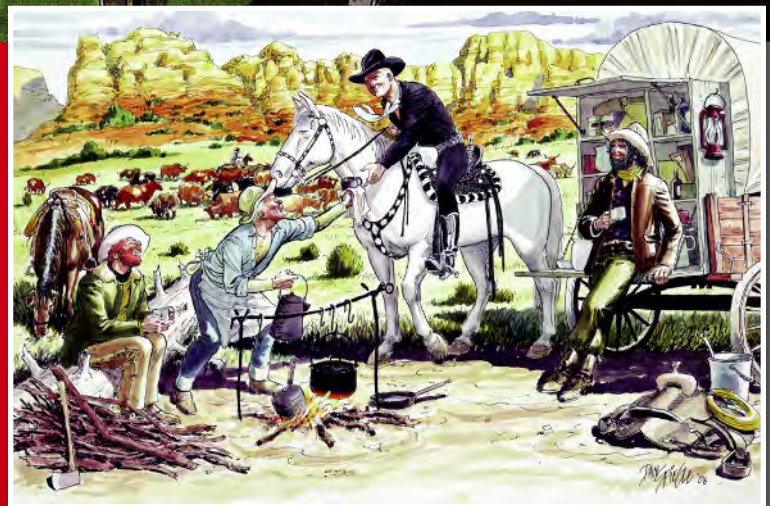


# DAN SPIEGLE

**A Life in  
Comic Art**

Written by  
**John Coates**  
with **Dan Spiegle**



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## FOREWORD

BY MARK EVANIER

This is my Foreword for this splendid book about Dan Spigle. So naturally, I'm going to start it out by writing about Jerry Lewis.

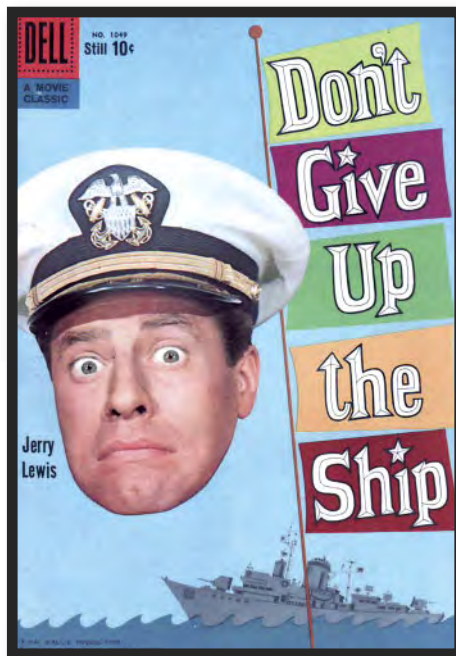
In July of 1959 when I was nine, my parents took me to the Paradise Theater, which was located on Sepulveda Boulevard not far from where L.A. International Airport is now situated. There I saw the first movie that I remember seeing. It wasn't the first movie my parents ever took me to. It was just the first one where I was cognizant of what a movie was and that I was seeing it. The film was *Don't Give Up The Ship* starring Jerry Lewis. It wasn't bad if you were nine and had nothing to compare it to.

A day or three later, I had an appointment with my pediatrician and I wound up sitting in his waiting room, waiting for my parents to come pick me up. As I waited, I read comic books from a pile I'd acquired on the way to Dr. Grossman's. One was the Dell comic book adaptation of *Don't Give Up The Ship*.

Also waiting was a kid around my age. He saw the comic I was

reading and informed me—like it was the most natural thing in the world—“That's one of my dad's movies. My dad starred in that.”

I pointed to the photo of Jerry Lewis on the cover and said, “Your dad is Jerry Lewis?” The kid said yes.



And I was just about to call him a liar when Jerry Lewis walked into the office.

Thinking it would please him, I quickly told Mr. Lewis that I had

just seen his new movie. His reply was along the lines of, “Who the hell cares?” and “Leave me alone.” For some reason, this did not bother me or cause me to stop going to Jerry Lewis movies. I guess I just figured I had said the wrong thing and that Mr. Lewis was grumpy because his kid was sick. Or something.

So what does this story have to do with Dan Spigle?

Simple: Dan Spigle drew the Dell version of *Don't Give Up The Ship*. That's how long I've been a Dan Spigle fan.

Of course, I didn't know it at the time. No credits. But as I avidly collected Dell—and later, Gold Key—comics, I came to recognize That Guy's style. It was on *Maverick* comics. It was on other westerns and later on *Space Family Robinson*...and I don't remember when I got a name to go with the style. But somewhere, somehow I learned that artist I liked was named Dan Spigle. There was just something so organic about his work. The people had emotions and expressions and they posed like real



## Chapter One

# THE EARLY YEARS

**JOHN COATES:** Let's start at the beginning: When and where were you born, Dan?

**DAN SPIEGLE:** I was born in Cosmopolis, Washington on December 12, 1920; my sister was two years older, and my brother was six years younger.

**COATES:** Were your parents in some artistic or in a creative field?

**SPIEGLE:** Not really. My mother was a nurse and my father was a druggist.

**COATES:** Were your parents supportive of your interest in drawing?

**SPIEGLE:** My mother encouraged my art but my father wanted me to be a druggist, like he was.

**COATES:** Did your siblings share your interest in drawing?

**SPIEGLE:** Not really, no.

**COATES:** I read that your family moved to Hawaii for a stint, before moving to California. Was that an adventure for a young child?

