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Friday Follies, 1981-1989

Folder Title: 10/02/1981 Volume II Issue 10

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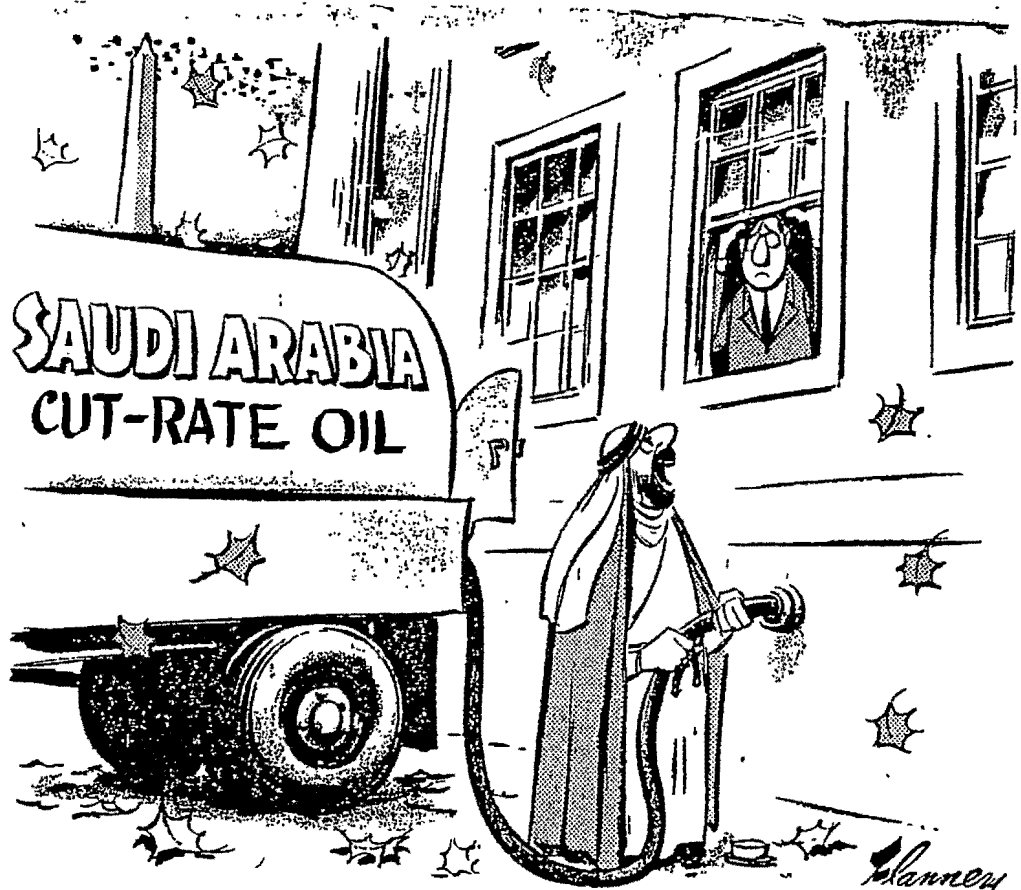
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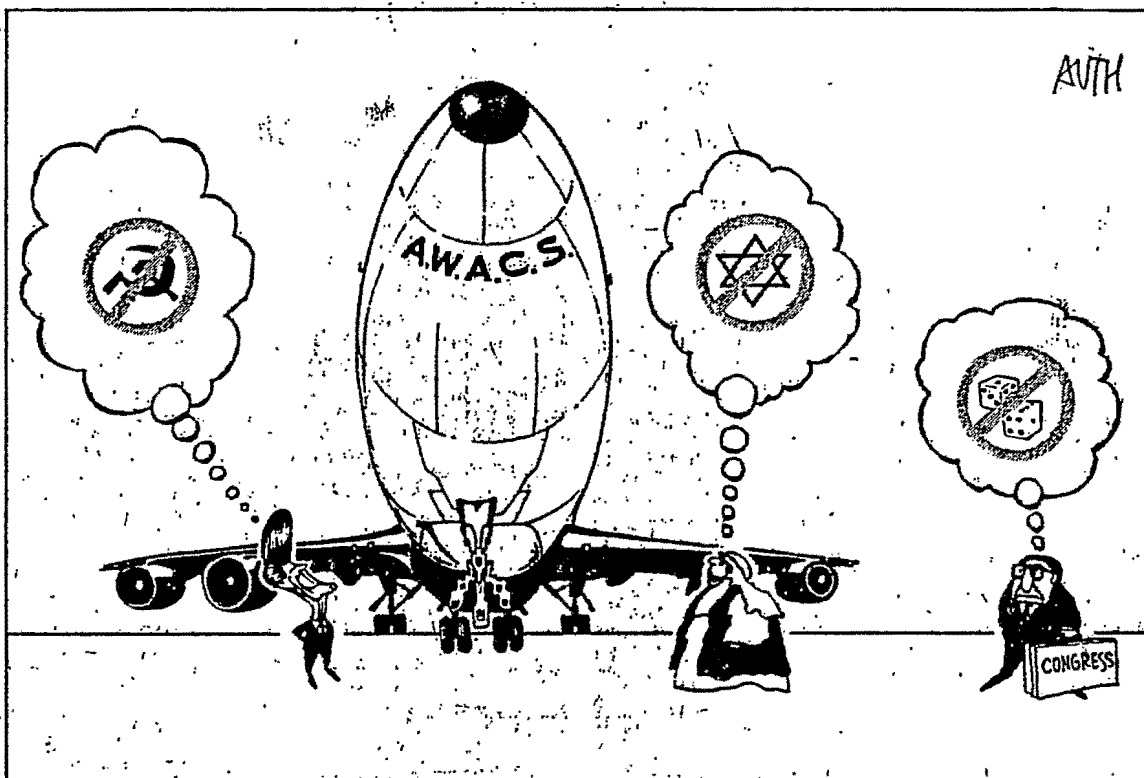
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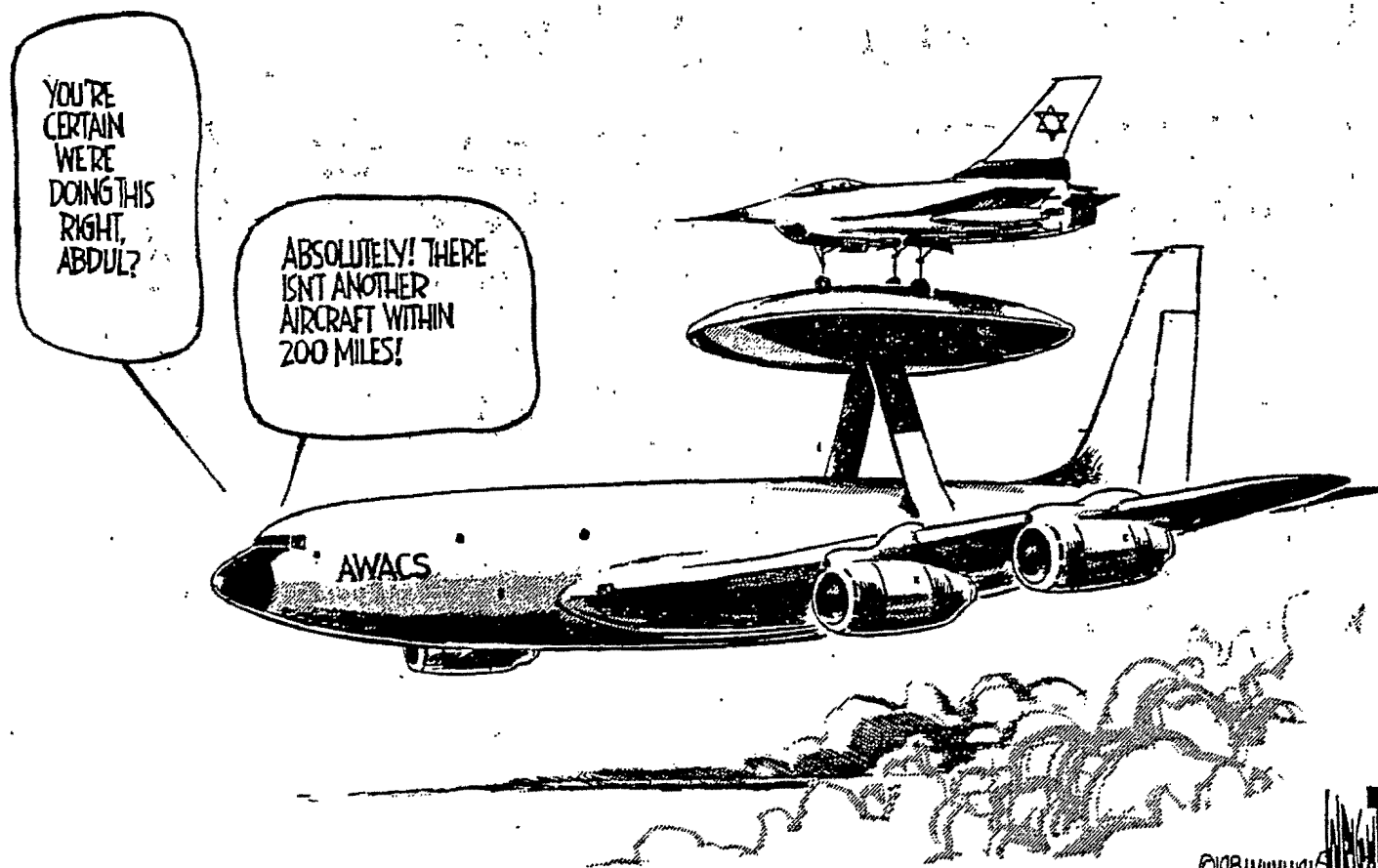
a look at politics through the eyes of the political cartoonist

