THIMBLE THEATRE

?

HEY, FOLKS! THE SHOW IS OVER HERE!!

TICKETS

I WANT TO BUY A VASE FOR MY SWEETY - BUT THESE ARE TOO EXPENSIVE

STEP OVER HERE, I'LL SHOW YOU SOME CHEAPER ONES

VASE DEPT

$500

$12.

1

WHAT THU-!

$500

2

HEY! BE CAREFUL WITH THAT VASE!

!

$500

3

GO EASY !!

GOOD NIGHT! TIGHTER THAN A PULLMAN WINDOW!!

4

THAT'S ALL RIGHT. I'LL GO OUTSIDE AND BREAK IT OFF

BREAK IT OFF!!! THAT'S AN ANTIQUE! KING "TUT" USED TO THROW CIGARETTE BUTTS INTO THIS VASE - PAY FOR IT OR STAY HERE 'TILL WE GET IT OFF!

$500

5

IS THIS A NICE WAY TO TREAT A CUSTOMER ?!

HEAVE-HO! ALTOGETHER, MEN HEAVE-HO!

NO USE, BOSS, WE CAN'T BUDGE IT!

6

HAW-HAW HA-HA HA

THAT'S THE FUNNIEST THING I EVER SAW!

VASE DEPT

7

I'LL PAY FOR THE VASE IF THE YOUNG MAN WILL COME HOME WITH ME - I WANT TO GIVE MY SAD WIFE A LAUGH

$500

8

YOU SEE. MY WIFE IS SAD BY NATURE. SHE HASN'T LAUGHED FOR THIRTY YEARS

!

9

HELLO, EMMA - NOW YOU'RE GOING TO LAUGH! HA-HA- HE FELL AND HIS NOSE STUCK IN A VASE AND THEY COULDN'T GET IT OFF!

10

LAUGH, EMMA, LAUGH!

I CAN'T SEE ANYTHING FUNNY ABOUT A MAN WITH HIS NOSE IN A VASE

11

EMMA DIDN'T LAUGH I'M SO DISAPPOINTED. IT WOULD MAKE ME HAPPY TO SEE EMMA LAUGH

12

?

13

!

LOOK AT THE BANANA!

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1-24

14

HAW! HA- HAW! HAW HA HA! HA! HA! HA!

15

OH, WELL, ANYWAY EMMA LAUGHED

SEGAR

16

JAN. 24

Artwork from the Sunday page of January 24, 1926 (Courtesy of Bernard Mahé/Galerie du 9ème Art)

THIMBLE

THEATRE



EDITED by PETER MARESCA





A Segar Family Album

CLOCKWISE FROM LEFT:
Segar as an infant (c. 1897);
Segar's daughter, Marie, on the family's first Christmas in California (1925);
a self-caricature by Segar from a card for his wife (an early study for Popeye?); Segar with his parents and son, Tom, in Santa Monica (1930).
From the collection of George Michalski





Loops, Gooks, and Desert Madness: The pre-Popeye life of E.C. Segar

By PAUL C. TUMEY

POPEYE THE SAILOR ENTERED THE WORLD in the winter of 1928, on a day when E.C. Segar almost didn't go to work. His wife begged him to stay home due to a bad cold. Wanting to keep ahead on his workload, Segar dragged himself to his studio in downtown Santa Monica, cartooned a hilariously ugly one-eyed man in a sailor suit and—as Popeye might put it—hiskory was made. The pop culture icon's entrance happened in a day, but it was preceded by a dozen years of hard work by Segar to develop his singular visual style and master the art of unfurling an extended serial comic narrative.

Elzie Crisler Segar was born December 8, 1894, on a farm located on the outskirts of Chester, Illinois, a small town with a population of about 850. Later, his family moved to the heart of the community, into a house at the end of Harrison Street, just two blocks from the Mississippi River, next to a long flight of public steps that led up from the river bank. Segar was the youngest of eight children. Since his brothers and sisters were older half-siblings, Segar's upbringing was like that of an only child. His father, Amzi Andrews Segar, was first married in 1870. His second marriage, to Irma Irene Crisler, occurred in 1894 in Randolph, Illinois. Elzie Crisler Segar was their one child and bore his mother's maiden name as his middle moniker.

Amzi Segar worked as a house painter and paperhanger. On occasion, Segar helped his father, who planned for his son to take up his trade. However, young Elzie moved in a different direction. Segar began to draw when he was ten years old, copying George McManus's *Panhandle Pete*. Starting at age 12, in 1906, he worked for fifty cents a day at the town's center of entertainment and culture, the Chester Opera House.

Segar's duties included putting up posters and drawing showbills to display at the front of the theater. In time, he worked his way into becoming an official projectionist, cranking the films by hand. So great was his pride at this accomplishment, he had "M.P.O." tattooed on his arm, for "Motion Picture Operator." Jessie Lee Huffstutler, a young school teacher who played piano accompaniment to silent films at the Chester Opera House—Segar sometimes joined her on a trap drum set—recalled Segar drew cartoons on slides shown on the screen during reel changes. "For one such slide he used a local young man knocking on the door, calling on his girlfriend. Of course, everyone knew who the young man was because he made the face to look just like him." Huffstutler remembered the young Segar as "shy, very quiet and frail. His eyes were large but very soft and I could see kindness in them."

Segar's employer at the theater was Bill Schuchert, a sleepy-eyed, portly man with a mustache and a well-known love for hamburgers. J. William Schuchert was likely a partial inspiration for *Thimble Theatre's* J. Wellington Wimpy. According to Huffstutler, Segar modeled other characters on some of Chester's more colorful inhabitants. Dora Paskel, the wife of the general store owner, could have served as the inspiration for Olive Oyl. Most significantly, a possible inspiration for Popeye was a pugnacious, pipe-smoking Polish man named Rocky Fiegle, who worked part-time at a saloon in Chester.

Reportedly, the young Segar sent cartoons to a local paper with a note: "Please publish my cartoons on account of I have an uncle working in your press room." He also sent cartoons to *Life* magazine. Segar received only rejections, but he persisted. To gain the skills he needed to make it as a newspaper cartoonist, Segar enrolled in the W.L. Evans Correspondence Course in Cartooning (as did Chester Gould in 1917). For 18 months, he toiled on the lessons late at night after projecting the last show at the Opera House.



ELZIE CRISLER SEGAR (1928)
A photograph from the trade magazine *What's in the New York Evening Journal*, which describes the artist as a master in creating the comic strip with a side-splitting wallop.

In early 1916, having completed the Evans course, Segar packed his pencils and pens and moved about 350 miles north, to Chicago. His 32-year-old half-brother, Norris, lived there, working as a clerk at the Congress Hotel. According to at least one account, it was Norris who connected Segar with Richard F. Outcault (*Buster Brown*), at the time one of the most famous cartoonists in America, likely in Chicago to manage his merchandising and advertising interests. Segar credited Outcault with getting him a job at the Chicago *Herald*.

A few months earlier, the *Herald* had lost its star cartoonist, Stewart Carothers. Creator of the licensed *Charlie Chaplin's Comic Capers*, the gifted young cartoonist was visiting friends late at night when he tragically fell out a fourth-story window of Chicago's De Jonghe Hotel. The paper tried out a couple of cartoonists as replacements and then hired Segar to take it over. He had gone from projecting Charlie Chaplin films to drawing the Little Tramp in a syndicated comic strip.

Segar drew the daily version of the Chaplin strip from February 28 to July 16, 1916, and produced the Sunday page from March 12 to September 16, 1916, at which point the series ended. Segar began his two-year stint on the Chaplin strip by creating his first original character, Luke the Gook, an embryonic Wimpy (with a name akin to Alice the Goon). But in this early work, Segar's art is tentative, unpolished and derivative. His writing is flat and heavy-handed, often failing to put across the strip's gags.

Shortly after he started the Sunday Chaplin comic, Segar contributed additional Sunday work for the *Herald's* syndicated Sunday magazine, including comics, spot cartoons, and even a few artistically ambitious story illustrations. The comics included original Segar creations: *The Mistakes of Mr. Muddle* and the Rube Goldberg imitation, *And They Get By With It*.

When the Sunday page for *Charlie Chaplin's Comic Capers* ended, Segar replaced it with *Barry the Boob* (enlisting Rube Goldberg's pet word), which ran from September 1917 to April 1918. Barry is an inept soldier in the United States Army. Overall, Segar's work showed little growth.

In the fall of 1916, Segar was courting Myrtle Johnson, an attractive young daughter of Norwegian immigrants. Segar drew sweet, awkward cartoons for her, signing them "Dick." In one such cartoon, Segar drew a grotesque, squint-eyed child (a possible Popeye prototype) saying, "Who's your baby?" By May 1917, the two were married. Years later, Segar summed up his time at the Chicago *Herald*: "Drew *Charlie Chaplin's Comic Capers* daily and Sunday for two years. It had me going. Hope you don't remember it. I had two readers that I know of. They were my mother and father. Then I got married. That made another follower."

In May 1918, William Randolph Hearst bought the Chicago *Herald* and combined it with his Chicago *Examiner* to create the Chicago *Herald and Examiner*. Out of a job, Segar looked around and found nothing. He wrote a letter to Dorothy Keeley, daughter of the *Herald's* owner and a friend to both Elzie and Myrtle. Segar and Keeley had worked side by side at the paper, and she lent him five dollars to get married. His letter, presumably illustrated with his cartoons, was composed in vertical format on a long roll of paper. Keeley showed the spirited creation to Arthur Brisbane, managing editor of the New York *Evening Journal* and William Randolph Hearst's right-hand man, who was impressed and hired him on at the Hearst-owned Chicago *American*.

Brisbane ordered the creation of a new daily series to run exclusively in the *American's* entertainment section, in the same "film strip" format as his letter to Dorothy Keeley. Brisbane gave Segar the strip's title: *Looping the Loop*, "the Loop" being Chicago's downtown business and entertainment district ringed by an elevated train. Brisbane directed Segar to "Go out around and get some ideas and make the one column as long as you want." The result was a long, skinny cartoon column, different every day, promoting and lampooning the new features at their host theater. It proved to be the best possible outlet for Segar, allowing him the freedom to develop into a highly original humor cartoonist, something not unnoticed by his boss.

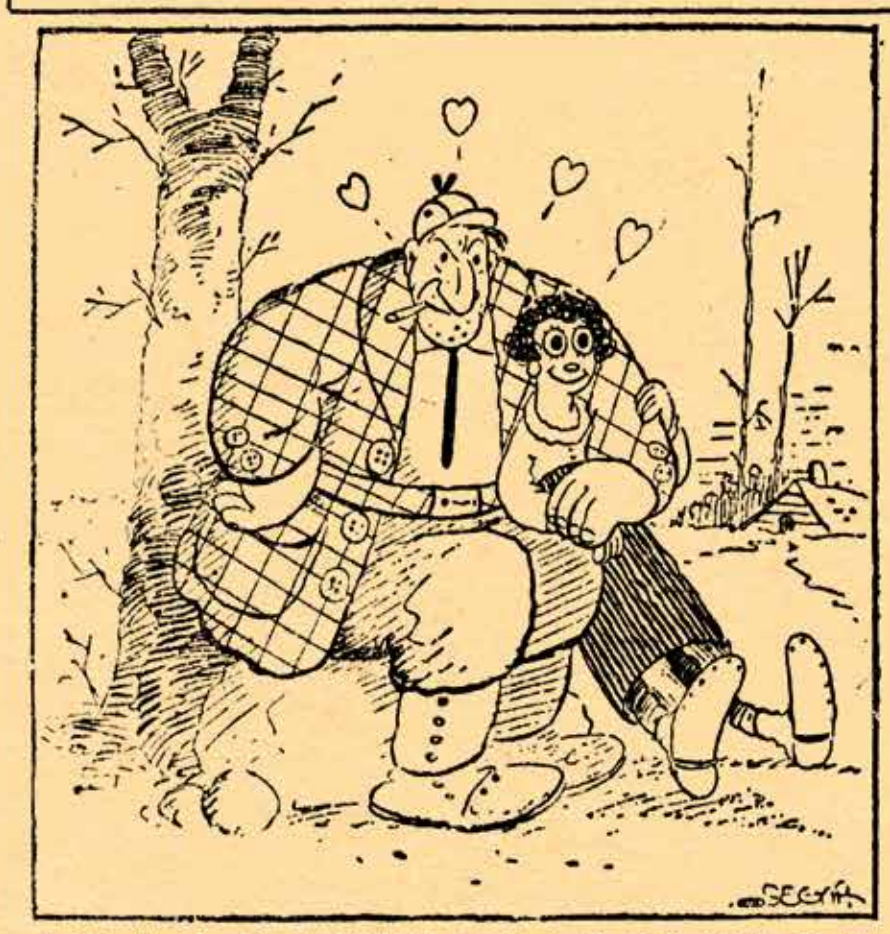
Segar's editor at the *American*, Bill Curley, convinced the head office in New York to take the promising young cartoonist into the Hearst cartoonist stable. Curley put Segar on a train with a note for the comics editor of the New York *American* and *Evening Journal*, Wexford "Wex" Jones.



An illustration for the *Chicago Herald* Sunday Fiction Magazine story, *Looting the Ventura*. October 7, 1917.

MY BEST LAUGH STORY

By E. C. SEGAR
Who Draws Sap



Sock! Another lumberjack bit the dust—Sock! Sock! Sock! Three more went down.

"Stick around, fellows; Jim's just getting warmed up," said old Fox Face, as he squinted one eye through a broken window in the general store. But nobody stuck around. The street was clear in less than ten seconds. Jim Hathaway came lumbering up Main street looking for more victims.

A dozen wild cats and a few gorillas is about as near as any one ever came to describing Big Jim. He had terrorized the town for three years and had licked every man in it a dozen times. He smoked cigars backwards Boy! He was tough. He had to use a new razor blade for every whisker. He would ask a fellow for the time and knock him silly if he didn't have a watch. As old Fox Face once said: "When Jim socks a guy he stays socked. He's bad all over. Nobody'll ever tame Jim Hathaway."

