



JOE SINNOTT
"THE WORLD'S GREATEST COMIC INKER!"

Interviewed by Alan Doshna

The Official Joe Sinnott Website
<http://www.joesinnott.com/>

Few are the artists in any field who can dependably produce consistently outstanding work in their given field. Such a one, however, is renowned comic book penciller and inker Joe Sinnott. Born in Upstate New York in 1926, Joe is probably best known for his long tenure on The Fantastic Four, embellishing Jack Kirby's pencils, The Mighty Thor, Captain America and others. Besides Kirby, other whose work he has inked is a literal or "graphic") Who's Who" of comic book greats, such as Steve Ditko, Gil Kane, Neal Adams, John Buscema, John Byrne, Carmine Infantino and many, many more.

Joe took some time for an interview with us recently.

Q: Could you share with us a little bit about your early life and background?

A: Oh, sure. Of course I was born in Saugerties, I still live in Saugerties. And I spent three years down in the city when I went to the Cartoonists and Illustrators School (Note: later called The School of Visual Arts). Of course, before that, I served in the Navy Seabees in WW II. And I always drew, I know you'd probably want to know that, ever since I can remember, when I was three years old. My mother had a boarding house, and one of the teachers gave me a box of crayons for my birthday when I was three years old, and it had an Indian on it.

I can still recall the Indian, and I drew that Indian over and over and over again with those crayons, and we also had another roomer in the house that had been in the German submarine service in WW I. He was a cook, and when he came home at night, every day, he would wear white pants and a white shirt, and he'd sit in the parlor and I'd sit on the arm of the chair next to me, and he'd draw me Indians and soldiers and navy men and cowboys and he was the one that really inspired me to draw.

I had a liking for drawing and I drew all through the 1930's, when I was a little kid, copying Terry and the Pirates, Flash Gordon, Smilin' Jack and all the other characters that were in the syndicated papers, of course. And I drew all the time, constantly. And of course in high school I was the editor for the yearbook and the paper, and it gave me a chance to do some drawings that were the first things that I had published.

Of course I didn't get paid for it, but it was nice to see your artwork in print. So then I went into the Navy, and WW II, and I was in the Seabees in Okinawa, and after that, when I came home, that's why I went to (art school). I knew I wanted to be an artist. I wasn't sure what kind, I thought I wanted to become an illustrator.

But I brought my samples down to the Cartoonists and Illustrator's School, and Burne Hogarth (Note: School founder and renowned illustrator of the Tarzan Sunday newspaper strip) looked at them and he said "You're a natural born cartoonist." And he said "I would advise you to take the cartooning course," which I did, and of course my samples were of Terry and the Pirates and Flash Gordon and whatever.

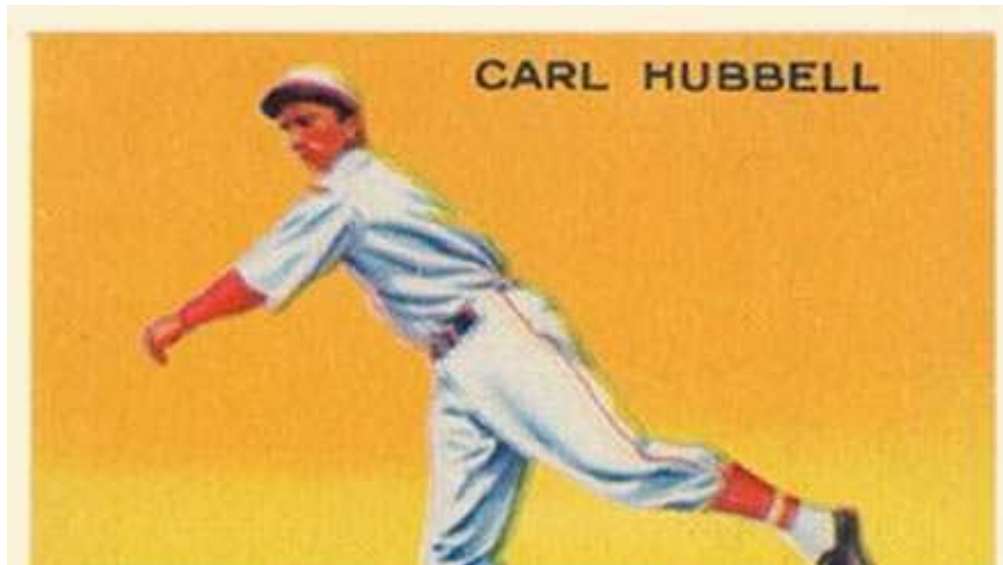
And so, one of my instructors, Tom Gill, liked my work very much even when I was a student, and he wanted me to, he asked me if I would be one of his assistants, which I became, because he paid very well and I was on the G.I. Bill just barely making it. And he was working on The Lone Ranger, and he had accounts over at Timely, which is now Marvel, and so I worked with him on the Marvel stuff, The Red Warrior and Kent Blake, Detective and we did a few stories for Dell, some of their movie adaptations. So it was Tom Gill who really gave me my start in comics, no question about it.



