

# Popeye Its The Natural Thing

Fred M. Grandinetti

**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.

**The Magic Behind the Voices** Tim Lawson,Alisa Persons,2009-09-28 The Magic Behind the Voices is a fascinating package of biographies, anecdotes, credit listings, and photographs of the actors who have created the unmistakable voices for some of the most popular and enduring animated characters of all time. Drawn from dozens of personal interviews, the book features a unique look at thirty-nine of the hidden artists of show business. Often as amusing as the characters they portray, voice actors are charming, resilient people—many from humble beginnings—who have led colorful lives in pursuit of success. Beavis and Butthead and King of the Hill's Mike Judge was an engineer for a weapons contractor turned self-taught animator and voice actor. Nancy Cartwright (the voice of Bart Simpson) was a small-town Ohio girl who became the star protégé of Daws Butler—most famous for Yogi Bear, Huckleberry Hound, and Quick Draw McGraw. Mickey Mouse (Wayne Allwine) and Minnie Mouse (Russi Taylor) were a real-life husband-and-wife team. Spanning many studios and production companies, this book captures the spirit of fun that bubbles from those who create the voices of favorite animated characters. In the earliest days of cartoons, voice actors were seldom credited for their work. A little more than a decade ago, even the Screen Actors Guild did not consider voice actors to be real actors, and the only voice actor known to the general public was Mel Blanc. Now, Oscar-winning celebrities clamor to guest star on animated television shows and features. Despite the crushing turnouts at signings for shows such as Animaniacs, The Simpsons, and SpongeBob Squarepants, most voice actors continue to work in relative anonymity. The Magic Behind the Voices features personal interviews and concise biographical details, parting the curtain to reveal creators of many of the most beloved cartoon voices.

**Encyclopedia of Children, Adolescents, and the Media** Jeffrey Jensen Arnett,2007 Publisher Description

**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.

**Animated Personalities** David McGowan,2019-02-26 This pioneering book makes the case that iconic

cartoon characters, such as Mickey Mouse, are legitimate cinematic stars, just as popular human actors are. Mickey Mouse, Betty Boop, Donald Duck, Bugs Bunny, Felix the Cat, and other beloved cartoon characters have entertained media audiences for almost a century, outliving the human stars who were once their contemporaries in studio-era Hollywood. In *Animated Personalities*, David McGowan asserts that iconic American theatrical short cartoon characters should be legitimately regarded as stars, equal to their live-action counterparts, not only because they have enjoyed long careers, but also because their star personas have been created and marketed in ways also used for cinematic celebrities. Drawing on detailed archival research, McGowan analyzes how Hollywood studios constructed and manipulated the star personas of the animated characters they owned. He shows how cartoon actors frequently kept pace with their human counterparts, granting “interviews,” allowing “candid” photographs, endorsing products, and generally behaving as actual actors did—for example, Donald Duck served his country during World War II, and Mickey Mouse was even embroiled in scandal. Challenging the notion that studios needed actors with physical bodies and real off-screen lives to create stars, McGowan demonstrates that media texts have successfully articulated an off-screen existence for animated characters. Following cartoon stars from silent movies to contemporary film and television, this groundbreaking book broadens the scope of star studies to include animation, concluding with provocative questions about the nature of stardom in an age of digitally enhanced filmmaking technologies. “[*Animated Personalities*] is impressive for its lucid historical structure and exceptionally enjoyable content . . . McGowan breathes life into celluloid figures, giving readers a backstory for some of the most enduring iconic characters of screen history. This is a truly gratifying book.” —Choice “Combining historical, formal, and theoretical modes of analysis, *Animated Personalities* represents a vital contribution to both star studies and the study of animation in classical Hollywood and beyond. By embracing a key problematic of the study of stardom—the inability to take any element of its construction as authentic—McGowan does not undermine the validity of this approach so much as craft a more honest and complete understanding of it.” —Synoptique

*The Art and Inventions of Max Fleischer* Ray Pointer, 2017-06-09 The history of animated cartoons has for decades been dominated by the accomplishments of Walt Disney, giving the impression that he invented the medium. In reality, it was the work of several pioneers. Max Fleischer--inventor of the Rotoscope technique of tracing animation frame by frame over live-action footage--was one of the most prominent. By the 1930s, Fleischer and Disney were the leading producers of animated films but took opposite approaches. Where Disney reflected a Midwestern sentimentality, Fleischer presented a sophisticated urban attitude with elements of German Expressionism and organic progression. In contrast to Disney's naturalistic animation, Fleischer's violated physical laws, supporting his maxim: If it can be done in real life, it isn't animation. As a result, Fleischer's cartoons were rough rather than refined, commercial rather than consciously artistic--yet attained a distinctive artistry through Fleischer's innovations. This book covers his life and work and the history of the studio that bore his name, with previously unpublished artwork and photographs.

