

Carl Barks

FAN CLUB NEWSLETTER

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IN REMEMBRANCE OF CARL BARKS • 27 MARCH 1901 - 25 AUGUST 2000

WWW.THECARLBARKSFANCLUB.COM



Kerby Confer Carl Barks oil painting collection coming to auction!

Kerby Confer's extensive collection of Carl Barks Disney Duck oil paintings will be auctioned by Heritage of Dallas, Texas. The initial auction is set for August 5-7. Kerby's substantial Barks holdings will be auctioned **WITH NO RESERVE** over a series of five events during the next year. For more information visit the Heritage website: www.ba.com

After many years of collecting, Kerby says the time has come to part with his Barks treasures. His favorite Barks oil, "Sport of

Tycoons" is being saved for the final Heritage auction.

This VERY significant collection is well worth taking time to follow during the coming year. Whether or not you are in the market for a painting, watching these auctions will be events no fan will want to miss!

Heritage has requested that we send their announcements to our club members. You should be receiving the first notice soon.

Heritage is sending us the notices with postage prepaid; we will affix our club's mailing labels and mail them to you. We do not and will not give, loan or sell our club's mailing list to anyone. However, given the importance of the Confer auctions, we think it prudent to keep ourselves abreast of these recent developments in the Barks universe. The notices are not intended to be a solicitation or encouragement for you to participate in the auctions.

MISSION STATEMENT

THE CARL BARKS FAN CLUB has been formed to help preserve the Carl Barks legacy of stories and art for future generations and to promote that legacy to an ever-widening global audience!

Carl Barks Fan Club Board of Directors: Ed Bergen, Jim Zambon, Don Gaul, Tom Neis, Jim Schaid, Dave Waggoner.

CBFC Newsletter Staff: Peter Stumpf, Webmaster; Sue Scherer, Administrative Assistant; Joseph Cowles, Special Projects Coordinator.

Carl Barks Fan Club — Ed Bergen, President
Post Office Box 444, Crystal Lake, Illinois 60039-0444 USA
Phone: 815-459-1956
email: revcorvette1@yahoo.com

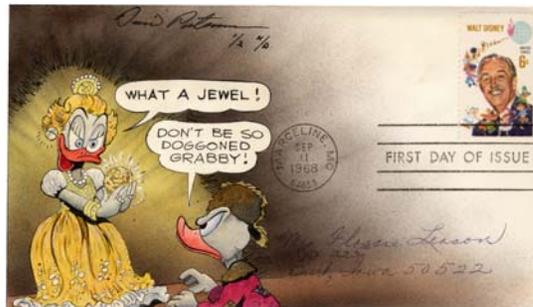
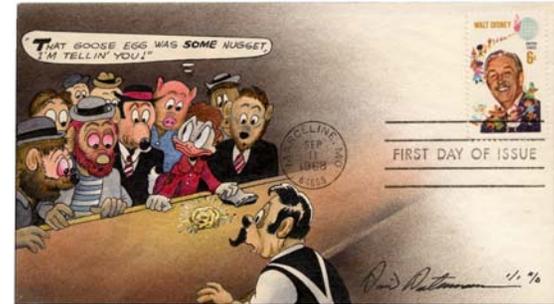
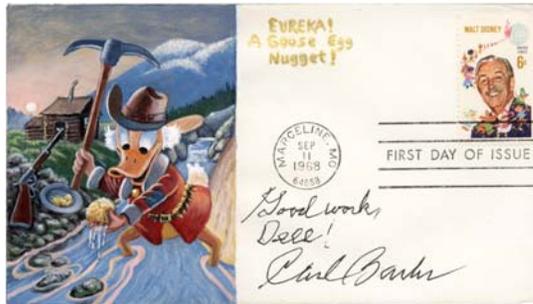
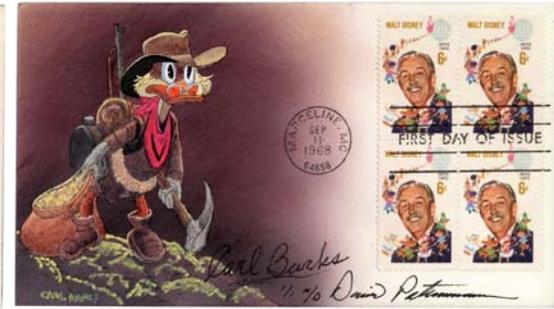
All Board Members and assistants serve without remuneration!



