

Vic Lockman and the Carl Barks Universe of Disney Ducks

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The narrative universe of Carl Barks is rich and complex. Rich, since Barks has developed a great number of characters who live in Duckburg and in its surroundings, and complex, because over the years he drew them, Barks has characterized and defined their personalities and interactions in ways that have made him one of the greatest story tellers of the twentieth century. This is so true that many authors around the world have drawn heavily from this narrative universe, and making it their own, they continue to tell the stories of the Duck family and to develop new comic situations for these characters. While most of these artists and cartoonists did so after Barks's retirement, some have ventured during his career. Among these I would like to remember Vic Lockman, one of the most prolific writers/authors with over 7,000 stories to his credit, with up to 600 set in the Disney universe.

The actual number could be higher, since Lockman also wrote several stories within the "Disney Overseas Studio Program", created in 1962 to supply stories for the non-US market under the "S" code. The problem is that for some of the stories that Lockman scripted under the Program, which ended in 1990, we may never know his role. This seems to be due to the dismantling of what was formerly called "Comic Strip Department" and the consequent inclusion of the Consumer Products Department in a new building at the Burbank studios. During that moving it happened that the register where Studio Program art director Tom Golberg had recorded over the years credits of scripts and stories produced within the Studio Program, was lost. A real shame, for which we are now still wondering who are the mysterious authors of many stories appeared under the "S" code.



On this point, in an interview by Alberto Becattini on June 15, 1993, Del Connell, veteran Disney animation artist since 1939, Western managing editor from 1957 to 1984 (West Coast) and comic strip/book writer since 1968 and up to 1988, the year of his retirement, stated,

I remember reading years ago in a magazine article regarding comic books that I was probably the most prolific writer in the 1950s. I don't know if that's true, but I do feel that Vic Lockman was the most prolific [author] during 1960s, 1970s, and to the middle of the 1980s. He's a human comic-book machine. When he works on commercial or giveaway comics, he writes 'em, letters 'em and draws 'em (*Walt's People: Talking Disney with the Artists Who Knew Him*, Volume 12, 2012: 242-250).

Of these, the vast majority are scripts, often in the form of storyboards, while the drawings are done by other artists, including Tony Strobl, Jim Fletcher, Pete Alvarado, Phil de Lara, Jack Bradbury, Mike Arens, Kay Wright, John Carey, Paul Murry but also Carl Barks, as we know. This clearly indicates that over the years Vic Lockman has had the chance to leave his mark in the Duck universe.

There are several reasons why I think it is worth remembering his work within the Barksian Duck universe. The first reason is that he has had the chance to work, albeit indirectly, with Barks. In fact, by means of Western, Lockman gave Barks at least 31 scripts, for as many stories that Barks then drew, according to credits from the online *Grand Comics Database* based upon Alberto Becattini's "Disney Index - Dell Comic Books" Vols. 1 and 2 (Italy, 1992 and 1994). Many of these stories (11) belong to the series of adventures *Grandma Duck's Farm Friends*, where various characters of the Barksian universe, alongside many other characters belonging to the larger Disney universe, are found in various comic situations. The second reason concerns the fact that Lockman, operating within the Barksian universe, expanded it by adding new characters that have further defined this Ducks universe. In fact, these characters did not end up into oblivion; far from it! They were incorporated

in the Barksian universe, now expanded, and further used by many other authors around the world for developing new stories and new adventures.

The series of *Grandma Duck's Farm Friends* stories debuted in *Four Color Comics* 753 (1957) by chronicling Grandma Duck's adventures on her farm in the suburbs of Duckburg. This cycle of stories has been inserted within 7 One Shots over six years from 1957 to 1962. To the Ducks, including Gus Goose and Gyro Gearloose, Lockman added as guests of honor the various Dumbo, Brer Fox and Zeke Wolf, but also a nearby farmer, the grumpy Si Bumpkin, who would successfully weigh against the better-known Donald's neighbor, Jones, created by Carl Barks. Si Bumpkin was first introduced in two stories in the third One Shot of the *Grandma Duck's Farm Friends* series, where he was included to create a conflict with Grandma Duck, useful for the development of the stories. In these first two stories Si Bumpkin is drawn with canine shape by Tony Strobl. Si Bumpkin appeared later in the fifth issue of the series in the episode “Touche Toupee” (Story code: W OS 1073-03), this time drawn by Carl Barks. But Barks did not know Strobl's rendering and drew him as if it were a new character, with the appearance of a turkey, with a big hat and drooping clumps of hair that will prove to be part of a wig. At any rate, the wide-brimmed hat was destined to be replaced in subsequent stories, since it was harmful to the production of eggs. As told in the story, the same hens of his hen-house were terrified by the hat of Si Bumpkin, which resembled a hawk: in fact, the brim black hat reminds of wings wide open, while his grim face resembles that raptor itself. This part of the script suggests that Lockman imagined Si Bumpkin with the features of a bird and not of an anthropomorphic dog.

Carl Barks reused Si Bumpkin in two other stories, always from Lockman's scripts, for the 1161 issue of *Four Color Comics* of January 1961. The success of Si Bumpkin seemed to stop. Fortunately, he was recently involved in a cycle of four stories of Danish production, one of which was also printed in the United States in 2010 in *Donald Duck Classics 1 - Quack Up* with title “Nothing New” (Story code: D 2006- 286), scripted by Lars Jensen and drawn by César Ferioli Pelaez. Interestingly, in this story the authors have had the pleasure to include Herbert, an old friend of Huey,

Dewey and Louie, a character created and drawn by Barks in the 1944 for the story “Three Dirty Little Ducks” (Story code: W WDC 43- 02).

By the end of the 50s, Barks’s work record shows that while he increased the number of drawn pages, many scripts for these stories were provided by other authors, including Lockman. Three stories were set in 1959 Disneyland in *Four Color Comics* 1025, *Vacation in Disneyland*. In an ingenious Disneyland park promotion, this One Shot issue places the Ducks in several spots around Disneyland’s attractions. Here we see Barks describing their adventures in the Matterhorn with the story “Mastering the Matterhorn” (Story code: W OS 1025-02), in Frontierland with the story “Trail tycoon” (Story code: W OS 1025-03) and in Tomorrowland with the story “On the dream planet” (Story code: W OS 1025-05). Additional stories were published in 1961 in *Four Color Comics* 1184, the third One Shot issue entitled to *Gyro Gearloose*. While the first two issues, *Four Color Comics* 1047 and 1095, were written and drawn by Barks, for this third issue Barks received scripts for the seven stories that were drawn by him. While the attribution of the scripts for these stories to Lockman is not definitive, there is a certain uniformity in the stories shown in *Four Color Comics* 1025 (*Vacation to Disneyland*) and *Four Color Comics* 1184 (*Gyro Gearloose*), that is also consistent with the stories in *Grandma Duck’s Farm Friends* series. This persuaded me that they were all scripted by Lockman for Barks’s drawings.

Interestingly enough, there is a recently completed and published story “Gyro’s Manager” (Story code: D 2012-094), scripted from a Barks plot by John Lustig and drawn by Daan Jippes, that may have originally been planned by Barks for the third One Shot Gyro issue. This story was developed from a 6 page handwritten Barks’s synopsis and Barks probably intended it to be 10 pages long. Like for many plots he developed, also this story was put aside when he received scripts for the entire One Shot by another writer, very likely Vic Lockman.

