



Carl Barks

THE CARL BARKS FAN CLUB PICTORIAL



A GREAT DAY
E BAZAARS,
E DONDUK!

FRESH CARAVANS
HAVE ARRIVED
WITH SILKS FROM
PATHAY, JEWELS
FROM EGYPT!

AND, WOW! A NEW
SHIPMENT OF SLAVE
GIRLS FROM CHALDEA!

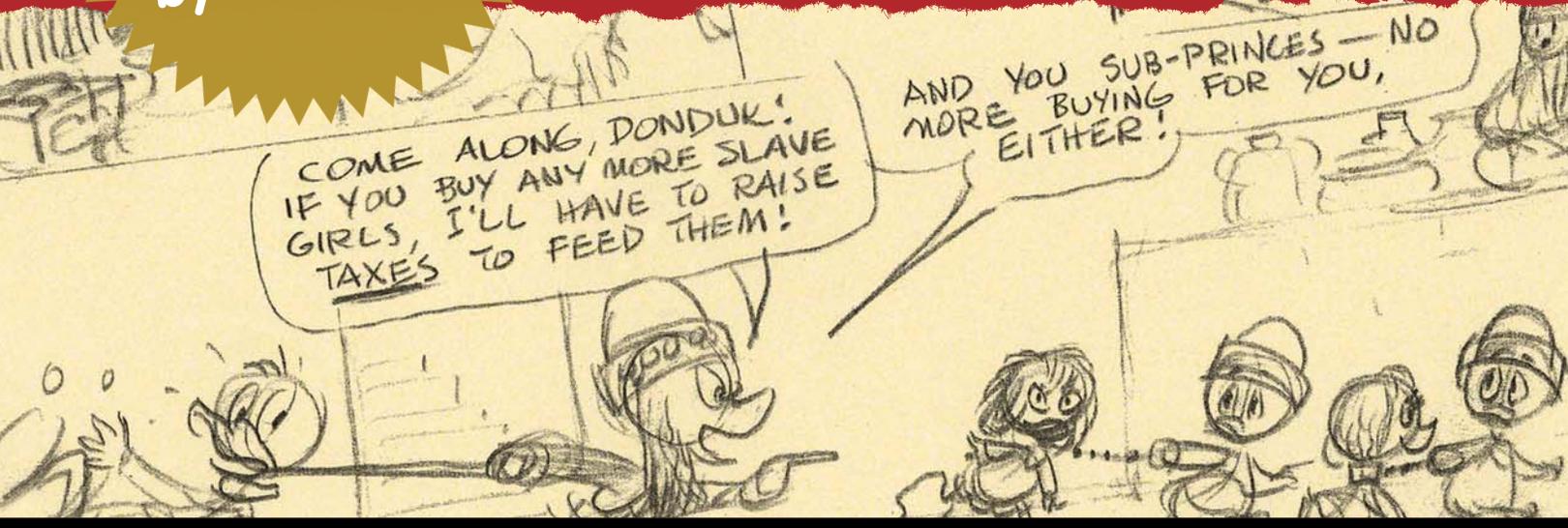
THE CARL BARKS
FAN CLUB PICTORIAL
PREMIERE ISSUE
CLUB MEMBER
ONLINE VERSION

The almost
last story of
Uncle Scrooge
by Carl Barks

"KING SCROOGE THE FIRST"

COME ALONG, DONDUK!
IF YOU BUY ANY MORE SLAVE
GIRLS, I'LL HAVE TO RAISE
TAXES TO FEED THEM!

AND YOU SUB-PRINCES — NO
MORE BUYING FOR YOU,
EITHER!



PREMIERE ISSUE



UNCLE
CROOGE

Carl Barks

THE CARL BARKS FAN CLUB PICTORIAL

Welcome to our new publication about the works of Carl Barks and Carl's amazing worldwide influence on literature, the arts, education and literacy.

The Carl Barks Fan Club is a nonprofit corporation. Our mission is 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. This new publication is one of the ways we are developing and expanding our mission.

This publication replaces our club newsletter, which we are now retiring. If you're not yet a member and would like to join the CBFC, please contact our Club President, Ed Bergen, at the address provided on the next page.

Ed will tell you how to sign up, the wonderful goodies you'll receive, and where to send your annual dues (an amount so low even Uncle Scrooge is a Member.) Wherever you are on the planet, we encourage you to join us; and you can use PayPal, which automatically converts your dues into the currency of your country.



For printed copies of *The Carl Barks Fan Club Pictorial* please go to: www.CreateSpace.com/4547382

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The Carl Barks Fan Club Pictorial is designed and produced for the Carl Barks Fan Club by Event Horizon Press. Net returns from the sale of this publication help support the Club and its educational projects.

MISSION STATEMENT



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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!

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12c

GOLD
KEY

UNCLE SCROOGE

Walt Disney

UNCLE SCROOGE

10038-710
OCTOBER



Scrooge has
a battle royal
in the royal palace
of Ancient Sagbad...

KING SCROOGE THE FIRST!

© 1967, WALT DISNEY PRODUCTIONS

The almost last story of Uncle Scrooge by Carl Barks

Commentary by Joseph Robert Cowles

FIRST PUBLISHED IN AUGUST 1967, “King Scrooge The First” is sometimes considered to be the last story Carl Barks wrote about the miserly old duck. It isn’t quite his final tale, as several others followed—including “Go Slowly Sands of Time,” which appeared in the anthology *Walt Disney’s Uncle Scrooge McDuck: His Life And Times*, by Ed Summer (see sidebar, page 30).

Some collectors would debate and eschew including Issue 71 in their treasured sets of Barks books were it not for the cover (pictured at left), that Carl did illustrate. The story itself, drawn and inked by Tony Strobl from the manuscript written and blocked out in pencil by Carl and is shown on the following pages, is pure Barks and in some ways a fitting farewell to his more than two decades of comic bookery.

Like many people of brilliance whose formal education became waylaid in childhood, Carl never stopped wanting to learn and improve his mind and talents. Two of the self-teachers to which he referred frequently were his encyclopedias and his treasured issues of *National Geographic* magazine. These resources carried Carl (and his imagination) to far-off lands and long ago times, inspiring the fantastic tales we fans loved as children and have remembered fondly throughout our lives.

HAVING ROOTS OF INSPIRATION in a *National Geographic* article from January 1951, “King Scrooge The First” had been rattling around in his thoughts for at least fifteen years before Carl put pencil to paper and brought it to life—and probably longer, given the cartoonist’s love of stories dealing with great civilizations of antiquity.

Carl’s story carries Scrooge and his nephews back in time (in their minds) to alluvial Mesopotamia, in a sort of *Gilgamesh* tale akin to the Babylonian narration about the King of the Sumerian city-state Uruk, and a fruitless quest for immortality. The storytelling device Carl uses to

mentally transport the ducks into the past is a swami, who turns out to be King Khan Khan of the Mongolduks. For forty centuries the swami has been seeking a fabulous treasure pillaged from ancient communities.

“KING SCROOGE THE FIRST” is itself an epic—not in length, but as a summation of Carl’s years as a comic book cartoonist in which he created hundreds of tales and thousands of pages of art—works translated into every major language, republished by the billions, and enjoyed by readers worldwide. It is also a story of the price of immortality, written at a time when Carl was retiring from his career in anticipation of his own life slowly drawing toward a close. He was looking for a less stressful means of living out what years lay ahead. With encouragement from his wife Garé, a fine artist skilled in watercolors and oils, Carl had been dabbling on canvas and masonite.

This was a major shift for someone whose artistic career had essentially been limited to drawings in India ink on white Bristol board. He now wanted to be able to create colorful scenes of his own choosing, after long years of seeing his drawings poorly reproduced in sloppily executed, misaligned and gaudy primary colors on pulpy newsprint paper. At this point Carl had absolutely no thought of creating oils of Disney Duck scenes, and might never have become inspired to do so had it not been for the insistence of clamoring fans with cash in hand, begging for treasures only The Good Artist could conceive and produce.

AS WITH ALL HIS TALES, Carl’s “farewell” story finds ways to enlighten, inspire and educate the reader. Bear in mind that these comic book stories were supposedly published for young children, but Carl never talked down to his audience. That’s why Uncle Scrooge and Donald Duck and the other waterfowl denizens of Duckburg ended up

becoming front-and-center characters discussed in University literature classes at home and abroad. Carl waits no further than the fifth panel on page one to begin anointing our tender young minds with the witty remarks of Swami Khan Kahn, Scrooge's antagonist in this story:

"That voice—I've heard it before! The exact inflection! The unmistakable whirr of vowels grinding the edges off consonants! Odd that my ears should sort that particular voice from the billions I've heard in full chatter! Odd! Schmodd! I've been *listening* for it for thirty-nine *centuries!*"

When it comes to education, stretching the ability of young minds to read dialogues such as this can't be beat.

SO LITTLE OF CARL'S original work still exists that every remaining scrap is priceless. You and I would be unlikely to see his original treatment of this story if it were not for the generosity of Del Connell, one of Carl's editors at Western, who long ago offered it to Carl Barks Fan Club President Ed Bergen—thus giving us an opportunity to reproduce it from a reproduction of a reproduction.

What you see here has been reduced from computerized scans, cleaned up of the larger smears and stains, while providing a decent representation of Carl's sketches. It is our opportunity to watch over his shoulder as his hand passes over the pages to swiftly block out the story's dialogue balloons, scenes, characters, expressions, attitudes, pathos, actions . . . all within the framework of seven or eight small panels per page. Here the storytelling artist *gleams*. Upon close examination we see these sketches have been executed with minimal swirls and strokes, swiftly, surely—each of the 165 panels a miniature canvas with which the viewer/reader becomes engaged.

BARKS FANS ARE USED TO seeing the quality of Carl's inked drawings—quality which has always shown through despite the economical means of reproduction. Many cartoonists have tried their hands at executing Disney Duck stories, and several have acquired their own fandom. But for most, execution of the work has been a dire struggle, as is evidenced by the gobs of whiteout used to camouflage grievous drawing errors.

"What's the jar of white paint used for?" asked the young man of the Old Master.

"I use it to dart in the reflections on the eyes," replied the cartoonist. "And apply accents."

In Carl's hand, tempera became a means to execution, not a remedy for ineptness.

AND SO WE CAME TO RECOGNIZE (and expect; and receive) a high standard of excellence in Carl's inked drawings. But look you here: that same degree of excellence presents itself in these simple soft-pencil sketches. Note the action, the expressions, the *meaning* in each of these panels. Everything's here. The story is complete, accessible, even in this rough preliminary form. Carl's work shows unmistakable understanding of presentation, blocking, and viewing angles. Action and depth abound.

Note the bottom panel on Carl's fifth page. How few strokes Carl uses to communicate the terrible vastness of the dangerous situation in which the ducks find themselves. We can nearly feel the radiating desert heat. How tiny the ducks appear to us; how distant. How alone. We have absolutely no difficulty determining which character is Donald and which is Scrooge, so practiced is Carl's attention to detail.

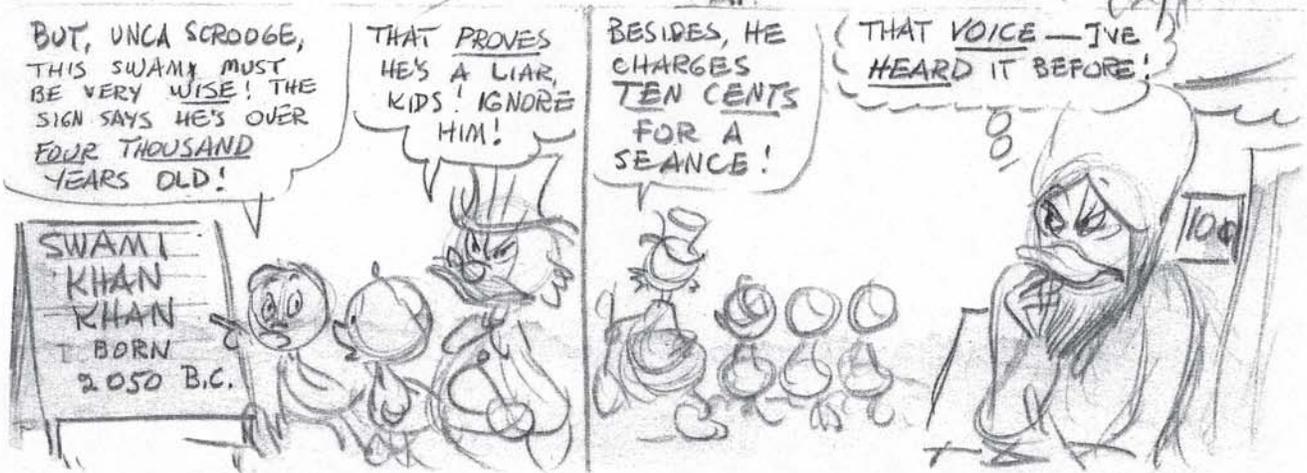
NOTE TOO HOW CARL *demand*s that even the shadows are shown where they belong. In their struggles, many other cartoonists include shadows as afterthoughts. Carl knows where they go, where they fall, and shows us how they land—adding further clarity and realism to his enchanting tales about five adorable cartoon ducks in whom we passionately believe. Today, forty-five years later, Carl's work remains unmatched in quality, spirit and sheer volume. It is highly doubtful that another will ever come along able to fill his shoes. Not in our lifetime, assuredly.

A COMPARISON OF CARL'S ROUGH sketches to the finished art of another cartoonist, originally published in October 1967 for *Walt Disney's Uncle Scrooge* number 71, is one indication of why Western Printing's downhill slide in comic book sales escalated following the retirement of The Good Artist. To be fair, their comic books hadn't been doing particularly well for quite some time. But each new tale by Carl Barks had been producing spikes in the sales figures, offering hopes that the ever-steepening slalom wasn't about to end in a frozen crevasse. (In their 36-page Gold Key offerings, Western attempted to prop up matters with "reprinted by popular demand" Barks stories leading the title that had been their monthly gravy boat during a

Text continues on page 16

"KING SCROOGE THE FIRST"

The almost last story of Uncle Scrooge by Carl Barks



② THE EXACT INFLECTION! THE UNMISTAKABLE WHIRR OF VOWELS GRINDING THE EDGES OFF CONSONANTS!



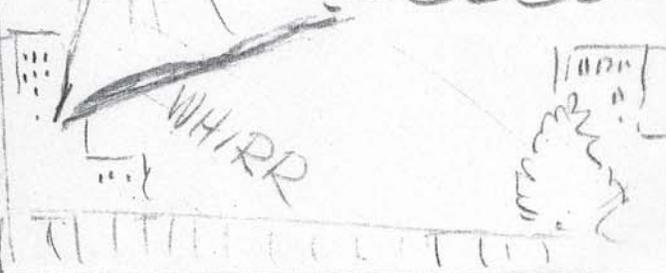
ODD THAT MY EARS SHOULD SORT THAT PARTICULAR VOICE FROM THE BILLIONS I'VE HEARD IN FULL CHATTER!



ODD! SCHMODD! I'VE BEEN LISTENING FOR IT FOR THIRTY-NINE CENTURIES!



IF MY THEORY IS RIGHT, ONLY A FULL CARRIER OF CERTAIN ANCIENT GENES CAN SPEAK THAT TONE!



AND IN THOSE GENES SHOULD BE RECOLLECTIONS FROM THE SLY BRAIN OF THAT FIRST CARRIER OF FOUR THOUSAND YEARS AGO!



HEY, UNCA SCROOGE! THERE'S THAT SAME SWAMI AHEAD OF US! ... HOW DID HE GET THERE?



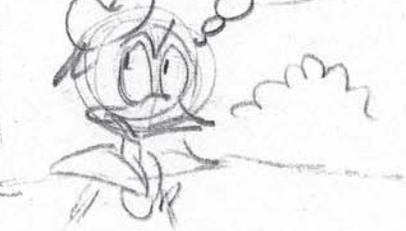
HE'S WORKING SOME MAGIC TO GET OUR ATTENTION! IGNORE HIM!



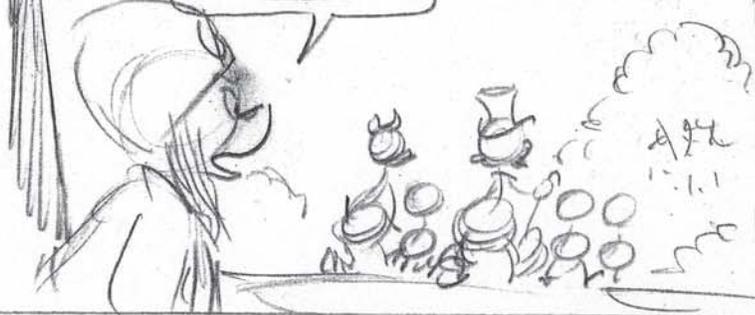
OH, GREAT DUCK, YOUR BRAIN IS A STOREHOUSE OF ANCIENT MYSTERIES! LET ME DIVINE ITS FABULOUS SECRETS!



SOMETHING UNKHANNY ABOUT SWAMI KHAN KHAN!



③ FOR TEN CENTS I CAN PUT YOU ON THE TRAIL OF A KINGDOM'S LOST WEALTH — ONLY TEN CENTS! A BARGAIN!



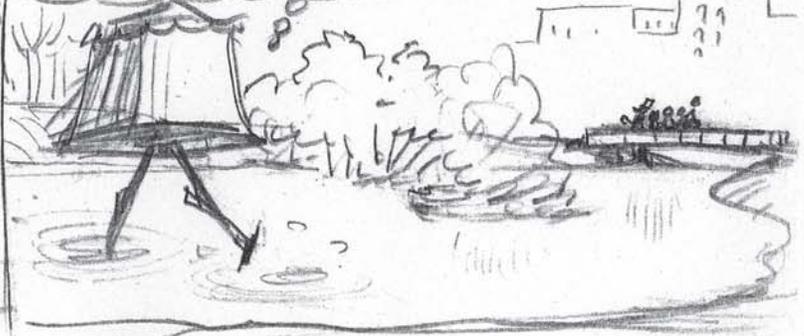
ME PAY TEN CENTS FOR ALL THE WEALTH THAT RAGGED FAKER COULD FIND? ... THAT'S A LAUGH!