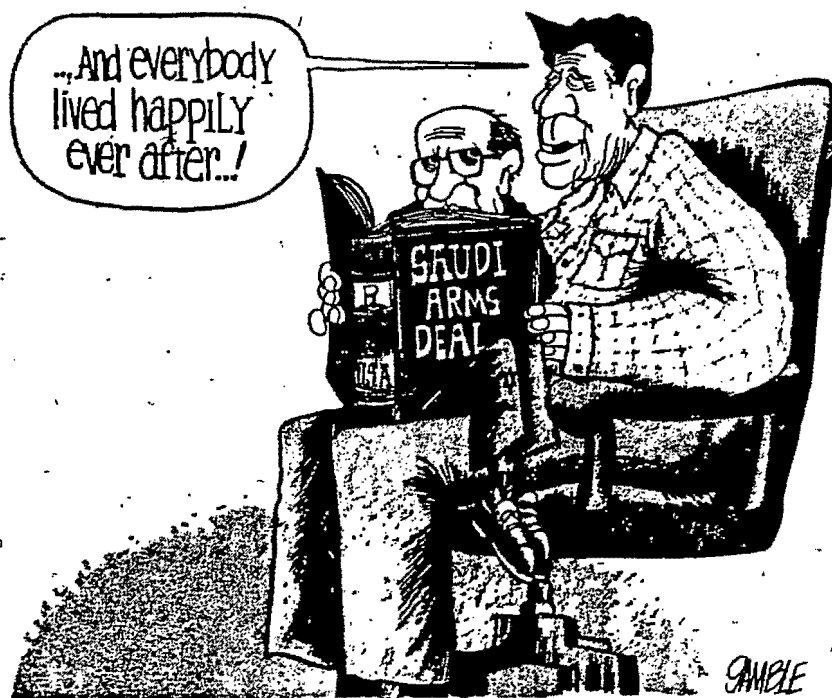
 WHITE HOUSE NEWS SUMMARY SPECIAL EDITION
 VOLUME 2, ISSUE 10, OCTOBER 2, 1981

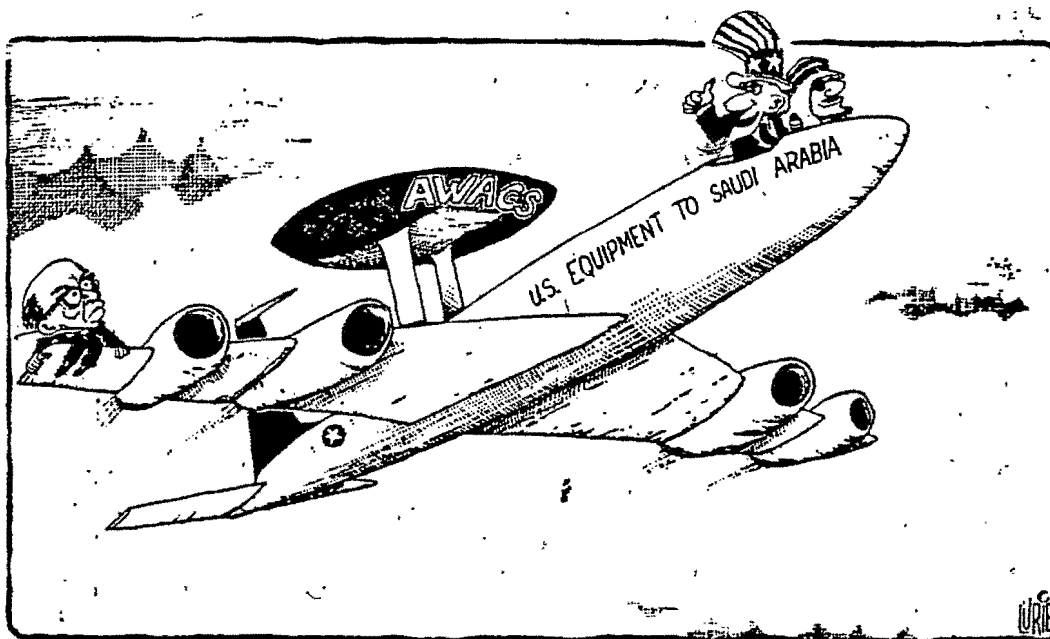


"How's Our AWACS Delivery Coming Along, Senator?"





