

## File Leone Frollo

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### Leone Frollo, the lion of Venice

*FILE JL parker033*

Everyone in France knows **Manara** for reading the adventures of the comic or the Spark of Giuseppe Bergman, or simply by his unmistakable style. It suffices to see a woman drawn by the author highly prolific to recognize at first glance.

Like other designs of his brother **Paolo Eleuteri Serpieri**, designer of the buxom Drunna evolving in a universe or its apocalyptic stories rarest westerns a little less known but equally stunning graphically ... But few people in France know (or knew) the name of **Leone Frollo** in the 70, 80 and 90 except some amateur collectors of erotica or seeking certain specific titles from production **Elvifrance**.

Who is **Leone Frollo**?

Born April 9, 1931 in Venice, **Frollo** begins in the comics in 1948/1949 (it was 17 years) by performing a western history, "*Sui Laghi grown*" to a school newspaper, great opportunity for him to do a little money according to him.

We already see some facilities for movement and the layout for a novice designer ... it's not so bad.





Around 1953 it will be "*la strada senza fine*" on a text by **Georges Bellavitis**, he resumed drawing thereafter for a newspaper called "*Il Corriere dello Scolaro*".

Winner of Architecture in 1956 (or 1958 depending on sources) he realizes that the future in this area is a dead end for him especially in Rome and slowly decide to embark on the design that will always be by his statements, to complement its an architect in the beginning.

His debut in the drawing just serve it right to maintain his passion for his two hobbies such as photography and collection of comics (and later film) that he is particularly fond. He will realize that his reputation although small at the beginning begins to increase which is not to discourage financially.

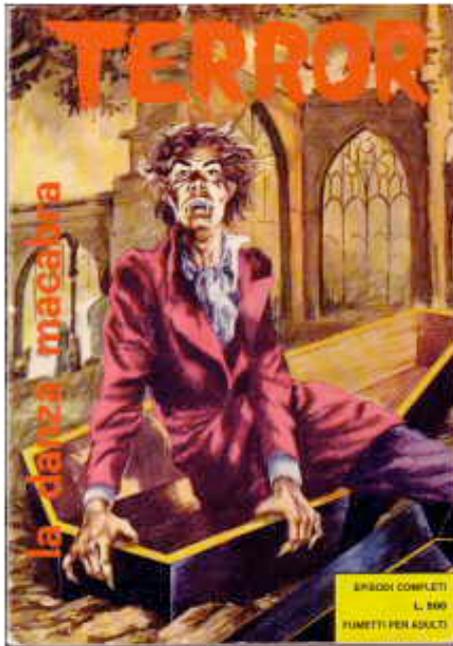
He then worked always in 1958/1963 for the British firm **Thomson and Fleetway and** carries stories of wars *Battler Briton*, *Archie the Robot*, *War Story*, *Famous romance story Love story* with no episodes at the time was translated into Italian .

In this short period from 1962 to 1963 he tries for the 1st time on stories rosewater for **Fleetway**. It will be his first to refine his style on the faces of women and their curves in series such as "*Romeo*", "*Boy Friends*" and complete stories as "*Lady Bird*".

From now Frolo will launch fully in the design, love and financial success requires.



Enormous personal satisfaction for **Frollo** for an art that few people know him.





Let's go back a little further back in time. In Italy something was just *sickening* to move towards the early 60s. Characters like *Diabolik*, *Kriminal*, *Satanik* and *Jezebel* came to the front of the stage, and *Isabella* arrived in 1966.

This great boom is due to two people **Renzo Barbieri** and **Giorgio Cavedon** that will create editions **RG**. Later they will separate to form **Edifumetto** for the first and the second **Ediperiodici**.

**Frollo** is not immune to the phenomenon and sees hiring early **edt** by **RG** in 1970 to draw some numbers *Terror Gigante*. From the No. 3 *la Danza macaca* (translated in France), No. 4 *It bianco cadaverino* (unpublished in France), N° 6 *l'ombra del malignio* (translated in France), and No. 10, 12, 15, No. 21 *MASHA d'oro* (translated in France), No. 23 *Barbablu* (translated in France).

