

1: LI'L ABNER BY Al Capp Dailies Kitchen Sink collection #8 Hardcover Lil - \$ | PicClick CA

This is the 13th volume in the complete reprinting of Al Capp's Li'l Abner. It collects the daily strip and includes an introduction by Elliott Caplin, Al Capps' brother, and material that places the strip in historical context.

In this roundup, Print breaks down the elite group of typographers who have made lasting contributions to American type. Michael Dooley March 4, No doubt about it: Al Capp engaged in depraved behavior. Most disgraceful was his attempted rape of a number of women, from college co-eds to Grace Kelly. And, as the interview below suggests, there may be more. It began in , the Depression era, and was centered around the fictional, dirt-poor Appalachian town inhabited mostly by innocent yokels and conniving scoundrels. At its best, it ridiculed the powerful and pompous in politics and culture with shrewd insight, rollicking humor, and a distinctly lush, elegant drawing style. Abner rapidly gained unprecedented popularity and ran for plus years. I am sure that he is the best satirist since Laurence Sterne. And now, both his dark and light sides are chronicled in Al Capp: A Life to the Contrary , a valuable, thorough, and sensitive page biography of this contradictory and deeply troubled individual, written by Michael Schumacher and Denis Kitchen. It could also be a calculated publicity hoax along the lines of the Jack Benny â€” Fred Allen radio feud: But all too often such attacks were driven by personal vindictiveness and bitter quests for revenge. He ruthlessly raged against fellow professionals, with real life maliciousness as well as in print, if he felt they had wronged him or that their popularity threatened to overshadow his own. Oh, and he still draws comics, and curates on the side. And he recently finished a comics style mini-bio of Dr. Seuss for an upcoming anthology about famous cartoonists. What first attracted you to Capp? His clever cliffhangers were part of what kept me turning to his strip first, but it was also the style. I loved the way he drew: At the same time, the grotesque villains and inventive character names were a big appeal. There was a hitherto unknown inspiration: The protagonist Jack Holt has both the Fosdick hat and the mustache. What shared sensibilities do you see between Capp and his fellow satirist Harvey Kurtzman? Attacking injustice and hypocrisy and the foibles of the rich and powerful are the hallmarks of satirists. That was their commonality. Do you also detect Jewish roots in their humor? Their Jewish family upbringing and early neighborhood influences are undeniable. But neither was religious at all, neither practiced Jewish traditions in any meaningful way, and neither injected overt Jewish humor into their comics. With Harvey you do sometimes get Yiddish-sounding phrases in strips, but largely because they just sound funny. But Capp quickly became a star in the syndicated newspaper strip world, and that was a distinctly more WASP-ish world. Capp moved to Boston, hung for a long time with rather patrician Harvard crowds. His co-workers were more often Italian than Jewish. What was their relationship? Harvey worked closely with Elliot and liked him. Elliot even let Harvey retain his copyright, and they later collaborated on a syndicated strip pitch that failed. Harvey acknowledged his deep debt to Capp, as well as Will Eisner , for their pre-Mad parody work. But Capp was such a huge figure that by the time Harvey acquired some fame in his own right as editor of Mad, he was still too cowed to even ask Capp directly for a simple favor. So, for better or for worse, Harvey had Wolverton create a new hideous face for that Mad story. We also agreed, for example, to eliminate a raunchy story that Frank Frazetta once related to me. But in most cases we included fact-based controversial material over their objection. To their credit, they cooperated fully and provided access to most of the surviving papers and correspondence. When they finally read our draft manuscript they made it clear they were hoping we downplayed his dark side and portrayed the later years more sympathetically. Capp deeply resented how Fisher had treated him as an assistantâ€”with good reasonâ€”and Capp, by and large, treated his own assistants very well. But in his later years Capp turned on some of them with a vengeance. He even stoutly denied to an interviewer that Frank Frazetta, a decade long employee, had ever worked on Abner. Capp was exceptionally smart, and an astute observer, so I suspect he had at least some awareness he was becoming a mirror image of his monstrous enemy. He was misanthropic and self-loathing, so what did it really matter? That he had defeated or destroyed his enemies was the point. No one in the comic strip business had commercially exploited his property like Capp. And in his case, after , his own family corporation controlled licensing, cutting out the middleman. That particular parody was not funny. It was