Another important scripted story in the opus of Vic Lockman is “This Is Your Life, Donald Duck” (Story code: W OS 1109-02), with drawings by Tony Strobl. The story originated as a comic book adaptation of the 1960 TV show with the same name. Here Jiminy Cricket is hosting a TV show

and is set to interview Donald Duck with the Story of his life. But Donald is at home watching Jiminy on TV, greatly enjoying Jiminy's on-air breakdown. Jiminy then sends Donald's nephews Huey, Dewey and Louie to fetch Donald and bring him to the studio. They do so dressed up like Zorro, another TV character famous in those years. When Donald arrives at the studio, he is stunned about appearing on television and is put in a chair as Jiminy tells Donald's story, telling how he was a hot-tempered duckling from the day he was hatched. The narrative structure of the TV show, renewed in the comic, intends that characters from the Disney universe describe chapters of Donald Duck life. As first Jiminy's guest, Grandma Duck starts telling the first story about Donald. Of course, rather than attempting to adapt all the clips from old Donald Duck shorts, Lockman's script seems more in character for the comic book. From this point forward the TV show and the comic book story go on separate ways, and Lockman's adaptation recounts episodes of Donald's life that are not included in the TV show and vice versa.

It is interesting to note that the episode told by Gyro Gearloose is a retelling, although drawn by Strobl, of an episode of Donald Duck life described by Barks in the 10-page story "The Think Box Bollix" (Story code: W WDC 141-02). In this story Gyro successfully invents Think Boxes that, by sending electric thought rays, allow animals to think. As already happened in the *Grandma Duck's Farm Friends* cycle of stories, Barks has the ability to make credible the paradoxical match between anthropomorphic and sentient animals, on the one hand, and on the other, horses, cows, goats and chickens that belong instead to the category of animals-animals. The insertion of a Gyro's episode from Barks's story into Donald Duck's life is reminiscent, with due distinctions, of the insertion of portions of Scrooge's life from Barks's stories in Don Rosa's famous saga "The Life and Times of Scrooge McDuck". Curiously, when Gladstone decided to reprint "This Is Your Life, Donald Duck" in *Donald and Mickey* 25 (1994), they replaced the Strobl's drawn segment with Barks's original. What I like the most in Barks's take of Gyro's story, absent in Lockman/Strobl version, is the final segment, where a talking rabbit begs Donald for money, since he has to go to the market to buy some carrots, and Donald shuts him up, since probably, in his opinion, he has no place doing such a thing in this

universe. The adventures of a young Donald Duck, Donald Duckling, continue around the world, especially in Italy, where we see him growing up in Quack Town surrounded by many friends and under the loving care of Grandma Duck.

In the context of this remote collaboration, Lockman has had the chance to script, for Barks's drawings, a portion of Scrooge's childhood which was subsequently embraced in 1992 by his follower Keno Don Rosa in the first episode of his saga "The Life and Times of Scrooge McDuck ". In fact, in the 1963 story "Invisible Intruder" (Story code: W US 44-04) Lockman sheds new light on the childhood of Scrooge. Since the start we see a young Scrooge that, with spectacles, thinks of a productive way to successfully shine more shoes simultaneously. The same gag has also been adopted in "Once Upon a Dime", 38th episode from 28/10/1987 of the successful animated television series *Duck Tales*. Simultaneously to the narration of this segment of the life of Scrooge by Lockman, it is necessary to recall another 1963 story "Uncle Scrooge - Chairman of the Bored" (Story code: S 63099), scripted by Carl Fallberg and drawn by Tony Strobl, where we see a young Scrooge while he earns his first dime by shining the boots of his first customer, a ditch-digger... and it took him a half hour to chip the mud off his boots. Even this part of Scrooge's childhood was picked up by Don Rosa in the first episode of his famous saga.

An interesting element of "Invisible Intruder" concerns the presence of the private eye Sir Surelock, a character that has nothing to do with Dicky Duck, a private detective member of the Duck Family that was shown at the annual reunion of the Duck family flock in the 1963 story "The Overnight Hero" (Story Code: W DD 91-01), scripted by Lockman and drawn by Tony Strobl, or with Sherlock Beagle, a reformed Beagle Boy who became a private detective after being paroled from prison and that was created by Lockman in 1973 for the story "Scientific Deduction" (Story Code: BB 16-01 W), drawn by Pete Alvarado, or with the most famous private detective Sheerluck Cracky, also created by Lockman for the comic book *The Wacky Adventures of Cracky*, and that run from Dec 1972 until Sep 1975.

In the effort to supply the Ducks with a historical past, Vic Lockman in the 1955 story "The Castle Heirs" (Story code: W DD 42-01), with

drawings by Phil de Lara, shows us that an obscure ancestor, McTavish Duck, who passed away two centuries ago, left to the Ducks a castle as a legacy. We will find out toward the end of the story that the castle is actually much smaller than what everyone expected. The first part of the story seems interesting, where it appears the Ducks family coat of arms, though fundamentally different from those shown later by Don Rosa in the 1991 story "The Last of The Clan McDuck" (Story code: D 91308) or in the 2003 story "A Letter From Home"(Story code: D 2003-081).

In this context, that is attempting to provide historical continuity to the Duck family, there is also the 1962 short story "Flag Bragger" (Story code: W DD 81-03), scripted by Lockman and drawn by Tony Strobl, where Donald tells the story of the Duck Clan Flag, only to discover that it all started when ancestor Sir Sooth Duck left his footprints on his picnic blanket while trying to escape from an enraged dragon. Interestingly, the flag theme reminds of a portion of the Ducks family coat of arms shown in the previous story "The Castle Heirs".

It is worth pointing out at this point another Duck family member, Dudley D. Duck, created in 1971 by Lockman for the story "Why all the Crabby Ducks?" (Story code: W DD 136-01), with drawings by Mike Arens, and used later in two Brazilian Disney stories. In this story, we learn that Dudley D. Duck is the failed architect that is responsible for the construction of Duckburg's "Jog Tunnel", a badly planned tunnel that runs inside the city connecting East Duckburg with West Duckburg and that really has a jog in it, and also for badly planning Duckburg's street map, thus annoying all city's drivers.

To go back to Gyro Gearloose, it seems as if Lockman had a thing for this character. In fact, over the course of a few years, he provided him with an enemy, a relative and a few handy tools. The enemy is of course Emil Eagle, who first appeared in the US in the 1966 story "The Evil Inventor" (Story code: W US 63-05), with drawings by Jack Bradbury. Here Emil successfully steals Gyro's blueprints and formulas from his home, but the evil plan backfires on him and Gyro, with the help of his Thinking cap, another creation of Vic Lockman, averts the evil plan. While this is the first story where Emil Eagle appears in the US, his first worldwide appearance

seems actually to be in the story “Handi-copter” (Story code: S 65194), with drawings by Phil de Lara. This story was scripted by Lockman in 1965 and first published in 1966 within the Overseas Disney Studio Program in Brazilian *O Pato Donald* 752.

Emil Eagle is an evil inventor and Gyro’s competitor in many stories. Emil has worked with many other criminals in his career, including the Beagle Boys, Peg-Leg Pete and Mad Madam Mim. Similarly to what happened to many characters in the Disney universe, including for example Gyro Gearloose, in his first few stories Emil’s appearance was different from the one we are more accustomed to. His head was bald, maybe to resemble a Bald Eagle, and he was basically featherless. His appearance was changed into the one we know better in the following stories.

The Thinking cap, a tool created by Lockman for improving Gyro’s performances in finding solutions to difficult problems, was first shown in the story “Time Will Tell” (Story code: S 64126), with drawings by Phil de Lara, and has been used in many stories since then. Another interesting tool created by Vic Lockman is Posty, Gyro Gearloose’s walking mailbox, with the specific task to bring the mail to Gyro as soon as it arrives. Posty first appeared in the 1965 story “The Two-legged Mailbox” (Story code: W US59-03), with drawings by Tony Strobl, and has been used in several story since then.

In addition to creating a daunting enemy and few fancy tools, Lockman introduced a new successful relative in Gyro’s family. Gyro’s nephew Newton first appeared in the story “The Copycat Inventor” (Story code: S 65025), with drawings by Phil de Lara, where he helped his uncle to uncover a plot of Gyro’s new tenant who was spying him with an X-ray TV set. Newton is a great fan of his uncle’s work and, when he grows up, he wants to be an inventor like him. In the following stories Newton becomes an integral part of the Duckburgian lifestyle and also a member of the Junior Woodchucks, as shown in the 1977 story “The New Member” (Story code: W JW 46-02), with drawings by Kay Wright. The character of Newton is used frequently in many stories throughout the world, particularly in Italy.