From the drawings it will last for the number of *Terror Gigante* No. 23 dated September 1971, announced a month after the October 1971 series *Lucifera* which **Frollo** draw just the first 15 numbers, most recently in December 1972.

**Frollo** was aware of two articles dedicated to Lucifer, written by **Numa Sadoul** for Phoenix, published in 1974 and 1977, and was very pleased that the French are interested in productions transalpine but remained restricted to a certain clientele and French criticism that considered at the time (I quote) "snob". For collectors it is worth noting that the *Terror Gigante* N° 6 *l'ombra del malignio* *Lucifera* preceding few months, but in almost every way the scenario of the future devil we know (see *Terror Occasional* N° 1).

This will be followed in 1972 which is rightly regarded as his masterpiece, especially in Italy; *Biancaneve* it draw for 26 numbers from November 1972 to December 1974 and resume it later for some special editions.

In fact, according to an interview in 1986 is a series which he is quite proud and gave a lot of work. But it is with pleasure that the redraw in the 80s. This is also the only time he will redraw a character for some adventures.

And then comes *Naga* (*Shatan* in France), very good series full of adventures that draw **Frollo's** No. 1 to No. 24 from July 1975 to June 1977, to be taken over by a hack who will run permanently (see my article *Naga* on the site).

In 1978/1979 science fiction enters the work of the series with **Frollo Fan** (Phann in France). Quiet heroes living on a planet almost deserted, he was embroiled in a saga of planetary seen save the world from a tyrant who was once his best friend ...

Subject classic but still works even if the series is experiencing some weakness, it can be read quietly. It was published in France in the Antares from No. 15 to No. 22.

Inspired by *Vampirella* then he designed a series graphically excellent but rather slapdash screenplay: *Yra the vamp* No. 1 to No. 12 from October 1980 to September 1981.

Fascinated by the 20s and 30s, he tried to set a very good located in the midst of Parisian brothels: *Casino* No. 1 to No. 25 from March 1985 to April 1987 (see detailed list on the Article Casino I did on the site)

In 1986 when he finished this series, an idea germinated in him, that of a cartoon made on large format boards telling the story of a sailor decked out in a curse ...

Under the influence of anger he turns into a man tigre incredible ferocity.

*Lord Tiger* will be a fiasco, despite heavy advertising in a lot of magazines, fanzines and interviews made at the time.

Bd's fate in a large luxurious glossy but despite a late suggesting a sequence that will not happen.

This has been a great disappointment because following the articles I read was a work to which he was ...

He will also participate in some horror stories including isolated series *Macabro* (for No. 1 and No. 6). He recounted in a 1979 edition uncommon and medium format, Children of **Dracula** in the collection

"Fumetti dell'orrore authori-grown" with the title orrenda storia di *Dracula Bambino*. History published in France in the *infernal BD* No. 2 in 1985. He will work specifically because, around 1985, the series

"*International Glamor*," and "*Diva*" creating real portfolios of drawings which from time to time in several pages of various numbers of the first and second series. A number is entirely devoted (see

[fumettografia](#) at the end of the article).



Oceania cited the abyss



for \$ 80,000 more



It bianco cadaverino



the golden mask

What we see looking at his fumettografie?

It is obvious that **Frollo** does not take up and told himself he is unable to remain on a series during a period of time seems too long.

This is prohibitive for all its series and is a trait that would never leave him!

He himself said in an interview in 1977 in the magazine *wow* No. 6 and repeats it in *fumetto* No. 7 in 1986.

When he thinks he turned round he was compelled by boring and mainly to abandon its character to move on ...

One can understand the scenarios *fumetti per adult* in the 70s do not fly very high although they are there to entertain, some series are fairly bland.