It was early Spring in the Far North, the violets were just coming up through the melting snow. A crow perched high upon a distant pine tree burst forth into melodious song. Jim listened.

"Lord, that old bird seems to sort of touch a soft spot in my mean, rough heart," said Jim. But it really wasn't the bird, for behind Jim stood a beautiful maiden who had come down to the brook for water. She carried a bucket. She must have cast a spell over the big fellow. Turning his thick head, he found himself looking into the most beautiful face he had ever seen.

"I came to the brook for water," said she shyly, shifting her bucket to her left hand.

"Ah—ugh—let me fill the pail for you, Miss; you might get your feet all wet. There now, here you are plumb full."

And as he passed the bucket to her his rough fingers touched the lily white hand which received it. For an instant—only an instant—his big calloused fist rested there.

A month passed. A new path led down the mountain from the lumber camp into the valley and straight up to the door of a vine-covered cottage wherein dwelt Lizzy. For that was the maiden's name. Lizzie, the most beautiful name that Jim had ever heard. To him it suggested blue skies, sunshine and the patter of raindrops on a tin roof. Seven nights a week they sat in the parlor beneath the old hanging lamp (no oil in lamp) and talked of the future. They planned a little bungalow with flowers all around it. Often they would sit for hours under a great tree saying nothing, just happy to be together. Jim's chest would heave like a tidal wave as he would sigh: "Ah! This is livin'."

And the crow sang in the pine tree over the hill.

One night, six weeks after the meeting at the brook, Lizzy in a sudden burst of passion flung her arms violently around her lover, accidentally breaking a five-cent cigar in his coat pocket. Now Jim had knocked men cookoo for much less than this—much less. Once a fellow sat on Jim's coat, breaking the same kind of a five-cent cigar. That man is in the hospital yet. But was Jim angry with his little wonder girl? Was he mad at his sweety? Did he lose his temper and fly into a fit of rage? Why he just simply kissed her on the chin with his fist so hard her mother caught her on the third bounce.

And the crow sang on in the pine tree.

A featurette from October 1, 1924. This sporadic syndicated column featured several other King Features cartoonists, including George Herriman, James Swinnerton and others, all offering up their favorite anecdotes. Segar's story was the only one that was obviously fictional.



The Santa Monica Pier (c. 1931), Segar's source of many an odd character in *Thimble Theatre*.

"THIMBLE THEATRE"

By SEGAR



A full-page drawing from *Circulation* magazine, May 1926

To get to his meeting with Jones, the future creator of Popeye the Sailor had to "walk the plank." The increasingly crowded newspaper office had relocated the cartoonists into an office in the building next door. Rather than take elevators down and back up, the cartoonists traveled on a board apparently placed across the fire escapes between the two buildings, four stories above the concrete sidewalk.

Segar recalled his fateful first meeting with Wex Jones, who apparently named one of the most famous comic strips in history while drunk as a sailor:

"Curley sent me there with a letter to Wex, a big six foot six… I got lost a couple of times, walked across the fire escape to get over there… into Wex Jones' office and I waited for oh, three, four hours. Wex Jones was out drunk and drunk as hell, as only Wex Jones could get. So he kept calling up his secretary there and the girl would tell him yes, I had been waiting a long time… Well, he finally came up. Curley had told him what I'd been doing in Chicago. He knew I had been doing theatrical stuff. He had a good head on him. He gave me the title, 'Thimble Theatre.'"

In *Thimble Theatre*, King Features Syndicate—with their abiding interest in movies and practice of duplicating successful strips—likely sought to emulate their feature, *Midget Movies* (1918-1921), by Ed Wheelan. In 1921, Wheelan took his feature to a rival syndicate and renamed it *Minute Movies*. In 1923, King Features launched yet another cinema-based comic strip with an alliterative title, *Fillum Fables*, by a young Chester Gould. It must have made sense to assign Segar, who had drawn the Chaplin strip and burlesqued films in *Looping the Loop*, an entertainment-themed comic.

The first *Thimble Theatre* appeared in the daily papers on December 19, 1919. The strip started out as a take-off of schmaltzy damsel-in-distress plays and serial movies. However, Segar's knack for character-driven comedy emerged, and the series quickly shed its original concept. Olive Oyl appears from the start. Ham Gravy shows up soon after, and in a few weeks Castor Oyl joins the cast, his I.Q. as short as Ham Gravy's nose is long (Segar once said he was eating a banana when he first drew Ham Gravy, which gave him the idea for the extended proboscis). In time, Segar brought Olive's parents into the strip, Cole Oyl and—in a nod to Milt Gross and his *Banana Oil* comic strip—Nana Oyl. In the late 1920s, Castor took a wife, Cylinda Oyl, and an uncle named Lubry Kent Oyl showed up in 1928.

In the first years of *Thimble Theatre*, Segar's art improved. His rendering, brushwork, lettering and ballooning, background details and use of cartoon conventions such as sound effects grew more sophisticated. His characters and objects slowly acquired the familiar, humorous rounded aspect of his mature work. Segar also developed as a writer and storyteller, experimenting with longer stories. On July 31, 1922, the first *Thimble Theatre* madcap adventure began—a three-month story. The strip announced: "GREAT GOBS OF GOLD lie hidden in the jungles of Africa and Hamgravy, Oliveoyl, and Castoroyl are going to search for it." (In the early days, the characters' names sometimes ran as single words)

From December 1919 to sometime in 1923, Segar worked in the Hearst art room in New York alongside George Herriman, Walter Hoban, Harry Hershfield, Tom McNamara, and Cliff Sterrett. There were also younger, newer cartoonists, including Walter Berndt, Jack Callahan and John Paul Arnot. Segar loved the outdoors and fishing. (Hunting and fishing became a recurring theme in the soon-to-come *Thimble Theatre* Sundays.) He took to ducking out of the office with Berndt to take a ferry to New Jersey and fish along the Hudson River. When management noticed this, they decided Segar had time to produce a second comic strip, and so *The Five Fifteen* was born.

The Five Fifteen ran weekdays between February 9, 1921 and February 17, 1925. The strip often turns on the conflict between short, potato-nosed Sappo and his taller, plump wife, Myrtle, named after Segar's spouse. A growing middle class was moving out to the suburbs, and the strip, named for the evening train home, was likely designed to be read by these commuters. The gags often take place on the train.

Sometime around 1923, Segar left New York City in search of more pleasant surroundings. After a short time in Florida, the Segars moved to Hollywood for a few years. The New York office noticed Segar's steady improvements on his signature strip and assigned him a *Thimble Theatre* Sunday page starting on January 25, 1925. The early Sundays are low key compared to pages from the 1930s. Segar's penchant for outlandish gags, however, is on full display. In the first Sunday page, a comically paranoid Ham Gravy is seeking a clerk for his shoe store who won't steal from him. He hires a man who has no feet and bizarrely stands on wooden boards strapped to his legs. The punchline comes when Castor declares he will use the same approach when hiring a clerk in his hat store. The page offers an escalation of interlocked gags as carefully structured as a Chaplin two-reeler. It had taken nearly ten years, but Segar had finally matched Chaplin's humor in the funny papers.

In 1926, King Features ordered their Sunday page cartoonists to add a new, smaller strip to their pages. These were called "toppers," even though they sometimes ran underneath the main attraction. The change allowed King Features to effectively double the number of titles they sold, without any increase in page space. For his new 1926 topper strip, Segar brought John and Myrtle Sappo back (*The Five Fifteen* had been canceled about a year earlier) and named the strip *Sappo*. Except for a few short periods, *Sappo* ran above *Thimble Theatre* from 1926 to 1947.

By 1928, the Segars had permanently settled in Santa Monica, about 15 miles west of Los Angeles, on the Pacific coast. In the 1920s, Santa Monica became an oceanside haven for Hollywood movie stars and other wealthy pleasure seekers, including Marion Davies, love interest of Segar's boss, Hearst. Bordering on the Pacific Ocean, Santa Monica boasted a 1400-foot fishing pier, which appealed to Segar, who had grown up near the water. He became a member of the Santa Monica Rod and Reel Club and mentioned the organization in his comics several times. In 1932, Segar got ink in the local paper—not for his comic strip, but for catching forty-eight yellowfin in a session at the pier.

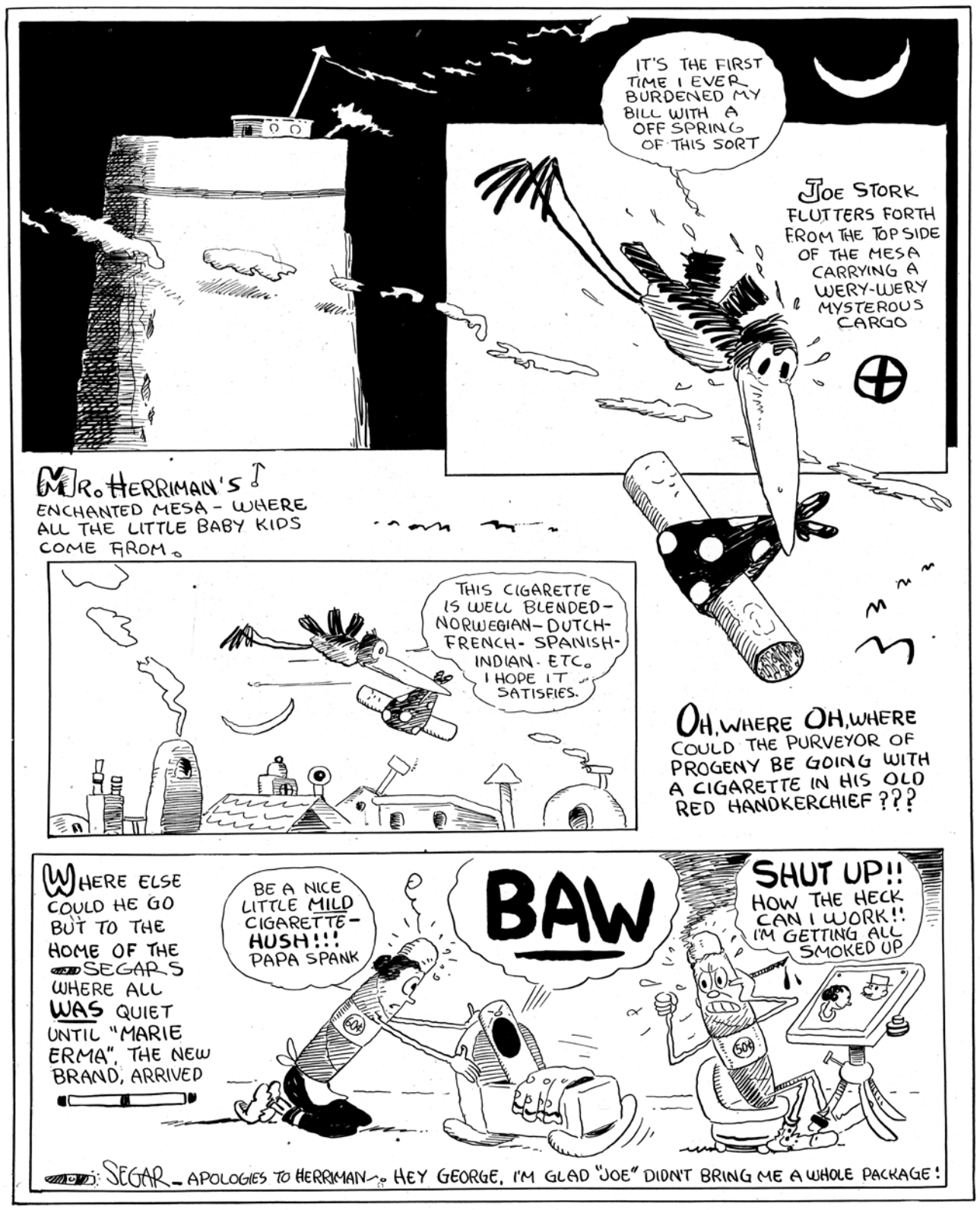
Santa Monica offered Segar a vibrant playground, which enhanced his work. He belonged to local duck and skeet clubs, where he hung out with movie stars like Clark Gable and Gary Cooper. The Pleasure Pier, an amusement center built in 1916 as an adjunct to the fishing pier, featured a giant roller coaster, a carousel, attractions like bowling and billiards (a Segar favorite), and seaside burger joints of the type later run by Rough-House in *Thimble Theatre*. It regularly drew all manner of odd characters, versions of whom often ended up in the strip. Here Segar befriended an artist who gave him lessons and cultivated in him an interest in painting and sketching. It was in this pleasant seaside town Segar created the 1928-1930 *Thimble Theatre* pages included in this volume, Popeye the Sailor, and the rest of his comics up until the time of his death from portal cirrhosis, October 13, 1938, at the age of 43.



E.C. Segar, c. 1931

The Sunday pages in the years just before Popeye came aboard are very nearly as good as Segar's Popeye-era pages. (Though he appeared in the dailies starting in January 1929, his first Sunday funnies appearance occurred March 2, 1930.) In particular, the two-year epic in which Castor Oyl, Olive Oyl, and Ham Gravy madly wander around the vast American desert, encountering cowboys, Indians, dinosaurs, and a movie production company, is a lost treasure. As they battle desert madness and all manner of life-threatening situations, Olive, Castor, and Ham become funnier and funnier. Segar once said, "I claim that pathos is the best background for humor. Tragedy and comedy are so closely related it is only a step from one to the other. The deeper the plot, the more chance for humor." Segar's 1928-1930 desert saga would almost certainly have been hailed as a comedy classic had it not languished in the long shadows cast by Segar's even greater later work. The 1930s *Thimble Theatre* comics have seen multiple printings over the decades, but the earlier Sundays appearing in this volume are reprinted for the first time in almost ninety years. Tell the whole popeyed world: there are more great Segar comics!