Other successful characters were created by Vic Lockman with the idea to further expand the universe that was created by Carl Barks. In particular, the characters created to develop the Beagle Boys family members deserve special mentions. During his career Barks alluded to the fact that the Beagle Boys family is large. In fact, by browsing through the 38 stories where the Beagle Boys appear, we end up counting more than 40 different Beagle Boys. That is a lot! Nevertheless, there is always space for more. In the story from 1965 "That Motherly Feeling" (Story code: W WDC 299-05), with drawings by Tony Strobl, Lockman introduces, in the context of an expanded Beagle Boys family, the Beagle Brats, some obnoxious nephews of their more notorious uncles. In this first story the Beagle Boys, since they have to take care of few bank withdrawals, entrust them to the loving care of Mad Madam Mim, a character that since 1964 has often joined the Beagle boys in many stories.

The Beagle Brats are immediately pleasant and chaotic, not different from their uncles, and we find them in a long cycle of stories, which still continues, where they have been taken up by many foreign authors. In many of these stories we find them together with the Junior Woodchucks but also Newton, and there is always a reason why these little pests are able to create troubles. In the US, between 1965 and 1982, their stories are told mainly, but not only, in the comic books *The Beagle Boys* and *Huey, Dewey and Louie Junior Woodchucks*.

Another important Beagle Boy family member created by Lockman is Intellectual-176, or I-176, the Beagle Boy family member with the highest I.Q. of them all. I-176 first appeared in 1967 in the story "The Inside Job" (Story code: W WDC 321-04), with drawings by Pete Alvarado. In this first story, I-176 tries to exploit the vanity of Scrooge by using a giant statue that resembles him as a Trojan horse to get into the money bin. Needless to say, without much success! I-176 wears glasses and a graduate cap. He really is the genius cousin of the Beagle Boys, who always goes on imagining very elaborated plans, functional to some unsuccessful robbery. In one story from 1973, "The Diamond Tooth" (Story code: W BB 15-01), scripted by Lockman with drawings by Pete Alvarado, we also learn his mother's name, Arson Annie. While he remains a creator and coordinator of criminal plans for the Beagle Boys, unlike Emil Eagle he is not an evil

scientist and in some occasions he tries to draw out his true genius, as shown in the Italian story "Intellettuale-176 genio incompreso" (translated: "I-176 unappreciated genius") (Story code: I TL 2307-1), scripted by Alessandro Sisti with drawings by Giorgio Cavazzano, where he participates in a congress of inventors disguised as Gyro. Following his first appearance in 1967, I-176 has appeared in well over a hundred stories around the world, especially in Italy, Brazil and in northern European countries.

Several other members of an extended and more elaborate Beagle Boys family were introduced for a few stories by Vic Lockman and then followed up in later years by other writers: Supersensitive-666, with number 176-666 or S-666 in later stories, is a very sensitive Beagle Boy member that being in prison has put his nerve on edge like never before. He was first shown in 1966 in the story "Supersensitive 666" (Story code: W BB 3-04), with drawings by Tony Strobl. This Beagle Boy, with number 176-666, does not seem to be the one shown by Barks in 1953 in the story "Water Tank Bin" (Story code: W OS 495-03). However, since in Barks's story the 176-666 Beagle Boy ended up in prison, one interpretation is that, after serving his time in prison, this Beagle Boy came out of jail thirteen years later with sensitiveness issues, including the ability of sensing incoming dangers. Other Beagle Boys family members created by Lockman include Uncle Zero, a gentlemen Beagle Boy that was never imprisoned, first shown in 1967 in the story "A Lesson from Uncle Zero" (Story code: W BB 5-05), with drawings by Tony Strobl; Uncle 001, the first prisoner committed to the state penitentiary (that is why his number is 001), first shown in 1966 in the story "Uncle 001" (Story code: W BB 4-03), with drawings by Tony Strobl; Uncle 1234U, a fat and jolly Beagle Boy that speaks too much, causing troubles to the other members of the family, first shown in 1967 in the story "Stool Pigeons are for the Birds" (Story code: W BB 7-03), with drawings by Pete Alvarado; Boom Beagle, an explosive-expert Beagle Boy who always wears earmuff (for the noise from the bombs of course), first shown in 1972 in the story "Boom Beagle's Big Backfire" (Story code: W BB 13-02), with drawings by Pete Alvarado; Sherlock Beagle, with prison number SB-176 and to whom I pointed out earlier, that together with his sidekick Doc Beagle aims at thwarting

criminal plans, especially of his own relatives, both first shown in 1973 in the story "Scientific Deduction" (Story code: W BB 16-01), with drawings by Pete Alvarado.

While perhaps distant from the expanded Barks Universe of Disney Ducks, there is another successful character that deserves mentioning in the context of Lockman's work. In the 1967 story "A Whale of an Adventure" (Story code: W DD 112-02) Vic Lockman introduces Moby Duck, a quick-tempered sailor who roams the seas with his corn cob pipe and sailor cap on his whaling ship. Moby's graphic look was created by Ward Kimball for the TV show *Pacifically Peeking*, written by Bill Berg and co-directed by Hamilton S. Luske, an episode of *Walt Disney's Wonderful World of Color* that aired on 10/06/1968, more than a year after Moby's creation. Originally, Ward wanted to call him Peg-Leg Duck and designed him with a peg-leg, but this was changed in order to be more politically correct. In the TV show Moby goes on describing life on several islands in the Pacific Ocean by using live footage of those islands. The show is presented in the form of a book, with each topic being a chapter. In his first comic book story we see him saving Donald Duck from drowning at sea, after Moby's porpoise Porpy, another creation of Lockman, pretended to be a threatening shark. Since he was saved, Donald is then forced to accept Moby's idea to use him as his helper. This is the beginning of a new chapter in Donald's life where we see him as Moby's mate around the world on the wailing ship. In the US Moby had his own comic book, *Moby Duck*, that ran for 30 issues from 1967 to 1978. While he is a good sailor, Moby is not a good whaler, and he makes a living out of carrying cargo, especially for Scrooge McDuck, and going treasure hunting. In many stories we also see him fighting villains, including the Beagle Boys, Captain Hook, Emil Eagle, the Phantom Blot, Peg-Leg Pete, Magica De Spell, Mad Madam Mim and Zeke Wolf. While Donald was Moby's first mate, he was later on replaced by Dimwitty Duck, another of Lockman's creations. Dimwitty Duck was first introduced by Lockman in the 1968 story "The Vanishing Banister" (Story code: W WDC 330-01), while he actually joined Moby's crew the same year in the story "On Disappearing Island" (Story code: W MD 3-01). Both characters, as well as Porpy, have been taken up by other artists over the following years.

While this character seems to be at odds with Disney's overall idea of well-mannered Ducks, there actually isn't any comic story where Moby is shown harpooning a real whale, and we even see him as animal rights activist in order to save a whale belonging to Scrooge McDuck's enterprise, as seen in the 1976 story "A Whale's Ransom" (Story code: W MD 22-01), drawn by Kay Wrights. This chapter of his life is reminiscent of two stories scripted by Carl Barks after his retirement: "Whale of a good deed" (Story code: W JW 7-01 and D 2005-013), drawn by John Carey and Daan Jippes, respectively, and "Wailing whalers" (Story code: W JW 15-01 and H 98239), drawn by Kay Wright and Daan Jippes, respectively. Faithful to their environmentalist principles, in both stories the Junior Woodchucks try successfully to protect and save whales from Scrooge, who has been the main opponent of the Junior Woodchucks in the final, only scripted, stories from the late Carl Barks.

Since we are at it, it is worth reporting that while Barks gave the Junior Woodchucks' leaders a plethora of ranking names, as we know very well, the 1967 story "Rescue of the Grand Mogul" (Story code: W JW 2-02), scripted by Lockman and drawn by Tony Strobl, was the first where the name Grand Mogul was actually used to refer to the leader of the Junior Woodchucks.