downright mean, even suggesting that Schulz had no cartooning talent. Where might Capp have gotten the idea for his faux feuds? He had learned to manipulate the media as masterfully as anyone of his period. Capp and his core assistants were notorious for their wild brainstorming bull sessions with loud guffawing. The fake feud concept could have easily come out of such back and forth or from Capp alone during his often solo all-nighters. And as you know, he was also capable of arranging a fake cartoonist feud and then renegeing on his end, as he did with Will Eisner. Not only did Capp fail to keep his end of the bargain, he also muscled in on the subsequent Newsweek feature story that was supposed to be on Eisner himself. How have your views of Capp changed in the process of writing this book? At the start of the commitment to the book I was already a longtime fan of his work. I thought Al Capp was a flat-out genius. That said, I had also known for many years that he had quite a dark side. So in that sense, my views were largely pre-formed going into this biography with Mike. Certainly we learned a good many subtleties as the contrarian and complex man emerged. But I was surprised in one particular and unexpected area. I was very cynical and even judgmental about his relationships with women. He certainly initially loved his wife Catherine but the humiliation she had to endure for many years was, I thought, a form of cruelty. She lived well into her nineties but consistently refused to be interviewed about Al. Then a few years ago a woman contacted me whose mother had died and left a pile of love letters wrapped in a blue ribbon. They dated from the early s and were from Al Capp. They revealed a previously unknown relationship with a nightclub singer named Nina Luce, but most importantly, they revealed what had been a true and intense love affair. He wrote remarkably revealing and tender letters to her, punctuated, I should add, by sometimes crass and thoughtless statements as well. Capp had long before destroyed her letters to him, of course, along with an entire storage unit full of potentially incriminating materials. But the surviving letters to Nina showed a side of him we never would have otherwise seen. Emotionally wrenched and torn between choosing Nina or staying with his two young daughters and then-adoring Catherine, Capp fatefully chose not to break up his family. That traumatic breakup possibly marked his last romantic love. But after carefully reading those s love letters I can never again see Capp quite the same way. He was, for a while at least, a real, emotional, head-over-heels-in-love man. Before he became Ham Fisher. He was without doubt the most famous cartoonist of his era. But as we see in so many high-profile areas of culture and politics, even the most famous of the once famous tend to fade quickly into oblivion. Dogpatch USA, not all that long ago a thriving amusement park in Arkansas, is already abandoned and decrepit. Sadie Hawkins Day was a liberating idea in its day, so much so that it spawned literally hundreds of annual campus dances for many years in which the girls couldâ€™gulp! Now we watch Girls on HBO and anything goes. But assuming comics in some form continues as a popular medium, I think Al Capp was so prominent in his time and so fascinating and controversial a figure that heâ€™and perhaps to a lesser degree his workâ€™will continue to hold a good degree of fascination.

2: Li'l Abner - Wikipedia

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His brothers, Elliott and Jerome, were cartoonists, and his sister, Madeline, was a publicist. In August , at the age of nine, Capp was run down by a trolley car and had to have his left leg amputated, well above the knee. Note the reference to Milton Caniff. He became quite proficient, learning mostly on his own. At about this same time, Capp became a voracious reader. Capp spent five years at Bridgeport High School in Bridgeport, Connecticut , without receiving a diploma. The cartoonist liked to joke about how he failed geometry for nine straight terms. Attending three of them in rapid succession, the impoverished Capp was thrown out of each for nonpayment of tuition—the Boston Museum School of Fine Arts , the Pennsylvania Academy of Fine Arts , and Designers Art School in Boston—the last before launching his career. Capp had already decided to become a cartoonist. He eventually found work at the Associated Press when he was 23 years old. Capp changed the focus and title to Mister Gilfeather, but soon grew to hate the feature. He left the Associated Press in September Before leaving, he met Milton Caniff , and the two became lifelong friends. Capp moved to Boston and married Catherine Wingate Cameron, whom he had met earlier in art class. She died in at the age of Leaving his new wife with her parents in Amesbury, Massachusetts , he subsequently returned to New York in , in the midst of the Great Depression. People were sleeping in alleys then, willing to work at anything. He based his cast of characters on the authentic mountain-dwellers he met while hitchhiking through rural West Virginia and the Cumberland Valley as a teenager. This was years before the Tennessee Valley Authority Act brought basic utilities like electricity and running water to the region. The feature was launched on Monday, August 13, , in eight North American newspapers—including the New York Mirror —and was an immediate success. Caplin eventually became "Al Capp" because the syndicate felt the original would not fit in a cartoon frame. His younger brother Elliot Caplin also became a comic strip writer, best known for co-creating the soap opera strip *The Heart of Juliet Jones* with artist Stan Drake and conceiving the comic strip character Broom-Hilda with cartoonist Russell Myers. Elliot also authored several off-Broadway plays, including *A Nickel for Picasso* , which was based on and dedicated to his mother and his famous brother. Turner and Michael H. Described by its creator as "an average stone-age community," *Dogpatch* mostly consists of hopelessly ramshackle log cabins, pine trees, "tarnip" fields and "hawg" wallows. Whatever energy Abner had went into evading the marital goals of Daisy Mae Scragg, his sexy, well-endowed but virtuous girlfriend—until Capp finally gave in to reader pressure and allowed the couple to marry. This newsworthy event made the cover of *Life* on March 31, Most notably, certainly from a G. Btfspk his name is "pronounced" by simply blowing a "raspberry" or Bronx cheer always has an iconic dark cloud over his head. *Dogpatch* residents regularly combat the likes of city slickers, business tycoons, government officials and intellectuals with their homespun simplicity. The last includes *El Passionato*, *Kigmyland*, *The Republic of Crumbumbo*, *Skunk Hollow*, *The Valley of the Shmoon*, *Planets Pincus Number 2 and 7*, and a miserable frozen wasteland known as *Lower Slobbovia* , a pointedly political satire of backward nations and foreign diplomacy that remains a contemporary reference. Many communities, high schools and colleges staged *Sadie Hawkins dances* , patterned after the similar annual event in the strip. In response to the question "Which side does Abner part his hair on? It first appeared in , and proved so popular that it ran intermittently over the next 35 years. Gould was personally parodied in the series as cartoonist "Lester Gooch"—the diminutive, much-harassed and occasionally deranged "creator" of *Fosdick*. The style of the *Fosdick* sequences closely mimicks *Tracy*, including the urban setting, the outrageous villains, the galloping mortality rate , the crosshatched shadows, and even the lettering style. He always made it a point to send me champagne whenever he happened to see me in a restaurant On the other hand, *Liberace* was "cut to the quick" over *Loverboynik*, according to Capp, and even threatened legal action—as would Joan Baez later, over "*Joanie Phoanie*" in In another, the search is on in *Dogpatch* for a pair of missing socks knitted by the first President of the United States. Critical recognition[edit] According to comics historian Coulton Waugh , a poll of newspaper readers who claimed they ignored the comics page altogether revealed that many confessed to

