

# Popeye Cartoon Patriotic

Bud Sagendorf

**Stronger Than Spinach: The Secret Appeal of the Famous Studios Popeye Cartoons** Steve R. Bierly, Until now, the Famous Studios Popeye cartoons have never really been given a fair treatment by animation writers and historians. Authors have concentrated on the earliest Popeye cartoons from Fleischer Studios because those films broke new ground in technique and humor, and on the made-for-TV cartoons of the 1960s because many of them are so awful. The Famous Studios cartoons are often just mentioned in passing. But from 1942-1957, Famous Studios, a division of Paramount Pictures, produced Popeye cartoons that have a fan-following to this day. These cartoons were shown on TV during the Baby Boomers' formative years and continue to be shown on cable and satellite channels today. In fact, they are the longest running cartoons in television syndication. Many of the kids through the years who grew up watching the Famous Studios films have found that the films grew up with them because these cartoons were originally made to entertain adult movie-going audiences, before they were sold to TV and broadcast as kiddie fare. So, they contain adult themes, humor that uses verbal and visual double entendres, and mature sensibilities. They also, of course, are full of slapstick and are just plain fun. So, unlike some childhood joys that are left behind, the pleasure of the Famous Studios Popeye cartoons gets even stronger the older one gets. The Secret Appeal of the Famous Studios Popeye Cartoons explores the reasons for that. It sets Famous Studios in historical context and explains why the creators working there made the films they did. Then the changes the creators made to the three main characters - Popeye, Olive Oyl, and Bluto are examined, along with Famous Studios' emphasis on sex and romance, tension and suspense and violence, and moral confusion - it's often hard to know who to root for in the cartoons, Popeye or Bluto! Amid the puns and the slapstick, there was a lot more going on. And it's the more which makes the films endlessly fascinating. Eleven cartoons are explained in depth, and then all the Famous Studios cartoons are scanned to uncover the magic elements they each contain. The The Secret Appeal of the Famous Studios Popeye Cartoons ends by exploring the ways the films could have influenced other cartoons, comic books, and even feature length movies. The Secret Appeal of the Famous Studios Popeye Cartoons is a must read for anyone who has ever enjoyed Popeye cartoons and/or is interested in the character's history. And, perhaps even more importantly, it's a lot of fun, too!

Popeye Fred M. Grandinetti,2003-12-31 It's a rare comic character who can make audiences laugh for well over half a century--but then again, it's a pretty rare cartoon hero who can boast of forearms thicker than his waist, who can down a can of spinach in a single gulp, or who generally faces the world with one eye squinted completely shut. When E.C. Segar's gruff but lovable sailor man first tooted his pipe to the public on January 7, 1929, it was not in the animated cartoon format for which he is best known today (and which would become the longest running series in film history). Instead it was on the comics page of the New York Journal, as Segar's Thimble Theatre strip. Over the decades to come, Popeye was to appear on radio, television, stage, and even in a live-action feature film. This comprehensive and lavishly illustrated history is a thoroughly updated and revised edition of the highly acclaimed 1994 work. Animated series and films are examined, noting the different directions each studio took and the changing character designs of the Popeye family. Popeye in other media--comics, books, radio, and a stage play--is thoroughly covered, as are Robert Altman's 1980 live-action film, and Popeye memorabilia.

Popeye the Sailor: The 1960s TV Cartoons Fred M. Grandinetti,2022-02-28 Following the surprising popularity of the theatrical Popeye cartoons on television in the mid-1950s, King Features Syndicate quickly went into production on new made-for-TV cartoons to capitalize on that success. Under the supervision of Producer Al Brodax, 220 new cartoons were created by six different animation studios, including one overseen by former Disney animator Jack Kinney, and Paramount Cartoon Studios (whose staff had worked on the theatrical Popeye cartoons). They appeared on television beginning in 1960. Many of these cartoons featured excellent (though limited) animation, imaginative storytelling, and even occasional self-referential humor. Several stories were adapted from E.C. Segar's Thimble Theatre newspaper comics, and characters that had first appeared there (such as The Sea Hag, and Alice the Goon) would make their animation debut. The best-known voice artists from the theatrical Popeye cartoons — Jack Mercer, Mae Questel, and Jackson Beck (now playing Brutus, instead of Bluto) — each reprised their roles. However, several of these cartoons were poorly animated, with errors and inconsistent character designs, and too reliant on reused animation. This has given the series a reputation — perhaps unfairly — of poor quality. While casting a critical eye, this book will encourage appreciation of the better films of the series. These new made-for-TV Popeye cartoons were a terrific success and continued to appear on television for more than 30 years. They remain a beloved memory of childhood TV viewing.

