

Gibi* magazine and the consolidation of the publishing market in Brazil

A revista Gibi e a consolidação do mercado editorial de quadrinhos no Brasil

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ABSTRACT

This article is the result of a research which had as its main purpose to demonstrate the trajectory of the comics editorial production in Brazil in the 20th century. In this period, the transition of the European model to the American one can be noticed in relation to the comics as well as in the adopted publishing formats. The analysis of the comic book *Gibi*, one of the most important titles of the national editorial market, contributes to a better comprehension of the changes in this area.

Keywords: Comics, comic books, *Gibi* magazine, Brazilian comics

RESUMO

Este trabalho resulta de pesquisa que teve como principal objetivo demonstrar a trajetória da produção editorial de histórias em quadrinhos no Brasil ao longo do século XX. Nesse período, pode ser percebida a passagem da referência europeia para a norte-americana em relação às histórias em quadrinhos e também aos formatos editoriais adotados. A análise da revista *Gibi*, uma das mais importantes do mercado editorial nacional, ajuda a ampliar a compreensão das mudanças nessa área.

Palavras-chave: Histórias em quadrinhos, publicações de quadrinhos, revista *Gibi*, quadrinhos brasileiros

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THE PUBLISHING OF comics in Brazil was influenced by the European publications, specially the French and English ones. There was an editorial change in the 1930's due to the increasing domain of American comic books, when the comic strips and adventures in series, as well as the longer and more complete stories, broadened their space in the Brazilian publications.

This time of transition has not been analyzed enough. This article aims to describe a study for which were consulted collections of Brazilian comics (newspapers, magazines and supplements). Data from the survey allowed the delineation of corpus research. In this context, *Gibi* magazine has been identified as one of the most significant publications of comics of the time which had several versions until the beginning of the 21st century, and is therefore elected the object of analysis in this work.

This paper presents the results achieved in the survey. Thus, first, we present the characteristics of Brazilian publications of comics since the 19th century until the late 1930s. Then, the first phase of the comic book magazine *Gibi*, from 1939 until the early 1960s, will be presented. And finally, it will be described the reemergence of the title, in 1970s, and its trajectory into the 21st century. The study of this magazine is important because it is so popular to the point of its title had become a synonym used to call any publication of comic books produced in the country.

THE EDITORIAL PRODUCTION OF COMICS IN BRAZIL

In Brazil, as well as in Europe, the comics first appeared on the pages of newspapers. They were used in a humorous way, for political and social criticism. The influence of the European publications arrived in Brazil during the second half of the 19th century, brought by the Italian immigrant Angelo Agostini, the pioneer of the Brazilian illustrated stories (Cavalcanti, 2005).

This artist, who was an abolitionist and antimonarquist, besides his social-political cartoon strips and caricatures, also created two series of comics. As *aventuras de Nhô Quim* [The Adventures of Nhô Quim] or *Impressões de uma viagem à Corte* [Impressions of a trip to the Royal Residence], first published on January 30th, 1869, and *As Aventuras de Zé Caipora*, whose script and drawings were made by him from 1883 until 1906 (Cardoso, 2005). The artist also drew the logo of *O Tico-Tico*, the first Brazilian publication for children to edit comics.

From its launch, on October 11th, 1905, *O Tico-Tico* achieved great editorial success, being published during several decades. With its cover and some pages printed in colors, this publication presented, besides sequential comic

narratives, short stories, curiosities, educational material, games and constructions toys. According to Vergueiro and Santos (2005:13), the purposes of their editors were to entertain and educate their readers.

Conceived by Renato de Castro and carried out by the director of the company *O Malho*, Luis Bartolomeu de Souza e Silva, *O Tico-Tico* presented itself as the *Jornal das Crianças* [Children's Newspaper] and possessed a commercial and graphic structure that already used zincography, essential for its consolidation. Concerning the format of the issues and the graphic disposition of the comic strips, *O Tico-Tico* followed the European model, specially the French (*La Semaine de Suzette*), Italian (*Corriere dei Piccoli*) and English (*The Boy's Own Paper*, *Comic Cuts*, *Illustrated Chips*) issues. Even the North-American material edited (and often copied) on its pages was modified. Speech bubbles were eliminated and a narrative text was placed under the cartoons.