IT'S NOT FUNNY TO ME! ... I'VE GOT TO GET THAT SCOFFER AND HIS GOGGLING KIN INTO MY TENT!



THE LOST RICHES OF MANY KINGDOMS ARE IN THAT OLD DUCK'S HEAD — I'D BE WILLING TO WAGER!



HEY, LOOK! THAT SAME SWAMI IS AHEAD OF US AGAIN!

IGNORE HIM, KIDS! IGNORE HIM!



OH, GREAT DUCK, I'LL GIVE YOU TEN CENTS TO LET ME READ YOUR FORTUNE!

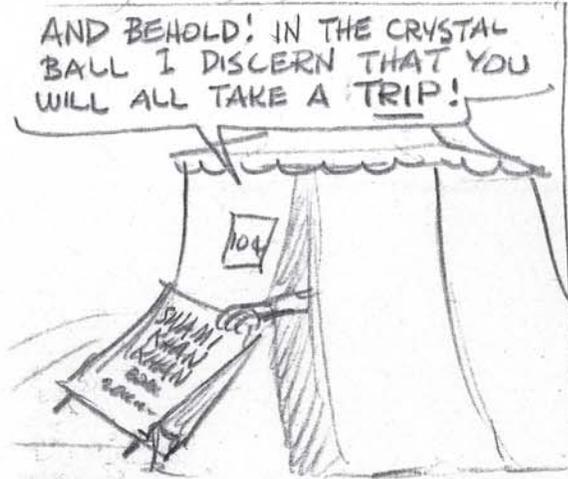
YOU WILL?



WELL, NOW, I CAN'T IGNORE AN OFFER LIKE THAT!

COME INSIDE, ALL OF YOU, AND WATCH THIS GREAT DUCK'S FORTUNE EARN THAT DIME!







5 I ONLY REMEMBER YOU WERE GOING TO TELL MY FORTUNE! HELP! POLICE!

WE'VE BEEN SHANGHAIED OR SOMETHING! HELP! POLICE!

SAVE YOUR BREATH, DUCKS! THERE HAVE BEEN NO POLICE IN SAGBAD SINCE 2033 B.C!



YOU AND YOUR MUMBO JUMBO ABOUT ANCIENT DATES! SHOW US THE WAY TO DUCKBURG, OR YOU'LL HAVE DATES WITH A DOCTOR!



FIERY AS YOUR ANCIENT ANCESTOR, AREN'T YOU, OLD DUCK?

ANSWER ME! WHERE'S DUCKBURG?



IT'S THAT WAY AND THAT WAY! MAYBE ONE DAY NEARER IF YOU GO EAST!



THAT GUY'S KOOKY! COME ON, LADS! I'M SURE DUCKBURG'S JUST OVER THIS HILL!



CREEPIN' SAND BLISTERS! THERE'S NOTHING EVERY WHICH WAY BUT DESERT!

I'M GETTING A FEELING I SHOULD HAVE CHARGED MORE FOR STEPPING INTO THAT SWAMI'S TENT!

6

YOU'D BETTER NOT TRY TO WALK OUT OF THIS SAND FURNACE WITHOUT WATER! HAVE A DRINK!



I WOULDN'T TRUST ANY WATER YOU OFFERED ME, YOU CONNIVING CROOK!



BY THE WAY, WHY DID YOU BRING US TO THIS TERRIBLE NON-PLACE, SWAMI?



TO PUT YOU ON THE TRAIL OF A KINGDOM'S LOST WEALTH, LIKE I SAID BEFORE!



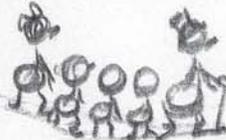
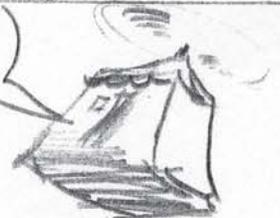
WELL, LIKE I SAID BEFORE, I WOULDN'T WASTE TIME HUNTING WHATEVER "WEALTH" YOU COULD DREAM UP, YOU RAG-PICKIN' FAKE!



VERY WELL! YOU WON'T HELP ME! I WON'T HELP YOU!



FIND YOUR WAY HOME FROM SAGBAD ANY WAY YOU CAN! GOOD DAY!



(GULP!) MAYBE WE SHOULD HAVE BARGAINED A LITTLE!



NEVER MIND! IT'LL BE COOL TONIGHT! WE CAN HIKE TO SOMEWHERE!



THAT'S A LONG WAIT TILL NIGHT! I'M THIRSTY NOW!



UH—I NOTICE OLD SWAMI SALAMI LEFT THAT SUSPICIOUS WATER BAG!



7 WE WON'T TOUCH IT!
UNDERSTAND? IT'S NO
DOUBT FILLED WITH SOME
BRAIN-WASHING POTION!

BEYOND THE
DUNES, SWAMI
KHAN KHAN
CIRCLES BACK
TO WATCH!

I'LL JUST WAIT HERE TILL
THIRST FORCES THOSE DUCKS
TO DRINK MY CHEMICAL
MEMORY JOLTER!



ONE TIME THIS DESERT WAS
A FERTILE PLAIN! I REMEMBER
IT WELL!

AND I THINK THAT OLD DUCK
WILL, TOO - IF HE WILL ONLY
DRINK THAT WATER!



THE BURNING
HEAT TAKES
ITS TOLL!

I'M DRYING
UP LIKE A
POTATO
CHIP!

WATER!
I'VE GOT
TO HAVE
WATER!

WELL, HERE
GOES!

FOR BETTER OR FOR
WORSE, WE'LL ALL
DRINK OR SINK
TOGETHER!



OH, BOY! OH, BOY!
THAT MAKES ME
FEEL LIKE A
NEW DUCK!

ME, TOO! ... LIKE
SOMEBODY
ENTIRELY
DIFFERENT!



8 IN A MOMENT THE STIMULATED MEMORY CELLS IN THE DUCK'S GENES HAVE TRANSPORTED THEM BACK IN MIND MANY CENTURIES TO A BUSTLING DAY IN OLD SABBAD!

WHAT DAY IS THIS MERCHANT?

THE SEVENTH DAY OF THE MONTH OF TISHRI, O GREAT KING SCROOGE-SHAH!

FOR BACKGROUNDS AND COSTUMES SEE JAN. 1951 NAT'L GEO.

SUCCESS! THE OLD DUCK IS INDEED THE NEAR-REINCARNATION OF ANCIENT KING SCROOGE-SHAH!

AND THOSE NEPHEWS WERE LONG AGO PRINCES OF THE ROYAL DYNASTY!... WATCH THEM "SHOP" IN A MARKET PLACE THAT ONLY THEIR MEMORY GENES CAN SEE!



IT'S A GREAT DAY IN THE BAZAARS, PRINCE DONDUK!

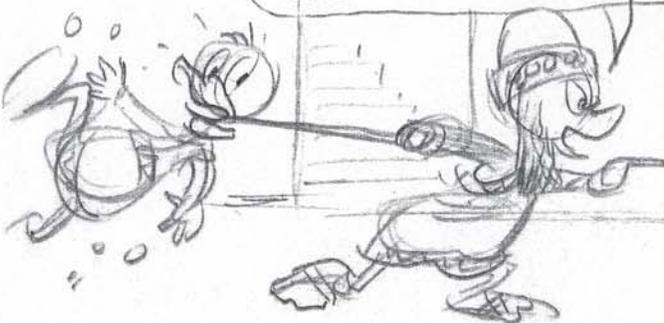
FRESH CARAVANS HAVE ARRIVED WITH SILKS FROM CATHAY, JEWELS FROM EGYPT!

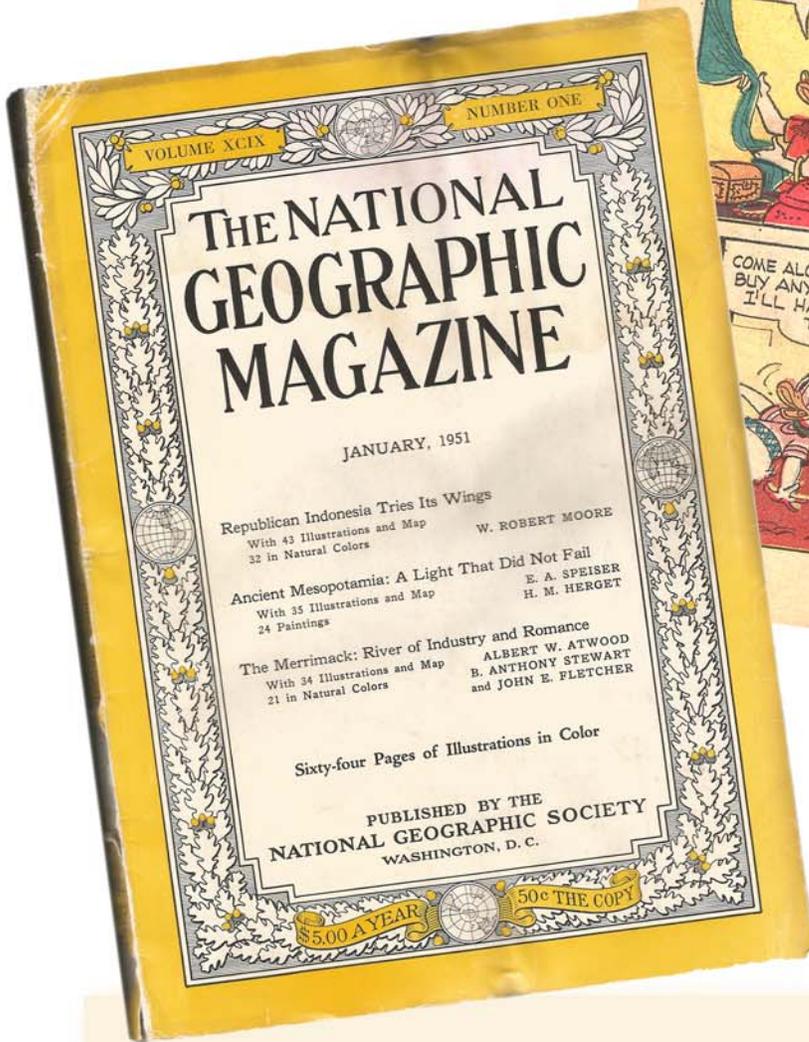
AND, WOW! A NEW SHIPMENT OF SLAVE GIRLS FROM CHALDEA!



COME ALONG, DONDUK! IF YOU BUY ANY MORE SLAVE GIRLS, I'LL HAVE TO RAISE TAXES TO FEED THEM!

AND YOU SUB-PRINCES — NO MORE BUYING FOR YOU, EITHER!





Historically inspired by the 1951 National Geographic article, "Ancient Mesopotamia: A Light That Did Not Fail," Carl decided to spice up his Scrooge story with references to Chaldean slave girls as depicted in the magazine by artist H.M. Herget (below). Despite their duck bills, Carl's quick sketches (opposite) convey a smouldering sensuality that didn't come across in the published comic book illustrated by another cartoonist (above).



© National Geographic Society

Painting by H. M. Herget

Eighteenth Century B. C. "Obtain for Me a Fine Slave Girl, One Who Has Attracted Thine Eye"—Old Babylonian Letter

Continued from page 6 — quarter-century run of success: *Walt Disney's Comics and Stories*. But reduced size, gaudy coloring, advertising matter, and plain awful printing negated whatever value the reprints secured.)

One does wonder what those at the publishing house helm were thinking. But then again, Carl's work was so head-and-shoulders above the norm—and his tales so extraordinarily off the wall in their ability to delight readers of all ages and cultures—how could anyone expect to truly understand the phenomenon of his success, or attempt to follow in his big deep tracks?

TONY STROBL, A CAPABLE DRAFTSMAN who churned out many Disney comic book stories for Western, was elected to draw and ink the panels of the “final” story Carl had written and sketched. Ouch! What task could be more daunting, more of a career-buster?

To his credit, the cartoonist pretty much kept to the script, referencing Carl's sketches from panel to panel. Yet, alas, he wasn't able to bring forth the visual magic that so delighted comic book fans. Despite the book's front cover—clearly a scene The Good Artist had staged and drawn—one glance inside alerted prospective readers with small change in hand that the book wasn't going to live up to expectations. Had it not been for that cover art, many customers would, with downcast hearts, have kept the coins in their pockets and passed the comic by. (Hard-core fans of Barks understand that this statement is not an exaggeration; we recognized Carl's art and valued it immensely. We still do.)

How do we identify the difference in styles? What was it that so attracted us to the drawings of Carl, and so repelled us from the work of others? After all, the ducks are simply a circle shape atop a pear shape, with arms and legs and bills and feet tacked on. Right?

Maybe not. What's evident even in these quick pencil sketches is a certain *aliveness* that makes the characters look as if they are actually in action, scampering across the panels, rather than being static drawings in which the action is frozen. Facial expressions, posture, energy and aliveness—all are played out against a background of subtle significance.

On his sketch for page 8, Carl added a boldface note: “For backgrounds and costumes see Jan 1951 Nat'l Geo.” Back then, sixteen years had passed since the publication of that issue of *National Geographic Magazine*. It may have been extremely difficult for the stand-in artist to find a

copy of that issue—or at least more trouble than seemed worthwhile. Moderns of nearly another half-century later with the advantage of Internet exploration and eBay buying can find just about anything we want online. We at CBFC were quickly able to locate readable copies of US#71 and the January 1951 *Geographic* and have included images scanned from them here.

THE *GEOGRAPHIC* ARTICLE is “Ancient Mesopotamia: A Light That Did Not Fail,” by E.A. Speiser (who was then Chairman of the Department of Oriental Studies at the University of Pennsylvania and had been Director of the American School of Oriental Research in Baghdad).

Speiser takes us back to “The Birthplace of Writing, the Cradle of Civilization”—the fertile lands tucked between the Tigris and Euphrates which, as he relates, “. . . may conjure up a picture of the Garden of Eden, the Tower of Babel, or the Great Flood; or it may call to mind the story of the patriarchs, of Daniel and Nebuchadnezzar, of the handwriting on the wall.”

Leave it to Carl Barks to somehow interpose Uncle Scrooge and his nephews into this awesome scene, and to mull over the idea for so many years before presenting the tale as his comic book swan song.

The Speiser article also discusses Hammurabi, “greatest ruler of the First Dynasty of Babylon.” Skilled in mathematics, the ruler kept things running smoothly through the collection of taxes, which Carl mentions in passing when Great King Scrooge-Shah tells Prince Donduk, “If you buy any more slave girls, I'll have to raise taxes to feed them.”

IN PAINTINGS BY H.M. HERGET, *National Geographic Magazine* (long prized for its favorable attitude toward natural nudity) offers readers an uncensored glimpse of this aspect of civilization's cradle, in which the captives of war or victims of hopeless indebtedness became an economic asset and a third class in contemporary society.

The slave girls Carl lightly sketched on the bottom half of page eight exude a sultriness and passion that is missing in the printed comic book. In the bottom panel even the tiny lovelies the two sub-princes have in tow appear lively and passionate. Here the ducklings' expressions seem distraught at Scrooge-Shah's declaration that there will be no more slave-buying for them, while in the comic book drawing they simply appear frightened.

Text continues on page 30





11

CHOP...

THIS IS AWFUL!
THOSE LOOTERS
HAVE WEAPONS
MADE WITH THE
TERRIBLE NEW
METAL, BRONZE!

OPEN UP, KING SCROOGE-SHAH!
WE WANT BACK THE LOOT YOU TOOK
FROM OUR CAPITAL!

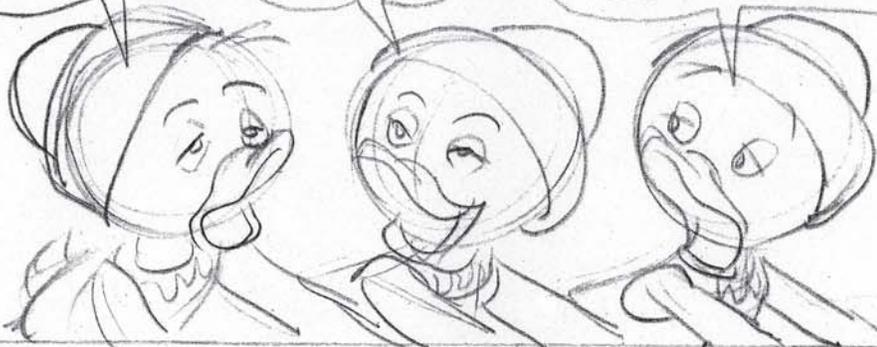
CLANG

CHOP

NOW, WHAT CAPITAL
COULD THAT BE?

AND WHAT LOOT
DO THEY MEAN?

KING SCROOGE-SHAH HAS LOOTED
HALF THE WORLD THAT'S YET
BEEN SEEN!

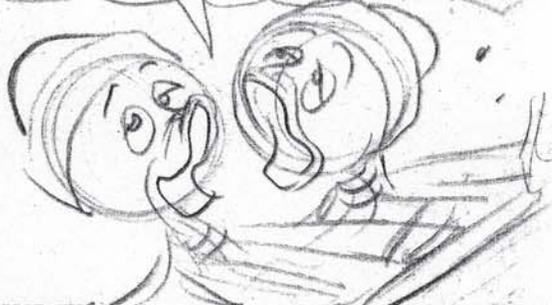
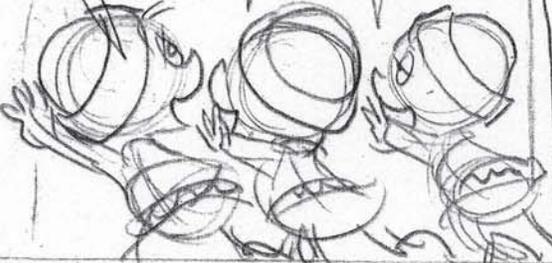


CHOP...