Carl Barks Scrooge McDuck oil painting sells at Heritage.

A Carl Barks image in oils of Uncle Scrooge holding a money bag recently sold at Heritage for \$20,315. Completed in 1971, Carl gave this important painting to George Sherman of the Disney Studio. It was Sherman who acquired permission from Disney for Carl to immortalize his Disney Ducks in fine art.

This image in oils began it all: Carl, with some interruptions in Disney's permission, would go on to produce more than 150 oils during his retirement from formal comic book work. This early Uncle Scrooge image is the oil painting that started Carl on a new journey and gave rise to the magnificent Barks pieces that will be offered as part of the Kerby Confer collection this coming year.



Carl Barks artwork to be featured in Ed Bergen First Day Cover exhibit.

CBFC President Ed Bergen is putting together a Walt Disney Exhibit for the Americover First Day Cover Convention to be held in the Chicago area this summer.

Featured among other Disney treasures are several Carl Barks First Day Covers for the Walt Disney United States stamp issue of 11 September 1968—issued nearly two years following Walt's death on 15 December 1966. As you can see from the image at top left, Carl drew a bust of Uncle Scrooge as a cachet on one of these Disney First Day Covers. (Cachet art is part of a First Day Cover to

the left of the stamp and postal cancellation.) Additional artists have re-created some of Carl's most famous images for other Bergen Disney First Day Covers.

Carl's work is always to be celebrated, and Bergen thought it important to include his artwork and images within a broader Disney exhibit that will be enjoyed at the convention. The exhibit will be shown in other venues including an invitation from the Disney Museum in Marcelline, Missouri, Walt's boyhood home, to display there in 2011.



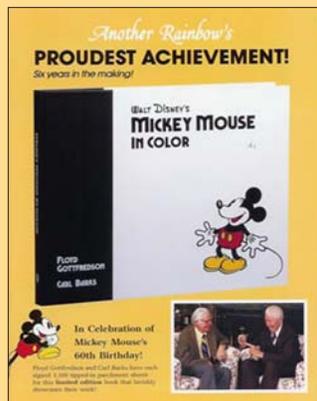
Possible Klondike adventure trip in the Fall of 2012.

We have requests from several CBFC members suggesting another club trip in the future. As you know, our club has taken small groups of members to Europe in both 2005 and 2007. They were excellent trips (paid for by the travelers) during which we attended Barks events in Europe and visited many Barks experts, publishers, and fans in several countries.

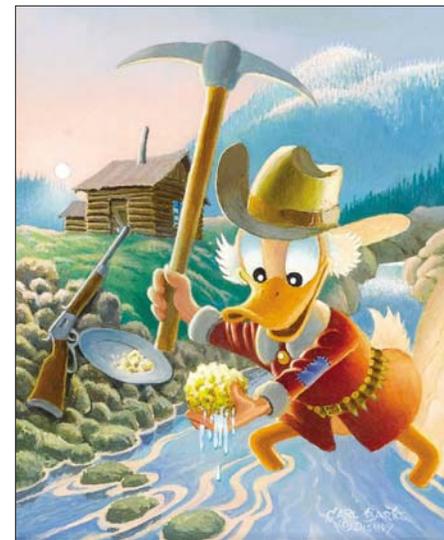
One member has suggested that we consider going "Back To The Klondike" in the Fall of 2012! We are asking for your response, if you would have an interest in going. Our club has no specific plans for the trip at this point with no proposed itinerary or cost estimates. The trip is more than two years away, so we want to see what interest there may be among our members. Please email Club President Ed Bergen with your thoughts and comments:

revcorvette1@yahoo.com

SCROOGE'S KLONDIKE KORNER



••• One of our members would like to sell his *Walt Disney's Mickey Mouse in Color*. #526 of 3000 copies published by Another Rainbow/Gladstone in 1988, it is by CARL BARKS and FLOYD GOTTFREDSON. The book has 248 pages and measures 17 by 13 inches. Asking price for the volume is \$600 or "Best Offer." ••• Another member has these two paintings by Garé Barks for sale. If you have an interest in any of these items, email Ed Bergen: revcorvette1@yahoo.com