["Joe the All-American Athlete in the 1940s.](#)

Q: As a New Yorker, you have remained a Giants fan even after they moved from NY to San Francisco. Tell us about that.

A: Oh, yes, I was a Giants fan way back when I was probably 9 or 10 years old, with Mel Ott and Bill Terry and Carl Hubbell and those guys and of course, when they left in 1957, to go to the West Coast, I stayed with them, and, because, well, one of the reasons was John McGraw, he managed the Giants for 30 years, he was a relative of my mother. My Mother's father, which was my grandfather, and John McGraw's father were brothers, so how could I give up the Giants, when McGraw was in the family, so to speak, you know!?! So I still root for them, whether they're winning or losing. I'm still a very avid San Francisco Giant fan.



Q: Just in passing, you mentioned Carl Hubbell. There was an inker at Marvel during the 1960's(Sgt. Fury) who also had the name Carl Hubbell. Might they have been the same person?

A: (Laughs). I doubt it. I do remember that. That was a long time ago. And of course Carl Hubbell the pitcher is a Hall of Famer, and he was left handed, and he once pitched an 18 inning game. Can you imagine? 18 innings. I mean, today they pull them out at 5 or 6 innings. He pitched 18 innings and he won the ballgame one to nothing. Against the St. Louis Cardinals. That's unbelievable, when you think about it. And he didn't walk a batter in 18 innings. He was a great, great pitcher. Whatever happened to Carl Hubbell, by the way, the cartoonist?

Q: He did work for Marvel and some other companies during the 1950's and '60's, but little is known about him apart from that. Some time back, Fred Hembeck had an article on his website, where he speculated as to whether or not they were the same person.

A: Oh, no. couldn't have been. In fact, I'll be seeing Fred this weekend, we're going to a little show up in Albany, and Fred is a good friend of mine of course, but I didn't see that article. But I had forgotten all about Carl Hubbell until you just mentioned it, It's amazing. Yeah, that's not the same Carl Hubbell of the Giants, that's for sure. It would have been nice if it had been the same guy!

Q: What was your first published comic book artwork?

A: When I was in school, somebody told me that St. John's Publishing was doing a little hiring, so I brought my little samples that I had in school, when I went over to St. John's, and they gave me a little strip called Trudy, and it was in a Mopsy comic book, I think it

was Mopsy #5. This was 1949, and it was the first thing that I ever had published, and of course I was very excited about it. It was about a five or six page story, and it was right after that, I would have stayed with St. John, but right after that is when Tom Gill asked me if I'd be one of his assistants, and work on his westerns and his war stories that he was doing for Timely Comics, which I preferred to do, you know.



Q: You are a big fan of Bing Crosby, and have done a substantial amount of artwork related to him. You actually met him in the 1940's. What was that like?

A: Yes, when I was in the Navy, out in Hollywood in April 1945. I met him on the street, and I asked him what movie he was making and he said to me "A little thing called THE BELLS OF ST. MARY'S."! Can you imagine that? That turned out to be one of his big movies. And of course I saw him when he came to the Uris Theatre (Note: On Broadway in New York) in 1976. He was on a world tour and he put on a great show there, then he was on his way to England. That was around Christmas time, like I said, in 1976. And it was a great show, and, can you imagine, it only cost \$20.00 to get in!

Can you imagine what the guys get today for their shows, hundreds, I mean, thousands in some cases. Yep, \$20 for live Bing Crosby! Amazing. Oh, I have all his records. Collected them for many, many years, ever since 1949. And I have every record he ever made, and most of his radio shows, and guest appearances and things like that. So, it's been a good hobby.

Q: You also did some artwork of him in a few publications. What were they?

A: Yes, it was like a fan magazine. We had one in England and we have one in the United States called Bing Gang. I did many, many covers for them. And also the magazine in England, which is a beautiful, slick covered magazine. It's just called Bing,

and I've contributed to that also. So it's been great, being a fan of Bing and also being able to do drawings of him, (both) caricatures and I also do lifelike paintings of him for different magazine. So it's been a lot of fun, I'll tell you.

Q: Did you have a favorite artist that was a particular inspiration to you?

A: Oh, sure, when I was young of course it was Alex Raymond and Milton Caniff. It seemed like every aspiring copied their styles because, they were the best at the time. Of course, Hal Foster, he was in a class by himself, he was more of an illustrator. But most cartoonists really patterned their work after Milton Caniff or, Alex Raymond because Noel Sickles, he's the one that inspired Milton Caniff, there's no question it, and Noel Sickles was a terrific cartoonist. He didn't last long because he went into illustration, but he did a great Scorchy Smith back in the mid-1930's.



Milton Caniff

Q: When did you first meet Stan Lee, and start working for Marvel?