OH, HE PILLAGED
PARTHEGENIA,
GALATIA, AND
ARMENIA!

HE MADE A MUSH
OF HINDU-KUSH
AND ROBBED THE
MEDIANS BLIND!

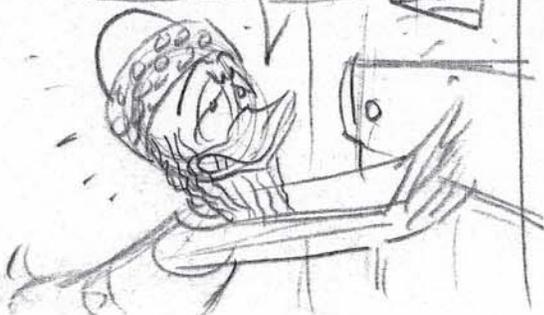
HE TOOK THE BUCKS
OF THE POOR SELJUKS,
AND LEFT NOT A CENT
BEHIND!

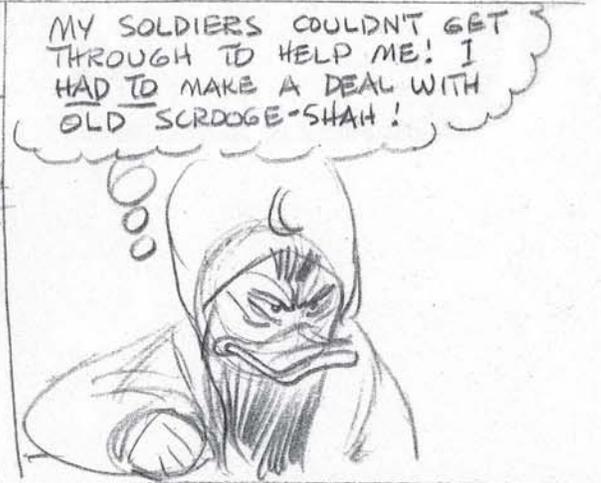


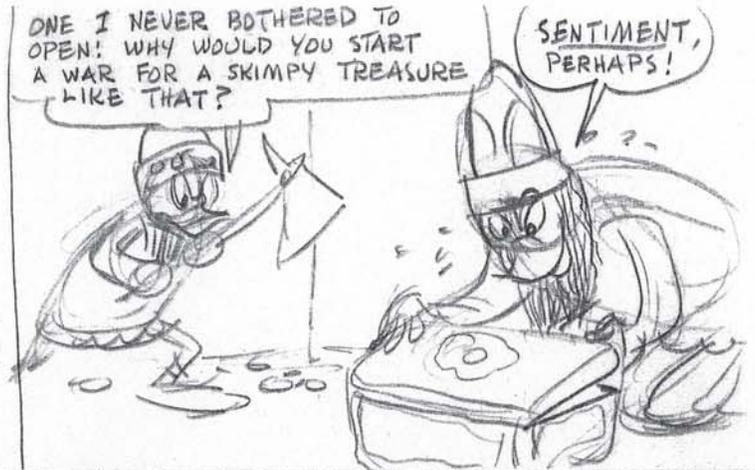
ALWAYS, ALWAYS IT'S THIS
WAY! THE YOUNGER GENERATION
MAKES FUN OF THEIR ELDERS'
OCCUPATIONS.

CHOP...

CREEP! ONE
OF THOSE THUGS
GOT SMART AND IS
CHOPPING A WAY
THROUGH THE
CEILING!







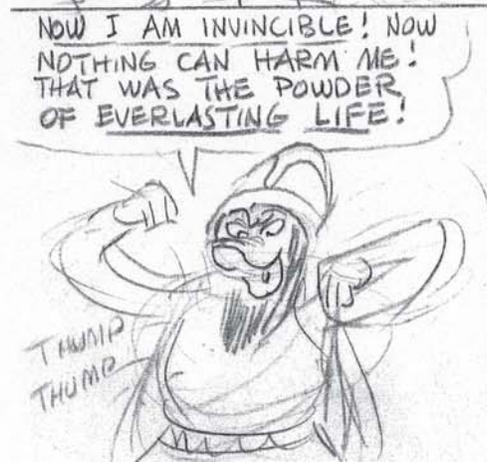
SENTIMENT, PERHAPS!



LOOKS WORTHLESS, I ADMIT!



GULP! GORP!



THUMP THUMP



THAT'S NOT FAIR! SAGBAD WOULD BE FINISHED!

SNATCH



I HADN'T COUNTED ON THE VIOLENT REACTION FROM THE POWDER! IT KNOCKED ME OUT FOR A FEW MINUTES!



AND WHEN I AWOKE KING SCROOGE-SHAH AND THE TREASURE HAD VANISHED!

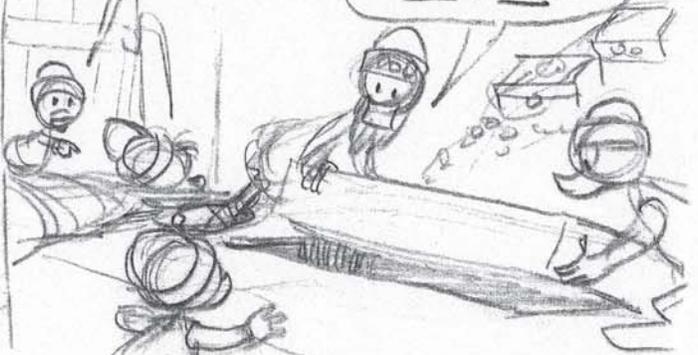


NOW AT LAST, AFTER FORTY CENTURIES, I'M GOING TO SEE WHERE HE AND HIS PRINCES TOOK THAT LOOT!



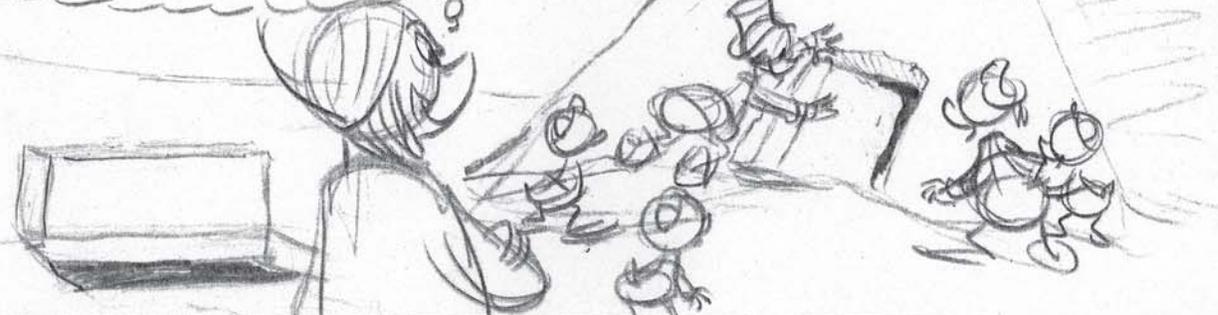
KING EVERLASTING HAS CONKED OUT!

SKIP HIM! HELP ME OPEN THIS TRAP DOOR!





SO THAT'S IT! AN INVISIBLE "DOOR" THROUGH SOLID ROCK!...AND I SEARCHED THE TUNNELS UNDER SAGBAD FOR HUNDREDS OF YEARS!



16 W-WHERE ARE WE? WHAT HAPPENED?

WE DRANK SOME SUSPICIOUS WATER! REMEMBER?

YOU SUFFERED NO ILL EFFECTS AS YOU CAN SEE.

HEY! YOU'RE BACK! SWAMI SKIP-OUT!

WHAT NEW INDIGNITIES DO YOU PLAN FOR US NOW?

GAZE INTO THE CRYSTAL BALL, DUCKS!

WAK!

PooF

I FORESEE ONLY A SHORT TRIP FOR YOU DUCKS THIS TIME!

ZZZZ

JUST TO A NEARBY CITY WHERE YOU CAN BUY PLANE TICKETS HOME!

SOON! YOU WILL AWAKEN, DUCKS, WITH ONLY VAGUE MEMORIES OF A MEANINGLESS RUIN CALLED SAGBAD!

ZZZZ

BUT IT WON'T BE MEANINGLESS TO ME - NOT WITH THAT TREASURE I'VE WAITED FORTY CENTURIES TO FIND!

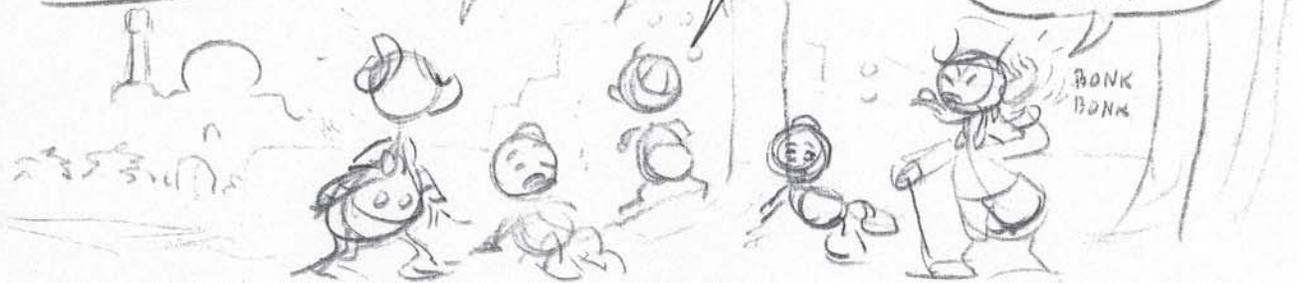
ZZZZ

17 UNCLE SCRUDGE AND HIS NEPHEWS ROUSE SLOWLY FROM THEIR SPELL!

YE CATS! WHERE ARE WE NOW?

NEAR SOME ARABIAN NIGHTS CITY WE NEVER SAW BEFORE!

OF ALL THE MEANINGLESS GO-AROUNDS, WE'VE HAD 'EM TODAY!



BONK BONK

LAST PLACE WE WERE CONSCIOUS WAS IN SOME GOSH AWFUL DESERT!

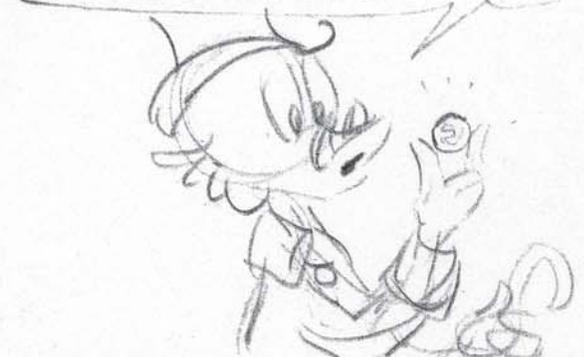
AMONG SOME MEANINGLESS RUINS CALLED SAGBAD!



UH— STRIKE OUT THAT LAST REMARK, LADS!... I MUST HAVE GOT THIS VERY MEANINGFUL COIN THERE!

AN ANCIENT SUMERIAN GOLD SHEKEL!

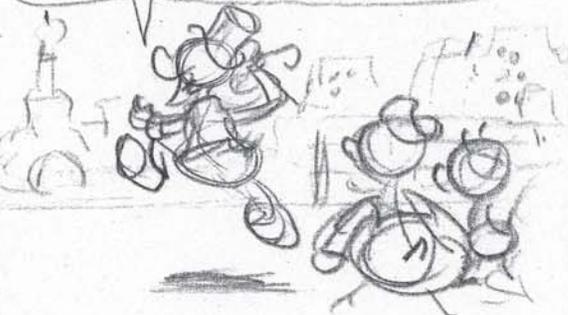
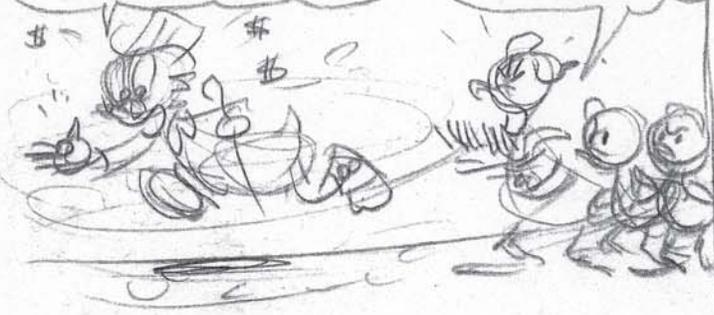
THROW IT AWAY! DON'T KEEP ANYTHING THAT REMINDS US OF THIS EERIE DAY!



HOW DID I GET IT?... THE SWAMI SAID HE WAS USING ME TO FIND A LOST KINGDOM'S WEALTH!

IGNORE HIM! I WOULDN'T BELIEVE A WORD HE SAID!

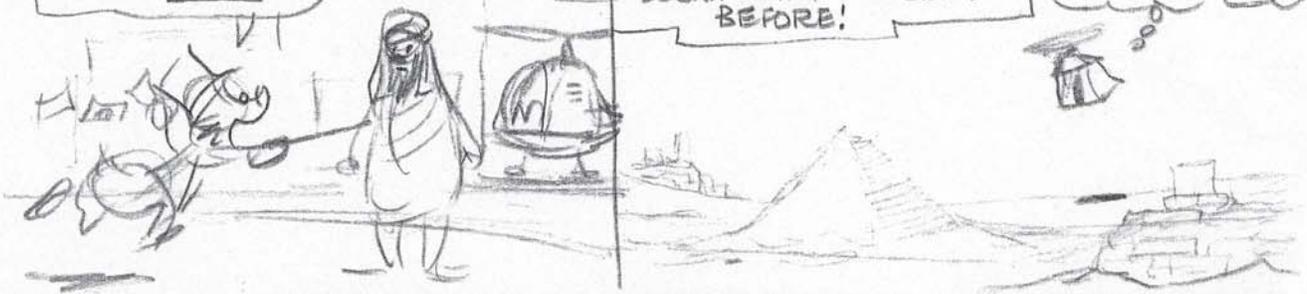
ALL OF A SUDDEN I DO — INCLUDING HIS TALE OF BEING FOUR THOUSAND YEARS OLD!



18 MISTER, RENT ME A WHIRLYBIRD AND SHOW ME THE FASTEST ROUTE TO THE RUINS OF SAGBAD!

MEANWHILE ONE-TIME KING KHAN KHAN OF THE MONGOLDUKS SPEEDS TO THE CRUMBLD CITY TO FINISH THE LOOTING HE BEGAN FORTY CENTURIES BEFORE!

THE TREASURE!
AT LAST I GET MY HANDS ON IT!



LET'S SEE - THE OLD DUCK PULLED OUT A CONCEALED KEYSTONE FROM ABOUT HERE!...

OR WAS IT THERE? ... MAYBE HE SPOKE SOME MAGIC WORDS!



TIME PASSES!

GREAT SUSA! WILL I HAVE TO FETCH THAT OLD DUCK TO OPEN THIS DOOR AGAIN?

SOUNDS OF A HELICOPTER COMING! I MUSTN'T LET ANYBODY SEE ME HERE!

PULL
SCRAPE
YANK

WHIRRR



SOON!

LOOKS AS IF WE HAVE THE RUINS TO OURSELVES, UNCLE SCROOGE!

ODD! SOMEHOW I'D EXPECTED TO FIND THE SWAMI DIGGING UP THE PLACE!



19 WELL, THE SWAMI ISN'T HERE, AND NEITHER IS ANYTHING THAT LOOKS LIKE THE FIRST NATIONAL BANK OF SAGBAD!



OUR CHOPPER BLEW SAND OVER ANY TRACKS THAT MIGHT BE AROUND!



LET'S GO SEARCH THE RUINS UP THE STREET, KIDS!



THE SWAMI HINTED I SHOULD REMEMBER THINGS ABOUT THIS CITY!... I THINK I DO - SLIGHTLY!



HEY! LOOKIT WHO'S COMING OUT OF A HOLE BEHIND UNCLE SCROOGE - OLD KHAN KHAN!



SORRY, OLD DUCK, BUT YOU'RE GOING TO HAVE TO SWALLOW ANOTHER ROUND OF WATER!



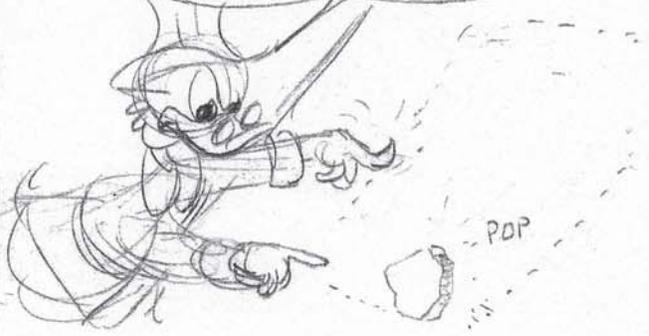
BUT ONLY ENOUGH TO PERK A FEW OF YOUR MEMORY CELLS!



YOU ARE KING SCROOGE-SHAH OF FATCATSTAN!... THINK!... REMEMBER HOW YOU OPENED THIS SECRET TREASURE VAULT!



I PUSH ON THE STONE HERE, AND A KEYSTONE LOOSENS THERE!





THE TREASURE! ALL OF YOUR ANCESTOR'S LOOT, OLD DUCK! IT'S MINE AT LAST!



I DON'T NEED YOU ANYMORE, KING SCROOGE-SHAH! GO BACK TO 1967!



SUPPOSE YOU GO BACK A WAYS, SWAMI, AND EXPLAIN WHAT THIS IS ALL ABOUT!



I'LL EXPLAIN NOTHING - AND CALL ME BY MY RIGHT NAME, KING KHAN KHAN!



OKAY, KING KHAN KHAN, BUT YOU'RE GOING TO HANG HERE UNTIL YOU'RE WILLING TO BE POLITE!