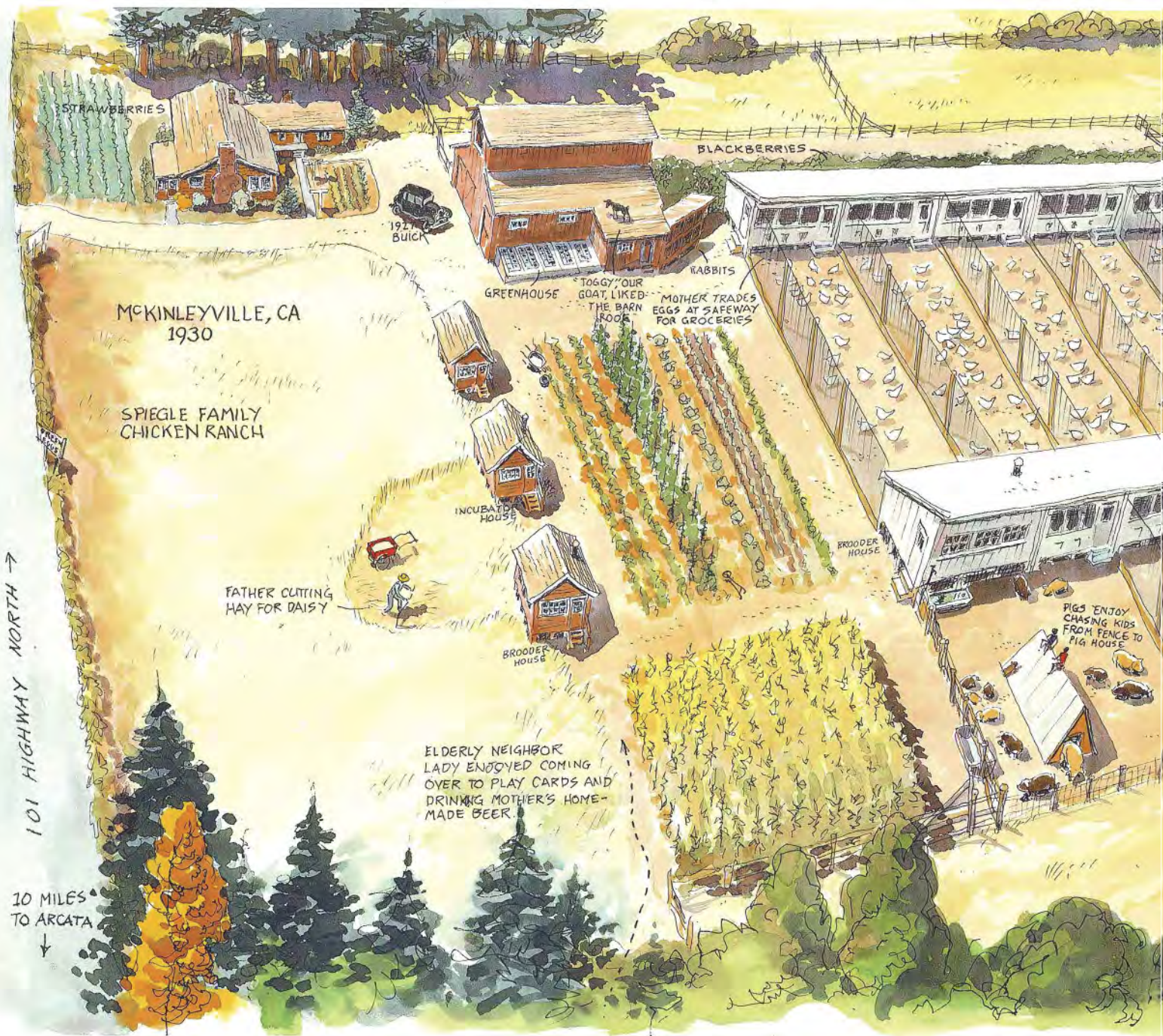
**SPIEGLE:** In Cosmopolis, Washington, where my father owned a drugstore, he developed an ulcer and became very ill. The doctor suggested that my father retire and move to a warmer climate. I was four years old when my father sold the drugstore and we moved to San Diego, California; that's where I started grammar school. In 1927, when I was seven years old, Charles Lindberg flew across the Atlantic Ocean and my father took me down to Ryan Airfield where the Spirit of Saint Louis was built and he showed me around the old aircraft

*Opposite:*

Dan, his sister, & his mother

*Above:*

Dan & Father, 1937



hangers. That is probably why I have loved to draw all types of aircraft.

About that time my aunt and uncle, who owned a couple of small hotels in Honolulu, suggested that we move to Hawaii. So my folks leased a beach house just south of Diamond Head. My sister and I enjoyed swimming every day and going to school. That suddenly all

changed in 1929 when the stock market crashed and my parents lost most of their savings. We had just enough money to buy a chicken ranch in Northern California and rode out the Depression "living off the land." In 1934 my father bought another small drug store in the little town of Loleta, California and I started school in Fortuna.

**COATES:** Was this when you

knew you wanted to be an artist?

**SPIEGLE:** No, that was earlier. I was about five years old. My father sold newspapers and magazines. That is where the comic strip dream started, reading *Doc Savage*, *G8* and the *Battle Aces*, and other adventure stories. I really liked the magazine illustrators at the time. My influences were Alex Raymond, Roy Crane, Fawcett, and



Chapter Two

1949-1955

# HOPALONG CASSIDY

**JCOATES:** So in 1946 you're State-side. Did you begin your professional art career immediately?

**DC:** No. Under the G.I. Bill I attended three years at Chouinard Art Institute (illustration course) from Fall 1946 to Fall 1949. This was in Los Angeles, California. I had some great instructors from the movie industry, quite a few from Disney. Incidentally, Bill Ziegler (who later drew the *Dragnet* and *Mary*

*Worth* newspaper comic strips) was a student and a good friend of mine. We remained friends. Chouinard was strictly a "fine art" school. I remember that I decided to create a western newspaper strip so I worked on it during my "life" class. I had to make sure Mrs. Chouinard didn't catch me, so I would start a quick sketch of the "life" figure, and then flip over the page where I would have one of my western strip

**Opposite:**  
Commissioned  
Hopalong Cassidy,  
2007



**Above:**  
Sculpting class

**Left:** Chouinard Art Institute in Los Angeles, 1940s. Photo by Elizabeth A. Powell (courtesy of Lindy Narver) from [www.chouinardfoundation.org](http://www.chouinardfoundation.org)

pages that I had been working on. I would continue working on the strip unless Mrs. Chouinard would stop by. Then I would flip back to the model drawing! (Laughter) All the instructors knew what I was doing but were sympathetic. I also had to work after school so I didn't have time to work on the strip at home.