For *Biancaneve*, recurring themes are: find the witch who has launched a spell on the castle, apprehend and make love whenever possible. Fighting against his stepmother *Naga* eventually make him the love and marry her for a moment ... (sic).

Excellent series anyway, and thanks to the wonderful humor that prevails in the first mass in numbers and also through drawings and very sublime erotic Frollo.

To *Lucifer*, **Faust** prevent the filter to create the property for 10 to 15 episodes by grabbing his libido ... it can become drunk. But this series will succeed to evolve into a saga that takes the heroine through many adventures ...

For *Naga*: traveling, kissing, traveling, kissing and investigate ... ok. It should be noted that even when **Frollo** take 24 episodes for this series quite eventful and ultimately quite successful.

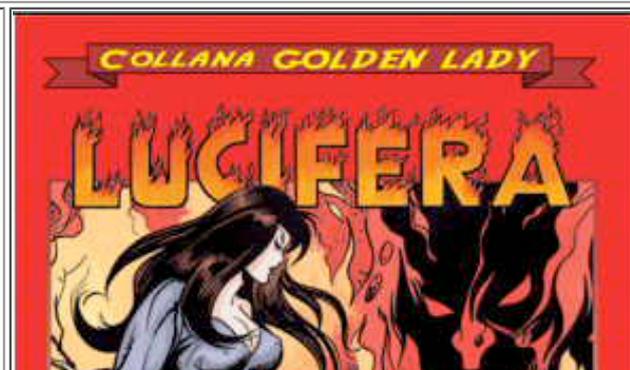
But the question is ... when **Frollo** goes to a series, sales could fall sharply and the latter can stop very quickly, which is quite revealing.

This was not the case for *Biancaneve* course and *Lucifer*, but he had the time to launch these two series and retain readership.

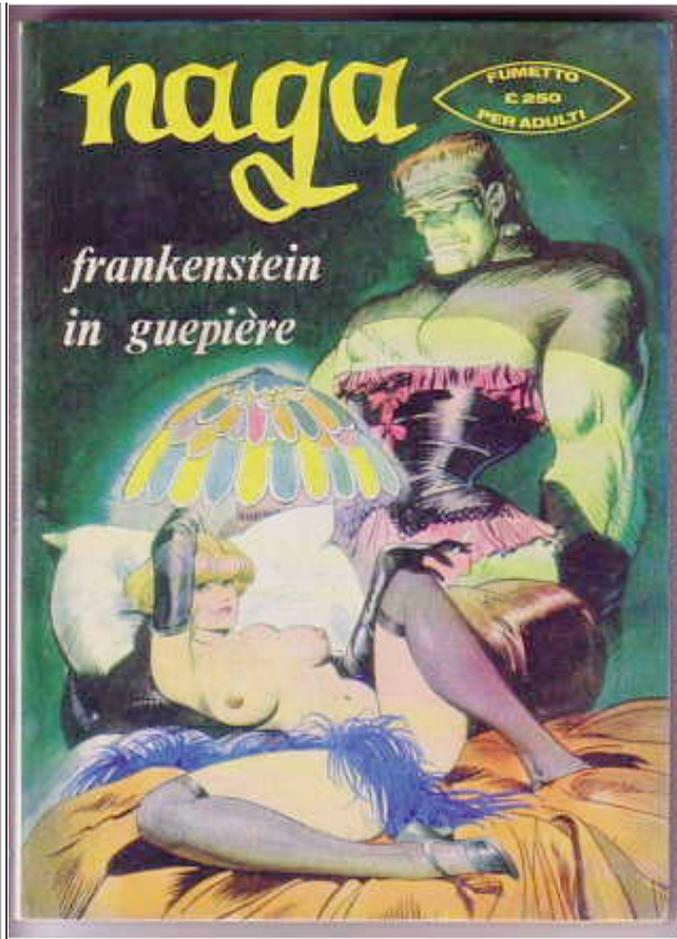
For *Yra* we feel early in the author's enthusiasm for this character but it quickly degenerates to sink into a scenario erratic, chaotic ... and eventually ruin the series and destroy. It lasted 12 episodes, records again by superb drawings. It nevertheless noted a slight slowdown in recent issues ...