A: Oh, after I worked with Tom Gill, while I was in school, for about 9 months, and I was doing the Stan Lee stories. It got to a point where Tom Gill let me do all the work,

originally he would do the heads to make it look like his work. But then he let me do it all, so, I had gotten married at that time. So I said to my wife, "Gee, I'm doing all of Stan's work" and, of course, Tom was signing it. So I said "I'll go over and see if Stan will give me work." So when I went over to Marvel, which was Timely in those days, Stan recognized the work and he gave me a script right away. It was called "The Man Who Wouldn't Die". I think it was a three page western story. And that was the start of my association with Stan Lee. And I've been with him for 58 years. I'm still with him doing the Spider man Sunday page with Al Saviuk, and Stan for King Features.



Adventures into Terror #8

Q: What was the first Jack Kirby Story that you ever inked?

A: Oh. In 1959, it's funny, I'd been working for Stan since 1950 and he called me up and he had a Jack Kirby story that Jack didn't want to ink and he couldn't find anybody to ink it so he asked me if I would ink it and I said "No problem, Stan." So, this was 1959, now, and it was called "They Called Me A Witch". It was a mystery story, and it was in Journey Into Mystery # 58. And that was the first thing I ever did with Jack Kirby.



Q: One of your lesser known works was Gorgo, based on the 1961 movie, which was inked by Vince Colletta. What was it like doing that?

A: Yes, that was when Marvel had gone belly up in 1959, so I picked up a little account at Charlton, and I told Stan that I wasn't going to put all my eggs in one basket like I had worked for just Timely all during the 1950's. So I had an account with Charlton. Well, actually, it was Vinnie Colletta's account. He called me up and he said "Joe", he said (I) can get all the work I want from Charlton and he said "I know Marvel's not working you" so he said "Would you like to pencil my romance stories?"

So I penciled romance stories for Vinnie Colletta. So, like I said, Gorgo was part of that. I did in 1961 and 1962, I did seven stories, #5, 6, 7, 8, 9, 10 and 12. I didn't do #11, but they were the Gorgo stories I did and they were 20 pages each.* And # 9 had 19 pages, so I did 139 pages that I penciled for Gorgo and Vince Colletta inked them. But also, I must mention that in that period of time, of course, I went back to Marvel, doing the Marvel stuff during the day, and I would pencil for Colletta, in our house, at night, after supper, and I penciled 2,700 romance pages for Colletta during that period.

So it was a very busy period, but in those days you didn't turn down any work because you never knew if you were gonna have work the next week. But I always did have work. I was fortunate. But Gorgo was a lot of fun. I'll tell you that, and I often wished that I could have inked it, because there were things that Colletta did that I didn't approve of, but I thought I did a good job on the pencils, and I would have loved to have inked it myself.



Q: At the height of Beatlemania in the mid-'60's, you did a 64 page biography of them for Dell. What was your experience like with that?

A: Oh. It was one of the hardest things I ever worked on because I had 30 days to do it in. Can you imagine? It was the life of The Beatles, and it was 1964. They wanted to get the book out before they appeared on Ed Sullivan's show, and they were coming to America and there was very little information about The Beatles and very little reference.

I had a hard time finding any magazines with their pictures in. So it was really hard in that regard. But it was a lot of fun doing it because I was fairly good at likenesses and that's why they chose me to do *The Beatles Story*, and it was a lot of fun. Towards the end of the book, I was running a little late, and I got some help from Dick Giordano. He penciled some of the pages at the end, especially the Ringo Starr segment. He penciled some of those pages, which I inked of course.**

But I penciled and inked all the other(material), the whole book. So it was a great experience and it's one of my favorite things that I did in my career, actually. And considering the time element that we had, you know, only a month's time to do 64 pages. It was a lot of work and I remember we finished just before Easter Sunday. And they were very happy with it down at Dell, of course.

Q: That's interesting. So it was BEFORE they were actually on Ed Sullivan, so they were kind of an unknown group at the time you were doing it.

A: Exactly. That's why they wanted me to get the book out, they wanted to get the book published before they appeared on The Ed Sullivan Show. Which they did, and I suppose it helped the book. It's a rarity today, to find that book, it's very scarce, you know.

Q: Stan Lee and Marvel offered to match or beat any offer that DC or another company would make to you, so as to keep you with the company. Even so, was there a non-Marvel character that you would like to have tried your hand at?

A: I probably, DC used to call me occasionally and ask me to come over and they told me I could work on almost anything that they had. But Stan gave me all the work I ever wanted, and of course I knew all the Marvel characters. I loved The Fantastic Four, that I was working on and Thor, and I was doing The Incredible Hulk, and The Silver Surfer, so I was doing characters that I liked, and I was working with people that I liked.

But I often wished, when I was a kid growing up, 10, 12, 13, 14 years old, my favorite book was actually Batman. I thought the Batman drawings were the best. I always copied Batman and I would like to have done Batman I suppose. I never did, I did a lot of Batman sketches for people at conventions and such. But Superman, really, although I did the Superman crossover with Marvel and DC, when we did the Superman/Spiderman.