### Hopalong Cassidy

William Boyd played the western hero "Hopalong Cassidy" from the 1930s-1950s, beginning with a popular radio program, over sixty movies, and finally a TV show. He was a show business marketing visionary and not only licensed his character to just about every product imaginable, but also bought the license to his movies, then repackaged those movies into one of the most popular western TV shows of the 1950s; he was an iconic figure in his time.



**COATES:** Before we get to your connection with the Hopalong Cassidy [Ed: a.k.a. "Hoppy"] character and William Boyd, can you clear up the "Bozo the Clown" story? Did you draw a Bozo strip at one point?

**SPIEGLE:** The Bozo the Clown story has been screwed up so many times. (Laughter) Around September of 1949, I answered an advertisement for a "Comic strip writer" at an address in Hollywood, California. I took some samples of my western strip and found it was the offices of Capital Records and they wanted someone to write and draw Bozo. I said I did not think I was the right person as my work was more realistic. The man I talked to

said, "Well, let me see what you have and I'll decide." When he saw my strip he said his cousin or uncle was the office manager for William Boyd and that Boyd's office was just "down the block" and "Why don't you see if he might be interested in doing a Hoppy strip?" The timing was just right as Boyd also happened to be in the office at this time and liked the way I drew horses. He agreed a comic strip would just about cover the market as he already had Hoppy toys of all kinds, clothes, games, and had his popular television show.

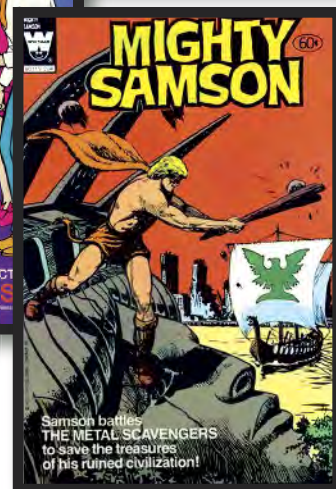
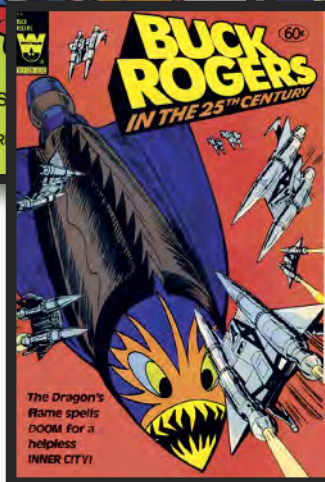
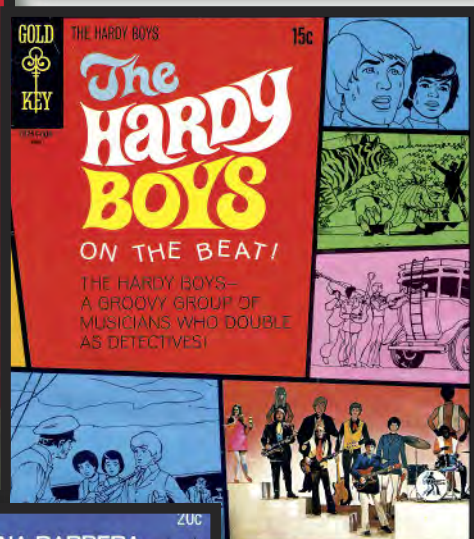
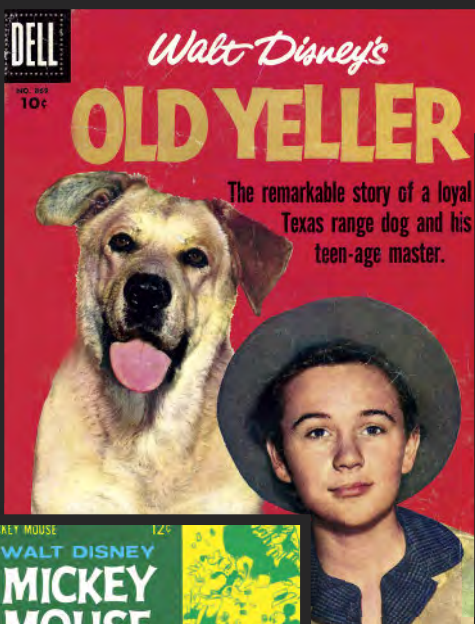
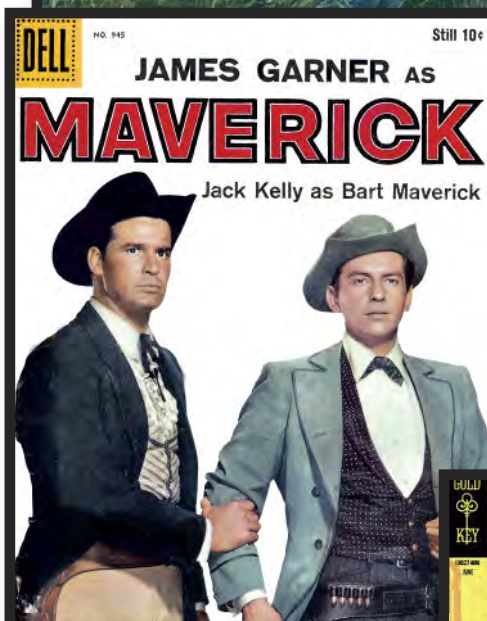
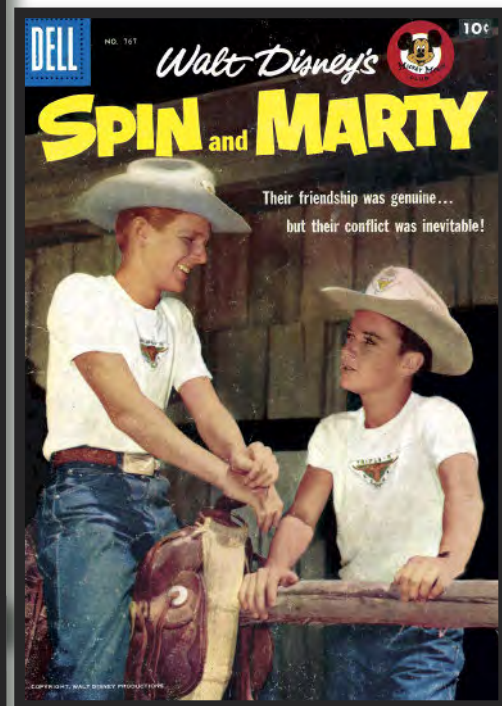
**COATES:** Can you elaborate on that first encounter with Boyd?