Paul C. Tumey is the author of *Screwball! The Cartoonists Who Made the Funnies Funny* (IDW Library of American Comics, 2018). He contributed to Sunday Press's *Society Is Nix; Dick Tracy: Colorful Cases of the 1930s;* and *Foolish Questions & Other Odd Observations*. He co-edited *The Art of Rube Goldberg* (Abrams ComicArts, 2014) and was a contributing editor and essayist for *King of the Comics: One Hundred Years of King Features Syndicate* (IDW Library of American Comics, 2015). He lives in Seattle with his family and several piles of crumbling old newsprint.



Segar announces the birth of his daughter with an homage to George Herriman; from *Circulation* magazine, September 1922.

Segar "Rocks"

THIMBLE THEATRE TOURS COCONINO COUNTY

By JEET HEER

In the *Thimble Theatre* Sunday page for April 8, 1928, Castor Oyl, brother of Olive and future business partner of Popeye, haggardly sweats it out in an unnamed desert. With a tip of his hat to the master, cartoonist E.C. Segar lets the audience figure out exactly where Castor is. "@!!** desert," Castor complains. "Nothing but bones, cacti, sand, and 'Herriman rocks.'" With that wink to the creator of *Krazy Kat*, Segar let us know that Castor wasn't in any old desert: he was in Coconino County or its near environment. For comic strip fans, Coconino County is the home of Herriman's animal menagerie, most famously Krazy Kat and Ignatz Mouse. Herriman's genius owed much to the actual Coconino as well as to Monument Valley. The surrealism of *Krazy Kat*, with its ever-shifting backgrounds, its weird rock formations, its flights into Navaho patois and mythology, was a product of Herriman's deep love for the great American desert.

By using the name "Herriman rocks," Segar was admitting he was working on well-trodden ground when he moved Castor Oyl and the rest of the *Thimble Theatre* troupe out West for a two-year sojourn. In using the western desert as a backdrop, Segar was following in footsteps that he revered. Herriman was more to him than just an elder colleague in the Hearst stable. Segar once said of Herriman, "He is the greatest artist that ever lived."

As much as he worshipped Herriman, Segar didn't dare imitate him. Segar borrowed the landscape of *Krazy Kat*, but put it to very different ends. Partly this was a matter of good sense: Herriman's idiosyncratic work, as personal as a fingerprint, couldn't be copied.

But more than that, Herriman and Segar had polar opposite narrative sensibilities. Herriman was a night-time artist: dreamy, ethereal, fey, unmatched in his ability to capture ineffable moods. Segar was a daylight artist: a materialist, whose grabby and grubby characters all act out of sordid desperation, often hunting for gold or other hard, tangible goods. Even when they search for love, Segar's characters are very interested in the physical manifestations of desire rather than spiritual connections.

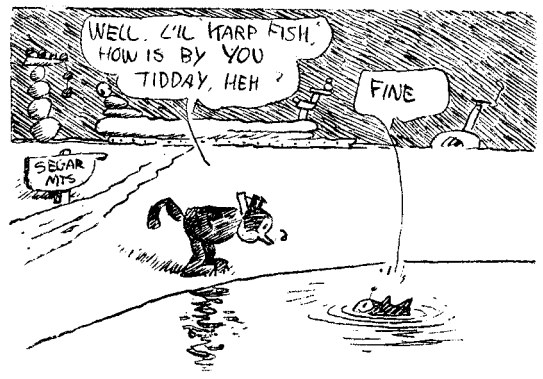
The title of the strip is the key: *Thimble Theatre*. Segar was the cartoonist as theater director. The "Herriman rocks" were part of the stagecraft. They were what Segar needed to suggest the setting, along with the recurring bleached bones (often the horns and ribs of some long-dead cattle), the scattered shrubbery, the odd cactus, the sandy ochre foreground, the big blue sky. With a few simple elements, Segar was able to suggest a vast, overpowering landscape.

It is a measure of how far Segar had come that by 1928 he was able to reinvent a landscape already used by so many formidable cartoonists. Segar's own mastery was hard-won. He had perhaps the longest apprentice period of any major cartoonist. His early work displayed only minimal competence. As the late critic Donald Phelps noted in his 2001 book, *Reading the Funnies*, "From the mid-1910s until the beginning of the '20s, the drawing remains hesitant and gawkish; timidly arranging and directing the doodle-ruled forms of the characters, who seem always on the threshold of reverting to the linked jellybeans, or semi-collapsed balloons, of the their basic shape."

Indeed, even when he achieved his mature style in the late 1920s, Segar continued to be amazed at the fundamental cartoonist trick that a few squiggles can be transformed into a recognizable form. The magical mutability of cartoons was a recurring subject that bewildered John Sappo, the title character of the top strip *Sappo*, as he pondered the craft of Segar's alter ego, the genial cartoonist Mr. Squeem. "That's the trouble with you wisecrackin' cartoonists," Sappo laments. "You say one thing and mean another."

Sappo, like Castor Oyl and so many of Segar's characters, has no irony or guile. He's baldly naked in pursuit of his goals (poker winnings, a share of the fortune his wife has inherited). Segar loved low-minded schemers, characters who relentlessly and remorselessly pursued their agenda, even to the point of viciousness. To be sure, Segar wasn't the only cartoonist who dealt with amoral riff-raff. *Thimble Theatre* belonged to an entire tradition of sporting strips that included *Mutt and Jeff*, *Barney Google* and *Moon Mullins*.

What set Segar apart from this tradition was his sheer audacity. He was willing to push his characters to the edge of absurdity and beyond. Perhaps empowered by the



A Herriman nod to Segar, September 13, 1928

conviction that cartoons were, at the end of the day, nothing but lines on paper, Segar would create situations where his characters do and say just about anything. Sappo, at one point, fakes his own suicide to fool his wife. Castor Oyl's unsentimental streak can be seen in the way he lops off the head of a dinosaur that annoyed him.

Segar liked to push his characters in crazy situations to test their limits. In doing so, he sometimes showed that a seeming scoundrel has limits, as Castor Oyl and Ham Gravy discover in their ill-fated attempts to become bandits.

With his pint-sized frame and outsized emotions, Castor Oyl vividly embodied the Segarian life-principle of unfettered appetite. Castor's hucksterism also made him a perfect vehicle for one of Segar's greatest gifts, his verbal gusto. Fittingly, it is Castor who pays most eloquent tribute to the great desert that Segar made his own.

"The desert does not give up its beauty to those who are blind to nature but to the thinking eye all things are glorious," Castor declaims, while standing on rocks that serve as his pulpit. "I love the great open spaces where boys are boys, and men are men, and women are – are – are – mirrors, reflecting the marvelous beauty of nature's handiwork." Castor's speech is over-the-top, but what other words can capture the goofy grandeur of Segar's world?

Jeet Heer is a senior editor at *The New Republic*, the author and editor of many books, and a frequent Sunday Press contributor. With Chris Oliveros and Chris Ware, he's co-edited the Walt and Skeezix series from Drawn and Quarterly, which so far has seven volumes.



The Segar family took regular camping trips in the West, yielding a series of oils and watercolors. Comics influenced by these trips can be seen in the *Thimble Theatre* Sundays of March 1928.

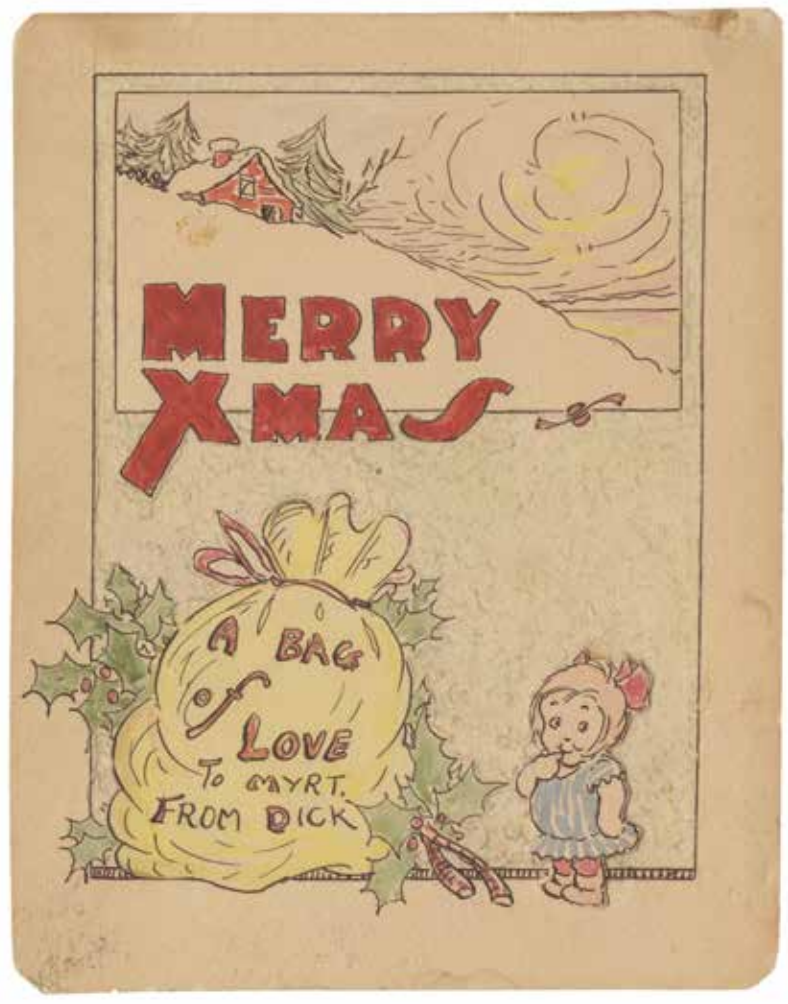


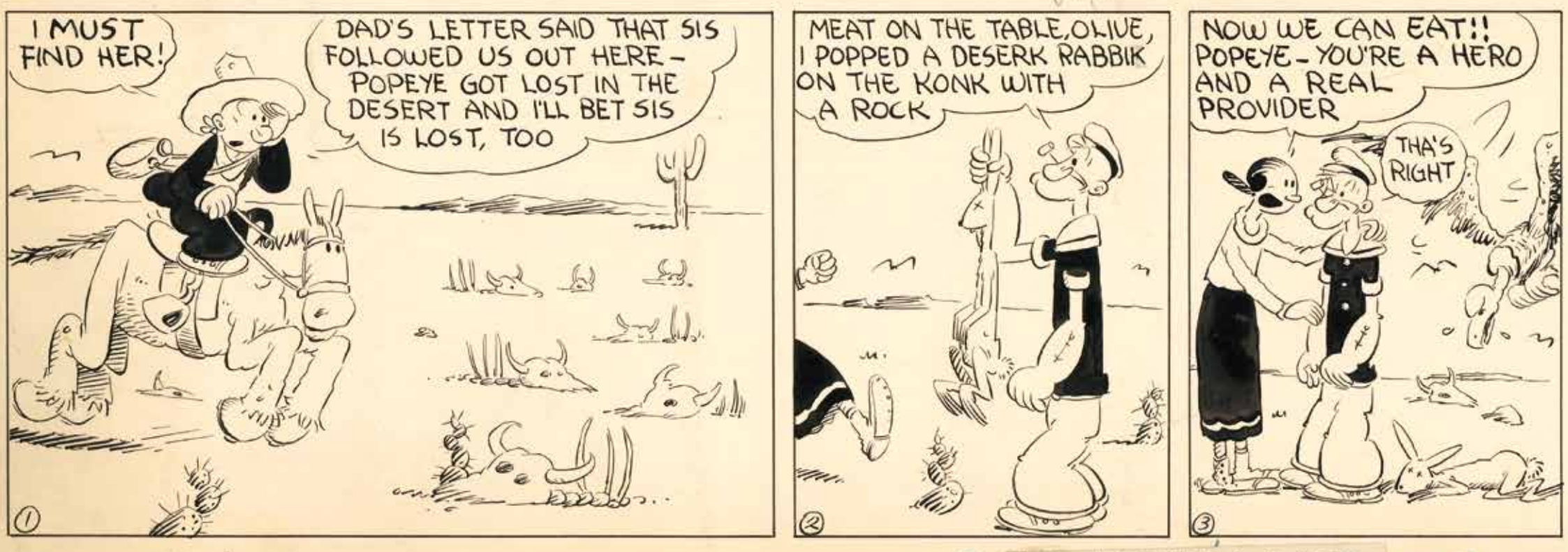


A Segar Card Collection

Segar often drew one-of-a-kind postcards and greeting cards for his friends and family, such as the elegant and elaborate birthday card (left) for his wife and Christmas cards (below) for his parents.
From the collection of George Michalski







A year after the stories printed in this volume, Castor Oyl returned to the desert with his sister, Olive, and her sailor boyfriend; a sojourn from the daily comics of 1931. (Courtesy of Bernard Mahé/Galerie du 9ème Art)

How the West was 'Tooned

By MICHAEL TISSERAND

When, in 1928, E.C. Segar sent Castor Oyl into the great American desert, he was placing him on a trail that had seen more than its share of plops and spins and zip-pows.

Movie director John Ford usually gets credit for introducing the desert to audiences in films such as *Stagecoach* and *The Searchers*. Cartoonists, however, were there first. Moreover, comics offered early views of the West that were richer and more complex than most anything in early films. And, with a few possible exceptions, such as Buster Keaton's *Go West* and Laurel and Hardy's *Way Out West*, they were funnier.

Early Western cartoonists include C.W. Kahles, who in 1906 introduced the cliff-hanger comic *Hairbreadth Harry* with a Western tale of Harry saving a prospector. As Maurice Horn shows in his book *Comics of the American West*, Kahles was followed by Western yarns in Harry Hershfield's *Desperate Desmond* and Rube Goldberg's *Boob McNutt*, as well as in both Rudolph Dirks and Harold Knerr's versions of *The Katzenjammer Kids*. Still more comical desert adventures would be seen in Sidney Smith's *The Gumps* and in *Mickey Mouse* as written and drawn by the Utah-born Floyd Gottfredson.

But the story of comics and the West really begins with James "Jimmy" Swinnerton. Born in California in 1875, Swinnerton was the first cartoonist to develop a deep, personal and abiding relationship with the West. Swinnerton was as enraptured by the face of the desert as one is by the face of a beloved, and he devoted his twin careers of cartooning and painting to exploring its lights and shadows, its mysteries and its humor.