making a single exception: The strip was the first to regularly introduce characters and story lines having nothing to do with the nominal stars of the strip. The technique "as invigorating as it was unorthodox" was later adopted by cartoonists like Walt Kelly [Pogo] and Garry Trudeau [Doonesbury]," wrote comic strip historian Rick Marschall. During World War II and for many years afterward, Capp worked tirelessly going to hospitals to entertain patients, especially to cheer recent amputees and explain to them that the loss of a limb did not mean an end to a happy and productive life. Making no secret of his own disability, Capp openly joked about his prosthetic leg his whole life. Capp was also involved with the Sister Kenny Foundation , which pioneered new treatments for polio in the s. A successful musical comedy adaptation of the strip opened on Broadway at the St. James Theater on November 15, , and had a long run of performances, followed by a nationwide tour. The stage musical , with music and lyrics by Gene de Paul and Johnny Mercer , was adapted into a Technicolor motion picture at Paramount in by producer Norman Panama and director Melvin Frank , with a score by Nelson Riddle. Squeezeblood, head of the abusive and corrupt Squeezeblood Comic Strip Syndicate. The resulting sequence, "Jack Jawbreaker Fights Crime! Siegel and Shuster had earlier poked fun at Capp in a Superman story in Action Comics 55, December , in which a cartoonist named "Al Hatt" invents a comic strip featuring the hillbilly "Tiny Rufe". In , Capp earned a Newsweek cover story. In , Capp reached a creative peak with the introduction of the Shmoos, lovable and innocent fantasy creatures who reproduced at amazing speed and brought so many benefits that, ironically, the world economy was endangered. The much-copied storyline was a parable that was metaphorically interpreted in many different ways at the outset of the Cold War. As a result, he reaped enormous financial rewards from the unexpected and almost unprecedented merchandising phenomenon that followed. As in the strip, Shmoos suddenly appeared to be everywhere in and "including a Time cover story. Shmoo dolls, clocks, watches, jewelry, earmuffs, wallpaper, fishing lures, air fresheners, soap, ice cream, balloons, ashtrays, comic books, records, sheet music, toys, games, Halloween masks, salt and pepper shakers, decals, pinbacks, tumblers, coin banks, greeting cards, planters, neckties, suspenders, belts, curtains, fountain pens, and other shmoo paraphernalia were produced. A garment factory in Baltimore turned out a whole line of shmoo apparel, including "Shmooveralls". The original sequence and its sequel, The Return of the Shmoo, have been collected in print many times since, most recently in , always to high sales figures. The Shmoos would later have their own animated TV series. Capp followed this success with other allegorical fantasy critters, including the aboriginal and masochistic "Kigmies", who craved abuse a story that began as a veiled comment on racial and religious oppression , the dreaded "Nogoodniks" or bad shmoos , and the irresistible "Bald Iggle", a guileless creature whose sad-eyed countenance compelled involuntary truthfulness "with predictably disastrous results. When the award name was changed in , Capp also retroactively received a Reuben statuette. He was an outspoken pioneer in favor of diversifying the NCS by admitting women cartoonists. Originally, the Society had disallowed female members. Capp briefly resigned his membership in to protest their refusal of admission to Hilda Terry , creator of the comic strip Teena. According to Tom Roberts, author of Alex Raymond: His Life and Art , Capp delivered a stirring speech that was instrumental in changing those rules. The NCS finally accepted female members the following year. This fable-like story was collected into an educational comic book called Mammy Yokum and the Great Dogpatch Mystery! Roaringham Fatback had figured prominently in wiping out the Shmoos. But in , when General Motors president Charles E. Wilson , nominated for a cabinet post, told Congress " Roosevelt liberal, switched targets. According to a November Time article, "Capp parted from Fisher with a definite impression, to put it mildly that he had been underpaid and unappreciated. Fisher, a man of Roman self esteem, considered Capp an ingrate and a whippersnapper, and watched his rise to fame with unfeigned horror. In , Capp introduced a cartoonist character named "Happy Vermin" "a caricature of Fisher" who hired Abner to draw his comic strip in a dimly lit closet, after sacking his previous "temporary" assistant of 20 years, who had been cut off from all his friends in the process. A bighearted Vermin told his slaving assistant: The thinly-veiled boss was understood to be Ham Fisher. However, the X-rated material had actually been drawn there by Fisher. Capp was able to refute the accusation by simply showing the original artwork. Around the same time, his mansion in Wisconsin was destroyed by a storm. On December 27, , Fisher committed suicide in his studio. Another "feud" seemed to be looming when, in one run of Sunday