**SPIEGLE:** I always say timing is everything! (Laughter) When I entered the Hoppy offices I had no



**Above:**  
Hoppy Mirror billboard, early 1950s

**Right:**  
Russel Haydon, Hoppy (William Boyd), & Gabby Hayes, late 1940s





Chapter Three

1956 to 1983

# WESTERN PUBLISHING

(a.k.a. Dell, Gold Key, and Whitman)

*Western Publishing produced and distributed comic books under three separate logo-imprints: "Dell Comics" imprint from 1938-1962, "Gold Key" imprint from 1962-1980, and "Whitman Comics" imprint from 1980-1984, when Western Publishing ceased producing comic books. All three logo-imprint names are used interchangeably throughout the interview to represent Western Publishing.*

**COATES:** Is this when you started to work for Western Publishing?

**SPIEGLE:** Yes, during this time Boyd had also moved his offices from Hollywood to Beverly Hills. One day, while dropping off some *Hoppy* strips at the new office to be edited, I remembered hearing that Western Publishing had an office in Beverly Hills as well, so I stopped by and met

Tom McKimson; he was a story editor there. Tom offered me several western books if I wanted to start right then. I agreed to start just as soon as I finished the last few weeks of the current *Hoppy* story. Then I went back to Dan Grayson at Boyd's office and told him of my decision, and we had an agreeable parting. *Hoppy* was a wonderful experience.

**Opposite (left to right):**

Dell Corky #707 (May 1956),  
Dell Brave Eagle #705 (June 1956),  
Dell Spin and Marty #767 (1957),  
Dell Maverick #945 (1958),  
Dell Old Yeller (1957),  
Gold Key Hardy Boys (1970),  
Whitman Space Family Robinson #59 (1982),  
Gold Key Mickey Mouse #107 (June 1966),  
Gold Key Scooby-Doo...  
Mystery Comics #21 (1973),  
Whitman Buck Rogers #14 (1982),  
Whitman Mighty Samson #32 (1982)



**Above:**  
Space Ghost

**Left:**  
Gold Key Dagar the Invincible #2, 1982

**COATES:** It's 1955 and you start your long association with Western Publishing. Did you focus on working for Western Publishing exclusively or did you also do any advertising, or additional newspaper strip work?

**SPIEGLE:** Not really. Western Publishing kept me pretty busy with westerns genre stories, and other adventure books. I enjoyed the variety and the money was much better! (Laughter) I did work-up a newspaper comic strip about old sailing ships and the characters that sailed them, but I have yet to find a taker. The title is *Penn and Chris*. They are two cabin boys and their adventures are aboard ship with good and bad captains.

**COATES:** Did you work in a studio bullpen environment or freelance?

**SPIEGLE:** With Western Publishing and thereafter I always freelanced from my home studio.

**COATES:** Any specific editors that stand out as favorites?

**SPIEGLE:** The Western Publishing editors were always friendly and very professional. I especially enjoyed working with Tom McKimson and Del Connell. I think my favorite was Del, though. We met once when I



came in to deliver some artwork, and have been friends for over fifty years. He is a talented editor and writer. He had been at Disney and came to Western Publishing as a writer/artist. He was an excellent editor that everyone liked. In fact, he just received the "Lifetime Achievement Award" at the 2011 Comic-Con International held in San Diego, California.

**COATES:** I'm curious, and this question is unrelated to any specific editor, but is there a difference in the creative approach or treatment of artists

from, say, an editor for Western Publishing, a company based in Los Angeles, versus an editor for a company based in New York City? I guess I'm asking, is there a West Coast/East Coast difference based on the cultures of the two cities?

**SPIEGLE:** No difference in the editors that I could tell, but a difference in clients. DC, Marvel

Comics, and others could put in more sex and violence, while Western Publishing, with producing Disney, Hanna/Barbara, kids-oriented movie and TV adaptations, and other animation studios, were more conservative back when I worked for them.

