

Comics have been ordained as the 9<sup>th</sup> art. It is a term that has been used since it was first introduced by French film critic Claude Beylie in an article he wrote for the magazine, “*Lettres et Medecins*” in 1964. It was further popularized by Lucky Luke creator Morris (Maurice De Bevere) in Spirou. It has gained acceptance in Franco-Belgian culture and. The 9 arts first described are as follows.

1. Architecture
2. Sculpture
3. Painting
4. Music
5. Dance
6. Poetry
7. Film
8. Television
9. Bande-Dessinee (comic strips)



I have seen a revised list that has video games as the 10<sup>th</sup> art. Perhaps digital art might be more appropriate but that is a longer philosophical discussion for another day.

The nine modern arts described are in contrast to the five classical fine arts

- 1-architecture ;
- 2-sculpture ;
- 3-painting ;
- 4-music ;
- 5-poetry.

This is derived from the main muses of antiquity:

Calliope; Epic poetry; Clio: History; Euterpe: Music, Song, and Lyric Poetry; Erato; Love poetry; Melpomene: Tragedy; Polyhymnia: Hymns; Terpsichore: Dance; Thalia: Comedy and Urania: Astronomy.

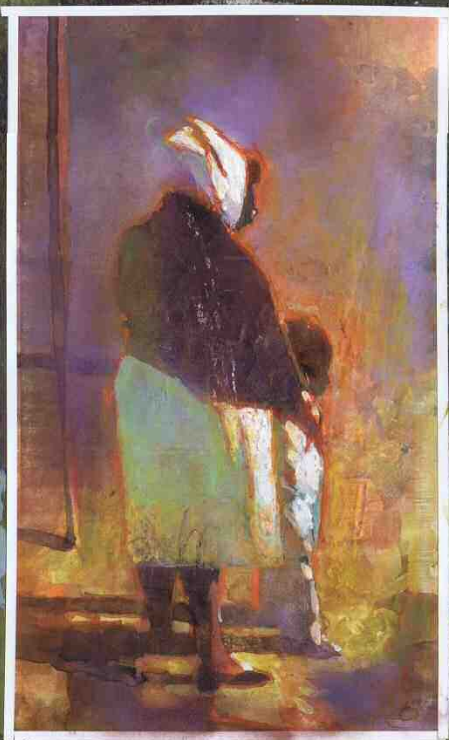
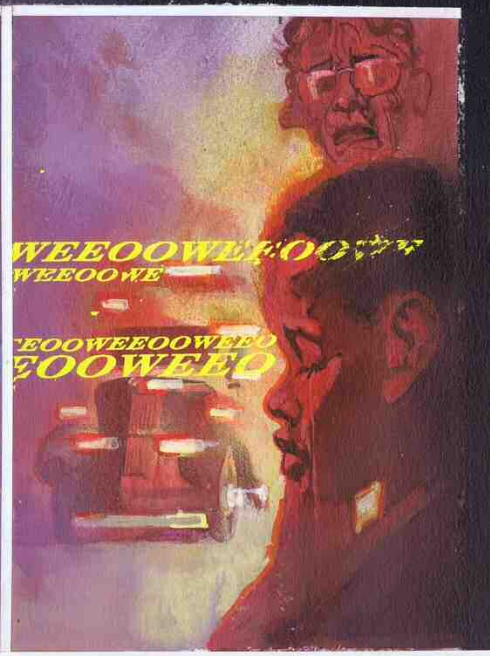


So, why classify arts...perhaps to give them definition and their own space. Perhaps to justify their existence. I have talked about my definition of art a few times and won't bore you with it again but I define all interactions with artefacts or performance as art.

I love music. I have never learned to play an instrument or read music but that doesn't mean it is not part of my core and identity. From an early age I was exposed to rock through older cousins who loved Kiss and black light posters. Other older cousins were stoners tripping out to Floyd and progrock. Later on I'd be influenced by music I heard on the radio. I grew up in the new wave era but in Calgary that had a very western leaning listening base. Some of my first were Gordon Lightfoot, Kenny Rogers, Charlie Daniels and Roger Whitaker. Early in grade school I got introduced to real rock music and AC/DC, Iron Maiden, Judas Priest, Ozzy, Sabbath, Rush and Van Halen were the focus of my worship. I was young, grade 3 when I brought home my first AC/DC album home. I stuck with rock and was a jean jacket wearing, hash smoking, switchblade carrying grade sixer in no time. I never smoked cigarettes as I hate the habit. It was around that time I discovered comics too. My best friend Leo's older brother, Vernon, was a full on collector. Bagged, boarded and boxed comics with almost a complete Marvel Silver Age collection by the time he entered High School. He was a god and a huge influence on me. As I got older, the rock music always stuck but I listened to New Wave, British Alternative and just about everything that was and wasn't top 40. I associated those early, heady days of comic reading with metal and slurpees. That is still my safe space and my love for Slurpees has never waned. In fact, my first webpage on geocities back in the day was a shrine to Slurpees, comics and movies called the Cubic Zirconium Reader. Perhaps you can find some of it on one of those wayback machines if you are so inclined. I have the html still for it somewhere on my computer. So, what is the point to this reflection? Music has been a big part of my life and music, like early comics has very strong nostalgic connections. It is the intersection of the fourth art, Music and the ninth art Comics that will be the focus of this piece.

I am not going to talk about the Frazetta, Wrightson and underground artists contributions to record album covers. Hopefully others will do a much better job of that than I could. I will talk about art in my collection. If you get the sense that there is a particular order to the art I am sharing and that it will all tie together in some way, I am afraid you are in for a terrible disappointment.



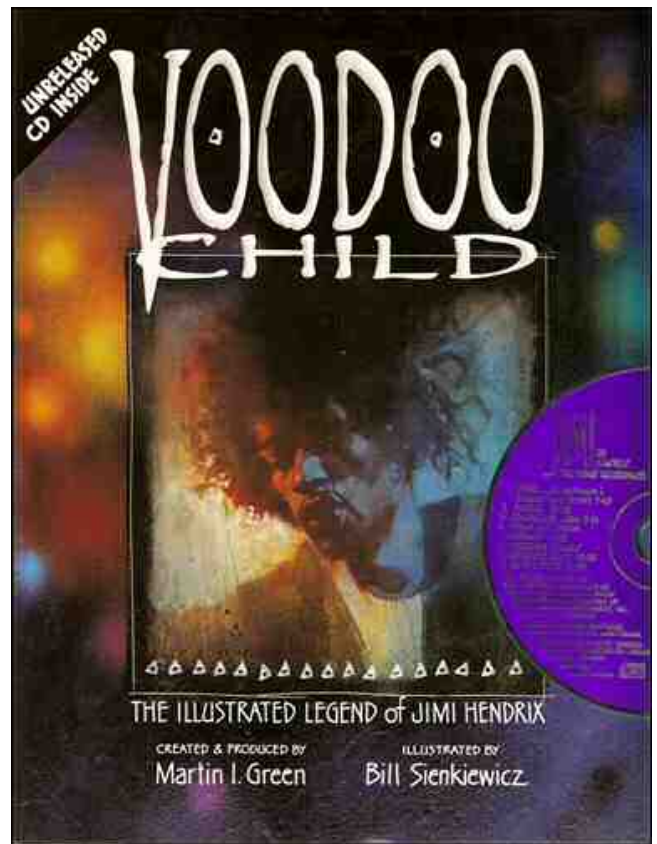








Bill Sienkiewicz and Jimi Hendrix. Bill Sienkiewicz is one of my favorite artists of all time. I glommed on to his early career and followed everything he did. Those early years of Bill's work on *Moon Knight*, *New Mutants*, *Stray Toasters*, *Elektra Assassin*, Kingpin Graphic Novel *Love and War* and his *Marvel Fan-fare* pin-ups are my favorite works by him. Although done 6 years later than most of this favorite material, his 1995 work on *Jimi Hendrix: Voodoo Child* I include in this section of his oeuvre. I like a lot of his later works but I will always gravitate back to the energy and hunger he displayed in these selected works. Just like Jimi was hungry, I feel Bill channelled that part of his personality again for these pages. They are literally electric. I have 2 quieter pages from this book. They feature the childhood years and were bought more for their artistic merit than for any Hendrix content. I must be honest too, I can appreciate Hendrix but he was before my time and to me he is one of those great artists that were defined by the time they were in. I have never gone down a Hendrix rabbit hole or done a deep dive into his music so my appreciation is superficial. Here are those pages, 16 and 19 from the book. They have both been signed with white ink in the bottom since I took the scans and the signatures add a nice balance to the pages in frames. These have been on my walls for over a decade and as they sit next to my computer, I see them multiple times a day. The page before mine starts with Jimi's mother being 17 years old and how she liked to go partying and his father was away at war. The first panel on page 16 has the captions *She was a groovy mother... .. but she didn't take care of herself*. In this panel you can see a young Jimmy silhouetted as a quiet observer of his mother's intoxication. It is a poignant and painful panel made more earthbound by the reality of the next panel and ambulance arriving. The caption on that panel reads *Sometimes she had to go to the hospital... .. and sometimes she would just disappear...* I find the backgrounds of this page a quiet and tranquil contrast to the chaos and brightness of the world in the panels. In that background you can see a young boy in a tree escaping and find solace and peace. The third panel has the caption *I was passed around from one relative and neighbor to another. I was like a little gypsy*. No text for the last panel which shows his mother and others in Jimi's life. At the bottom of the page are lyrics. *Way up in my tree I'm sitting by my fire, Wond'rin' where in this world might you be. All knowin' all the time you still are roamin' the countryside. Do you still think of me? Oh, my gypsy*. These are lyrics from the lesser known Hendrix classic *Gypsy Eyes*.



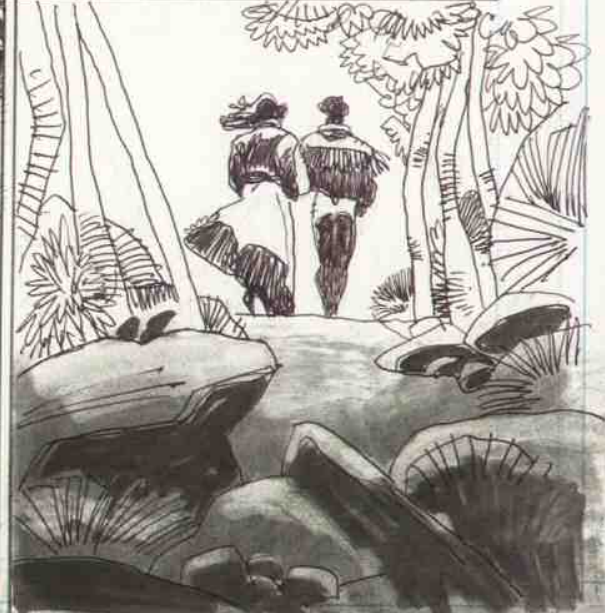
The two intervening pages between my pages are almost entirely art and shows when Jimi's father returns home and starts to take care of him. My second page begins with the caption *A few months later my mother came home again*. In that middle panel Jimi is reintroduced to his mother. The final panel has the lyrics *When I'm sad she comes to me. With a thousand smiles she gives to me free. "It's alright," she says. "It's alright..."* lyrics from *Little Wing*. The page is of childhood memories. It reminds me of a page from Elektra Saga where she draws in crayons and has nearly abstract memories of her childhood. The lighting again is beautiful and emotional. The idealized way he sees his mother and the sentimental memory he keeps of the fleeting acceptance and love he got from her is very touching. Like the other page, this page has a painted background. You will note the little triangles along the some of the borders, a nod of the head to the influence Barron Storey has had on Bill's work. You might see art by David Mack using similar imagery as Bill used acknowledging Barron's fingerprints.

The book is a deep and touching example of what sequential art can do and about how the intersection of music and art can have a synergy that can't be had in other ways.

As an aside, I always associate music with dance. Although they can be separated, the two are so intertwined that they form a single embodiment of human expression. Dance without music is still dance and music without dance is still music but the fusion that is created when the two come together is unparalleled. How can you truly enjoy music if you don't dance to it and likewise for dance. So, if some of my examples going forward perhaps have a more dance theme to them than pure music, the music was implied.