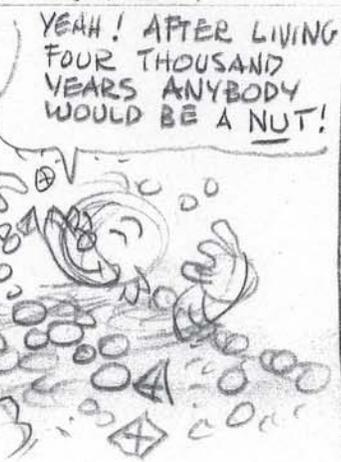
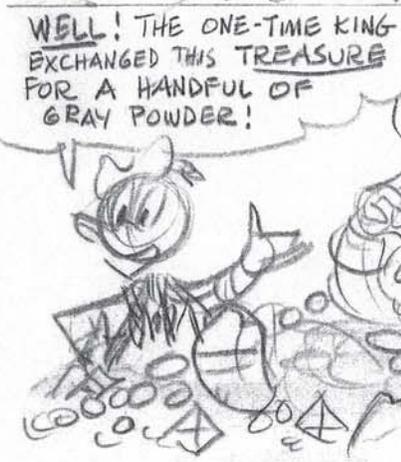
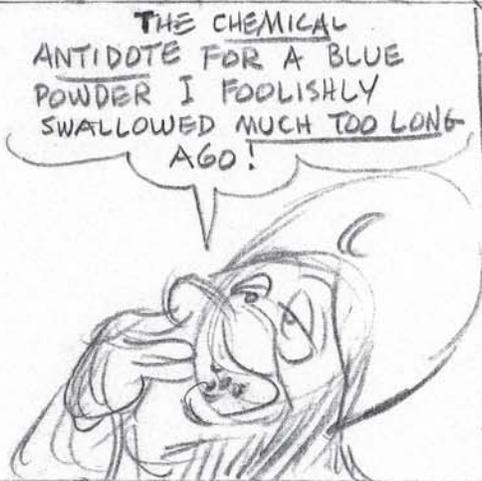
So- NOW, WHAT'S THE MYSTERY KING?

WE HEARD YOU TELL UNCLE SCROOGE THIS TREASURE BELONGED TO HIS ANCESTORS!



IT DID - BUT SKIP IT! CAN'T WE JUST DIVIDE THE LOOT AND STOP ARGUING?

WE CAN!... I, OF COURSE, EXPECT AN HEIR'S SHARE!



Continued from page 16 — These are the details that Carl’s work included naturally, effortlessly; details that most other cartoonists drawing the same characters—today as then—either overlook or simply aren’t very skilled at including. And then there are his off-the-wall and completely unexpected devices, such as the operatic bursting into song of the ducklings: “*Now, what capital could that be? And what loot do they mean? King Scrooge-Shab has looted half the world that’s yet been seen! Oh, he pillaged Parthegenia, Galatia and Armenia! He made ambush of Hindu-Kush and robbed the Medians Blind! He took the bucks of the poor Seljuks, and left not a cent behind!*”

Budding cartoonists and those long established will be wise to carefully study these pages from the Old Master’s sketchbook. First he made it up, and then he made it real.

—JRC



WIKIPEDIA IMAGE

Some thoughts about Shekels

THE COIN SHOWN ABOVE is a Carthaginian shekel, from a much later period than the coin Scrooge found in his pocket. Bernard Lietar’s 1997 book, *The Future of Money: Beyond Greed and Scarcity Toward a Sustainable Capitalism*, reports that the oldest known coin currency is a bronze Sumerian piece from before 3000 BC. One side shows a sheaf of wheat and on the other, Ishtar, the goddess of fertility. The Sumerians called it the “Shekel,” a term that survives in modern Hebrew as Israel’s monetary unit. “She” meant wheat, “Kel” was a measurement similar to a bushel. The coin was a symbol of a value equal to one bushel of wheat.

According to Lietar, the original shekel’s purpose was payment for sacred prostitution at the temple of Ishtar—the temple of life and death. In addition to being a ritual center, the temple was the storage place for the wheat that supported the priesthood, and the community in lean times. Farmers fulfilled their religious and social obligations by bringing contributions of wheat to the temple, and receiving in exchange a shekel coin, entitling them to a visit with the temple prostitutes at festival time.

Almost last, but not quite

WHILE “KING SCROOGE THE FIRST” was the last fully sketched script Barks prepared for a Scrooge adventure, in the years that followed Scrooge appeared in a number of Carl’s *Junior Woodchucks* scripts, and Egmont commissioned three more stories from Carl. He didn’t want to write more comics and instead prepared a text story, “Go Slowly, Sands of Time,” which an Egmont writer turned into a full script. It was drawn in panel form by Victor Arriagada Rios (Vicar) and published in European comics.

Ed Summer later found the synopsis in Carl’s files and persuaded the him to expand it into a longer storybook format with watercolor drawings, for publication in Ed’s Celestial Arts book, *Walt Disney’s Uncle Scrooge McDuck: His Life And Times*. Later on, Geoffrey Blum obtained the European comic book version, spruced up the text, and Blum’s version was published by Gladstone.

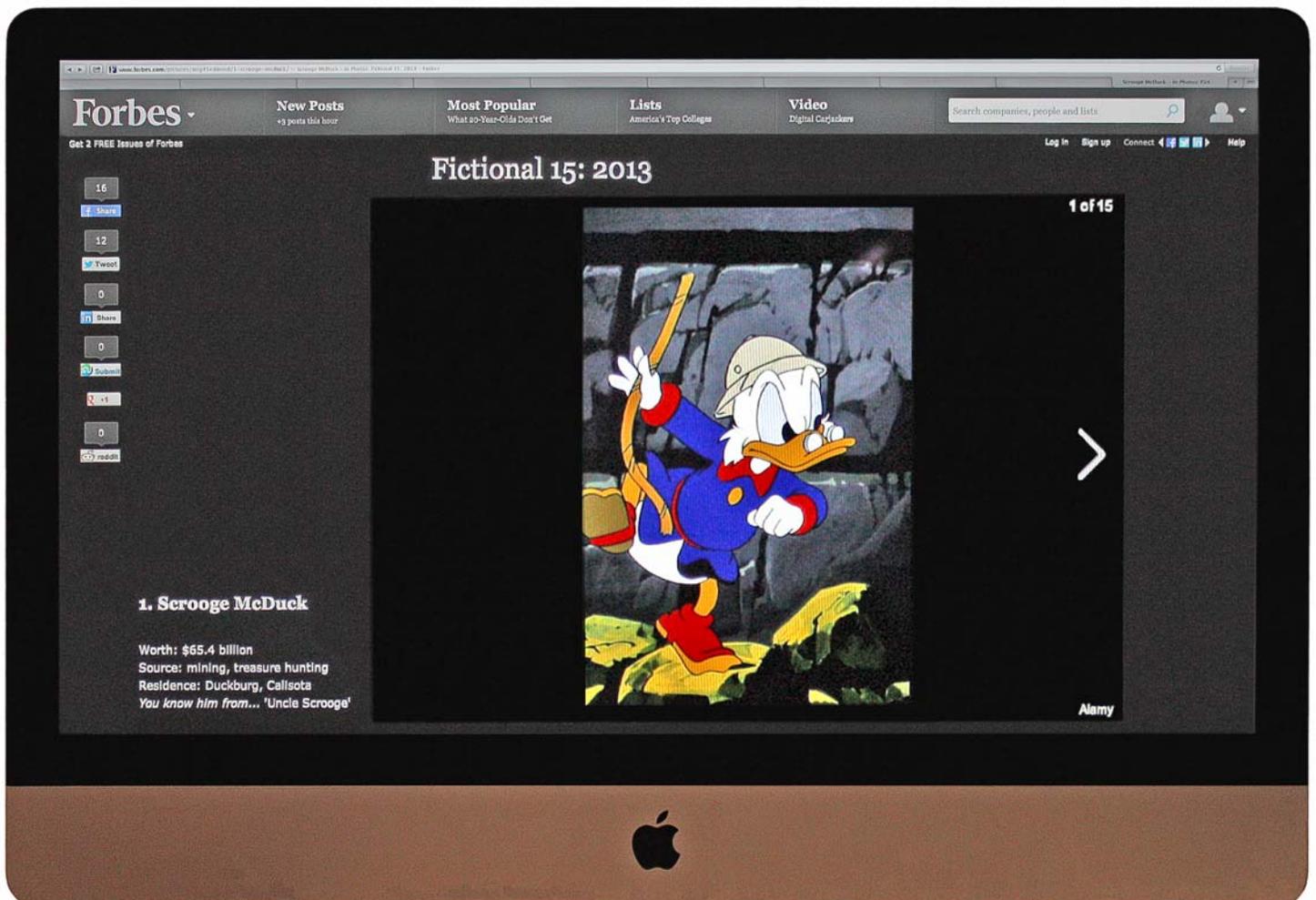
For Carl’s European tour, Egmont commissioned “Horsing Around With History,” which was drawn by William Van Horn in close consultation with Barks.

Last came “Somewhere In Nowhere,” which had been intended as a ten-page story to be published by Egmont. But another writer padded the story with some of his own material to expand it into an adventure-length tale, which was then illustrated by Pat Block—who visited with Carl to get pointers on the drawings.

The story had become a sort of group effort that Egmont declined to publish. Then a limited edition was brought out in Italy. Later, Egmont’s editor refused to publish it in the 30-volume Barks collection edited by Geoff Blum (evidently to the chagrin of Norwegian fans).

At an early stage, the script of “Somewhere In Nowhere” passed through the hands of John Lustig, who rewrote it as the ten-pager he says it was meant to be, retitled it “Somewhere Beyond Nowhere,” and the story has been illustrated for Egmont by Daan Jippes. Such are the glories of the comic book world.

“Forbes Fictional 15” says Scrooge is world’s richest, while woefully underestimating McDuck’s wealth!



What Forbes reported:

Scrooge McDuck Worth: \$65.4 billion
Source: mining, treasure hunting

EACH YEAR FORBES CALCULATES the net worth of the wealthiest characters from novels, movies, television and games, constructing portfolios based on their stories, and valuing them using real-world commodity and share prices. On the top of the list is Scrooge McDuck, the billionaire bird has his fortune in gold

coins, piled high inside a Duckburg money bin. The world’s richest duck started out in business polishing boots on the streets of his native Glasgow; today he owns some of the world’s largest mining concerns. Famously penny-pinching, Scrooge still has the first dime he ever earned.

Only \$65.4 Billion? Come on, Forbes. Who’re you kidding?

How does McDuck’s TRUE wealth measure up? Turn the page ...

was back in 1952, when money was still made of valuable stuff instead of hot air and plastic, and \$20K wasn't an amount to be sneezed at.)

Donald shows the paper to his uncle (who would never on his own have spent a nickel for the rag), and the article raises the old miser's ire. "I can't let a small-time billionaire come here and push me around," he exclaims. "If I gotta spend money to prove I'm richer than he is, I can *outspend* him," sending Donald out to learn how big the statue will be and what it will look like.

COMES THE DAY of the ceremonial unveiling in the park: lo and behold, a second statue of Cornelius Coot is unveiled near the one donated by the Maharajah—twice its size. Thus the challenge is set in motion. [If you haven't yet had the great pleasure of reading this classic story, you'll find it included in *A Christmas for Shacktown*, a Fantagraphics volume of twenty-two stories by Carl Barks.]

BY THE TIME THESE TWO fellows with deep pockets have paid for a succession of statues that dwarf the city itself, the outspending war of vanities has escalated to where the two well-to-do gentlemen are erecting statues of themselves. The Maharajah (who would have been better off to have

never left Howduyustan) unveils his likeness forty feet high in solid gold, with emeralds for eyes, and wearing a turban of diamonds.

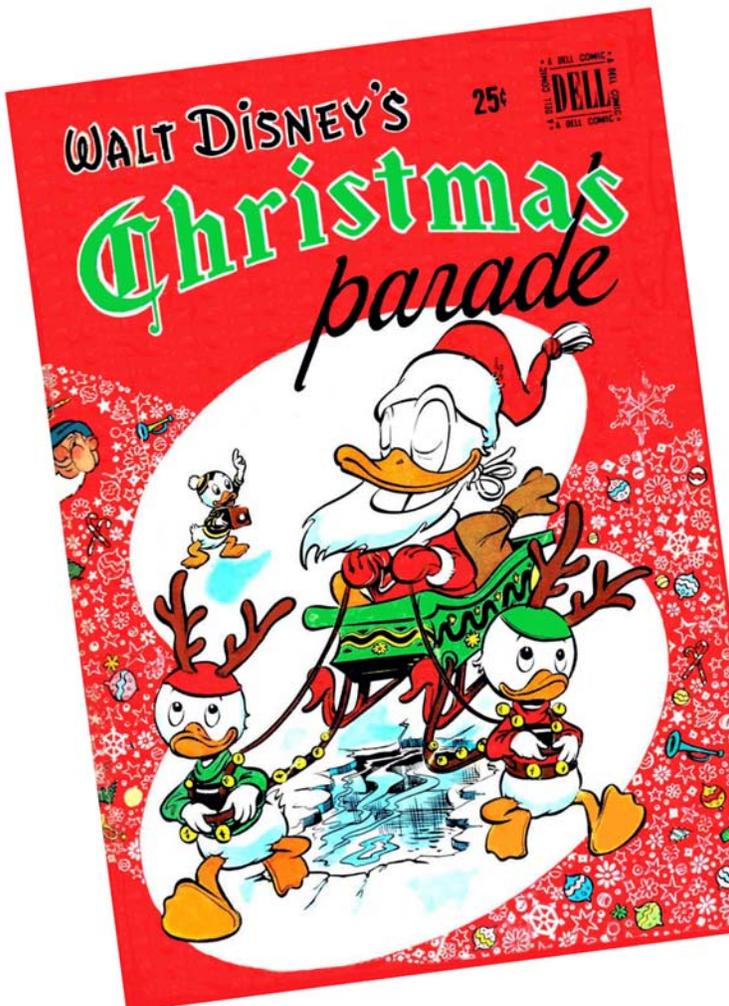
Scrooge is not about to be outdone. His statue is eighty feet high, of solid diamonds set in platinum and eyes of star sapphires as big as footballs.

Alas, when the poor Maharajah asks his "dog of a servant" if he still has enough in the treasury to try again, the D.O.S. disdainfully replies, "You can't afford beans, you bum! You're broke!"

AND SO IT IS that the Maharajah shows up at the office of Scrooge McDuck, naked save for a barrel. "Come in and have a seat," invites Scrooge. "I want to tell you how much I've enjoyed your visit."

"Aha!" exclaims the Maharaja, looking over Scrooge's shoulder, through the gaping open door of Scrooge's safe. "Your safe is empty! You're broke, too!"

"Broke? Me?" replies Scrooge, pushing a button on the wall. "That was only my petty cash." Huge panels rise up from the floor of the safe to reveal a vast money bin of cold cash beneath. "My big money," says Scrooge, "is the three cubic acres in the basement."



Editor's Note:

In November 1949, Scrooge disclosed his amazing fortune of eleven octillion dollars (before inflation) in *Walt Disney's Christmas Parade Number One*.

(Cover art by Walt Kelly)





Ed Bergen achieves gold medal award for Disney stamp and cover exhibit

“WELL, IT FINALLY HAPPENED” reports CBFC President Ed Bergen happily, “although it’s never guaranteed! I was able to reduce the number of exhibit frames from ten to eight, tightened up the presentation a bit, and came away with a gold medal at the national stamp show held in Milwaukee, Wisconsin, this past August—for my stamp & cover exhibit for the Walt Disney Commemorative Stamp issued by the U.S. postal service on September 11, 1968.”

Drawing a large breath, Bergen continued with his description of the event. “A portion of my exhibit showcased some original artwork by Carl Barks (above), as well as Barks art recreated by two talented cachet artists, Dave Dube and David Peterman (see page 36), which I commissioned several years ago.”

Bergen also included a write-up regarding Carl and presented a bit about Carl’s friendship with Mickey Mouse cartoonist Floyd Gottfredson (see page 42).

“One of the parishoners in the small church I serve in Johnsburg, Illinois, submitted a story about this gold medal achievement to our local paper.”

AFTER SEVERAL YEARS of trying to take and implement the suggestions of various judges for improvement, Ed says, “It was gratifying to win a gold medal for the exhibit. I guess these judges felt I had finally done an effective job of philatelic presentation.”

There will be more philatelic challenges yet to come as Ed continues to enter future exhibitions. “I will report to CBFC Members regarding any additional Barks elements I include in my future efforts.”

Some of the interesting historical and philatelic artifacts included in Ed’s exhibitions are pictured on the next pages, and more will be shown in future issues of *The Carl Barks Fan Club Pictorial*.



FIRST DAY OF ISSUE



SOUVENIR EDITION

The Marceline Press

'Marceline', The Industrial Capital of Linn County

Volume 3 Number 27

Marceline, Missouri

Thursday, September 12, 1968

Walt Disney Commemorative Stamp First Day Issue

Favorite Son's Biography Shows Great Achievement

During a 42-year Hollywood career, which spanned the development of the motion picture medium as a modern American art, Walter Elias Disney, a modern Aesop, established himself and his product as a genuine part of American, David Low the late British political cartoonist, called Disney "the most significant figure in graphic arts since Leonardo." A pioneer and inventor, and the possessor of one of the most fertile imaginations the world has ever known, Walt Disney received more than 920 honors and citations from every state in the world, including 31 Academy Awards, five Emmys, honorary degrees from Harvard, Yale, the University of Southern California, and UCLA; the Presidential Medal of Freedom in 1946; decoration by the French Legion of Honor and Officer of the Academie, France; the Art Workers Guild of London; Royal Academy of the Southern Cross, Mexico's Order of the Aztec Eagle; and the Silverman of the World Award from the National Association of Theatre Owners in 1966.

The creator of Mickey Mouse and founder of Disneyland was born in Chicago, Illinois, on December 5, 1901. His father, Elias Disney, was an Irish-Canadian. His mother, Flora Call Disney, was of German-American descent. Walt was one of five children, four boys and a girl, three of whom survive him: Roy O., President and Chairman of the Board of Walt Disney Productions; Raymond A., an insurance broker; and Marcella Decker of Portland, Oregon.