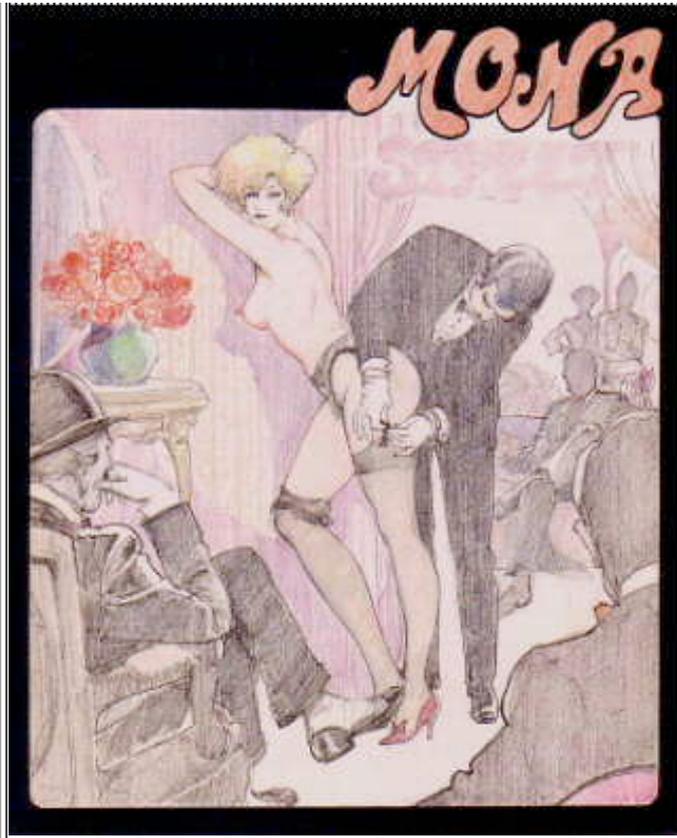
All these reviews are solely those of me and some will find fault with it, but I do not wander much into my statements.

I think if **Frollo** had not designed the sets ... they have fallen into oblivion as all or would never even be started.









I pause on the series *Mona Street*, which many consider his best work when it was released in the 80s. Why, because it is the only one they know (or knew at the time) and it is through this series that Frollo will start recognizing in France by critics of comics and will know by collectors envious of convening a series of false new author who draws the erotic ...

But **Frollo** was already there before and **Serpieri Manara** with **Elvifrance** series from the 70s.

If *Mona Street* is recognized by some people as what he does best, I agree an aesthetic point of view. It should not be overlooked even when the precision work performed on the fantasy series that contains all 3 issues.

It is a character in which he put much of its taste for the 20s (just like the series *Casino*) published some time ago.

But not for me his best success.

If for *Biancaneve* he drew in the 70s, the fashion of the women buxom and round (the Italians in the 70s as **Gina Lollobrigida**, **Sophia Loren**), it will be the opposite to *Mona Street*, whose action is in the 20s where women were fragile and tiny as was **Greta Garbo** which he will resume exactly (it is even a double) the physical director of the college where *Mona*.

**Frollo** says himself, he loves those years and admits to her best result (financial?) In the drawing and it shows when it opens *Mona Street*, is handsome and precise, it is ... I licked speaks drawings of course. So precise that many boards in the three volumes will not be inked and you can verify this does not detract from the Bd that the contrary happens to be clearer, lighter and therefore more alive and free. They are not many who can do without a solid basis for their comics ... I think it's pretty impressive.

Obviously *Mona Street* he most enjoyed drawing since she's found on most postcards, illustrations (not the T-shirts). She I think that will be remembered by people as his most accomplished work.