Up next is a pairing of a comic artist I've appreciated with one of the most important music creators of my life. Here is Denys Cowan inked by Kent Williams on *Prince: Alter Ego*. I thought this was a great example from both the artist and the project. Cowan collaborated with Sienkiewicz on many projects and he is one of less than a half dozen artists who I think can work with Bill's style. Here he is doing a panel page with help from another favorite illustrator, Kent Williams. This page became particular relevant to me when the artist passed away. To me this page is very much a good bye. He is seen sitting and writing in his own world. Along comes a herald and leads him away from his mortal coils. It is a simple page that needs no words. Looking at the actual comic page it appears this is an early page in the book where Prince first meets his muse and together they walk the path of the rest of his career. I like my interpretation better.





INSTRUCTIONS FOR DOUBLE-PAGE SPREAD: CLIP ART DOWN, FOLD TO CENTER, TO MAKE DOUBLE-PAGE SPREAD. CUT RIGHT-HAND PAGE AT THIS LINE. ALL BLEED ART MUST EXTEND TO SOLID LINE. CUT LEFT-HAND PAGE AT THIS LINE.



Up next, one for Bob! The Little Archies. Music was such an important theme in Archie comics and it wasn't until writing this article that I realized that I don't have any pages with music or dancing from the regular Archie series. I do have this swell splash from *Little Archie* by Dexter Taylor. What is not to love about something so fun!



On the next page is a strip from Tim Lane's *Belligerent Pianos*. Although I own the book because of the art, it is still on my to read pile. What drew me to the art was how meticulous Tim is with his inks and yet how he can capture song and words in interesting ways. Here the words of the song become part of the art.

Also on the next page is a fun page by French Canadian artist Pascal Girard from his comic *Reunion*. This comic was just a delight to read and had laugh out loud moments. In this comic, Pascal has his class reunion coming up from High School and decides to get in shape for it. It is about his awkward journey and then when he actually gets to the reunion it is time to dance. He hurts his leg immediately but his painful gyrations are mistaken for dance moves. Here is that page.





I have lent my copy of the book to a friend some time ago. I forget which friend and so I don't have the English translation for this page available. It is pretty straight forward. Pascal is at the reunion. He is showing one the girls he has unrequited love for his comic. He is nervous. He gives it to her. Then the music starts to play and the girls get up to dance. Pascal is a reluctant participant and soon gets a cramp in his leg. The last panel says Funky dance move!. You can see how Pascal decides to illustrate music with lines and notes.

That is good point to make. I am very generous at lending books out but very unorganized and forgetful about where they go. It is often a few years later I miss the book and want to revisit but can't remember who I gave it to and so I buy another copy. One of two things needs to happen. Either I stop lending or I start taking notes as to who and when I lend things to.

It is no secret that I love Milton Caniff's run on Terry and the Pirates. I have talked about it often in CFA-APA and on comicartfans that my favorite storyline involves among other things, Terry getting dancing lessons from the Dragon Lady so he can impress April Kane at the ball. I loved this storyline so much and there are so few strips with that content in them that I had commissioned a few artists to recreate some of those scenes. I am only going to share one of these here as I think it captures the music and dance theme well. I got this from long-time friend and artist Jordi Bernet. I'd asked Jordi to create a strip with Terry getting the lessons with the Dragon Lady, April Kane spying on them and then finally April and Terry at the dance. The last panel is the kiss that never happened. Sigh. This one sits over



my monitor at home and it is seen dozens of times a day and I never get tired of looking at it. I'll spare you seeing the actual Caniff pieces again that I have since acquired with the dancing lessons and dancing at the ball.



\* GUION: JEFF SINGH / DIBUJOS: IMITANDO EL ESTILO DEL GRAN MILTON CANIFF EN TERRY, DE JERDI BERNET, PARA MI AMIGO JEFF -

Here is a fun Wally Wood piece I have from many years ago. It was done in 1955 as a *MAD* magazine feature asking what if famous writers wrote comic strips. It is a *Rex Morgan* parody that can be sung to Oh Beautiful Morning from Oklahoma. You will note the writer being credited as Hammerstein. Fun stuff! It is a great wood piece with lots of machines and his lush inks. *MAD* #46



Here is dandy *Rip Kirby* with Honey Dorian breaking into song by Alex Raymond. This is from my favorite *Rip Kirby* story about a miner who makes it big and comes back to look for an old sweetheart and hires Rip to find her. Poor Jenny is tied up with the mob and it makes for a fun but romantic story. 4/9/54.

Here is Winsor McCay junior *Little Nemo* revival Sunday from 1937. There is a lot going on here but the organ grinder and monkey fit this theme well.



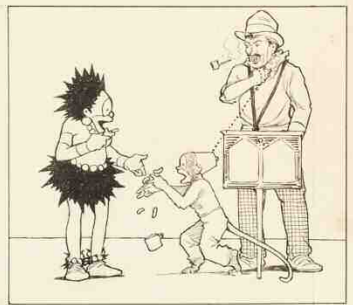
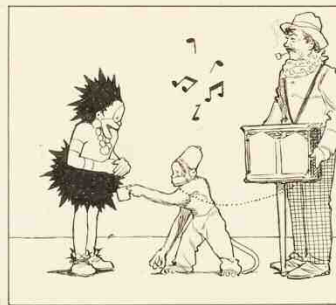
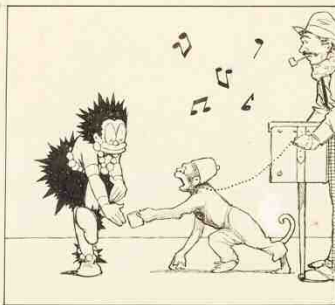
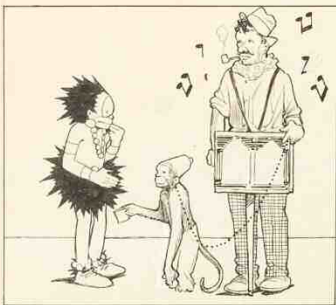
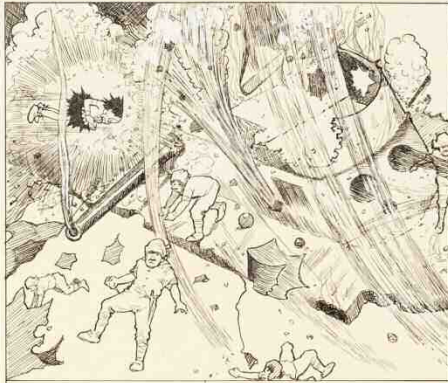
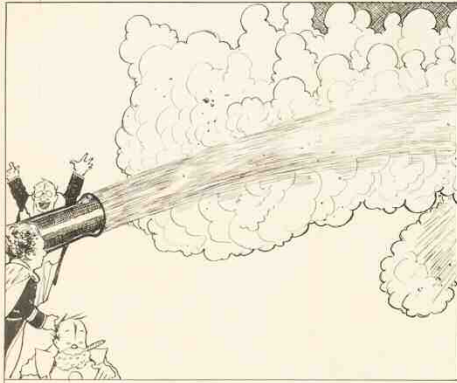
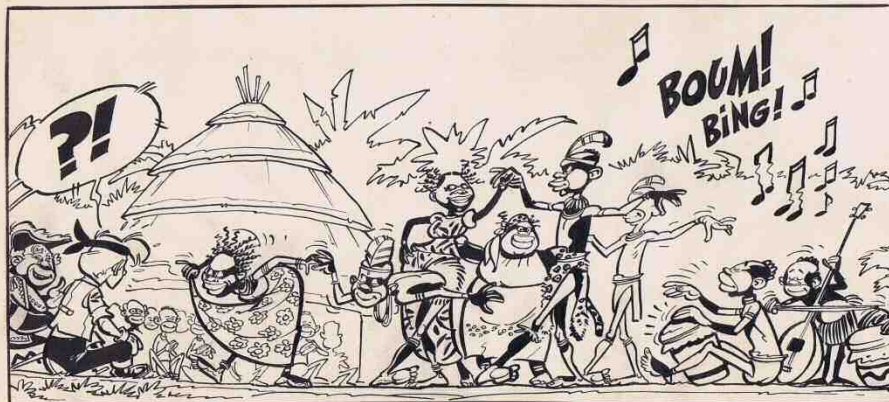


Illustration de Winoor McCay Jr.





Here is the bottom half of my **Johan Pistolet** page Alberto Uderzo of Asterix fame. The panels are very reminiscent of the both the style and themes that would be repeated in Asterix and this is as close to an Asterix page as I'll ever get. Fun stuff but as with much of the material of this and earlier times, the racial portrayals make it hard to look at with today's lens.

This next page I showed recently in my article on the Osamu Tezuka story but it is worth revisiting for this article. It is the final page in a story about a ballerina and the mobster that killer her competition so she could go on to be the prima ballerina. There were some heavy cross dressing and lesbian undertones to this story from 1959.

Here is a piece that recently left my collection but was fitting for the theme.

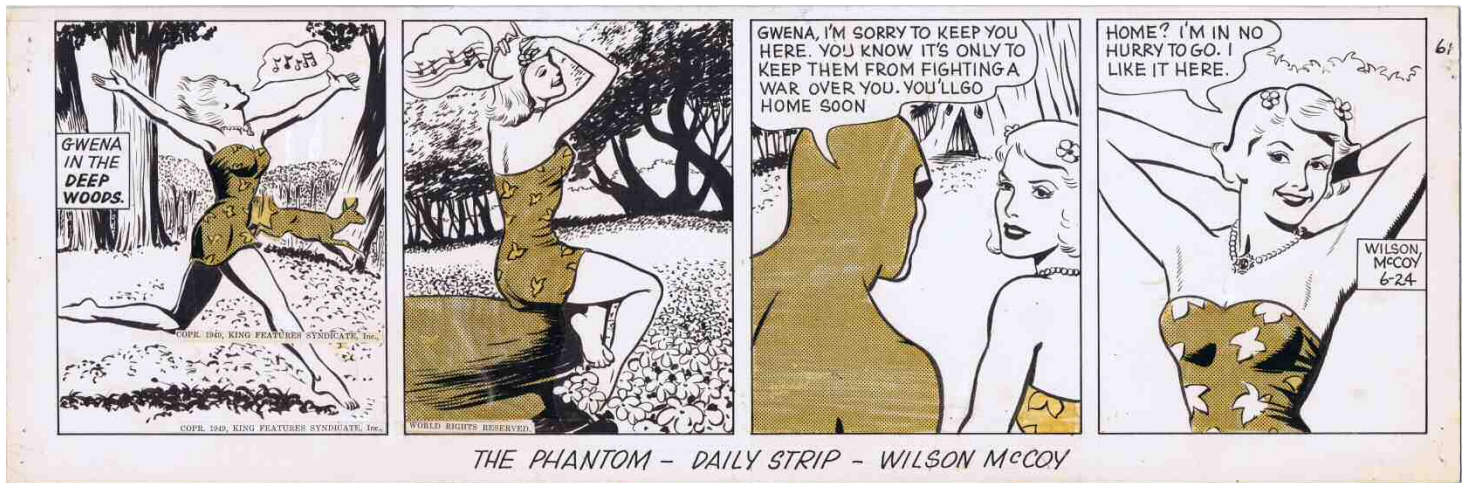


This is the cover to **Punk Rock Jesus** by Sean Gordon Murphy. This was a comic about music as much as it is about



rebellion and youth. In this comic, a clone of Jesus is made from the DNA taken from the Shroud of Turin. His entire upbringing is televised. There are a lot of interesting themes about religion and science brought forth for contemplation and it makes for a decent read. The art is gorgeous and kinetic.

Below is a fun **Phantom** daily from 1949 featuring Gwena breaking into song. I don't have a lot of Phantom art in my collection as it is a comic character I never read growing up. To my parent's generation it was one of the more popular comics. I really should give it more of a try.



THE PHANTOM - DAILY STRIP - WILSON MCCOY





Above is the double page splash to **NYX** #1 by Joshua Middleton. The main character Kidden is at a rave with her friend. The energy in this piece is palpable and I credit this page with turning me into a Middleton fan. I had seen his amazing covers on *New Mutants* before but when I saw **NYX** on the stand and opened to this page, I was beyond help. I loved his work and became a huge fan. He did drop away from comics for a number of years but has been back on and off since. Although music is not indicated by notes at all, the dancing and life captured by him here implies the music.