strips in , Capp lampooned the comic strip Mary Worth as "Mary Worm". The title character was depicted as a nosy, interfering busybody. Later, it was revealed to be a collaborative hoax that Capp and his longtime pal Saunders had cooked up together. The Capp-Saunders "feud" fooled both editors and readers, generated plenty of free publicity for both strips—and Capp and Saunders had a good laugh when all was revealed. The three cartoonists were close personal friends and professional associates throughout their adult lives, and occasionally referenced each other in their strips. Milton Caniff offered another anecdote from Phi Beta Pogo, involving Capp and Walt Kelly, "two boys from Bridgeport, Connecticut , nose to nose," onstage at a meeting of the Newspaper Comics Council in the sixties. Capp, of course, got ticked off by this, as you can imagine! So he retaliated by doing his version of Pogo. Unfortunately, the drawings are long gone; no recording was made. When she refused his advances, Capp became angry and told her that she was "never gonna make anything in your life" and that she should "go and marry a Jewish dentist. Then after an incident at the University of Wisconsin-Eau Claire, Capp was arrested and tried for indecent exposure and sodomy. During the extended peak of the strip, the workload grew to include advertising, merchandising, promotional work, public service comics and other specialty work—in addition to the regular six dailies and one Sunday strip per week. From the early s to the late s, there were scores of Sunday strip-style magazine ads for Cream of Wheat using the Abner characters, and in the s, Fearless Fosdick became a spokesman for Wildroot Cream-Oil hair tonic in a series of daily strip-style print ads. A cover story in Time even included photos of two of his employees, whose roles in the production were detailed by Capp. Ironically, this highly irregular policy along with the subsequent fame of Frank Frazetta has led to the misconception that his strip was "ghosted" by other hands. In point of fact, Capp maintained creative control over every stage of production for virtually the entire run of the strip. Capp himself originated the stories, wrote the dialogue, designed the major characters, rough penciled the preliminary staging and action of each panel, oversaw the finished pencils, and drew and inked the hands and faces of the characters.

3: Al Capp | Open Library

L'il Abner comic strip poster, drawn by Al Capp, encouraging buying war bonds. What others are saying "A WWII propaganda poster by Al Capp, asking G.s to buy war bonds by appealing to their um.