Since **Frollo** has drawn most of *fumetti per adult* (the market in smaller sizes for adults being completed in Italy?) Or comic books, but rather illustrations which are sold well even with some in limited editions and signed.

As his latest book "The women of Leone Frollo" which dates from 2003, with a circulation general public and another limited edition of 250 signed copies.

There is also the penultimate "links women" published by Bagheera in 2000.

All these works having been known up abroad in Germany, the USA, France and England or his originals

are quite sought after now.

I do not comment on the first working **Frollo** who deserves indulgence nor what he did during his English period.

Because I simply do not have enough documentation to be able to speak let alone tried.

The few photos shown above are more eloquent than anything else ...

I would say that his debut for the **edt RG** 1970, in No. 4 of *Terror*, **Frollo** approaches a realistic style, which is normal when you emerge from a period where we worked for comic ballads and war for England.

The faces, positions, the sets are nothing special, it's still well designed, very well ... well ... ok compared to other designers of the era is sublime!

There is already a comfort to draw women by casting a veil of soft erotica barely stirred by the appearance of a breast or thigh.

This story of *Terror* 4 which is completely censored in France made references to a young baby, son of the devil which mega-hurting everyone in the house including at one point his own mother. The father (presumed biological) defenestration of the window the diabolical toddler at the end of the story ... it is not spent in France, but the baby is well past the window, he!

The No. 3 published in France in *Terror* 3 was already much more interesting, both graphically than in the scenario, **Frollo** is more comfortable with this kind of story.

It refers to a woman with a skin disease and that his father treats him transferring completely hides people he kills and then transplant it on her daughter.

The history and work on the layout are very good drawing, the Parisian atmosphere of the early century is well made and eroticism that emerges of the young woman is delicious.

To begin this issue with the gore (quite soft anyway) was emerging ... the title was still not *Terror* "Good night little" ...

But *with* Lucifer is that **Frollo** takes its brands, is his style, even if it is changing again and again and even today (see his last 2 books).

Becoming a fantasy world peopled with witches, goblins, devils, demons of all kinds, **Frollo** take a liking to the caricature and learn to develop it.

In designing this series he amused to deform in extreme monsters pushing and contrast to fine-tune the forms and faces of women or girls.

This gives a Manichean in the series: the good are often beautiful faces and the wicked often ugly. This has the advantage that we see at once who are dealing with.

If by chance a devil takes human form as is the case in No. 2 with **Koorsan** who seduce **Margaret** by her beauty, he has his eyebrows drawn so diabolical to leave no ambiguity about its true nature.

We now note that it is in this series that **Frollo** is inspired (if not pump) drawings of American comics and especially **John Buscema** did not cite it as one of her favorite designers. What is very strange when you see it on the work of this internationally known artist he is most inspired ....

In fact *Lucifer* appears in 1972 in Italy and **Frollo** is a fan of comics usa is inevitably fell on the masterpieces of the **Marvel** written by **Stan Lee**. As the *Silver Surfer* those drawn by **John Buscema** published in 1968 and *Enemy Ace* of **Joe Kubert** and **Russ Manning Tarzan** ...

The 60s and 70s in the usa ... bubbling cauldron of talented designers and non-standard!

So easy for drawings, homage, plagiarism, or simply a great revelation of an Italian artist for comics and cartoonists of the Atlantic? ... What will you be the judge (see following section below) .

Do not forget that these comics were meant to be read quickly but they should also be drawn very quickly. So it must be indulgent or crying plagiarism without taking into account all possibilities, conditions and the time at which they were drawn? For my part, although I would opt for the former.

But only one interview **Frollo** would lead us an answer ...

Yet we must admit that the first stories appeared in **edt RG** does not undergo as significant influences (in French) "Danse Macabre", "the devil and death," or "Phantom of the Opera". All are visible in the collections *Terror* or *Terror Special Edition*.

It starts mostly *in* Lucifer with **Satan**, who quickly loses its original form and magically end up with the features of **Mephistopheles**, the enemy of the *Silver Surfer*.

