

# Popeye



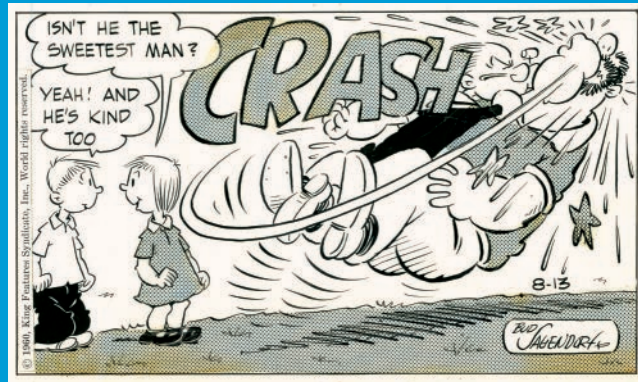
THE GREAT COMIC BOOK TALES BY

*BUD SAGENDORF*

Edited & Designed by  
**CRAIG YOE**

Introduction by  
**JERRY BECK**

NET CT 176 PGS



To my ol' pal  
**GREG GOLDSTEIN**

without whom there wouldn't be this book  
nor even YOE! Books...  
And the swab's got a greak twisker sock!

If you like this book, please blog, facebook, and tweet about it!  
Join the fun on Facebook on the "Celebrating Popeye" page!  
Check out our videos: [YouTube.com/TheYoeTube](https://www.youtube.com/TheYoeTube).

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Ted Adams is a big Popeye fan and a terrific encouragement to me. Thanks, Ted!

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The official Popeye fan club Web site is [popeyethesailor.com](http://popeyethesailor.com)

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# Ahoy, Ya Swabs!



## **P**OPEYE THE SAILOR IS ONE-EYED AND TWO-FISTED—AND HAD THREE GREAT INCARNATIONS.

On January 17, 1929, a swab had a walk-on part in the decade-old newspaper comic strip *Thimble Theatre*. When asked if he was a sailor, he sarcastically retorted, “Ja think I’m a cowboy?” The bit player sea-farer soon stole the show and became the star. The original strips of the first superhero in comics were sublime—and wonderfully ridiculous. They were powerfully written and punkishly drawn by Chester, Illinois-born Elzie Crisler Segar (1894-1938), a former house painter and hanger of wallpaper. In his newspaper work, the tattooed-toonist E.C. Segar introduced us to Alice the Goon, Eugene the Jeep, Bluto, J. Wellington Wimpy, and that sizzling sex symbol, Olive Oyl.

Following the great “E.C. comics” were the *Popeye* animated cartoons produced by the Fleischer studios. Historian Leslie Cabarga reports that Max Fleischer, referring to our voluminous forearmed hero, said, “You know, this is a nutty little creature, but I think I can do something with him.” So he did! The animated cartoons in living black-and-white by those Fleischer tyros were a spinach-fueled Sock Pow Hit! There were even three long-form color cartoons done to the Max! These slam-bang moving pictures entertained audiences in their original theatrical release, and over and over again on the TV screen and YouTube to this day.

Those two *Popeye* portrayals—the strip and the animation—have received their well-deserved due, and have been beautifully preserved in treasured collections.

Every bit as wonderful, though, is a mash-up of those two phenomena: the *Popeye* comic books (and also the post-Segar newspaper strips) created by Bud Sagendorf (1915–1994).



**BELOW** Bud Sagendorf drawing away at his desk in 1979.

**OPPOSITE; TOP & BOTTOM** Segar instilled in Sagendorf a love of photography. Starting in 1938, Bud illustrated the history of the medium for *Popular Photography* in a series of cartoons. This photo shows the 23-year old Sagendorf drawing the panel reproduced at the bottom of the page.

Comics historian Denis Gifford wrote, "Though Segar's original image of Popeye still has its admirers, it is Sagendorf's version that is best-known to the public, decorating as it does the many spin-offs the sailorman has spawned." Sagendorf penned over 100 hundred Popeye comic books starting with Dell Publishing's try-out series, *Four Color*.

Segar's material had been reprinted in early comic books. Sagendorf's Popeye made his first appearance with new stories in *Four Color* #113 (July 1946). The comic book's cover was emblazoned with the headline, "EXTRA, introducing, for the first time, Popeye stories specially written and drawn for this book." After a few highly successful *Four Color* issues, *Popeye* #1 appeared at the beginning of 1948. Sagendorf was allowed to sign his name in the comic books, getting regular credit for his contribution to the nautical but nice Popeye.