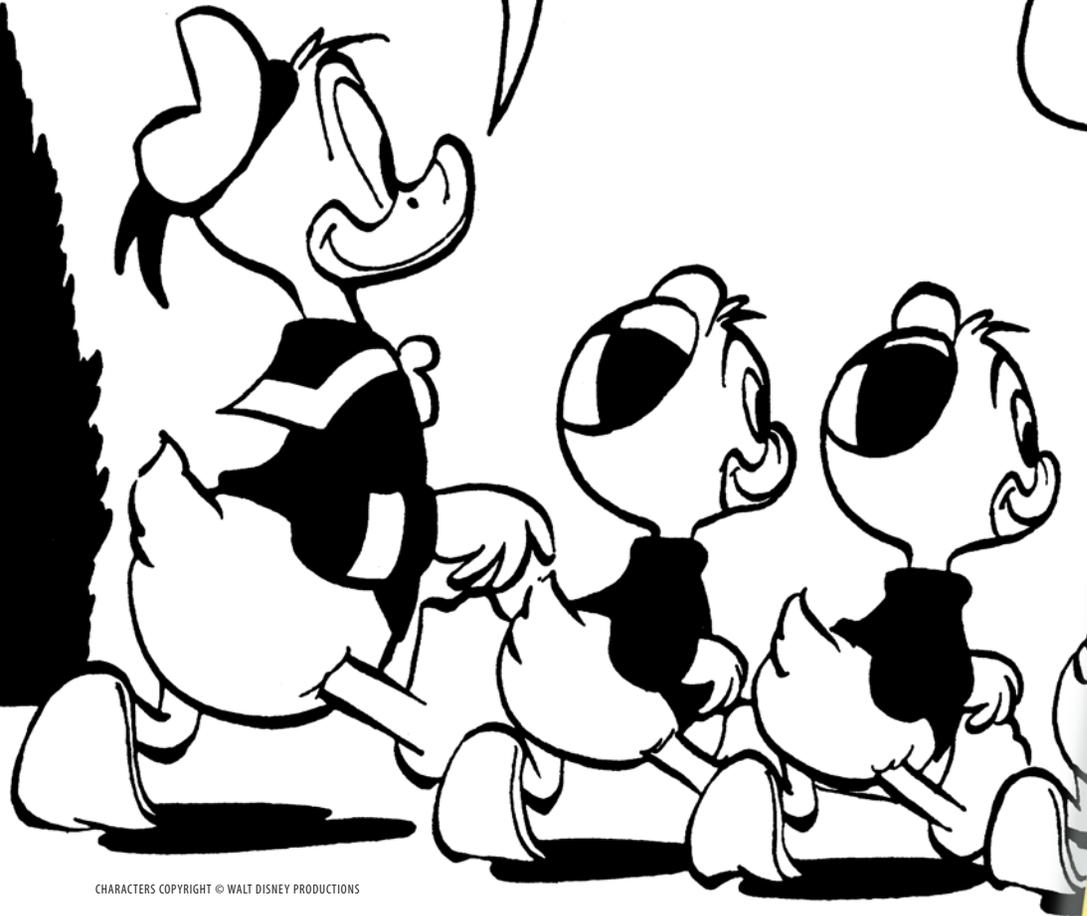
Dues Notices Delayed.

In our March newsletter we mentioned that we would be sending dues invoices to all members who owe dues for 2010. Invoices were sent with the printed copies of the March newsletter, but because of a "whirl" of activities (especially your Club President getting his Disney First Day Cover exhibit organized), the e-mail notices have not yet been sent out. Invoices will be sent in the next week or so to members owing 2010 dues.

A big "THANK YOU" to all members who submitted your 2010 dues WITHOUT the notice! Your annual dues help to keep your CBFC solvent. Also, THANKS to those who have recently become "lifetime" members and to several others who have made special and significant financial donations to our club! Your thoughtfulness is appreciated!