The gold mask is quite representative of what I try to show all the thumbnails representing almost **Zur**, the villain of the story are drawn (if not carbon copies) after drawings by **John Buscema**, characters of **Mephistopheles** or **Loki's** brother Thor.

In some numbers **Terror** as "the gold of the devil" and "the wages of evil." **Gilles de Rai** could very well pass for the Frankenstein story that is seen also in a number of the *Silver Surfer* (see picture below) . When you open an issue of Tales Malicious (*Biancaneve*) is much more moderate and even virtually nonexistent, fortunately.

But the influence of **Big John** is still there, especially when you see some faces like that of Harold Prince (Tales Malicious 3, 4, 5) may well be aware of what I say.

View misshapen monsters, underwater monsters, grotesque dwarf, torturers and murderers as **Frollo** and he is particularly fond redraw constantly in his work and see what I mean.

A simple example, in the Tales Malicious No. 6, **Sireno** has the same features that **Triton** is part of the Inhuman royal family in the *Fantastic Four* in the **Marvel Comics Group** (ex: Eclipso in the No. 44 for the French version ).

In Shatan No. 1, we see **Hans Von Hammer**, the Red Baron, originally drawn by **Joe Kubert** *Enemy Ace* in DC Comics and taken on its behalf by **Frollo**. He renames his real name, Baron **Manfred Von Richtoffen**, the German ace of WW1 and the lute will duel air cons **Shatan**.

In the No. 8 our heroine gets to know the **Dracula** story in a scene resembling nothing so much as that which can be seen in "Frankenstein Dracula cons" in the comics pocket No. 4 of Frankenstein, designed by **John Buscema**, him again!

On the occasion **Frollo** resume often famous positions invented and designed by **Burne Hogarth** for his **Tarzan** and he will serve for a few numbers like the **Shatan** No. 9. The only snag ... **Frollo** does not know of any draw animals, but not at all!

There is also a small history of SF, Oceania depths of the city, you can see in the Kiwi Special No. 50 or its republication in the Ombra No. 206.

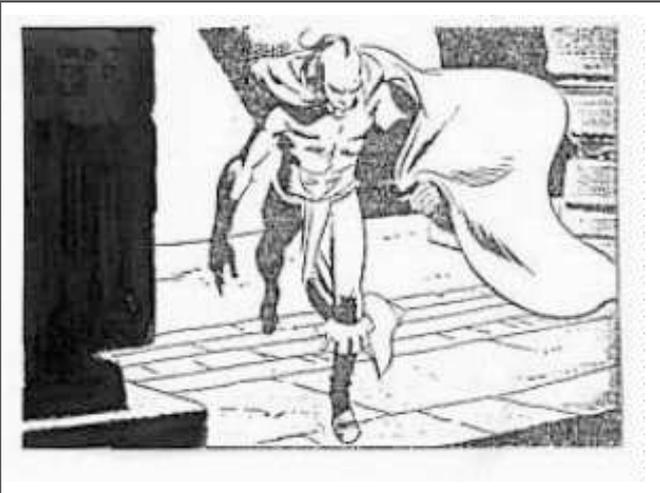
I would say that over 50% of drawings are inspired ('re wicked decals) on drawings **Buscema**, **Manning** and **Hogarth** (see photo).

If this period quite uncomfortable at first when the early 70s and covers a few years, we must realize that very quickly **Frollo** will break away from this approach and will draw its final stride.

Occasionally we find drawings that describe certain positions and he is particularly fond of that mark. The *Surfer* or in the arm to the face and you can find countless of times that the story of Frankenstein is sitting in a chair on his chin on his hands ... or where it also has an arm to the face while watching an open book ... sombre ... etc..

It is true that with designs like the *Silver Surfer* can not but be captivated so beautiful it is. It is still one, if not the comics that has most influenced the French when it was released in France in **Fantask** and **Strange**. Everyone still remembers it. It is normal that they have also influenced **Frollo** in the early 70s.





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