I did that with John Buscema, and that was a lot of fun, doing Superman, but Batman was the one I would have chosen if I had my pick of the two, y'know. And also, I liked Hawkman when I was a kid growing up. I thought the artist at the time (Dennis Neville) drew a lot like Alex Raymond.*** I'm sure he was influenced by Alex Raymond. But Hawkman was a favorite of mine too. But my favorite character, would you believe, (at) DC, was in Action Comics, it was the character called Congo Bill(laughs). It was little bit like Jungle Jim. I loved him as a kid. And I used to draw him quite often. He was my favorite, along with Batman.

Q: Right, well, maybe somebody will read this and you might get an opportunity.

A: You never know, you never know what transpires.



Q: Do you have a favorite example of work that you have done, whether it be a character, title, or individual story?

A: Oh, sure, I have a lot. Actually, I loved some of the things I did back in the 1950's on my own. For the first ten years of my career, maybe 12 years, I penciled and inked my own things and I did some great westerns I thought, some nice war stories and some horror stories and I'm very proud of them. But later on, when we got into the superheroes, I did some great things with John Buscema on Thor and of course Kirby with The Fantastic Four, starting, #5 I did and then starting with #44 I worked on about 65 or 70 in a row and I got great satisfaction out of working with them. I love Captain America. Gene Colan and I did some good Captain Americas and I don't know why they didn't keep us on him longer.

We did 5 or 6 stories and Gene said it was some of his favorite stuff, for really, you know. And of course, later on when I did the Mother Teresa and Pope John Paul II books with John Tartaglione, they were a great source of satisfaction because it was some great art. John Tartag did some beautiful things and of course I gave it my all when I inked it and I was fairly good at that type of story, because I did a lot of that kind of work for Treasure Chest. I did a lot of their biographies. I did biographies on the Popes and (Douglas) MacArthur and Eisenhower

and John Kennedy and, people like that. And, so, that I got particular satisfaction out of because it's some of the great stuff that I did I feel.

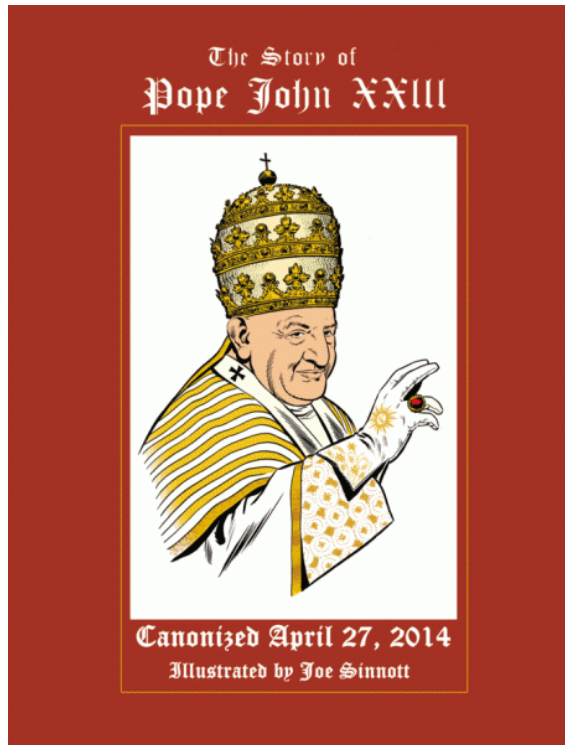
Q: You once said in an interview that at a certain point that you had The Fantastic Four on the newsstands as well as Treasure Chest in the classrooms, but with the Marvel biographies, it was kind of a blend of both of them.

A: (Laughs) That's right! Exactly, because I went to Catholic school when I was a kid and I remembered the Treasure Chest books, but I had forgotten all about them, but when we went belly up in 1958-9, Marvel, I sent some samples to Treasure Chest and because my kids had brought home the books from St. Mary's school, and they called me right away, and they felt my style would fit perfectly with the scripts that they had, so the first story I got from them was the life of Joyce Kilmer, the poet who was killed in WW I. In fact, he was with the Fighting 69th**** He was killed by a (sniper's) bullet, but he wrote the famous poem "Trees"*****, but he wrote many other great poems.

And he was from (New Brunswick), New Jersey, by the way. And so, after that, it seemed like Treasure Chest gave me mostly biographies like I said, Pope John XXIII, and MacArthur and Eisenhower, and Babe Ruth and Ty Cobb and all those stories. And I really enjoyed working for Treasure Chest a great deal. They paid very well, too. They only had the one book, and years later, they finally had to suspend operations because a lot of Catholic schools were closing around the nation and they no longer had an outlet. They tried to sell them on the newsstands but they were lost with all of Marvel's and DC's books.

Q: Apparently your work on Treasure Chest was beneficial also in that it led Marvel to pick you for the biography assignments?

