



"Notities Voor een Werkdefinitie van  
Populaire Cultuur

Populaire cultuur is de denkbeelden, de akties, de uitspraken van het volk in kleine of grote groepen, de vox populi. Populaire cultuur is alle aspecten van de samenleving die de levens van de meerderheid van de bevolking vormgeven of hierdoor worden vormgegeven. Populaire cultuur is wat mensen doen tijdens hun werk en tijdens hun vrije tijd, de manier waarop ze in hun medemens geloven en ten aanzien van elkaar handelen, hun geloof in hun goden en hoe ze die akties en denkbeelden geleerd hebben en in praktijk brengen. Het is de iconen, de rituelen en de helden van een volk, de massa-media, en zowel gesproken taal als non-verbale communicatie omvattend.

In meer academische termen bevat het traditionele onderwerpen als kunst, geschiedenis, folklore, architectuur, religie, culturele geografie, literatuur, tijdschriften, televisie, radio, sport, spel, communicatie, mode, begrafenisgewoonten - de lijst is bijna onuitputtelijk.

Omdat de geëigende studie van populaire cultuur multidisciplinair en vergelijkend is, moet de hele benadering en conceptualisering open en veelomvattend zijn. Ze dient degelijk internationaal en multinationalaal te zijn. Hoe meer we over grote of kleine aspecten van de mondiale populaire cultuur weten, des te gemakkelijker kunnen we de fenomenen om ons heen begrijpen en interpreteren.

The Popular Culture International Newsletter wijdt zich aan het verzamelen en verspreiden van informatie over de internationale bestudering van het onderwerp zodat allen die op deze veelheid van terreinen werkzaam zijn van elkaars activiteiten op de hoogte raken. Door dit medium kunnen alle individuele onderzoekers zich bewuster worden van elkaar zodat hun informatie gekend kan worden en ter beschikking kan staan; alle geïnteresseerden zullen de begunstigden zijn."

Getekend: "De Redactie"

Het eerste nummer van de Popular Culture International Newsletter verschijnt I januari a.s. Voor verdere informatie zie de laatste alinea van het voorgaande artikel.

## TOM & JERRY CARTOONS

The original Tom & Jerry cartoons were created by Hanna and Barbera between 1939 and 1957 in the MGM studios. I want to talk about three aspects of these cartoons, respectively their historical setting, their "phenomenology" and their "ideology".

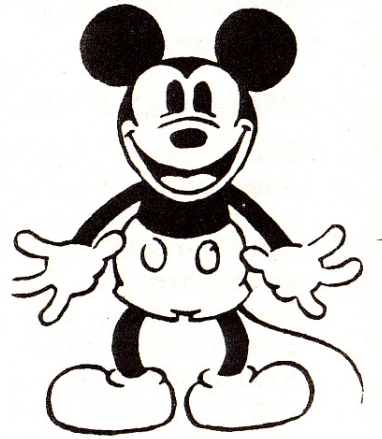
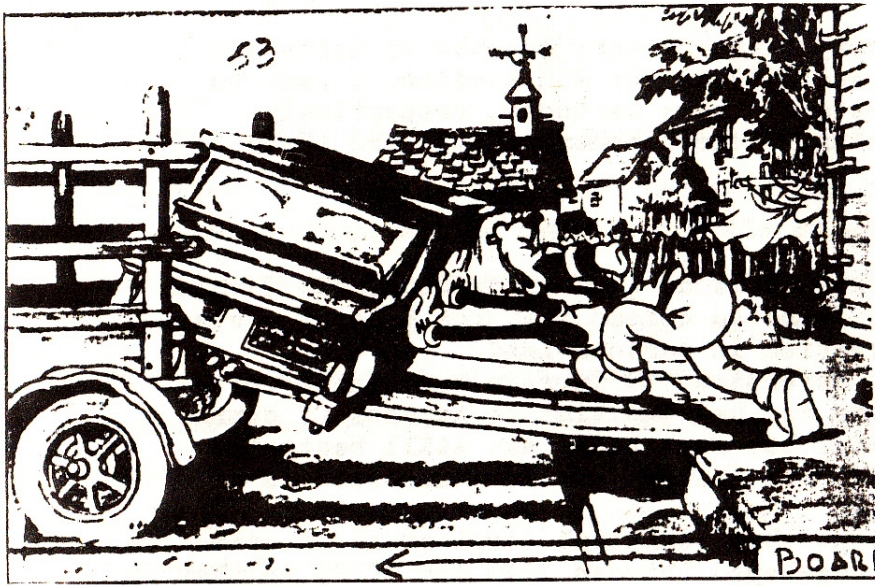
### Historical Setting.

Tom & Jerry is just an example of good cartooning, but I think some arguments can be found to defend that Tom & Jerry are a sort of a crown of creation in cartoon-land.