Figure 1: Chiquinho's strip published in *O Tico-Tico* magazine

Some publications aimed at children tried to compete with *O Tico-Tico*, but they were short-lived, such as *Tatuzinho*, *Bem-te-vi*, among others. This was also the case of *O Juquinha*, launched in 1921, the most successful comic on this enterprise, which stopped being published in the middle of the 1930's. On its pages, English (such as the stories starred by *Charlie*, Charles Chaplin's cinematographic character) and French comics were reproduced. Like its rival, it brought construction toys and, at the end of each year, it also edited its almanac, full of games, pages to could be cut and American comics.

If the cultural reference, in fashion and social behavior, during the first decades of the 20th century, came from Europe, as of 1930's, the American influence started to be predominant in the Brazilian society. With the end of the politics of the *República Velha* [Old Republic], with the 1929 economic crisis, Brazil saw in the industrialization the main alternative for development. The victory of the group headed by Getúlio Vargas (1882-1954) in the 1930 Revolution directed the national aristocracy towards the North-American capitalism. The American cultural industry (supported by Hollywood, music and comic books) and the alliances made during the World War II brought both countries together.

As of the end of the 19th century, the North-American comics were published on newspapers in the comic strip format (which, as of 1907, were published daily) or on pages reproduced in the colored comic strip supplement inserted in the Sunday issues, named *Sundays*. Due to the rivalry between the two New York newspapers – *New York World*, by Joseph Pulitzer, and *New York Journal*, belonging to William Randolph Hearst – the North-American comic strips became successfully popular, as well as a profitable business, as well as outside the United States. It is possible that, without the business structure (newspapers, publishers, distributors) which made the comics a commercial product, this artistic manifestation would not have developed all of its potential (aesthetic, narrative, marketing, etc.) and captivated generations of readers.

In order to organize the distribution of the daily and Sunday comic strips, assuring the copyright payment and avoiding the misuse of the stories and characters, Hearst created a company in 1913, the *King Features Syndicate*, responsible for distributing the material to several printed media, which paid for the publishing. The *syndicates'* action cause changes in several comic strips: since they were supposed to please the audience it reached through countryside newspapers, the comics, eminently urban in its origin, gradually adhere to rural themes and environments. Still according to Goidanich, “the same story was sent to several newspapers and their creators (generally a writer and an artist) earned a percentage in the sales. This provided great strength to the ‘new art’, attracting several visual artists and illustrators to the Comics” (1990: 10).

Until the end of 1920's, the daily and Sunday comic strips were distinguished by their humor. These comic situations started and ended on the same strip or page. However, as of January of 1929, the adventure-strips of *Tarzan* and *Buck Rogers*, characters originated from the literature, started being published, having their long narratives serialized throughout months. Each newspaper issue or each Sunday newspaper supplement brought a piece of the story, a fragment of the adventure followed impatiently by the readers until its conclusion, followed

by the beginning of a new adventure. The narrative continuity, characterized by “cliffhangers” between the previous and subsequent strip or page, is one of the characteristics of the genre.

According to Goulart, “the newspapers were seriously interested in the continuous adventure stories [comics], at the same time the movie industry was making them!” (2005: 7). An increasing number of adventure comics started being published in the 1930’s, when the Great Depression created unemployment and poverty, urban violence increased and people feared a new war could arise in Europe. The main characters of these stories, fearless and bold, faced deadly dangers when travelling to exotic places (in jungles or even in space) or on the streets of the cities. These altruist characters fought evil caused by thieves, spies and mad scientists, living in glamorous environments and having the company of beautiful women, villain or good girls, with whom they flirted in romantic situations of naive sensuality.

Another format developed in 1930’s in the United States was the comic book. The adman Max Gaines (1894-1947) created the title *Funnies on Parade* – which gathered comic strips that had been edited in newspapers – as an end-of-the-year souvenir given by a graphic company. Noticing the existing demand, Gaines launched in 1934 the magazine *Famous Funnies* (Benton, 1989). As of 1935, these cheap publications started presenting unpublished material, stories created especially for the new format. The first title to bring original comics was *New Comics*, whose publisher launched, in 1938, the comic book *Action Comics*, in which *Superman* first appeared. With the selling success of this character’s comic books, super hero comics became a pivotal genre for the North-American publishing industry.