Raised on a farm near Marceline, Missouri, Walt early became interested in drawing, selling his first sketches to neighbors when he was only seven years old. At McKinley High School in Chicago, Disney divided his attention between drawing and photography, contributing to the school paper. At night he attended the Academy of Fine Arts.

During the fall of 1917, Disney attempted to enlist for military service in both the United States and Canada. Rejected because he was only sixteen years of age, Walt joined the Red Cross and was sent overseas, where he spent a year driving an ambulance and chauffeuring Red Cross officials. His ambulance was never from stem to stern, not with stock camouflage, but with Disney cartoons.

After the war, Walt returned to Kansas City, where he began his career as an advertising cartoonist. Here, he perfected a new method for animation and, in 1920, created and marketed his first original animated cartoon.

In August 1923, Walt Disney left Kansas City for Hollywood with nothing but a few drawing materials, \$40 in a well-worn suit, and a completed animated fairy tale subject. Walt's brother, Roy O. Disney, well-known in California, with an immense amount of sympathy and encouragement, and \$110. Picking their resources, they borrowed an additional \$100, and set up shop in their uncle's garage. Soon, they received an order from New York for the first "Alice in Cartoonland" feature, and the brothers expanded their production operation to the rear of a Hollywood real estate office.

On July 12, 1923, Walt married one of his first employees, Lillian Bounds, in Lewiston, Maine. They were blessed with



Dedication Ceremonies
Sept. 11, 1968

two daughters, Diane, married to Ron Miller, former USC football star, and now a producer at the studio; and Sharon, widow of Robert Brown, an art director for WED Enterprises, Inc. The Millers have seven children: Christopher, Joanne, Sharon, Tamara, Jennifer, Walter Elias Disney Miller, Ronald William, Jr., and Patrick. Sharon has a daughter, Victoria Diane.

Mickey Mouse was created in 1927, and his talents were first used in a silent cartoon entitled "Plane Crazy." However, before the cartoon could be released, some burst upon the motion picture scene. Thus, Mickey made his screen debut in "Steamboat Willie," world's first sound cartoon, which premiered at the Colony Theatre in New York on September 18, 1928.

Walt's drive to perfect the art of animation was endless. Technicolor was introduced to animation during the production entitled "Flowers and Trees" won Walt the first of his 21 Academy Awards. In 1937, he released "The Old Mill," the first short subject to utilize the multi-plane camera technique.

On December 21 of that same year, "Snow White and the Seven Dwarfs," the first full-length animated musical feature premiered at the Carthay Circle Theatre in Los Angeles. Produced at the unheard cost of \$2 million during the depths of the depression, the film is still accounted as one of the great feats and imperishable monuments of the motion picture industry. During the next five years, Walt completed such other full-length animated classics as "Pinocchio," "Fantasia," "The Reluctant Dragon," "Dumbo," and "Bambi."

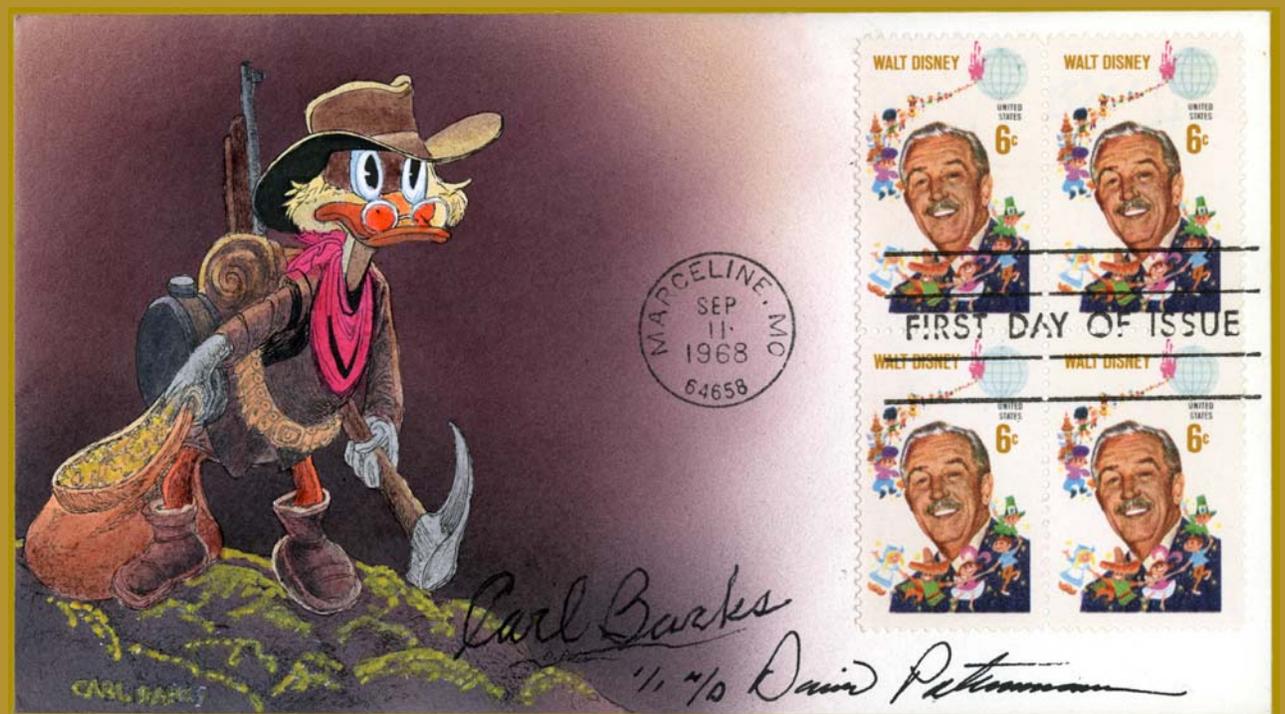
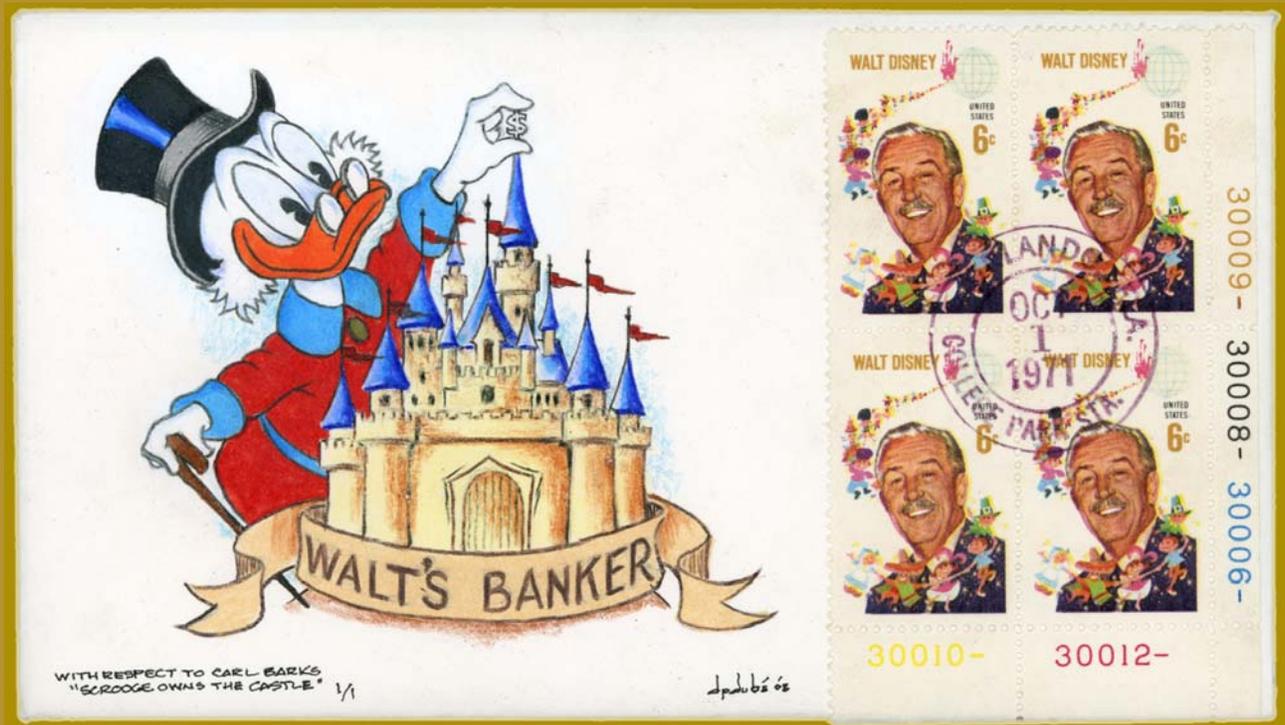
In 1940, construction was completed on the Burbank Studio, and Disney's staff swelled to more than 1000 artists, animators, story men and technicians. During World War II, 34 percent of the Disney facilities were engaged in special government work, including the production of training and propaganda films for the armed services, as well as health films which are still shown throughout the world by the U.S. State Department. The remainder of his efforts were devoted to the production of comedy short subjects, deemed highly essential to civilians and military morale.

Disney's first postwar feature, the musical "Make Mine Music," combined live action with the cartoon medium, a process he used successfully in such other features as "Song of the South" and the highly acclaimed "Mary Poppins." In all, nearly 90 features have been produced by his Studio.

Walt's inquisitive mind and keen sense for education through entertainment resulted in the award-winning true-life adventure series. Through such films as "The Living Desert," "The Vanishing Prairie," "The African Lion," and "White Wilderness" Disney brought fascinating insights into the world of wild animals and taught the importance of conserving our Nation's outdoor heritage.

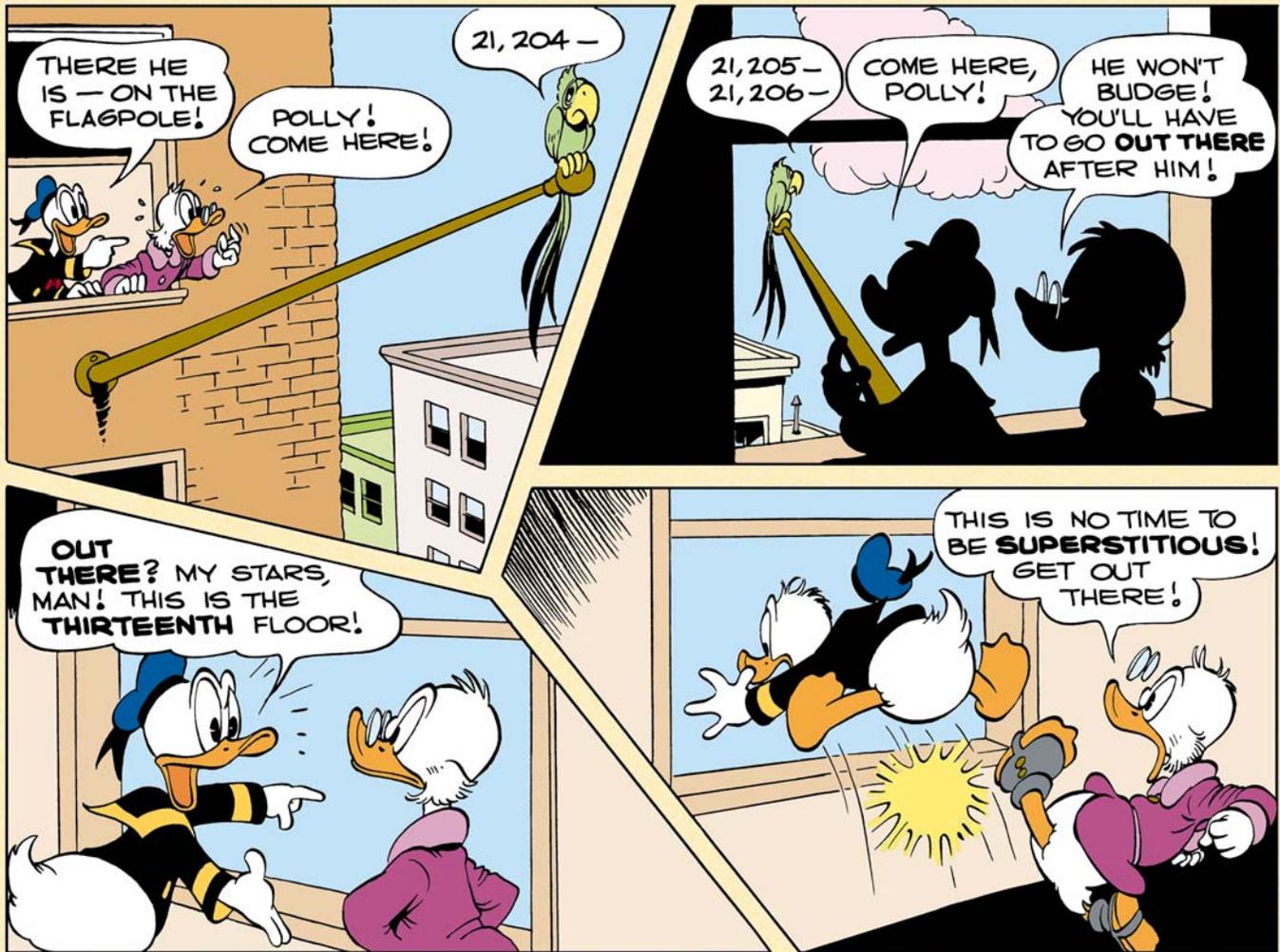
Disneyland, launched in 1955 as a fabulous \$17 million magic kingdom, now represents an investment of almost \$100 million.

Continued on Page 4, Sec. 3



Hand-drawn, hand-painted add-on cachets on Walt Disney First Day of Issue Covers.

Upper: "Walt's Banker" Uncle Scrooge image by Dave Dubé.
 Lower: David Peterman's representation of painting by Carl Barks, "Always Another Rainbow."



What are your favorite Barks gags?

CARL'S DELIGHTFUL DISNEY STORIES have been enjoyed by millions of readers each month. They have been reprinted again and again and translated into all major languages, making Carl Barks the most widely published author the world has ever known.

His stories shaped our reading ability, our sense of humor, our inquisitiveness, our love of adventure, and our appreciation of great storytelling.

During his studio years with Disney, his earlier days drawing risqué panels for girlie magazines, and his comic book storytelling years, Carl Barks was considered to be—by people who knew well what the honor meant—the *best gag man* of them all.

Carl built each story on a specific premise, and milked it for all it was worth, compounding gag upon gag, laugh upon laugh. He populated these stories with a wide assortment of characters, and a succession of witticisms both visual and intellectual. Readers of stories featuring

Donald and his nephews and their Uncle Scrooge comprise the intelligentsia of comic book fandom. Readers can also be enthusiastic fans of other cartoonists, yet remain captivated by Carl's work throughout their lives.

Tell us about your favorites. Email us a scan* of your favorite Barks gag panel or panels, along with a few words about why you enjoy the gag. We'll put them in a hopper and draw some out to publish in every issue of *The Carl Barks Fan Club Pictorial*. For each gag we publish we'll send you a gift certificate you can use when ordering any book published by Fantagraphics.

* Scan the page or pages the gag is on at full size and 300 dpi. Save the scans as jpeg files. If you wish, scan a photo of yourself for publication, too—and email them to:

The Carl Barks Fan Club Pictorial
Ed Bergen, President • revcorvette1@yahoo.com

Walt Disney's

UNCLE SCROOGE

To CARLO HENDI
FOR THE BEST
FROM U.S.A.
CARL BARKS

LOOK AT THAT POOR MAN
SITTING IN THE COLD
WINTER WIND! I MUST
HELP HIM!



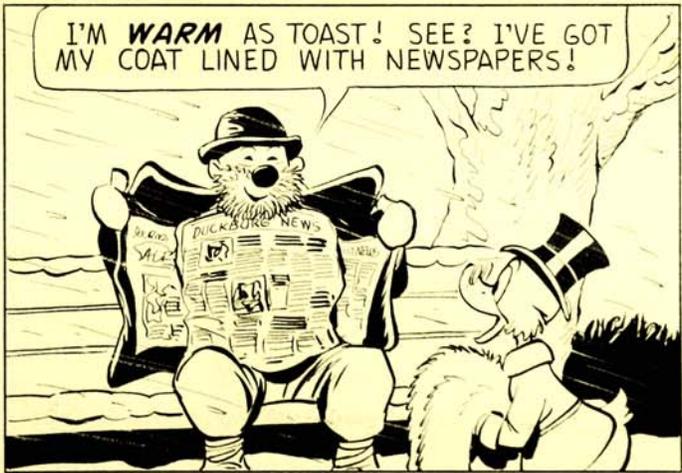
HERE, MY GOOD FELLOW! I'VE
BOUGHT YOU A **FUR COAT** TO
KEEP YOU WARM!



THANKS, MISTER, BUT
I DON'T NEED IT!



I'M **WARM** AS TOAST! SEE? I'VE GOT
MY COAT LINED WITH **NEWSPAPERS!**



YOU BETTER
WEAR IT!

I DON'T
NEED IT!



I'VE GOT **MY COAT LINED**
WITH **PAPER**, TOO!



Winter scene gag page originally given to Italian cartoonist from Carl Barks

Reported by CBFC President Ed Bergen

I DON'T REMEMBER if I have ever pictured, in one of our club publications, this very neat reproduction of one of only three Carl Barks gag pages still known to exist in their original pen and ink art form! As you may know, most of Carl's original drawings were destroyed after their use in comic book publications from the 1940s through 1960s. Some Barks scholars believe this had to do with possible copyright issues with the Disney licensee, Western Publishing.

Only around 180 total original pen and ink comic book pages—some of the art only existing as individual panels—may remain from the approximately 6500 pages drawn by Carl during his long career with Disney and Western. Most are from the 1960s when Carl's editor, Chase Craig, presented the cartoonist with a gift of five original Uncle Scrooge stories of 21 pages each, when Carl retired from his formal comic book work in 1966.