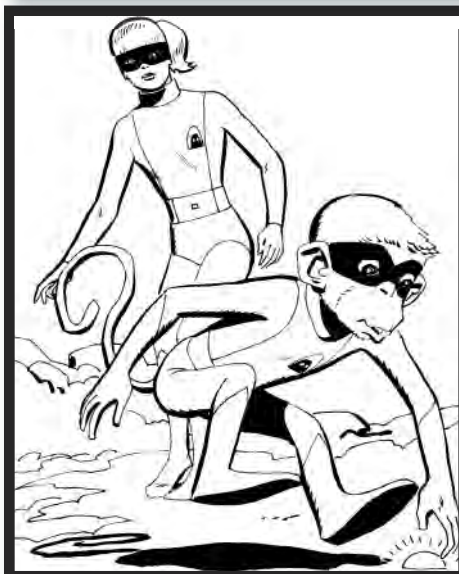
**COATES:** And any writers you can recall?

**SPIEGLE:** Don Christensen was a very humorous writer. I think he may have written some *Scooby-Doo* later on.

**COATES:** Were there any artists at Western Publishing that you admired?

**SPIEGLE:** I liked Sparky Moore. We would meet at the Western offices when we would both be bringing in a finished story. We still keep in





**Opposite Above:**  
Gold Key Korak #24, 1968. Dan's first work on Korak.

**Opposite Below:**  
Gold Key Magnus Robot Fighter #23, 1968

**Above:**  
Whitman Space Ghost: The Sorceress of Cyba-3  
Big Little Book pages, 1968

needs a professional job completed on a tight deadline. Any you can recall?

**SPIEGLE:** Not specifically. It happened so often. Seems like most of the projects were rush jobs! (Laughter)

**COATES:** You began drawing humorous titles for the first time, such as *Scooby-Doo*. Was your approach different than drawing an adventure strip?

**SPIEGLE:** Yes, humorous is drawn with less detail.

**COATES:** It was during this time on *Scooby-Doo*... *Mystery Comics* #22 (December 1973) we find the first listing of collaboration with your longtime friend and collaborator, Mark Evanier. How did you meet and become acquainted with Mark?

**SPIEGLE:** I met Mark at Western Publishing with *Scooby*. We were friends right way. You've got to like the guy! He is so funny but also a very caring person. I was not sure I could do the humorous drawing needed for *Scooby-Doo*, but Mark said, "Just make it line drawing with no shading and simple backgrounds and you will do all right."



[The following is reprinted from *Comics Buyer's Guide* #1442, July 6, 2001, with permission from Mark Evanier. Evanier provided this anecdote from the 1970s when he was a writer and editor for Western Publishing.]

"Dan drew a *Scooby-Doo* story for France and, because of some screw-up (maybe his, maybe mine), it was drawn in the wrong page format. I had to ask him to redraw the same script with slightly different margins.

He was being paid anew, but what he could have done—what almost any other artist would have done—was to just trace or swipe the earlier version. He could even have cut a lot of the old drawings out and pasted them into the new layout.

He didn't. He drew the entire story over and changed every single panel. Every shot was at least a little different from the way he'd staged things the first time.

I knew the answer but I had to call and ask, anyway; why did you change every single panel?

Answer: "Just to keep my interest up. It would have been too boring to draw it the same way twice."

Chapter Four

1980s—1990s



## DC, ECLIPSE, & INDY PUBLISHERS

**COATES:** Speaking of DC Comics, in 1980 your work began to appear in their comics again. Do you recall how you came to work for DC Comics?

**SPIEGLE:** Not really. I think I started doing back-up stories for Karen Berger, who at the time was an editor at the time. She was nice and very easy to work with.

**COATES:** Now, in 1982 you and your longtime collaborator and friend Mark Evanier re-launched the *Blackhawk*

comic for DC. [Ed: The “*Blackhawks*” were created back in 1941 by Will Eisner, and Chuck Cuidera. They were a team of stunt-aviators, with each team-member being from a different Nazi-occupied European country, banding together as a collective-resistance to the Nazis.] In my opinion, this is some of your finest comic artwork, and it read like a labor of love. How did this project come about, and why *Blackhawk*?

**Opposite (left to right):**

DC Comics *Blackhawk* #268, (1984), DC Comics *Teen Titans Spotlight* #21 (1988), DC Comics *Blackhawk* #271 (1984), Eclipse Comics *Crossfire* #6 (1984), Eclipse *WhoDunnit?* #3 (1987), Comico *Jonny Quest* #21 (1988)



**Above & Left:**

Commissioned *Blackhawk* illustrations



**SPIEGLE:** You know, I hadn't ever heard of the character before taking on the book. (Laughter) I did like drawing that era, the costumes, architecture, uniforms, and of course the aircraft; one of my favorite series. Also, Mark always made the stories interesting with unusual characters.

**COATES:** Over the first eleven issues you had four separate editors; Len Wein, Marv Wolfman, Ernie Colon, and then Mark Evanier also took over as editor for the remainder of the series. Do you recall any specifics about the numerous editorial changes?

**SPIEGLE:** Like I said, I've never been involved in the editorial decisions, so I'm not sure why the editors kept changing. I kept getting Mark's scripts and producing the book.

**COATES:** Do you recall if these changes impacted your working experience?

**SPIEGLE:** No, as a rule, editors made the dialogue and art changes before I ever received the script, so I usually had very little interaction with the editors until Mark took over. I used to mail the finished art directly to DC Comics, but when Mark took over as editor, I would send

**SPIEGLE:** Thank you. As the artist I was never involved in the editorial decisions. I think it was Mark and Len Wein's idea to bring the series back. Mark wrote the series.