Capp derived the family name "Yokum" as a combination of yokel and hokum. When Capp finally gave in to reader pressure and allowed the couple to tie the knot, it was a major media event. During most of the epic, the impossibly dense Abner exhibited little romantic interest in her voluptuous charms much of it visible daily thanks to her famous polka-dot peasant blouse and cropped skirt. Like Mammy Yokum and the other "wimmenfolk" in Dogpatch, Daisy Mae did all the work, domestic and otherwise "while the useless menfolk generally did nothing whatsoever. Born Pansy Hunks, Mammy was the scrawny, highly principled "sassiety" leader and bare knuckle "champeen" of the town of Dogpatch. She married the inconsequential Pappy Yokum in ; they produced two strapping sons twice their own size. Mammy dominated the Yokum clan through the force of her personality, and dominated everyone else with her fearsome right uppercut sometimes known as her "Goodnight, Irene" punch , which helped her uphold law, order and decency. Her authority was unquestioned, and her characteristic phrase, "Ah has spoken! Mammy was regularly seen scrubbing Pappy in an outdoor oak tub "Once a month, rain or shine". He had an unfortunate predilection for snitching "presarved tarnips" and smoking corn silk behind the woodshed "much to his chagrin when Mammy caught him. After his lower wisdom teeth grew so long that they squeezed his cerebral Goodness Gland and emerged as forehead horns, he proved himself capable of evil. Of course Mammy solved the problem with a tooth extraction, and ended the episode with her most famous dictum. Initially known as "Mysterious Yokum" there was even an Ideal doll marketed under this name due to a debate regarding his gender he was stuck in a pants-shaped stovepipe for the first six weeks , he was renamed "Honest Abe" after President Abraham Lincoln to thwart his early tendency to steal. He would eventually acquire a couple of supporting character friends for his own semi-regularly featured adventures in the strip. The relative explained that she would have dropped him off sooner, but waited until she happened to be in the neighborhood. Tiny initially sported a bulbous nose like both of his parents, but eventually, through a plot contrivance he was given a nose job, and his shaggy blond hair was buzz cut to make him more appealing. Cute, lovable and intelligent arguably smarter than Abner, Tiny or Pappy , she was accepted as part of the family "the youngest," as Mammy invariably introduces her. A plump, juicy Hammus Alabammus is the rarest and most vital ingredient of "ecstasy sauce," an indescribably delicious gourmet delicacy. Consequently, Salomey is frequently targeted by unscrupulous sportsmen, hog breeders and gourmands like J. Fangsley and Bounder J. Roundheels , as well as unsavory boars with improper intentions such as Boar Scarloff and Porknoy. Her moniker was a pun on both salami and Salome. He cleans up once a year "during Sadie Hawkins Day season, when slow-footed bachelors are dragged kicking and screaming to the altar by their prospective brides-to-be. In the Broadway musical and film adaptation, Sam was perfectly played by rotund actor Stubby Kaye. Beautiful Moonbeam preferred the company of pigs to suitors "much to the frustration of her equally lazy pappy, Moonshine McSwine. She was usually showcased luxuriating among the hogs, somewhat removed from the main action of the story, in a deliberate travesty of glamour magazines and pinup calendars of the day. In one comic it is revealed that she bears a striking resemblance to a wealthy, well-dressed and well-washed woman named Gloria Van Welbuilt; a famous socialite. Despite her lazy nature and dirty appearance she was generally good-natured and kind as shown when she ran off to the Dogpatch, carrying two shmoos under her arms to save them from going extinct wondering if humanity will ever be good enough for them. She also consoled Abner to stop worrying about being a father. Moonbeam also seemed to have interests in romance as in some comic strips she was seen flirting with and even kissing various male characters including Abner. She once expressed the desire of having a family of her own and she actually discussed the matter of trapping a husband if she got cleaned up to Abner. In one strip it was revealed that Moonbeam was in fact in love with Abner when they were children. Much to her disappointment however this too failed to capture his attention. Moonbeam was also unknowingly the star of a horror movie directed by Rock Pincus head film director of a race known as the Pincushions from

Pincus 7. Unfortunately this venture ended in tragedy for Rock when he was unknowingly grilled, put into a hot dog bun and devoured while he was still alive. Hairless Joe and Lonesome Polecat: The proud purveyors of "Kickapoo Joy Juice" — a moonshine elixir of such stupefying potency that the fumes alone have been known to melt the rivets off battleships. When a batch "needs more body," the formidable pair simply goes out and clubs one often a moose, and tosses it in. Over the years, the "recipe" has called for live grizzly bears, panthers, kerosene, horseshoes and anvils, among other ingredients. Instantaneous bad luck befell anyone unfortunate enough to be in his vicinity. Though well-meaning and friendly, his reputation inevitably precedes him — so Joe is a very lonely little man—so he associates himself with the Scraggs—except in World War II when Joe decided to do his patriotic duty—and associate himself with Hirohito!. He has an apparently unpronounceable name, but creator Al Capp "pronounced" Btfspk by simply blowing a "raspberry," or Bronx cheer. His name was a thinly disguised variant on "jackass," as made plain in his deathless campaign slogan see Dialogue and catchphrases. Before Phogbound had been known as Fogbound, but in that year Phogbound "blackmails his fellow Washington senators to appropriate two million dollars to establish Phogbound university," and its attendant brass statue of Phogbound, both reminiscent of self-aggrandizements by Huey Long; [16] the name change allowed Capp to sharpen the joke by calling the university P. In one sequence, Phogbound is unable to campaign in Dogpatch — so he sends his aides with an old, hot air-filled gas bag that resembles him. Nobody noticed the difference! Dogpatch entrepreneur Available Jones was always available — for a price. So drop-dead gorgeous that any male who glimpsed her froze petrified in his tracks and rooted to the spot — in a word, stupefied! While she was generally favored by the males of Dogpatch, she could be deadly for a confirmed bachelor to encounter on Sadie Hawkins Day. Bullmoose was the epitome of a mercenary, cold-blooded capitalist tyrant tycoon. In Wilson told a Senate subcommittee, "What is good for the country is good for General Motors, and vice-versa. He very nearly did. Bullmoose Industries seemed to own or control everything. He had a milksop of a son named Weakfish, and was sometimes accompanied by his delectable "secretary," Bim Bovak whose name was a pun on both "bimbo" and bombshell actress Kim Novak. Despite his adamant exterior, General Bullmoose was still capable of a kind of capitalist gallantry. A feral, irredeemable, Amazonian beauty who was raised by wolves and preferred to live among them; she lured unwary Dogpatchers to their doom to feed her ravenous pack. Wolf Gal was possibly, and even probably a cannibal — although the point was never stressed since she considered herself an animal, as did the rest of Dogpatch. He also has a look-alike cousin named Typhoon McGoon. The randy McGoon often attempted to walk Daisy Mae home "Skonk Hollow style" — the lascivious implications of which are never made specific. Hulking, leering, gap-toothed twin miscreants Lem and Luke and their needlessly proud pappy, Romeo. Apelike and gleefully homicidal, the impossibly evil Scraggs were officially declared inhuman by an act of Congress. Her censored first name was an expletive, compelling everyone who addressed her to apologize profusely afterwards. Capp named her after the carnival-themed horror film, Nightmare Alley Alice employs witchcraft to "whomp up" ghosts and monsters to do her bidding. He obstinately refused to "kick the bucket," which was conveniently positioned just outside his cave door. His wisdom is absolute "Ole Man Mose — he knows! Fleagle has a unique and terrifying skill — the evil eye. An ordinary "whammy," as he called it, could stop a charging bull in its tracks. A "double whammy" could fell a skyscraper, leaving Fleagle exhausted. His dreaded "triple whammy" could melt a battleship — but would practically kill Fleagle in the process. Battery-operated, the wearer could pull a string and produce a flashing light bulb "whammy. Fleagle was vividly portrayed by character actor Al Nesor in the aforementioned stage play and film. The self-styled "Pork King" was a greedy, gluttonous, unscrupulous business tycoon. Incensed to find that Dogpatch cast a shadow on his breakfast egg, he had Dogpatch moved — instead of the egg. The bloated, porcine Fatback is, quite literally, a corporate swine. Her status-seeking crusade to makeover Abner and marry him off into high society was doomed to failure, however. The lonely "inside man" at the "Skonk Works" — a dilapidated factory located on the remote outskirts of Dogpatch. Scores of locals are done in yearly by the toxic fumes of concentrated "skonk oil," which is brewed and barreled daily by Barnsmell and his cousin "outside man" Barney Barnsmell by grinding dead skunks and worn shoes into a smoldering still, for some unspecified purpose. His job played havoc with his social life "He has an air about him," as Dogpatchers tactfully put it,