In doing so, Swinnerton reached far beyond the simple adventure tales that dominated other Westerns of his day. A sharp satirist, he would lampoon the mythologies of the West at the same time that he celebrated Native American cultures and art traditions. His devotion would influence many others, including Rudolph Dirks, George Herriman and Segar, and point the way to other Western tales to emerge in comics generations later.

Swinnerton's desert sojourn began with a diagnosis of tuberculosis. His failing health prompted William Randolph Hearst to banish one of his favorite employees from New York City and its bad habits. Hearst placed Swinnerton on a train headed straight into the pure, dry air of the desert, and Swinnerton never looked back. In a letter published in the *New York Evening Journal* in 1911, he compared breathing city air to breathing oil and said a visit to the desert would make anyone forget the "slops and false perfume of the big town."

Much humor in early Swinnerton comics such as *And Sam Laughed!* emerged from his skillful mockery of the hypocrisies baked into society's upper crusts. Swinnerton expanded his comedic horizons when he brought his popular feature *Little Jimmy* out of small towns and onto the desert plains. Panels included flora and fauna drawn with loving detail and historic landmarks—some of which had only been recently "discovered" by white explorers—that were rendered with archeological precision. It was in *Little Jimmy* that most Americans first glimpsed the cliff dwellings of the Ancestral Puebloans, pondering with Jimmy how the "magic men could do many very wonderful things."

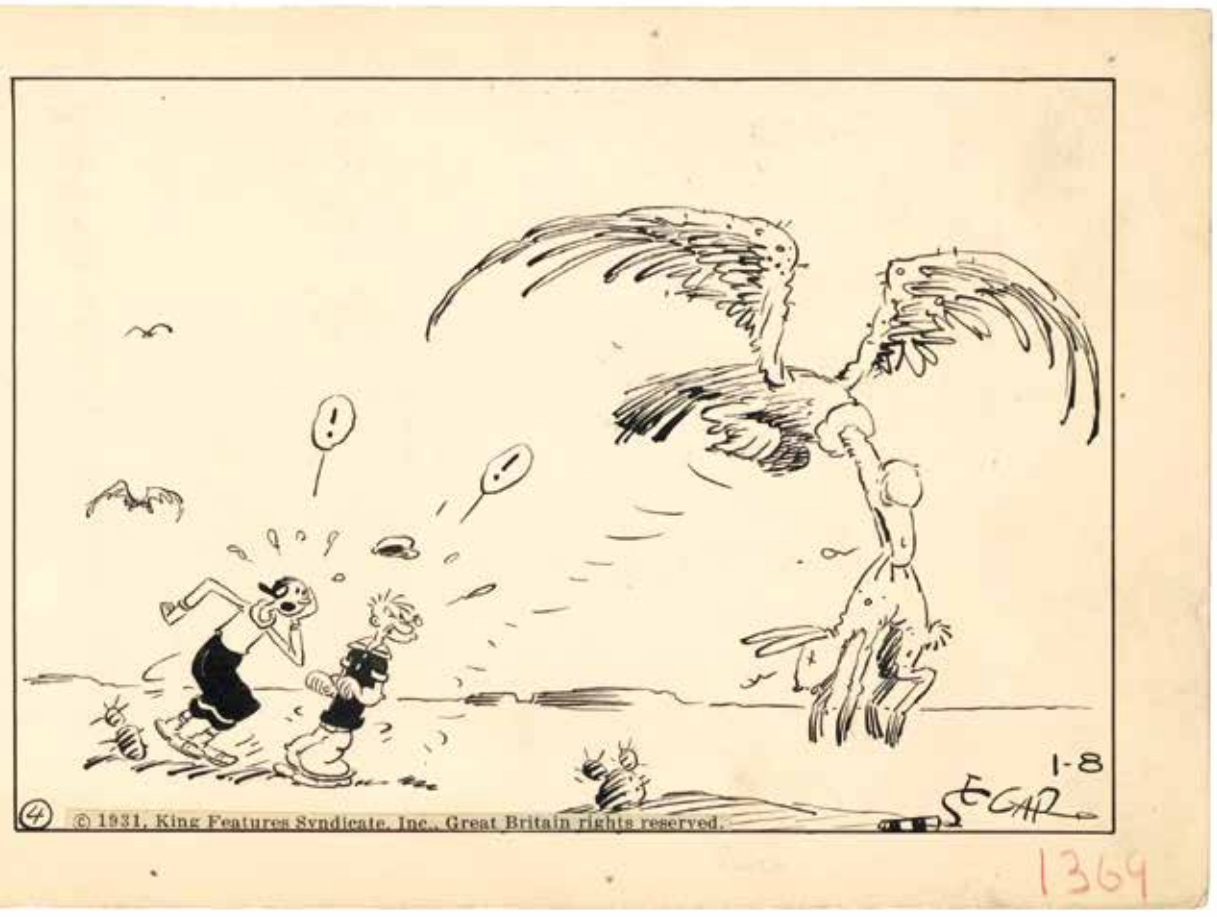
In nearly three months' worth of *Little Jimmy* Sunday episodes, Swinnerton chronicled, with both humor and marvel, his own observations of Navajo (or Diné) culture. In them, he offered a remarkably nuanced view of Native Americans—especially for nine panels in a newspaper comics supplement in 1913.

That same year, Swinnerton's friend George Herriman started adding Indian characters into his daily comic, *The Dingbat Family*. Generally, these were little more than stock caricatures of hook-nosed men wrapped in Navajo blankets. Yet within a few years, Herriman's masterpiece *Krazy Kat* would show how much Herriman, like Swinnerton, had immersed himself in the Southwest. The self-effacing Herriman rarely spoke too seriously about *Krazy Kat*, but he made an exception when asked about his desert landscapes. "That's the country I love and that's the way I see it," he told journalist Mary Landenberger. "I don't think Krazy's readers care anything about that part of the strip. But it's very important to me and I like it nearly as well as the characters themselves."

Herriman traveled west as



One of George Herriman's tributes to E.C. Segar; from the *Krazy Kat* daily comic, September 14, 1928



often as he could. In Kayenta, Arizona, he stayed with close friends John and Louisa Wetherill, who were famed explorers, traders and independent scholars of the region and its cultures. In 1922, on what must be one of the grandest adventures ever by a group of cartoonists, Swinnerton, Herriman, Dirks, and other friends (including photographer Dorothea Lange and her husband, painter Maynard Dixon) undertook a five-week journey on horseback into the deserts of northern Arizona and southern Utah through what is now the Navajo National Monument. Being who they were, they also engaged in hijinks along the way. At one point, Dirks dashed ahead to scratch Hans and Fritz Katzenjammer onto a small rock, leaving it on the trail to be "discovered" as an ancient artifact.

One can imagine Segar jealously listening to tales of this trip when, the following year, he sent Castor Oyl out on his own desert misadventures. From the start, however, it did not go well for Segar's hero. "Nothing but sand," Castor Oyl pants in an early strip under the blazing sun. "Nothing but rocks. Nothing but cacti. Nothing but bones! Bones! Bones!"

Segar never acquired Swinnerton's or Herriman's personal knowledge of the Southwest and its secrets. Yet the region would serve as the perfect backdrop for Segar's singular talent for creating little satires of masculinity. "I know the great open spaces—I know the ways of this 'he-man's land,'" boasts Castor Oyl right before falling on his face in one misadventure after another. Segar's desert is a place of nose-tweaking vultures and hunts for "mirage water"; if fool's gold did not exist already, it's likely Segar would have invented it.

Segar and Herriman would offer affectionate nods to each other in their work, with "Herriman rocks" showing up in Segar's world and "Segar Mountains" in Herriman's. Visually, Segar's desert formations owe much to Herriman's vision of the desert. A sly Segar story about Castor Oyl and Ham Gravy's botched attempt to make a few bucks off tourists by showing them a "Ham Gravy Canyon" ends with a panel of a Ham Gravy-like rock formation that is one of Segar's most Herriman-influenced drawings, calling to mind an animated desert in *Krazy Kat* in which Joshua trees might suddenly dance and the giant shale-and-sandstone Mittens break out in applause. (Segar offers yet another nod to Herriman when he has Castor Oyl stealing a calf and promising its mother that Joe Stork will bring her another.)

In one brief but regrettable tale, however, Segar reveals he is not immune to the casual racism and sexism that is part of the DNA of many of our most treasured comedies. The introduction of "Little Minnyhoho" and subsequent jokes based around her perceived unattractiveness call to mind the unfortunate slapstick sequence in John Ford's *The Searchers* in which an Indian woman, recently married to a white man, is violently kicked down a hill—for laughs. Though notably in Segar's desert stories, it is the Western interlopers Castor Oyl and Ham Gravy who are usually the hapless ones, getting bum deals from ranchers and Indians alike.

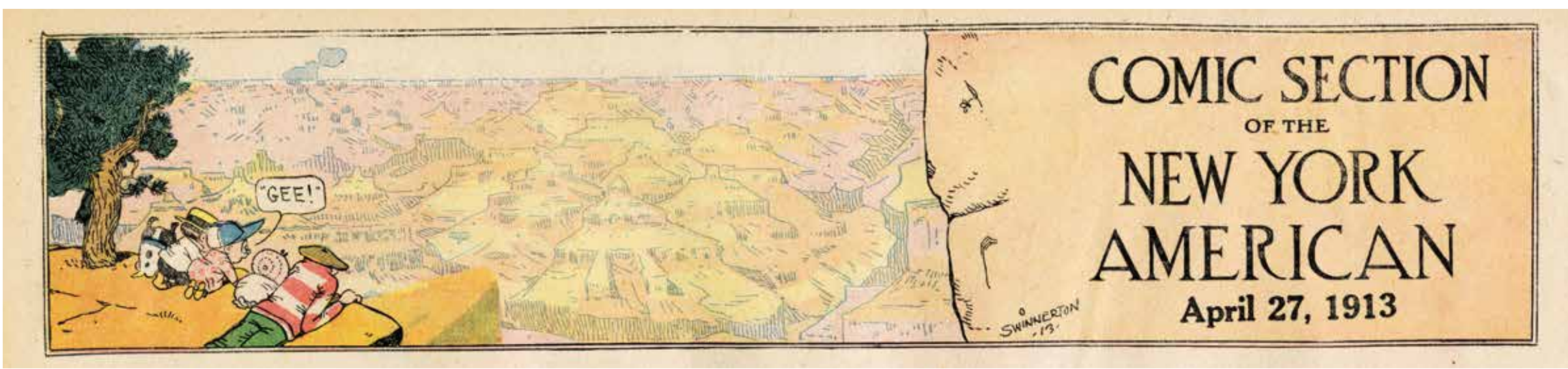
After Castor Oyl's multiple misadventures and the return of Ham Gravy to find Olive Oyl in the arms of—oops, no spoilers—Segar, aside from a brief series in the *Thimble Theatre* daily comics, would leave the desert to Swinnerton and Herriman and a few select others. These included Frank King, who drew a remarkable Arizona series in *Gasoline Alley* that included the Wetherills as characters. More complex views of American Indian life in comics would be later seen with the emergence of Indian cartoonists such as Ricardo Caté, Marty Two Bulls, and Phil Hughte, whose *A Zuni Artist Looks at Frank Hamilton Cushing* is a minor classic in cultural table-turning. The two-volume collection *Moonshot* would also highlight indigenous cartoonists and their work.

In the hands of cartoonists, the story of the West is a complicated tale of promises made and promises broken, of dreams and dust, of outlaws and greed and city stooges chasing down the next mirage. And, if we're really lucky, we might still hear a few loud laughs echoing off the Ham Gravy Canyon walls. As Jimmy Swinnerton once said of the desert, "It's a great place if you know how to treat it."

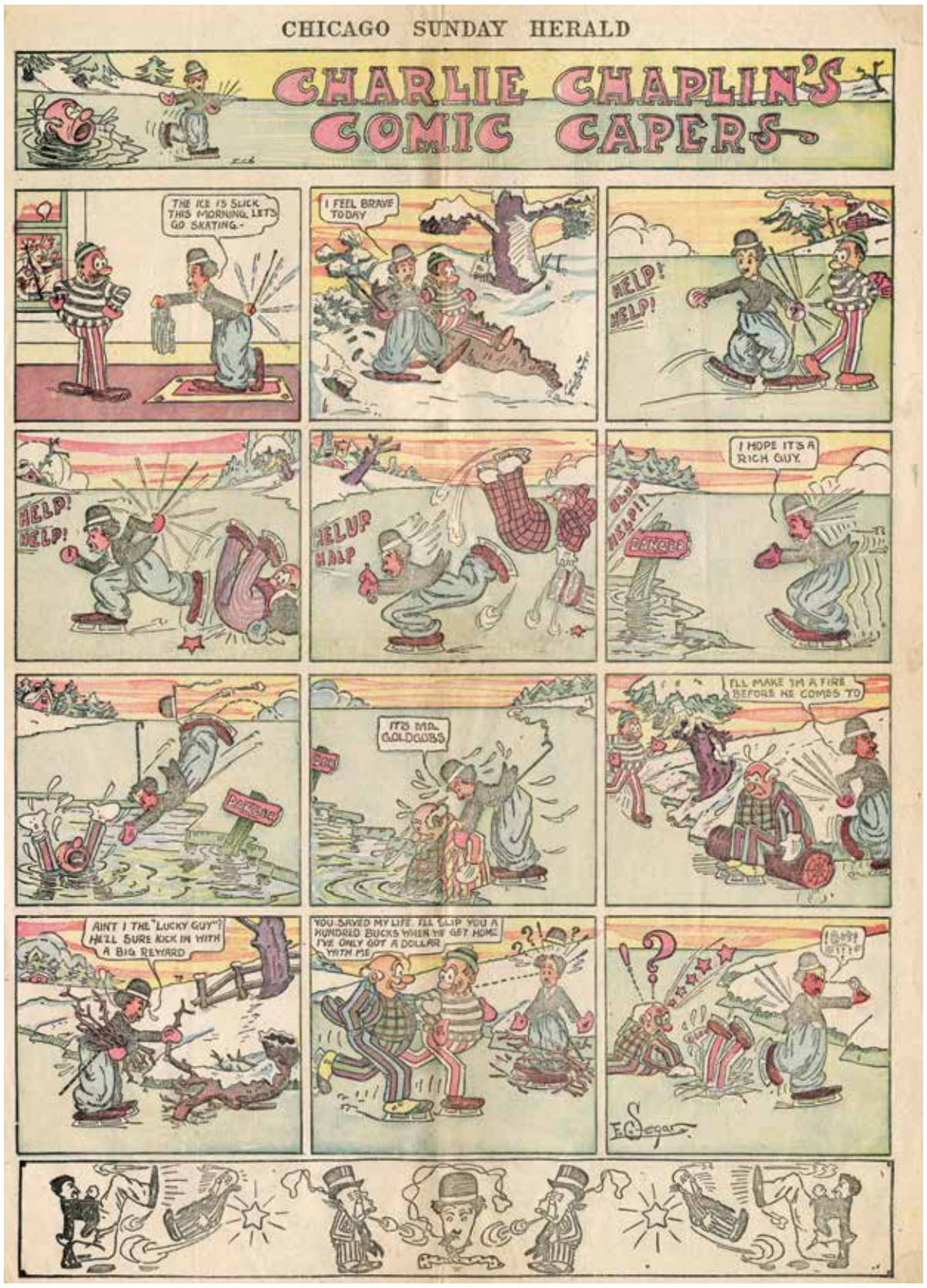
MICHAEL TISSERAND is the author of the Eisner Award-winning biography, *Krazy: George Herriman, a Life in Black and White*. His website is www.michaeltisserand.com