With the inclusion of so many new characters and situations in the Carl Barks Universe of Disney Ducks, Vic Lockman provided other authors a ground for further expanding the universe created by Barks. Whether this expansion constitutes a real improvement is matter of debate and of further study. Certainly, if the reputation of a person is measured by his legacy, then Lockman left a world of successful characters that were in turn reused by other artists over the next several years to continue to tell the stories of the Duck family members and to develop newer comic situations for these characters.

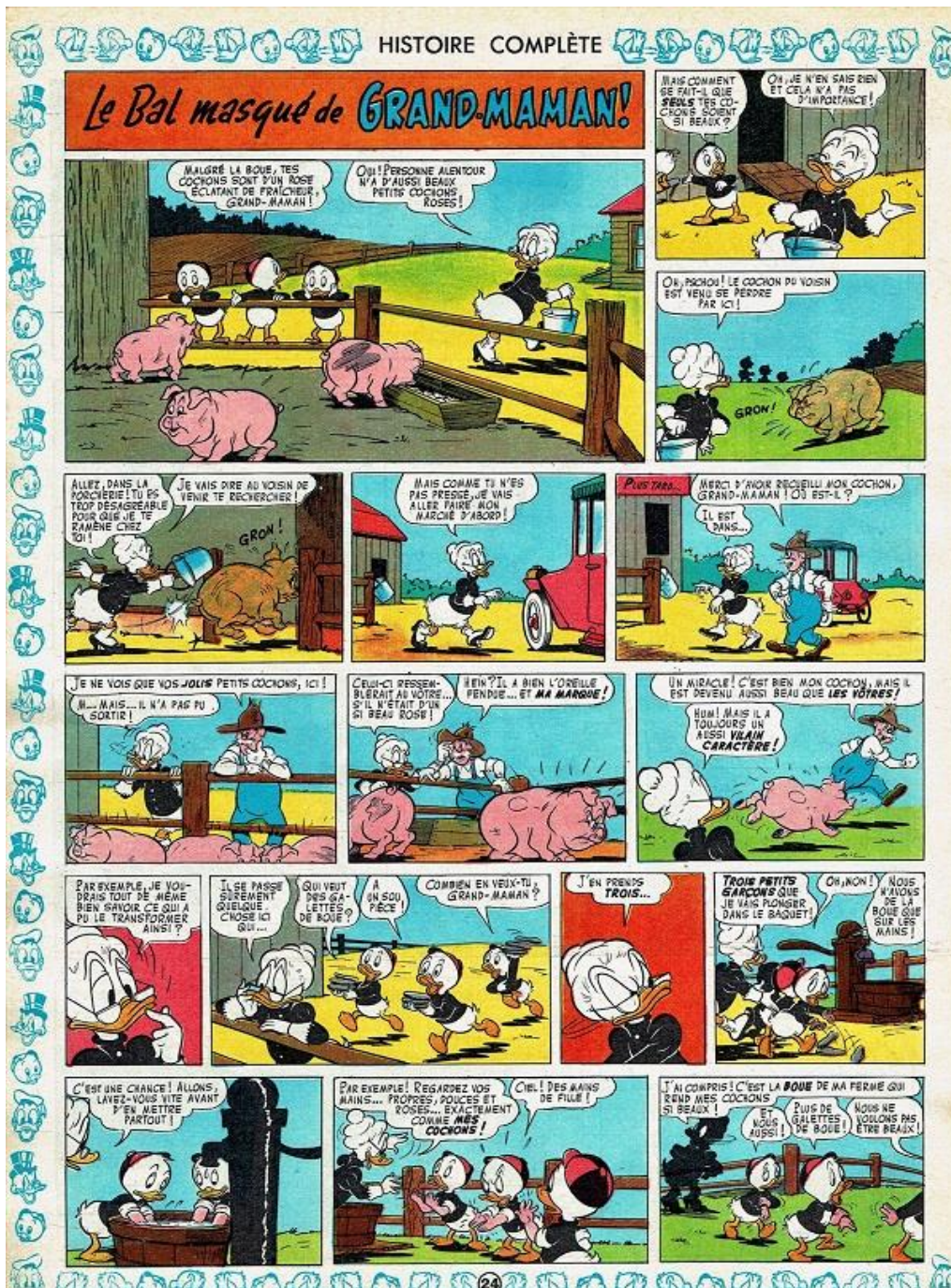


Fig. 1a - Beauty Packed (FRA)

Page is from 1959 story "Beauty Packed". With Strobl's rendering, Si Bumpkin finds his pig in Grandma's pen (Script: Vic Lockman; Art: Tony Strobl; Code: W OS 965-04). Copyright (©) of images belongs to Disney and to rightful owners.

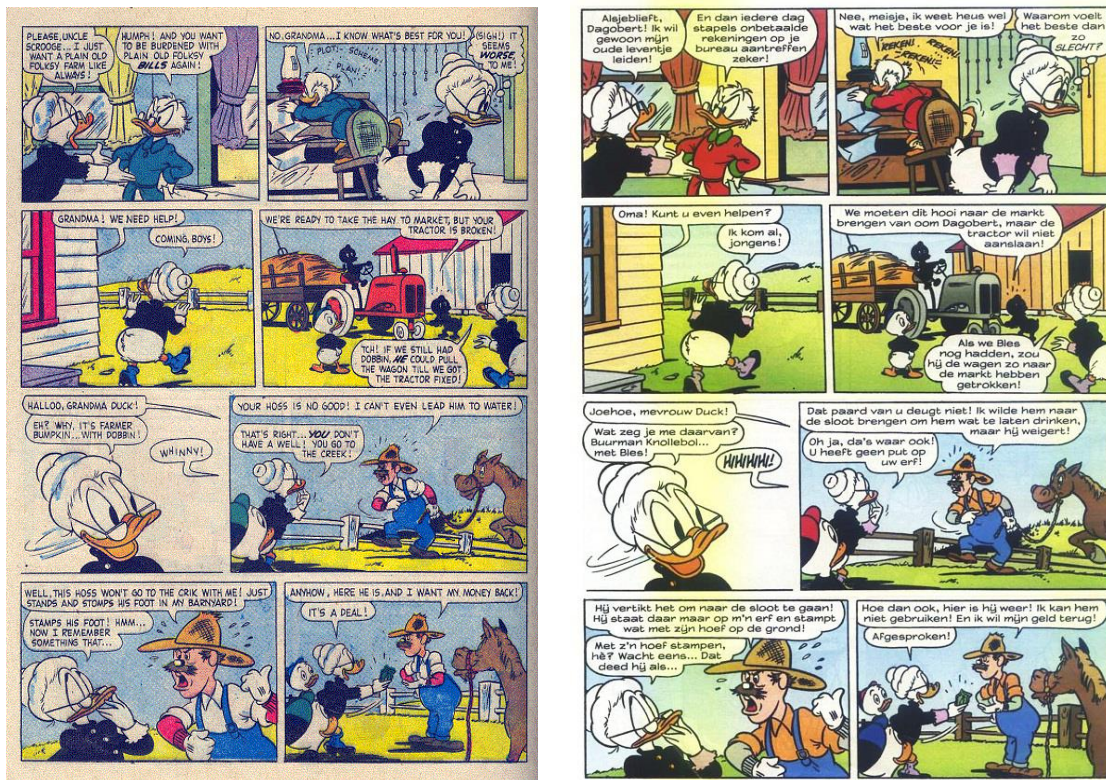


Fig. 1b/c - Money Muddle (US and Holland)

Page is from "Money Muddle" story. With Strobl's rendering, an upset Si Bumpkin gives horse Dobbin back to Grandma Duck (Script: Vic Lockman; Art: Tony Strobl; Code: W OS 965-02). Copyright (©) of images belongs to Disney and to rightful owners.