**COATES:** Had you and Mark kept in touch through the years, or did you reconnect for this project?

**SPIEGLE:** Yes, Mark and I had worked on other stories up to this point and enjoyed the experience, so we knew this book was going to be fun.

**COATES:** Had you known about the Blackhawk character prior to this time, either through the popular comics, 1940s movie serial, or radio show?

**Above:**

DC Comics *Blackhawk* # 272, 1984

**Opposite Above:**

Marvel *Tarzan* #1, 1984

**Opposite Below:**

DC Comics House Ad, Nov. 1982

**SPIEGLE:** Bad experience! (Laughter) At the time I don't think Marvel was interested in the series. If it's not "superhero" it didn't have a chance. Also, they gave us cheap paper and it had terrible coloring.

**COATES:** In 1994 DC Comics released a graphic novel on *Modesty Blaise*. Dick Giordano is sole-credited as the artist in the book but I found where Mark Evanier had indicated on the creative-index website site, Grand Comics Database, that you did the pencils.

**SPIEGLE:** Yes, and it was a pleasant experience! I had met Dick years before at DC and we worked well together on *Modesty Blaise*. As I have said before, my pencils were always very rough but in Dick's case I had to tighten them and found it was kind of fun!

**COATES:** Had you been a *Modesty Blaise* fan?

**SPIEGLE:** No. I never followed the strip.



**COATES:** In 1995 you drew the Walt Disney's *Pocahontas* #1 movie adaptation. Your artwork seemed more attuned to the movie's animation-art style than your traditional style.

**SPIEGLE:** Yes, Disney said they wanted the art to look the same as the movie and "Did I want to try?" It was easier than I thought and I found it was kind of fun! (Laughter)

**COATES:** You were also working with Dark Horse Comics on the Indiana Jones franchise. How did you become associated with the franchise?

**SPIEGLE:** I guess they called and I said "yes". (Laughter) I think Dan Barry was drawing some of the series as well, but I never met or worked with him.



Chapter Five

2000 to Present

## 2000s TO PRESENT

**COATES:** Around 2000 you had work published in *Boys' Life* magazine: "Bank Street Classic Tales."

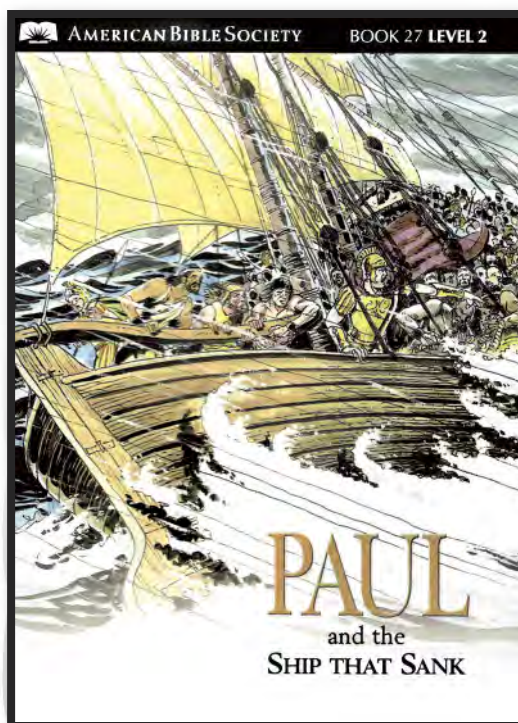
**SPIEGLE:** Yes, I guess this is the story of my life! (Laughter) I get in on the ending of a good thing...just like when I finished *Sea Wolf* for Classics Illustrated Comics, they went out of business. *Boys' Life* decided to go to

photos...illustrated stories were too expensive. It was different and fun illustrating the classics for *Boys' Life* and I wish I had had the opportunity earlier.

**COATES:** Any current work you want to share with the readers?

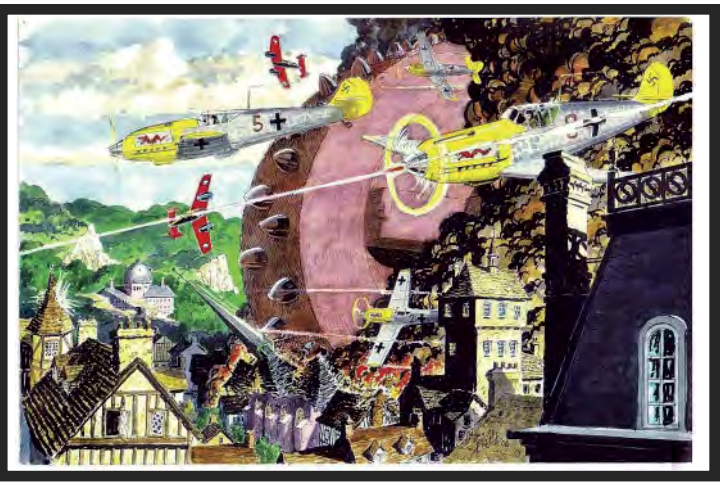
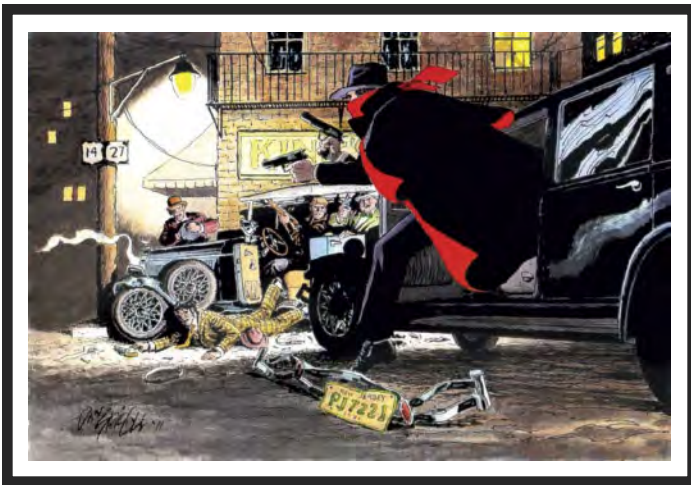
**SPIEGLE:** Well, aside from my commissions which we discussed, I did some work for the American Bible Society