In Brazil, the first publication that followed the comic book standard was the weekly magazine *Correio Universal*, launched in Rio de Janeiro in 1929, which brought several American comic strips. During the 1930’s, the editors of this magazine edited comic books albums published in the United States and also created by Brazilian artists, such as *O Guarany*, adaptation carried out by Francisco Acquarone, author of *João Tymbira’s adventures*, a strong, athletic and elegant character, like the main characters of the North-American adventure-strips. These albums, edited in the horizontal format, were called *Edição Extraordinária do Correio Universal*.

The starting point of the comics supplement for newspaper in Brazil may be established as of the launch of the *Gazeta Infantil*. The section of the newspaper *A Gazeta*, created in São Paulo in 1928, became a weekly newspaper supplement as of September 12th of the following year, with the title *A Gazeta Edição Infantil* [*Children’s Issue*], having three phases until 1950. During the first phase,

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which lasted until October of 1930, besides American comics, national artists' stories were also edited, such as *Piolim*, character based on the Brazilian clown, illustrated by Gomez Dias and Nino Borges. The later was also the author of *Bolinha and Bolonha*, published as of March, 1930.

It is possible to notice the influence of North-American comics over the edition of comics in Brazil, not only in the strips republished here, but, especially, in the changes introduced in the language of the sequential graphic narratives: the humorous comics with its short and self-contained stories gives place to the adventure plots, serialized in several chapters. The model in force at that time, proceeding from the European comics, whose dialogues were placed under the cartoons, was gradually substituted by the American model, which uses speech bubbles for the dialogues and captions for the narrative texts and time/space changes. The incorporation of those elements on the pages of *A Gazeta Edição Infantil* underwent a contest carried out in May, 1930, which presented a comic strip without the text in the speech bubbles, which should be filled by the readers in order to win the awards offered.

The second phase of the *Gazetinha* started in September, 1933, when the supplement started being republished, and lasted until March, 1940, publishing characters of American comics (*Betty Boop*, *Brick Bradford*, *The Phantom* and *Superman*) and comics created by Belmonte and Messias de Mello. The former created, for *A Gazetinha*, stories starred by *Paulino and Aubina* and by *Tutu, Titi and Totó*, besides being given the *Carta Enigmática*.

The later, Messias de Melo, began his career in the newspaper *A Gazeta* in 1932. For *A Gazetinha*, he illustrated *Tutu's* stories in 1933 and, in the following year, he created *Pão-duro*, a scoundrel who always got into trouble. With the writer Armando Brussolo, he created, from 1936 to 1939, several serialized comics stories (like the North-American adventure-strips): *Captain Blood*, *Sherlock Holmes*, *o Homen Elétrico* [The Electric Man], *The Count of Monte Cristo*, *The Three Musketeers* and *A conquista das esmeraldas* [The conquest of the emeralds], which narrated the saga of the explorer Fernão Dias. He also illustrated *O Raio da Morte* [The Death Ray], *Bascomb – o Terror de Ferney* [The terror of Ferney], *Around the Moon* (based on Jules Verne's book) and *Audaz, o Demolidor* [Audacious, the Destroyer], among others created for this supplement.

Another sequential graphic narrative of great importance in the history of Brazilian comics was *A Garra Cinzenta* [The Gray Claw], launched by *Gazetinha* in July, 1937, created by Francisco Armond (writer) and Renato de Azevedo Silva (penciller). Illustrated in a realistic style (like the main artists that created the North-American adventure-strips), it was published in

an-one-page chapter in every issue. In April of 1939 the *Edição Majestosa da Gazetinha* [*Gazetinha's Majestic Issue*] was launched, containing comics of heroes and The Adventures of Marco Polo. The third phase of *Gazetinha* extended from March, 1948 to June, 1950, under the management of Jerônimo Monteiro. With the title of *A Gazeta Juvenil* [The Juvenile], it was published, as of August, 1949, biweekly and had 40 pages per issue, presenting comics created in Italy along with the national production.

The Brazilian comic newspaper supplement reached its apogee with the launch of *Suplemento Infantil* [Children's Supplement], a tabloid that was part of the newspaper *A Nação*. The managerial vision and persistence of the journalist Adolfo Aizen, who took advantage of a trip to the United States to visit the *King Features Syndicate*, are responsible for its creation. When he returned to Rio de Janeiro, Aizen convinced the owner of the newspaper *A Nação*, João Alberto Lins de Barros, to launch supplements: besides the children's supplement, comedy, crime (which also published comics such as *Dick Tracy* and *Red Barry*), sports and women's newspaper supplements were also edited.