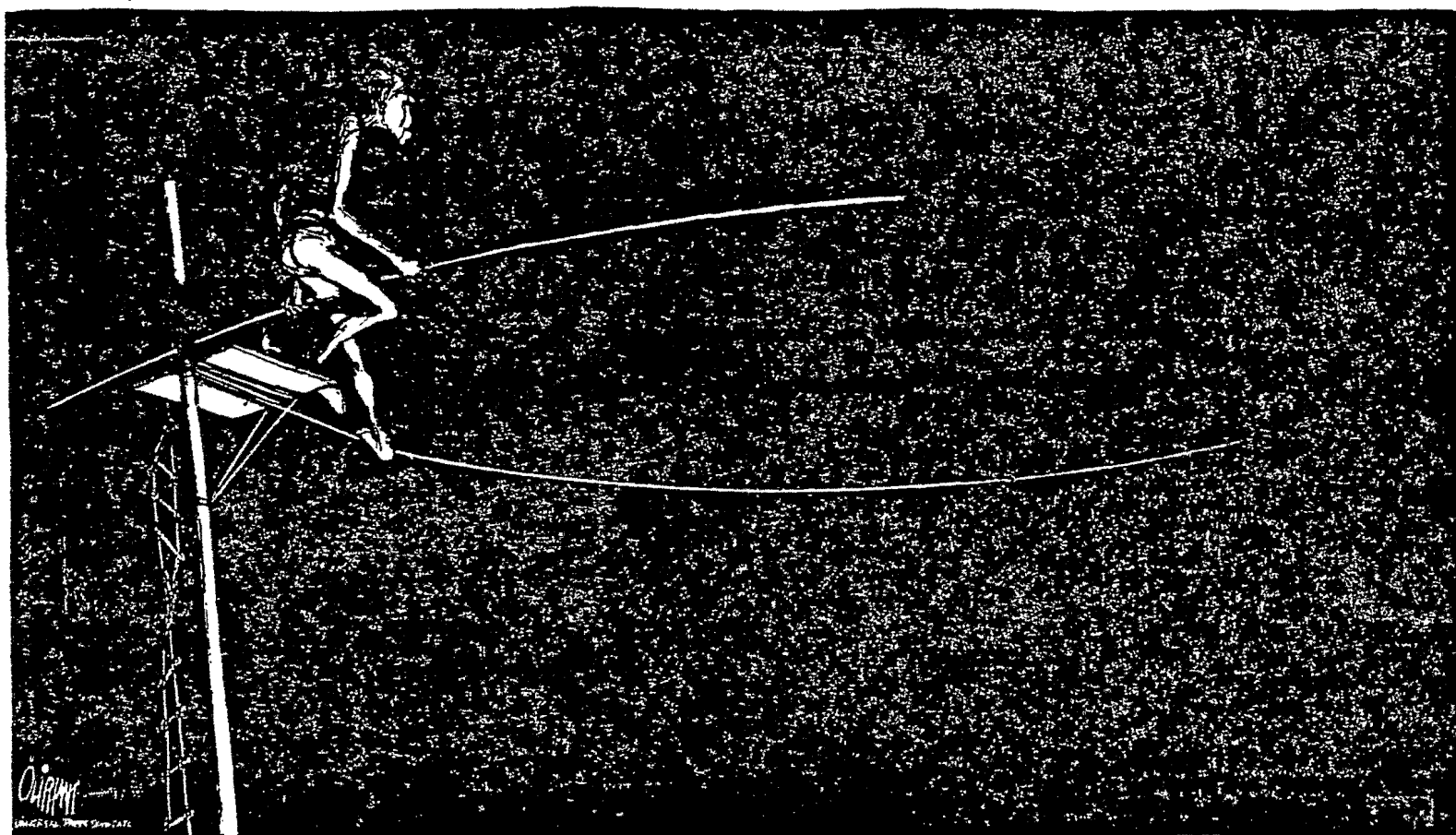




'You Like Being Part of the Crew, Mr. Begin?'

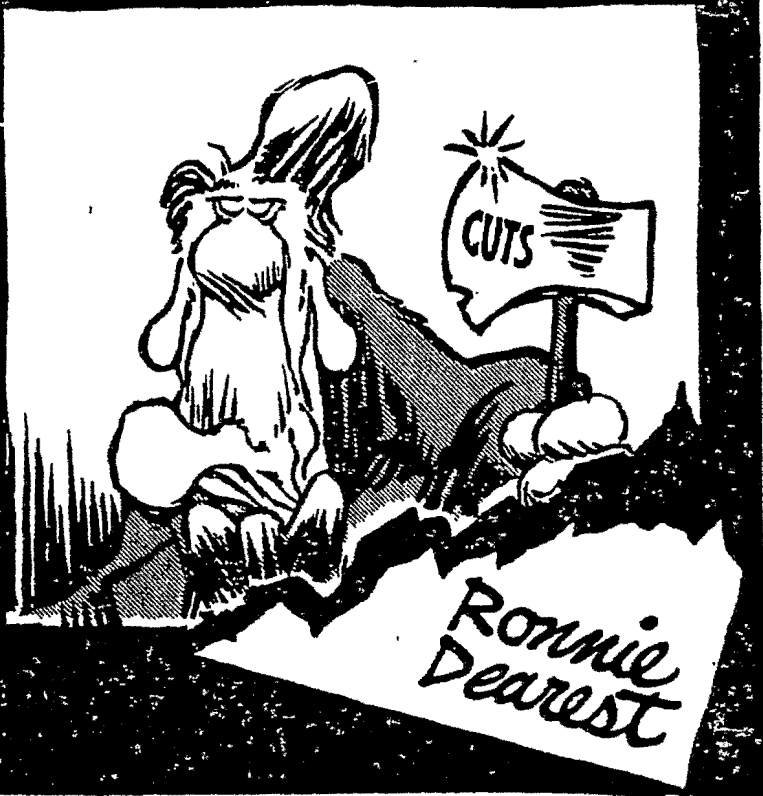
GOOSEMYER



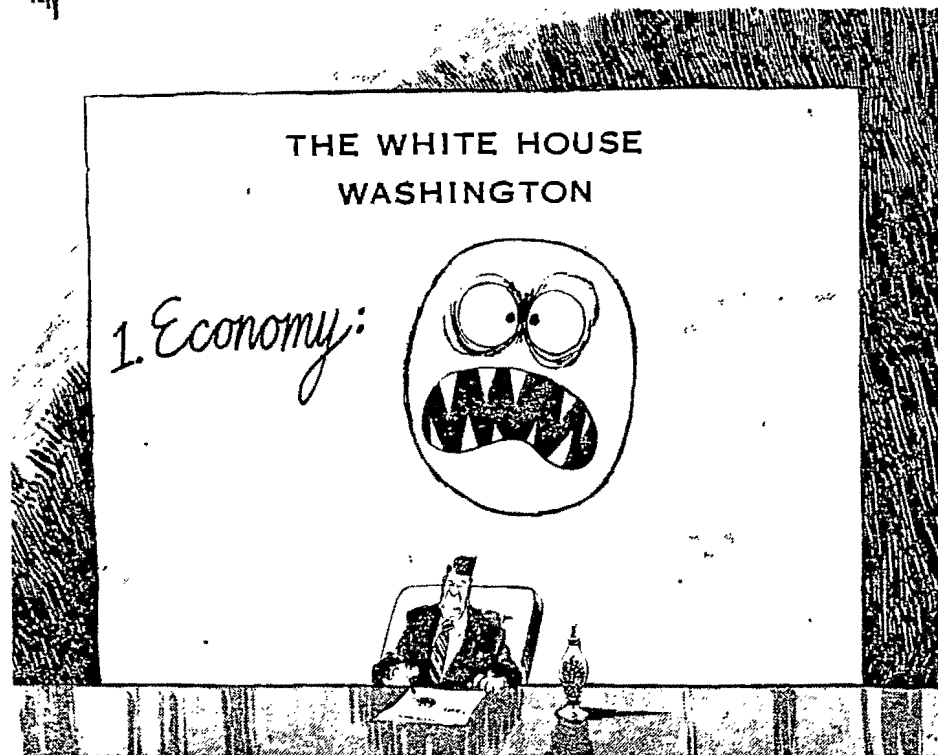


We knew him as
a glamorous
movie star...
but there was a
side of him we
never knew...

Mike
Cox



THE CRIMINAL RECORD - THE NEW YORK TIMES - THE NEW YORK TIMES







**'Just A Minute, Folks, And We'll Be On The Road
To Prosperity'**

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**"It's a block grant from your
mother. We can do what we want
with it."**