The reproduction of Carl's original art shown at left was created under Disney license for the annual cartoon art festival in Rapallo, Italy, in the Fall of 2005. It was our first CBFC European trip to attend this festival, and to visit other Carl Barks publishers, scholars, and fans throughout

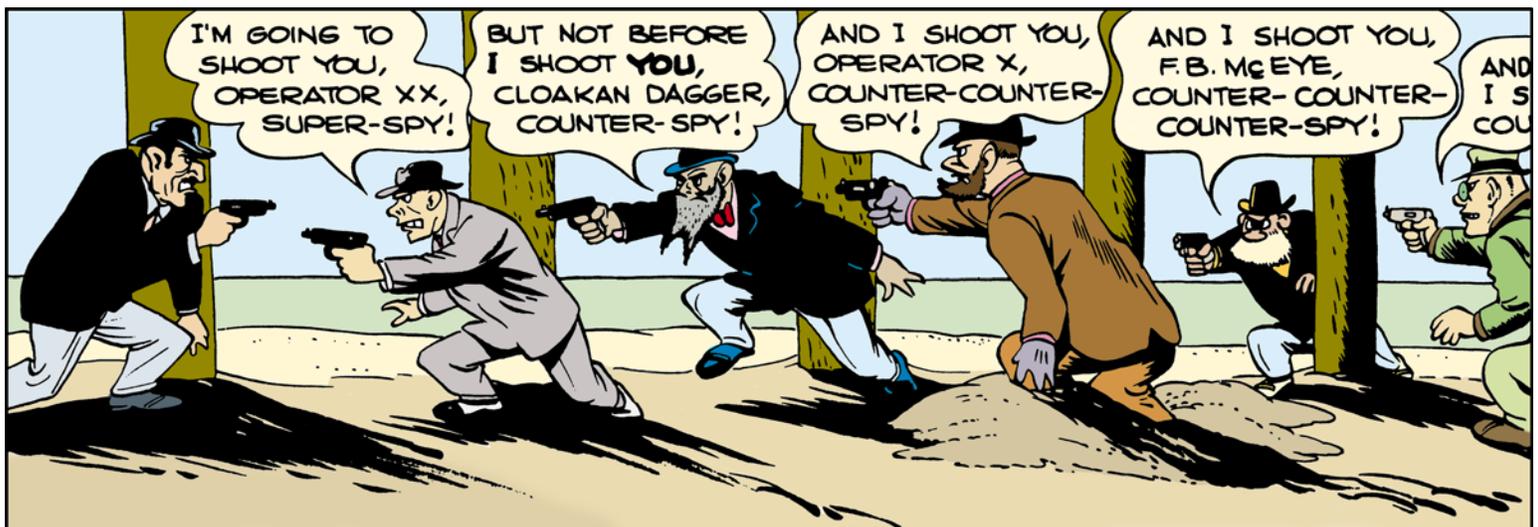
Europe. The trip was superb. During the course of the festival, we presented special certificates to European Disney Duck artists and storymen—which I and Roy E. Disney signed. Roy was one of Carl's biggest fans.

From the note at the upper left of this gag page, you'll see that Carl endorsed it to Carlo Chendi. At the time, Chendi was one of the most famous creators of Disney Duck stories for the Italian comic book market. Carlo later presented the page to Fausto Oneto, restaurateur of the U Giancu, whose walls are covered with cartoon art. One coveted corner of the restaurant is reserved for Carl's handprints, from when Carl had lunch at Fausto's place in July during Carl's European tour celebrating Donald Duck's 60th birthday in 1994.

The original gag page is now one of Fausto's cherished possessions, on display in his home.

With its cold Winter scene (which Carl had of course drawn during the sweltering summer preceding its publication), I thought it appropriate to share these striking Carl Barks cartoon images in our premiere eMagazine publication, as so little original artwork by Carl Barks exists at all today. This page is indeed a rare treasure!—EB

And now this brief political message:



In light of the ongoing NSA surveillance controversy, Barks fans everywhere are likely to recall this panel from Carl's famous Cold War espionage spoof, "Dangerous Disguise."



Donaldists Gerhard Severin and Dr. Alexandra Hentschel in front of the construction of the future Dr. Erika Fuchs Museum in Schwarzenbach.





Architect's vision of museum's interior.

Museum dedicated to European translator Dr. Erika Fuchs scheduled for 2014 opening in Schwarzenbach, Germany

LEGENDARY TRANSLATOR of the works of Carl Barks and other Disney materials, Dr. Erika Fuchs (1906-2005) is being honored with a museum in her name, presently under construction in Schwarzenbach, Germany.

Due to her outstanding translations of Disney comics—especially those of Carl Barks—Fuchs has often been referred to as the “Grand Dame” of the German comics scene. Contending that “You can’t be educated enough to translate comic books,” her work included many hidden quotes and literary allusions. The popularity of her rhymes, songs, and shortened verbs has enriched and enlivened the German lexicon.

Born Erika Petri into a large family of means in coastal Rostock, Germany, on the Baltic Sea, Erika lived most of her first two decades in Belgard, Pomerania, where at age fifteen she was the first female student to be admitted to the all-boys grammar school. She passed her final exams there in 1926, then studied art history in Switzerland, Germany and England—earning her Doctorate in 1935 with highest honors and praise. Erika married German inventor and industrialist Günter

Fuchs (1907-1984), and following the Second World War worked as a translator for the German edition of *Reader's Digest* and other American publications

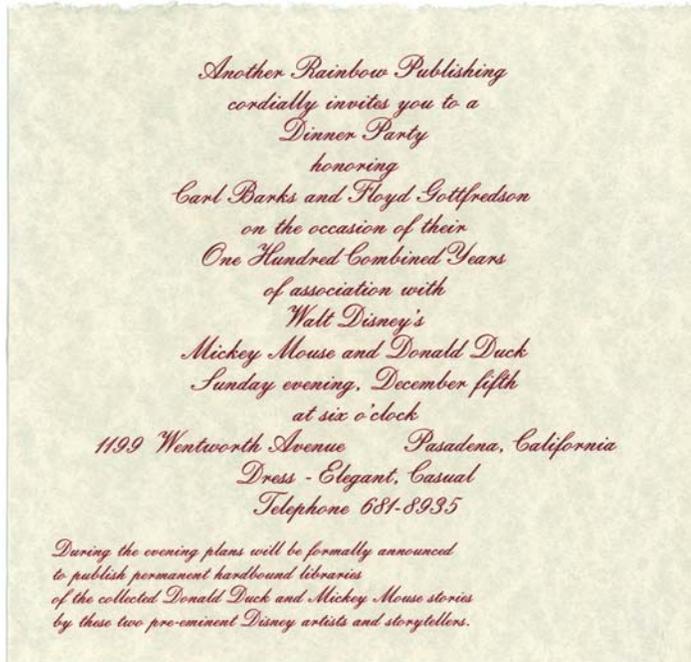
In 1951 Erika Fuchs became chief editor of the newly launched *Micky Maus* magazine, where she worked for thirty-seven years. In 2001, Dr. Fuchs was awarded the prestigious Heimito von Doderer Literature Prize. (Created as a memorial to one of the most important writers of the Twentieth Century, the prize honors a single work or life-work of a contemporary writer who—in the tradition of Doderer—“excels in high sensitivity and originality.”)

Stories written and drawn by Carl Barks, and lovingly translated into the German language by Erika Fuchs, are said to have resulted in a congenial combination of genius and wit that gives children a sense of good language in a pleasurable way.

Carl Barks, the best of the Disney cartoonists, and Erika Fuchs, the best of the Disney translators, met only once—during Carl’s European trip in 1994. They had a wonderful time discussing their unique collaboration.

The meeting of Carl Barks and Floyd Gottfredson at the estate of Malcolm Willits

by CBFC President Ed Bergen



IN DISNEY LORE, Floyd Gottfredson is to Mickey Mouse as Carl Barks is to Donald Duck and Uncle Scrooge! Yet the two cartoonists never really met during their years at Disney, as Floyd was a “Studio man” throughout his career while Carl was at Walt Disney Studios for a relatively brief period (1935-42) before journeying out on his own to become a chicken farmer.

That career path changed when Western Publishing began casting about for original Disney Duck material for their fledgling “funny animal” comic book medium. Carl decided to try his hand at what would become a new treatment of Donald Duck’s presence and character.

Floyd, however, remained at the Studio for more than forty years, laboring almost exclusively on the Mickey Mouse strips, beginning in 1930 and ending in 1975.

Russ Cochran and Bruce Hamilton of *Another Rainbow Publishing* and *Gladstone Publishing* arranged a meeting of the two retired Disney Legends in 1982, at the

Pasadena Estate of Malcolm Willits. (Malcolm was the first “super fan” to “discover” Carl Barks in 1957 after asking Frank Reilly of Western Publishing for the name of “The Good Artist” for a fanzine he was planning. In the late 1970s, Malcolm commissioned Floyd to do a series of themed paintings of some of his most famous Mickey Mouse tales.

Included with this article are photographs from the collection of Malcolm Willits, which he has graciously offered to share with members of our Carl Barks Fan Club. Some have never seen publication until now.

A special CBFC *Thank You!* to Malcolm, who has been a longtime Carl Barks Fan Club member!

THE GALA EVENT was planned to further publicize *Another Rainbow’s* series of lithographs of Carl Barks Disney Duck painting images. and also to highlight Floyd’s paintings of Mickey Mouse, which reflect some of his best comic strip stories and further served to establish Mickey as a cultural icon. The event stands as one of the significant meetings of two of the greatest Disney Legends of all time. Malcolm doesn’t remember if the two men ever saw each other very often following this meeting but a note in one of the Mickey Mouse volumes currently being published by Fantagraphics (edited by David Gerstein and Gary Groth) indicates that Floyd and Carl remained “close friends.”

FANTAGRAPHICS IS CONTINUING to publish outstanding volumes of Carl Barks comic book stories and compilations of Floyd Gottfredson’s Mickey Mouse comic strips, with excellent commentary. Cover images of these beautiful volumes are shown on pages 46-47 and 50-51 in this issue of our new CBFC Pictorial eMagazine, and we strongly encourage our readers to acquire these wonderful books! You will NOT be disappointed in their contents!

Pictured clockwise from bottom left are Garé Barks, Carl Barks, Bruce Hamilton, Malcolm Willits, Russ Cochran, Floyd Gottfredson, Mattie Gottfredson.

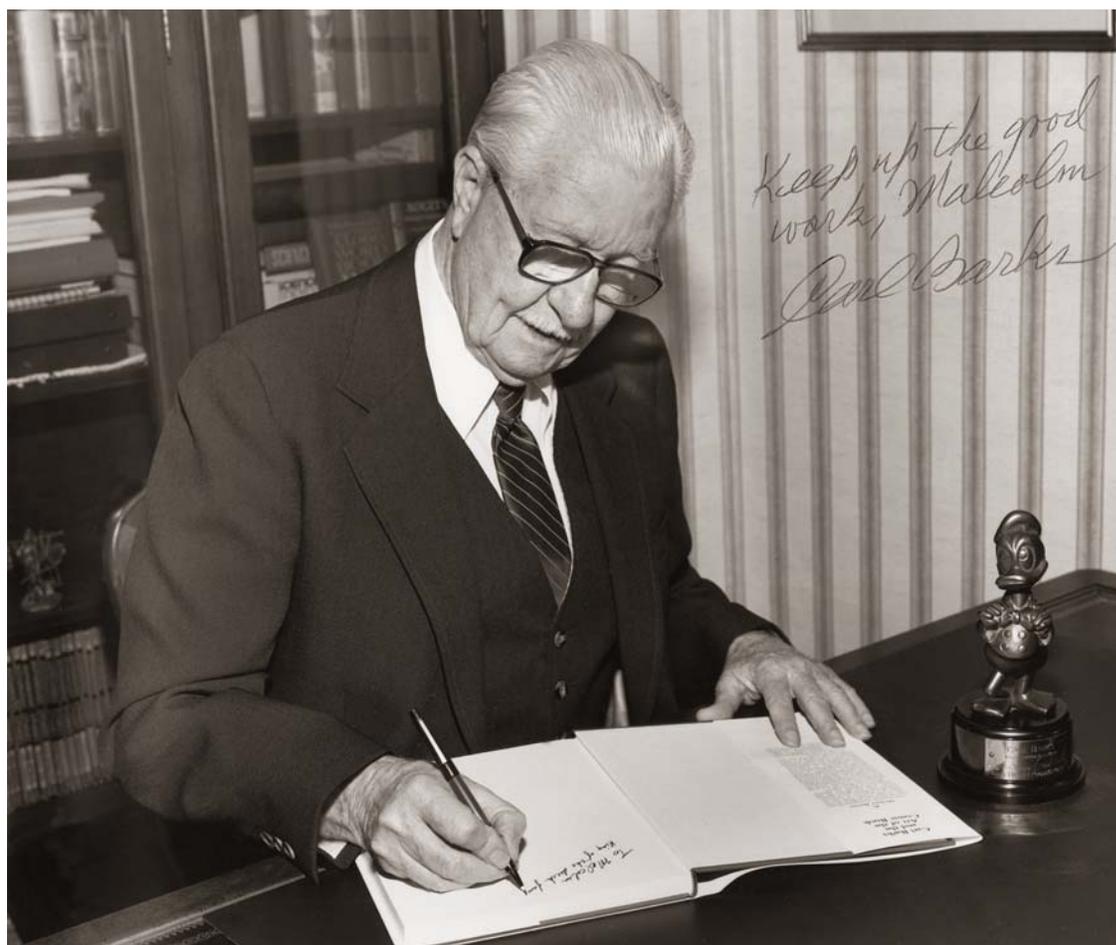
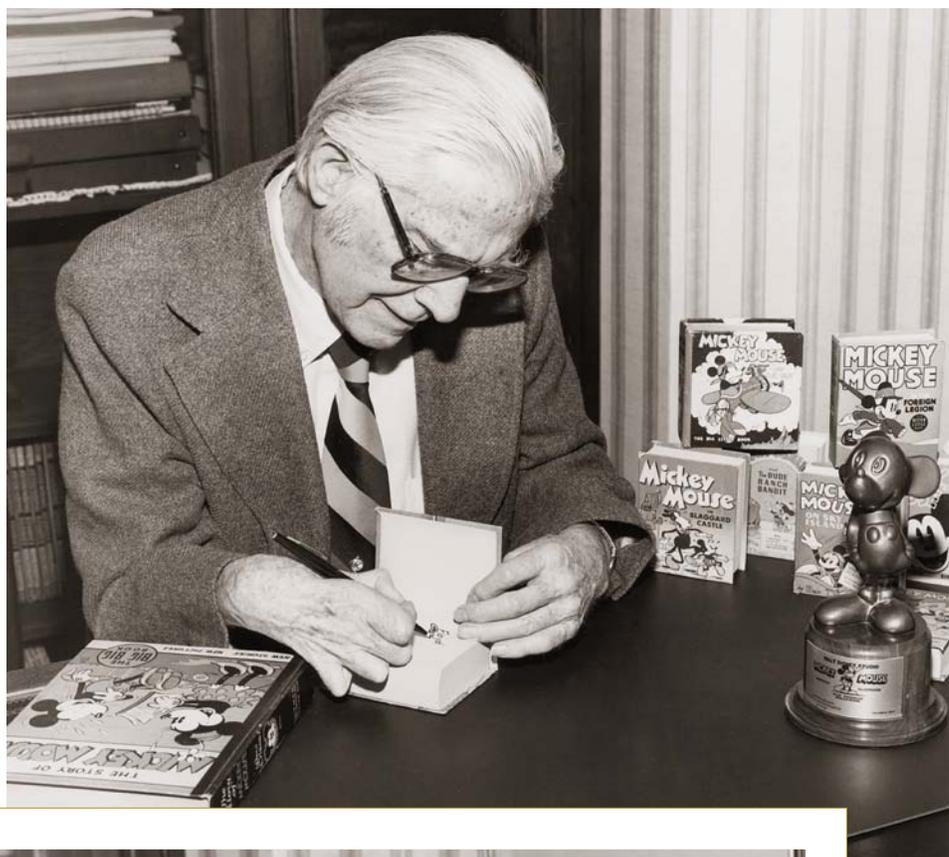


Photographs accompanying this article are provided courtesy of the Malcolm Willis Collection.

