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Pogo comic strip albert

This piece is dedicated to the memory of the artist Carolyn Kelly, daughter of POGO creator Walt Kelly, and guardian and custodian of his work and legacy. Carolyn Kelly led the recent stunning hard-bearded reprint collections of POGO from Fantagraphics and even pulled the strip itself during a short revival. To learn more about Carolyn's work and life, we refer you to Mark Evanier's reminder about his blog. To honour Carolyn, we will once again pay tribute to her father's work, which was clearly such a point of pride and inspiration for her. And in a time already full of loss, we just want to remind you to take a moment to reach out to your loved ones and tell them how much they mean to you. As Mr Kelly himself said, don't take life too seriously - it's not just permanent. This week we will hang up the capes and comics and take a look at a working body that was deeply influential on both comic books and comics, and for decades was a big part of American culture, but is all but unknown among the general public today. Ask a man off the street to name the big comics, and he'll probably call Schulz's peanuts, perhaps Bill Watson's CALVIN AND HOBBIES if he has a good reminder. What he probably won't mention is one of the best strips ever to appear in newspapers, Walt Kelly's POGO. POGO ran for nearly 25 years, combining true sentiment and emotion with wicked political satire, pronounced with poetic grace by one of the most unique words to work in comics, and delivered with a beauty and delicacy still unprecedented to this day. POGO was sometimes hilarious, charming, heartbreaking and poignant. Let's look closer. Walt Kelly started working his career as an animator for Walt Disney in the 1930s, working as a storyman and animator for projects such as PINOCCHIO, DUMBO and FANTASIA. In 1941, Kelly left Disney to concentrate on comic books, mainly for Dell Comics on ANIMAL comics, fairytale parade and MOTHER GOOSE, as well as a variety of Disney comics that Dell published. It was in the pages of animal comics that featured its trademark characters, Pogo Possum and Albert Alligator, first appeared in the print. Pogo and Albert will appear regularly in ANIMAL comics for the next seven years. However, it wasn't until 1948, when the comic POGO first appeared in the NEW YORK STAR, that the characters really took the focus in Kelly's work they would enjoy through the next three decades. POGO the comic is all about Pogo the Possum, a kind kind kind that lives in the Ochephenoke Swamp, just looking to enjoy the sunset, and maybe go fishin' or take a swim. Pogo's friends, the other denials of the Okefenoke, are usually amid schemes scandals that excite to keep Pogo out of his peace and quietness. Head among the rioters-up of trouble is Pogo's best friend Albert Alligator, a know-it-all layabout that tends to wind eat Pogo's food and and Pogo's bed. Despite its bluster, Albert's a addressable kind, willing to cooperate with a number of rabbit-fried schemes, such as when rescue efforts are underway to accidentally swallow a pollinator by the 'gator. Pogo's other good friend is Porky Pine, a constantly depressed pork and the swamp's unliest orphan, who has little good to say about most people, including himself, and an unrevolving ability to see through all the hoopla and madness that all catch up from time to time. Varky is immensely faithful to his friend Pogo, as much as Albert if no longer so, and what few, mere exhibitions of emotion he makes are usually heading in Pogo's direction. Another of Pogo's friends is Churchy LaFemme, a somewhat excited tortoise with a jaunty pirate hat. Churchy can be swept up more easily in things than Albert of Porky, and can also be easily swung by his stomach. Churchy also had a tendency over the years to get his head inside his shell... Howland Owl is the self-proclavated intellectual of the Océphenoke, and more often than not it is his schemes that wind up increasing the handcloths, such as his regular-than-clockwork efforts to get Pogo to run for president, sometimes completely without Pogo's knowledge, or even his presence. Or here, when he volunteered Pogo to fight in a duel: Finally, the primary female influence in the swamp is Mam'cells Hepzibah, a good French skin that often finds herself as would be First Lady for Pogo's unwilling or unwilling Presidential campaigns. Pork, meanwhile, has the mother of all unsworded loved ones on Hepzibah, and can never bring himself to confess it. There were also dozens of other supporting characters, such as Beauregard the Hound Dog, Miz Beaver, Deacon Mushrat, Bun Rab and many others (including a personal favorite, P.T. Bridgeport, a carnival barker bear whose word balloons look like old-style circus leaflets.), but Pogo, Albert, Porky, Churchy, Howland, Beauregard and Hepzibah were at the heart of the stripe. Kelly's storylines were long, often running four, five and six weeks at a time, generally enough newspaper strip pacing for drama/adventure strips, but virtually unheard of for comedy trucks. The break-up of the longer storylines was usually slower, thoughtful moments, such as Pogo and company on a boat or walk (usually named a friend of Kelly's appearance on the boat: another running gag), or elsewhere in the swamp, absolutely about life in general. Some of Kelly's most quoted moments have appeared in strips like this. Here are some: Walt Kelly was also one of the first in the mass media to champion environmental causes and attempt to bring the issue of pollution to the public, with one of his most quoted dialogue lines, as a troubled Pogo looks out on a polluted swamp: We met the enemy, and he is us. As POGO's popularity grew, Kelly has more and more political commentary and satire in the Probably the best-known of these storylines involved Simple J. Malarkey, the Ocheefenokee's analogy to Red-Baiting American Senator Joseph McCarthy, and his rogue association with the swamp's resident ne'er-do-wells Deacon Mushrat, Mole MacCarony and Sarcophagus MacA. Soon enough, the