The cartoonist continued to write and draw stories and to provide wonderful covers on these comics for over 20 years, into the 1960s. This tome presents the best of the best of these stirring adventures, and promises plenty of laughs along the way!

Forrest Cowles Sagendorf was born in Wenatchee, Washington, just 123 miles from the Pacific Ocean, one of the high seas Popeye sailed in his adventures. Sagendorf said, "I started drawing at an early age because it was easier to make pictures than to learn to spell."

In an early '70s interview in *Cartoonist PROfiles*, Bud told editor Jud Hurd that he "came to Santa Monica, California, at the age of three, with my mother and sister. My dad had died, and I was completely encouraged in my cartooning interest by them." While young Bud was scribbling away, his mother opened up a beauty shop and his sister worked in an art supply store.

Besides drawing his own cartoons, Sagendorf was a voracious comics reader as a "boy-kid." He later told *People* magazine, "I liked them all, from Rube Goldberg to

*Happy Hooligan*. By the time I was seven, I was determined to become a cartoonist." Bud stated, "like most of the 'big foot' boys, I think we all decided very young." Bud was referring to the school of humorous "big foot" cartooning, not a physical malformed peculiarity of himself or other ink slingers.

The young Sagendorf's first job was as a newspaper boy hawking copies of the *Los Angeles Herald-Express*, which ran *Thimble Theatre*. Years later, when comparing notes, Segar and Sagendorf realized the lad regularly sold Popeye's creator the paper—and that was their first contact!

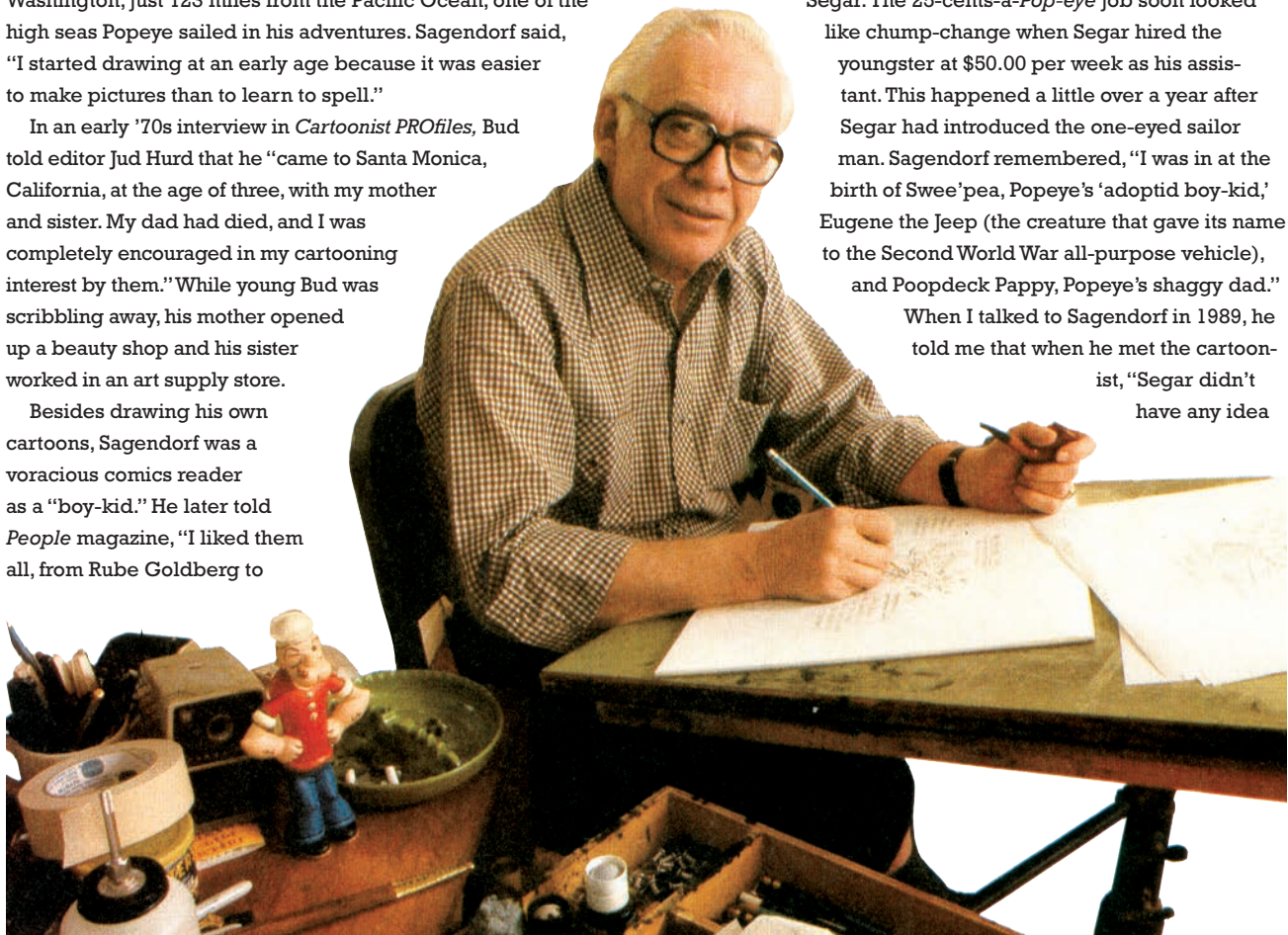
Coming in the throes of the Great Depression, Bud's first professional work in the art field was to paint Popeye on the back of his school chums' leather jackets, for which he charged a whole two bits.