**Popeye the Sailor (hardback)** Fred M. Grandinetti,2022-01-28 Following the surprising popularity of the theatrical Popeye cartoons on television in the mid-1950s, King Features Syndicate quickly went into production on new made-for-TV cartoons to capitalize on that success. Under the supervision of Producer Al Brodax, 220 new cartoons were created by six different animation studios, including one overseen by former Disney animator Jack Kinney, and Paramount Cartoon Studios (whose staff had worked on the theatrical Popeye cartoons). They appeared on television beginning in 1960. Many of these cartoons featured excellent (though limited) animation, imaginative storytelling, and even occasional self-referential humor. Several stories were adapted from E.C. Segar's Thimble Theatre newspaper comics, and characters that had first appeared there (such as The Sea Hag, and Alice the Goon) would make their animation debut. The best-known voice artists from the theatrical Popeye cartoons - Jack Mercer, Mae Questel, and Jackson Beck (now playing Brutus, instead of Bluto) - each reprised their roles. However, several of these cartoons were poorly animated, with errors and inconsistent character designs, and too reliant on reused animation. This has given the series a reputation - perhaps unfairly - of poor quality. While casting a critical eye, this book will encourage appreciation of the better films of the series. These new made-for-TV Popeye cartoons were a terrific success and continued to appear on television for more than 30 years. They remain a beloved memory of childhood TV viewing.

**Popeye** Bud Sagendorf,2011 Collection of Bud Sagendorf's Popeye comic books and strips, produced from the 1940s into the 1960s.

Sacrificing Childhood Julie K. deGraffenried,2014-11-18 During the Soviet Union's Great Patriotic War, from 1941 to 1945, as many as 24 million of its citizens died. 14 million were children ages fourteen or younger. And for those who survived, the suffering was far from over. The prewar Stalinist vision of a "happy childhood" nurtured by a paternal, loving state had given way, out of necessity. What replaced it—the dictate that children be prepared to sacrifice everything, including childhood itself—created a generation all too familiar with deprivation, violence, and death. The experience of these children, and the role of the state in shaping their narrative, are the subject of this book, which fills in a critical but neglected chapter in the Soviet story and in the history of World War II. In Sacrificing Childhood, Julie deGraffenried chronicles the lives of the Soviet wartime children and the uses to which they were put—not just as combatants or workers in factories and collective farms, but also as fodder for propaganda, their plight a proof of the enemy's depredations. Not all Soviet children lived through the war in the same way; but in the circumstances of a child in occupied Belarus or in the Leningrad blockade, a young deportee in Siberia or evacuee in Uzbekistan, deGraffenried finds common threads that distinguish the child's experience of war from the adult's. The state's expectations, however, were the same for all children, as we see here in children's mass media and literature and the communications of party organizations and institutions, most notably the Young Pioneers, whose relentless wartime activities made them ideal for the purposes of propaganda. The first in-depth study of where Soviet children fit into the history of the war, Sacrificing Childhood also offers an unprecedented view of the state's changing expectations for its children, and how this figured in the nature and direction of post-war Soviet

society.

*Popeye, the First Fifty Years* Bud Sagendorf,1979 An official retrospective of Popeye's first fifty years, with four-color illustrations throughout, reveals Olive Oyl's statistics (19-19-19), Wimpy's first name (J. Wellington), and Swee'Pea's suspicious parentage

**Popeye** Fred Grandinetti,1994 From comic strip hero to motion picture star, here is the history of Popeye, one of the best-loved cartoon characters. Animated series and films are examined, noting the different directions each studio took and the changing character designs of the Popeye family. Popeye in other media--comics, books, radio, and even a stage play--is thoroughly covered, as are Robert Altman's 1980 live-action film, and Popeye memorabilia.

**Music Education in an Age of Virtuality and Post-Truth** Paul G. Woodford,2018-10-25 This is a deliberately provocative book crossing many disciplinary boundaries and locating music and art education within a context of contemporary social and political problems in a time of growing disruption and authoritarianism. Intended firstly for music teacher educators, practicing music teachers, and graduate and undergraduate music education majors, the book also speaks to arts and media studies teachers, parents, or others interested in exploring how composing, performing, improvising, conducting, listening, dancing, teaching, learning, or engaging in music or education criticism are all political acts because fundamentally concerned with social values and thus inseparable from power and politics. Among the book's central themes are the danger of democratic deconsolidation in the West and how music education can help counter that threat through the fostering of democratic citizens who are aware of music's ubiquity in their lives and its many roles in shaping public opinion and notions of truth, and for better or for worse! The arts can obviously be used for ill, but as George Orwell demonstrated in his own work, they can also be employed in defense of democracy as modes of political thought and action affording opportunities for the revitalization of society through its re-imagining.