The first issue of the *Suplemento Infantil*, March 14th of 1934, had its cover illustrated by J. Carlos; it had short stories, American comic strips and the first chapter of a comics story called *As Aventuras de Roberto Sorocaba* [The Adventures of Roberto Sorocaba], also called *Os exploradores da Atlântida* [The Explorers of Atlantis] and published in eight parts, illustrated by the Portuguese-Brazilian artist Monteiro Filho. The success it reached with the readers was so big that the *Suplemento Infantil*, as of its 16th issue on June 20th of 1934, became independent and received the name of *Suplemento Juvenil*, which was published for over a decade.

On the pages of this tabloid, there were games, short stories, North-American comic strips and comics created by Brazilian artists, particularly the artist Carlos Thiré, author of *O Gavião de Riff* [Riff's hawk] and *As aventuras de Raffles* [Raffles's adventures]. The supplement was even published three times a week (Tuesdays, Thursdays and Saturdays), reaching a total of 300 thousand copies per issue and was responsible for other spin-offs, such as *Edição Maravilhosa* [Wonderful Issue] (edited four times a year, in March, June, September and December) and hard covered books with stories starred by the comics' main characters.

The Brazilian newspaper supplements were so well-accepted by the readers that they stopped being published in newspapers and started being published periodically and continuously, being sold as issues independent from the printed newspapers. The Market was ready for the launch of comic books, which, gradually, adopted the North-American comic book standard.



Figure 2: *A Garra Cinzenta* [The Gray Claw]: realistic style and serialized narrative

This change towards the new format began in May, 1937, when the weekly magazine *Mirim* arrived at the newsstands. According to Diamantino da Silva (2003: 62), Adolfo Aizen wanted to attend the increasing demand for comics. If the supplements followed the tabloid standard (28 by 38 centimeters), this 32-page issue had the measures of 18.5 by 27 centimeters, having its pages stapled in the middle and having its cover and back cover printed in color and the other pages in black and white. The book was even published on Wednesday, Fridays (with the title of *Mirim Sextaferino* [Friday Mirim], with complete stories) and Sundays, special biweekly issues and the *Biblioteca Mirim* [Mirim Library] (a collection of hard covered pocket book, having about 200 to 300 pages per volume).



Figure 3: *Mirim*,
a comic book created
by Adolfo Aizen

Another publication created by Aizen was *O Lobinho* [Little Wolf], launched in April, 1938. At first, it was published in standard format, with 8 pages printed in colors and black and white, on Fridays, being published daily afterwards. At the beginning of 1940, it started being published monthly in the comic book format, with 72 pages of complete comics stories (especially North-American). According to Gonçalo Júnior (2004), the title of the publication was chosen by Aizen in order to avoid that his main rival, Roberto Marinho, launched a publication with similar title – *Globinho*.

Due to the commercial success of Aizen's publications, Assis Chateaubriand, owner of the *Diários Associados* [Associated Newspapers], also got into the comic book market with the book *O Gury* [Little Boy], whose subheading was *Filhote do Diário da Noite* [Whelp of the Night Newspaper] and brought stories starred by *O Amigo Da Onça* [The Phony Friend], character created by the cartoonist Péricles de Andrade Maranhão, besides comics published in American newspapers and magazines.

In order to compete with Aizen's publications, the editor Roberto Marinho, owner of the newspaper *O Globo*, had launched, on June 12th, 1937, *O Globo Juvenil*, following the same format as *Suplemento Juvenil*. Edited twice a week (on Wednesday and Saturdays), besides publishing North-American comic strips, it had 16 pages reserved for national artists, especially for Francisco Acquarone (penciller of *Os primeiros Homens na Lua* [The First Men on the Moon] and *As Minas de Prata* [The Silver Mines]). From 1940 to 1962, *O Globo Juvenil Mensal* [Monthly] was published. At the same time, *Almanaque do Globo Juvenil* started being published, having 16 issues. However, there was one publication whose name was so popular that became synonym of comics: *Gibi*.