Sagendorf got unlimited art supplies from his sister, who was the local art supply store's head buyer. As *Dame Fortune* had it, this was the very same store where the creator of Popeye, Elzie Segar, bought his paper, pens, and India ink.

In 1931 Bud's sister arranged for the budding cartoonist, just 17 years old, to formally meet The Master,

Segar. The 25-cents-a-Pop-eye job soon looked like chump-change when Segar hired the youngster at \$50.00 per week as his assistant. This happened a little over a year after Segar had introduced the one-eyed sailorman. Sagendorf remembered, "I was in at the birth of Swee'pea, Popeye's 'adoptid boy-kid,' Eugene the Jeep (the creature that gave its name to the Second World War all-purpose vehicle), and Poopdeck Pappy, Popeye's shaggy dad."

When I talked to Sagendorf in 1989, he told me that when he met the cartoonist, "Segar didn't have any idea



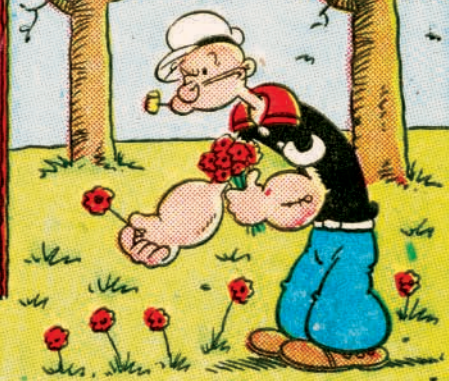
THIMBLE THEATRE PRESENTS  
POPEYE AND OLIVE  
IN A SEMI-FATAL TALE OF FISTICUFFS  
ENTITLED

# "SHAME ON YOU!"

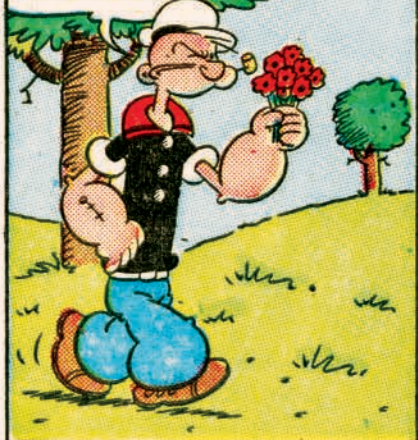
OR  
"GENTLEMEN DO NOT FIGHT!"  
OR  
"YOU'RE A RUFFIAN, SIR!"

By **BUD SAGENDORF**

I LOVES TA BE  
IN'A WOODS AMONGST  
NATURE!