and the name of his famous facility entered the modern lexicon via the Lockheed Skunk Works project. He had an idiot of a nephew who sometimes ran the store in his stead, aptly named Soft-Headed John. Cadaverous, outwardly peaceable mountaineer with a menacing grin and an even more menacing shotgun. He preferred things "quiet. The local Dogpatch physician, who just happened to be a horse doctor. Count Felix Von Hohenhedt: He was never photographed without his World War I spiked helmet on his head. Young Eddie McSkonk and U. Ancient, creaky, white-bearded Dogpatch postmaster and his hoary jackass mount. They were usually too feeble to handle the sacks of timeworn, cobweb-covered letters marked "Rush" at the Dogpatch Express post office. McGenius was given to telling long-winded jokes with forgotten punch lines, howeverâ€” as well as spells of hiccups and belches which, at ten grand a pop, usually bankrupted his unfortunate clients. He had a regrettable fondness for gassy soft drinks like "Burpsi-Booma" and "Eleven Urp. Capp would milk reader suspense by having Silent "warm up" his rusty, creaking jaw muscles for a few days, before the momentous pronouncement. A bighearted Vermin told his slaving assistant: Stanislouse was a brutal gangster with a childish fondness for kiddie TV superheroes like "Chickensouperman" and "Milton the Masked Martian". The fable -like story was really a thinly-veiled appeal for racial tolerance. It was later issued as an educational comic book â€” called Mammy Yokum and the Great Dogpatch Mystery! Capp always wondered how he ever got her suggestive name past the censors. A typically miserable resident of perpetually frozen Lower Slobbovia , naked local waif Liddle Noodnik was usually employed to recite a farcical poem of greeting to visiting dignitaries, or sing the absurd Slobbovian national anthem see "setting and fictitious locales". Nudnik is a slang term for a bothersome person or pest. He wore an over-length turtleneck sweater to hide the fact â€” much to his embarrassment.