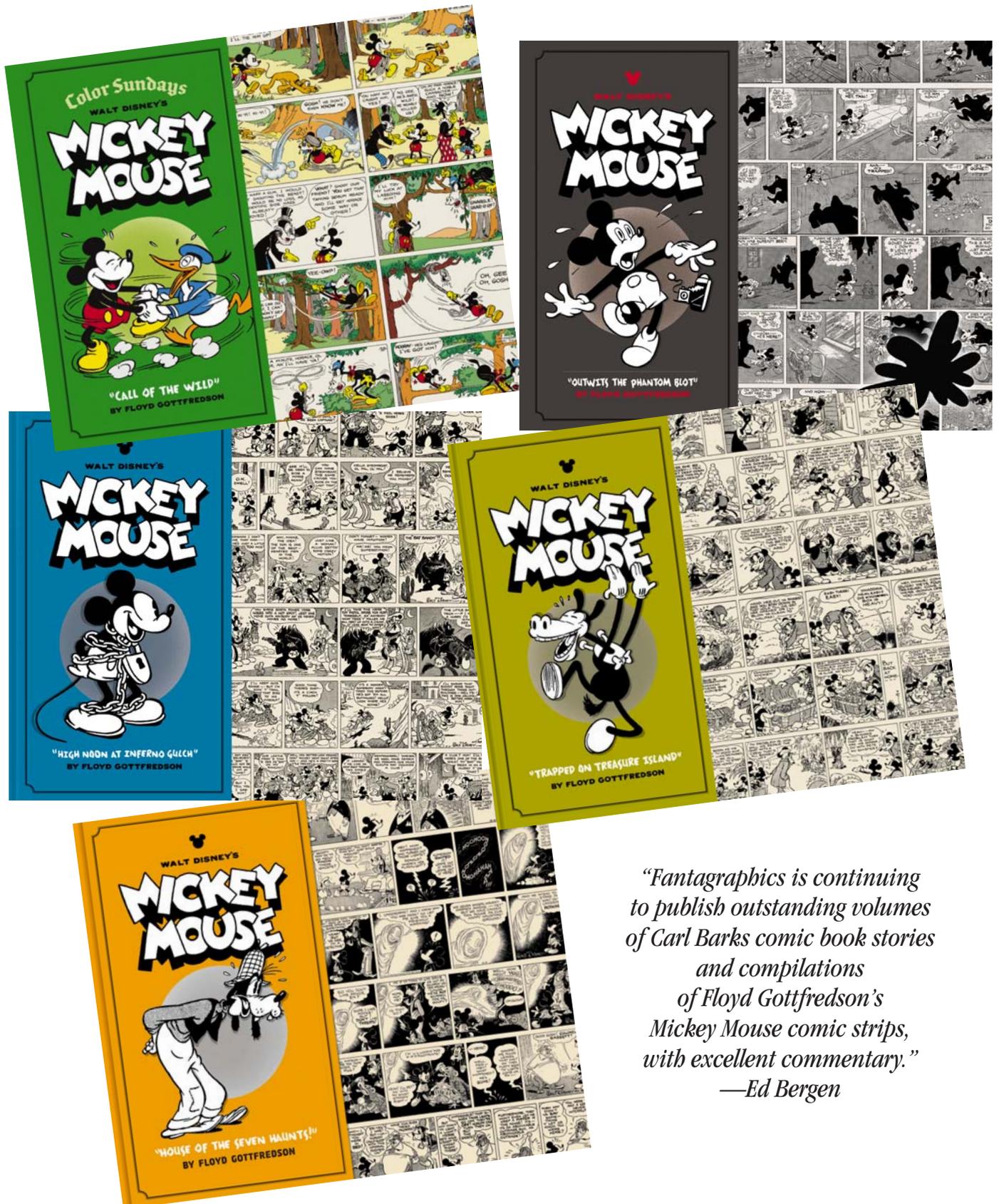


A selection of historic photos

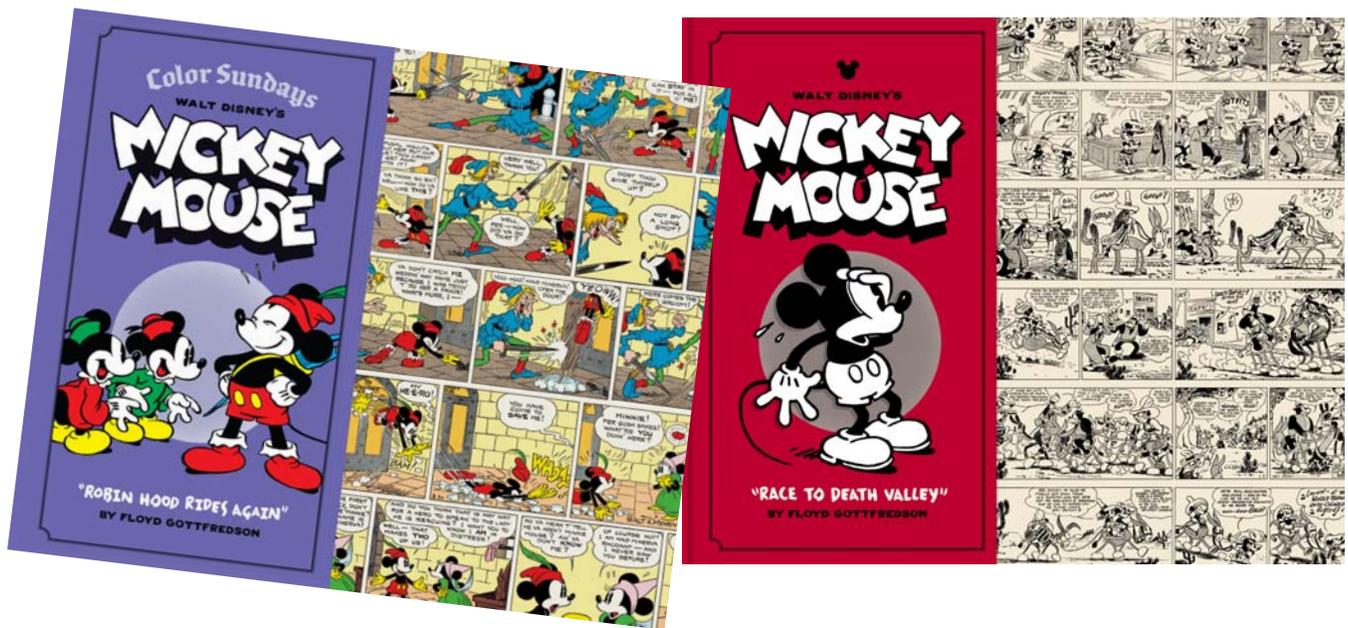
Courtesy of Malcolm Willits, these images show (top left) Malcolm's first meeting with Carl and Garé Barks in 1957; and a meeting of Carl Barks and Floyd Gottfredson after receiving awards for their respective work as the best of published Disney cartoonists.



**The Daily and Sunday Mickey Mouse
comic strips of Floyd Gottfredson:
Don't miss these treasures from Fantagraphics!**



“Fantagraphics is continuing to publish outstanding volumes of Carl Barks comic book stories and compilations of Floyd Gottfredson’s Mickey Mouse comic strips, with excellent commentary.”
—Ed Bergen



And now some ramblings from our CBFC President ...

SCOOP, Gemstone's e-newsletter, recently mentioned how the name "Walt Disney" headlined all Disney comic book offerings and how often kids in the 1940s and '50s thought Walt probably did the stories and art when he went home from the Studio each evening! As we now know, many artists and storymen crafted those tales—receiving nary a credit until some were discovered by fans and comic historians. One was Carl Barks, who labored in anonymity for years. Yet at one point, says SCOOP, Carl put his name in print on one of those *Walt Disney Comics & Stories*. Carl did add his name surreptitiously in various stories—and caricatures of himself as well. But not in WDC&S #78 as SCOOP mentions. How do we know? Because that cover was drawn as an inside gag by a friend with whom Carl had worked at the Disney Studios: Walt Kelly, the creator of *POGO*. (See page 33 for another sample of Kelly's work.) The "chicken" reference on the cover had to do with Carl's having left the Studios to start a chicken ranch in San Jacinto, California.

CBFC MEMBER JOE THOMPSON has alerted me to the fact that the Fantagraphics Uncle Scrooge volume, *Only A Poor Old Man*, has received an Eisner Award under the heading "Best Archival Collection / Project—Comic Books." Our congratulations go out to the book's editor, Gary Groth, for a well-deserved award!

A "SHOUT OUT" TO CBFC Member Bob Smiley, who completed a 13-year project of issuing four biographical

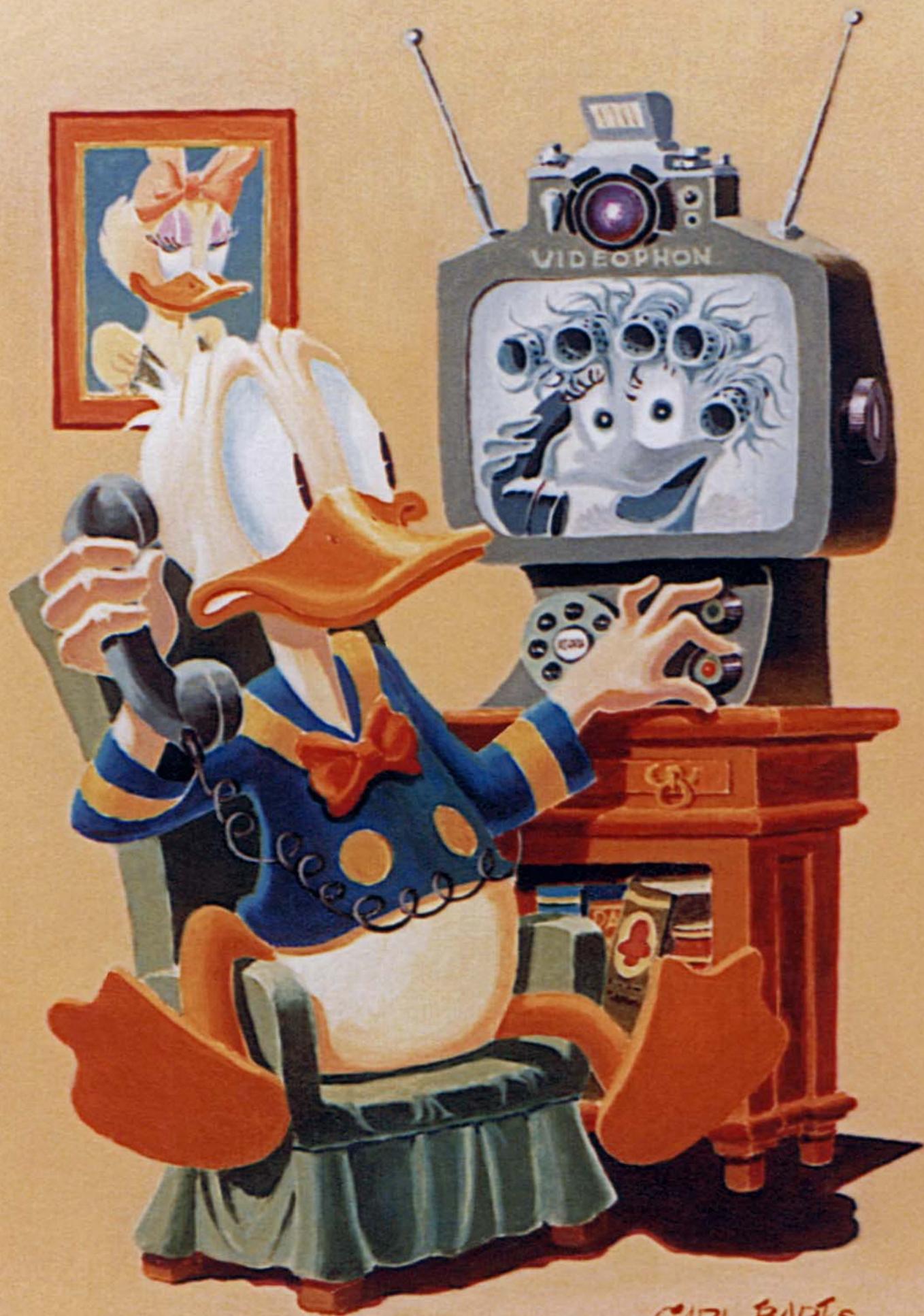
sketches about the signers of the Declaration of Independence each July Fourth. This year's publication completes Bob's "sketches" of the 56 original signers! They've been a fascinating read as well as an annual remembrance of our heritage, here in the USA, which brought our country into existence through heroism and sacrifice. The freedoms we enjoy today are the direct result of their courageous actions. Thanks, Bob, for your excellent reflections!

OUR THANKS TO ERICH Mangelmann, CBFC Member from Germany, for including our website as a link on his new site. Although Erich's site deals primarily in current popular culture, Carl Barks is also an important interest. Check it out at: www.duckysworld.jimdo.com

SCROOGE'S KLONDIKE KORNER: One of our members has his entire 30-volume set of the *Carl Barks Library* for sale. Another Rainbow produced this still legendary compilation of Carl's works in the 1980s. If you are interested in the price and availability, please contact me using the CBFC address information on page 3.

REGARDING OUR NEW FORMAT, our quarterly missive is no longer a "newsletter" but has become a pictorial publication. This change offers us the opportunity to encourage readers from around the world to join our group of Carl Barks devotees!

—Ed Bergen, CBFC President



CARL BARKS
© WALT DISNEY PRODUCTIONS

THIS WAS BOUGHT
FOR A "DAISY &
DONALD" COMIC
BOOK COVER.
I DON'T REMEMBER
IF THE BOOK CAME
OUT OR NOT.
THINGS WERE SLOWING
DOWN.

A frightening phone call

Long before hand-held smart phones,
folks dreamed of being able to view
the person with whom they were
having a conversation.

WE LIKE TO CREDIT the sources of the various images and articles that are sent to the Carl Barks Fan Club (or even those we've purloined), but our archives have grown vast and sometimes the name of the sender becomes lost in the shuffle. This image is a little too precious not to share with CBFC Members, so we're doing so with sincere thanks to the unknown person who provided it.

We do have a scrap of provenance to accompany this scene, in the form of the sticky note and letter in Carl's hand that had been scanned along with the photo of the original painting. The art appears to have been executed in watercolors or tempera, and might have been in oils even though the brush marks appear quite soft. The scan shows that the photo was faded and scratched, so the image you see here has been painstakingly restored.

Carl's note says the art was bought for a "Daisy & Donald" cover, but he doesn't recall whether it was ever used. Nor do we. Feel free to send Ed Bergen an email with any information you may have on the matter.

THE GAG OF COURSE, is that Donald and Daisy have "Videophon" devices which enable them to see each other. The instrument appears to be a Gyro Gearloose invention,

CARL BARKS
616 CARLO DRIVE
GOLETA, CALIF. 93017

Jan 24, 77

Dear Del

Thanks a lot for the Golden Classics comic books. I will keep them in mothballs until the price is fantastic.

While I was at the NEWCON convention in Boston I autographed incredible dozens of those comics. Several dealers must have been selling them. Never found time to go around the convention floor and see what was going on.

We are moving from here in late March to a "mobile home" at Rancho California. Have made a big profit on this house, and we will live it up in the creamy rocking chairs we have already picked out.

I'm enclosing the possible cover idea (from one of my paintings) that I showed you last year at the Saddleback dinner in Santa Ana. See if you still like it. Thanks again.