A: Exactly. And of course, Treasure Chest had some good, GOOD artists working for them. They had Reed Crandall who did some beautiful things for them. And Fran Matera, he drew in the Milton Caniff style. And they had some great artists. It was a great magazine. It really was. They appealed to all different aspects of the kids, y'know.

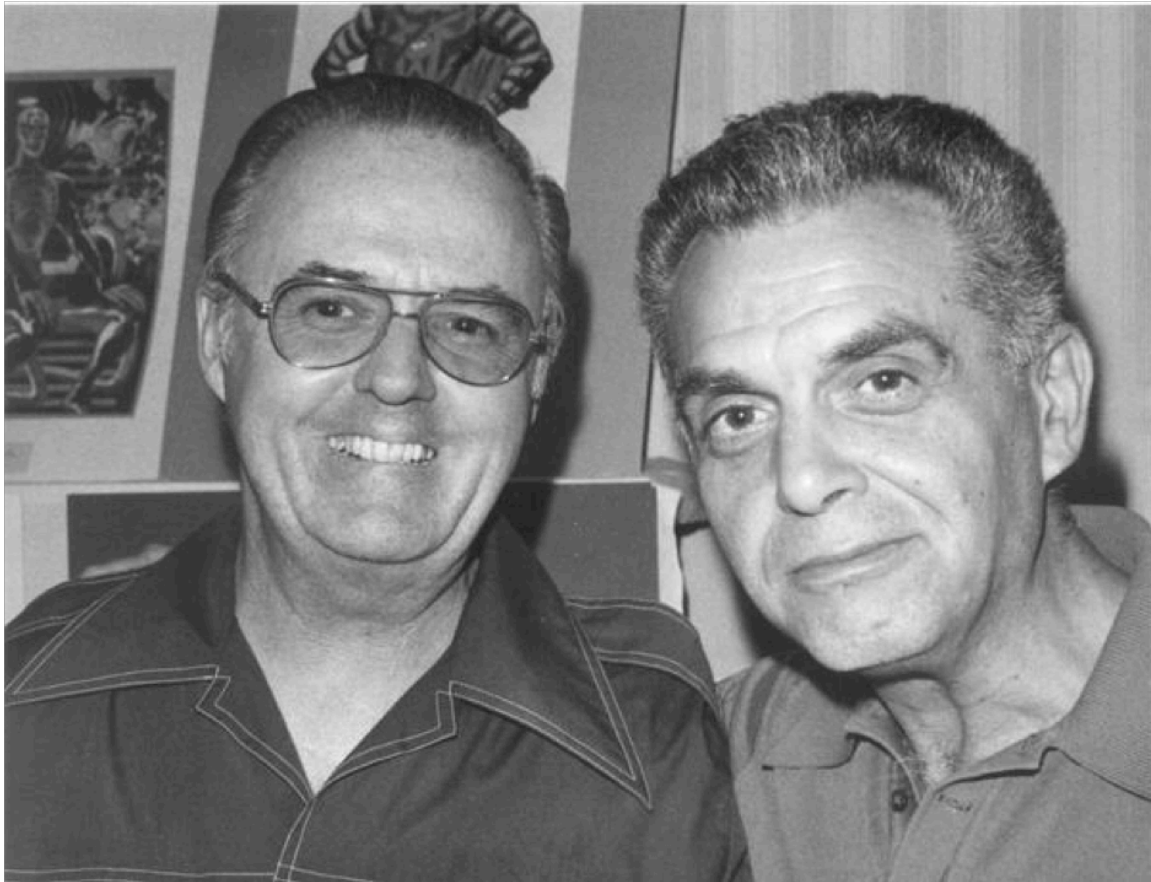


There was adventure, there were biographies, there were stories that you learned from, and, I did stories, on, I remember, a history of kites and the history of tails on animals. Each animal has a tail, and the tail is the most important part of the animal, whether it's a possum or a fox, or... The fox, of course he keeps warm in the winter time with his tail.

And the horse, he swishes away the flies and, so that was a very interesting story I did on the history of tails. And I did, oh, the history of stagecoaches and things like that. The stories were extremely interesting. They gave you the chance to do some good art.

Q: It would be hard to imagine a less than excellent piece of Sinnott work. Still, was there anything that, looking back in a fun way, you wish that you had avoided?

A: Uh, well, there were a couple of things that even Marvel, when I did a couple of series that I wished... See, I did everything they asked me. I would never really turn down anything. And I could have different books if I wanted to, but I didn't want to pursue it and a lot of times they gave me books that I didn't care for the characters. But generally speaking I was on some good books, when you figure, The Fantastic Four and Thor and The Incredible Hulk and Silver Surfer and Rom and I could go on and on. I was on a lot of good books, so there were only a few that would rather not have worked with, the penciller.



Joe Sinnott/Jack Kirby 1975 Marvel Con (photo: Sam Maronie)

Q: As an artist as well as an inker, is there an example of someone who inked your work that you feel is noteworthy?