By 1939 all important inventions to improve the quality of animation had been done and had the time to mature. Of course the computer was missing but even today man still beats the computer in this field, the anatomy of the characters is to difficult yet.

Let us glance briefly at this technical development of animation. The use of cells was developed between 1910 and 1920, so that it was no longer necessary to draw every picture seperately (1), while in the twenties the principle of action was discovered as the essence of cartooning (2) by animators who later became known as the American School (3). This principle brought as a consequence the rational shaping of the cartoon-character in a way he was fit for action-cartoons. Mickey Mouse can maybe be seen as the idealtypical rational cartoon-character from the animators point of view. Then, in the late twenties and early thirties colour and sound were added to the cartoons, the importance of which I will emphasize in a moment. First I want to stress the fact that all these developments brought more division of labour and specialization within the studio. So there came background-specialists and special-effects-men, and they all contributed their own piece of art. Coöperation between all these, the key-animators and the inbetweners, the inkers and the colourgirls and so on, was perfected and also it became habitual for the whole department to look at the penciltests to give necessary feedback information (4). This workingmethod brought about a minimum of alienation, and I think that the fact that the workers recognized themselves in their product contributed to its quality. (4a)

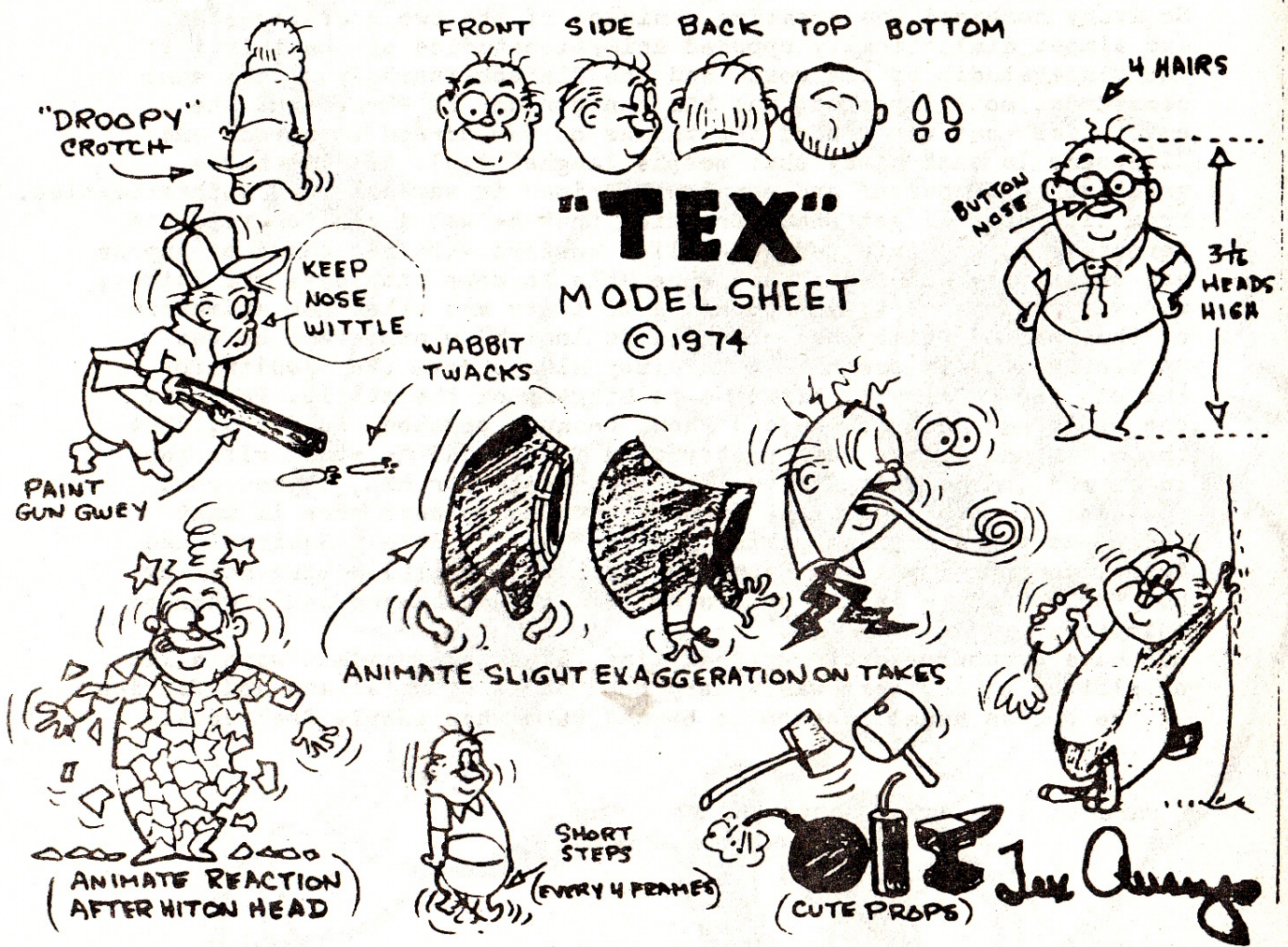
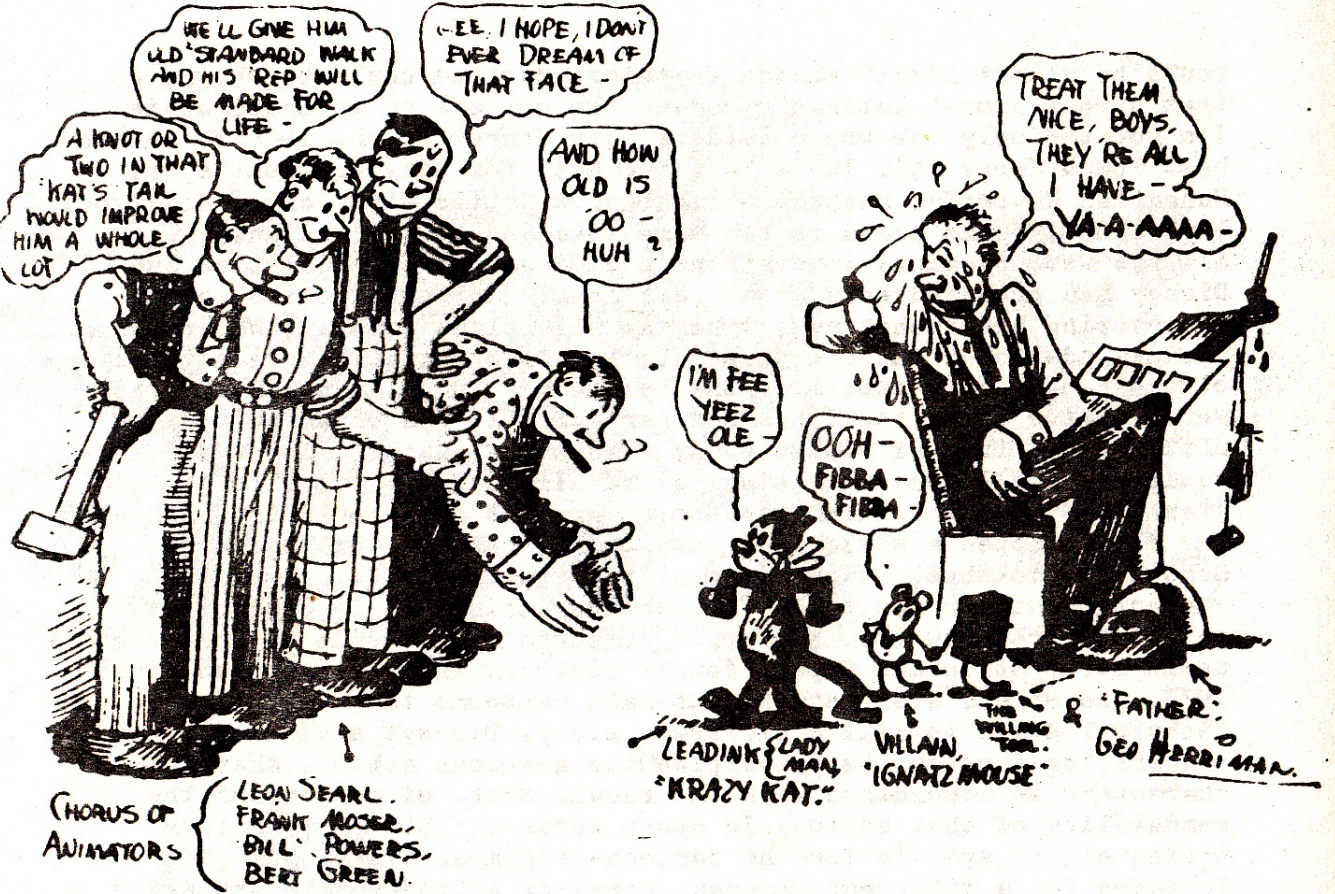
Colour and sound were of special significance for cartoons. Colouring life-actionfilms was still difficult and risky (5), while cartoons didn't need to be perfectly natural qua colouring. So this became one of the special attractions of animated movies. But the addition of sound worked out to be of even greater importance. The way the Fleischerbrothers perfected this was the factor that made animated movies a form of art of its own right, emancipated from both life-actionmovies and comic strips. Instead of adding the soundtrack to the movie, they started with the soundtrack (based on a rough version of the cartoon), and matched the action with the music and noises, which gave a much more precize result. So cartoons became a visualization (6) of music, like ballet. But contrary to ballet, this visualization