SINCE THE DUCKBURG WORLD'S FAIR
OPENED, I'VE WANTED TO SPEND
ALL OF MY TIME DOWN HERE!

THAT GETS
EXPENSIVE,
UNCA
DO



CHARACTERS COPYRIGHT © WALT DISNEY PRODUCTIONS

①
1-2-3-4 Title THE CAND
Ox K outside fence of fair
needle restaurant in b.g.
Don: "Since the Duckburg W
I've wanted to spend all of
Kids: "That gets expensive
5. Kid: "Maybe if you got a
you could see the fair even
paid for doing it!"
Don: "B... T..."

Original Barks script discovered after 48 years in storage!

by Joseph Cowles

Now that I am half a century distant from them, I can look back and declare that my teen years were indeed wonderful! Like many others, I was a latchkey

kid from a broken home. Unlike many others, I was a kid with a good paying job that helped cover my adolescent expenses. And it wasn't just any old job.

I first reported to work on my 16th birthday in 1957, beginning as a busboy at the American Dairy Association Dairy Bar in Tomorrowland at Disneyland.

"The Park" itself was just two years old. Throughout my high school years, I worked weekends, holidays and summer vacations, filling a number of food

service "positions," as Mr. Stumble refers to Donald Duck's ice cream and popcorn-peddling misadventures in "The Candy Kid." For my own stint as a Disneyland popcorn boy, I got to wear a beautiful straw hat—a genuine "boater"—with striped shirt, bow tie and white slacks. What could have been more fun than being *paid* to go to Disneyland every day, spiffed up in costume, and getting to smile and wave to all the lovely girls who passed by!

Big "Mooseketeer" Roy Williams (creator of the "mouse ears" hats worn by the original Mouseketeers) put me on the trail of The Good Artist. Before long I was at the Barks home in Hemet, asking Carl to tell me how he went about his craft. We became friends, and kept in touch by mail when it wasn't convenient for me to drive over the mountains to visit Carl and Garé in the San Jacinto Valley.

I sent Carl a few Duck story ideas, as did my brother, David. Carl turned several of them into ten-pagers. From the very beginning, he was interested in my Disneyland work. He encouraged me to keep notes of funny and unusual things encountered in popcorn poppery. Eventually I typed up and sent him a popcorn wagon tale—which included gags he had inspired. What fun! Carl turned it into "The Candy Kid," incorporating *his* gags and discarding the rest of my yarn. He did, however, use my character, "Mr. Stumble"—a gentle

DONALD DUCK - POPCORN PEDDLER

- 3 -

On the way back up the little hill to the popcorn wagon, Donald stopped for a moment to watch the Fair Director setting up a fireworks display. A sign nearby proclaimed "GIANT FIREWORKS DISPLAY TONIGHT".

DONALD DUCK - POPCORN PEDDLER

- 2 -

"We came down to see the men set up the tents for the fair, Unca Donald" they answered. "What are you doing here?"

"I'm selling popcorn, boys" Donald replied. "POPCORN? OH, MY STARS!"

The popcorn had popped out of the pot and into the bin, filling it up completely, and was about to burst the glass windows of the popcorn wagon.

DONALD DUCK - POPCORN PEDDLER

Donald Duck found himself sailing through the door of the Duckberg Skunk Oil Bottlery, the imprint of a shoe clearly outlined on his rumpled rear end.

"Well, fired again" Donald muttered to himself. "Guess I'd better look for another job!"

He picked himself off the ground and dusted his tailfeathers into place. His gaze fell upon a poster pasted upon a nearby wooden fence.

The sign read: "HELPER WANTED - NO EXPERIENCE NECESSARY - UNIFORM FURNISHED - INQUIRE AT DUCKBERG FAIRGROUNDS - SEE FRANK STUMBLE, FAIR DIRECTOR".

"No experience necessary" read Donald. "Sounds like it's right up my alley!"

Although my original story (above) was sparse and amateurish, it gave Carl the jump start he needed to get his creative juices flowing on this tale. Later on, regarding a manuscript I had submitted "on spec" to Western, he offered this wisdom:

"About your manuscript—it wasn't properly broken down into panels. Western never bought any stories that I know of that weren't either roughly sketched in page form with dialogue balloons lettered in place, or typed (like yours) with each panel numbered and the locale described, characters positions, attitudes, expressions, etc. described and the dialogue for that panel written like this:

"Louie: 'Unca Donald, you're a — — —!'