Robert Baldazzini is an Italian artist who has a very thick and slick line style not unlike that of Charles Burns. He has worked in the European comic industry for years and his works often have an erotic theme to them. I showed off my Corto Maltese and Dragon Lady commission from him a few issues ago in the APA. This Baldazzini piece is a Alex Raymond Rip Kirby tribute done in 1984 showing Rip and Pagan at a jazz club with musicians in the background. I like the way music is implied by the musicians but like the Middleton above, you





don't have the notes that are often seen to represent music. This is still my favorite piece by Baldazzini and I have forgotten where I got it from but it was created when I was still in my early teens.



Here are two comic strips done for the European market by two Dutch brothers, Alfred and Georges Mazure. *Lindy Leigh* was by Alfred Mazure who was born in the Netherlands near the German border in 1914. After a successful and controversial career in the Netherlands he moved to the UK in the early 1950's and worked for the British Press. Interestingly he created several characters/strips including *Sam Stone*, *Bruce Hunter* and *Romeo Brown*. *Romeo Brown* is important as it was written by Peter O'Donnell and the art chores were passed on to Jim Holdaway when Mazure left. It was the first time these two creators had worked together before embarking on their long relationship with *Modesty Blaise*. Mazure was well known for his sexy girls and had many comic strips with this theme including *Lindy Leigh*. Georges Mazure worked more in the non-English market and the strip I have is from *Jacqueline* circa 1961.

I make no apologies about shoehorning one of my favorite pieces of art in my entire collection into this topic. Skeezi and Nina out on a date just before Skeezi's 20<sup>th</sup> birthday. The whole strip is wonderful but that dancing panel is pure magic. No musical notes but the dancing and setting imply that music was playing...I imagine a slower jazzy tune. Feb 8, 1941.





Here is a Howard Chaykin Pin-up done for this ground breaking series *American Flagg*. To me it is still the most important comic of the early 80's. It was so avant-garde and controversial at the time. A not too distant future where celebrity status, politics, rock stars and police intersected. Here is a pin-up from issue 5 of Eurydice Khan. Music and sound plays a pivotal role in Chaykin's storytelling, especially on Flagg.

I'll wind down this portion of my submission with a page from *Lann* by Frank Thorne. Although best known for *Red Sonja*, *Ghita* and some of his *Playboy* work, *Lann* will forever be my favorite Thorne. It was my first exposure to his art and his bold and intoxicated inks. I saw these pages for the first time in *Heavy Metal* circa 1984 and it left a lifelong impressions. When Frank's works first started coming to the market it was mostly Red Sonja. I contacted Zaddick who was selling the art to see if he had *Lann* art and he did! I was the first one at the trough and I bought 4 pages including this page that I remember very well from that era. Although this page was not subject to it, *Heavy Metal* did censure many of the images from this story. Here the girls are dancing/performing at a bar. Again, no music obvious from the image but the video screens, speakers and soundboard suggest the presence of music.

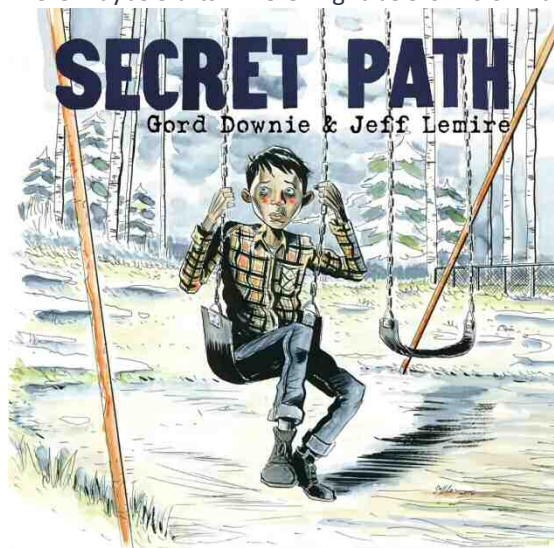


Lastly, a panel from a Hugo Pratt page from *Sandorkan* that I shared with you last submission. It is a prototype to Corto Maltese playing a mandolin.





There maybe 5 arts. There might be 9 or 10 or maybe more. I talked about the 4<sup>th</sup> and 9<sup>th</sup> arts intersecting in comics and about artists



using music to create setting and moods. Sequential art is very much like film just we are looking at a frame every 20-60 seconds instead of 24 frames per second. Movies are intrinsically silent as it images that are captured (not unlike comic panels) played at a higher rate of speed. The music and sound are added after. It is impossible to do the same for comics as people read at different speeds. There have certainly been attempts with comics that include records and records that included comics. The *Jimi Hendrix Voodoo Child* I started this whole article off with came with a CD I have never listened too. But I could! I do like comics where music is implied as you get to add your own soundtrack to the panel and so everyone connects with the art differently.

*Secret Path* by Jeff Lemire and the Tragically Hip is a unique project that requires a bit more attention. Although I have a fair bit of art by Jeff Lemire, I don't think pages for *Secret Path* have ever been made available. For the record I have over 100 Tragically Hip songs and various versions and live performances on my computer/phone. I am a big fan. *Secret Path* ties in with the missing Indigenous children and the unmarked graves that lay heavy on our Canadian conscience. The comic is about Chanie Wenjack, a young child taken from his family and



moved 400 miles to a residential school. It is a true story from 1966 but it is unfortunately not a unique or uncommon story. He escaped the school and tried to walk home. He never made it home and is among the uncounted thousands of missing Indigenous children. It is a powerful and moving story made more so but the 10 song album the Hip put out to accompany the comic. The goal was to bring more light on this subject and to create a fund to help survivors of residential schools. In light of many voices, including that of this comic and the 1000's of unmarked graves now uncovered there has been a reckoning. We now have a national day of Truth and Reconciliation throughout our country. Public outcry convinced the Pope that an apology was not enough; he needed to do it on Canadian soil. This happened in July of 2022. Our history is taught to students in all grade levels and *Secret Path* is often part of that curriculum. I did talk more about this theme in War issue submission to APA but feel the need to talk about this whenever possible. This is our concentration camps, our cultural genocide...our collective National shame. I have the feeling a good part of the rest of my life will be devoted to coming to peace with this and injustice done. Music will be part of that understanding and recovery.



## The Second Shoe Drops

I told you last issue about a large art purchase I made in the Two Feet First part of my article. I promised to reveal the other, bigger pieces that came out of the collection. There are 3, eight page **Weird Science** stories by Wally Wood. 24 pages of Wally Wood Sci-fi bliss. These were purchased in the 70's at the first Russ Cochran auctions and have never been seen since. They have been sitting at the back of a closet for almost 50 years. Perhaps a half dozen people have seen them in the past 40 plus years. They have never been scanned or reprinted in an artist's edition. These are fresh as they get. Unfortunately I wasn't able to keep all 3 stories. Since I started writing this I have sold two stories privately. The first to go was WS #17. It is the best story but lacks the Sci-fi splash. I was torn between selling #9 or #11. It was not as easy a choice as you might think as WS #11 has monsters and girls in the story yet the better Sci-fi art without these elements is found in WS #9. For me I usually go with the girl instead of my head but that splash from #9 is literally out of this world. I ended up keeping WS #9.

I am only going to show you the three splashes as I think I'll run out of room in this article if I show more. The two I am selling will be a smaller image. These are the last of the pages in the deal so you now have all the details of what I got, just not what it cost me. As I mentioned last time, this deal cost more than our first house did and more than triple the most I had ever spent before. I hope I never spend this much again ....it is a bit stressful. When it is all sorted out, I'll likely look back on this as the greatest and biggest deal of my collecting lifetime and also the most daunting.



These are from **Weird Science** #11 and #17. The pages that go along with each story are so much fun. A Wally Wood EC story was never on my radar or want list as it one of those things I didn't think was obtainable. I have enjoyed owning them for a short while and will enjoy the one I have but will miss the others. More art than money...that is always the problem.



G-1

SLYD PAPER

1

ON MAN'S FIRST ATTEMPT TO REACH VENUS, HE ENCOUNTERED. . . .

# THE GRAY CLOUD OF DEATH!



LOOK!

THERE IT IS!

IN RESPONSE TO THE AGITATED SQUAWKING ON THE INTERCOM, CAPTAIN LARKIN MOVED THROUGH THE EQUIPMENT-LINED CORRIDOR OF THE 'VENUS-2' TOWARD RADAR-VIEW.

ALL RIGHT... ALL RIGHT! WHAT'S THE YELLING ABOUT?

SEE FOR YOURSELF, CAPTAIN! THERE.



WOOD

Weird Science

6/4+9

GRAFFTY

BATTERY No. 112

THE GRAFFTY MANUFACTURING CO.

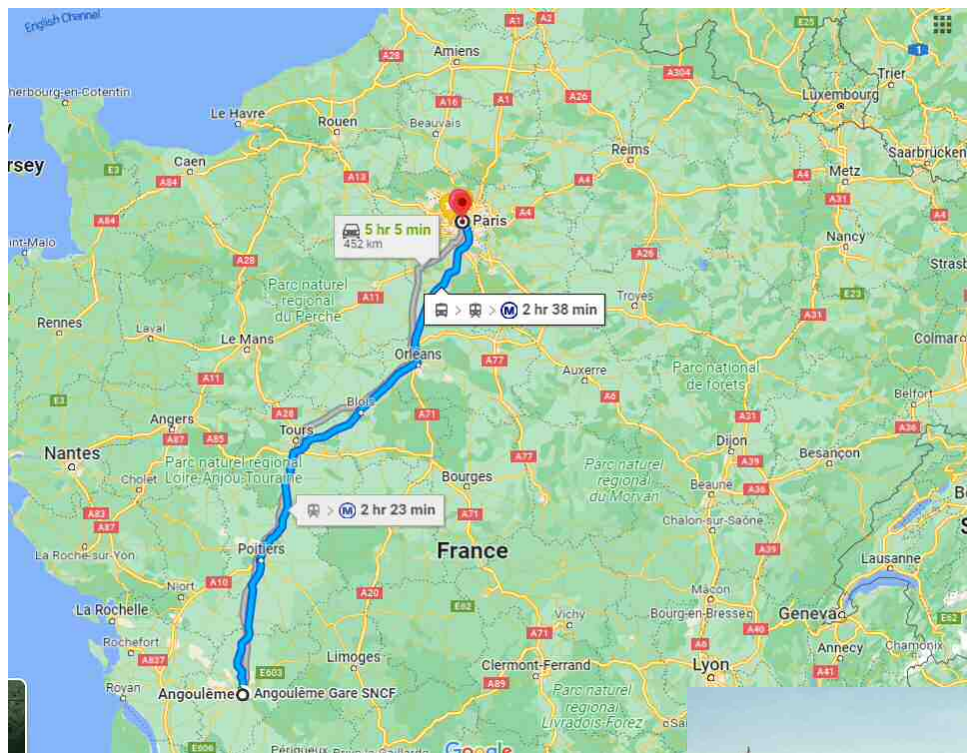


## Travel

Angouleme is a small, docile town about 450 km south of Paris (that is about 280 miles for those of you living in Myanmar, Liberia or the US). It is a walled city that dates back to medieval times and it is the host city of one of the oldest comic festivals in the world. This year Angouleme Festival de Bande Dessine was celebrating its 50th anniversary. This was my third time attending the festival and it seems to get better every year. There is a train directly from Charles DeGaulle airport in Paris to Angouleme which I usually take but this year I came a few days early to spend some time in Lille in Northern France with Eric, a fellow comic art collector and photographer by trade. I loved northern France. The trip to the festival took a few transfers rather than the direct train I normally take from the airport but was rather uneventful. I did sit next to and meet a young Italian comic artist on the trip. Francesco Archidiacono, who works for Mad Cave Studios for the US market. We had a nice conversation for a good part of the trip until shushed by another occupant sitting in front of us. It was his first time and he was quite excited. He showed me some of his work and it was very good.



His style is well suited for modern superhero art.