A: You know, it's funny, I inked almost everything I ever penciled. I penciled thousands and thousands of pages except... I wished I could have inked my romance stories that I did for Charlton that Vinnie Colletta inked. I thought I did a really great job on the pencils and I was a little disappointed, I must say, with some of Colletta's work, but I had to give him credit. I always did. Because Colletta never missed a deadline, and that was his main forte, he was great for meeting deadlines, but sometimes he rushed his work and I wish I could have inked those stories for example. I would love to have inked those 9 or 10 Gorgo stories that I did. And there were a few others like that. You know, I think every artist prefers to ink his own work, at least I did. I know Kirby was not an inker, and his work was great as it was, when he had some great inkers working with him. Like (Frank) Giacoia and people like that. His friend out in California...



Stan Lee, The Thing & Joe Sinnott (photo: Betty Sinnott)

Q: Mike Thibodeaux?

A: That's right. And who was the other one, too, they did some great work with Kirby.

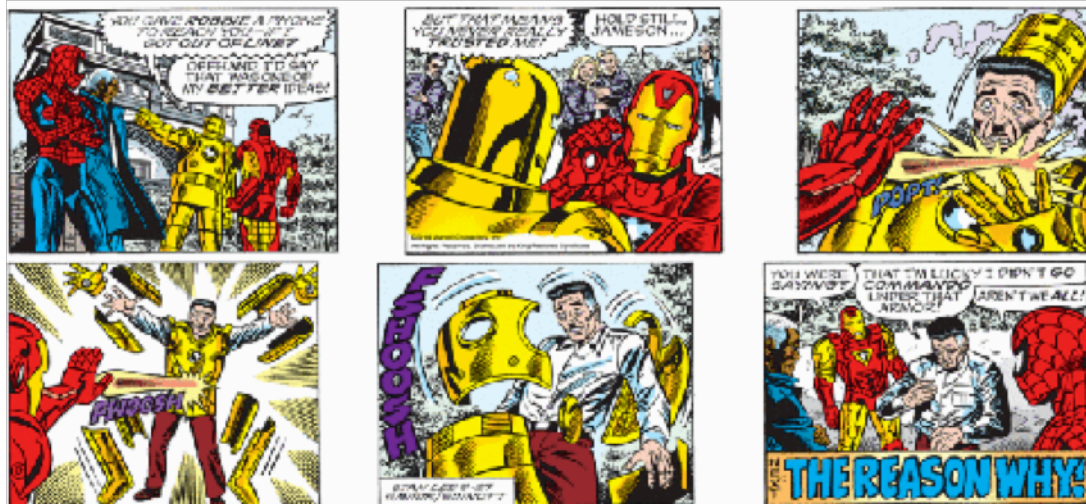
Q: Mike Royer?

A: For a certainty. I always thought that Mike Royer was more true to Kirby than anybody. I used to embellish Kirby quite a bit. I tried to get away from that towards the end of our run, but it was hard. And I felt he needed a little bit of help here and there and I used to make some of the characters maybe a little better looking or whatever. But Kirby, hey, he was in a class by himself. There's no question about it. But I always thought that Mike Royer inked him the way that Kirby wanted to be inked. And of course, Frank Giacoia did a great job also. Frank was a great inker by the way.

Q: Are there any plans or goals in your life that you are looking forward to?

A: I still work pretty hard, I do the Sunday Spider Man page, I've been doing it for 18(sic) years. I've done over 800 Sunday strips with, well, different people. Now, Alex Saviuk is penciling it, but I started out with Ron Frenz and, oh, there were so many

people on it. Sal Buscema worked on it for a while. But Fred Kida, he's one of my favorite artists, he and I did some good stuff I thought, but Fred, he wanted to retire so he retired, but, oh, there were so many good people. But like I said, Alex has been on it for maybe the past 7 or 8 years, and I've been doing it for 18, since 1992. And Paul Ryan did some beautiful stuff. He and I were on it for a long time. And so, I've gotten great satisfaction out of doing the Spider Man... That's probably the only reason I stay with it, because I get satisfaction out of it. I'll be drawing anyway. And I do a lot of pin-ups and commission pieces for people that my son hears from online.



Spider Man Sunday strip. April 17, 2014

I have no computer, but my son Mark hears from a lot of people from all over the world. You can't believe the help that Mark has given me in my career. I mean, he's done so much for me. And, I'd be lost without him, I'm telling you. And if it's something I think I would enjoy doing, I do it and I do a sports cartoon every now and then for the Hall of Fame up in Cooperstown and things like that, so I'm always staying busy. "Cause I'm always drawing, right now, being that I'm going to a small convention in Albany this coming week, I've been doing some sketches to have some on hand so I don't have to work that hard once I get to Albany.