"Donald: 'You call me that again, you little — — —!'

"However, it doesn't matter. Chase Craig was giving you the straight dope about not being in the market right now for anything. He wrote me the same thing, and boy, was I glad. It's the first time in my life that I'm not under pressure to at least try to write or draw something ...

"I've another criticism. There weren't enough action gags. You have to think in pictures first, then write dialogue to go along with the pratfalls, BONKSI, SCREEREETCHES!, etc."

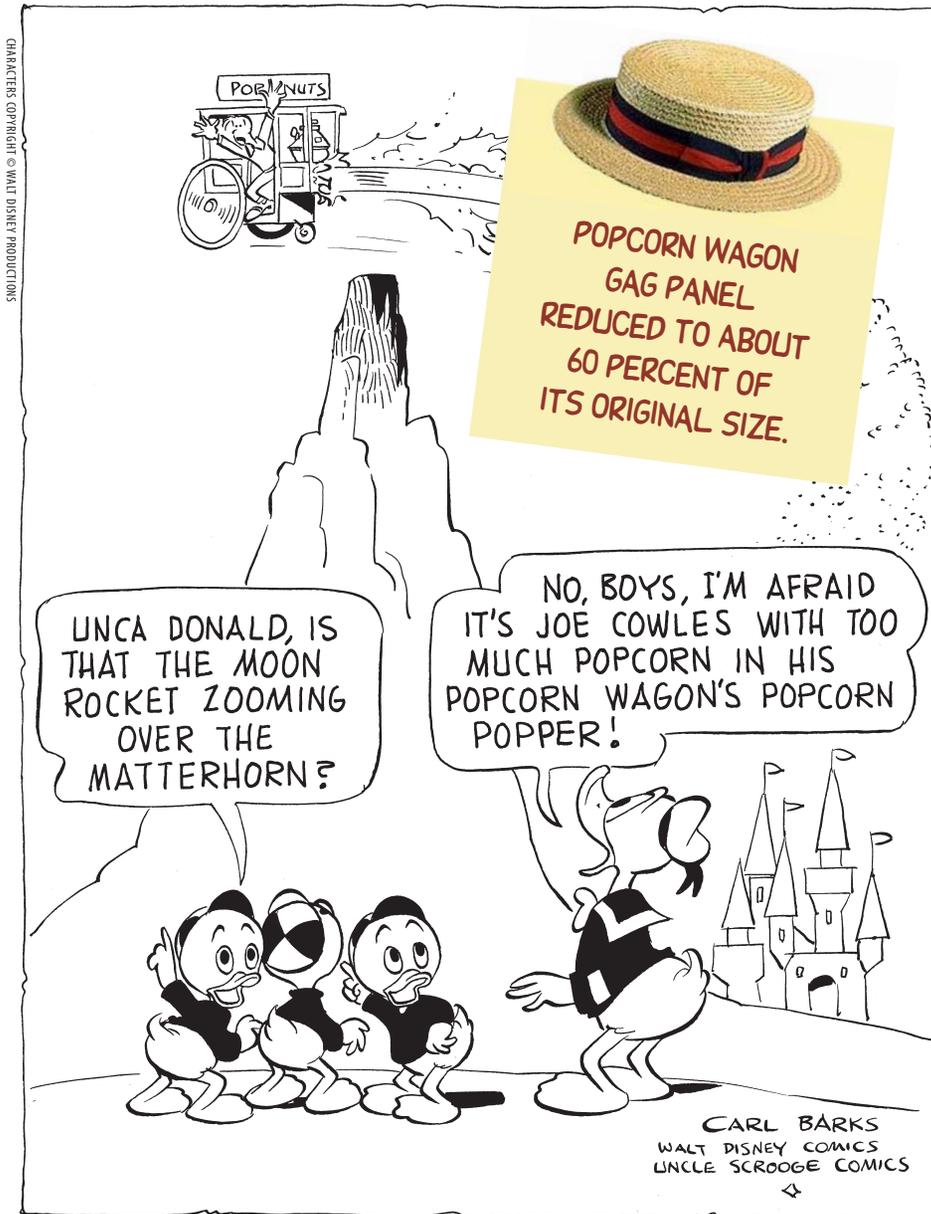
enough caricature of my brilliant boss, Frank Stabile, manager of most of the eateries in The Magic Kingdom.