could be almost limitless and anything imagined could be shown, so that humour almost naturally became the content of animated movies. I'm not the only one who considers Cats Concerto of 1946 to be the best Tom & Jerry (7). It is "nothing but" Tom playing Liszt's 2nd Hungarian Rhapsody, meanwhile fighting a battle with Jerry. Hollywood Bowl from 1950 is based on the same idea and also brilliant. All the technological innovations had matured in the thirties and Disney had produced some great full length animated movies, again discovering new techniques, like the multiplane camera, and bringing backgrounds to an unequaled height. The backgrounds became interesting of their own, as a spectator one became swallowed up by them as it were. On the other hand, Disney's cartoonstyle was directed towards children and full of "fuzzy bunny things (..) with cutie cuddly squirrels and little mice singing and all that bit" (8), to quote 'Tex' Avery himself. Also because he knew no one "could top Disney" (9) he developed a style that came to be known as the Tex Avery School of Violence, which aimed at the grown-ups. Of course the violent tradition was there from the beginning, Emile Cohl himself used it before 1910 (10), Krazy Kat appeared for a while in the original comic-strip style and Popeye fought Bluto on the white screen since 1933, and so on. Avery started to make cartoons that used Disney's technical style to tell a different story. Disney's style was a result of carrying through the principles of the American school, shaping his characters in accordance with the requirements of action and the readability of that action. In other words the Disney animators perfected the symbols for the cartoon-language. Avery used this language for a different message, carrying action to its extreme where it becomes violence. He also recovered the powerful motive for action that is called sex and that had been banned by PTA's \* when they made the Fleischers give up their Betty Boop in 1935 (11). So Avery combined the creative geniuses of the two most important and almost dialectically opposed animation studios of the thirties: the Disney studio of the west- and the Fleischers studio of the east coast. But most important was his own genius: he worked out the exact time that was needed for things on the screen to appear and disappear in such a way that people laughed (12). He also had a great sense of humour and equaled Herriman in surrealistic sophistication. From literature I get the impression that he was a real charismatic personality, who infected his fellow workers with his sense of humour and creativity. [That way they were able to cope with even Mr. Quimby, who was their boss (13). According to Avery and other MGM animators of that period Quimby had no artistic insight whatsoever; he was "strictly a businessman" (14). Quimby always gets the credits for the old Tom & Jerry's, his name is biggest on the stills. To quote one of the animators: "he did know, because somebody told him, that those Tom and Jerry's were pretty damn funny, and he stuck with that idea, and he was faithful to it. Fortunately for him, it was good business" (15).] Anyway, the important thing to note here is that there was the Avery team making 'big bad wolf', Screwy Squirrel and Droopy cartoons, and the Hanna and Barbera team (16) making nothing but Tom & Jerry's in the same studio, and that they often exchanged animators (17). MGM made glamour products at that time, like big musicals with a lot of glitter (18). There was a very good market for fantasy and fiction in the US, as usually seems to be the case when people feel unable

\* Parents & Teachers Associations

# KRAZY KAT AND IGNATZ MOUSE GO INTO THE MOVIES



to handle their societal situation (19). America was still hoping to stay out of the war and related to that there was the sense of togetherness and the 'big happy family' feeling that characterizes the closing of ranks while at the same time pretending everything is fine and all right. Thus the musicals. Violence could only be situated in worlds that were far removed from ours, like in the age of chivalry (Prince Valiant, from 1936) or in the distant future (Flash Gordon, from 1934) [(there was an all time high in new SF-magazines in '39 (20))] or in the mythical world of the gods (Superman, Captain Marvel, from 1939). These examples show that there was a need for violent fiction, that can be related to the tensions and frustrations that depression had brought. Looked at it from the other side, real art reflects characteristics of the society it is part of, and no doubt violence was one of them (Al Capone, from 1925)<sup>(21)</sup>. Tom and Jerry brought violence and happiness in a symbiotic appearance. The extras in the movie programmes were still important in that t.v.-less age and blockbooking secured steady sales (22). So film companies were ready to put some money into cartoon business (23) and willing to compete with Disney. Especially MGM seemed to have no lack of cash (24). So concluding we might say that economic and ideological conditions for a new wave (25) were all fulfilled. Combining that datum with the technical and artistic situation in the field at that time makes the classical cat and mouse combination almost beforehand a winner.

#### The "Phenomenology" of Tom & Jerry

The next part is called Tom and Jerry's phenomenology. That is a pretentious exaggeration of course; I have no Hegelian aspirations here. What I do want to do is maybe of an even more dubious nature though: I want to defend that the old Tom & Jerry's are 'high' art, even though they are undoubtedly part of popular culture. Bigsby has said about film criticism that "popular culture (...) can apparently be transformed into 'high' art by a simple critical act of appropriation" and blames this on the vagueness of these categories (26). So I want to clarify at least what I mean by 'art', although it must be done in a very comprised way here. I realise that this is not a very popular subject, but I think the failure of discussing the definition of art leads to two tendencies we can notice nowadays that are both dangerous: to call everything art on one hand, or to do away with art altogether and call it ideology or something like that on the other (27). Of course there is no such thing as absolute art, but at least we should recognise it as a tendency.