Angouleme is the epicenter of comics in France. The 9th art is widely accepted and revered in Franco-Belgian culture. There is no need to say something like Bam, Pow. Comics are not for kids anymore. They live and breathe that in Europe. Angouleme hosts a permanent large museum year round focusing on comic art. There are several schools for aspiring artists to learn and hone their skills as comic artists in the area. The national registry for comics and graphic novels is housed in the town. Even the village itself is painted with comic art murals, the street signs are shaped like world balloons and named after famous artists like Herge. It is a world that lives swims in comics.

Like Lucca and several other European festivals, the event takes over the entire town. It is not one large convention center but spread out through various museums, galleries, shops, restaurants and in makeshift pavilions and tents. Its venues spill from areas within the wall city to the



permanent Comic Strip Museum across the river and to halls and tents tucked behind the train station. The whole town gets involved with local businesses catering with special menus and displays. It is an immersive experience and the locals are very supportive of the event. There is a push to have people rent rooms in their houses. The local schools all partake in the exhibitions. Businesses and restaurants have special promotions and displays. It is Disneyland for comic art fans.



As far as actual areas that were set up, there is a dealer tent with several of the large Paris retail comic art sellers set up. This year it included Galerie Glenat, Hubert Breyne, Galerie Barbier as well as a newer Spanish dealer and Mark Moken who has been setting up for 2 decades. There is a large publishers tent which features more of the independent and smaller presses that is huge and snakes its way through a half dozen large tents. The major publishers like Daguard, Casterman and such set up in a large pavilion and have dedicated signing times. They hawk their artist times on large billboards and there are huge scrums of fans vying for coveted opportunities to get a dedication drawing and a meeting with the authors. I have never fully



Chocolate Shop

understood the mechanisms of this area and the crowded frenzy of it all has me moving on to spend my time elsewhere. It is still an amazing sight. There are several areas set up for exhibitors and administrators. The area behind the train station is Manga Town and has several large pavilions featuring manga publishers and artists. A large beer hall with some food and games as well as displays are at the entrance to Manga Town. The Attack on Titans exhibition was also in that area. The large comic museum also had several great exhibitions this year. The thing that sets Angouleme apart from other comic conventions is the exhibitions which are world class. I usually only go to conventions for the first two days and leave before the weekend crowds become unbearable. Angouleme is no exception and in my two days I barely had time to finish all the exhibitions and see everything. I missed the Attack on Titans exhibition as the tickets were sold out before I bought my pass. I know the building it is hosted in as they had an amazing Batman exhibition there a few years past so I am sure it was pretty amazing but it is not a favorite franchise of mine so missing it was not the end of the world.

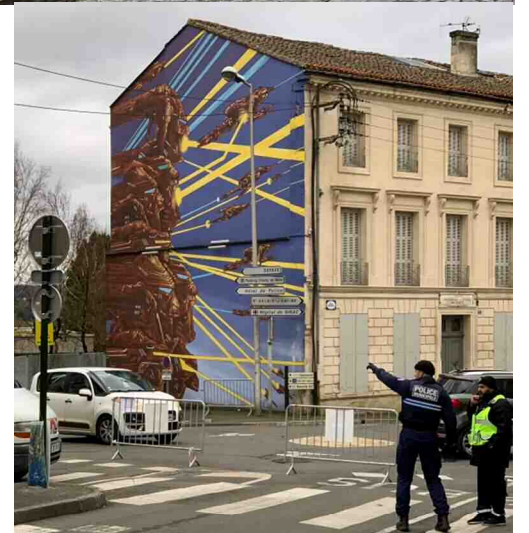


Corto Vending Machines



The most difficult hurdle in coming to Angouleme is finding a place to stay. My first year I stayed in a basement room of a family house. My second time I couch surfed with an engineering grad student. This year I took a room with a nice French grandmother who lived a short bus ride away from the town center. It was walkable at 2.5 km (1.5 miles) but the buses were easy and a lot of the way was uphill. I needed to save my walking for the festival itself. The city does a reduced bus fare for the days of the convention too, 0.50 euros.

I arrived on the Wednesday which is technically the day before the con starts but there are some events for professionals. I went into the core after settling in at the residence. I walked the town and past the venues without the crowds before having something to eat and heading back for an early





night. I had gone in hoping to exchange my printed ticket and QR code for the festival bracelet but the exchange booths were not open yet. The buses run every 10-15 minutes and in addition the comic festival has a free shuttle bus for moving around the festival which is pretty spread out.



I started out early on Thursday to meet up with Jean-Paul Gabillet for a breakfast at our regular spot, Chat Noir. We caught up as it had been a few years since I last saw him at the convention and when I visited with him in his house in Bordeaux. He had an exhibitors pass and I headed off to get my bracelet exchanged which was efficient and took only a few minutes.



My first stop was the dealer's tent in Place des Halles. In previous years only Marc Mokken was there selling art but they always had lots of fun publishers of prints and toys. I figured it would be a quick tour and on to the exhibitions. To my surprise, there were a half dozen art dealers and several smaller art exhibitions in the venue. I ended up spending several hours and some money there. I bought a painted page from Loustal from La Sang des Voyans and another painted page by Edmond Baudoin who's work I can't get enough of. I did see a lot of other great art for sale. I also bought a copy of all the catalogs plus the 50th anniversary print portfolio that the festival had for sale. The catalogs from Angouleme are among the finest comic art books I have on my shelves. They are so well done and although in French only, I get



IL ECRASA SA CIGARETTE ET LUI DEMANDA L'ŒGE QUELLE LUI DONNAIT. ELLE REPONDT QUELLE N'EN SAVAIT RIEN ET S'EN FICHAIT. L'ENSEIGNE AU NIEN QUI CLIGNOTAIT SUR LA FAÇADE DE L'HÔTEL LUI FAISAIT LA BOUCHE NOIRE ET PUIS ROUGE ET PUIS NOIRE ENCORE. "J'AI PAS TOUTE LA NUIT DEVANT MOI."



QUAND IL LUI DEMANDA D'ÔTER SON SOUTIEN-GORGE, ELLE REFOUSA.



13



so much value at revisiting them and muddling through as much of the text as my limited French allows. Having bought 4 heavy



books, I ask if I can leave them at the booth until the end of the day otherwise I'd be looking at a quick bus ride home. They allowed this and I moved on to the Julie Doucet exhibition, the first of my stops.

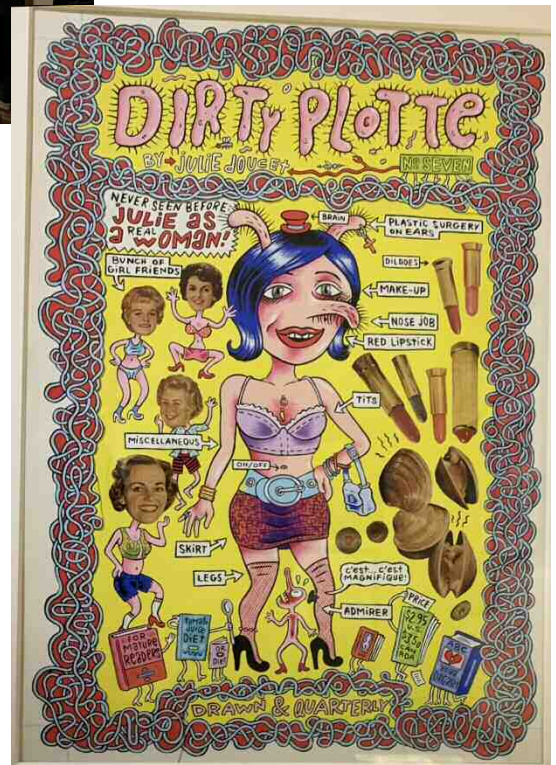
Julie Doucet won the Gran Prix at Angouleme in 2022 which means she gets a big show in 2023. She is the first Canadian to have won and I believe only the third female creator since they started giving out the award in 1974.

The exhibition was held on two floors of a small citadel-like building that was centuries old. Hotel

St. Simon. The entrance is unassuming on the winding street but well signed so it can't be missed and leads into a courtyard. From there you go up a set of spiral stairs to the first floor which had several rooms with her art on display. Much of early original art was there along



with some examples of her collage work. She was well known for her fanzines and self-published work and several displays featured these early printings and posters. The exhibition continued onto the next floor up another set of spiral stairs and there was a cool vending machine to buy a mystery box for 2 euros containing unknown goodies. I bought 2, one for a friend in NYC. I got a cool patch for a jean jacket in mine plus a sticker. They were also selling some fanzines and other small items at a booth set up. Unfortunately there was no catalog for this exhibition. I have only in recent years become aware of her work and have read her comics. I was an instant fan. I don't







know how I missed her before but I did. As much as I am a fan of her comics, there is a real craft to her originals that doesn't translate in the printing. The inks are beautiful and bold and the pages are clean. The depth and quality of the collections displayed in Angouleme are quite staggering. They are able to source the best pieces in the world and the insightful curation brings together the various pieces into a context that further enhances their appreciation. Video is also used in the exhibitions and this one included one she had created. In recent years Julie has been doing some print work and that was displayed as well. It was an impressive show and helped clarify for me how well deserved this award was. After that it was time for a quick

beef tartare meal and some beer before heading to the smaller publisher's pavillion at Le Nouvea Monde. Over one hundred French language publishers along with some German and Italian



publishers set up selling their graphic albums, art books, posters, comics and such. Many of these had their artists set up doing dedications which are like smaller con sketches for free inside volumes of their books often sold at the booth. Some of these can be quick but many are very detailed and quite nice. I didn't have time this year to partake and my bookshelves are already bursting so more books are not what I need! Peter Maresca was set up. You might recognize his name from the Little Nemo books he published. He was set up selling his books as well as stack of strip art. These included a number of later Johnny Hazard strips by Robbins. He also had a great collection of Sunday newspaper tear strips and he seemed to be doing well with all of these things. It is the first time I recall seeing him at the show but my friend Jean-Paul tells me he has been a regular for many years but this will be his last. The tent is actually about 8 tents long and snakes up and

around a few streets so quite a large venue. You could easily spend a day inside it and not have a chance to see everything.



After leaving this pavilion I decided to head off to see the headliner for the festival, the Phillips Druillet exhibition. I had not initially realized there was the main museum exhibition but also a smaller show at a chapel about a 10 minute walk out of the main area. It might have been my favorite thing at the festival. It is a rather unassuming church. The title of the exhibition was Chapelle de Druillet. When you enter you come upon a black wall fairly shortly. You open a door and you are in a darkened cathedral. There is electronic dance music playing. Then a stunning video and lights show take over the entire space. It was a surreal experience and one I soaked in. The total performance was about 10 minutes and as it wasn't busy I stayed for it twice. I do have some video of the event and if anyone would like to see it, I can send it by email if you contact me privately. The same applies for more pictures of any exhibition. I have lots!