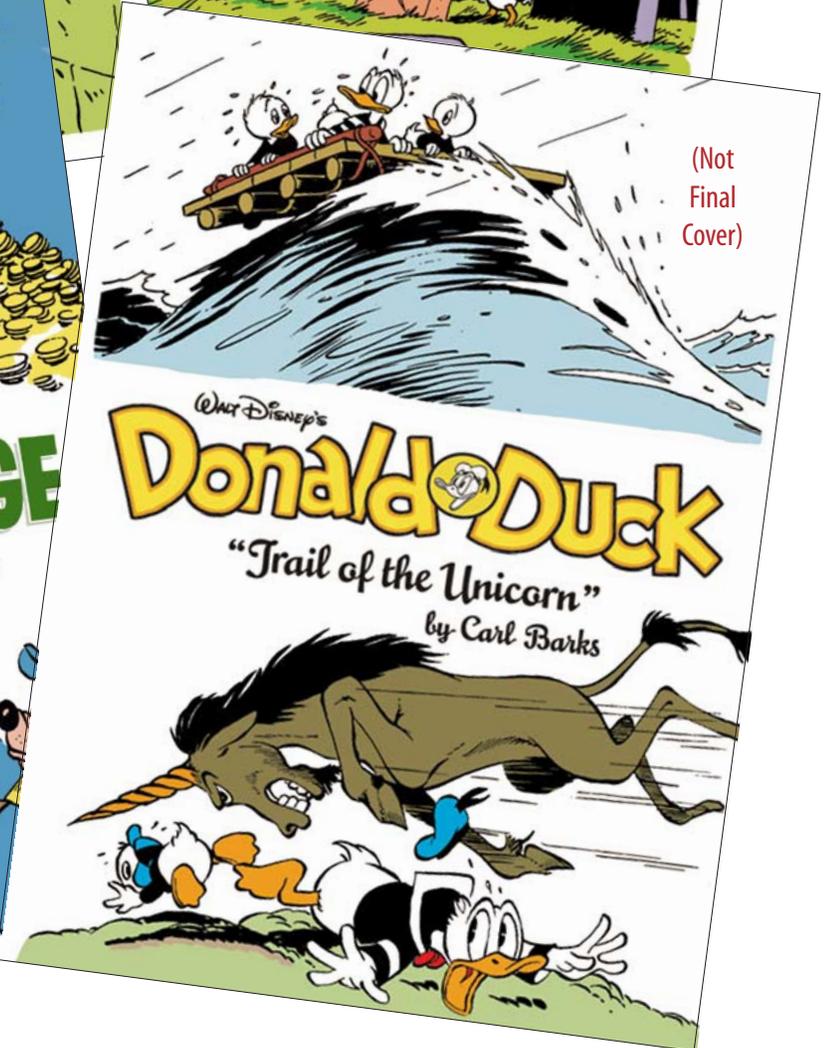
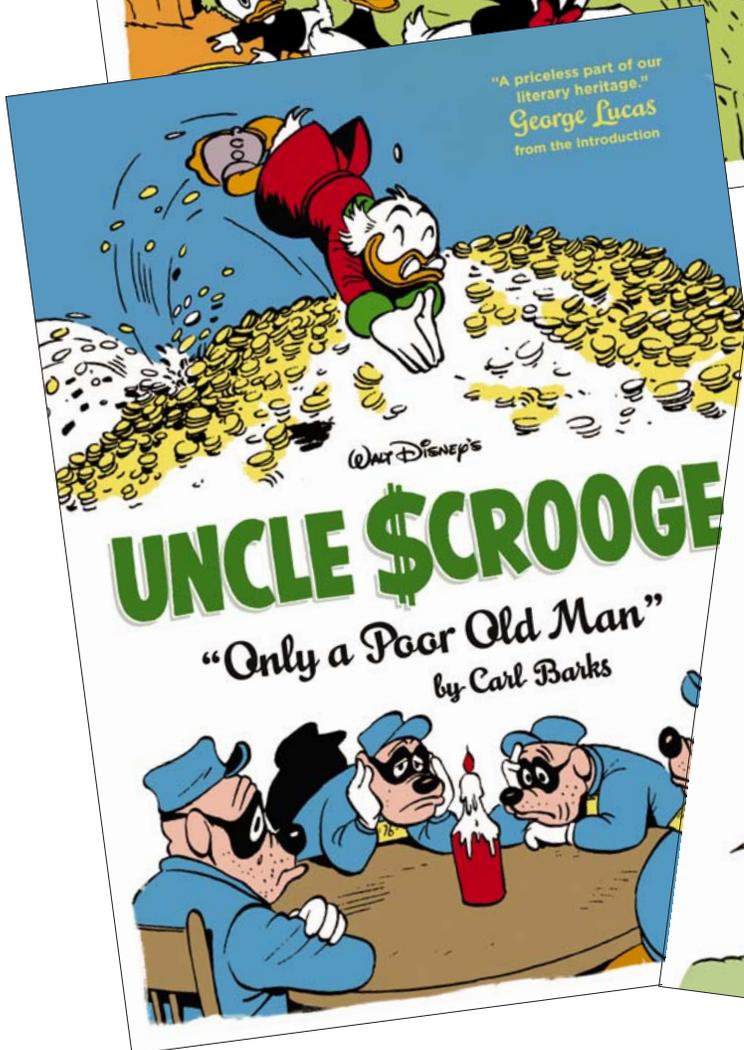
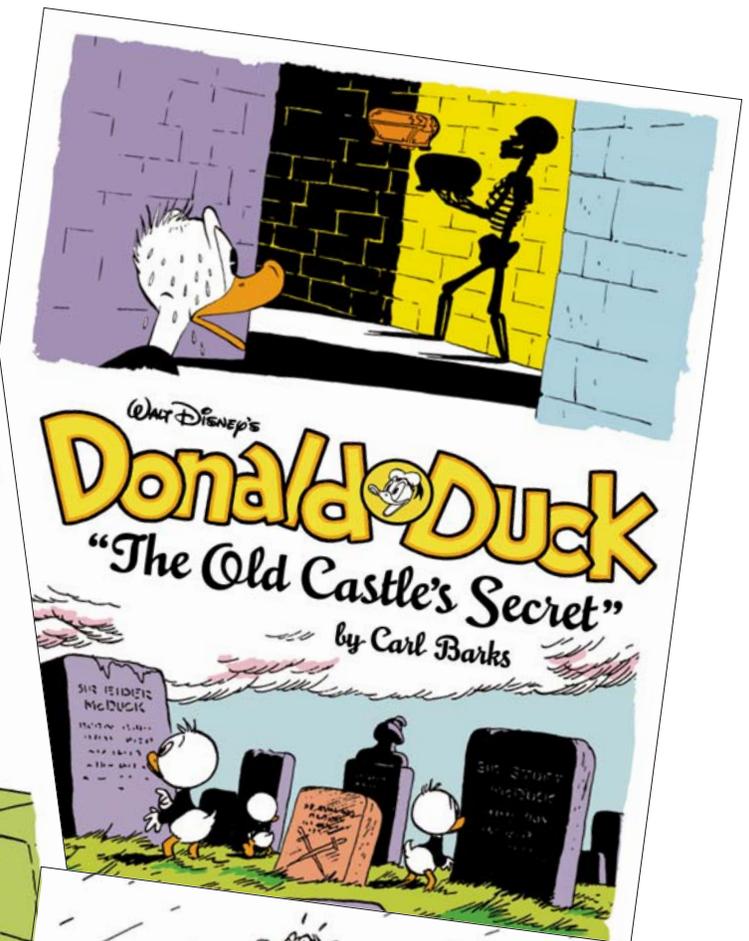
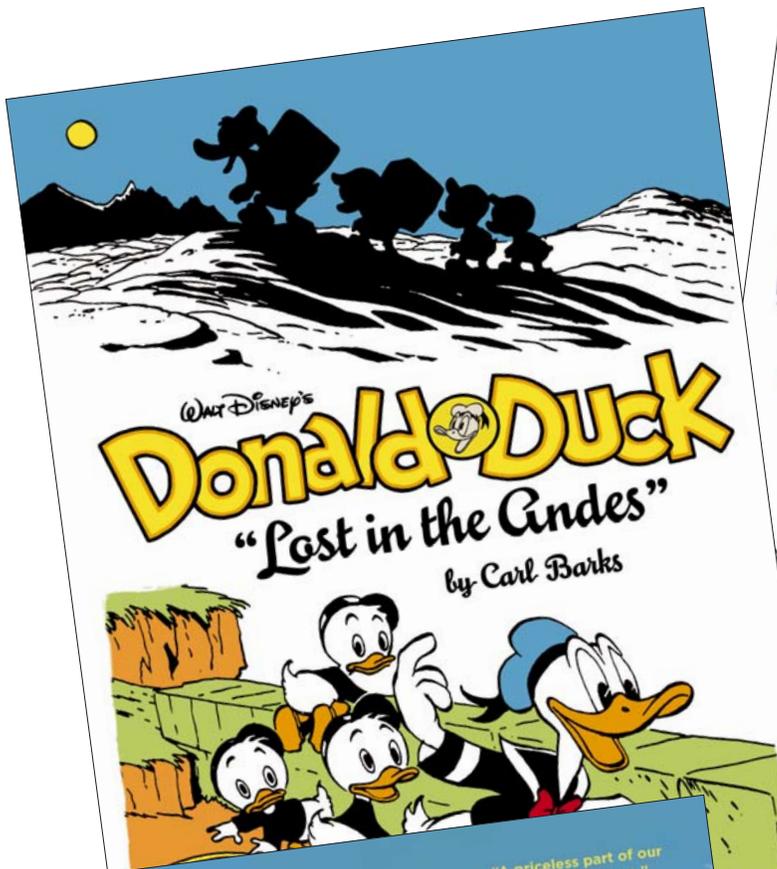
CARL

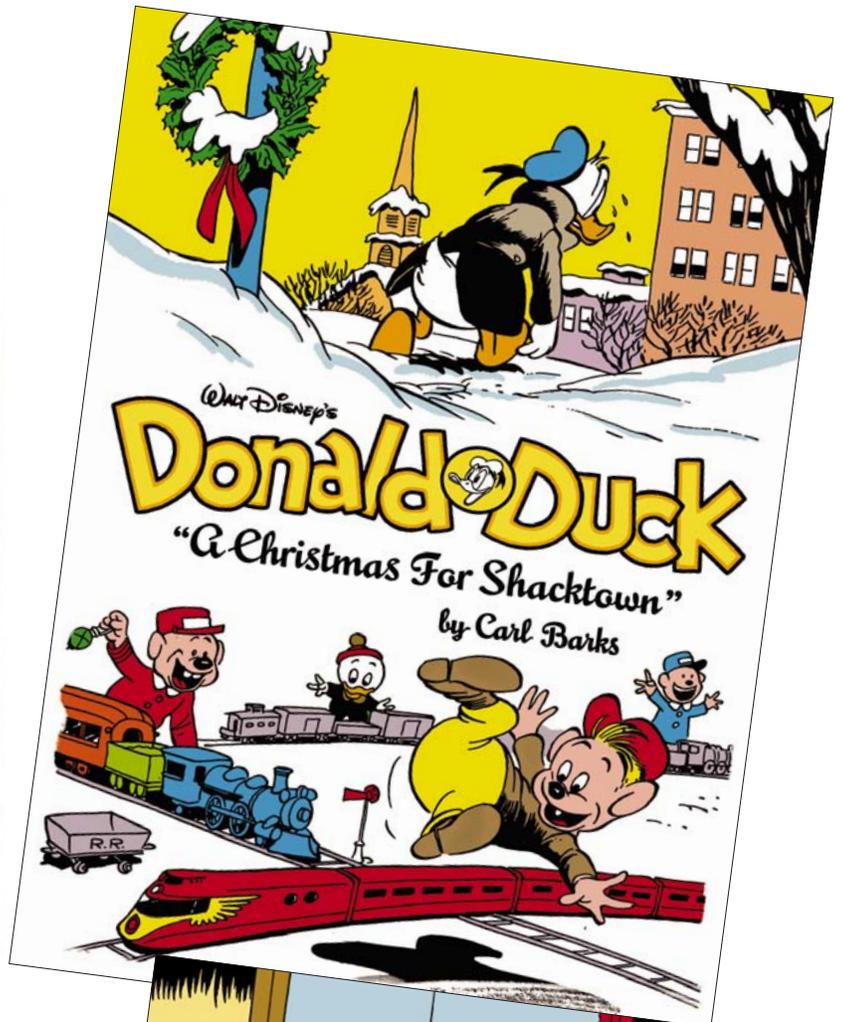
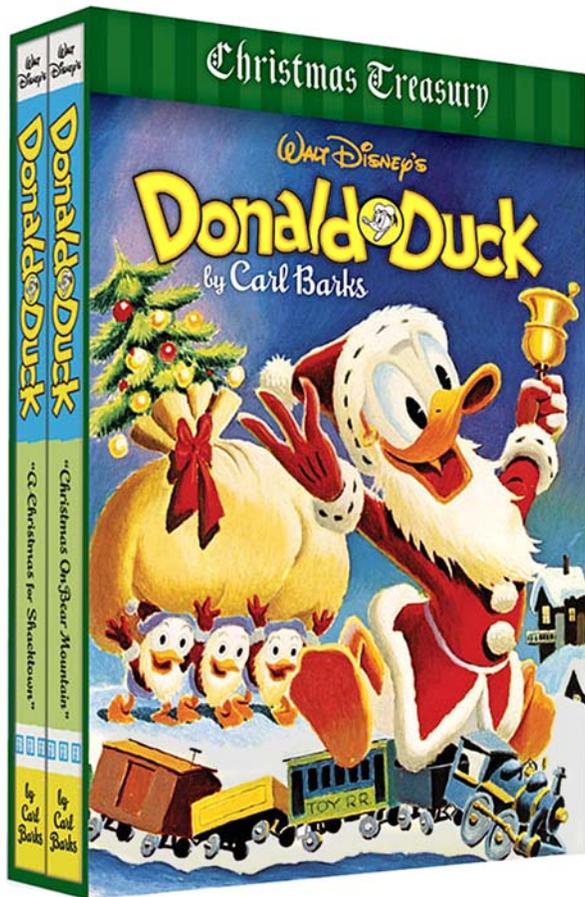
combining what looks like a 35MM reflex camera with a black and white television, a pair of collapsing antennas, a telephone dial, and one of those wonderful old hand-held receivers. All in black, of course. (Our younger readers are unlikely to have a glimmer of a clue about what we've just described.)

Donald, inspired by the portrait of his flirtatious sweetie on the wall behind him, has called hoping to spend an evening murmuring sweet nothings into Daisy Duck's ear, or perhaps invite her to accompany him for a pleasant ride in the balmy night air on the backcountry roads in his open-topped convertible, gazing at the moon and stars. But he is shocked to see that instead of a pretty pink bow, lovely coiffure, shadowed eyelids and mascaraed lashes, his lady fair is already settling in for the night, sans make-up, her headfeathers in rollers.

PERHAPS TELEPHONES that let you see the person you're calling aren't always the best of devices. Don has his fingers on the Off Button, ready to break the connection. But alas, Daisy has seen Don's shocked expression. There will be no smoochie-woochies exchanged on dark roads or over the telephone this evening.

—JRC





If you have a kid on your Christmas list

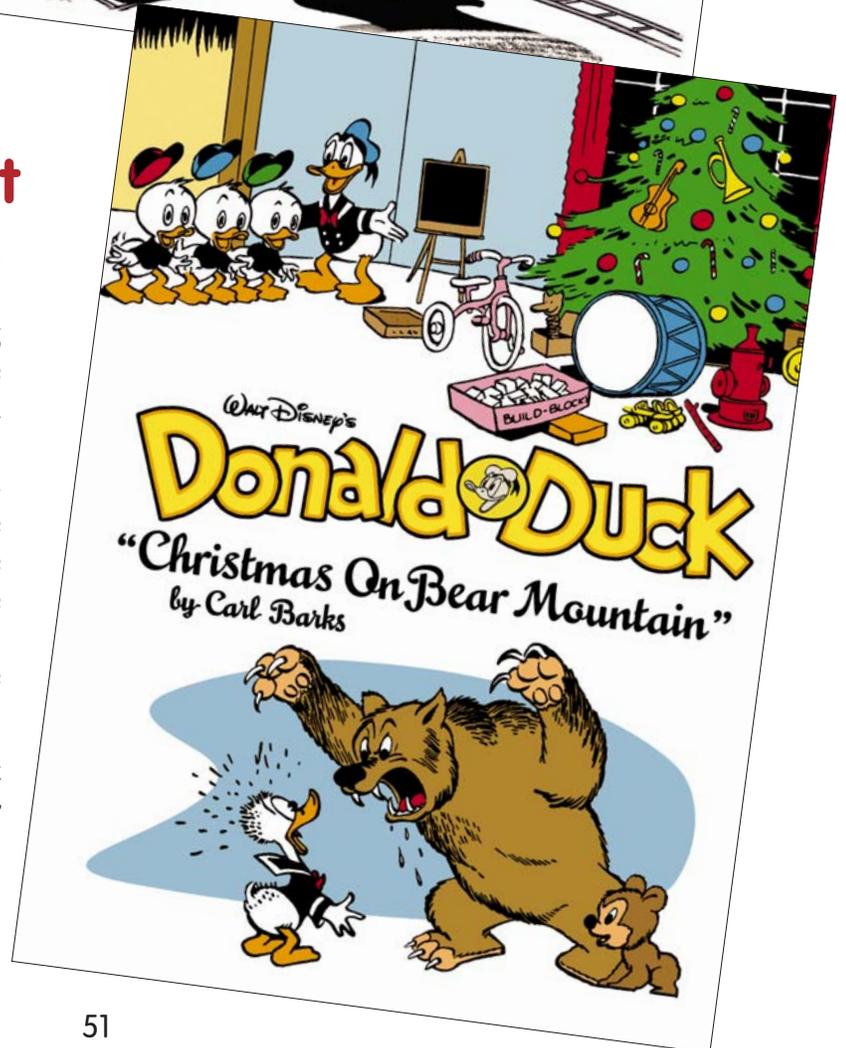
(OR A DISNEY FAN OF ANY AGE), you'll never go wrong with Donald Duck stories by Carl Barks.

Carl's clever, fast-paced tales and engaging artwork are timeless and acclaimed around the globe. But his stories have had only limited (and expensive) availability in the U.S. and Canada.

Now a new series of full-color hardcover books is collecting all Barks' Donald Duck and Uncle Scrooge stories for the first time at an affordable price for American readers. These volumes are beautifully printed and average around 200 pages.

The books are available in bookstores or online at fantagraphics.com. Under \$30 each.

ALSO AVAILABLE for holiday gift-giving is a smart boxed set packaging together *A Christmas for Shacktown* and *Christmas on Bear Mountain*. Highly recommended at under \$50.



Two great books from

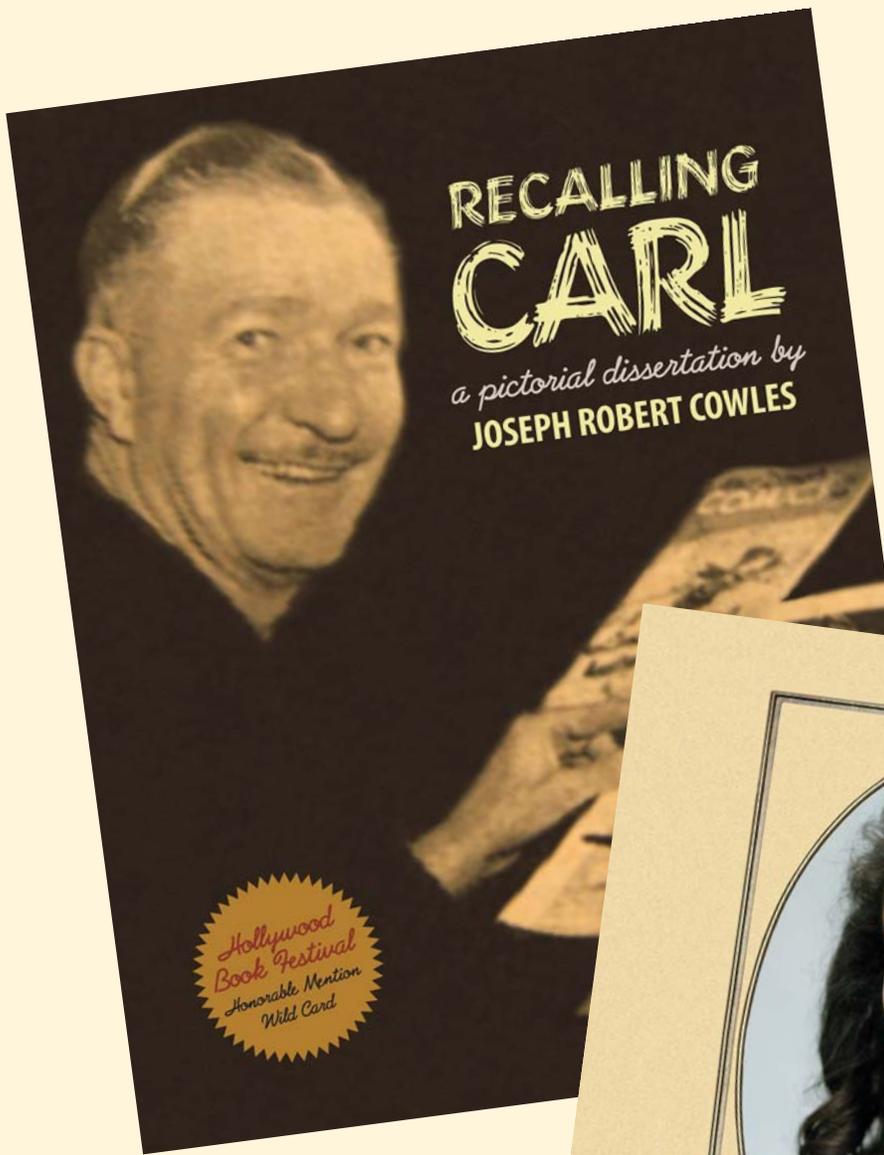
EVENT HORIZON PRESS

Recalling Carl

The full-color *Pictorial Dissertation*
that is not to be read by
Disney executives
— and —

Mistress of Monterey

A Lost Romance in the days
of an *Old California*
Carl Barks longed for.



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