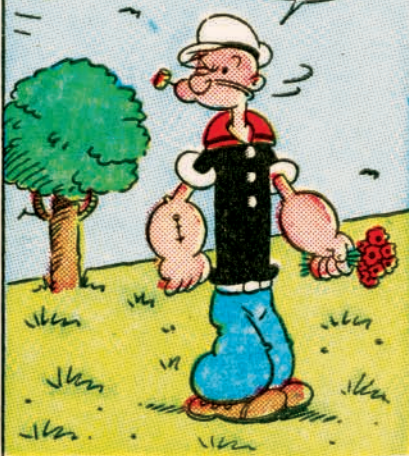


THEY IS NUTHIN' LIKE  
PICKIN' LI'L WILD FLOWERS  
FER YER SWEETIE TA  
MAKE YA FEEL  
BEAUTIFOUS

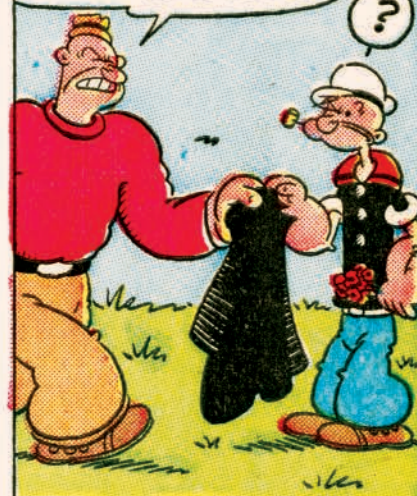


HEY, SONNY  
BOY !!

WHO-  
ME?



HERE, SHORTY, HOLD MY  
COAT-I WANT TO GET A  
LITTLE EXERCISE!