Figure 4: Edition of the first series of *Gibi* comic book

GIBI AND THE ESTABLISHMENT OF THE COMIC BOOKS IN BRAZIL

The comic book *Gibi* was launched on April 12th, 1939, a Wednesday. It had 32 pages and 21 x 28 centimeters format, practically the same of *Mirin* comic book, of Aizen. It cost 300 réis. The first issue had several series and characters in continued episodes. The cover featured *Charlie Chan*, Chinese detective originated from *pulps* books, created by Earl Derr Biggers. In comic books, it was drawn by Alfred Andriola. It also appeared in the first issue the cowboy *Bronco Piler*, created by Fred Harman, *Cesar* and *Tubinho*, one of the first series of adventures in comics, of Roy Crane; the aviator *Barney Baxter*, of Frank Miller; *Brucutu*, the prehistoric character created by Vicent T. Hamlin, and the Yankee hillbilly *Li'l Abner*, created by Al Capp.

It is interesting to note that the book, although searching for the format of North American comic books, it was full of comics originally published in newspapers, in a certain way refuting the beginning of the new format in its origin country. The presence of one Brazilian author was assured in the episode *Os Filhos do Capitão Grant* [Captain Grant's children], adaptation of

Julio Verne's romance with the same name, drawn by Miguel Hochman, veteran artist of *O Tico Tico* book.

The first issue of the book had curiosities, educative texts and news sections and national and international authors tales. It also advertised *Grande Concurso Gibi* [Comics Great Contest], With more than 2000 awards to the contestants and it was a *marketing* strategy to advertise Roberto Marinho's comics. The next issues introduced other characters in the book, also originated from North American newspapers, and kept most of the ones which rose from the first issue.

The second semester of 1939 was *Gibi* book milestone: together with *O Globo Juvenil*, started publishing several characters that previously were published by *Suplemento Junevil*, of Aizen. This change indicated the beginning of *Suplemento's* end and positive leverage to Roberto Marinho's publications, suddenly he become the holder of the main characters distributed by *King Features Syndicate*.

The acquirement of the characters led to new bravery: from issue 34, dated of August 6th, 1939, *Gibi* book started to be published three times a week, being available to public on Fridays as well (Gonçalo Júnior, 2004). The great highlights of the book became to be *Mandrake*, of Lee Falk and Phill Davis; *Brick Bradford*, named on it as *Dick James*, of William Ritt and Clarence Grey, *Inspector Wade*, originally created by Edgar Wallace, a British author, that in comics had scripts of Sheldon Stark and draws of Neil O'Keefe; *King of the Royal Mounted*, of Zane Grey and Charles Flanders; *Popeye the Sailor*, created by Elzie Crisler Segar; *The Phantom*, of Lee Falk and Ray Morre; *Pinduca*, of Carl Anderson, among others.

Other braveries came next. Only two months later, it was launched special editions, albums with only one character, the first issue being stared by detective *Charlie Chan*. In December 1939 it appeared *Gibi Mensal*, publication in smaller format than the original, with 18 x 26 centimeters. It had colored cover in couche paper and a lower number of pages (100), bringing only complete stories. With it, it was established a book model in comic books in the country that would be the prevailing one. During the next fifteen years, the both titles would live harmoniously in the dispute of readers' preference.

But *Gibi Mensal* innovations were not limited to the format and number of pages. Little by little, it started publishing stories produced specially to comic books. The source of these stories were several comic books publishing house existing in United States.

Since then, other heroes stared appearing in *Gibi* book pages. *Ace of Spades*, of Al Camy; *The Shield and Bob*, of Charles Biro and Irv Novick; *Fireball*, of Reinman and *Mirror Man*, Paul Berdanier were from MLJ publishing house,



Figure 5: Front cover
of *Gibi Mensal*

later known as *Archie Comics*. The most important character of *Fawcett* publishing house, *Captain Marvel*, created by Charles Clarence Beck, was published in *Gibi Mensal* book, with a great public acceptance. Other publishing house that provided characters to the book was *Quality*, among them it is highlighted *Bozo*, of George Brenner; *Spider*, of Paul Gustavson, *Blackhawk*, of Reed Crandall and several creations of Will Eisner, as *Mister Mystic*, *Lady Luck* and *The Spirit*, his more adored character. And the first stories from it that would become into the *Marvel Comics* in the future, then named *Timely* publishing house, were also published in *Gibi Mensal*, with the main character *Human Torch*, created by Carl Burgos and *Namor*, of Bill Everett. Other character of this publishing house published in the book was *Aarkus*, created by Jack Kirby and Joe Simon, also responsible by the creation of *Captain America*, an icon in North American comic books. The golden years of *Gibi* book also created an annual edition, *Gibi Especial de Natal* [Special Christmas Edition of *Gibi*], published from 1944 to 1959 in large editions, with up to 300 pages.

