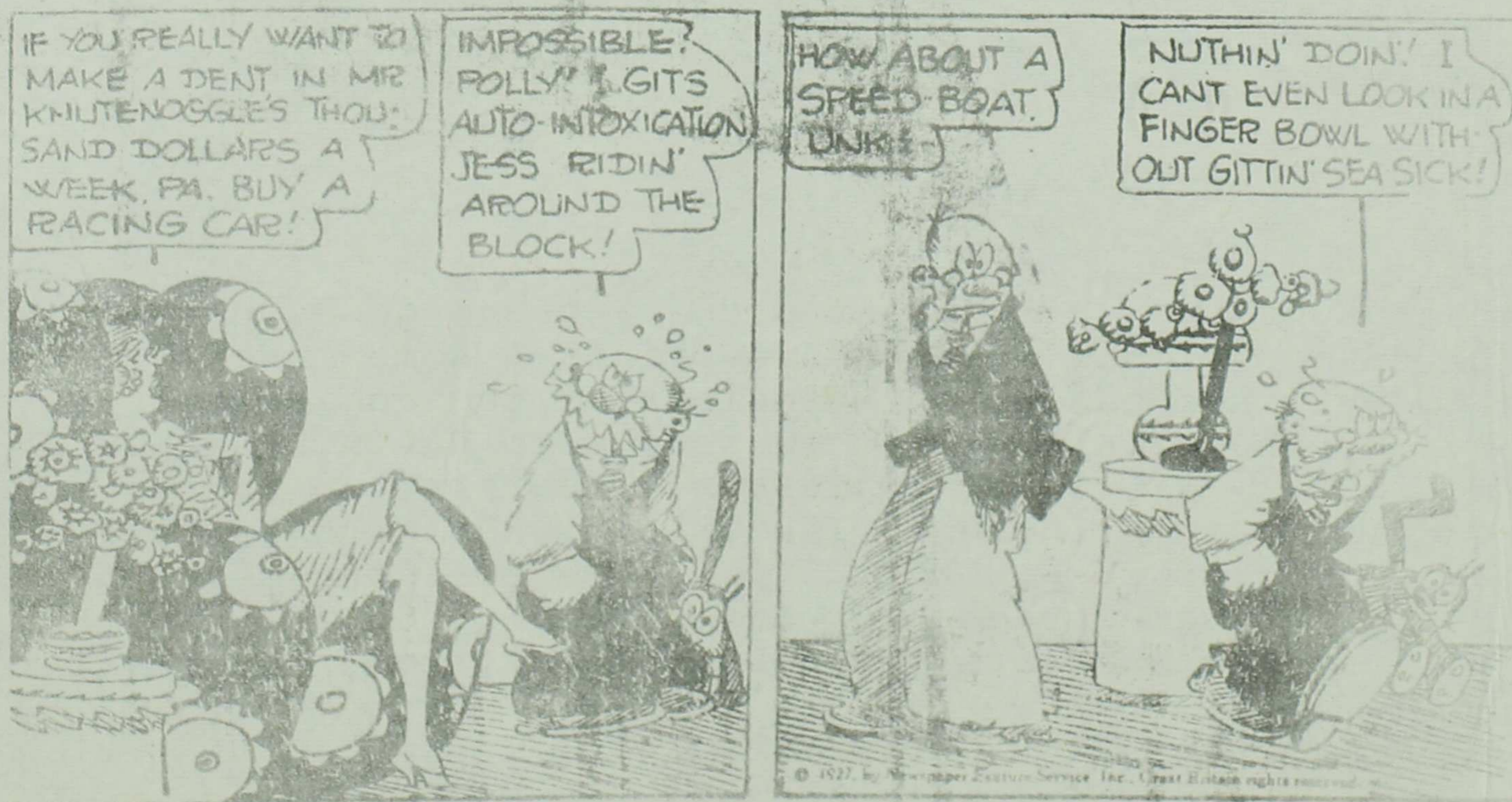
we don't want this one to be too heavy but hocom howcome etc.? with all the borderblur going down these days we should all pause a minute for the original borderblur half way between film & the printed word - c c c comic strips.

a couple of things seem obvious. Winsor McKay (just for a for-instance) was using CINEMATIC angles before cinema was capable of doing them. Neal Adams (in the current (November) X-Men) CONTINUES those incredible overlaps he began in DEADMAN (currently doing a resurgence in THE BRAVE & THE BOLD).