4: Fearless Fosdick | Li'l Abner

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Description[edit] A shmoo is shaped like a plump bowling pin with stubby legs. It has smooth skin, eyebrows and sparse whiskers but no arms, nose or ears. It has a rich gamut of facial expressions and often expresses love by exuding hearts over its head. Cartoonist Al Capp ascribed to the shmoo the following curious characteristics: They reproduce asexually and are incredibly prolific, multiplying exponentially faster than rabbits. They require no sustenance other than air. Shmoos are delicious to eat, and are eager to be eaten. If a human looks at one hungrily, it will happily immolate itself either by jumping into a frying pan, after which they taste like chicken, or into a broiling pan, after which they taste like steak. When roasted they taste like pork, and when baked they taste like catfish. Raw, they taste like oysters on the half-shell. They also produce eggs neatly packaged, milk bottled, grade-A, and butter no churning required. Their pelts make perfect bootleather or house timbers, depending on how thick one slices them. Their eyes make the best suspender buttons, and their whiskers make perfect toothpicks. In short, they are simply the perfect ideal of a subsistence agricultural herd animal. Naturally gentle, they require minimal care, and are ideal playmates for young children. The frolicking of shmoo is so entertaining such as their staged "shmoosical comedies" that people no longer feel the need to watch television or go to the movies. Some of the more tasty varieties of shmoo are more difficult to catch. Usually shmoo hunters, now a sport in some parts of the country, utilize a paper bag, flashlight and stick to capture their shmoos. At night the light stuns them, then they can be whacked in the head with the stick and put in the bag for frying up later on. Abner is thrown off a cliff and into the valley below by a primitive "large gal" as he addresses her, whose job is to guard the valley. This character is never seen again. There, against the frantic protestations of a naked, heavily bearded old man who shepherds the shmoos, Abner befriends the strange and charming creatures. Captains of industry such as J. Roaringham Fatback, the "Pork King", become alarmed as sales of nearly all products decline, and in a series of images reminiscent of the Wall Street Crash of 1929, the "Shmoo Crisis" unfolds. The exterminator congratulates him. However, it is soon discovered that Abner has secretly saved two shmoos, a "boy" and a "girl". The boy shmoo, as a Dogpatch native, is required to run from the girl shmoo in the annual Sadie Hawkins Day race. Shmoos are usually portrayed as gender-neutral, although Capp sidesteps this issue to allow the comic plot twist. The already expanding shmoo family is last seen returning towards the Valley of the Shmoon. The sequence, which ended just before Christmas of 1945, was massively popular, both as a commentary on the state of society and a classic allegory of greed and corruption tarnishing all that is good and innocent in the world. The Shmoo caused an unexpected national sensation, and set the stage for a major licensing phenomenon. Like a fertility myth gone berserk, they reproduced so prodigiously they threatened to wreck the economy if not western civilization as we know it, and ultimately society itself. The top of my car was down, and on either side of me I could see the lush and lovely New England countryside. It was the good earth at its generous summertime best, offering gifts to all. And the thought that came to me was this: Here we have this great and good and generous thing the Earth. All we have to do is just let it alone, just be happy with it. They think in pictures. Little pictures that will fit into a comic strip. And so, in my mind, I reduced the Earth I thought it was a perfectly ordinary little story, but when it appeared in newspapers, all hell broke loose! Life, in an editorial, hailed the Shmoo as the very symbol and spirit of free enterprise. Superficially, the Shmoo story concerns a cuddly creature that desires nothing more than to be a boon to mankind. Although initially Capp denied or avoided discussion of any satirical intentions "If the Shmoo fits", he proclaimed, "wear it! The story has social, ethical and philosophical implications that continue to invite analysis to this day. The mythic tale ends on a deliberately ironic note. Shmoos are officially declared a menace, and systematically hunted down and slaughtered because they were deemed "bad for business". The much-copied storyline was a parable that was interpreted in many different ways at the outset of the Cold War. Al Capp was even invited to go on a radio show to debate socialist Norman Thomas on the effect of the Shmoo on modern capitalism. The right