I made the walk back to the main fine art and history museum in Angouleme where they had the Druillet exhibition. I have a nice page by him and I had read his work in Heavy Metal growing up so I thought I had a good sense of his art. I couldn't have been more wrong. His art is huge...Foster Sunday huge or maybe even a



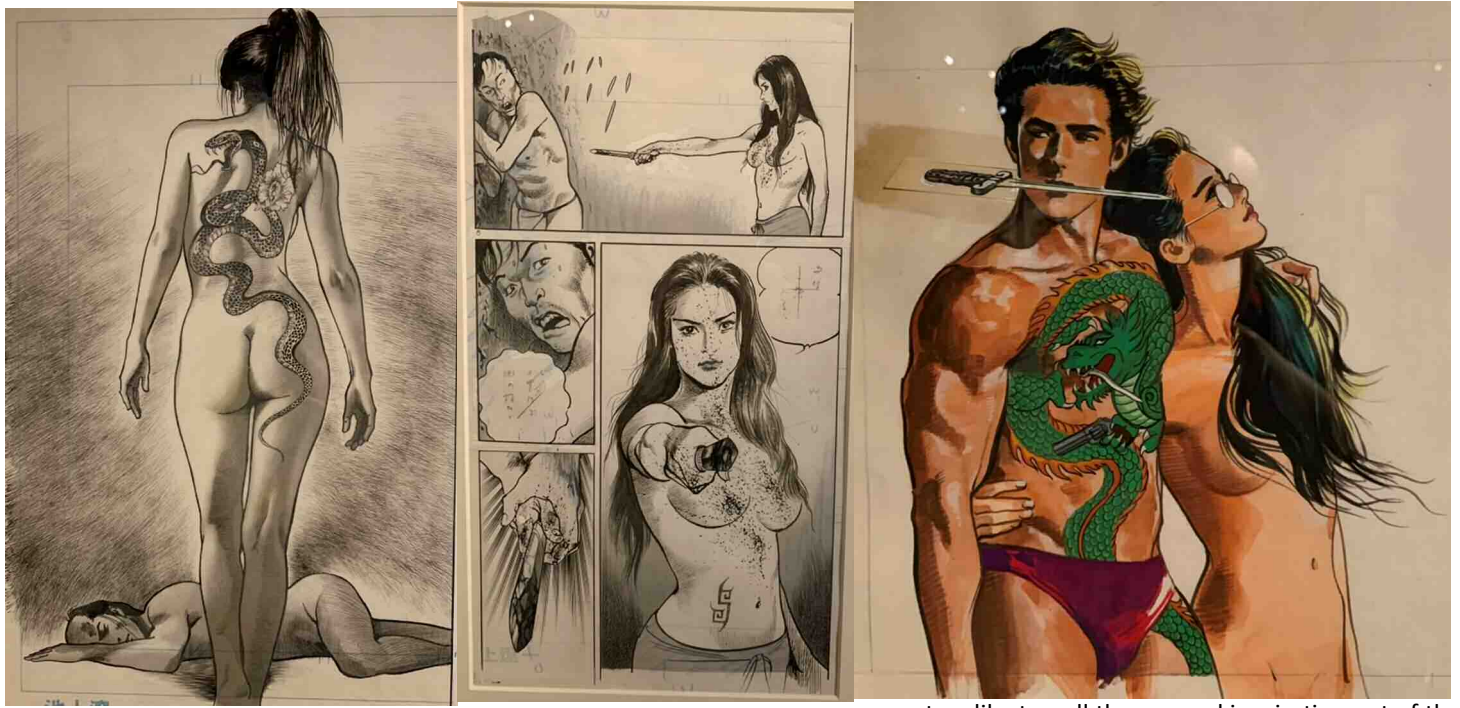
bit larger. The page of his art I own is not that large so I had no idea how immense these pieces were. The detail, innovation and intricacy of the art was overwhelming and required me to pause before each piece for a few moments to fully appreciate what I was experiencing. In addition to the large inked work there were several paintings and some video material including how his art was used for several rock videos and album covers. I left the exhibition thoroughly impressed and thinking I need to find myself a proper example of this art. A beautiful catalog was produced for this exhibition which I had purchased earlier in the day.



Also sharing space in the main museum was an exhibition of the

mangaka Ryoichi Ikegami. I had not recognized the name until I started to see the art and instantly knew his work on Crying Freeman back in the 80's. I think it was one of the first manga translated into comics and published in North America. It is so rare to see art by any of the great mangaka as it does not exist in the wild. They never sell art so unless you are lucky enough to find an exhibitions or a museum it is impossible. I certainly appreciate the rare opportunity these exhibitions provide and I take full advantage of it. I must have taken 800 photos on the first day and about the same on the second day. One of the other things that I find great about the Angouleme exhibitions is they are well curated. Not only are the best pages from the most important books presented in context, the





curators like to pull themes and inspiration out of the body of work and to isolate those for separate consideration. In this exhibit some of the things they decided to showcase were the tattoo art, Adam and Eve themes, tears and Pieta (one character carrying the corpse of another). I left the exhibition contemplating the artist work in the context of the exhibition but also in the larger context of the manga I am most familiar with. There was a nice catalog to go along with this exhibition that I had awaiting me at the dealer tent at the end of the day.

That was it for the first day. It was getting on six thirty. I grabbed some dinner and headed back to my place to get an early night's sleep.

The following morning I got up early again. My host made breakfast for me and the other guest, a female comic creator from Leige in Belgium. We were able to have a nice conversation over breakfast. Our host did not speak any English so I was able to muddle by and for what I could not say there was always google translate. She was very pleasant and hospitable. I was not expecting breakfasts.



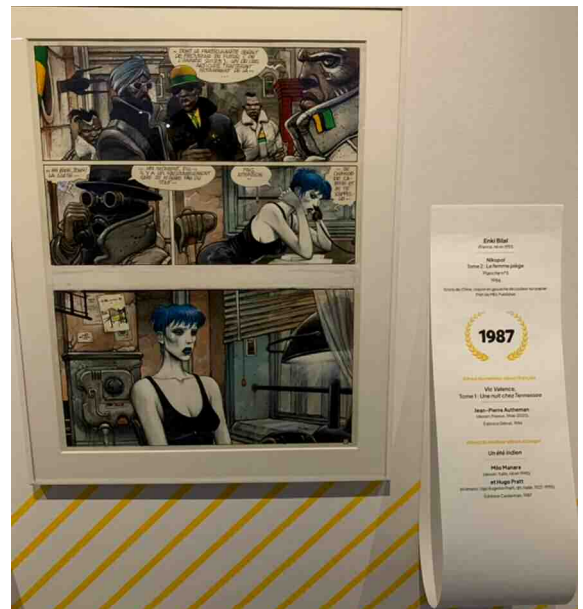
I took the bus in. Due to increased traffic the bus took a different route and took me by the comic museum which was my goal for later in the day. I took the opportunity to get out there to begin my day. I was there for the 10am opening. The museum is usually a good 20 minute walk out of the city walls and down a steep and winding road and then across a river by bridge to get to. On my second trip to Angoulême I recall there being some flooding and the water levels were quite high but not this year.

There was already a long line at the museum when I got there. Maybe 150 people in front of me. This included a few school groups. As much as Angoulême embraces comics as a municipality, the schools do to. Every show I have been to has groups of school children of various ages going through the exhibitions with programming oriented to their age and grade level. As a lover of the medium, it always makes me happy to see this. This is the future of comics.





Inside the museum there is the regular permanent exhibition which is a long snaking showcases documenting the history of comic art from 1800's and before up until the present time. Many great examples of art from North America and Europe are singled out as one makes the journey through the history of the medium. There were some minor changes to this since my last visit. The main hall of the museum also features a contest for local youth in comics. They divide them up in age groups from 5-8, 9-10, 11-12, 13-14, 15-16 and 17-18. The art is nicely displayed with some description. I imagine it must be a coveted experience for the local budding comic artists. In the main exhibition area there was a celebration of all of those that had won the Grand Prix since 1974 with some art and descriptions. I found this very enlightening. Some artists I had thought had won the award before like Wally Wood were not there. I guess he just had a large exhibition of his work. I don't think they give the awards posthumously. I enjoyed this display very much and appreciated the diversity in comics that was celebrated by this award. There were a handful of artists I really didn't know at all and I went home with some homework to do. The winners of the Gran Prix are listed below.

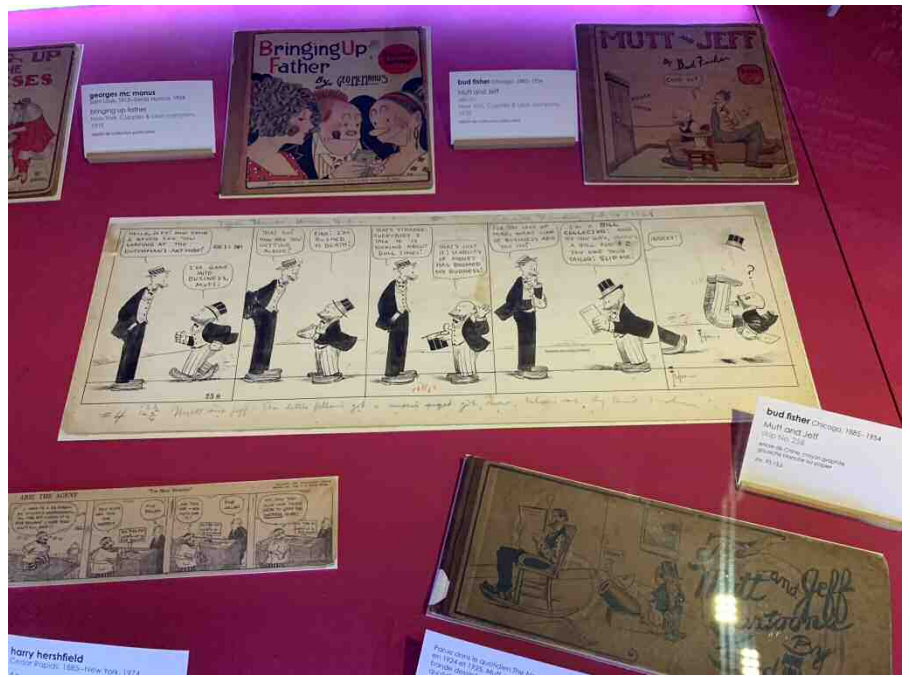


- 1974 André Franquin
- 1975 Will Eisner
- 1976 René Pellos (René Pellarin)
- 1977 Jijé (Joseph Gillain)
- 1978 Jean-Marc Reiser
- 1979 Marijac (Jacques Dumas)
- 1980 Fred (Othon Aristides)
- 1981 Moebius / Jean Giraud
- 1982 Paul Gillon
- 1983 Jean-Claude Forest
- 10th anniversary Claire Bretéche
- 1984 Jean-Claude Mézières
- 1985 Jacques Tardi
- 1986 Jacques Lob
- 1987 Enki Bilal
- 1988 Philippe Druillet
- 15th anniversary Hugo Pratt
- 1989 René Pétillon
- 1990 Max Cabanes
- 1991 Gotlib (Marcel Gottlieb)
- 1992 Frank Margerin
- 20th anniversary Morris (Maurice de Bevere)
- 1993 Gérard Lauzier
- 1994 Nikita Mandryka
- 1995 Philippe Vuillemin
- 1996 André Juillard
- 1997 Daniel Goossens
- 1998 François Boucq
- 1999 Robert Crumb
- Special prize of the millennium Albert Uderzo
- 2000 Florence Cestac
- 2001 Martin Veyron
- 2002 François Schuiten
- 2003 Régis Loisel
- 2004 Zep (Philippe Chappuis)
- 30th anniversary Joann Sfar





- 2005 Georges Wolinski
- 2006 Lewis Trondheim
- 2007 José Antonio Muñoz
- 2008 Dupuy and Berberian
- 2009 Blutch
- 2010: Baru
- 2011: Art Spiegelman
- 2012: Jean-Claude Denis
- 2013: Bernard Willem Holtrop (Willem)
- 40th anniversary Akira Toriyama
- 2014: Bill Watterson
- 2015: Katsuhiko Otomo
- 2016: Hermann Huppen
- 2017: Cosey [fr] (Bernard Cosendai)
- 2018: Richard Corben
- 2019: Rumiko Takahashi
- 2020 : Emmanuel Guibert
- 2021: Chris Ware
- 2022: Julie Doucet
- 2023: Riad Sattouf



The large exhibition space at the museum was taken up with an exhibition that ties this in nicely with the theme of this APA. It was **Rock! Pop! Wizz!** This is a perfect exhibition as the focus was on comics and rock music. It featured comic art both North American and European featured on record albums and comics that focused on music and rock. The topic as we are all are acutely aware is huge and even knowing where to start is daunting. This was the largest exhibition at Angouleme this year. The artist featured were varied and there were some very cool exhibition features like a mini dance floor/concert room. There were several video installations too. Since this is such a relevant exhibition for this issue I will feature more pictures from this exhibition at the end of this article. The guitar featured in entry way was painted by Druillet.



In addition to the exhibitions mentioned above, there were three smaller exhibitions in the main museum. One was mostly digital art from an obscure Japanese artist. The other two were interesting. One was a retrospective of Fabcaro, a Franco-Belgian artist I was not familiar with. The exhibition spanned several rooms and included props like a slightly scaled down boxing ring and a large bed. The third featured Marguerite Abouet, a female comic artist from the Ivory Coast. I happened to be there when they were doing a television interview with her for the national news. I found her art very free, joyful and with a tremendous sense of cultural pride.