And I'll do the same thing for The Big Apple down in New York in November. I'll try to work up some sketches. Maybe 15 half hours sketches that I'll do to have on hand, of different characters. And also, I just finished a series of trading cards for one of the companies and I did quite a few of those. And they want me to do another set on The Inhumans. I did a set on The Fantastic Four, at least I contributed to The Fantastic Four. And so now I'll be doing work on The Inhumans. So, you can see, I was 82 the other day and you can see I'm still busy but, eh, my hand is still steady and I can still draw, so I might as well keep going! Right? As long as I can.



* Steve Ditko drew Gorgo issues #1-4, 11, 13-16

** Coincidentally, Dick Giordano inked the “Paul is dead”-inspired story “Dead Till Proven Alive” in Batman #222 several years later.

*** It has been said Hawkman was inspired by the hawkmen of the Raymond Flash Gordon strip

**** An Irish heritage U.S. military regiment, the subject of a 1940 movie of that title starring James Cagney, which includes a character based on Kilmer

***** The first line of the poem “Trees” begins: “I think that I will never see, a poem as lovely as a tree.”

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Below are links with access to Joe's work for different publishers in various formats (work in progress).

1-MARVEL COMICS

https://marvel.com/comics/creators/1240/joe_sinnott

2-COMIC BOOK PLUS SCANS (Various publishers)

AMERICAN COMICS GROUP

Forbidden Worlds #105

<http://comicbookplus.com/?dlid=26751> * "The Girl From Way Back"

Magic Agent

#2 <http://comicbookplus.com/?dlid=21995> * "Mr. X Marks The Spot ! "

#3 <http://comicbookplus.com/?dlid=21997> * "Beware of the Black Brigade"

CHARLTON

Blue Beetle

#4 <http://comicbookplus.com/?dlid=30636> * "The Outpost"

Brides In Love

#18 "My Hopeless Love" (8) (6215)

#20 <http://comicbookplus.com/?dlid=12492> "Cloud In My Heart" (8) (6732)

#23 "To the End of Time" (8) (7069)

#24 "The First Star" (3) (A-293)

#28 "Beyond My Love" (10) (A-1020)

#31 "I Promise You" (10) (A-1512)

Confidential Diary

#13 "Cry For the First Time"(10) (A-1342)

#14 <http://comicbookplus.com/?dlid=35661> "The Matchmaker"(10)
(A-1735)

"My Sister's Love"(5) (A-1684)

#15 "You Can't Figure Love" (10) (A-1720)

#17 <http://comicbookplus.com/?dlid=30162> "Hollow Vengeance"
"Looks Are Deceiving"

Cynthia Doyle, Nurse In Love

#66 "The Eyes of Love" (5) (A-1861)

"Take My Hand" (5) (A-1862)

"Requiem for A Love Affair" (10) (A-1865)

#67 "Hands of A Surgeon" (5) (A-2041)

"Second Sight" (5) (A-2061)

"Crisis" (10) (A-2062)

#68 <http://comicbookplus.com/?dlid=35662> * "Picnics End", "The Bribe",

"Doctor's Girl",

"The Case Of The Teenage Mother"

#73 <http://comicbookplus.com/?dlid=11607> "Unhappy Holiday"

#74 <http://comicbookplus.com/?dlid=11602> * "My Love Is Blind"

Dr. Tom Brent, Young Intern

#2 <http://comicbookplus.com/?dlid=22486> "The Last Man To Love"

Fightin' Army

#61 <http://comicbookplus.com/?dlid=13291> * "Man at War" , "The Cave of Enemies"

First Kiss

#24 <http://comicbookplus.com/?dlid=24070> Cover, "Old Enough To Marry", "No More Waiting"

Gorgo

#5 <http://comicbookplus.com/?dlid=12494> * Cover, "The Day Manhattan Died"

#6 <http://comicbookplus.com/?dlid=24276> Cover, "And The Sea Spewed Death"

#7 <http://comicbookplus.com/?dlid=24270> * Cover, "Menace from The Sea"

#8 <http://comicbookplus.com/?dlid=24273> Cover, "The Graveyard Of Lost Ships"

#9 <http://comicbookplus.com/?dlid=24275> Cover, "Return From The Deep"

#10 <http://comicbookplus.com/?dlid=24271> * Cover, "The Venusian Horror"

#12 <http://comicbookplus.com/?dlid=12504> * Cover (?), "The Monsters'

Rendezvous"

High School Confidential Diary

#2 <http://comicbookplus.com/?dlid=12511> * Cover, "The Forbidden Subject", "Bad Girl", "Stolen Love", "I Was A Cheat"

#4 <http://comicbookplus.com/?dlid=12503> Cover(?), "They Didn't Understand", "My Reputation"

#5 <http://comicbookplus.com/?dlid=12501> Cover, "Boy Crazy", "Stolen Love"

I love you

- #37 <http://comicbookplus.com/?dlid=22509> Cover, "The Girl Who Hated Well", "My Love Will Not Die"
- #38 <http://comicbookplus.com/?dlid=22494> Cover, "Just A Pretty Face"