The first series of *Gibi* book ended with the number 1739, on May 31st, 1950. The next series, renamed of *Novo Gibi* [*New Gibi*], begun 4 days later. It maintained the continuity of the old issue, but being biweekly, with 64 pages and cover in couche paper. The bad news to the readers was the publication price, that increased from 80 centavos to 2 cruzeiros. It brought complete stories of old heroes, as *Mandrake* and *King of the Royal Mounted*. The next numbers did not differ of this formula either. Therefore, the original title was being even more similar to *Gibi Mensal*.

The year of 1952 it was founded Rio Gráfica e Editora [Rio Printing Press and Publishing House], company that started managing and producing the comic books of Organizações Globo. The publishing house, feeling the market acceptance, soon launched several books dedicated to only one character, most of them with heroes already published in *Novo Gibi* and *Gibi Mensal*. It was very good to the new publishing house, but it was the end of the two publications, which saw their editorial model – collection of comic books of several characters and genre – even more losing prestige. But they were losing their prestige before the public.

Novo Gibi stopped being published in December 1954, its number 1842. It started being published once a month before, but it was not enough. The launching of an annual edition of the book, *Almanaque do Gibi*, in 1955 was not successful as well. A little bigger, in a 18 x 26 cm format and with 100 pages, it had a few numbers edited. *Gibi Mensal* remain being publish for a little longer, supporting itself in western series, as *Davy Crockett*, *Kid Colt* and *Jim Parker*, a success in 1950's. Its last edition, number 249, was published in 1961.

With the end of *Gibi Mensal*, several books of the western genre started being published by Rio Gráfica e Editora, not only international ones, but also those produced locally. But, in opposite to what it could be imagine, this replacement did not represent the failure of *Gibi* book and other publications with similar title. This time, the word “*gibi*” [comic book] was a synonym of a comic book, this means that the title had influenced not only the editorial industry, but also the Brazilian society as a whole.

THE RESURGENCE OF *GIBI* COMIC BOOK

The title *Gibi* did not disappeared completely in the beginning of the 1960's. Actually, it would be back other times, in the next decades. The first attempt of restart happened in September 1974, with the launching of *Gibi Semanal* [Weekly *Gibi*]. It was an audacious idea, created by Walmir Amaral de Oliveira, penciller, and Sonia Hirsch, editor, in relation to publication periodicity and format (40 x 30 cm). It had 40 published numbers, remaining up to the end of July 1975.

Among the reasons of the short period of this publication are the facts that it completely differed from the other books and it became difficult to expose it in newsstands, because it did not fit in the spaces assigned to comic books. Several times, the books were hanging in front of newsstand, like newspapers, what made difficult their visibility.

The big format allowed the publication of several kinds of comics. Sunday half pages of the characters, containing 6 symmetric panels, alternating with longer stories published in newspapers, that took only the central part of the page (2/3), being the margin filled with two comic strip, generally of the same character. Stories originally published in European books, with two original pages, took one page of *Gibi Semanal*.

But the publication short life was not due to the quality of its content. The title published great humoristic series, as *Peanut*, of Charles Schulz; *Versus*, of Jack Wohl; *Beetle Bailey*, of Mort Walker; *Popeye the Sailor*, drawn by Bud Sagendorf; *Redeye*, of Gordon Bess; *Bronco Bill*, of Rog Bollen and Gary Peterman; *Frank and Ernest*, of Bob Thaves and *Alley Woop*, drawn by Davy Grade. Adventure characters as *Flash Gordon*, originally created by Alex Raymond, appeared in long narratives, the same happened to others as *Rip Kirby* and *Secret Agent*, also Raymond's; *Tarzan*, of Edgar Rice Burroughs, drawn by John Cellardo; *Big Bem Bolt*, of John Cullen Murphy and *The Spirit* of Will Eisner. The innovation of *Gibi Semanal* in relation to its preceding ones with the same name was the inclusion of European productions, as the series *Aristocrats*, of Italians Alfredo Castelli and Ferdinando Tacconi, originally published in the Italian book *Corriere dei Ragazzi*.

Several Brazilian authors were also published in *Gibi Semanal*, identified by a contest carried out by the book. Among these authors, several names had a solid carrier in the area, as Fausto Hugo Pratts, Marcio Pitliuk, Watson, Munhoz, Paulo Paiva, Novaes and Sergio and Xalberto.