**Popeye: The Great Comic Book Tales by Bud Sagendorf** Bud Sagendorf,2018-03-06 The best Popeye comic book stories collected into one glorious collection! There are three genius incarnations of Popeye — the comic strip by E.C. Segar, the animations by Max Fleischer, and unknown to many, the brilliant 1940s and '50s comic book stories by Bud Sangendorf! Comics historian Craig Yoe collects and beautifully packages the best of the best of Sangendorf's thrilling and roll-on-the-floor laughing tales. See the Sea Hag, Bluto, and, of course, Olive Oyl, Wimpy, and Swee'Pea join Popeye in exciting adventures and brilliant comic book stories.

**Jack Mercer, the Voice of Popeye** Fred M. Grandinetti,2007-10 It's as informed, breezy and fun as you sense Jack Mercer would have wanted. - Filmfax Discover an animation sensation. Jack Mercer, an actor that progressed from Vaudeville to working as an apprentice animator at Fleischer Studios soon filled in as a replacement for exiting Billy Costello to duplicate the voice Billy originated for their popular Popeye the Sailor cartoon character. Mercer flourished. His versatile voice characterizations supplied the sound for Felix the Cat ,Wimpy, Poopdeck Pappy, Popeye's nephews, King Little, Twinkletoes the Carrier Pigeon, and the bumbling spies Sneak, Snoop, and Snitch in Fleischer's Gulliver's Travels, as well as many others. Completely illustrated with an A - Z character list, discography, and massive credit list. 296 pages.

**Popeye** Fred M. Grandinetti,2004-07-29 It's a rare comic character who can make audiences laugh for well over half a century--but then again, it's a pretty rare cartoon hero who can boast of forearms thicker than his waist, who can down a can of spinach in a single gulp, or who generally faces the world with one eye squinted completely shut. When E.C. Segar's gruff but lovable sailor man first tooted his pipe to the public on January 7, 1929, it was not in the animated cartoon format for which he is best known today (and which would become the longest running series in film history). Instead it was on the comics page of the New York Journal, as Segar's Thimble Theatre strip. Over the decades to come, Popeye was to appear on radio, television, stage, and even in a live-action feature film. This comprehensive and lavishly illustrated history is a thoroughly updated and revised edition of the highly acclaimed 1994 work. Animated series and films are examined, noting the different directions each studio took and the changing character designs of the Popeye family. Popeye in other media--comics, books, radio, and a stage play--is thoroughly covered, as are Robert Altman's 1980 live-action film, and Popeye memorabilia.

**Popeye Classics: Moon Goon and More!** Bud Sagendorf,2013 Re-presenting the classic Popeye comic book series that debuted in 1948 by Bud Sagendorf, the long-time assistant to creator E.C. Segar! Carefully reproduced from the original comic books and lovingly restored, Volume 2 contains issues #5-8, with stories such as Moon Goon, Another Day, Another Breakfast, and many more! Also included are more of Sagendorf's gloriously funny one-pagers!

*Thimble Theatre and the Pre-Popeye Cartoons of E. C. Segar* E. C. Segar,2018-11-11 More than a decade before creating the world's most famous cartoon sailor, Elzie Crisler Segar drew the Charlie Chaplin comic strip, a daily strip about Chicago entertainment, and then Thimble Theatre, where Popeye was to be born. This volume features examples of all of Segar's early comics and over 100 pre-Popeye Thimble Theatre Sunday pages, including the complete run of the famed Western desert saga, a series that rivals his later work in art, storytelling and humor. These comics, most of which have never been reprinted before, are now here for the whole popeyed world to see.

**Multiliteracies, Emerging Media, and College Writing Instruction** Santosh Khadka,2019-02-25 This book proposes a broad-based multiliteracies theory and praxis for college writing curriculum. Khadka expands on the work of the New London Group's theory of multiliteracies by integrating work from related disciplinary fields such as media studies, intercultural communication, World Englishes, writing studies, and literacy studies to show how they might be brought together to aid in designing curriculum for teaching multiple literacies, including visual, digital, intercultural, and multimodal, in writing and literacy classes. Building on insights developed from qualitative analysis of data from the author's own course, the book examines the ways in which diverse groups of students draw on existing literacy practices while also learning to cultivate the multiple literacies, including academic, rhetorical, visual, intercultural, and multimodal, needed in mediating the communication challenges of a globalized world. This approach allows for both an exploration of students' negotiation of their cultural, linguistic, and modal differences and an examination of teaching practices in these classrooms, collectively demonstrating the challenges and opportunities afforded by a broad-based multiliteracies theory and praxis. This book will be of particular interest to scholars and researchers in writing studies, rhetoric and communication studies, multimodality, media studies, literacy studies, and language education.