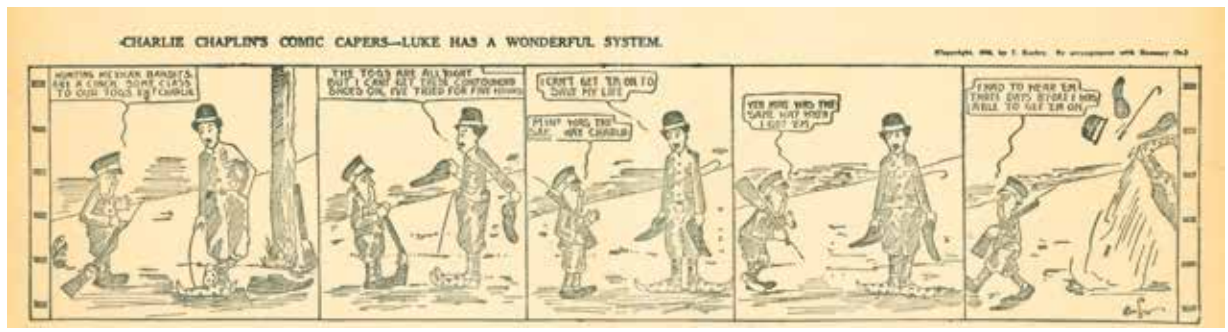


TOP: Rube Goldberg's *Boob McNutt* arrives in the Southwest (December 18, 1922); ABOVE: *The Katzenjammer Kids* tour the Grand Canyon (August 22, 1915)



In 1913, James Swinnerton took his popular *Jimmy* character to the Southwest, where the artist celebrated the home of the Navajo with magnificent detailed artwork and stories of humor and pathos.





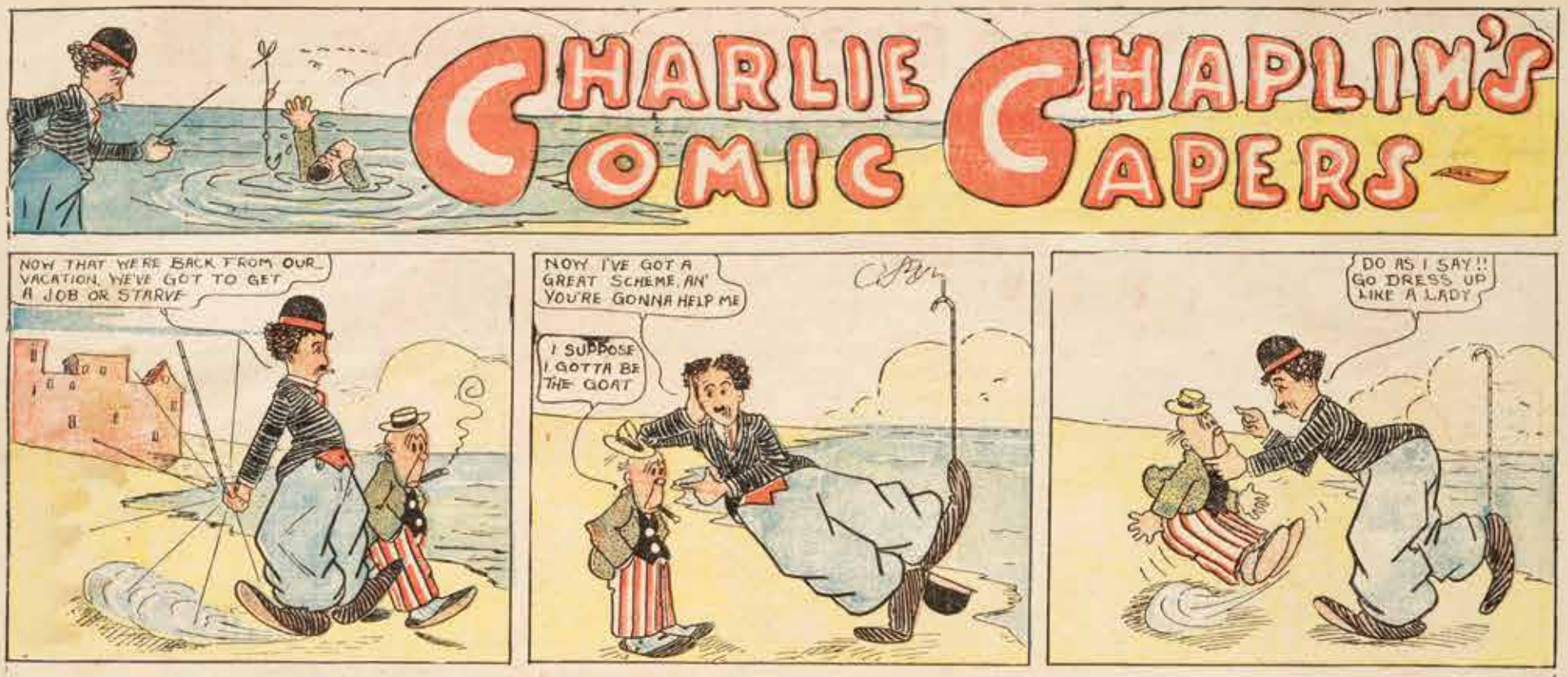


Segar and The Little Tramp

Charlie Chaplin's Comic Capers was originated by Stewart W. Carothers in March of 1915. E.C. Segar took over the daily strip for six months in 1916 and penned the Sunday page from March 1916 to September 1917, when the strip ended. Compared to his later work, Segar's stories were simplistic and the artwork rough and derivative, but his work on a seven-day strip with recurring characters gave him the foundation for his *Thimble Theatre* success. A series of popular paperback books reprinted the daily strips within a few years of their first publication. The first book, seen here at left, featured the earliest Segar daily comics. On the following pages are Segar Sunday comics from July and September, 1916.

CHICAGO SUNDAY HERALD

CHARLIE CHAPLIN'S COMIC CAPERS



CHARLIE CHAPLIN'S COMIC CAPERS

SAY KID- SEE THIS LETTER? IT'S FROM MR. BIGLEAGUER SAYING HE WANTS ME TO SIGN UP WITH HIM AS PITCHER, AT A SALARY OF 50,000 BUCKS PER SEASON. AN' I DON'T EVEN KNOW THE MAN

BUNK- YOU WOULDN'T MAKE A KNOT HOLE IN A BALL-PARK FENCE

JUST TAKE THIS TIP FROM ME SON- YOU'RE WAY BENEATH MY CLASS, NOW SHOW A LITTLE SPEED AN' BEAT IT, SEE!

SAY, LISTEN- IF THE WORST PITCHER IN THE GAME GOT $500 A DAY, YOU WOULDN'T BE WORTH 15¢ A WEEK.

A GREAT BALL PLAYER LIKE ME SHOULD NOT ENDURE SUCH-

-BEASTLY PESTS!

SOMEBODY'S GONNA HAVE A HEADACHE, I SAY.

POW

CATCH 'IM! CATCH 'IM!

WHAT IT TAKES TO GET I'M I GOT

I GOT 'IM

HOLD 'IM

THE IDEA OF THAT LITTLE TOAD BUSTING A BRICK ON A GREAT BALL PLAYER'S HEAD

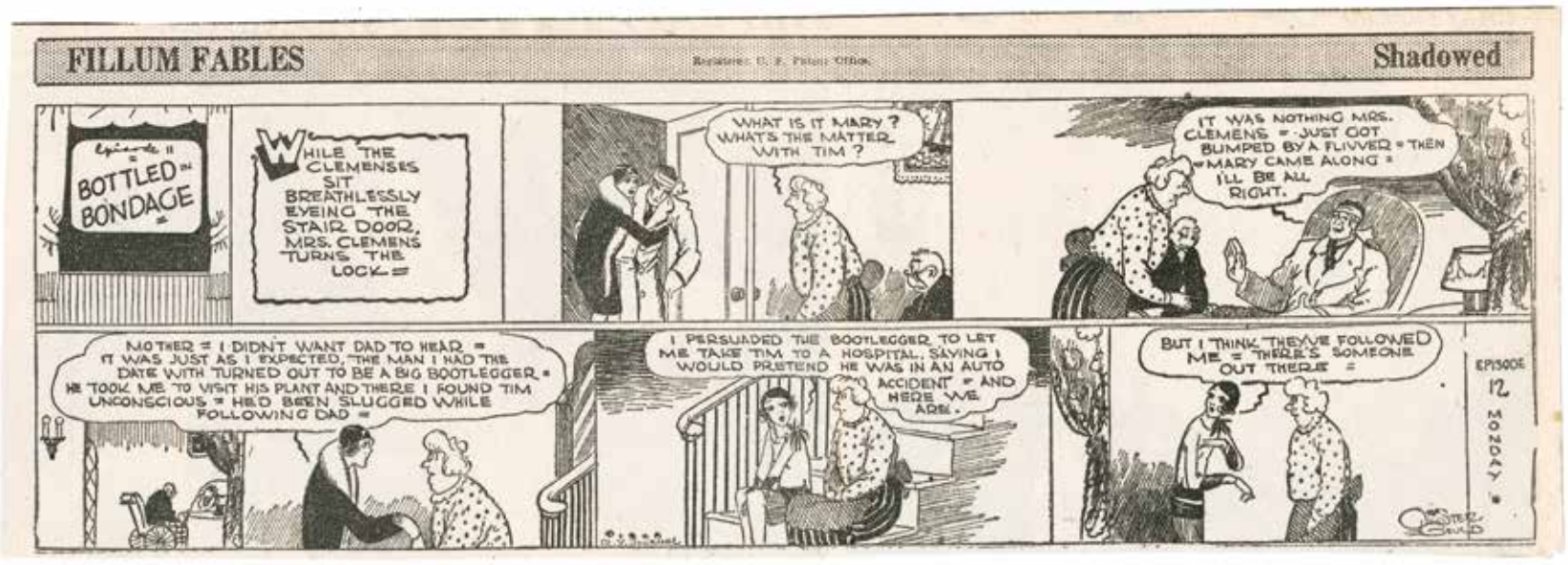
I GOTCHA, NOW DON'T TRY TO ESCAPE

?

ANYBODY THAT CAN THROW A BRICK LIKE YOU DID, DESERVES A POSITION AS PITCHER ON MY BASEBALL TEAM. MY NAME IS BIGLEAGUER.

SURE

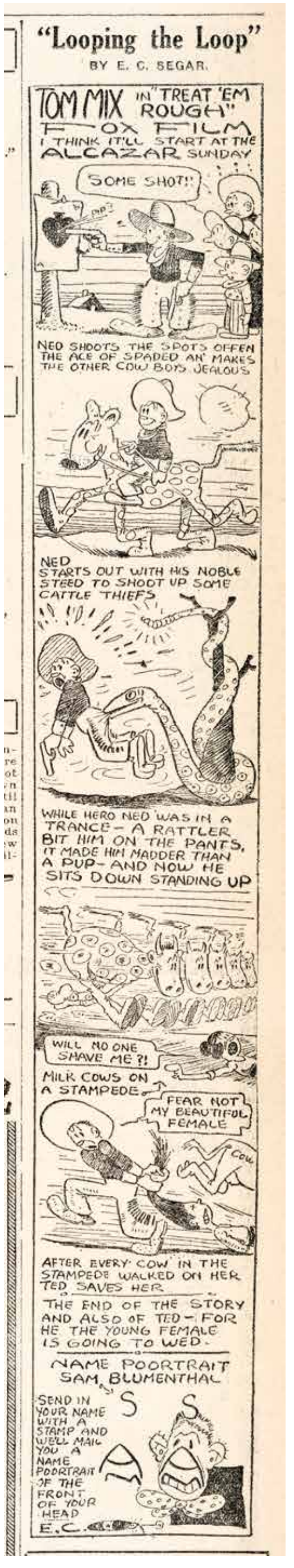






Segar and the Movies

Segar began his comics career in the movies. Literally. As a teenager he drew cartoons for silent movie theater slides. His first regular comic strip series was *Charlie Chaplin's Comic Capers*. When Segar left the *Chicago Herald*, Arthur Brisbane enlisted him to draw "*Looping the Loop*," a daily strip about the city's movies and entertainment for Hearst's *Chicago American*. Then, in 1919, he penned his own "small screen" creation for the newspapers, *Thimble Theatre*. For the first few months, the strip used a movie theater premise, including listing the "cast." Other movie-based comic strips of the era included Ed Wheelan's *Midget Movies* (later *Minute Movies*) and *Fillum Fables*, by another young Chicago cartoonist, Chester Gould, creator of *Dick Tracy*.