Figure 6: Front cover of *Gibi Semanal*

The second attempt of *Gibi* returning happened in the launching of *Gibi Especial* [Special Gibi], in 1975. The first edition of this book was completely dedicated to *Spirit*, of Will Eisner. Differently from *Gibi Semanal*, however, the special edition was in a smaller format, called book – similar to *Veja* magazine. This format was maintained only in the first editions, the fourth issue assumed the comic book format. Each issue being dedicated to only one character – *Phanton*, *Li'l Abner*, *The Seekers*, *Prince Valiant*, *Oaky Doaks* and *Rip Kirby* – the title had only 8 numbers, ending in November 1975.

The third attempt of the title relaunching in decade of 1970, *Almanaque do Gibi Nostalgia*, was produced during 1975 to 1977, and had only 6 editions. It had the same format of *Gibi Semanal* and had the same character, but complete stories. *Almanaque do Gibi Atualidade*, the last work of this decade, had only one edition, dedicated to European characters as *Corto Maltese* and

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Valentina, created respectively by the Italian Hugo Pratt and Guido Crepax; *Scarlet Dream* of French Robert Gigi and Claude Moliterni; besides the Brazilian Luis Gê, with the story *Ano da Mulher* [Woman's year].

In the decade of 1980 were published 6 editions of the title *Gibi Ouro – Os Clássicos dos Quadrinhos* [Golden Gibi – The classic comics], that consisted, except the first edition, republications of the first issues of *Broncho Bill*, *Mandrake*, *Li'l Abner*, *Rip Kirby* and *Black Rider*. The exception was the issue dedicated to *Phanton*, that opened the collection, that represented the republication of the second issue of the mensal book, because the issue had been reedited by Rio Gráfica e Editora earlier before.

Rio Gráfica e Editora would never reuse the title *Gibi* in any publication. Only its successor, Globo publishing house would do it, from 1993 and 1994, when launched 12 editions of Gibi book in a smaller, in the time known as small format (13,5 x 19 cm), in which it was alternated classic characters (*Phanton*, *Mandrake* and *Beetle Bailey*) with characters of second line of *Marvel Comics* publishing house. Globo published yet, between 1991 and 2006, several title and formats very small – 9,5 x 13,5 cm. – generically incorporating the word *Gibizinho* [a small comic book] and dedicated to characters created by the Brazilian penciller Maurício de Sousa, the key product of the publishing house.

Also in relation to Maurício de Sousa it was the last use of the word “*gibi*” as title of a publication. In opposition in the previous case, it was decided to the superlative, being the title as *Gibizão* [a bigger comic book] *da Turma da Mônica* [Monica's Gang]. It had 9 editions, from 2001 to 2005.



Figure 7: Front cover of *Almanaque do Gibi Nostalgia*



Figure 8: *Gibizinho da Mônica*, with Maurício de Sousa's stories

CONCLUSIONS

When *Gibi* was launched in 1939, this comic book represented the option for a new comic book production model, introducing in the country an editorial proposal already popular in the North-American market. It brought to Brazil a series of characters that became icons in the genre, besides participating in the creation of a comic book culture in the country. This publication was essential for the strengthening of a comic book reader community.

Published uninterruptedly – as *Gibi* or *Gibi Mensal* [Monthly] – for over two decades, it stopped being published when its publication model was no longer interesting and other editorial formats found bigger receptivity among the readers. In all of its subsequent efforts of returning to the market, the title *Gibi* no longer aimed at the establishment of an innovative editorial model for the comic book production. Moreover, much less, it aimed at acquainting its readers to new and daring characters of a newly created media. It accomplished this task – and accomplished it very well! – In its first twenty years of existence.

“Gibi” after *Gibi* was no longer a title, but a trademark. In all of its attempts of publication after 1960, it aimed at the rescue of a lost past, futilely hoping that it could be recreated. However, that past could never, and will never, be recreated, since time has changed. Different models of comic book publication became popular throughout the world, and, as it is common in a globalized environment, invaded the Brazilian market, putting in jeopardy the domain of the North-American production, obtained thanks to publications such as *Gibi* and *Gibi Semanal* [Weekly]. The current situation shows the coexistence, rather harmonious, under certain aspects, between the original comic book, miniseries and graphic novels proceeding from the North-American production, the European albums and the Japanese mangas. ■

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