**Popeye Classics** Bud Sagendorf,2013 Re-presenting the classic Popeye comic book series that debuted in 1948 by Bud Sagendorf, the long-time assistant to creator E.C. Segar! Carefully reproduced from the original comic books and lovingly restored, Volume 1 contains issues #1-4, with stories such as That's What I Yam, Ghost Island, and Dead Valley. Also includes all of Sagendorf's gloriously funny one-pagers.

**Popeye Classics: Weed Shortage and More!** Bud Sagendorf,2015-06-23 Re-presenting the classic Popeye comic book series that debuted in 1948 by Bud Sagendorf, the long-time assistant to creator E.C. Segar! Carefully reproduced from the original comic books and lovingly restored, Volume 6 contains issues #25-29. Also included are more of Sagendorf's gloriously funny one-pagers, rare photos, and extra artwork.

Popeye Fred Grandinetti,2004 It's a rare comic character who can make audiences laugh for well over half a century--but then again, it's a pretty rare cartoon hero who can boast of forearms thicker than his waist, who can down a can of spinach in a single gulp, or who generally faces the world with one eye squinted completely shut. When E.C. Segar's gruff but lovable sailor man first tooted his pipe to the public on January 7, 1929, it was not in the animated cartoon format for which he is best known today (and which would become the longest running series in film history). Instead it was on the comics page of the New Yor.

**American Animated Cartoons of the Vietnam Era** Christopher P. Lehman,2014-01-10 In the first four years of U.S. involvement in the Vietnam War (1961–64), Hollywood did not dramatize the current military conflict but rather romanticized earlier ones. Cartoons reflected only previous trends in U.S. culture, and animators comically but patriotically remembered the Revolutionary War, the Civil War, and both World Wars. In the early years of military escalation in Vietnam, Hollywood was simply not ready to illustrate America’s contemporary radicalism and race relations in live-action or animated films. But this trend changed when US participation dramatically increased between 1965 and 1968. In the year of the Tet Offensive and the killings of the Rev. Martin Luther King, Jr., and Senator Robert Kennedy, the violence of the Vietnam War era caught up with animators. This book discusses the evolution of U.S. animation from militaristic and violent to liberal and pacifist and the role of the Vietnam War in this development. The book chronologically documents theatrical and television cartoon studios’ changing responses to U.S. participation in the Vietnam War between 1961 and 1973, using as evidence the array of artistic commentary about the federal government, the armed forces, the draft, peace negotiations, the counterculture movement, racial issues, and pacifism produced during this period. The study further reveals the extent to which cartoon violence served as a barometer of national sentiment on Vietnam. When many Americans supported the war in the 1960s, scenes of bombings and gunfire were prevalent in animated films. As Americans began to favor withdrawal, militaristic images disappeared from the cartoon. Soon animated cartoons would serve as enlightening artifacts of Vietnam War-era ideology. In addition to the assessment of primary film materials, this book draws upon interviews with people involved in the production Vietnam-era films. Film critics responding in their newspaper columns to the era’s innovative cartoon sociopolitical commentary also serve as invaluable references. Three informative appendices contribute to the work.

**Doing Their Bit** Michael S. Shull,David E. Wilt,2014-05-23 The golden age of animation stretched from the early 1930s to the mid-1950s, with movie cartoons reaching an extraordinarily high level of artistry and technique--far higher than today's TV cartoons, for instance. Nearly 1000 cartoons were produced by the seven major animation studios in the U.S. between January 1, 1939, and September 30, 1945--the immediate pre-World War II period up to the cessation of hostilities. More than a quarter of the cartoons substantially refer to the war, and thereby are invaluable in helping to understand American attitudes and Hollywood's reflection of them. The meat of Doing Their Bit is a filmography with extremely detailed summaries of the 260 or so commercially produced, animated, war-related shorts, 1939-1945. There is also a good bit of overall commentary on these films as a group. Two chapters wrap up animated cartoons of World War I and the general political tenor of animated talkies of the 1930s. This edition also includes a new chapter on the outrageous government-sponsored Pvt Snafus.

As recognized, adventure as capably as experience more or less lesson, amusement, as well as bargain can be gotten by just checking out a book **Popeye Cartoon Patriotic** after that it is not directly done, you could acknowledge even more vis--vis this life, around the world.

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