HAPPENINGS IN SOCIETY

Miss Lucy Jewett in Bridal Party in Washington

Miss Lucy Jewett, daughter of Mr. and Mrs. S. D. Jewett, 1211 North Dale st., will be a member of the bridal party of Miss Catherine Barlow, daughter of Mr. and Mrs. Gerald Barlow of Washington, to Chas. Commodore Thomas Stark Wilkinson II. The wedding is set for Dec. 13 and will take place in St. James' Church, Washington. Among the others in the bride's retinue are Mrs. Reginald Brooke, jr. (Margaret Fahnestock), Mrs. Meredith Nugent, Miss Louise Thayer, Miss Harriet McNear and Miss Harriet Mallim.

Miss Jewett is visiting in the East.

Mr. and Mrs. Francis S. Peabody are at the St. Regis in New York city.

Mrs. William J. Chalmers, ever successful in managing her many philanthropic enterprises, particularly the Century Home for Destitute Crippled Children at Prince Crossing, has hit upon the scheme for engaging Chicago high school boys to act as taggers on the big day next Monday for the benefit of the handicapped children at the home. Mrs. Chalmers addressed the boys at Lane Technical High School yesterday on the curative and educational work invested in the care of the destitute crippled children and at the close of her talk more than 100 boys volunteered their services. Mrs. Chalmers will repeat her talk before other groups of boys.

Arthur Benn is in California superintending the completion of Miss Lolita Armour's new bungalow near Santa Barbara.

Mrs. Hamilton McCormick, Mrs. Joseph H. Lang and Mrs. William Mathews have been added to the list of box holders for the Victory Ball next Saturday evening at the Palmer House for the benefit of the Arts club, which maintains the Artists' Guild, a shop where the work of Chicago artists are sold.

The pageant, which will be in charge of Mrs. Kellogg Fairbank, will precede the general dancing. Mrs. John Alden Carpenter, who is in charge of the ball, announces that several dance teams will participate. The Fry Angelina group in charge of Mrs. Lee Wall Maitre is to be one of the sensations of the evening, and will include Mrs. Clara Dare Wallis, Mrs. Elizabeth O. Groesbeck, Mrs. Dorothy Dyvenforth Auraches, Mrs. Anita DeCasmo Bonfield, Mr. Edward Jacobson, Mr. Max Schachmer, Mr. Bonfield, Mr. Samuel Griswold and Mr. Arthur Fraser.

A number of dinners will precede the Victory Ball, Saturday night among those entertaining at the Casino being Mrs. C. Morse Ely for fourteen guests; Robert J. Dunham for fifty; Mrs. Lawrence Viles for twenty; Rev. Julius Sidwell for seventeen; Mrs. Richard T. Crane for six; Mrs. A. S. Peabody for six; Mrs. Jacob Baur for six; Mrs. Hale Holden for sixteen; Mrs. Hamilton McCormick for ten; Mrs. Thornhill-Broome for sixteen; Mrs. A. B. Dick for eight; Mrs. Joseph R. Long for six and Mrs. William Nitze for five.

Miss Averil de Sainte Croix, secretary general of the National Council of French Women, will speak in Fullerton Hall next Saturday noon at the regular weekly free lecture arranged by the Alliance Francaise. Her subject will be "The French Women During the War." At the reception in the afternoon in the Alliance Club rooms, in compliment to Miss Sainte Croix, Mrs. George Dixon will pour tea, and Miss Hanna Butler will sing.

Mrs. Benjamin A. Tenbroeck is at the Chicago Beach Hotel for the Winter.

Mrs. Mark D. Goodman, 111 Drexel square, has just received a gold locket for distinguished service in soldier aid sailor welfare work presented by Hannah Lodge No. 13, Independent Order B'Nai B'rith. The locket is similar to one presented last week by the same body to President Wilson as a testimonial of appreciation. Mrs. Goodman was the founder of the Mothers' Fund of the Mothers' Aid of the Chicago Lying-in Hospital and Dispensary.

The Cordon has cards out for a lecture next Saturday by Mrs. William P. Lunn, whose subject will be "Red Cross Work With French Children." Preceding the lecture Mrs. Lunn will be the club's guest for luncheon.

The Chicago Chapter United Daughters of the Confederacy will give a Victory Luncheon tomorrow in Stevens' Restaurant.

Miss Dorothy Brentano.



Photo by Bain News.

Miss Dorothy Brentano, 1247 N. State st., is assisting Miss Doris Bissell, who has charge of the French Shop in E. Washington st.

Mrs. Harry Pratt Judson entertained at dinner this evening in compliment to Lord Curnwood of England.

Mr. and Mrs. Louis Kellner, 3357 Calumet av., will receive their friends next Sunday afternoon in celebration of their golden wedding anniversary.

Mr. and Mrs. Schuyler Montgomery Coe and Mr. and Mrs. E. P. Bigley have departed for California.

DRILL FOR ALL ANTIDOTE FOR BOLSHEVISM

Maj. Gen. Leonard Wood, commandant at Camp Funston, declared that universal military training is an antidote for Bolshevism, in a statement just made public. The general said in part:

"Universal military training is the greatest thing that has ever come before the nation. It tends toward the betterment of the race, physically and morally and from the standpoint of personal efficiency in every industry, line of labor and profession.

ENDS CLASS FEELING.

"It tends to physical and moral betterment because it gives people A greater appreciation of their obligations as citizens and a better understanding of their fellow men.

"It tends toward a greater appreciation of the good qualities of our fellow men. A greater brotherhood of men is the direct result of universal training. And the greatest office of such training is the ironing out of the artificial and cheap distinctions between the so-called classes and groups of society. In this line it is the greatest agent that has ever come or that ever will come to our attention.

IS WAR WAR PREVENTIVE.

"It will have the strongest conceivable influence against war, because every one will have a part in the national defense and every one will be prepared. The people will be more anxious to maintain peace. But if war should be forced upon the people they will be ready and able to terminate it with the smallest possible loss of life.

"No one class in the country is more vitally interested in this matter than women. Woman's first interest is keeping and protecting that which she brought into the world. Her interest is in keeping peace, and if a just war should be forced, to do the job well, with the minimum loss of life. The women want to know how to do that, and how to do it well."

FILM NEWS AND REVIEWS

Bill Hart in a Swift Comedy, "Branding Broadway"

By Rob Reel.



Mabel Normand.

Soon we'll see her as "Sis Hopkins." Just now she's "A Perfect 36" at the New Strand today, Madison Square tomorrow, Gold and Pastime tomorrow and Saturday.

He's here, as advertised. Bill Hart in his soup and fish.

"Branding Broadway" is a comedy that doesn't stop for breath. From the time Bill is shoved into a box-car as the result of a cowboy prank, lands at the Grand Central Station land, Bill, why the suitcase? You didn't have time to pack it before you got aboard) and timidly asks the traffic cop to help him across the street, until he rides a very skittish police horse hell-bent through Central Park after a taxicab containing one detective and a package of love letters, it's a whiz.

In New York, Bill answers an ad for a guardian for a rich man's son who's made seven tutors take the count in as many days.

"He'll clean you, too," warns the rich man.

"I can stand more cleanin' than a convention of hawgs," says Bill inelegantly. And has a miserable time getting into a hard-boiled shirt to give his charge an airing on the Biltmore roof and a grand time "cleanin'" him after they've been there for about two hours and twenty drinks.

Bill plays John Alden as well as suresmaid—and is the same kind of fool for luck, carrying the pretty waitress of the Wheat-Cake All-Night Restaurant back to his Arizona ranch.

Castle Theater now.

'WHY I WOULD NOT MARRY'

Bargain sale! As long as they last, four turbulent Fox melodramas for the price of one!

With a plot paralleling that of "Eyes of Youth," in which Margaret Illington was recently seen here, "Why I Would Not Marry" is at the Rose Theater this week. Here, as in the Illington play, four men chime in chorus, "You're the only girl I ever loved," and she consults a crystal-gazer to see if they're spoofing her. Enter the four separate melodramas. For it appears that, no matter which suitor she chose, she was in for a lively time. Number one was a coward, number two a thief, number three a victim of Germany's late lamented secret service, number four a libertine.

Silently, one by one, their promises go up in smoke or incense or whatever and the girl—such a nice girl, Gladys Fox—to relation to William—decides for emancipation and running a department store instead of a husband.

Just here the tone of the picture switches from that of a morality play to farce comedy, the subtitles take on a George Ade flippancy and the nice girl goes into life partnership with a glib traveling salesman.

MOVIEGRAMS

When we tour the country in the stage production "Keep Her Smiling," says Mrs. Sidney Drew, "Mr. Drew and I shall carry with us portable lights, a property man and a camera man, and we'll pitch our tents and take scenes for our new series of Paramount comedies wherever I believe they will best fit into the stories we are making." A comedy a month, beginning with next month, is the pace the Drews have set for themselves.

There being neither wars nor wives to detain him, Doug's sailing for the shores of France with ten members of his company, to film exteriors for three pictures.

June Elvidge is married—Lieut. Frank C. Badgley of the Canadian expeditionary forces, now in charge of the photographic section of the British bureau of information, is the man. Mr. and Mrs. Badgley are honeymooning in Ottawa.

While she was settling that little matter of Mary's contract, Mama Pickford thought she might just as well get one for Jack, too. So Jack, released from naval service, will make First National pictures now, too.

Monroe Salisbury has a grove of alligator pears on his California estate. "I eat one before doing a sob scene and I can cry buckets of crocodile tears," said he. Honest, he did!

FRANK DOUBLEDAY, BOOK PUBLISHER, WEDS IN N. Y.

By Universal Service.

NEW YORK, Dec. 5.—Frank N. Doubleday, the publisher, was married here yesterday to Miss Florence Van Wyck of New York. They will leave today for a honeymoon in France and England.

AMUSEMENTS.

OPEN DAILY
CONTINUOUS UNTIL DECEMBER 7
LIVE STOCK SHOW
5,000 Animal Aristocrats—Brilliant Horse Review—Spectacular Driving Exhibitions
EVERY EVENING AT 8
THE HORSE SHOW
AND PARADE OF PRIZE WINNERS
Many New Features.
General Admission, 50c; Reserved Seats 50c and 75c Additional.
Request Seats on Sale at Love & Healy, Jackson Blvd. and Wabash Ave., and Medinah Floral & Co., or at Entrance to Exposition Grounds, 43rd and Halsted Streets.

PALACE Mat. Daily—25c to 50c
GREATER VAUDEVILLE Nights—25c to $1
Phone Majestic 7200
JOSEPH E. HOWARD
and His SONG BIRD REVUE
MORAN & MACK — HARRY & CLARE
GAZARO & GOLD — GLENN O'MEARA
A. ROBINS & PARTNER
BOY BARRAR & JACQUELINA
Pat Rooney and Marion Bent

COHAN'S GRAND Matinee Saturday
CHAUNCEY OLCOTT
in GEO. M. COHAN'S New Comedy
THE VOICE OF McCONNELL
Now Direct from Cohan's Latest Song Hit.

World's Greatest Skaters
Continuous 2 p.m. to 1 a.m. Luncheon served, 12:30 to 2:30
TERRACE GARDEN
CHICAGO'S HOOVER RESTAURANT
Clark and Madison Sts.

"Looping the Loop"

BY E. C. SEGAR.



AMUSEMENTS.

MAJESTIC SUPREME VAUDEVILLE
EVENINGS AT 8. MATS. AT 2.
DERWENT HALL CAINE
CHIEF CAUPOLICAN — THE LEIGHTONS
LILLIAN FITZGERALD
FLANAGAN & EDWARDS
Gerson & Kerr — "Lovelaces"
Frederick V. Bowers' Annual Song Revue
KNIGHTS | Mat. Sat. & Sun. | 10th Cent.

OLYMPIC | Matinee Saturday
COHAN & HARRIS PRESENT
The Supreme Dramatic Success
Three Faces East
THE MOST FASCINATING Mystery Play EVER WRITTEN

CORT Mat. Sat. 25c to $1.50
Evgs. $1.00, 50c to $2.00
SEASON'S BIG DRAMATIC SUCCESS
With Jos. the Fourth After Another
Messrs. Shubert's Sensational Production
THE LONG DASH
With ROBERT EDESON

GREAT NORTHERN HIPPODROME
Quinby st. and Jackson Blvd. Near State St.
Daily the Popular Hipp Prices
Continuous Performance Matinees at 2, 4, 6, 8 P. M.
Special All Vaudeville Features at 12, 10 & 8 and 9 to 7 P. M.
Vaudeville AND THE FILM 1 to 2 or 7 to 11 P.M.
Great Specialty Players in "FILM FUNS"
Days, 25-50c, Nights 50c. Sun. and Holidays
Nights Always 50-75-$1 Cents. All Prices War Tax.
SPECIAL BILL FOR WEEK'S SHOW WEEK

WOODS MATS. WED. & SAT. NITES $1.00
"It will be 1000 Dramatic days to attend
The Crowded Hour"
said Percy Hammond in Tribune
MATINEE SATURDAY AT 2:15

Columbia | EVES. 8:15 | Burlesque
NOW | The Burlesque Wonder Show
NEXT WEEK—The Big Burlesque Review

PLAYHOUSE | 11 A. M. to 11 P. M. | Daily 25c and 50c
Mich. Av. and Van Buren | Evenings 75c
U. S. Govt. UNDER FOUR FLAGS
Presents

MADISON GARDENS Madison and Rockwell Sts.
ROLLER SKATING
Open Every Evening and Sunday Matinee

STAR & GARTER MADISON AT HALSTED ST.
BURLESQUE Irwin's Majestics
DAILY — 2:15-8:15

AMUSEMENTS

SPECIAL CONCERT
CHICAGO SYMPHONY ORCHESTRA
Tuesday Evening, December 10
ANOTHER CONCERT
WEDNESDAY AT 4:30 Dec. 11

AUDITORIUM
GRAND OPERA
Tonight, no performance; Fri., "CARMEN"; Sat. Mat., "LA GIOCONDA"; Night (Pop. Prices), "THAIS". Special Performance, Yvonne Gall, Lassoff, Tomasini, Sun. Dec. 8, Another GALA SUNDAY CONCERT at Popular Prices; Mon., "ROMEO AND JULIET"; Tues., "TOSCA"; Wed., "LA TRAVIATA."
Mason & Hamlin Piano Used Exclusively

CHICAGO ARENA
BROADWAY AT THORNDALE
Most Wonderful Ice Skating Palace in the World
ICE SKATING
Every Afternoon and Evening
ADMISSION 50c AND WAR TAX
Dancing Lessons 9 to 12.
Dance Monday and Tuesday
Additional Attraction for Dancing
Saturday and Sunday

LA SALLE Last 2 Weeks
POP. MATINEE TODAY
Where Everything is Bright and Gay
WILLIAM FRANCES
ROCK & WHITE
FROM BROADWAY MIDNIGHT FROLIC
"A luminous $7 worth was entered by $1."
—PERCY HAMMOND in The Tribune.