Just Married

- #19 <http://comicbookplus.com/?dlid=22083> "Heartbreak"
- #25 <http://comicbookplus.com/?dlid=22110> "Tired Love"
- #26 <http://comicbookplus.com/?dlid=35712> Cover, "Love In Shining Armor"

Love Diary

- #7 <http://comicbookplus.com/?dlid=32685> * Cover, "The Time Usually Comes"

My Secret Life

- #47 <http://comicbookplus.com/?dlid=26344> * "I'll Die Soon, Darling", "Fire Storm"

Registered Nurse

- #1 <http://comicbookplus.com/?dlid=11604> "Second Sight", "The Eyes Of Love"

Reptisaurus

- #4 <http://comicbookplus.com/?dlid=12611> Cover, "Reptisaurus Meets His Mate"
- #5 <http://comicbookplus.com/?dlid=12665> Cover, "Reptisaurus and The "Peoples" "Dragon"
- #6 <http://comicbookplus.com/?dlid=12607> * "Reptisaurus Vs. The Red Star" (aka "Reptisaurus Vs. The Kremlin"?)

Romantic Secrets

- #24 <http://comicbookplus.com/?dlid=32996> Cover, "The Captain's Mate"
- #31 <http://comicbookplus.com/?dlid=35756> * Cover, "Too Late For Tears" (?)

Romantic Story

- #46 <http://comicbookplus.com/?dlid=15483> * "I Kissed Another Man", "China Doll", "My Lovely Witch"
- #48 <http://comicbookplus.com/?dlid=24406> Cover, "Gypsy Holiday", "End Of A Dream", "The Lesson"

- #58 <http://comicbookplus.com/?dlid=22503> Cover, "One Tragic Kiss"
 #59 <http://comicbookplus.com/?dlid=22085> Cover, "Uncancelled Love", "We", "My Substitute Love"
 #62 <http://comicbookplus.com/?dlid=22989> "Afraid To Love" (?), "Confusion"

Secrets of Love and Marriage

- #21 <http://comicbookplus.com/?dlid=29500> Cover, "The Letter", "Take My Heart"

Secrets of Young Brides

- #27 <http://comicbookplus.com/?dlid=35769> "They Destroyed My Love"
 #29 <http://comicbookplus.com/?dlid=22492> Cover, "A Case For Love", "Shooting Star"

Sweetheart Diary

- #65 <http://comicbookplus.com/?dlid=25969> "Two Loves", "Diagnosis: Heartbreak"

Sweethearts

- #60 <http://comicbookplus.com/?dlid=12576> "Sacrifice For Love"

Teen-Age Love

- #11 <http://comicbookplus.com/?dlid=24161> Cover (?), "A Stuffy Fiancee"
 #16 <http://comicbookplus.com/?dlid=32298> * Cover, "The Thrill Of Romance", "Lesson In Love"
 #24 <http://comicbookplus.com/?dlid=26121> Cover (?)

Teen Confessions

- #7 <http://comicbookplus.com/?dlid=29501> Cover, "Boys Are Such Fun"

Teen Secret Diary

- #8 <http://comicbookplus.com/?dlid=34120> Cover, "Test Of Love"

Teenage Confidential Confessions

- #2 <http://comicbookplus.com/?dlid=29502> Cover, "Let Me Go!"
 #9 <http://comicbookplus.com/?dlid=21542> Cover, "Love Is A Serenade"
 #10 <http://comicbookplus.com/?dlid=35773> "Love Can't Wait"
 #12 <http://comicbookplus.com/?dlid=34443> Cover, "I Was A Woman Too Soon"

Treasure Chest V.1

- #3 (329) <http://comicbookplus.com/?dlid=35929> "The Story Of Pope John XXIII, Who Won Our Hearts" (Part 1)
- #9(335) <http://comicbookplus.com/?dlid=35922> Cover, "Happy 1963", "The Story of Pope John XXIII, Who Won Our Hearts."
- #11(337) <http://comicbookplus.com/?dlid=35914> "Man In Space"
- #12(338) <http://comicbookplus.com/?dlid=35920> "Capitol Page Boy"
- #17(343) <http://comicbookplus.com/?dlid=35925> "Vitus Bering And Golden Gama Land" (Part 1)
- <http://comicbookplus.com/?dlid=35911> " Part 2: Vitus Bering And Golden Gama Land" (Part 1)

Zany

- #3 <http://comicbookplus.com/?dlid=21912> "The Truth About People"

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Jungle War Stories

- #3 <http://comicbookplus.com/?dlid=33175> "Scorpion In The Haystack"
- #4 <http://comicbookplus.com/?dlid=33176> "Viet Cong: The Face Of The Enemy", "Violence In The Air"
- #5 <http://comicbookplus.com/?dlid=33177> "Ring Of Fire!", "Switcheroo!"
- #6 <http://comicbookplus.com/?dlid=33178> "Target For Killers", "Fear In The Delta", "Behind The Bamboo Wall", "More Deadly Than The Male"