Recently, while sorting through boxes of family documents and photographs held in storage since the Sixties, David came across a mint copy of DELL's *Walt Disney's Comics and Stories* in which "The Candy Kid" was first published: Issue 263, August 1962. Along with the comic book was a typewritten copy of the story idea I'd sent to Carl. *And along with that, handwritten in pencil, were Carl's original notes for "The Candy Kid!"*

Carl's work skills were so well polished that his script was virtually complete. He needed no second draft. Carl reworked several panels on the last two pages, and other than this made very few modifications to dialog or action. The old maestro *saw* the complete story in his mind's eye—page for page, panel for panel, action upon action, dialog balloon following dialog balloon—well before blue pencil touched bristol board or pen nib dipped into the Higgins bottle.

Having kept the popcorn gag Carl had drawn for me so many years ago, the discovery of this Barks manuscript and carbon copy of my Popcorn Peddler story brought a great deal of joy in the form of completion.

Roy Williams knew and had worked at the Studio with Carl. "Best gag man in the business," Roy called him. In addition to his erudite tales and clever



"POP NUTS."

Carl drew this popcorn wagon gag panel for me to show my buddies as proof that I actually did know "The Good Artist." It has been a prized possession for all these years. Inspiring "The Candy Kid" comic book story, this splendid example of the maestro's Disney Ducks drawing style is inked in pen using the same Strathmore Bristol Board on which Carl drew most of his cartoons. I believe this to be the very best of the few original examples of his cartoon work that still survive; most of Carl's thousands of pages of original comic book art were destroyed by Western Printing.

images of a family of thinking, talking, Disney Ducks, Carl further entertains us with gag panel after gag panel, blending them into the flow of the story. Before joining Walt's staff to be trained in "the Disney manner," Carl developed his writing and drawing skills and work ethics by meeting tight publication deadlines, illustrating single-panel gag situations for "girlie magazines" (or on occasion, several panels in a strip).

On meeting him, I was surprised to learn that Carl did not have high expectations about the commercial value of his work. Even today I wonder that if he had been better paid for his comic book talents, whether the volume of that work would have been diminished. And I think about how things for Barks fans might have been different if Carl's original drawings hadn't been destroyed by Western Printing. I still dream that his art survived, and is in a dusty old trunk in some attic, waiting to be discovered.

Obviously, things happened the way they did, and we are left with what we have. Finding Carl's script, then, is a blessing for all Barks fans. It shows us, in his own hand, how he worked his story ideas into gags and funny situations. And somehow, those cartoon ducks do take on a reality of their own.

Carl economized on time spent, as well as out-of-pocket costs. He wasn't one to backtrack or redraft if it could be avoided. I am not an expert in these matters, so please let me know if I am

- ⑥
1. Stumble thinking: "A nickel's worth? Don't the balloons cost more than a nickel?"
Don holding balloons by cords: "Ulp! I hadn't thought of that angle!"
 2. Don lets go of balloons to figure on a piece of paper. "I'll have to figure out a new selling price!"
Kids: "Uncle Donald, don't let go of the balloons!"
 3. Balloons drifting across distant stage
Don: "Oh, oh!"
 4. Balloon approaches the maestro's baton
Voice of a silhouetted audience: "The great maestro Spaghettoni is going to conduct the Royal Symphony Orchestra in Pomposso's Oratorio in double Fortississimo!"
 5. c.v. of maestro. His baton comes down with balloon stuck to it. Orchestra blares "BLAARE!"
 6. Maestro shaking baton to get balloon. Orchestra: "Whomp! Whomp! Whomp!"
 7. Maestro mulling at balloon with free hand all stuck up. Orchestra sound: "Wheenk! Wheenk! Wheenk!"
 8. Balloon stuck in violinist's fiddle. "Skeek! Skeek! Sreee!"