I want to follow Herbert Marcuse's implicit definition that can be derived from his essay on 'the permanence of art' of 1977 (28). He claims that a work of art is an autonomous, fictional world in which we enter and which we experience as if real. This power the artwork owes to what we might call the old-fashioned aesthetic principles, or in modern terms to the way the information that is contained in the work is distributed. The autonomy of the artwork relative to the societal context is essential, because it makes it possible for the spectator to get in touch with emotions that are oppressed in societal life. So in art we get the opportunity to 'break through' the common sense reality, to use Berger and Luckmann's terms (29), and since this common sense reality is to a great extent a mystified reality, art possesses a revolutionary power independent of, or even





in spite of its content. We see a link here between Marcuse and Roland Barthes, who analysed modern myth as the masked ideology of capitalism (30). So we might see art as the contradiction of modern myth, as the place where people can get in touch again with their deepest feelings and emotions. According to Marcuse these emotions have to do with love and death. I think we cannot limit the range of our deep emotions that way; for example it will be quite hard to recognise just these emotions in abstract painting or music. One more important point here is that Marcuse claims that these experiences are not class-bound; according to him there is a subjective sphere in our life, a network of personal relations that is woven right through the class-relations, and it is within this subjective sphere that art has its function. His essay is an attack on the vulgar-marxism that wants to judge art by its supposed ideological dimension only.

Now let us return to Tom & Jerry. Thanks to the conditions I have tried to outline in the first part, the technical job of making the cartoons was performed with great perfection. The full animation, the beautiful backgrounds, the careful timing of the drawings on the basis of the soundtrack, all these factors, that are, by the way, all missing from modern t.v.-cartooning, make it assumable that the cartoons were able to seduce the audience to 'enter' them, to experience them from the inside, so to speak, as fictitious, alternative worlds. In relation to that it must be noted that no talking is done in these old Tom & Jerry's, but for a few functional exceptions, for example when Tom starts seducing female cats, he then invariably speaks some words with a terrifying french accent ("my 'eart is burnink for you" (31)). This example reveals something of the great acting-talents Tom possesses. The principle of no speech demands a lot of miming from the protagonists, and they became masters in it. And since Tom is quite an introvert personality, much more so than noisy birds like Donald Duck or Woody Woodpecker, his acting often has great subtlety. His superior and refined performance as a concertpianist in Cats Concerto show; this very well. Until he discovers the mouse in the piano; then he forgets the world around him, and he just can't help becoming wicked and mean, and the heavenly expression on his face changes rapidly into one of cruel lust. The cat and mouse formula is well chosen of course, since it doesn't need any explanation, it is natural, symbolic even. Disney, by the way, didn't use the natural characteristics of his animals; mice, ducks and cows all had about the same height and were all good citizens (the only exception is the relation between the little pigs and the big bad wolf). But Tom and Jerry were very much like animals when they started their career in 1939 in Puss Gets The Boot (32). In the years to follow the growling and the raising of hairs disappeared, and the reading of books (33), playing of musical instruments (34) and playing games like tennis (35) became more common. Still they never lost their true natures. The cat and mouse relation contains all the elements of action [(the chase)] violence and play. And since in nature the big strong one will always win, we are emotionally satisfied to see the little one win in this fantasy world; it is more in accordance with our feelings of justice. But in the beginning of the cartoons we often see Tom play with Jerry almost like a cat would do with a mouse in real life: Tom puts Jerry in an empty fishbowl and every time Jerry climbs with much pains to the edge Tom pushes him back, nonchalantly and with his little finger (36). But Jerry always wins of course, either by his shrewdness, which usually means manipulating a third person into the battle who is stronger than Tom, like the headless lady in whose

house they live (37), the bulldog Spike (38), a bull (39), and so on, or Jerry beats Tom by his own physical power that has a latent presence but needs to be provoked sufficiently (40). Since in these cartoons the cat and mouse appear to be pretty well matched, it is not surprising that we soon find out that Jerry is just as cruel as Tom is, and that in fact they are "just good friends" (41). In 1940 we see them having Christmas dinner together at the end of the cartoon and a revelation of their characters that is quite surprising: it appears that cruel Jerry had hidden Tom's mousetrap in Tom's milkbowl, and that this mousetrap was meant to be a surprise for Jerry; when the cheese was taken off it didn't slam down but moved very slowly and appeared to be a musical box (42). I think grown ups feel more of themselves reflected in Tom than they do in Jerry, who won't be eaten anyway.