After leaving the main museum and crossing the bridge there is another exhibition space in a large building across the street. Vaisseau Moebius which is an impressive modern building with reflective glass. This venue showcased the Colors exhibition and was an interesting look at colors in comics in terms of both technique and implementation. This was a great exhibition for teaching children and the space was overly crowded with school groups so I only spent a short while surveying the displays. The presentation looked quite interesting. If it had not been so busy I'd have spent another hour here or so looking at how they broke down the use of colors.



I took the shuttle up the hill to the main area near Hotel de Ville. From there I walked down to the Junji Ito exhibition at Espace Franquin which I knew was going to be one of the highlights for me as I am a huge

fan. It was an awe inspiring exhibition with some interesting features to enhance the presentation. There were major pieces from all his most important and early books. It was well curated and although I have seen an exhibition of his art before, the selection of work and the presentation of it made this one that much more impressive. I really



had hoped they would have a catalog this year but unfortunately not. I spent quite a while here going through it almost 3 times and taking on average 3 pictures for each piece displayed to capture the details. I will have more photos of this exhibition at the end of the article as well. Ito-san was there doing masterclasses on the two days I was there. He was also doing dedications but the lines were hours long and I'd have had to forgo too many other things if I had decided to invest the time. I've been within 50 ft of him 3 times now, once in Toronto, once in Lucca and now in France. I have yet to meet him and perhaps that was not meant to be.





I grabbed a quick lunch and then went onto the large publisher's tent and the dedication crowds. This was in Le Monde des Bulles. I should mention that security is pretty tight at the show. Before entering each pavilion you must show your ticket, pass or wristband. They also check your bags and do a hand held metal scan. They were quick but it did make me wonder what events in the past prompted this or if this was standard in all French conventions. I do recall this happening on my 2 previous visits so not something new this year. Inside this spacious tent were large booths for each publisher. They all had mini bookstores and then dedication areas. In addition, Daniel Magen was set up here as a publisher. The superstar he had was Jean-Pierre Gibrat who was absent when I was there but I would assume his lineups would be huge. I spent about an hour in this tent before leaving.

In one of the large underground shopping malls, they had a few stores including a large book shop where artists had taken up residence doing dedications. I had accidentally found this unadvertised event on my last visit to Angouleme where I got a nice dedication and met Tony Sandoval. This year I didn't participate but walked around and looked at who was there and what they were doing. Lineups were not very long at all so the opportunity was there but as I mentioned I don't need more books!



There were several unsanctioned exhibitions too. One was a cool LGBTQ2S exhibition was hosted in a person's flat off the main road. The front two rooms had art and then you walked through the kitchen to the back yard where another pavilion was set up. There were a few other pop up galleries including in some underground taverns and churches. There were even artists setting up table and doing dedications on the street. It can be overstated how immersed the town is with comics and the festival.

I was almost done. I just needed to venture across the tracks to Manga City and the Attack on Titans exhibition. I





took the shuttle to the train station and crossed the bridge to the area where the Quartier Manga was housed. The train station itself is worth a quick mention and there is a picture of it earlier in

my article. It has so many comic elements including a big stone Obelisk similar to the one Obelisk carried around. Gaston reclines on the roof and there are many comic images within the building itself and on the windows outside.



The larger exhibition space in this area was taken up the Attack on Titan's exhibition. This was a ticketed event and by the time I had bought my pass, the exhibition had been sold out. I did try and find tickets while I was in town but it was a very popular show. I missed it. From the friends that went it wasn't much to miss but I know the franchise and I know the kind of displays they put in that building and I'd imagine it was pretty cool. That is the



only thing I didn't get done at the show. I entered Manga City by the Alligator pavilion. Inside was food, beer and some exhibitions and meeting spaces. On the far side was the tunnel leading to the rest of the exhibits. Inside these tents were the French language publishers for manga. Several less common manga producers were present including a large Taiwan Comics contingent. There were a few artists doing dedications here too but none I recognized.

I headed back to my housing and got an early start the next morning for Paris. I spent the day there and managed to get to Galerie Babier Mathon and Galerie

9<sup>th</sup> eme. The later was in between shows and didn't have any art up. I still stopped in but Bernard wasn't around and so I moved on. Babier had a really nice Blutch exhibition. I was familiar with his older works but the newer art they had for the show was more finished and refined than the looser art I more familiar with. His style still made it obvious who the artist was but I wasn't aware of this current works. Huberty Breyne already told me they would be closed and I didn't bother venturing all the way to Martel of Daniel Maghen's galleries. I went up to Sacre Coeur to look over the city and had a late lunch in Montmartre. I had booked a ticket to go see a concert that night. I have seen more concerts in Paris now than I have in Toronto and I have made a point of trying to tie in a concert with the nights I spend there. This time I went to see a band I didn't know, Ten56. They are an industrial death metal band who are based out of France. They played at smaller venue adjacent to the Moulin Rouge in a back room concert hall. It was a busy show with about 400 or so in attendance. I found a good spot to watch and it was a lot of fun. A large mosh pit, crowd surfing and



teeth loosening riffs. The show was very high energy and so the sets were divided up to give the performers time to rest. I went home after glad I went after some initial second thoughts about going. I flew home the next day.

I was home only for a day before I had to fly out to Vancouver. A family emergency. While there I did manage to get the Vancouver collectors out for a dinner. In total 8 of us went out to the same venue we visited last time about 18 months ago. We had a lot of fun. I brought a portfolio of art and so did everyone else. We were out for about 4 hours before we closed the bar/restaurant and went home. That was the only comic related thing I did on that trip.



Vancouver Dinner - myself, Andrew Gorlick, Steve Wong, Alex Kennedy, Parminder Barn, Rojay, Jasneet Minhas and Malvin V.

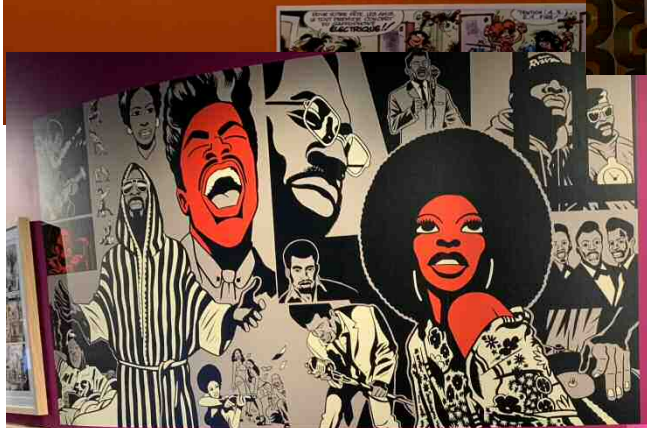
Those were my adventures in comic art since the last mailing. I'll have a few more next time including another non-comic trip to Tokyo and my first time at the Lake Como Comic Convention in Italy. I think there will likely be a Chicago trip in there as well. I do hope to make it back to San Diego this year too and so I suppose that might squeak in with my next writing too. I have a few smaller things planned for the fall but no other big trips on the radar at this time. As great as travel is, doing it with a comic art lens and meeting up with other collectors is so much better.

### Rock! Pop! Wizz! Exhibition pictures

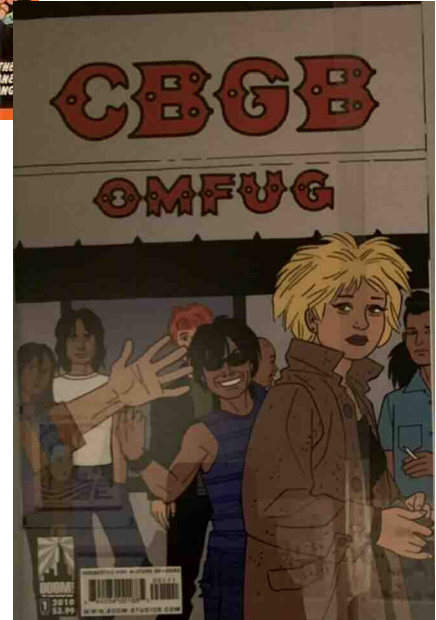
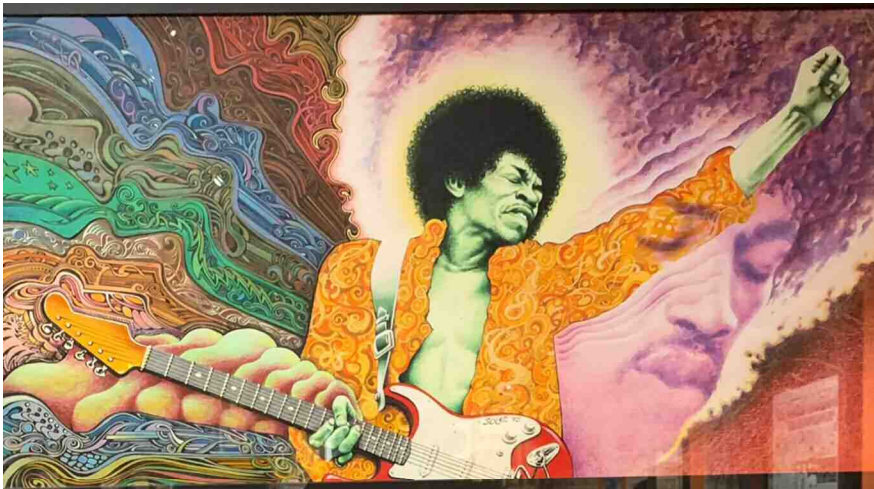
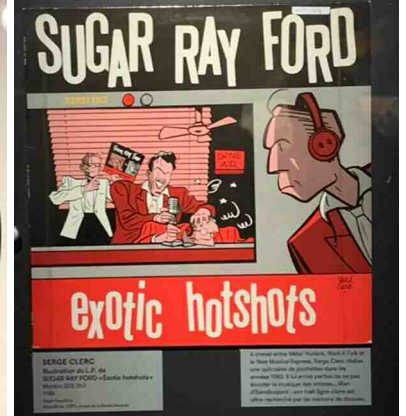
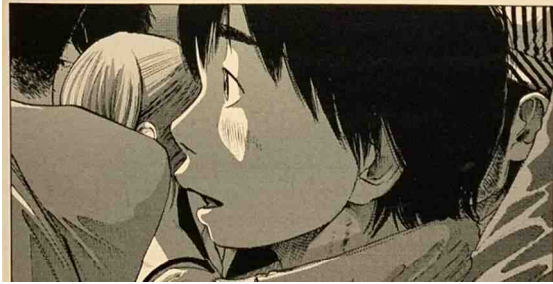
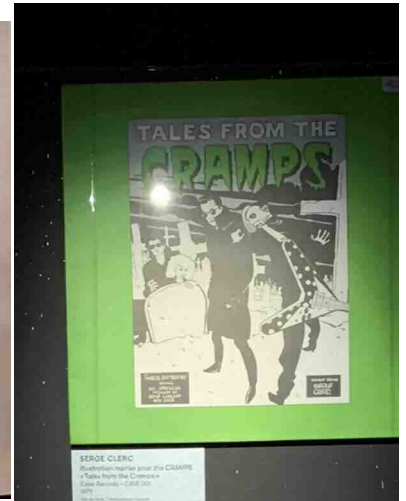
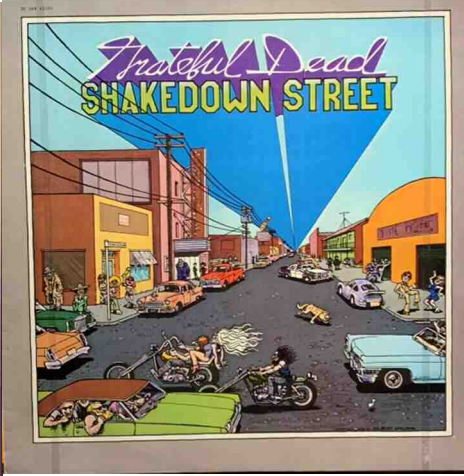
#### BEGINNINGS

Music has always been heard in comics. At first, when these publications were primarily intended for young people, music did not play a big role, it was part of the decor, it served as a kind of gag. Tintin, Spirou or Asterix may be adventurers, but they are not rock-stars. Until the 1960s, it was difficult to become a musician by reading comics.