Thinking in pictures and writing for sight gags.

Compare his handwritten notes with the final printed page to see how closely Carl's finished work followed his script. Note that the name of the great maestro becomes "Bombopoff" rather than "Spaghettoni." At right, cover of the WDC&S in which the story made its first appearance.



1-2-3-4 Title THE CANDY KID.

On x outside fence of fair grounds show space available restaurant - "Pop"

On line the Quacking world's Fair spread we wanted to spend all of my time down here!"

Who "What gets you so nervous, since Oswald?"

5. Kid "Maybe if you got a job in the grounds you could see the fair every day and get paid for doing it."

Osw: "Burr, that's an idea."

6. O + he outside on office table building since the office that has the fair being and fairing."

"Well, wait out here while you go in, man Oswald!"

7. Man behind desk hands her a paper. "Nobody works here, unless they can pass the aptitude test!"

O "What's that?"

8. Another man pulls her into next room. "What's the name of this? Is it a test or is it to make any dummies, huh? 'Cause in here..."

1. Man puts hand with holes and finger in front of eye. "Well, see how well your mind is organized!"

2. Man opens eye in chain. "First we got your fingers to simulate the confusion of being under stress!"

3. One leggy in chair. "Man! Then we give you two minutes to put together the most complex juggle!"

4. Kids outside window. "See since Oswald's been here you've got a paper!"

5. Grouped man talks to Mr. Stumble how dad has the sign. "The message you give the aptitude test gives divided, Mr. Stumble, so a complex way of finding a job makes more aptitude."

6. Stumble "It's a message! If an applicant passes the test, he's a real brain!"

7. Man: "Now don't stand nearby, Mr. Stumble!"

8. Stumble: "My confusion the applicant we make right things come wrong."

9. Stumble: "The only way you can see that they need more aptitude people..."

10. Kids: "Stumble! What's that?"

1. Kids whisper in window to one who is looking properly at people. "But, since Oswald! The agency says, with square holes, and the round pipe in the round holes!"

2. One looks up hand all put together properly. "I did that, huh? But you're going to take the sign out! 'Stay still, look right!'"

3. Kid: "Here! You leave them who you've got them!"

4. Man enters from side room. "You two minutes ago, huh? How many more have you not finished?"

5. Man helps up people break. "I apreciate all of them!"

6. Man looks into room where Wagon and Wagon are. "Mr. Stumble, here's a message! Here's a guy who passed the test 100 percent!"

7. Stumble: "Incredible! Nobody passes the test and such a clean mind before!"

8. Stumble shakes Oswald's hand. "You will be the first man to stand up here. My hand!"

9. Stumble: "What's that? You can't walk with it?"

10. Stumble: "It's my hand, but it's not my hand!"

11. Man: "What's that? It's a test!"

12. Man: "What's that? It's a test!"

1. (Some Oswald is put in charge of the Walt shop! Stumble to Oswald's small shop. "You'll be the manager here, huh, until a better position opens up."

2. One: "Huh, Stumble's in walking away. He passed the aptitude test!"

3. Kid: "If you had made any stumble you'd be able to stay here all afternoon!"

4. One: "All of us out of my way to be nice to the customer!"

5. Kids look at wagon and a tumbler by desk saying "He looks as if some customer is coming over!"

6. One: "He wags and a wailing V.I.P."

7. Wagon and man outside line saying window. "Wagon! Check this in the background of Wagon!"

8. One: "I would like to see Oswald's face cream case!"

9. One: "Stumble! The background of Wagon needs to be changed!"

10. One: "The case is too tall to go through the window!"

11. One: "The case is too tall to go through the window!"

12. One: "The case is too tall to go through the window!"

1. (later) Stumble comes by the mall shop. "How are you doing, huh?"

2. One: "Well, Mr. Stumble! I just received a order tall case to the background of Wagon!"

3. Stumble goes away. "That's being a smart duck! That's the big shot, the nice!"

4. Stumble approaches Wagon and B who had disappeared in case up. "Hello, man! I thought that young impugning processes!"