**Opposite:**  
*Boys' Life*  
May 2000,  
interior page



**Above:**  
Dan in his studio,  
2004

**Left:**  
American Bible Society



**Above (left to right):**

Commission *The Shadow*, 2011

Commission *Blackhawk War Wheel*, 2006

**Below (top to bottom):**

Commission *Disney's Scarecrow of Romney Marsh*, 2011

Commission *Blackhawk & the Zeplin*, 2006



**COATES:** You seem very busy with fans commissioning you for specialty pieces. Your commissions are beautiful. How do you keep up the discipline after all these years?

**SPIEGLE:** Thank you, I think it's just habit! (Laughter) After breakfast I go out into my avocado orchard, take a walk, maybe work in the yard, and just always seem to eventually end up in my studio. I draw most every day. I play golf once a week and I think that's the only day I usually take the full day off from drawing. I also like to read, but none of those replace drawing for me. I think I feel somewhat empty without it. The commissions have become quite fulfilling. For those interested my agent is [davekarlen@aol.com](mailto:davekarlen@aol.com) or <http://davekarlenoriginalart.com/>

**COATES:** Do you ever plan to fully retire from drawing?

**SPIEGLE:** I guess I'm just a stubborn guy! (Laughter) I still do hand exercises to stay limber. You know, I was looking at some of my artwork that I drew back in high school. It's awful! (Laughter) I had zero talent! I look at that art and wonder what ever could have made me think I could draw anything, or be an illustrator. But, I did. I kept drawing. I love it! I think it's about drive.

**COATES:** I see over the years you've attended a few Comic-Con International comic conventions in San Diego, California. Back in 1983 you received their Inkpot Award, as well.

**SPIEGLE:** Yes, I have been to quite a few San Diego Comic-cons, but not recently.

They are a lot of fun, but tiring; it's fun meeting and talking with fans and to see the wild costumes. Some of the fans must spend all year thinking up ideas for those outfits!

**COATES:** Do you keep up with current comics and art trends?

**SPIEGLE:** I do see the comic book displays in the book stores (because they cost as much as a book), which means only adults can afford them. Where's the comic books for kids?

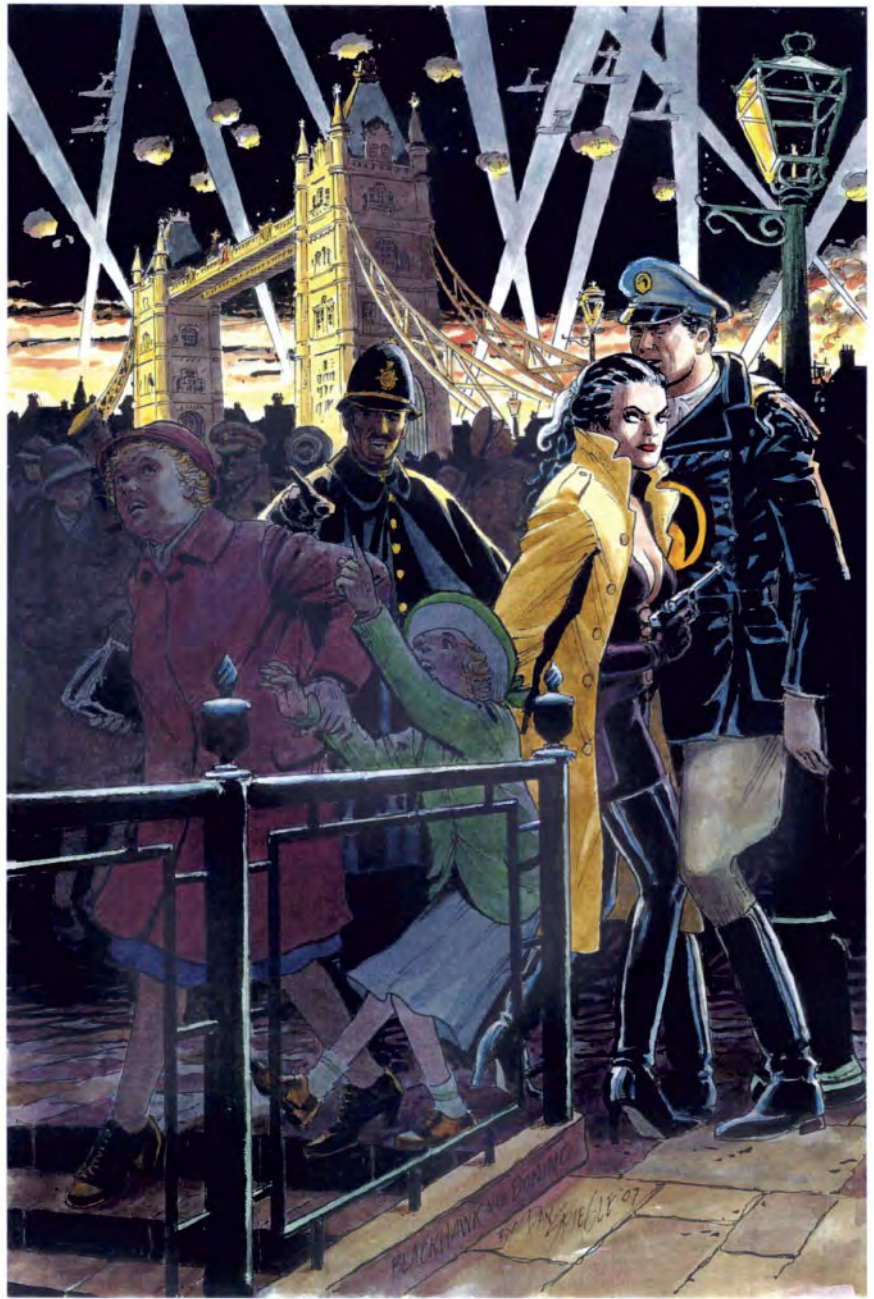
**COATES:** Overall, how would you describe your 50+ years in comic books?