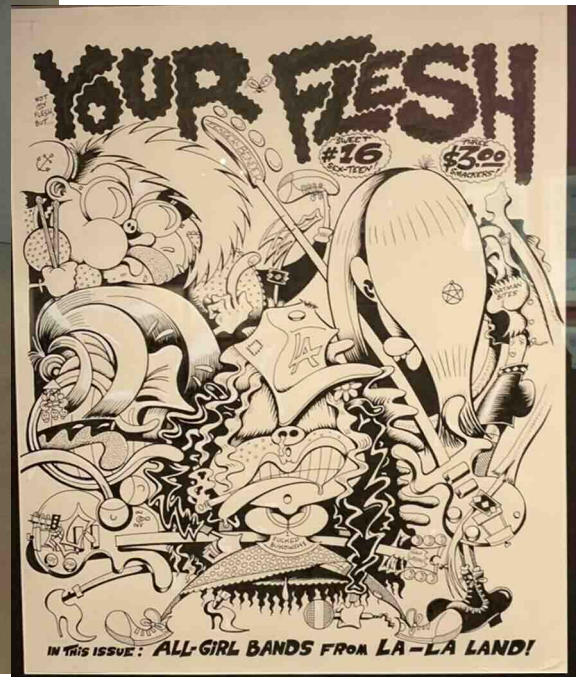
But the arrival of rock music changed everything. A connection was established between young people from the same generation who, armed with a guitar or a pencil, wanted to make a clean sweep of the past and drive forward their new aesthetic and spiritual values.



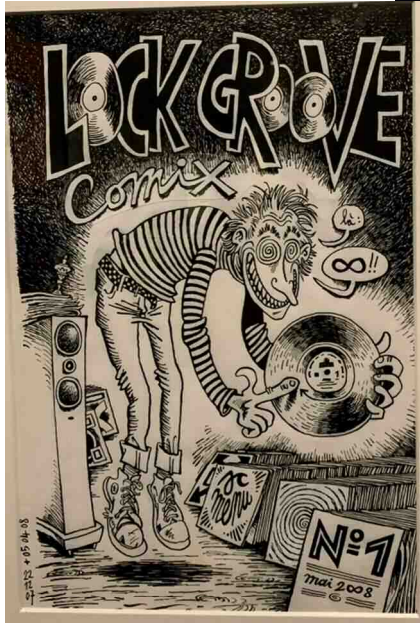








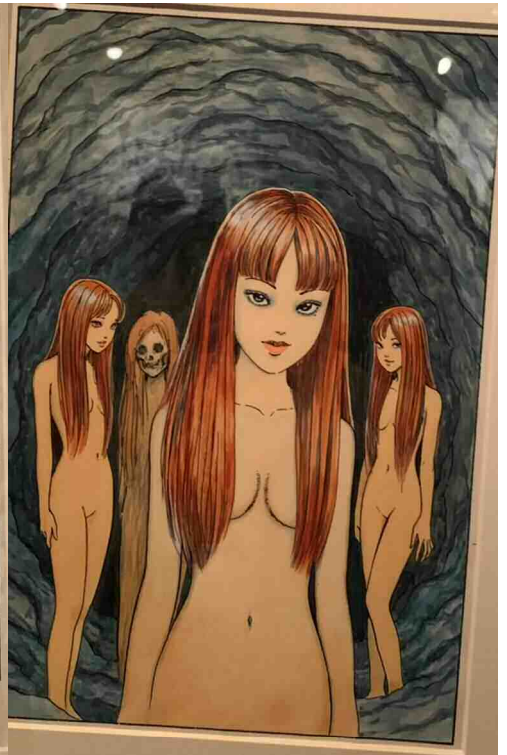




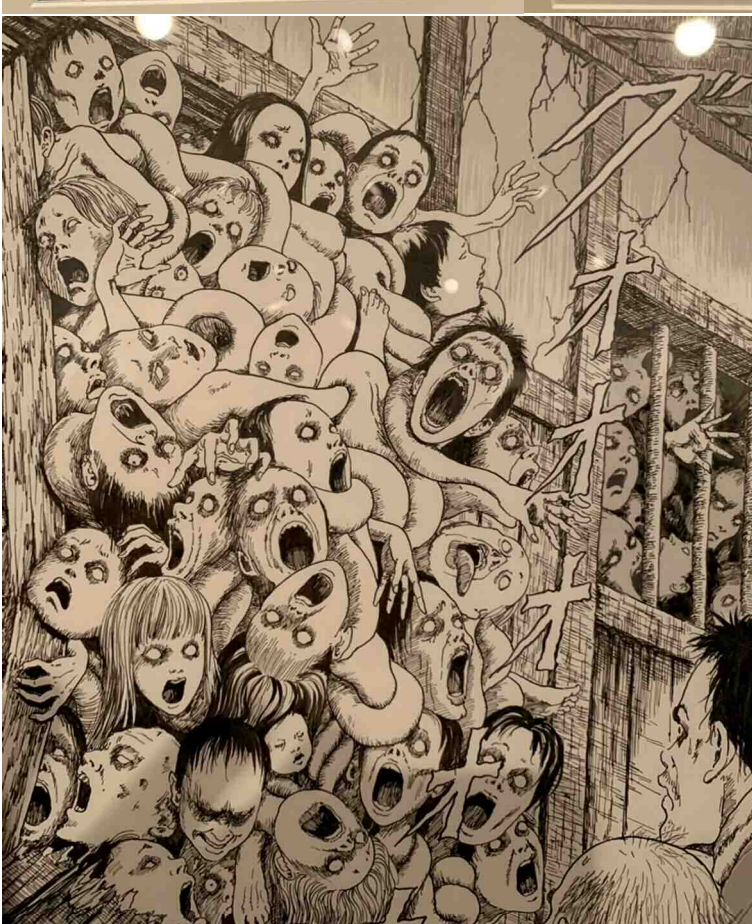
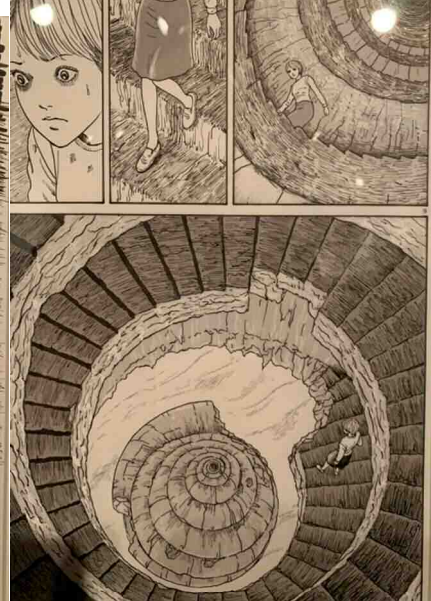
**CHARLES BURNS**



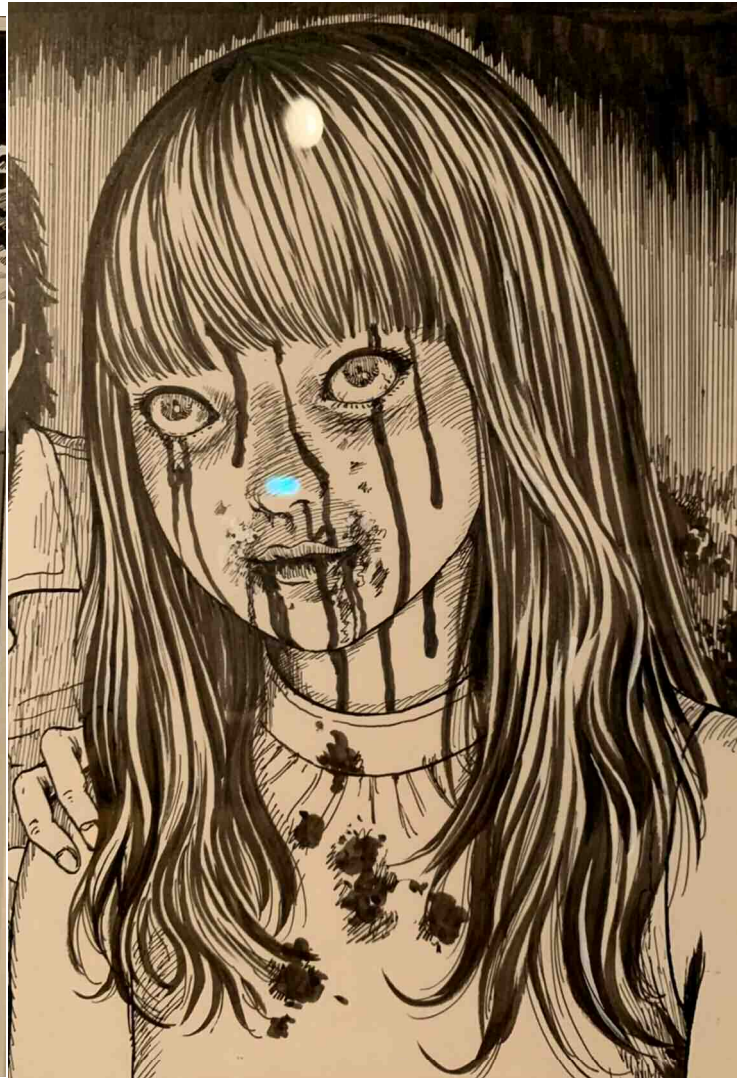
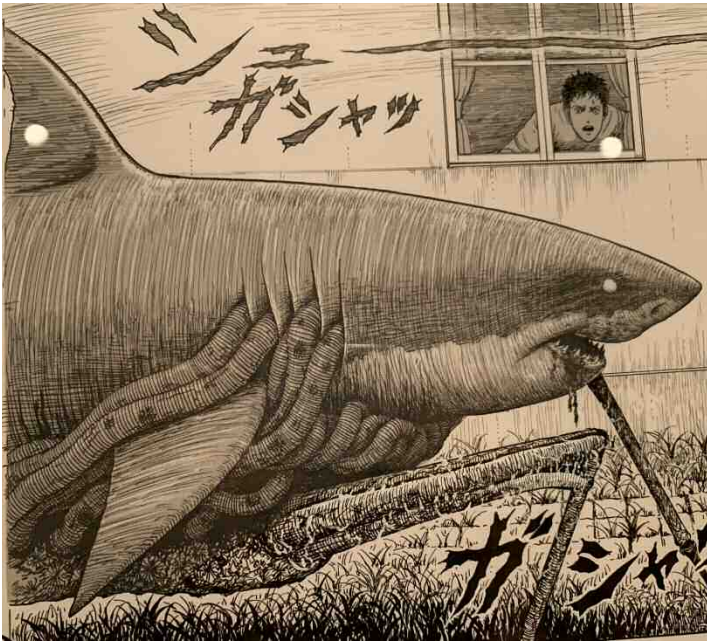














## Mailing Comments CFA-APA #118 All In The Family

**Weston Allen** – I enjoyed your article and connecting Joe Sinnot to his past. Fun to see all the reference to the Tipperary song.

**David Applegate** – another great tome under your stewardship! Your McCay Jr. article was quite a work unto itself. Well written and researched. I am the lucky owner of one of the possibly unpublished pieces that I included in this submission. It seems like Robert spent his life chasing a legacy rather than making his own

**Lee Benaka** – Brothers Buscema are among the first I thought of for this topic but quickly realized how little I know about them outside of their work. I appreciate the snapshot of that small run on Avengers you highlighted and how it demonstrates both how the Marvel method of that era was successful and perhaps a failure at times.

**Colin Blanchette** – I love the work of the brothers Hernandez. I must admit to being a much bigger fan of Beto's work for exactly the reasons you pointed out, he was a much better story teller and I loved his characters. I did try to get into Jaime but didn't get too far and I know it is something I need to revisit. I have a half dozen pieces by them and have met them on a few occasions. Here is something fun from my collection you don't see often. These were con sketches done at TCAF a decade or so ago for my kids. Well, the Casimira was done for me, she is my favorite Betoverse character. I have a great page with her on it that is on my wall.



They have always been friendly and gracious on all the occasions I have met them. Nice to meet you last weekend at TCAF

**Satya Chetri** – this is the article I wanted to read this issue. You distilled and captured a great overview of this theme. I am sure there are a few that were missed but I think the list you came up with was well organized, incredibly inspired, insightful and expansive.