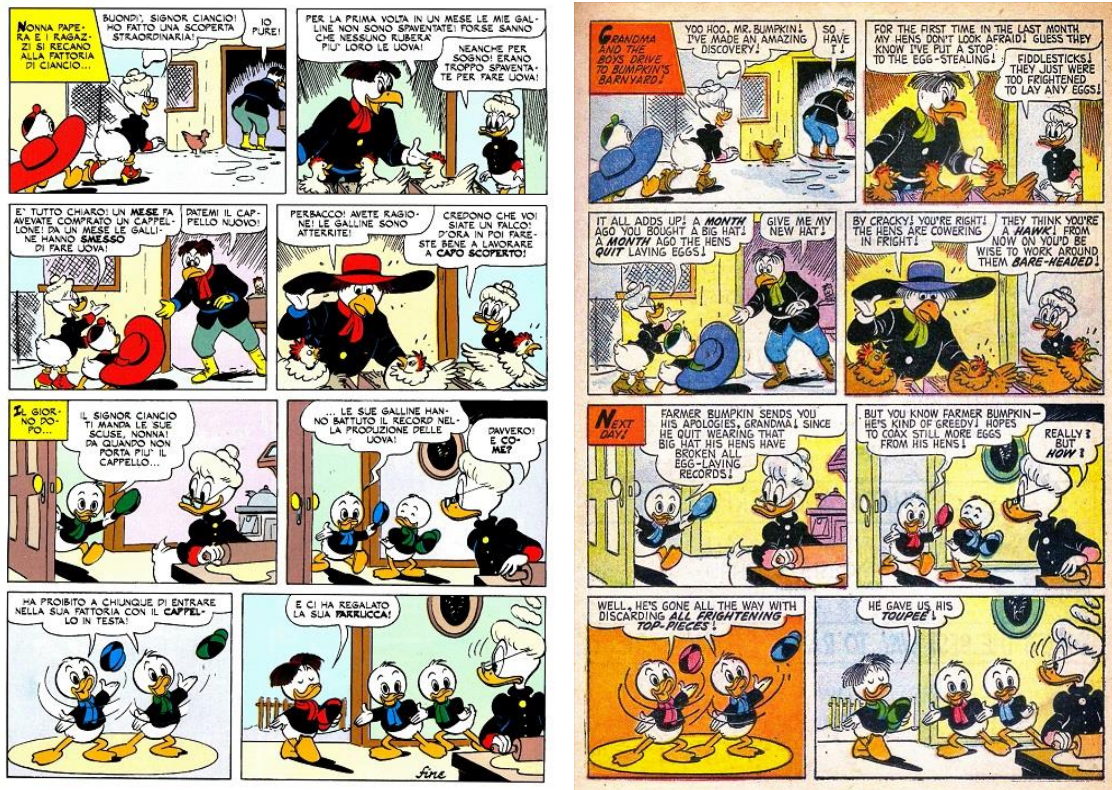


Fig. 2a/b - Touché Toupeé (US and ITA)

Last page from the story "Touché Toupeé". With Barks rendering of Si Bumpkin, his hat terrifies the poor hens (Script: Vic Lockman; Art: Carl Barks; Code: W OS 1073-03). Copyright (©) of images belongs to Disney and to rightful owners.

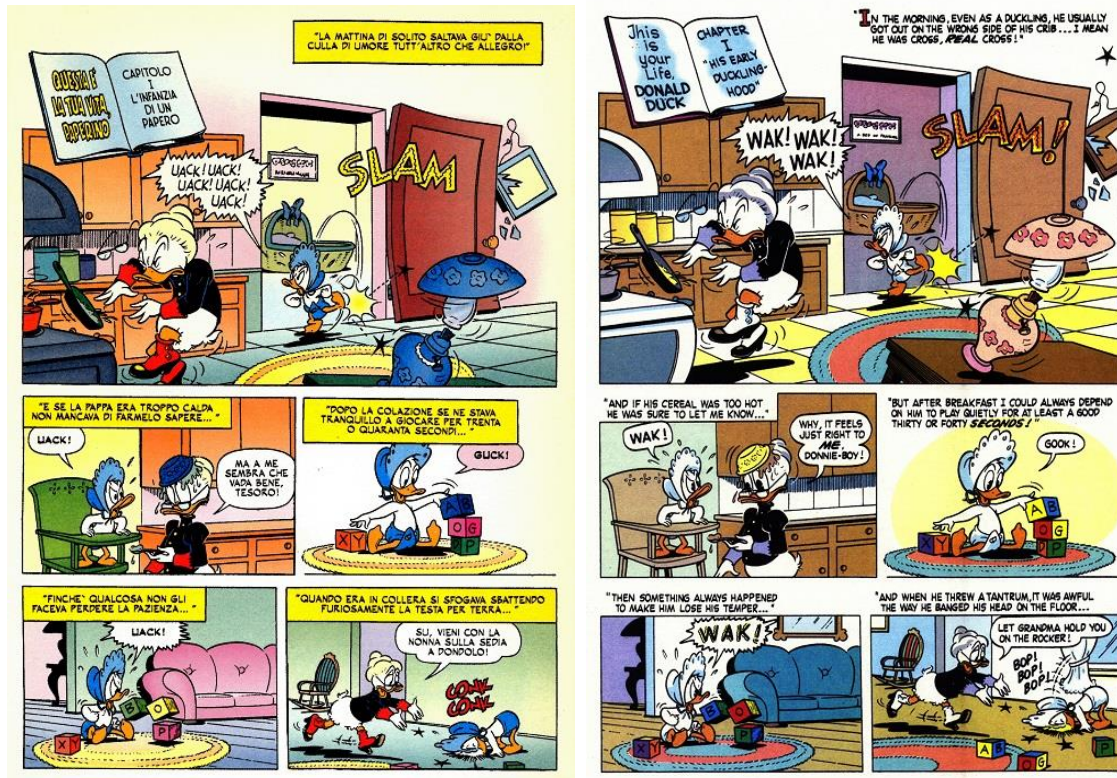


Fig. 3a/b - This is your Life, Donald Duck (in the kitchen) (US and ITA)

An angry and young Donald Duck makes his entrance in Grandma's kitchen at her farm in the story "This is your Life, Donald Duck" (Script: Vic Lockman; Art: Tony Strobl; Code: W OS 1109-02). Copyright (©) of images belongs to Disney and to rightful owners.