wing thought he was making fun of capitalism and the American way. Capp caught flak from both sides. I think [the Shmoo] was one of those bursts of genius. One school, the University of Bridgeport, even launched the "American Society for the Advancement of the Shmoo" in early 1945. Each one highlighted another disquieting facet of human nature—but none have ever had quite the same cultural impact as the Shmoo. According to publisher Denis Kitchen: Periodically he would do it but each time it ended the same way—with the Shmoo being too good for humanity, and he had to essentially exterminate them again. But there was always one or two who would survive for future plot twists. However, "shmoo" was a taboo Yiddish term for the uterus. Revealing an important key to the story, Al Capp himself wrote that the Shmoo metaphorically represented the limitless bounty of the earth in all its richness—in essence, Mother Nature herself. The hull [whole] earth is one!! The term is also a verb: Shmoos are essential; without them, we would have neither bread nor beer. The word "shmoo" has appeared in nearly science publications since; it is used in labs studying the bread- and beer-making species *Saccharomyces cerevisiae*, Source: Discover magazine, November 1980. It has been used in discussions of socioeconomics, for instance. In economics, a "widget" is any material good which is produced through labor extracted, refined, manufactured, or assembled from a finite resource—in contrast to a "shmoo", which is a material good that reproduces itself and is captured or bred as an economic activity the original shmoo reproduces without requiring any material sustenance. Over one hundred white "shmoo" detectors were at one time sprinkled around the accelerator beamstop area and adjacent mesa to capture subatomic cosmic ray particles emitted from the Cygnus constellation. The detectors housed scintillators and photomultipliers in an array that gave the detector its distinctive shmoo shape. The particle accelerator Tevatron at Fermilab houses superconducting magnets which produce ice formations that also resembled shmoos. I think they even had shmoo toilet seats. As in the strip, shmoos suddenly appeared to be everywhere in and around Chicago—including a Time cover story. Major articles also ran in Newsweek, Life, The New Republic and countless other publications and newspapers. Virtually overnight, as a Life headline put it, "The U. A garment factory in Baltimore turned out a whole line of shmoo apparel, including "Shmooveralls". In 1945, people danced to the Shmoo Rhumba and the Shmoo Polka. Comparisons to contemporary cultural phenomena are inevitable. But modern crazes are almost always due to massive marketing campaigns by large media corporations, and are generally aimed at the youth market. Treasury Department in 1945. According to one article at the time, the Shmoo showed "Thrift, loyalty, trust, duty, truth and common cents [that] add up to aid to his nation". Al Capp accompanied President Harry S. Truman in 1945. The original book and its sequel, *The Return of the Shmoo*, have been collected in print many times since—most recently in 2005—always to high sales figures. The book was published by Dark Horse Comics in 2005. Kitchen edited a second Shmoo-related volume for Dark Horse in 2005, on the history of the character in newspaper strips, collectibles and memorabilia. The idea was reportedly abandoned in the development stage by the producers, however, for reasons of practicality. A variation of the character had earlier appeared as a marionette puppet on television. The characters did meet, however, in the early 1990s Flintstones spin-off *The Flintstone Comedy Show*. The Shmoo appeared, incongruously, in the segment *Bedrock Cops* as a police officer alongside part-time officers Fred Flintstone and Barney Rubble. A later Hanna-Barbera venture, *The New Shmoo*, featured the character as an inexplicably shape-shifting mascot of *Mighty Mysteries Comics*, a group of teens who solve Scooby-Doo-like mysteries. In this series the Shmoo could magically "morph" into any shape at will—like Tom Terrific. None of these revisionist revivals of the venerable character was particularly successful. In the movie *Book of Love*, the character Crutch wins a stuffed shmoo at a carnival. In the novel *The Forge of God* by Greg Bear, "Shmoo" is the name humans give to the race of robots that visits Earth, due to their similar shape. Some overlapping similarities exist between shmoos and tribbles—the multitudinous alien creatures featured in a TV episode from the original *Star Trek*. Like shmoos, tribbles also reproduced at such an alarming rate, they threatened ecological disaster. The characters Gleep and Gloop—two protoplasmic creatures from the Hanna-Barbera Saturday morning animated cartoon series *The Herculoids*—were clearly inspired by and are sometimes mistaken for shmoos. The Marxist political philosopher Gerald Cohen used the story of the Shmoo to illustrate his objections to capitalism in an episode of *Opinions*. In the North American version video game, *Castlevania: Symphony of the Night*, Shmoos appear in the Forbidden Library and killing one may result in obtaining the rare sword "Crissaegrim" its rare item

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drop , one of the most powerful swords in the game. The commanders of the Berlin airlift had cabled Capp, requesting the inflatable shmoos as part of Operation:

5: Al Capp's Li'l Abner | Book Series | Treasury of Great Children's Books

Li'l Abner is a satirical American comic strip that appeared in many newspapers in the United States, Canada and Europe, featuring a fictional clan of hillbillies in the impoverished mountain village of Dogpatch, USA.

6: Shmoo - Wikipedia

[PDF]Free Lil Abner Dailies download Book Lil Abner Dailies pdf Sadie Hawkins Day - Wikipedia Mon, 05 Nov GMT Sadie Hawkins Day is an American folk event and pseudo-holiday originated by Al Capp's classic hillbilly comic strip Li'l Abner.

7: Today on Li'l Abner - Comics by Al Capp - GoComics

The "ideel" of Li'l Abner, Detective Fearless Fosdick was Al Capp's long-running parody of Chester Gould's "Dick Tracy." Debuting in , Fearless Fosdick became so useful to Capp and so popular in his own right, that the strip-within-a- strip became a regular feature in "Li'l Abner" for over thirty years.

8: Li'l Abner's Al Capp: A Monstrous Creature, a Masterful Cartoonist - Print Magazine

LIL ABNER by Al Capp DAILIES: Volume 6 of Complete Works Series Oversize Hard Cover Edition by Kitchen Sink Press Includes Chapter on Movies Hard Cover Edition Measures 12 1/4 inches long, by 3/4 inch wide, by 9 1/4 inches high.

9: 80 best Lil Abner images on Pinterest | Li'l abner, Comics and Cartoons

LIL ABNER BY Al Capp Dailies Kitchen Sink collection #8 Hardcover Lil - \$ This is book 8 of the collected Li'l Abner by Al Capp. It is a hardcover in near fine condition (8 pages have light creasing at the top right corner where they were bent), without jacket as issued.

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