Bending to the task



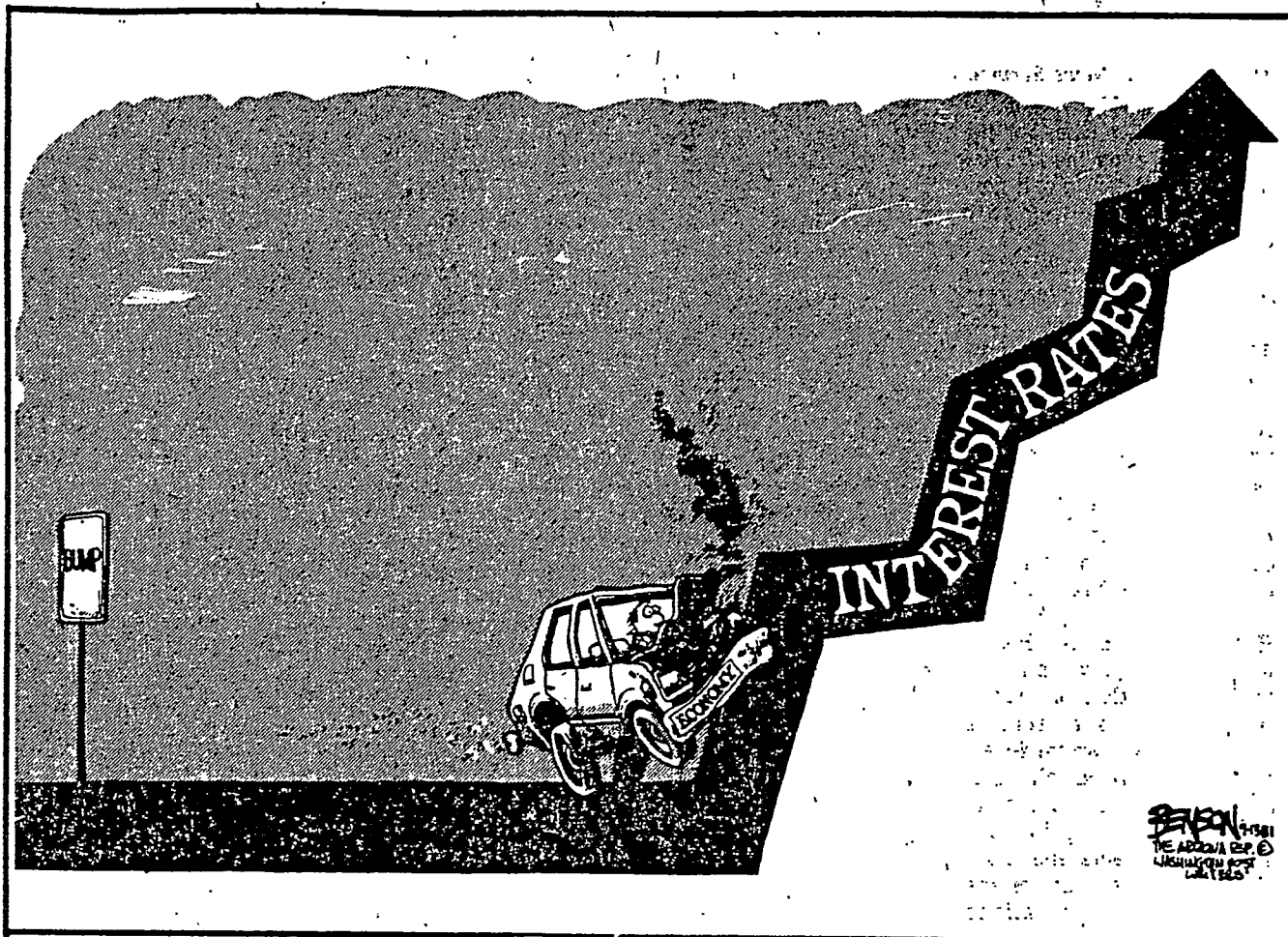
Wright THE NEW YORKER

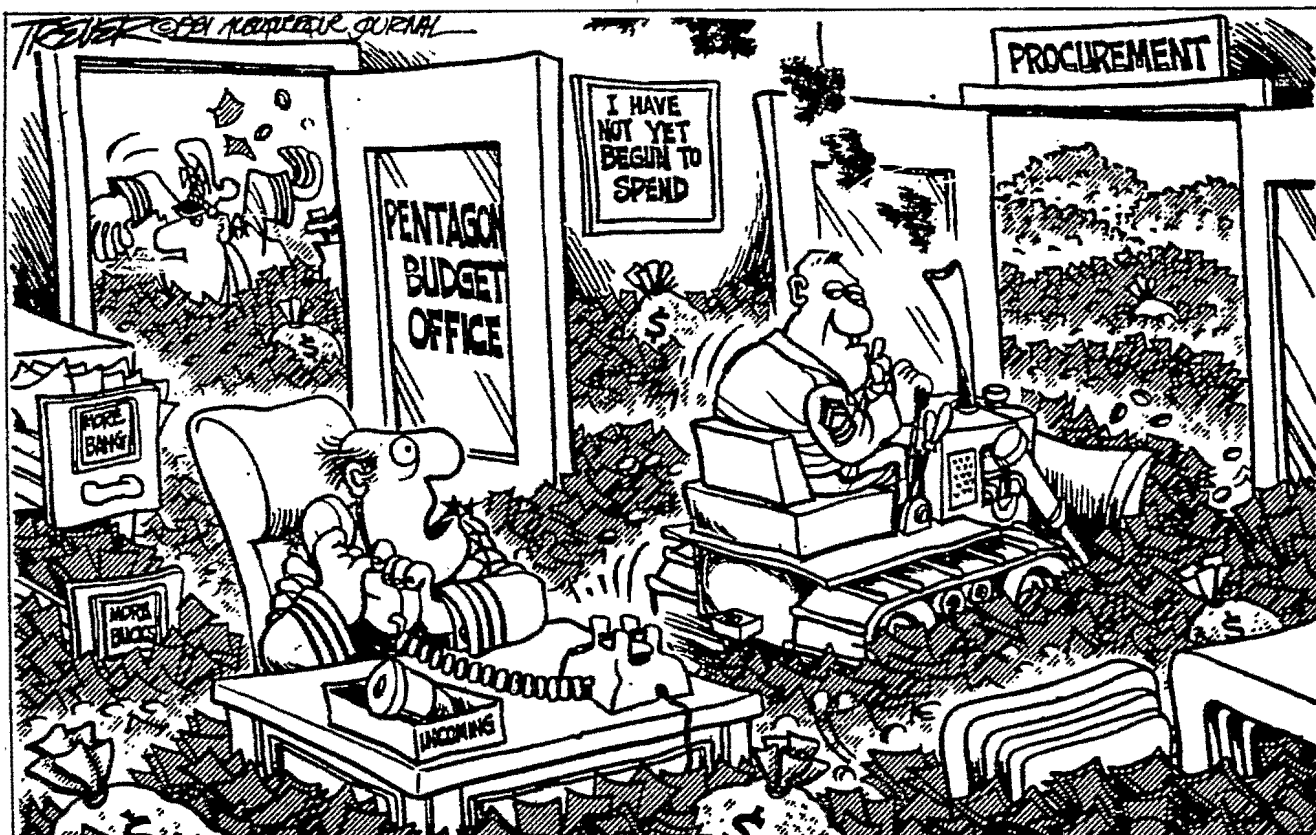


I'VE JUST
LOWERED IT ONE
HALF OF ONE PERCENT...
SEE IF THAT
HELPS!

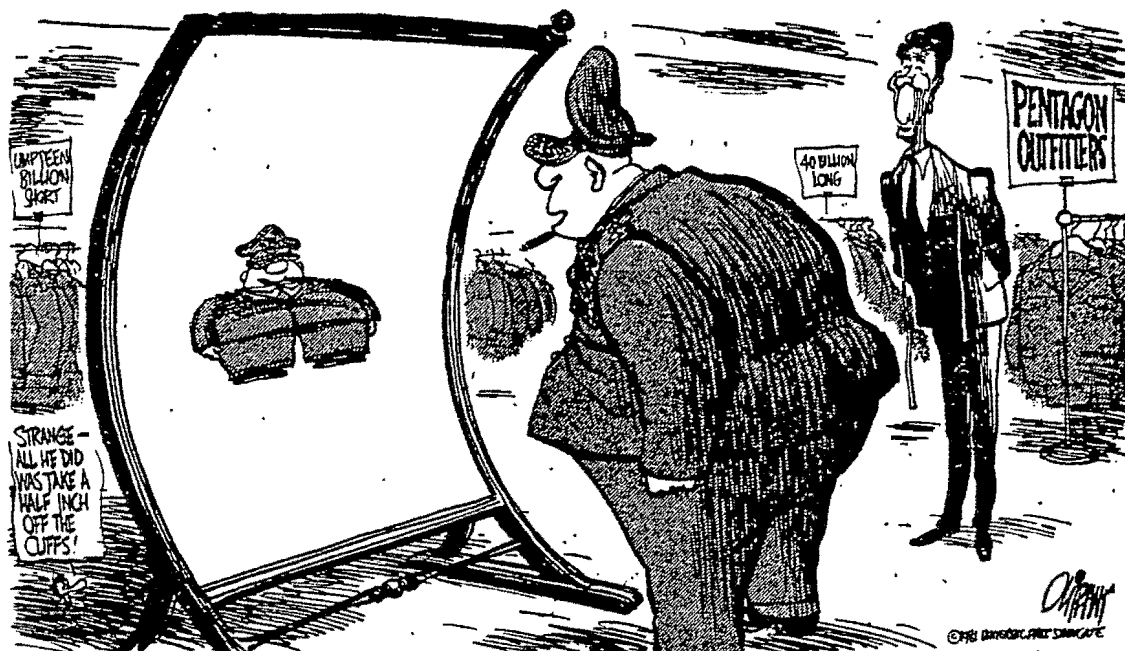


SHOULD
WE WAKE
DAVID
STOCKMAN?