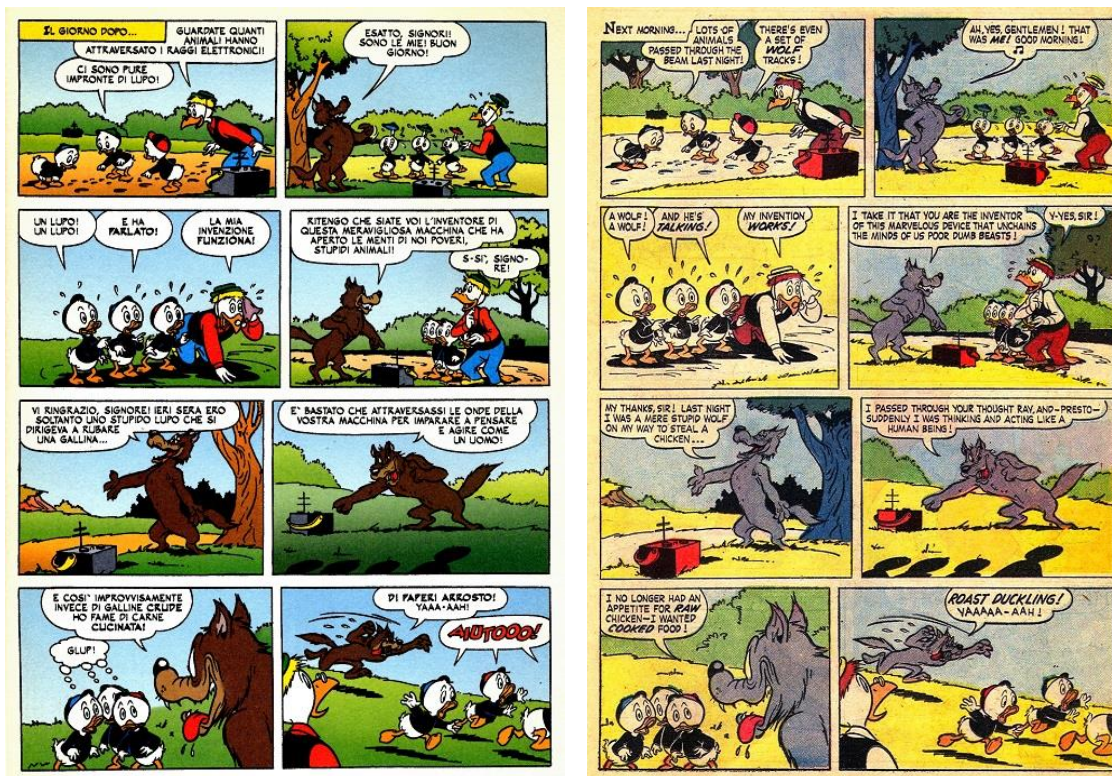


Fig. 4a/b - This is your Life, Donald Duck (Strobl Bollix) (US and ITA)

In the story "This is your Life, Donald Duck" the episode told by Gyro Gearloose is a retelling drawn by Tony Strobl of an episode of Donald's life described by Carl Barks in the 10-page story "The Think Box Bollix". Copyright (©) of images belongs to Disney and to rightful owners.

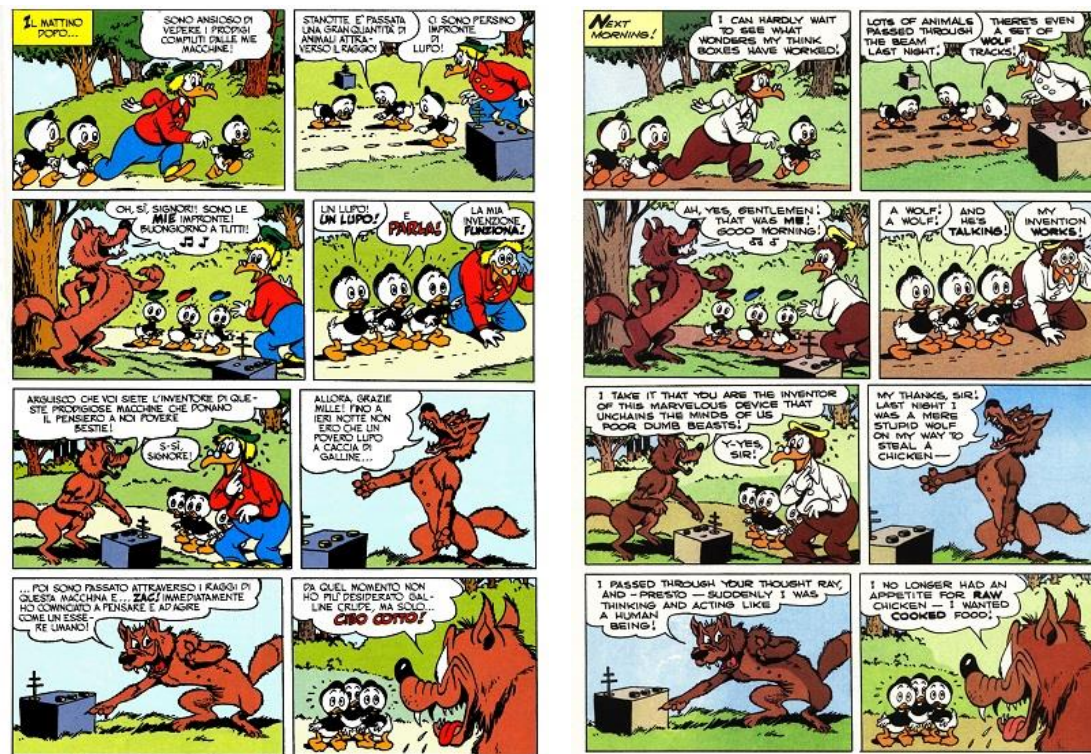


Fig. 5a/b - The Think Box Bollix (US and ITA)

In "The Think Box Bollix" story from 1952, scripted and drawn by Carl Barks, an overweight Gyro makes his second appearance. Copyright (©) of images belongs to Disney and to rightful owners.

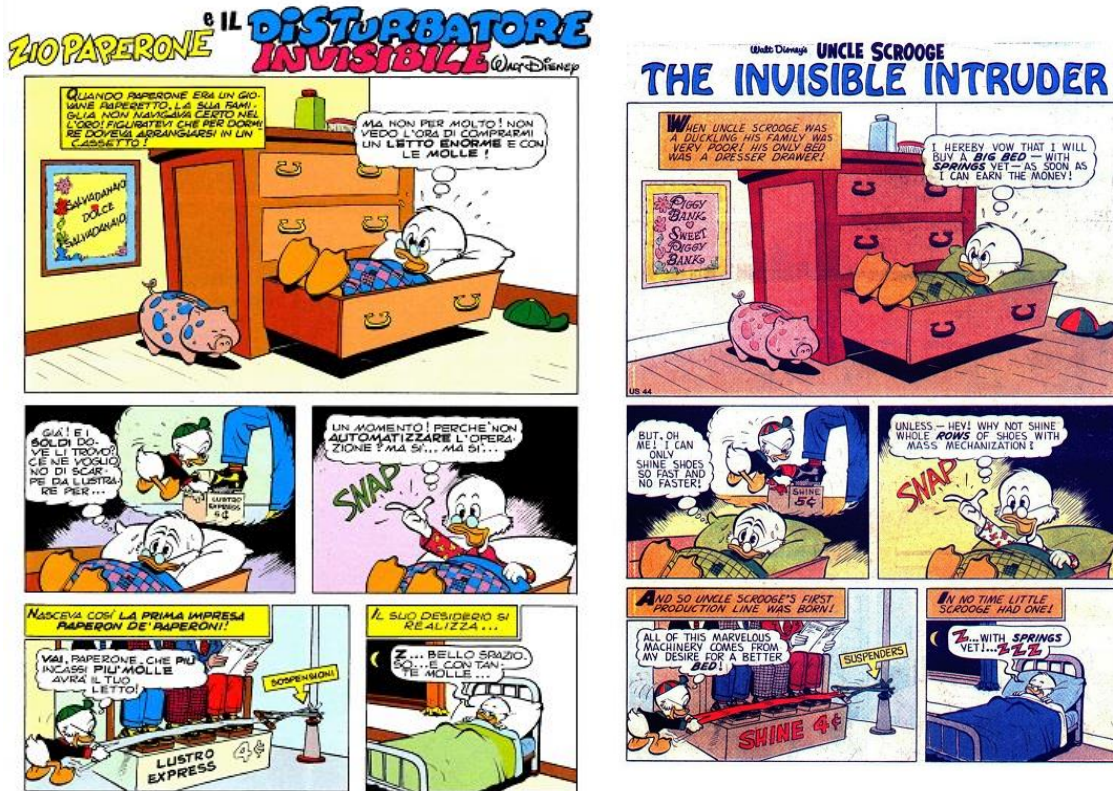


Fig. 6 - Invisible Intruder (US and ITA)

In the story "Invisible Intruder" a young Scrooge dreams of a productive way to shine more shoes simultaneously (Script: Vic Lockman; Art: Carl Barks). Copyright (©) of images belongs to Disney and to rightful owners.



Fig. 7a/b - The Castle Heirs (ITA and ITA2)

In the story "The Castle Heirs" we see de Lara's rendering of the Ducks family coat of arms (Script: Vic Lockman; Art: Phil de Lara). Copyright (©) of images belongs to Disney and to rightful owners.