So much for their relation. We, the audience, are grabbed by what we see, are part of the action as it were and identify with the protagonists. Then what happens? Something unexpected of course, something that makes the whole situation ridiculous and so we laugh. Let us try to find out how this is done and why it is funny.

Very often one of the characters stops the action in the middle of a chase and suddenly gives, as it were, a different interpretation of the situation. When Tom is chased by Spike for example, Tom stops, takes the baseball club out of Spike's hand and throws it away, saying: "Bello a parte". Spike goes after it, tongue out of mouth and with a happy face. Only after this has been repeated three times Spike 'gets the picture'; he slams his head while a little cloud appears above his head showing Spike with a monkey head and a sign around his neck that says "STUPID" (43). So the unexpected association (44) with a real life dog, completely out of context in the situation of Spike following Tom with a baseball club, makes us laugh. Another example: Jerry hits Tom with a solid cast-iron tennis ball. Tom falls into pieces like a plaster statue would do (45). This is not automatically funny, but it is funny thanks to the fact that the association with 'statue' had been presented just before Tom got hit. This was done by showing that Jerry gave the ball enormous speed, so that Tom doesn't even see the ball coming. He stands still, the racket in his hand, as if he is still waiting for Jerry to serve. The motionless pose of Tom brings the association 'statue', and then BANG, Tom is a statue. One last example: Tom comes chasing Jerry at very high speed and Jerry slams the door in front of Tom's rapidly approaching face. Tom hits the door so hard that he becomes completely flat, like a sheet of paper. And indeed, the next thing we see is Tom slowly whirling to the floor. This is the clearest example to show the mechanism: after 'believing' for a moment in a 'real' cat and mouse chase the audience suddenly sees the characters change into their true, two-dimensional nature. So it is as if a 'common sense reality', namely the one within the movie, is suddenly pierced through. For a moment we were emotionally involved in a fight between two characters, then the situation is abruptly redefined, and we laugh, because we 'realize' that our emotional involvement was completely dependent on our definition of the situation.

Every possible new interpretation of the situation one can imagine becomes materialized immediately in these cartoons. A close reader can follow the thoughtstream of the artists and even predict the results sometimes. Because they are made with a maximum of speed and inventivity, one's imagination is constantly guided to all possible extremes. It becomes like a hilarious dance of the imagination, a comparison that is in accordance with the fact that these cartoons are made on the basis of the soundtrack. This, I think gives us the

kind of top-experience that characterizes art. It is a playful kind of self-insight that is evoked by this kind of humour, and even though this doesn't really happen consciously, and has nothing to do with love- or death-related emotions, I believe it is an example of getting in touch with ones true self. Because in our everyday common sense reality we don't realize that our emotions depend completely on our definition of our situation. And although we won't solve all our practical problems by redefining our situations, the insight into, or rather the feeling of this principle at work is of vital importance, I believe.

#### The "Ideology" of the Tom and Jerry's

If we decide to call Tom & Jerry in their original performance 'art', then ideological standpoints that may be reflected in them, become less important. Products of the culture-industry that miss this quality don't 'break through' common sense reality, but contrarily help to support it, and thus become relevant for ideological analysis. Donald Duck as a comic strip has become the victim of this kind of approach (46), and I think most modern t.v.-cartoons (even Hanna and Barbera-productions) deserve it too. But art functions beyond class-positions Marcuse said, and I agree with that. But, keeping this in mind, it won't harm to say a few words about the subject. Before Hanna and Barbera went into cartooning (47) Hanna studied journalism and Barbera was an accountant (48). So maybe we may say they represent the middleclass as far as their education is concerned. During the war governmentpolicy was of course directed at a unification within the society and maybe it can be maintained that the Tom and Jerry cartoons that were made during the war show less of a class-position than those made after the war. Most of the cartoons that I have seen of the '41-'45 period are situated indoors (49) while after that many are situated outdoors, and show many more middle-class attributes: nice gardens (50), classical concerts (51), tennis-playing, a cruise (52) and that sort of thing. We also see a few circus-related scenes and trains, either real or as toys, but I don't know whether all that is middleclass (53).