'Reagan's Cutting Back \$13 Billion, Sarge — Better Order the Generic Brand Paper Clips.'

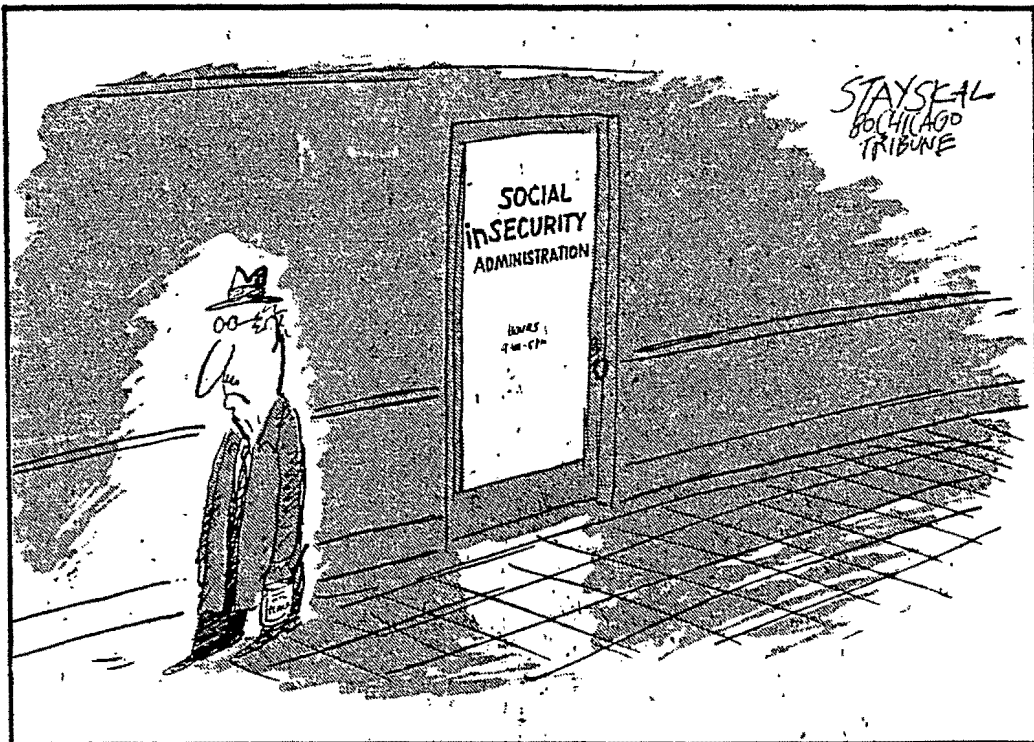


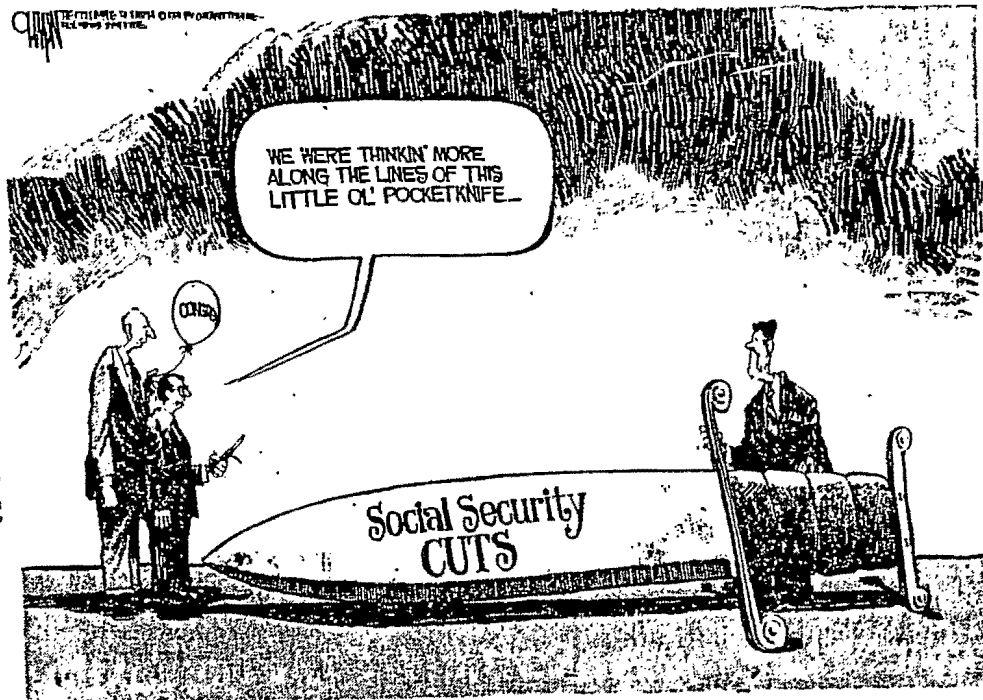
'AMAZING — AND THE MIRROR COMES WITH IT, RIGHT?'





"Now, that Reagan has declared my Social Security benefits sound, I don't know whether to buy a Rolls or a villa."

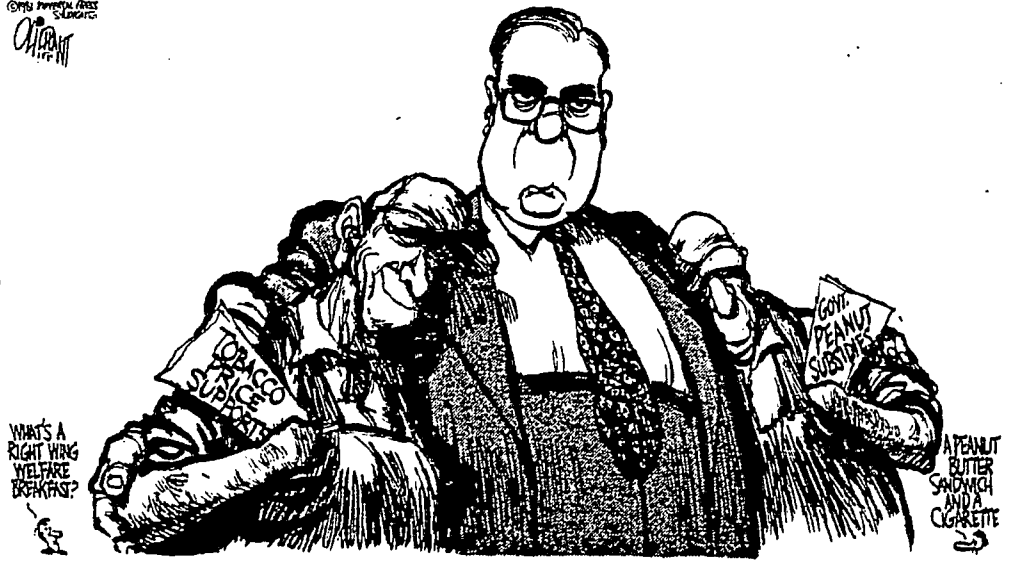






'Our new government nutrition standards allow you one vegetable with your Chateaubriand ... either ketchup, mustard or pickle relish.'

©1974 JEFFREY ARON
SLURP
MURPHY



JESSE HELMS AND THE TRULY NEEDY

SEE SENATE AGRICULTURE CHAIRMAN HELMS ATTACK BIG FAT FOOD STAMPS.



SEE SENATOR HELMS SLASH BIG FAT SCHOOL LUNCHES.



SEE JESSE HELMS CUT BIG FAT TOBACCO SUBSIDIES.