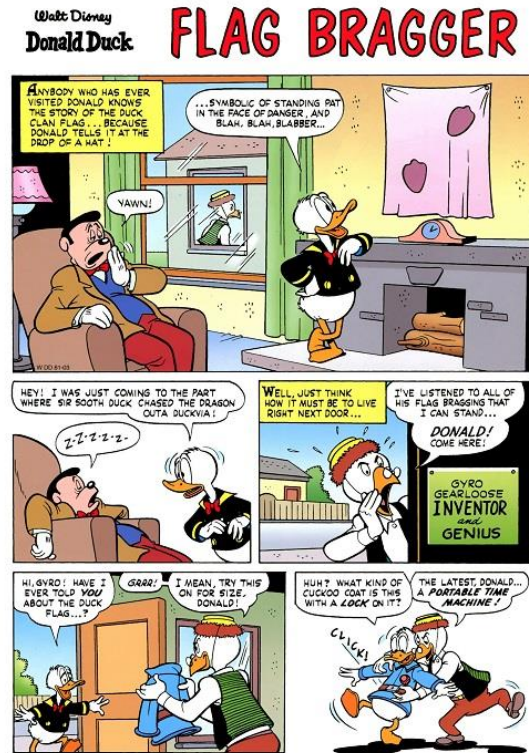


Fig. 8a/b - Flag Bragger (US and ITA)

In the story "Flag Bragger" we see Strobl's rendering of the Ducks family flag (Script: Vic Lockman; Art: Tony Strobl). Copyright (©) of images belongs to Disney and to rightful owners.



Fig. 9 - Emil Eagle (US)

Donald, Nephews, Gyro and Scrooge fight Emil Eagle in the 1966 story "Og's Iron Bed". In this story our heroes go back in time to photograph the iron bed of Og, king of Bashan, to find themselves involved in an epic battle against Emil Eagle. (Script: Vic Lockman; Art Tony Strobl; Code: W DD 109-01). Copyright (©) of images belongs to Disney and to rightful owners.

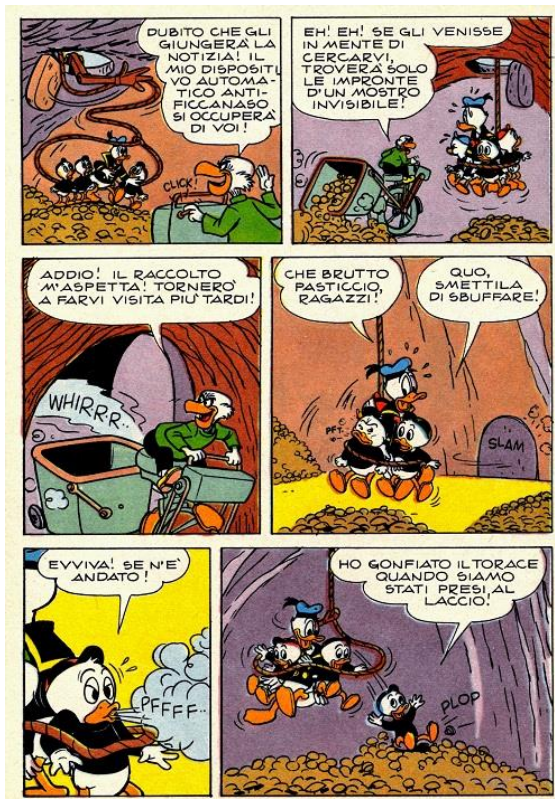


Fig. 10 - Emil Eagle (ITA)

Evil inventor Emil Eagle captures Donald and his nephews using a hideous mechanical arm in the 1971 story "The Monster That Wasn't" (Art: John Carey; Code: W DD 140-01). Copyright (©) of images belongs to Disney and to rightful owners.



Fig. 11 - Thinking cap (ITA)

Gyro wears his Thinking cap in the 1971 story "Genius in a Jam" (Script: Vic Lockman; Art: Phil de Lara; Code: W DD 140-03). Copyright (©) of images belongs to Disney and to rightful owners.



Fig. 12 - Newton (ES)

Newton arrives at the Junior Woodchucks' campsite with his latest inventions in the 1977 story "The New Member". In this story, Newton alias "Giggy" shows up. (Script: Vic Lockman; Art: Kay Wright; Code: W JW 46-02). Copyright (©) of images belongs to Disney and to rightful owners.



Fig. 13 - Beagle Brats vs JW (US)

The Beagle Brats firmly refuse help from the Junior Woodchucks in the 1967 Story "The Plot that Plopped" (Script: Vic Lockman; Art: Tony Strobl; Code: W MM 115-03). Copyright (©) of images belongs to Disney and to rightful owners.

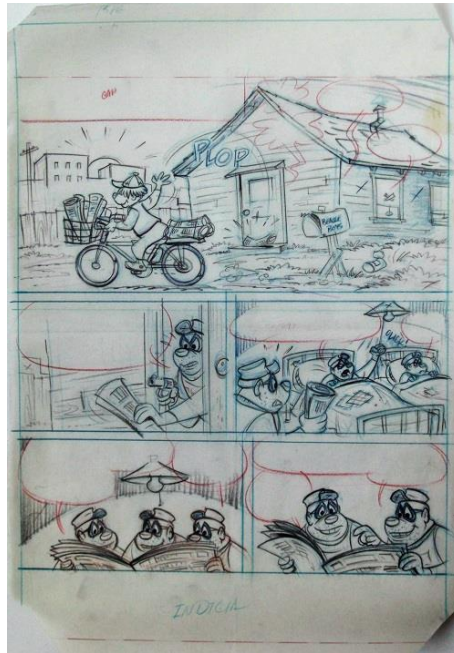


Fig. 14a/b/c - Scientific Deduction (Storyboard + Pencils + Published)

Several members of the Beagle Boy family appear in the story "Scientific Deduction", including Intellectual-176 (formerly known as Bumrap Beagle), Sherlock Beagle and Doc Beagle. Vic Lockman often provided other cartoonist many scripts in the form of "storyboards". Here we have the first page of Lockman's storyboard script followed by Alvarado pencils and published page (Script: Vic Lockman; Art: Pete Alvarado; Code BB 16-01 W). Copyright (©) of images belongs to Disney and to rightful owners.