**SPIEGLE:** I wouldn't change a minute! I have met some terrific artists, writers, editors, and fans. Most of all I was able to work at home and be with my wife and to watch our four kids grow and become responsible citizens in this crazy world. I hope they can make a difference!

**COATES:** Beautiful! Final question: Are there any additional insights about your career you wanted to share that we hadn't covered?

**SPIEGLE:** Can't think of anything you haven't, John! (Laughter) I appreciate the fans' interest in my career. Best Wishes!

**COATES:** It's been a pleasure! Thank you again from myself, and your fans!



**Opposite (Top to Bottom):**  
Commission *Indiana Jones*, 2007

Commission *Disney's Scarecrow of Romney Marsh*, 2009

**Above:**  
Commission *Blackhawk & Domino*, 2007

**Left (left to right):**  
Dan Spigle, Jerry Scott, and Stan Lee.  
Dan with Jerry Scott, creator of "Zits", & Stan Lee...who you know already!





## Chapter Six **WATERCOLORS**

**Above:**  
Spigle Christmas card  
illustration -  
Hopalong Cassidy

**Left:**  
Green Hornet,  
2008

**Bottom:**  
Maverick,  
2000

**Opposite  
(top to bottom):**  
Hopalong Cassidy,  
2003

Western Dave's Saloon,  
2009





## Chapter Seven

# PROCESS OF DRAWING

I discussed my overall process earlier in our interview, but here is the way I do the 10"x15" illustrations on cold press medium weight board:

1. I like to rough-in the illustration with a "Col-Erase" (blue) pencil, to get a rough idea of composition, and then tighten up the picture with an HB lead pencil.
2. Using Micron pens (.02 through .08), I draw all faces, figures and backgrounds and brush in heavy blacks.
3. Diluting black india ink, or acrylic paint, I paint in medium shadows in faces, bodies and backgrounds.
4. Finally, I finish the picture with watercolor using either bright colors for the important areas, or leaving them white, which is sometimes more effective than color.



*Now that Dad's studio is in the house, I can always tell when Dad is working at the drawing board, because I can hear Diana Krall, Artie Shaw, Harry Connick, Jr., Dave Brubeck, Benny Goodman (among the many musicians that get Dad motivated) emanating down the hall. Dad loves his music.*

*- Gayle Spiegle*

## Chapter Nine



**Opposite:**

Happy Hour in the garden

**Left:**

*Looking back I don't know if I was leaning against the car or the car was leaning against me! [Laughter]. It was a real junker! - Dan*

**Below:** Dan and Marie at the CAPS convention.

## PARTNERS FOR LIFE

By Marie Spiegle

**D**an and I met on a blind date in 1947. I was going to Chounards art school in Los Angeles. After working at Edison during the day, I would take the train to Los Angeles twice a week. I had aspirations of becoming a fashion designer. Johnny McManus was one of the students and we became friends. He must have told Dan about me because he set up a double-date with his girlfriend and Dan and I. Dan was attending the art school in the daytime. Dan lived in Santa Monica, California and the three of them drove to Compton to pick me up. I was pretty nervous, not knowing what he looked like or if he would like me. When I saw him at the door, I was very pleased. I introduced him to my mom and dad and I could tell they liked him right away. He was a gentleman, very polite and easy to talk to. Johnny had a 1935 Ford coup and I had to sit on Dan's lap all the way to the Palladium in Los Angeles. After the dance Johnny drove us a few blocks to Dan's car. That was quite a shock! He had a little 1936 Ford coup. The lining inside was in shreds and it had no bumper on the front. He told me his plans to fix it up. I wish we had that

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## SWEET MARIE

By Dan Spiegle

**A**ll of this could not have happened, had it not been for Marie. She has been my devoted and loving partner, a wonderful mother, a caring grandmother and an excited great-grandmother, who never forgets a birthday or anniversary.

I never cared for "blind dates"... it's like Russian Roulette, but my friend Johnny McManus said "*trust me*," this girl has it all, beauty and a personality to match. I was not disappointed!

We were married November 26, 1947 and rented a small apartment in Compton near the Southern California Edison office, where Marie worked. I drove to Los Angeles each day to the Chouinard Art Institute.

Marie stayed with Edison for a couple more years, while I was attending art school. She encouraged me to create a western comic strip, after we saw the movie *Red River*. We thought a real western with lots of authentic backgrounds to make it more interesting might sell. On weekends we would travel to a western museum near Pasadena, where I would sketch old lamps, furniture, wagons, trains etc. Marie would patiently wait or scout around for interesting things that could be included in some of the stories.

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## Chapter Ten

# INTERVIEW WITH DAN SPIEGLE

CONDUCTED BY DAN GHENO

This interview originally appeared in  
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(with thanks to Richard Kyle, editor)

*"I was born in Cosmopolis, Washington in 1920. Then I moved over to Honolulu. When the stock market crash came, I left its warm climate for Northern California, where I went through my standard school years—and got the itch for drawing as a living..."*

DAN SPIEGLE