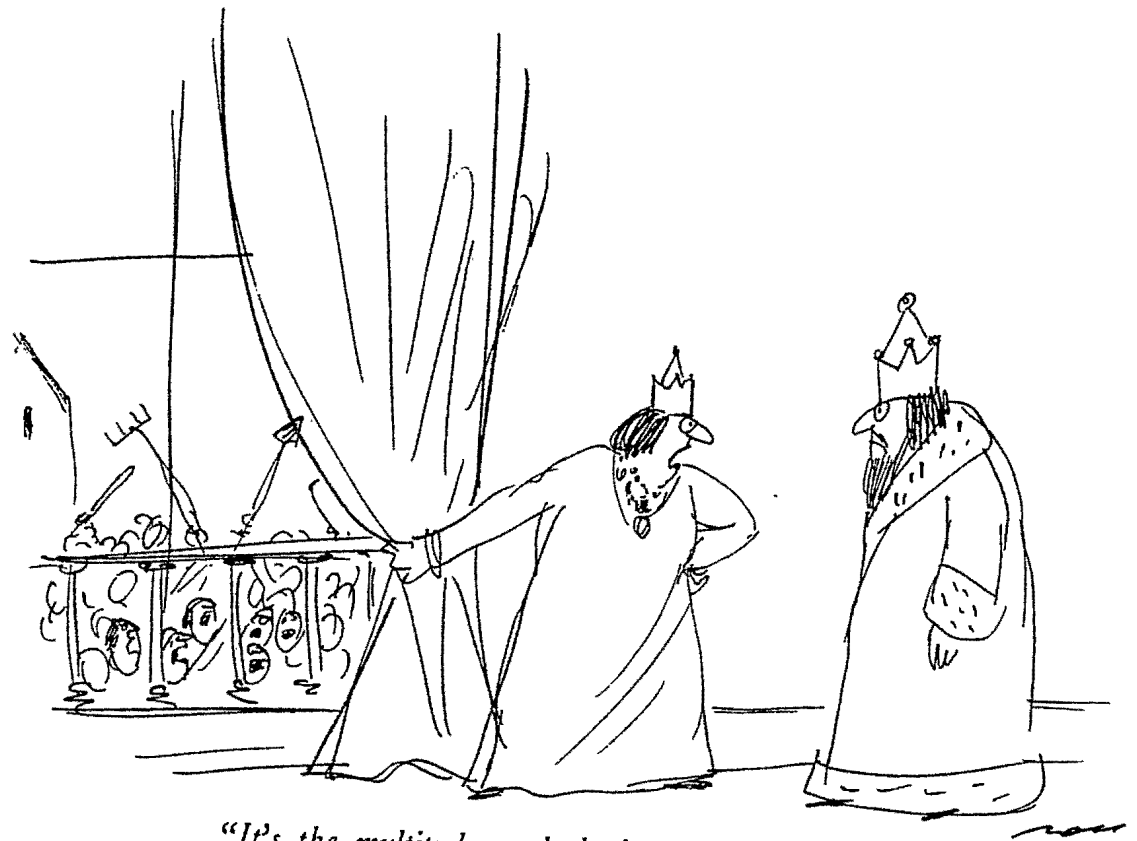
"YOU MUST BE KIDDING."



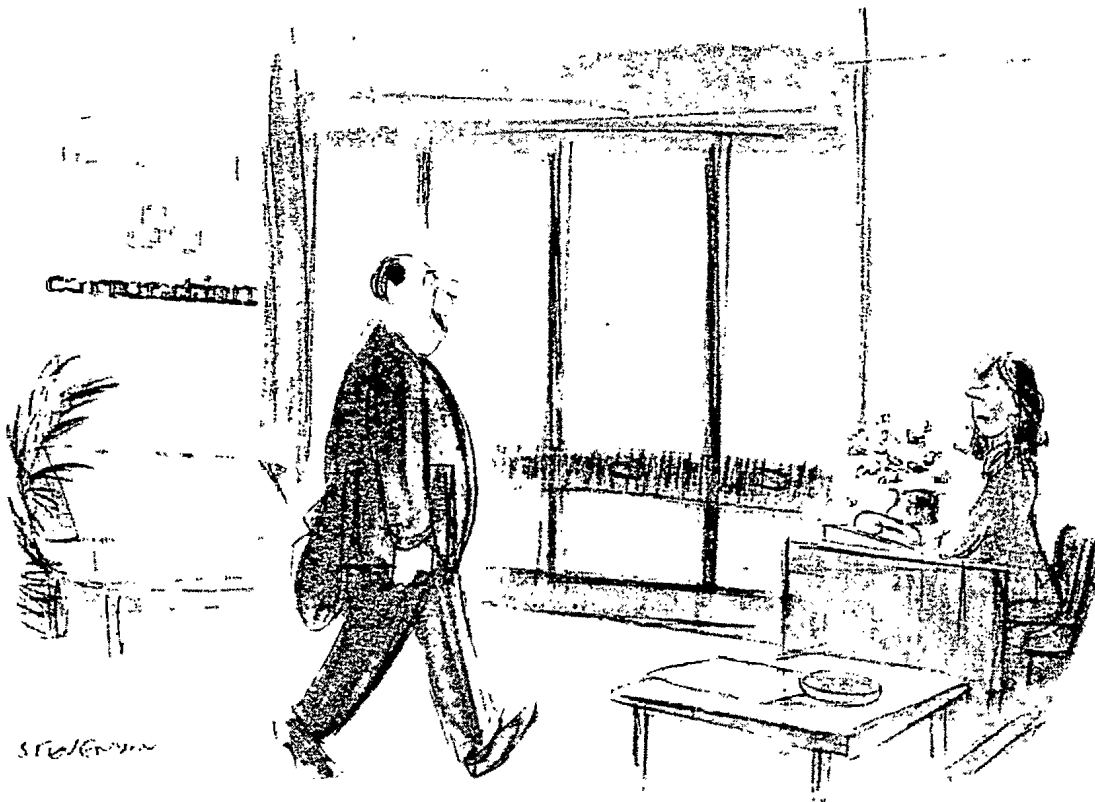
CLIPPING THE JOURNAL HERALD DATED OCT 1981



RED BADGE OF COURAGE



*"It's the multitude, and they're not singing
'For He's a Jolly Good Fellow.'"*



*"If Reagan can take Wednesday afternoons off, Miss Doyle,
I can take Wednesday afternoons off."*



Mike
Geron

© 1981 DAYTON DAILY NEWS



SHE'S
REALLY
AMAZING..



SHE
CLEANS
THE
HOUSE..



DOES
THE
SHOPPING..

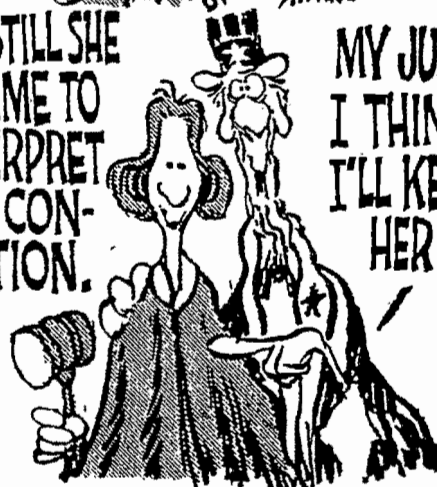


RAISES A
FAMILY

AND
STAYS
FIT...



AND STILL SHE
HAS TIME TO
INTERPRET
THE CON-
STITUTION.