**Ray Cuthbert** – I learned a lot about Jim. I hadn't realized that he had taken over Blondie entirely so early in the run. He did it on his own in 1937! That blows my mind. I own one of the Prentice swipe dailies you showcased.



**Alan Dion** – A truly valiant story and page! I am glad it worked out like it did! I can't tell you how many times better the Sunday you ended up with is than the ones you were willing to pay more for. Well done!

**Robert Fairbanks** – unfortunately forgeries are in our hobby. I know Bruce Timm made multiple copies or similar images of many of his pieces but wasn't aware of how rampant his forgeries are. As you said, his style might be easy to copy but it is not just about style/skill, it is about the artist and all the forgeries you highlight lack the life Bruce brings to his pieces. I have written about some of the forgeries I have in my collection in previous articles.

**Michael Finn** – in case I have not said it before, you are my collecting hero. I love golden age comic art and it is great to see you bringing so much of it back together and helping to put it in context. The importance of this early art cannot be overstated despite it being overlooked by many collectors. You are the wise man here. I particularly liked your Obi page....whew....Also, that Black Hawk cover is a real treasure too.

**Timothy Guerrero** – there is certainly a lot of importance to who shared studio space with who and how that influenced others. Caniff and Sickles is probably the most obvious one but you have so many others like Fleagle gang, the Studio, Gaijin studios and going back further the Marvel bullpen, Iger studios, Chesler...that list gets long very quickly and seems to be screaming out for an APA theme of its own.

**George Hagenauer** – well, you taught me so much with this about many artist I don't think I'd heard of before. I knew the art of Arturo Cazeneuve from some of his Harvey work and liked it a lot but had no idea as to his brother being in comics too and of their background in the comic rich Argentinian market. You were missed at my annual gathering that was held early this year.

**Michael Hranek** – Ok! That was worth the wait! Wow! Faust #1. I remember Grips better but only because I missed this one altogether. This encapsulated so much of that era for me and I can see why it means so much to you. Congratulations. I wonder which art dealer's head you were joking about....hmm....

**Dave Karlen** – I don't know Scarbo but I too like his cartoony style and aesthetics.

**Michael Kenyon** – Bill Everett was there through it all and although gets a lot of praise, I still think he is relatively overlooked as an artist compared to some of the bigger stars. Although I like his pencils, for me, he is hands down the best inker of the Silver age. Although heresy to most, I think he was a better inker than Sinnott on Kirby and Colan and just perfect when he did both chores. I too felt the stress and anxiety you had trying to close this deal. I have been there too many times before and with the end result going both ways. Better to pay a bit more than to let something slip away that will eat at you for the rest of your days. What a hobby! Very insightful answers from Wendy too.

**Bob Kopman** – before I knew you, Archie was drawn by Dan DeCarlo and Bob Montana and a few guys like Lucey and Vigoda I knew nothing about. You inspired me and I am a full on Archie-phile and have grown to love Samm's work along with all the others who worked on the franchise from its birth until the 80's. Many of you don't know this but pre-pandemic Bob and I started on a project that might still turn into an Archie book. As previously mentioned, the pandemic took 10 years off my life and career. I lost a lot of the passion I had for things but slowly I have been rehabilitating. Bob and I last had lunch a few weeks ago and talked about getting the project up and running again. I think maybe we should just start with the first one or two artists in our project and this will force us to keep going rather than waiting. Samm drew a great Bettie and Ronnie. Fun way to tie Archie into the family theme as well. I thought of Dan DeCarlo and his brother and sons but didn't know about the Vigoda brothers. I also seem to recall that Zoltan Szenic who was an early Archie and golden age artist was married to Terry Szenic who did a lot of inking at Archie and on other comics. Both were Hungarian.

**Andrew Kurita** – I enjoyed your article and it ties in with my collection quite a bit. I love the JRjr run on DD and I actually own the page after yours, but I am sure you know that already. The Romita Sr. romance pencil page you showed resides with me too and I love it for all the reasons you mention. In general, I really like the romance genre in comics. Lots of girls and drama and no so many all out fights...this is my cup of tea. I blame Dr. Wertham for a lot of my collecting peculiarities too. Looking at my first Overstreet guide and seeing how a Seduction of the Innocent reference made a book far more valuable had me chasing this SOTI down. I was soon a disciple and wanted everything related. So, Wertham worked on me in the sense it pointed me into a direction of collecting that would eventually lead me to comic art. My preference of girls in my art over action still holds to this day.

**Joe Latino** – I appreciate the depth you go into and the information you give us in regards to the Ditko legacy and your visits with the family.





**Carlo Micheleni** – You have that Steranko splash!!! Just wow!! That is a real gem, thanks for sharing. I like the FF covers with the giant Dr. Doom, it is a fun theme. I don't really see these as swipes other than perhaps in concept. I had these 2 cover framed on my wall next to each other for some time. People would look at them and like them. Then I'd let them in on something most didn't see right away.



They are the same cover! Well, not really but now that you look at them you will see what I mean. I no longer own the TOD.

**Jared Michalski** – nice pair of twins you wrote about. I knew there was a connection between Ba and Moon but wasn't aware of exactly what that was. You have put together a nice collection of art from these 2 sets of twins.

**Steven Nam** – keeping the F in CFA! A Frazetta romance page is a long time want for me. I think the one you have would do nicely so please pass it along😊

**Mark Nevins** – Once you mentioned it, I couldn't get the song Kung-Fu Fighting out of my head as I read your article. MOKF was blessed by having several teams of talented artists and creators assigned to it.

**Michael O'connell** – Your scholarly work and professionalism in writing elevate this journal and set a high benchmark to which most of us can only aspire to. I really enjoyed this piece and I was glad to be on the inside of some of this coming together.

**Mike Quilligan** – Well, you might have done what I thought was impossible. You have made me appreciate Sal's work. I really enjoyed the storytelling pages you showcased. I need to go back and reconsider by previous bias.

**Rob Reiner** – I too am a fan of the EC Picto-fiction books. I have not seen many but the ones I have seen have all had some of the best art by these amazing artists. I have a few Williamson and Williamson/Torres pages from these books.

**Benno Rothschild** – What a collecting year! I enjoyed reading about all your art adventures and meet ups. I am envious of every one I wasn't there for! Of all the pieces you got this year, the MAD cover prelim that you started the article with is my favorite.

**Stuart Sayger** – That was a fun read tracing Batman and others through your evolution as both an artist and as a collector/admirer.



**Ron Sonenthal** – Great meeting up with you and Chris for dinner in Chicago for C2E2. Could have Willie Nelson, could have been the wine (Tragically hip lyrics) but I forgot to get a picture taken. Too bad, it was a fun night. So...another Sal supporter. I really need to take a more serious look at his work again. Nice thoughts on collecting goals over the next few years. I'm in a similar state of mind.

**John Stuart** – how wonderful a story and connection for the All in the Family theme. Now if I could only get my 3 kids recreating the pieces I'd like to own...

**Aaron Sultan** – Nice and sadly timely feature on Joe Giella. I think you touched on something very important in your article and that is the importance of a strong partner to travel through this life with. The wives of many of these artists were there entire support structure and are the uncredited help that got them to where they are.

**Hal Turner** – I love collecting stories and about the thought process and acquisitions. I too am often a few pieces behind in payments and agreeing to the next one. Always more art than money.

**Tom Vincent** – nice cameos you pointed out at the dinner. I would have gotten the Bernie on my own but the other two is fun insider info.

**Sean Watkins** – very excited to see you here and look forward to someone with such a good feel for the pulse of current comics...at least the good ones...you know...the ones without spandex! I loved your Spawn comic story. I think there was a lot more subtext to your upbringing, childhood and relationship with your father in that story than I can comprehend. I enjoyed reading your interview with Tillie and Emma. Perfect for this issue. Welcome. Great to meet you at TCAF last weekend.

**Kevin Warzecha** – I was glad to see you ended up with the Kent Williams Hellblazer cover I previously was the caretaker of. I had hoped it would sell for a fair bit more but very happy you now have it.

**In Memoriam** – I will say this again, I think this might be the single most important part of our journal and handled with such professionalism and dedication by our own David Applegate.

Hey. Only 39 pages. I have a bit of space left! I'll add a bit more of my travel tales.

Angouleme Comic Festival 50<sup>th</sup> Anniversary Program is the giveaway this mailing. Enjoy!

## **C2E2 2023**

I flew in with a buddy from Toronto early on the Thursday. We took the train into the city and to our hotel by Grant Park. I had high aspirations of going the Art Institute again and walking around the city. Instead we had lunch and took a nap. I am getting old and that was a good plan. We had plans to meet up with fellow CFA-APA member Ron Sonenthal and former member and current lurker Chris Killackey for dinner. I ended up booking the M Room and tasting menu. That is when the convention started for us. It was great catching up and talking comics, art, markets, pandemic woes and everything else. I had seen both of them in San Diego briefly last summer but this was the first time to really catch up. It was a school night and dinner ended pretty late so we took the Killackey Uber back to our hotel.

Although I usually get a dealer pass from my buddy Joe for these shows, he had thought that Jen, his wife might come and so I bought a regular pass and had to go to the Will Call desks to get the pass. Very smooth until I had to get in line with the masses. Once the con opened, it all went very quickly. I managed to walk the entire con floor and to make it up down all the artists in artist alley on Friday. The only art I picked up was a fun piece by Steven Beezer for a print for his Trash City project as well as three Nyoka pages from Anthony. Several of the regular dealers including Albert did not set up this year. Metropolis/Comicconnect was there as was Bechara and I think that was it for original art dealers. There were a few comic booths that anywhere from 2 to 40 pieces of art but nothing of much interest or priced even close to what they should be priced at. I still enjoyed the walk around. Some of the fun things they did this year was a large free retro arcade with many classic video games. The times I went by it, it was not busy so you could play anything you wanted. I played Gauntlet as the Wizard and as the Elf for a few minutes before moving on. They had a Japanese maid café there with maids dancing. Other than the venue they did a pretty good job providing a bit of an authentic experience...don't ask how I know that☺ I didn't have time to do more than take a picture or two. I ended up buying two publications from First Second and geeked out spending \$50 on some hollow metal Dungeons & Dragons die. Oh yeah, I bought some more T-shirts. A Players Handbook cover shirt and another featuring the art of Junji Ito. They were serving alcohol on the main floor of the con and many were walking around with cups of beer. I am



**Myself, Chris and our fearless leader after a good**

not sure this was the wisest change to make as there were a few people that clearly drank more than they should have. Overall the con has been in steady decline since the third year and this was the most disappointing one to date. I don't really come for the con, I come to hang out with friends and the con is the excuse to make this happen so from that perspective it was a success.



That Saturday night we were to meet for dinner at Club Lago which is a regular dinner meet up spot for original art collectors in Chicago since one of the co-owning brothers is a big comic art collector himself. This dinner was organized by Chris Killackey to have contributors and fans for his Carol Day book meet up. He also had his advanced copy of the book there. I had the chance to look at the book with Chris in detail as he took me through it. It is drop dead gorgeous. The craftsmanship that went into its design and the extras spent on making it a quality product stand out. It is a must have book. It is also huge! I will hopefully have the copy Chris was kind enough to comp me. I'll let Chris tell his own story about it one day but it was at Club Lago for a C2E2 dinner in 2011 that I first showed Chris a Carol Day. It was a remarkable example from the Problem Child story line and it changed his life. The butterfly effect of that one encounter was unpredictable and had led full circle 12 years later to this book being produced and not only that but the reacquisition of that strip that started it all which had moved on from my collection a few years before. It was a perfect moment. After dinner, my friend and I went back to Chris's to see his original art collection in person. I don't think I have met a collector with as much passion but also the discipline to curate only the finest and most well thought out pieces of art. We didn't even get into the Carol Day vault.



One heck of a book. It took Chris and myself to hold it up!

We headed back the next morning. In true art fiend fashion, I got to the airport early so I could plug in and watch the Heritage Signature auction live. I was watching and bidding as the door closed on the plane and again as soon as the door opened in Toronto. I did win a few things but the pieces I liked the most went too high. I was really hoping for a Moore Phantom Sunday. Maybe the next one will be the right one. I am having an art get together at my house this weekend and will be at comic cons in Tokyo and Italy over the next 3 weeks but since I am out of space, I will write more about those another time.