turned on each other, and even in a lighthearted strip like POGO, Kelly was able to throw in a few cold moments, like here, when Malarkey took the drop on Mole. In later years J. Edgar Hoover, Spiro Agnew, Nikita Khrushchev, Fidel Castro and Richard Nixon were also targets for Kelly's satire. Walt Kelly was a saterist, sure, but he was also a businessman. Knowing that some newspapers would refuse to run the more politically oriented strips, Kelly would prepare substitute strips for the editors, usually regarding a cast of white fluffy bunnies to perform several cute fluffy-bunny-type behavior. If you think about it, it was a brilliant move on Kelly's side. Not only did this guarantee that he would not temporarily lose placement, and the accompanying syndicate dollars, in any papers, but it also served as a tipoff to readers that, when the white bunnies arrived, perhaps there was something going on in the strip that their local newspaper refused to run, and perhaps they should search for a competition paper. But as wicked as Kelly's satirical tongue could be, POGO was just as much home to some of the most delicious and whimsical wordplay and poetry since the works of Lewis Carroll. Pogo and his friends spoke in a unique mix of Southern and black dialect and Elizabeth English, and their debates on verse, poetry and song are some of the high points of the strip. Check out this passage here from their poetry competition: A holiday tradition in the Okefeefenoke was the singing of Christmas songs, each year's more brightness and inaccurate than the last. Over time, a certain carol has become a standard, as Howland and Churchy's version of Deck the Sale morphed in Deck we all met Boston Charlie. Let's listen: And while Kelly's white and word kick was a big part of the strip's success, it was his beautiful artwork that held everything together. The attractive designs of Pogo and company were cute and pleasant without grabbing or sacharine, and as for the backgrounds, well, no one could draw a tree like Walt Kelly. Nobody. POGO was one of the first comics to find serious mainstream success in the bookstores. Dozens and dozens of reprint books have been published, often going in fourth and fifth printing. In the collections, Kelly will rear order and change the panels to fit a more traditional comic structure. Best of all, Kelly has benefited from the additional space to include new materials such as original verse and longer-form short stories, such as this adaptation of a scene from ALICE'S ADVENTURES IN WONDERLAND. While POGO has a smash in the Kelly was very selective about using his side in any other merchandise. There were a few cups and novelties, but not many. When Kelly agreed to allow Procter and Gamble to produce POGO figures as a purchase incentive with boxes of cleaning agent, the artist rejected prototype after prototype was not accurate enough to his characters until the honored artist, who was not a sculptor, reached for the clay and the sculptures. The resulting Procter and Gamble figures are very rare today, and many in demand among POGO collectors. Even harder to find are the two theatre translations of Walt Kelly's work. The best treatment comes from the 1969 network television animated special, THE POGO SPECIAL BIRTHDAY SPECIAL. Directed by legendary animator Chuck Jones, and manufactured by Jones and Kelly, the special details Pogo and friends' efforts to compile a surprise birthday party for Porky Pine, who is not really a birthday because he is a orphan. With music written by Kelly and long time musical collaborator Norman Monrath, and surprisingly fun voice acting from Kelly and Jones themselves (Walt Kelly plays Albert, Howland and P.T. Bridgeport, while Jones, in his only voice-about work ever to my knowledge, voices Porky, Bun Rab and Basil the Butterfly Animation veteran June Foray plays Pogo), the special management to capture the sentimental side of Kelly's work, but doesn't translate much of the strip's cording white, perhaps because of the influence of Jones, whose post-Looney Tunes work was often overly clothes. Yet, the opening minutes of the special, with Churchy floating along the swamp on a fluent singing and playing the banjo, captures as much of Walt Kelly's work as any filmed work can hope to. The special was briefly available on videotap in the early '80s, but is now long out of pressure and almost impossible to find, even on the bootleg market. The second attempt to bring Pogo to the screen was somewhat less successful. POGO FOR PRESIDENT (also released under the title I GO POGO) was one of the first, if not the first, full-length clay-animation feature films. Unfortunately, it doesn't have much else to recommend it. Directed by Marc Paul Chinoy, the 1980 film is true to the works and writings of Kelly, but has none of the sparkling white or emotion of the original strips. Not to help matters is a voice full of B-level 1970s celebrities, such as Ruth Buzzi, Jimmy Breslin and Jonathan Winters, who have no favours to the somewhat lifeless animation. Only Vincent Price's performance as Deacon Mushrat does justice to Kelly's inspiration and characterisation. POGO FOR PRESIDENT has also seen a short video release, and is just about as hard to educate these days. Walt Kelly died in October 1973. His widow Selby, a talented artist in her own right, with the help of Kelly's longtime assistant Henry Shikuma and several others, continued to produced until 1975 and Kelly's contract with the syndicate. The only reference within the Self-lost Kelly came on Christmas Day 1973, with a strip showing Pogo and friends in the ever-present boat, which now carries the initials W.K. Pork says it's the kind of Christmas you feel more quiet a ' thoughtful than jumpin' a singer. Pogo agrees and notes we have lost so much this year. Miz Beaver replied that we didn't lose so much on tuesday - we gave it back after we had been weing it for a while. He said it's not too serious - it's not just permanent. No, it's not, Miz Beaver. No, it isn't. The above column originally appeared September 3, 2003. 2003.