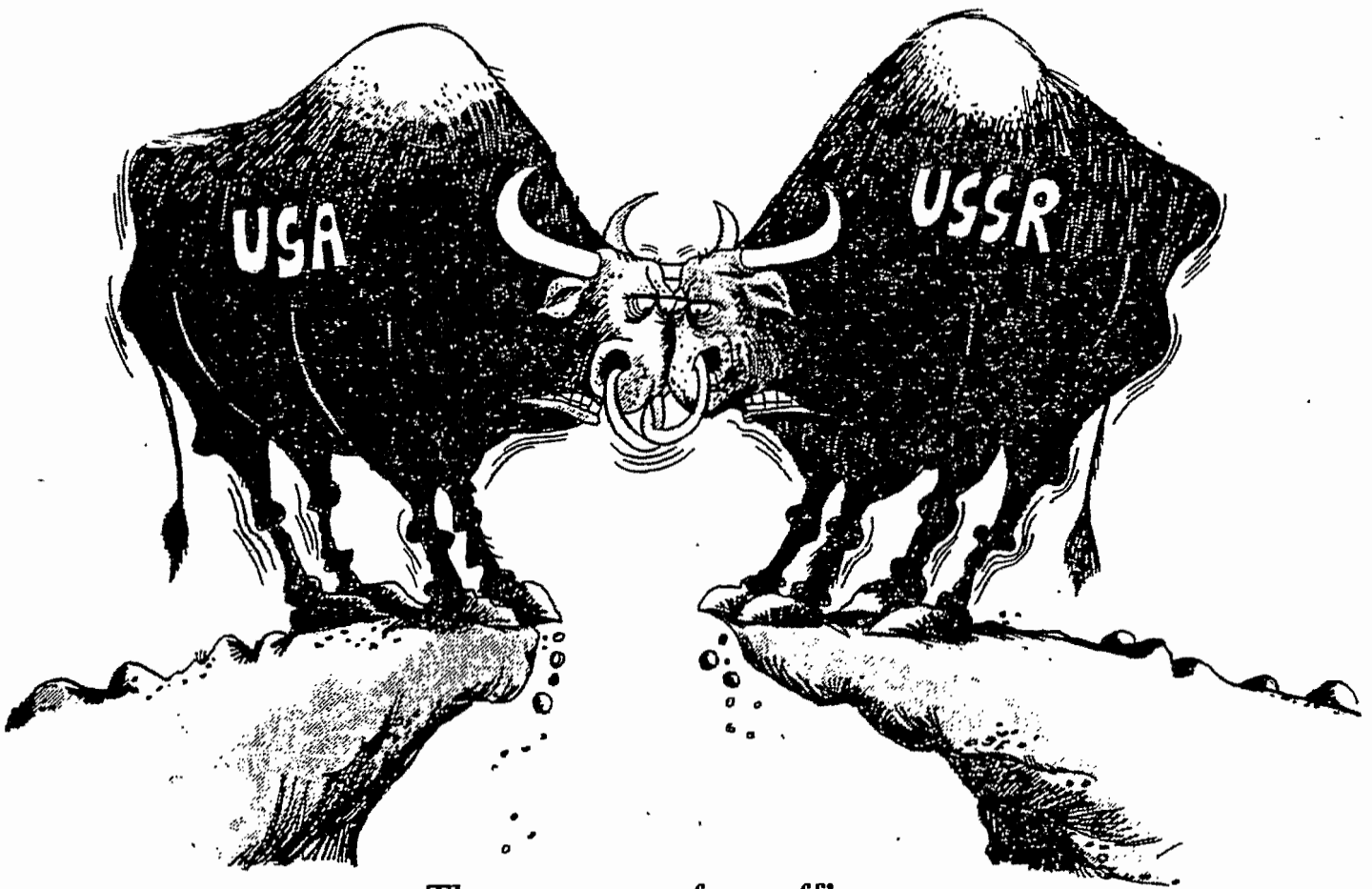


MY JUSTICE,
I THINK
I'LL KEEP
HER.



McGraw-Hill Tyndale
11081 Copying News Service



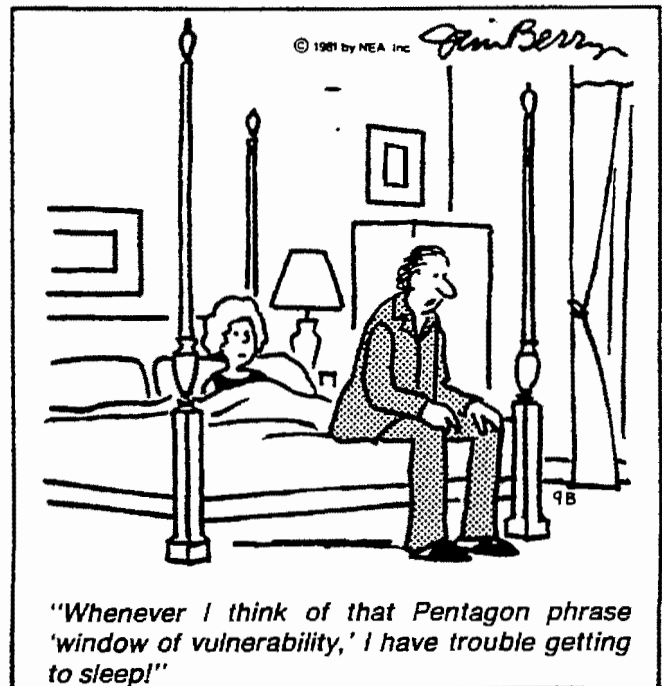


The arms race face off!



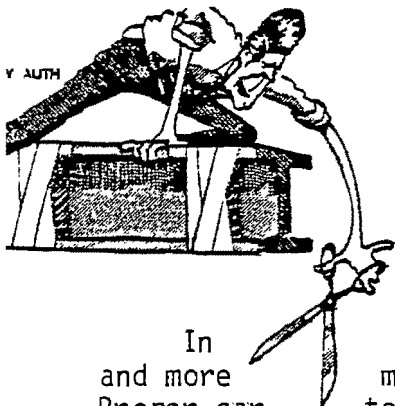
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'Look at the logic of all his OTHER cabinet appointments! But does he follow through that same logic by appointing a pacifist to head the military? — NO!'



"Whenever I think of that Pentagon phrase 'window of vulnerability,' I have trouble getting to sleep!"

The Sit-Down Comics



"I don't care a straw for your newspaper articles. My constituents don't know how to read. But they can't help seeing them damned pictures."
(--- William Marcy Tweed speaking of Thomas Nast, 1871)



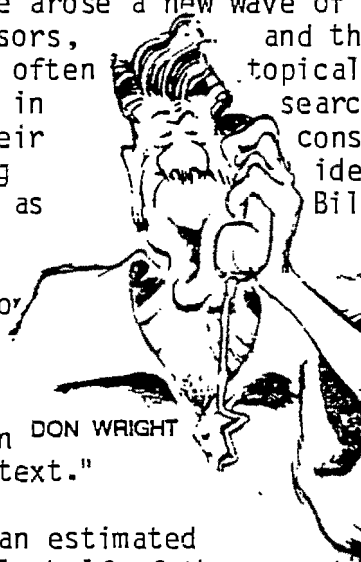
The Editorial Cartoonists

In the 50's and 60's, proper political cartoons thundered more and more maliciously as the mess mounted during Vietnam and Watergate. Proper cartoonists had moral convictions and political agendas...

Today, according to William A. Henry III in the October issue of Washington Journalism Review, the proprieties have changed. Thunder is out, lightning is in. Somewhere during the 1970's, influenced by "Me Decade" political apathy, the Gerald Ford era of good feeling, and the visual acuity of a young colleague named Jeff MacNelly...there arose a new wave of cartoonists. Some of them draw better than their predecessors, and they are often content with making pretty pictures. They are often topical and sometimes pointed, but they are always, and above all, in search of a gag.