I have found it impossible to relate every single Tom and Jerry that I have seen to the historical context, but on a global level it is possible to do this and sometimes the relation is even quite obvious. By way of a conclusion I will give a few examples. We have already seen that in 1940 Tom and Jerry end a cartoon with becoming friends, they actually kiss each other in The Night Before Christmas. Maybe this reflects the hope to stay out of the war as well as the settlement of internal conflicts. Fine Feathered Friend of 1942 is one of the few wartime-cartoons that are situated outdoors, on a farm to be precise, and maybe this can be linked to the extreme efforts that were undertaken successfully that year to secure a rich agricultural year (54). Certainly Yankee Doodle Mouse of '43 left no doubt that a war was going on: Bombardments with 'hen-grenades', rollerskates become tanks, Jerry has signs in his hole that read: "Shut Your Traps" and "Tell that Friendly Rat To Go And Tell The Cat". In the end Tom is launched into the sky with a big firecracker and while that explodes to form a gigantic american flag, Jerry sends a telegram that states: "Mission accomplished. Stop. Send more cats." In the years after the war we see themes that I have already mentioned and that point at more relaxation and recreational activities, while also Tom falls in love a few times, only to loose<sup>d</sup> competition from Jerry (55). Consequently (?) a little mouse appears, either called 'a little orphan' (56) or Jerry's little

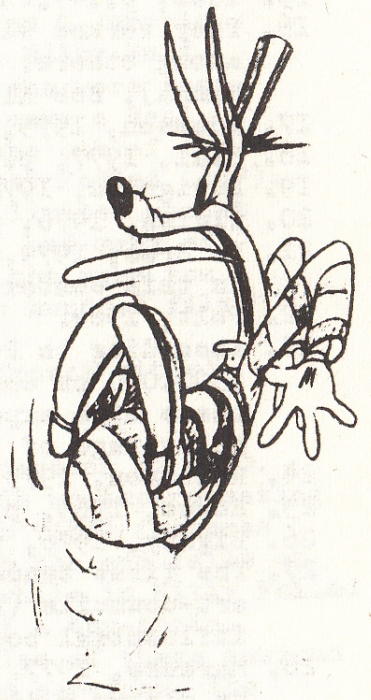
cousin (57). A clear example reflecting 'what was in the air' in society we see again in 1957 when a 'highly explosive white mouse' escapes from a laboratory. (58). The cartoon ends with an explosion that wipes out the entire city. The only thing still functioning is a radio that keeps repeating that: "there is no more danger".

But in other cases the assumption of a link between historical context and cartoon-content is much more speculative. Should we see a connection between the Truman-doctrine, proclaimed in 1947 and meant to keep "the free world" out of "communist claws", and the fact that the sort of Supercat that takes over in Tom and Jerry's house in a '47-cartoon, and that is gotten rid of only after Tom & Jerry decide to cooperate, is a red cat?

And in 1952, when both the United States and North-Korea in turn cross that artificial borderline, the 38th. parallel, must we relate that to the fact that, in a cartoon of that year, Tom draws a line on the ground with his foot that indicate the range of the bulldog Spike, who is on a leash, so that Tom can repeatedly tease him and then stand just across the line, after which Spike changes the position of the line when Tom is looking the other way, and knocks out all his teeth when he tries his trick again? I can't blame anyone for considering that to be quite ridiculous. So I think I better stop comparing cartoon-content and societal context right here.

W. van der Plas

This paper was read during the Winchester meeting of the Popular Culture Association, July 1980.  
The paper has not been corrected.  
The bits between square brackets were skipped.



Avery's very big and very bad Wolf in The Blitz Wolf of '42.

## Notes

1. As Winsor McCay had done for his Gertie, The Trained Dinosaur (1910).
2. The fact that action is the essence of a cartoon is obvious for us now, when we trace cartooning's roots back to, say, the zoötrope. But it was a decisive moment in the development of the cartoon, the moment it became 'selfconscious'. T.v.-cartooning of today shows it lost it again.
3. These were, among others, the animators that worked in the Bray-studio, and who later became worldfamous: Pat Sullivan, Walter Lanz, Max Fleisher (Halas & Rider, 1976, p.7).
4. At least in the M.G.M.-lot it worked that way. Also it was common for the whole team to think up stories and gags (Adamson, 1975).
- 4a. This was certainly not the case for the life-action movies (Robinson, 1973, p.180).
5. Cowie, 1971, p.199, Jenkins, 1976, p. 56.
6. Kaal, 1977, p.146.
7. Rider, 1963. It was one of the 7 Oscar winning Tom & Jerry's.
8. Adamson, 1975, p.187.
9. Idem.
10. See for example Bessy, 1962, p.23.
11. Halas & Rider, 1976, p.22.
12. Adamson, 1975, p. 188.
13. Idem, p.p. 147 & 167/8.
14. Idem, p.167.
15. Idem, p.147. Kausler (19 ) credits Quimby for his imagination, though.
16. They worked with what was Rudolf Ising's staff; animators were among others: Ken Muse (who still seems to be working with Barbera & Hanna), Bob Allen, Irv Spence, Ed Barge. See: Kausler, 1975.
17. Adamson, 1975, p.173 & 176.
18. Kaal, 1977, p.80-86, Robinson, 1973, p.181 & 189.
19. Duvignaud, 1972, p.7.
20. Aldiss, 1976, p.p.116-127. The strip-information is in Daniels, 1971, p.6&7.
21. De Bree, 1979, rightly places 'pricefighting as a national disease' in this context.
22. Polt, 1964.
23. According to Polt, 1964, Disney was spending from \$100.000 to \$300.000 on one cartoon by the time it was stopped because of these high expenditures. Rider, 1963, claims Tom & Jerry's costed an average of \$35.000 to \$40.000.
24. Robinson, 1973, p.181.
25. Huaco, 1965, p.19.
26. Bigsby, 1976, p.17.
27. The first tendency we see reflected in the confused policies of art-councils (at least in Holland), the second in Hadjinicelaou's influential book (1977), that says art is a special kind of ideology.
28. Marcuse, 1977. It will be clear that I 'misuse' Marcuse's text; he claims a division between "serious and popular art" (p.10).
29. Berger and Luckmann, 1974. I 'misuse' them too, here.
30. Barthes, 1975, p.245-314.
31. Cassanova Cat, 1950.
32. The title suggests Tom's high mythological origin. He was called Jasper in this one cartoon by the way. Tom's full name is Thomas because that is what his headless landlady (Mammy Two-Shoes, according to Kausler, 1975) calls him. Barbera worked on another couple (a tall and a short man) called Tom & Jerry, produced by Van Buren's studio, before he came to M.G.M. (Kausler, 1975). That is probably where their name comes from.