5. Wagon points to Stumble who drifts as come from away and Stumble. "That's dumb, huh?"

6. One: "The aptitude test is to see if you can see and all the other things that run down his glasses!"

7. Stumble thinks away. "I can't understand how you can see things that are not there!"

8. Stumble to himself: "I want to see the other side, however! I want to see the other side!"

9. Stumble comes at One: "How are you doing, huh?"

10. One: "The aptitude test is to see if you can see and all the other things that run down his glasses!"

1. Stumble thinking "A message worth? Out to balloons cut more than a wheel!"

2. One: "The balloons are by code. 'Walt' is a bit of thought of that angle!"

3. One: "You sets go of balloons to figure on a piece of paper. 'I'll have to figure out a new selling angle!'"

4. One: "Walt Oswald, don't let go of the balloons!"

5. Balloons drifting across distant stage toward sidewalk.

6. One: "O.K.!"

7. Balloon approaches the maestro's hat.

8. One: "The great maestro 'Aptitude' is not to conduct the great impugning orchestra in Professor's orchestra in double treble!"

9. One: "The maestro comes down with 'balloon' stuck to it. 'CASA BEE' BLAARE!"

10. Maestro shaking hat to get balloon.

11. One: "The maestro pulls out balloon with his hand. 'I'll attach and orchestra and Wagon without Wagon!'"

12. Balloon stuck in violinist's fiddle.

1. Drummer of a little drum with sticks all stuck together. "B.R. Wagon! BLOW!"

2. Wagon: "Stumble's in a bit of trouble!"

3. Stumble looking for away from mall shop. "I'll figure out a deal for a promotion, huh!"

4. Stumble puts One in person wagon. "I'll have you can manage the person wagon! The strategy of my aptitude test depends on your understanding of something!"

5. Stumble running away One says person wagon. "I'll have you can manage the person wagon!"

6. One: "I'll have you can manage the person wagon!"

7. One: "I'll have you can manage the person wagon!"

8. One: "I'll have you can manage the person wagon!"

9. One: "I'll have you can manage the person wagon!"

10. One: "I'll have you can manage the person wagon!"

1. One: "C.S. Wagon is shooting around his head. P.P.P. P.P.P. P.P.P. 'O.K.!'"

2. One: "I'll have you can manage the person wagon!"

3. Wagon: "I'll have you can manage the person wagon!"

4. One: "I'll have you can manage the person wagon!"

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1. One: "The sun was so hot the cow walked and the cow walked at was dancing, and the cow walked at was dancing, and the cow walked at was dancing."

2. Stumble points to empty place. "But our biggest days crowd is going. How because they think it's a snowing day!"

3. Stumble opens door of store room. "You go in the store room and bring out those things that you need. I'll be right here!"

4. One: "The sun was so hot the cow walked and the cow walked at was dancing, and the cow walked at was dancing, and the cow walked at was dancing."

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2. Stumble has One by hand. "Quick! We're got to put on a special show to lure the customers back to the fair!"

3. Stumble opens door of store room. "You go in the store room and bring out those things that you need. I'll be right here!"

4. One: "The sun was so hot the cow walked and the cow walked at was dancing, and the cow walked at was dancing, and the cow walked at was dancing."

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mistaken: I believe these pages represent Carl's first, last and only script for "The Candy Kid"—as he wrote it, as he adjusted it, and as he would draw it.

I've declared this before, and it bears repeating here: when I had the privilege of holding and reading Carl's original work, his inked comic book half-page art would fill me with awe and pleasure in the way a classical composer might feel reverence for Mozart's original score sheets. My appreciation of these newly discovered pages of story, written in pencil on canary paper, is equally profound.

Carl left the back of each sheet blank, so he could clip it to a sort of clothesline above his drawing table. Glancing up while roughing in the panels, he could refer to any page without having to turn it over. Of the few adjustments Carl made to the story, most are in black pencil, indicating that he made those changes as he was writing the script. In two places, however, Carl has scratched out or rewritten bits of text in blue pencil, showing that he continued to refine the script even while sketching dialogue balloons and gag panels.

While the pages pictured here have been reduced to fit this space, you can view actual-size page reproductions online by visiting our Carl Barks website at: www.TheGoodArtist.com

—J.C.