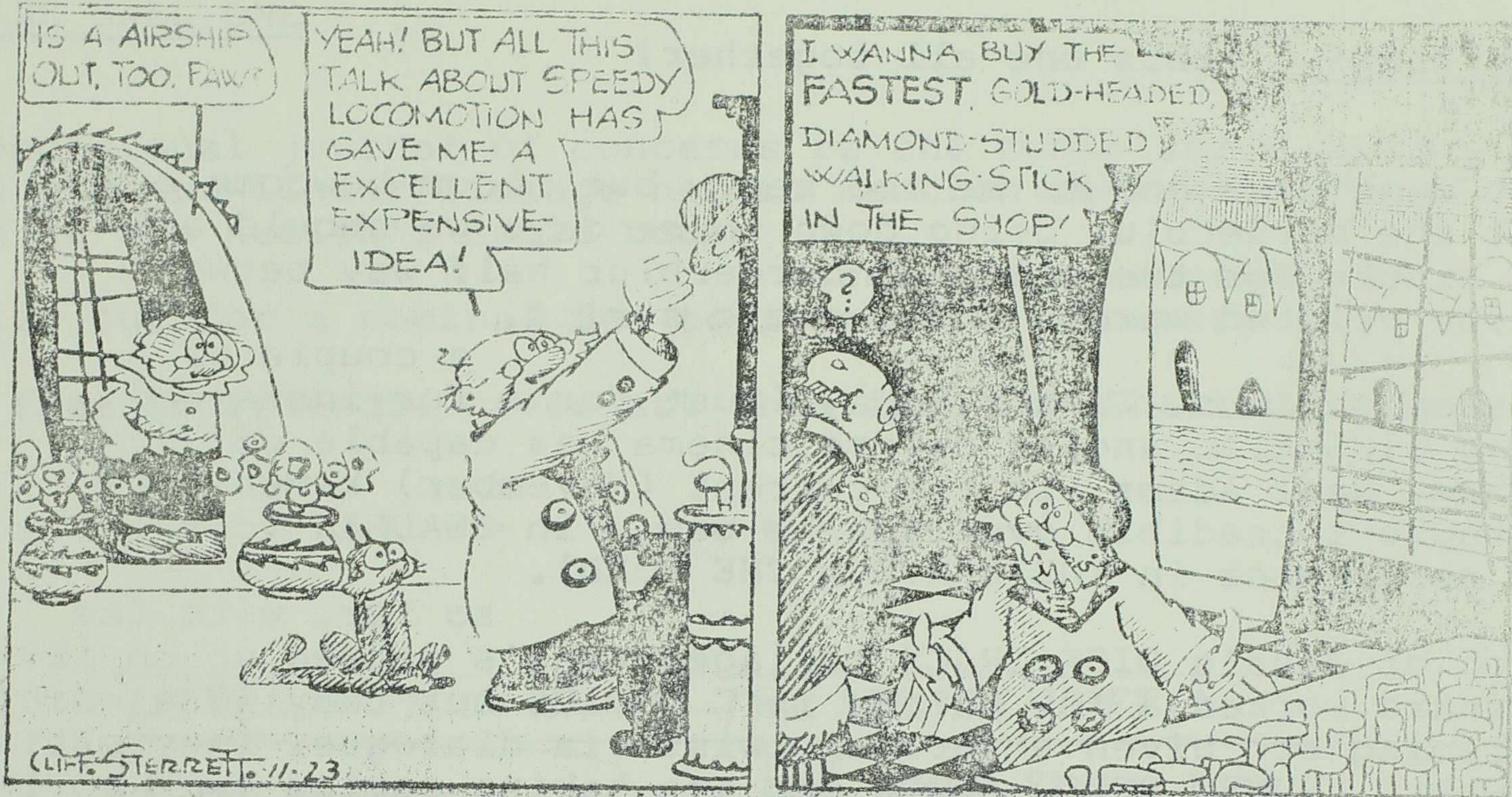
so far, with the exception of Jess's DICK TRACY collages, who's picked up on it? Joe Brainard worked a few things in C COMICS but they were mainly stock framing etc given a surreal twist via dialogue. interesting but so what? CRUMB, BODE, SPAIN etc are taking comics back to their pre-world war one base by exposing the underground's unconcious (as opposed to McKay's exposure of the upper & middle class unconcious's). CRUMB comes in by way of Basil Wolverton, Bill Elder, Rube Goldberg & touched of Herriman, Segar, & Sterret, to treat us to every sexual fantasy the mind could have. LITTLE NEMO rode along above that. managed to keep his dick in his trousers but watched everything else go out of whack. BODE is somewhere in between. the wizard who really can't work the miracles he declares. watching the whole thing go on & slipping in & out of SLUMBERLAND, crumb's underground, & Kelly's OKEFENOKEE swamp. SPAIN comes on like the left's Chester Gould, spewing blood & counter-morality for every boxed in slogan re magnetism & hippie hating haymaker GOULD can manage.

but the frames. 64 per second or 8 per page. KELLY has disregarded them most. the amazing sequence where Bear set up a counter comic strip based roughly on little orphan annie. lines drawn. war declared. making absurdities out of the world he moves in. pre-hysteria. the characters shoving against the frame causing them to bend & finally snap - whoever falling thru into the next panel.

POLLY AND HER PALS—PA'S SPEED AS A SPENDER



--By CLIFF STERRETT



mirrors for the absurdity of linear thinking. NEAL ADAMS split spread of Dead-man battling within the nervous system of Tiny to save his life. simultaneous experience. KELLY's post-joycean base for language.

the realists of the late 20's & 30's were really supra-realists. Harold Grey's stark panels. Chester Gould's unmitigated violence & ocular distortions to dreate black & white morality plays. FLATTOP. SHAKEY. PRUNEFACE. & always the violence folds back in upon its creator. Gould, who in his back yard keeps tiny graves for each of the villains Tracy kills.



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contributors are welcome. it'd do my heart good. hopefully we'll do occasional extended re-prints & some more or less freaky writings based on extensions of the comic-strip form. everybody who hasn't should subscribe to CAPTAIN GEORGE'S COMIC WORLD - \$3.00 for 10 issues. the first 19 issues have already made it & include DICK TRACY, ORPHAN ANNI, MUTT & JEFF, FLASH GORDON, BUCK ROGERS, LITTLE NEMO etc. the best buy around from 594 Markham Street, Toronto, Ontario, Canada. write us care of the villagebookstore, 29 gerrard west, toronto, CANADA.