Seven Minutes Norman M. Klein, 1993 He traces the development of the art at Disney, the forces that led to full animation, the whiteness of Snow White and Mickey Mouse becoming a logo.

**The Great Cartoon Directors** Jeff Lenburg, 1993-03-21 The Great Cartoon Directors is the only book to profile the remarkable careers and achievements of the Hollywood cartoon directors of the 1930s, '40s, and '50s whose unique humor has entertained people around the world for seven decades. Nine of the best cartoon directors are featured: Friz Freleng, the creator of Speedy Gonzales, Yosemite Sam, and the Pink Panther; Ub Lwerks, the designer of Mickey Mouse and the wizard behind the first sound animated film,

Steamboat Willie ; Chuck Jones, the genius behind Bugs Bunny, Daffy Duck, the Road Runner and Coyote; William Hanna and Joseph Barbera, who won seven Academy Awards for their Tom and Jerry cartoons; Bob Clampett, who directed Warner Brothers cartoons featuring Porky Pig, Daffy Duck, Bugs Bunny, and Tweety; Tex Avery, who revolutionized the theory of cartoon-making, invented Daffy Duck, and introduced Bugs Bunny and Elmer Fudd to the screen; Walter Lantz, the creator of Woody Woodpecker; and Dave Fleischer, the father of Betty Boop and Popeye. Each chapter surveys the finest work of these directors and takes the reader behind the scenes to learn not only how they came up with their big ideas, but also how they managed to keep their characters fresh, topical, and unpredictable. Many of the directors granted exclusive interviews for the book and provided illustrations from their personal collections. With complete filmographies of each director's work, descriptions of many of their best cartoons, and dozens of sketches, drawings, and stills, *The Great Cartoon Directors* is a sure treasure trove of animation lore and an in-depth look at the creators of some of America's most beloved cartoons.

*Film User Year Book*, 1950

**Escape! How Animation Broke into the Mainstream in the 1990s** G. Michael Dobbs, It doesn't seem so odd nowadays that people in their 20s through 60s quote Bugs Bunny or collect animation art or look forward to a new animated DVD chock full of extras. Growing up in the 1950s and '60s, cartoons were definitely kid's stuff. Oh sure, adults watched *The Flintstones*, which was shown during prime time. And Rocky and Bullwinkle had jokes I didn't get but my parents did. Generally, though cartoons were thought of as the programs children watched on Saturday morning or feature films that were deemed suitable entertainment. By the late 1980s the status of animation had begun to change. The fact is if you were 25 years old in 1965 and loved cartoons, many people would have thought you had some sort of arrested development. Today, there's nothing wrong with adults decorating their cubicle at work with Looney Tune action figures or a Betty Boop toy. This book is more than just a collection of updated articles, interviews and reviews I wrote for my two animation magazines, *Animato* and *Animation Planet*. It is also a look at how animation went from being perceived as a throwaway medium aimed at kids to a commercial art form for both adults and children. How did this change take place? How did an adult fan base for animation emerge? Several key factors made this shift take place. This book, chock full of interviews and photos, examines the change in the animation industry. Have fun, kids!