Chicago's Foremost Theaters
Under Direction of LEE and J. J. SHUBERT
SHUBERT GARRICK | Tonight at 8:15 | Mat. Saturday
"Whoever misses it—misses the chance of a lifetime."
—O. L. Hall, Chicago Journal.
"An incomparable volume of beautiful acting." —Amy Leslie, in Daily News.
LIONEL BARRYMORE
in "THE COPPERHEAD"
SHUBERT PRINCESS | LAST 5 TIMES | Mat. Today $1
OSCAR WILDE'S Brilliant Comedy "An Ideal Husband"
Next Monday, Dec. 9th
SEATS NOW ON SALE
GEORGE BROADHURST PRESENTS
—THE LAUGHING HIT—
'She Walked in Her Slee
With the Original New York Cast Including
Robert Ober — Isabel Irving
Arthur Aylesworth — Helene Lackaye
Williams Jefferson — Eva Williams
SHUBERT STUDEBAKER | Direct Box Office Lobby Garrick Theater Bldg.
NEXT MATINEE SATURDAY
"ONE OF THE SEASON'S BEST MUSICAL SHOWS."—Chicago Tribune
THE MELTING OF MOLLY
IMPERIAL MATS. TODAY AND SAT. 25c TO 50c
2nd BIG WEEK "Seven Days' Leave"
NITES 25c to $1. SUN. MAT. 25c to 75c
Next Attraction—"OH, BOY"
NATIONAL MATS. TODAY AND SAT. 25c TO 50c
La Salle Theater Success "OH, BOY"
NITES 25c to $1. SUN. MAT. 25c to 75c
Starting Next Sun.—"The Man Who Came Back"
VICTORIA MATINEE TODAY AND EVERY DAY
D. W. GRIFFITH'S
"HEARTS OF THE WORLD"
NITES 25c to $1. DAILY MATS. 25c to 75c

CHICAGO'S LEADING THEATERS
SEATS SOLD AT BOX OFFICE ONLY
POWERS' Evenings at 8:15
Sat. Mat. at 2:15
Delightful Therese Wilkie Appears
LAURETTE TAYLOR
in "HAPPINESS"
by J. HARTLEY MANNERS
"Most Acted Play in Chicago"
—Chas. Collins.
ILLINOIS LAST 4 TIMES
TONIGHT at 8:15 MAT. SAT. at 2:15
THE SPARKLING MUSICAL COMEDY
FLO-FLO
and her perfect "36" chorus
STARTING SUNDAY, DEC. 8
AMERICA'S MOST FUN MAKER RAYMOND
HITCHCOCK
in His New Musical Revue
HITCHY KOO-1918
Chorus of Forty Under Tents
SEAT SALE TODAY
COLONIAL LAST 3 WEEKS
TONIGHT at 8:15 MAT. SAT. at 2:15
FRED STONE
in "JACK O'LANTERN"
SEATS NOW FOR ENTIRE ENGAGEMENT

RIALTO CONTINUOUS VAUDEVILLE
11 A. M. to 11 P. M.—Open Any Time
McCONNELL & SIMPSON
"Marcelle" MUSICAL COMEDY
ROCKWELL & FOX
VALENTINE VOX
Other Big Headliners
McVicker's CONTINUOUS VAUDEVILLE
11 A. M. to 11 P. M.—Open Any Time
Fatty Arbuckle
in "THE SHERIFF" and
ORPHEUM, CONTINUOUS 11 A. M. to 11 P. M.
D. W. Griffith's "THE GREATEST THING IN LIFE"

DAILY-PHOTO-PLAY-CALENDAR

DOWNTOWN.

ROSE
MADISON NEAR DEARBORN
ALL THIS WEEK
"Why I Would Not Marry"
THE STORY OF A GIRL WHO REFUSED TO BE SACRIFICED ON THE ALTAR OF GREED



—ALSO—
Roscoe (Fatty) Arbuckle
—IN—
"The Sheriff"

BEAUTIFUL BLACKSTONE THEATRE
NOW PLAYING
Twice Daily—2:15 and 8:15
MAMMOTH PHOTOPLAY
THE BIRTH OF A RACE
Story of a Great Peace
Will Music by Joseph Stoll, Composer of Music for "The Birth of a Nation" and "Intolerance"
ORCHESTRA OF 30 MUSICIANS
Magnificent Settings, Gorgeous Costumes, Thousands of Actors, Dancers, Extras, Chorus

ORPHEUM NOW
STATE STREET—ROAN MONROE
D. W. GRIFFITH'S
Latest Picture
"THE GREATEST THING IN LIFE"
With an Ideal Motion Picture Cast, Including
Lillian Gish, George Fawcett, Robt. Harron
Dorothy Gish — Madge Kennedy

DOWNTOWN.

CASINO
THEATRE—58 W. MADISON
NOW PLAYING
The Beauty of the Screen
MARY MacLAREN
in UNIVERSAL'S Sensational All Star Production "THE VANITY POOL"
You'll be fairly carried off your feet by a story of unusual dramatic situations. See it—it's worth while!
Also 3rd EPISODE of "THE LURE of the CIRCUS"

CASTLE
STATE AT MADISON
First Showing in United States of
WILLIAM S. HART
in his newest and greatest success
'Branding Broadway'
9 A. M. Continuous 12 P. M.

ALCAZAR
69 W. MADISON ST.
J. Warren Kerrigan
'Three X Gordon'
Also First Authentic Motion Pictures of the World Peace Celebration in Paris
BOSTON
21 N. CLARK ST.
CECIL B. DE MILLE'S
"THE SQUAW MAN"
ALSO PATHE NEWS NO. 97

BAND BOX Madison near La Salle
Free Adults Only
—AND THE CHILDREN PAY—
BIJOU DREAM CLARA KIMBALL YOUNG
"The Road Through the Dark"

NORTH SIDE.

BRYN MAWR EVELYN NESBIT
"The Woman Who Gave"
BUCKINGHAM ALICE BRADY
"The Great Charm"
BUGG MILDRED HARRIS
"Borrowed Clothes"
DE LUXE Wilson Ave. "L" Station
(Paramount) LILA LEE in
"SUCH A LITTLE PIRATE"
ROSEWOOD TOM MOORE
"Three X Gordon"

NORTH SIDE.

RIVIERA
BALABAN and KATZ DIRECTION
BROADWAY AND LAWRENCE
WHAT'S IN A NAME?
We suggest—EVERYTHING—
if it does not live up to its significance.
RIVIERA of course suggests refinement, luxury, enchantment and artistic splendor.
THAT'S THE SPIRIT OF THE RIVIERA ENTERTAINMENT
Theatre, Pic., Sat., Sun.
Performances starts 2:00 P. M. (Sun. 1:00 on)
AN ELABORATE MATINEE
Including all features of the evening
The SQUAW MAN
Adapted from the stage play and directed by CECIL B. DEMILLE with an All-Star Paramount-Artcraft Cast
BRIEF PLAYLETS, TABLEAUX, NOVELTIES, RIVIERA TOPICAL REVIEW.
Starting Monday—A Griffith Production—Better than "Hearts of the World."
"The Greatest Thing in Life"

ACME 528 N. CLARK ST.
MATINEE DAILY
NAZIMOVA
"EYE FOR EYE"

HOWARD B. & M. "L" Station
at Howard St.
MATINEE AND EVENING
Today and Tomorrow
CHAS. CHAPLIN'S WIFE
MILDRED HARRIS
in "BORROWED CLOTHES"

WEST SIDE.

CENTRAL PARK
BALABAN and KATZ DIRECTION
12 th and Central Park Av.
A THEATRE FOR MOTION PICTURES—NOT A MOTION PICTURE THEATRE.
That Is to say—
The film is not all important.
Motion pictures have prominence in the CENTRAL PARK ENTERTAINMENT with artistic specialties, musical and theatrical
TODAY, TOMORROW AND SATURDAY
Continuous from 2 p. m. to almost midnight
PAULINE FREDERICK
A Daughter of the South
Central Park Topical Review
Brief Playlets, Tableaux, Novelties

HAMLIN
3526-28 W. MADISON
Tonight 7 to 11 P. M.
MARIE WALCAMP
"TONGS OF FLAME."
MACK SENNETT COMEDY
In a Class by Itself

MARSHALL SQUARE
328 and Marshall Blvd. Matinee and Evening
NAZIMOVA
"EYE FOR EYE"
Accompanied by Marshall Square Orchestra
Coming Tomorrow and Saturday, "The Squaw Man"

CRAWFORD 12th CRAWFORD at MADISON
BILLIE BURKE
"THE MAKE-BELIEVE WIFE"
MADISON SQ. 47 22nd, Madison St. 6 to 11:30 P. M.
EMMY WEHLEN
"HIS BONDED WIFE"
GOLD 3411 W. 12th St. Matinee and Night
GERALDINE FARRAR—"THE HELL CAT"
KEDZIE ANNEX Madison and Kedzie
GERALDINE FARRAR—"THE HELL CAT"
SAVOY 3533 W. Madison
"Laughing Bill Hyde"
with WILL ROGERS
20th Century EVELYN NESBIT & RUSSELL THAW
"The Woman Who Gave"

WEST SIDE.

BROADWAY-STRAND
42TH and PAULINA
Last Times Today and Tomorrow
THE GREAT
NAZIMOVA
in "EYE FOR AN EYE"
The Wonderful Accompaniment of the Broadway-Strand Symphonic Orchestra Makes This Production the Greatest Selection of the Year.

SOUTH SIDE.

WOODLAWN
853-55 E. 63D STREET
—Matinee and Evening—
MARY MACLAREN
IN "VANITY POOL"
ALSO SUNSHINE COMEDY
COMING TOMORROW AND SATURDAY
A CECIL B. DE MILLE SPECIAL PRODUCTION
"THE SQUAW MAN"

HARVARD 63d St. & Harvard Matinee and Eve.
MITCHELL LEWIS
"NINE-TENTHS OF THE LAW"
DREXEL Matinee and Evening
"THE ROMANCE OF TARZAN"
E. A. R. ROBERT WARWICK
"The Accidental Honeymoon"
HARPER 53rd and Harper Matinee and Night
OLGA PETROVA—"THE PANTHER WOMAN"
JEFFERSON LILA LEE
"The Vision of the Man Beloved"
LINDEN "LAFAYETTE, WE COME"

MISCELLANEOUS.

ASCHER BROS
CHATEAU Broadway at Grace
Matinee and Evening
GERALDINE FARRAR, "The Hell Cat"
Weekly Comedy
TERMINAL Lawrence and Spaulding
Today and Tomorrow
GERALDINE FARRAR, "The Hell Cat"
Weekly Comedy
ADELPHI Clark at Eddy
Today and Tomorrow
NAZIMOVA, "Eye for Eye"
LANE COURT Chester at Lane Court
Bryant Washburn, "The Gypsy Trail"
CALO Clark at Balmoral
ALICE BRADY, "Her Great Chance"
Burton Holmes.
MILFORD Milwaukee at Crawford
MARY PICKFORD, "Caprice"
Weekly Comedy
METROPOLITAN Grand Blvd. at 47th St.
Last Times Today
NAZIMOVA, "Eye for an Eye"
OAKLAND SQ. Drexel at Oakwood Blvd.
Last Times Today
Elliott Dexter and Theodore Roberts in "THE SQUAW MAN"
COLUMBUS Ashland Av. at 63rd St.
CECIL B. DE MILLE'S
"Till I Come Back to You"
With an All-Star Cast. (Artcraft)
PEERLESS Grand Blvd. at Oakwood Blvd.
The Message That Was Heard Around the World
"La Fayette, We Come"
A Production that reads masterpieces of the day.
KENWOOD 1211 E. 47th St.
Elliott Dexter and Theodore Roberts
"THE SQUAW MAN"
Weekly Comedy
FROLIC 2459 N. Ashland Av.
Elliott Dexter and Theodore Roberts
"THE SQUAW MAN"
Weekly (Artcraft) Comedy
COSMOPOLITAN Halsted St. at 79th St.
Feature Photoplays with foremost stars
War News Chrisfolo Comedy

SOUTH SIDE.

JACKSON PARK
Stony Island Ave., at 67th St.
JAMES K. HACKETT
"ASHES OF LOVE"
PATHE NEWS
ADDED ATTRACTION MME. VEROBELL
Formerly of the Chicago Grand Opera Co., in New Songs.

NORTHWEST SIDE.

CRYSTAL North Av. nr. California
GERALDINE FARRAR in "THE HELL CAT"
KARLOV Mat. & Eve. NESSI T. HAVAKAWA
"The Temple of Dusk"
New Strand Division nr. Hoyne
MABEL NORMAND—"A PERFECT 36"
OAKLEY 2328 W. Chicago Av.
CLARA WILLIAMS—"THE ONE WOMAN"
PAULINA 1128 N. Paulina
ALICE BRADY—"HER GREAT CHANCE"

MISCELLANEOUS.