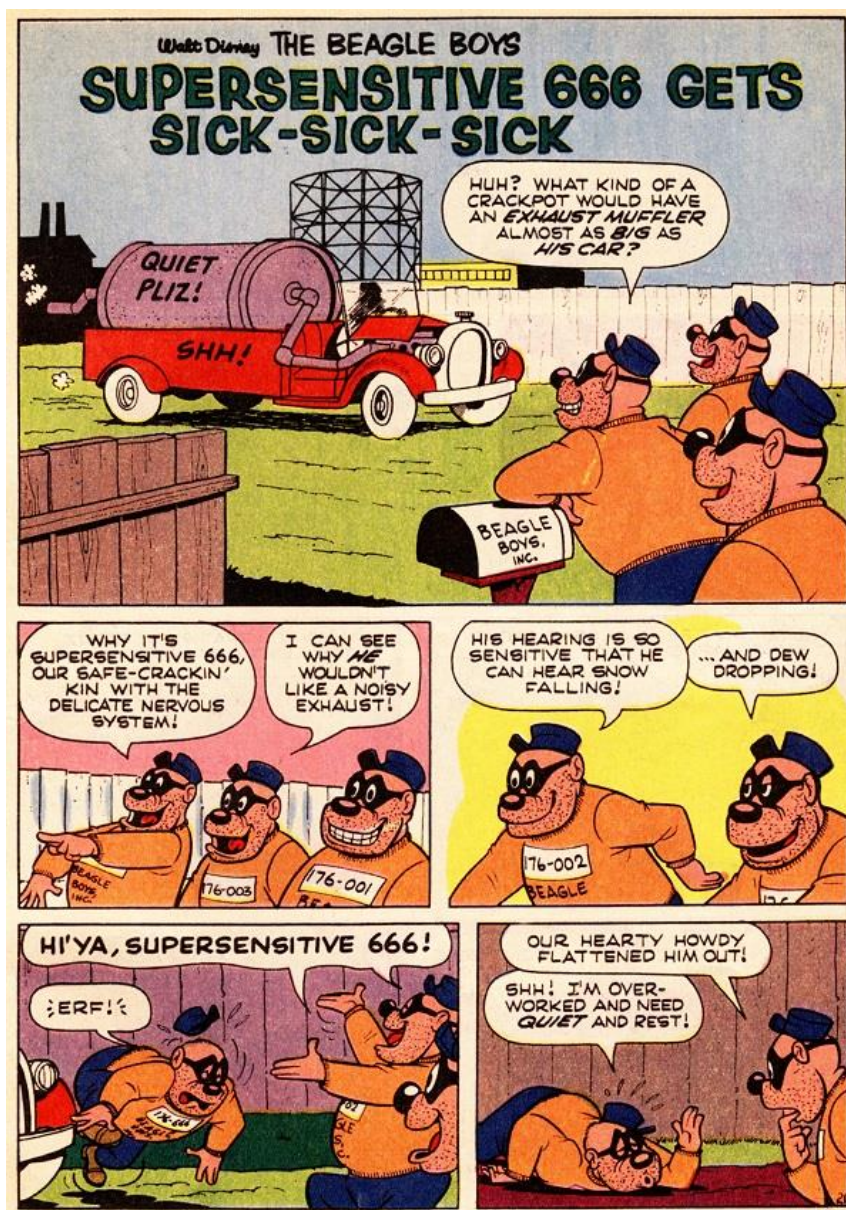


Fig. 15 - Supersensitive 666 (US)

A very tired Beagle Boy with number 176-666 makes his second appearance in the story "Super-Sensitive 666 Gets Sick-sick-sick" (Script: Vic Lockman; Art: Tony Strobl; Code: W BB 5-04). Copyright (©) of images belongs to Disney and to rightful owners.



Fig. 16a/b - Uncle 001 (US and GER)

The Beagle Brats make acquaintance with Uncle 001, the first prisoner committed to the state penitentiary, in the story "Uncle 001" (Script: Vic Lockman; Art: Tony Strobl; Code: W BB 4-03). Copyright (©) of images belongs to Disney and to rightful owners.

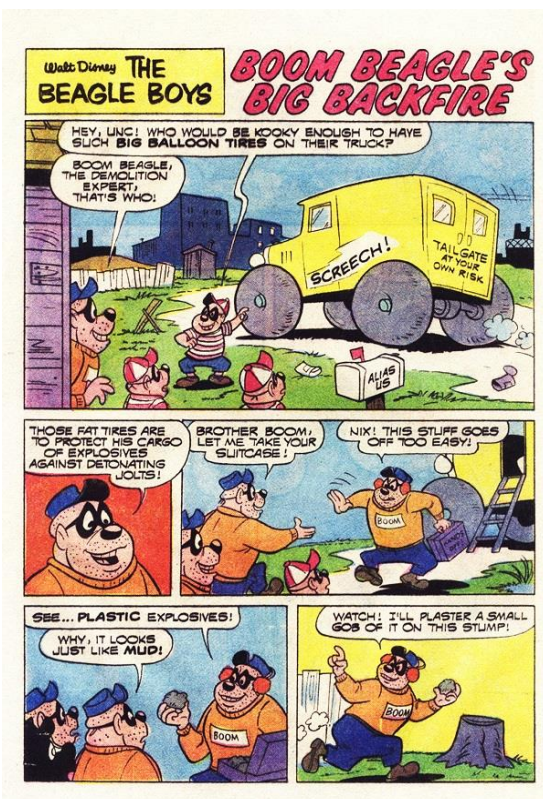


Fig. 17a/b/c - Boom Beagle (AUS, FRA and US)

The explosive-expert "Boom Beagle" wears earmuff while he is about to set some plastic explosive in the story "Boom Beagle's Big Backfire" (Script: Vic Lockman; Art: Pete Alvarado; Code: W BB 13-02). Copyright (©) of images belongs to Disney and to rightful owners.

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Fig. 18 - Beagle Boys members (ITA)

Beagle Boys family members watch TV in their hideout in the 1973 story, "The Diamond Tooth". From left to right we see Supersensitive 666, Dippy-103, Strike-3 and Intellectual 176 (Script: Vic Lockman; Art: Pete Alvarado; Code: W BB 15-01). Copyright (©) of images belongs to Disney and to rightful owners.

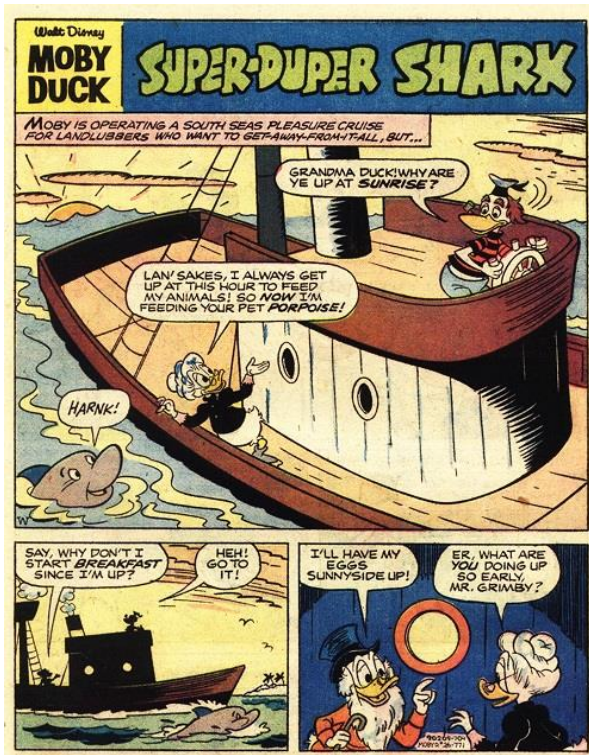
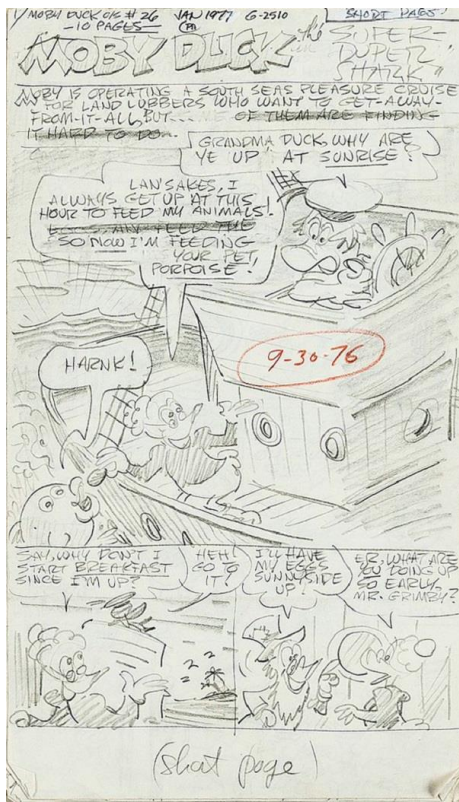


Fig. 19a/b/c - Moby Duck (Storyboard + Final US and ES)

Moby Duck fights Peg-Leg Pete and Emil Eagle while sailing with a handful of landlubbers in the 1977 story "Super-Duper Shark" Vic Lockman often provided other cartoonist scripts in the form of "storyboards". Shown are the first page of Lockman's version of the story followed by the published page (Script: Vic Lockman; Art: Pete Alvarado; Code: W MD 26-01). Copyright (©) of images belongs to Disney and to rightful owners.



Fig. 20 - Moby Duck (ITA)

Moby Duck meets the pirates while on whale watching in the 1969 adventure "Pirates' Holiday" (Script: Vic Lockman; Art: Tony Strobl; Code: W MD 5-01). Copyright (©) of images belongs to Disney and to rightful owners.

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