33. Mouse Trouble, 1944.
34. Texas Tom, Cassanova Cat, both of 1950.
35. Tennis Chumps, 1949.
36. Cassanova Cat.
37. Puss Gets The Boot, 1939, Mouse Cleaning, 1948, for example.
38. Quiet Please, 1945, For example.
39. Texas Tom.
40. For example in Milky Waif, 1946, Jerry beats Tom in a man to man fight; Toms face as a result shows all the colours of the rainbow.
41. Rider, 1963.
42. The Night Before Christmas, 1940. In Schoolteacher Jerry, 1952, Tom appears to be 'willing to learn', while Jerry just can't stop teasing, a reversal of their usual relation.
43. Bulldog (dutch title), 1952.
44. Kaal, 1977, p.166.
45. Tennis Chumps.
46. Dorfman & Mattelart, 1978.
47. William Hanna worked with Leon Schlesinger (Merrie Melodies, Looney Tunes) and later as a cleaner (the person who gets rid of all the sketchy remainings in the pictures) for Ising, then he entered the storydepartment of the M.G.M cartoonstudio in Culver City, California. Joseph Barbera worked for Paul Terry (who later made Mighty Mouse) before he was made co-director for the Tom & Jerry series at M.G.M. (Kausler, 19 ).
48. Kausler, 19 . Of course Tom & Jerry was the product of a whole collective, not of just Hanna and Barbera.(see note 16).
49. Yankee Doodle Mouse (except for the last scene), Mouse Trouble, Quiet Please. Of course many of the post-war Tom & Jerry's are also indoors, like Invisible Mouse (1947), Milky Waif, Rocking Chair Tom (1947) except for the one scene were they are both kicked out of the door and decide to make a deal, Mice Terror ('47), although there we see a scene out of the house, in the office of a geng of heavies, Kitty Foiled ('47). Also it must be noted that I have only seen a limited amount of the original Tom & Jerry's, 50 at the most, and many of those only once, on a black & white t.v. I am not sure how many are made, but it ranges between "over one hundred films" (Rider, '63) and "212" (Kausler, 19 ).
50. Some cartoons with Spike of '52 and Aviator (french title) of 1951 that features Tweety.
51. Cats Concerto ('46), Hollywood Bowl ('50).
52. Tennis Chumps ('49), The Cruise (compilation-cartoon of '51).
53. Little Seal (french title), '52, where Tom ends up impersonating a seal doing tricks in a circus, Jerry & Jumbo ('51) features both a circus and a train, in 'Aviator' Tom in the end falls on a very fast train and moves out the cartoon, while in Kitty Foiled Tom very sadisticly ties Tweety to the rails of a toy-train.
54. "Agricultural production was one of the miracles of these anxious years. Though shorthanded because of the armed services, the farmers rolled up their sleeves and produced bumper crops". (Bailey, 1971, p.922).
55. Cassanova Cat, Texas Tom.
56. Milky Waif, 1946.
57. Schoolteacher Jerry ('52). Later he will get the french nationality

in the 'Mousketeers' Tom & Jerry's, like Two Mousketeers (1951) and Touché Pussy Cat (1954). France was loosing from the communists (Vietnam) at that time, but whether these things are ideologically connected or not remains speculative.

58. Missing Mouse '51. The Russians exploded their atomic bomb in '49.
59. Rocking Chair Tom, 1947.
60. Bulldog (dutch title), '52. Spike is on a leash because of rabies.

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