*Cue*, 1940

**Faulkner and the Ecology of the South** Joseph R. Urgo, Ann J. Abadie, 2009-09-18 In 1952, Faulkner noted the exceptional nature of the South when he characterized it as the only really authentic region in the United States, because a deep indestructible bond still exists between man and his environment. The essays collected in *Faulkner and the Ecology of the South* explore Faulkner's environmental imagination, seeking what Ann Fisher-Wirth calls the ecological counter-melody of his texts. Ecology was not a term in common use outside the sciences in Faulkner's time. However, the word environment seems to have held deep meaning for Faulkner. Often he repeated his abiding interest in man in conflict with himself, with his fellow man, or with his time and place, his environment. Eco-criticism has led to a renewed interest among literary scholars for what in this volume Cecelia Tichi calls, humanness within congeries of habitats and environments. Philip Weinstein draws on Pierre Bourdieu's notion of habitus. Eric Anderson argues that Faulkner's fiction has much to do with ecology in the sense that his work often examines the ways in which human communities interact with the natural world, and François Pitavy sees Faulkner's wilderness as unnatural in the ways it represents reflections of man's longings and frustrations. Throughout these essays, scholars illuminate in fresh ways the precarious ecosystem of Yoknapatawpha County.

Film Cartoons Douglas L. McCall, 2005-10-31 This work covers ninety years of animation from James Stuart Blackton's 1906 short *Humorous Phases of Funny Faces*, in which astonished viewers saw a hand draw faces that moved and changed, to Anastasia, Don Bluth's 1997 feature-length challenge to the Walt Disney animation empire. Readers will come across such characters as the Animaniacs, Woody Woodpecker, Will Vinton's inventive Claymation figures (including Mark Twain as well as the California Raisins), and the Beatles trying to save the happy kingdom of Pepperland from the Blue Meanies in *Yellow Submarine* (1968). Part One covers 180 animated feature films. Part Two identifies feature films that have animation sequences and provides details thereof. Part Three covers over 1,500 animated shorts. All entries offer basic data, credits, brief synopsis, production information, and notes where available. An appendix covers the major animation studios.

Showmen's Motion Picture Trade Review, 1940

**Reading the Funnies** Donald Phelps, 2001-05-01 The comic strip has been a staple of American newspapers for nearly a century. It is a creation unique to cultural life and, in addition to entertainment, has commented on the way we see and view ourselves. From its high culture influence on Pop Art to its low culture appeal to children of all ages, the comic strip has had a lasting hold on the imaginations of generations. Noted writer Donald Phelps provides essays on popular classics, such as Chester Gould's *Dick Tracy*, E.C. Segar's *Thimble Theatre* (which produced *Popeye*), and Frank King's *Gasoline Alley*. His keen eye discerns the sublime qualities of this most American art form with wit and refreshing candor. *Reading the Funnies* offers an elegant and eloquent look into this fascinating slice of American popular culture.

**Fanfare**, 1981

*Motion Picture Herald*, 1935

**The Fleischer Story** Leslie Cabarga, 1988-03-21 The Fleischer brothers, Max and Dave, were animation pioneers. Creators of *Betty Boop*, *Koko the Clown*, and the *Bouncing Ball*, they also brought *Popeye the Sailor Man* to the screen and produced the first feature-length animated cartoon—on the theory of relativity! Max invented the Rotoscope and for a while the brothers kept pace with Disney in performance and profit. But after 1942 the studio closed and their films vanished. What happened and how they developed are examined for the first time in this work—for many years out of print and a collector's item. It is here, updated and enlarged with hundreds of sketches and storyboard layouts where these classic cartoons can once again receive the attention and adulation they deserve.

**Weekly World News**, 1981-02-17 Rooted in the creative success of over 30 years of supermarket tabloid publishing, the *Weekly World News* has been the world's only reliable news source since 1979. The online hub [www.weeklyworldnews.com](http://www.weeklyworldnews.com) is a leading entertainment news site.

**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!

Delve into the emotional tapestry woven by Crafted by in Dive into the Emotion of **Popeye Its The Natural Thing** . This ebook, available for download in a PDF format ( PDF Size: \*), is more than just words on a page; it's a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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management is the process of guiding organizational

change to a successful resolution and it typically

includes three major phases preparation

implementation and follow through what causes

organizational change many factors make

organizational change necessary some of the most

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change management doesn t belong to any one

team in the organization often change management

sits within hr but in large organizations the function

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knowledge available to leaders on how to effect

lasting positive organizational change too many

executives continue reaching for the same

comfortable levers

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leaders often give too much attention to the what of

change such as a new organization strategy

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questions like do you understand the forces making

change necessary without this understanding it can be difficult to effectively do you have a plan without a detailed plan and defined strategy it can be difficult to

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