LUBLINER & TRINZ AMUSEMENT CENTERS
PANTHEON
Sheridan Road at Wilson Ave.
CONTINUOUS 9 TO 11:30 P. M.
PAULINE FREDERICK
"A Daughter of the South"
Covent Garden
3610 N. Clark St.—1:30 to 11:30 P. M.
NAZIMOVA
"EYE FOR EYE"
MICHIGAN GARFIELD AND MICHIGAN
2 to 11 P. M.
NAZIMOVA
In "EYE FOR EYE"
WEST END
121 N. UNION—CONTINUOUS 1:30 TO 11:30
LAST TIMES TODAY
THE BIG SENSATION
NAZIMOVA
—IN—
"EYE FOR EYE"
PERSHING Lincoln Ave. at Wilson
Matinee and Evening
HALE HAMILTON, "$1,000 an Hour"
Knickerbocker 4301 Broadway
Bryant Washburn, "The Gypsy Trail"
LAKESIDE 4730 Sheridan Road
Evelyn Nesbit, "The Woman Who Gave"
Paramount 2828 Milwaukee Av.
Mary Boland, "The Prodigal Wife"
BIOGRAPH 2433 Lincoln Ave.
Bryant Washburn, "The Gypsy Trail"
VITAGRAPH 3127 Lincoln Ave.
Clara Williams, "The One Woman"
OAK PARK Wisconsin Ave. Elk. Sq. "L" Sta.
Billie Burke, "The Make-Believe Wife"
ALWAYS THE BEST IN ENTERTAINMENT

READ ROB REEL'S NEWS AND REVIEWS OF THE MOTION PICTURE THEATERS EVERY DAY IN THE AMERICAN.

"Looping the Loop"

Since the 1890s, Chicago's downtown business district, circled by a ring of public transportation, has been called "The Loop." The Loop was also the center of entertainment, with the city's main theaters, music halls and movie houses within its perimeter. E.C. Segar's *Looping the Loop* got its name and most of its content from this district.

The title for this feature was suggested by William Hearst's right-hand man, Arthur Brisbane, who was looking for a one-column comic for the entertainment section of Hearst's *Chicago American*. Brisbane directed Segar to "Go out around and get some ideas and make the one column as long as you want." The result was a long, skinny pictorial daily covering a wide range of topics, different every day. It proved to be the best possible outlet for Segar, allowing him the freedom to develop into a highly original humor cartoonist. After a few months, the strip was primarily used to promote movies and other entertainment at specific venues.

With *Looping the Loop*, Brisbane was likely less concerned with creating entertainment and more focused on generating ad revenues. Segar's regular, eye-catching coverage of the city's entertainment venues spurred advertising sales. In at least one instance, Segar provided art for a local vaudeville show (Walter Hoban also supplied a cartoon ad for the same show.) At least one film studio included a *Loop* in a full-page trade magazine ad.

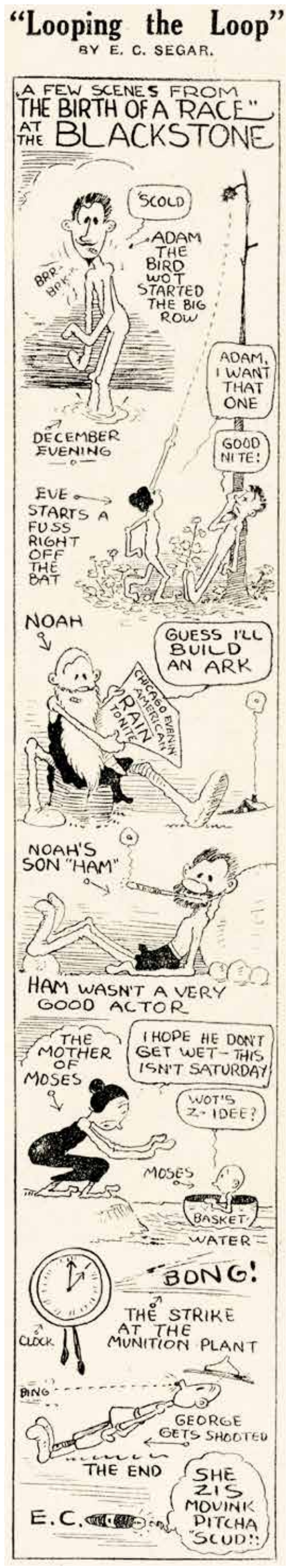
Looping the Loop ran exclusively in the pages of the *Chicago American* from June 1918 to at least November 1919. The strip covers a dizzying array of topics, including silent movies, plays, vaudeville acts, nightclub shows, the laziness of the first days of spring, the effects of riding crowded train cars, war bond rallies, and the National Apple Day parade. Most significantly, Segar took a new, highly appealing approach to cartooning in this strip. Instead of awkwardly drawn caricatures, he reduced his characters, who occupied narrow boxes, to their core essentials, with clear lines and simple forms. This approach allowed Segar to play to his strengths as a writer and humorist while developing a singular visual style. The series also features the first use of Segar's smoking cigar pictorial signature (reportedly later on, he signed checks this way).

For Popeye fans, *Looping the Loop* contains familiar figures and themes. Animals, including a polka-dotted horse, have the face of Eugene the Jeep years before his creation. Frequently appearing in these skinny strips are the long, slender forms of women who look like Olive Oyl.

In his good-natured kidding of movies and shows, Segar was also working out his spin on romances, Westerns, adventure stories, and melodramas—something that would serve him well in the Popeye years. – PCT







Looping the Loop ran from June 1918 to late 1919. On December 5 (facing page), Segar added a feature that would create characters out of names sent in by readers. The strips featured here and on the following page are from, in order, November 20, 21, December 4, 6, 26, 27, 29, 1918.

"Looping the Loop"

BY E. C. SEGAR.

SOME PEOPLES GO TO SEE A MOVIE RIGHT OFF THE BAT. OTHERS HAVE TO BE COAXT- THIS STRIP IS FOR THE BENEFIT OF YOU WHO LIKE TO BE CO-AXT

U.S. GOVT. PRESENTS "UNDER FOUR FLAGS" AT THE PLAYHOUSE

HERE I AM NURSE!!

IMAGINARY BULLET

IF YOU HAVE A VIVID IMAGINATION DONT SIT IN A FRONT SEAT

SAVE ME

ONE LADY GOT EXCITED AND GRABED A FAT MAN SITTING NEXTER.

GO ON- PLEASE TAKE THIS JACK- I FEEL LIKE I'M CHEATIN' YOU.

AFTER SEEING THE PICTURE THIS BIRD THOT THEY HADN'T CHARGED HIM ENOUGH FOR HIS TICKET.

I'M SORRY I HAVE BUT ONE LIFE TO GIVE FOR MY COUNTRY

BAM

AFTER SEEING THIS MOVIE- ANY LITTLE NOISE WILL DISTURB YOU.

SEND IN YER NAME AN' GIT YER PITCHER DRAWED -TOMMY CHECKETT-

TOMMY

E.C.

"Looping the Loop."

BY E. C. SEGAR.

MOVIE MANAGER

THEATER

THEATER MANAGERS PLAY SANTA TO THOUSANDS OF CHICAGO ORPHANS DURING GO-TO-MOVIE WEEK

PHOTO REPRESENTING ONE THOUSAND ORPHANS WHO WERE GUESTS AT THE OKLAND SQUARE, PERSHING, MICHIGAN, GOLD, WILSON AND TERMINAL YESTERDAY AFTERNOON

LAY OFF THAT AIR GUN 'SMINE

AW TAINT

THESE KIDS RECEIVED HUNDREDS OF TOYS AND FIGHT ALL THE TIME—

WHEE!!

WHILE THESE ORPHANS GO TO A MOVIE AND ARE AS HAPPY AS THEY MAKE 'EM.

NAME POORTRAITS JOSEPH HURT

SEND NAME AND STAMP WE'LL DO THE REST AND MAIL IT TO YOU

HURT

E.C.

"Loopin5 the Loop"

BY E. C. SEGAR.

AN EVENING AT TERRACE GARDEN

FIRST WE FIGHT A FEW RAW OYSTERS-

WHICH REMINDS US, THAT THE FANCY LITTLE SKATER IS NOT THE ONLY THING THAT IS SLIPPING AROUND

HANNIE FRICK

SWISH

FAINT

ROSE & HONEY

EVEN A STEEPLE-JACK WITH NERVE GALORE. LAMPED THIS STUNT AND DROPPED TO THE FLOOR.

ASTRON-OMERS HAVE NOTHING ON ME

UMP!

A COMIC SKATER - HAR!! I LAUGH.

THIS IS THE COMICALEST SCENE I EVER SNICKERED AT

WE FINISH UP ON THE FAMOUS TERRACE GARDEN FRENCH PASTRY THEN GO HOME FEEL-ING LIKE A MILLION BUCKS

SEND IN YOUR NAME AND A STAMP AND WE'LL DRAW A COLORED POORTRAIT OF YOUR FACE AND MAIL IT TO YOU

NAME POORTRAIT A.G. HANK

HANK

E.C.

"Looping the Loop"

BY E. C. SEGAR.

THE PERSHING, MICHIGAN AND CRYSTAL THEATERS WILL RUN FREE MATINEES FOR SEVERAL THOUSAND CHICAGO ORPHANS THIS AFTERNOON

ATTA BOY BILL!!

SCRUB DE FLOOR WID 'IM BILL.

GIVE 'IM THE RAZ, BILL

DON'T LET 'IM BLUFF YER BILL.

HIT 'IM IN THE EPIGLOTTIS

CAUSE AND EFFECT

W. S. HART IN "BRANDING BROADWAY"

LEMME SHOW YOU WHAT BILL HART DONE TO A GUY

AW RIGHT

HOME FROM THE MOVIES

POW

ZAM

THATS NUTHIN' HERE'S DOUG FAIR-BAN-KS

BILL HITS THE HARD-EST

HE DON'T NOT!! DOUG DO

AND THEN THE FUN START-ED

E. C.

THOUSANDS OF ORPHANS WILL GO TO THE MOVIES DURING GO-TO-MOVIE WEEK

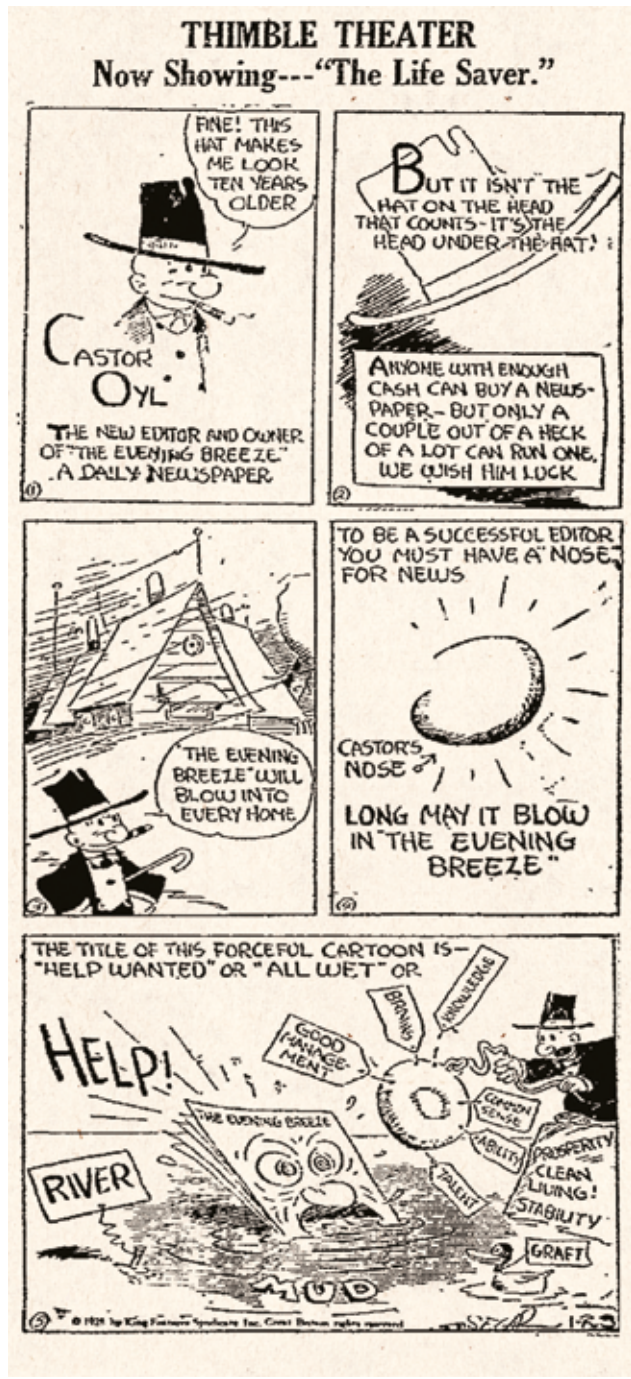
NAME POORTRAITS J. Z. MILLER

SEND IN YOUR NAME WITH A STAMP AND WE'LL DRAW A COLORED PICTURE OF YOUR FACE AND MAIL IT TO YOU

MILLER









The Dailies

In just a few years, Segar's *Thimble Theatre* underwent great changes in style and concept. Originally, the strip was a series of miniature plays with the cast including members of what became a more conventional strip with established characters a few months later. In the late 1920s, the period of the Sundays in this volume, the characters, storylines and artwork became more complex. (Above, left to right: the first daily strip, December 19, 1919; original artwork from March 15, 1921 and the daily strip for January 23, 1928.) Artwork courtesy Library of Congress, Prints and Photographs Division

Just over a year after *Thimble Theatre* began, Segar drew a second daily strip, The *Five-Fifteen*, chronicling the life of commuter Joe Sappo. After two years, the strip was retitled *Sappo the Commuter* in some papers, then simply *Sappo*. The daily strip ended in February of 1925, and a year later *Sappo* became the topper strip for the *Thimble Theatre* Sunday page. (Left: April 2, 1921. Right: December 17, 1921.)