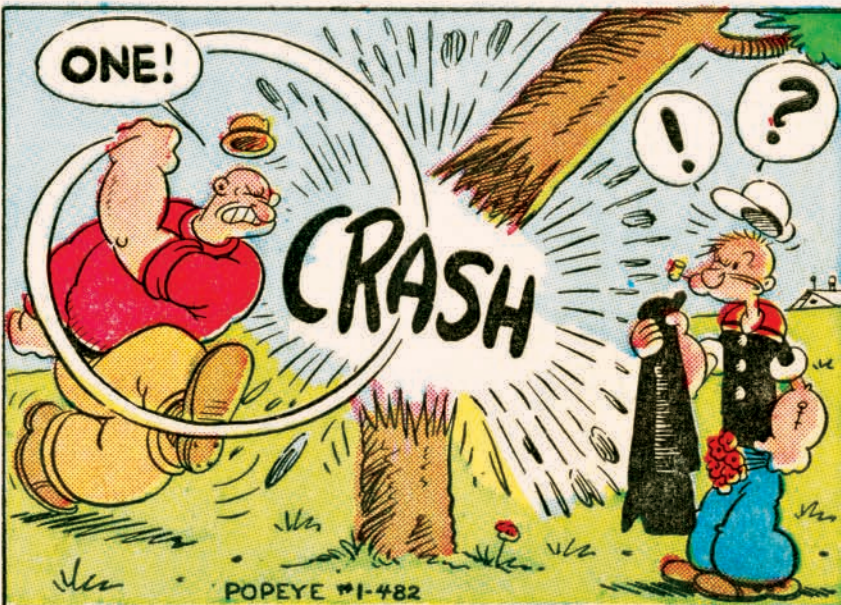


EVERY ONCE IN A WHILE I  
GIT AN URGE TO GIT  
SOME EXERCISE, SO I  
LOOK UP SOME  
TREES AND  
GO TO  
WORK



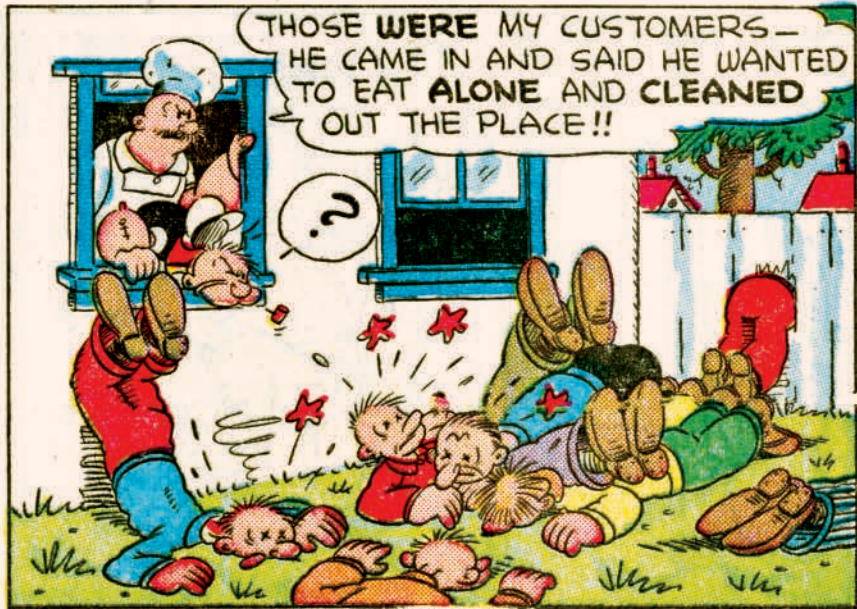
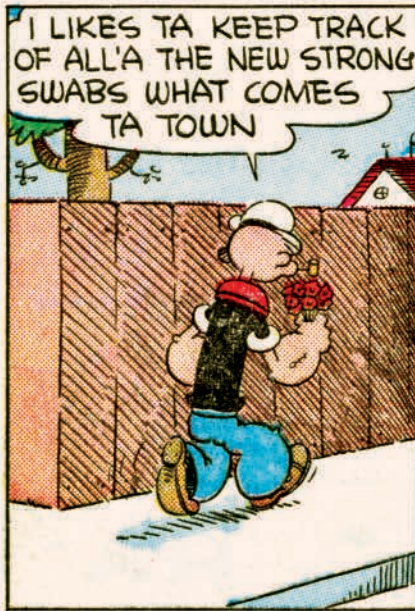
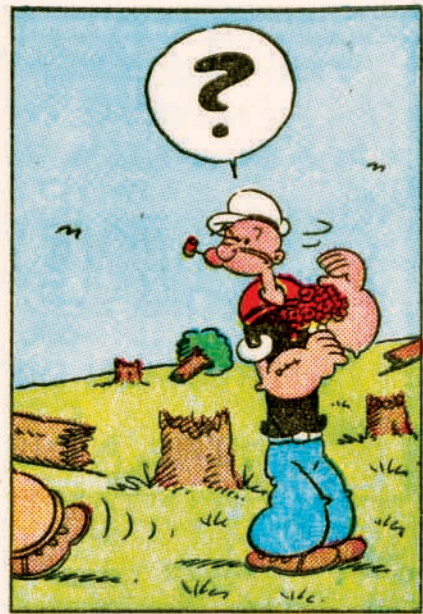
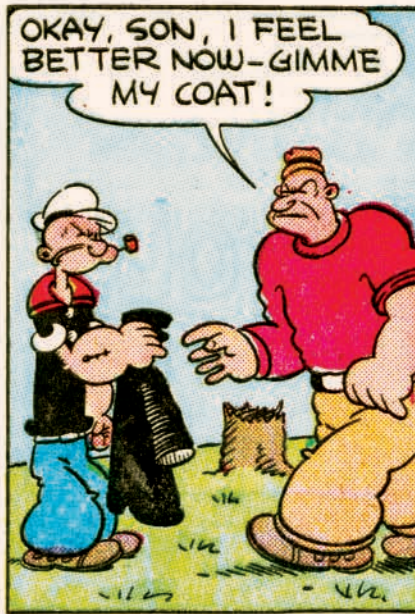
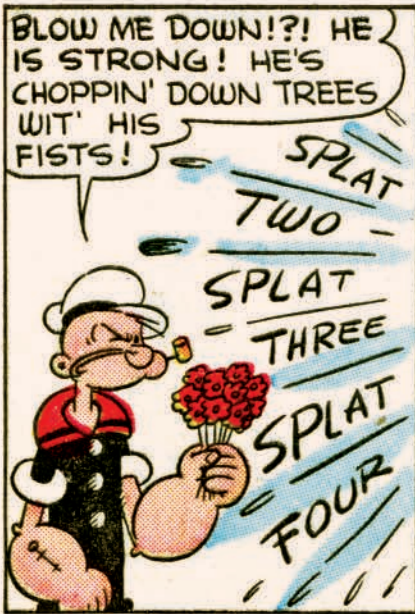
ONE!

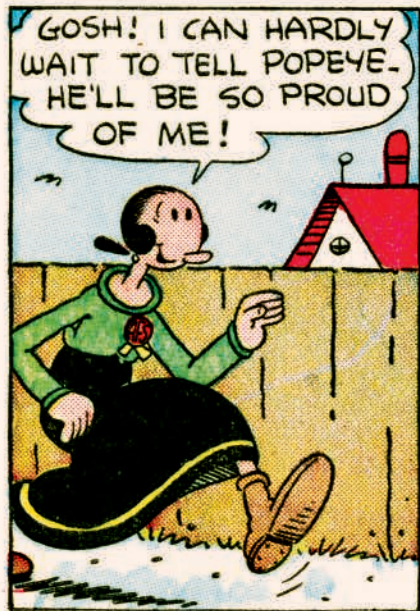
# CRASH



POPEYE #1-482







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