Few seem driven by their consciences. Few have consistent, identifiable, all-pervading ideologies. Many are as gentle with Ronald Reagan in life as in death. Bill Mauldin was with John Kennedy

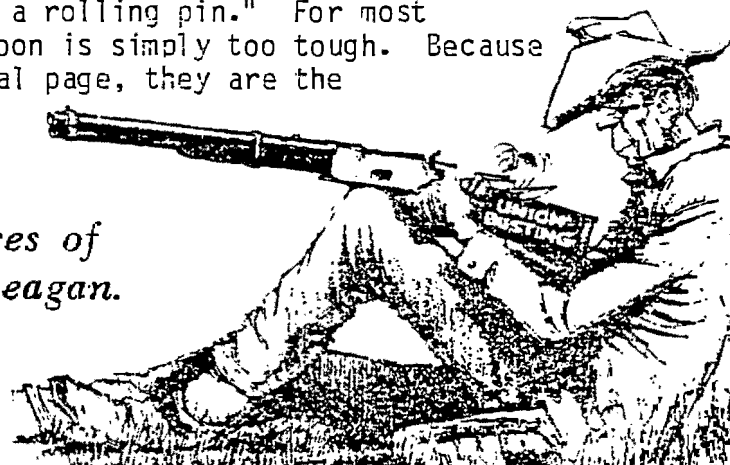
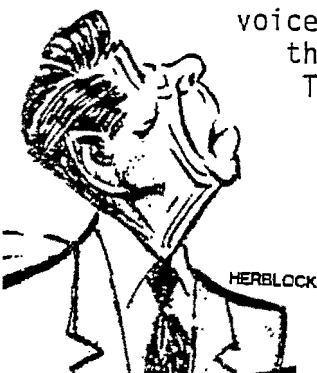
Mike Peters is among the most productive comics. He can sketch George Washington saying he cannot tell a lie, Richard Nixon saying he cannot tell the truth, and Jimmy Carter saying he cannot tell the difference. Or he can show squadrons of horrified aides lunging toward the podium as Ronald Reagan says, "I'd like to digress for a moment from my prepared text."



Last year there were an estimated 170 editorial cartoonists employed in the U.S., nearly half of them new to the job within the past few years. A handful were autonomous and acknowledged as stars, though some of them -- Herblock of the Washington Post and Paul Szep of the Boston Globe, for example -- would wander through the news room trying out rough sketches on friends and acquaintances, occasionally copy boys or janitors.

Some editors have a say on the cartoonist's product. M.G. Lord of Newsday once dawdled for hours over the final version of an inflammatory cartoon that she "could not believe" had been approved as a rough sketch. "It showed two bags. One was labeled 'Carter's nuts,' and it was full of peanuts. The other was labeled 'Reagan's nuts,' and it showed a man in an Anita Bryant fan club sweatshirt, a man holding a rifle, an evangelic minister with a cross twisted into a dollar sign, a Stop ERA woman wielding a rolling pin." For most newspapers, understandably, that sort of cartoon is simply too tough. Because the cartoons appear most often on the editorial page, they are the voice of the paper. Few editors want that voice to be shrill.

The unventuresome niceness of the past few years has been exaggerated in *Five Faces of Ronald Reagan*. 1981 by a variety of factors: the national search for heroes and



chauvinistic pride, the apparently decisive conservative mandate, the temporary collapse of the Democratic party, the personal popularity of (and the assassination attempt upon) Ronald Reagan, the president's skill at deflecting criticism onto subordinates, and perhaps least understood, yet most influential, the difficulty of caricaturing as conventionally handsome a man as Ronald Reagan. He has no distinctive feature, no trademark like Lyndon Johnson's nose, Richard Nixon's deep-set eyes, Gerald Ford's balding baby face, Jimmy Carter's outsized teeth. Most exaggerate the sweeping pompadour of his hair, some the wattles channeling beneath his chin. But few of them have begun to fashion a Reagan that is recognizable himself, based on image alone. The reader knows the figure is Reagan only from context, or from captioning, or even from a label. Indeed, in many cartoons Reagan is all but indistinguishable from the pompadoured, wattling Leonid Brezhnev.

Pat Oliphant, who is syndicated in more than 500 newspapers, elongates Reagan's nose and gives him a long slide of flesh down to the upper lip. Jules Feiffer gives him a heart-shaped face with a pointed chin and serried ranks of bracketed laugh lines. John Branch of the San Antonio Express News emphasizes the same features Oliphant does, but adds a pouting lower lip and a neck so kneaded with creases that it looks like a goiter. Szep tried making Reagan's neck two sizes too small for its collar and sweeping his hair leftwards into the air, so that it resembled a loose sail flapping in a tempest. Gene Basset of United Features thickens Reagan's lean face into bulging cheeks, drooping chin, and bulbous nose. None has yet found a style that will transform the man into the visual metaphor, as Richard Nixon was always a five o'clock shadow and Melvin Laird was always a man with a missile for a head.

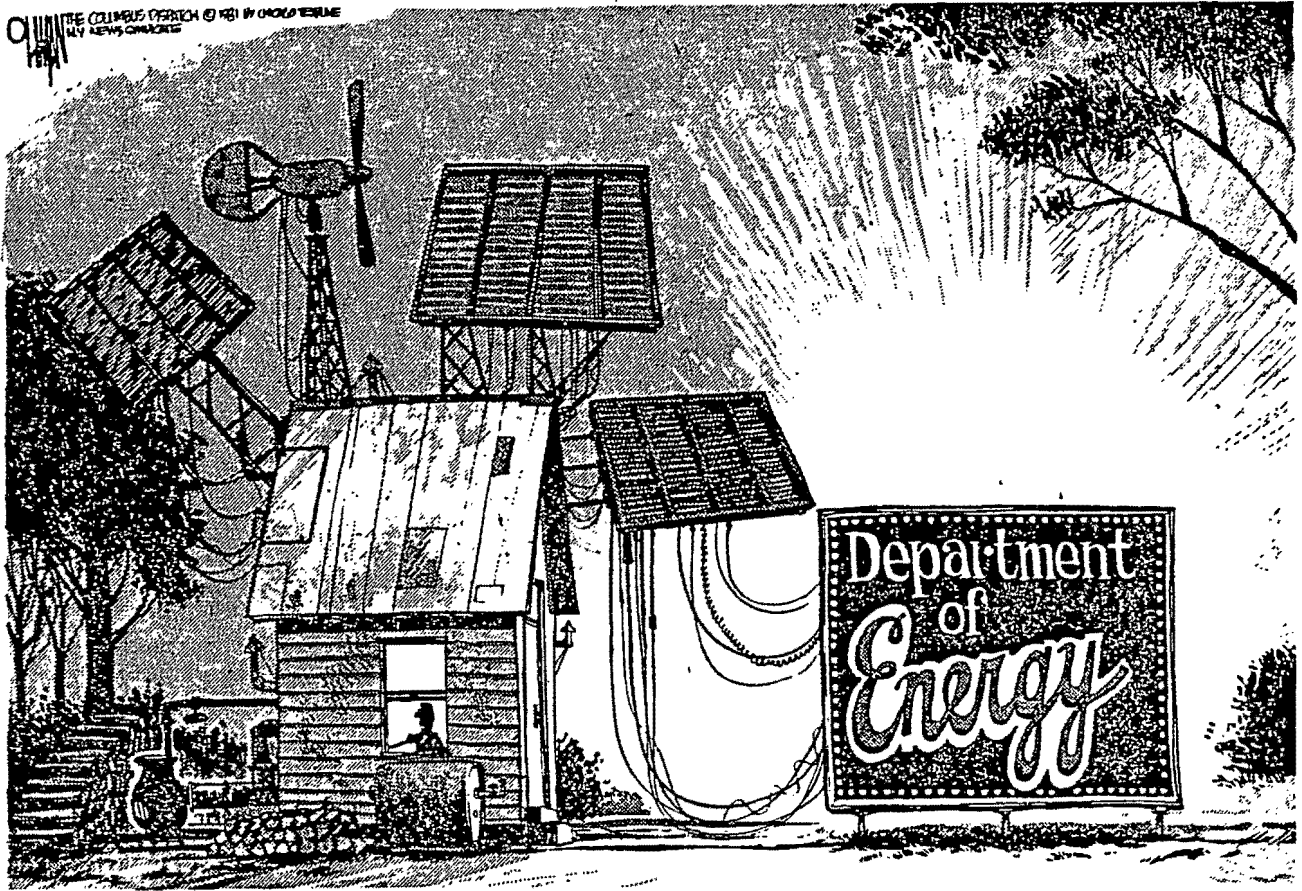
M.G. Lord's Reagan is a moulded crest of hair, face-long wrinkles, and puckered lips. He looks merely old. And while age may ravage a face, age is not in itself the essence of a man, not his particularity. Perhaps, as Reagan becomes a normally controversial president, he will acquire traits and images on which the cartoonists can draw. For now, he seems to be perceived in vague and largely benign terms. And cartoonists cannot, they agree, do much to transform popular perception. They can reinforce it, and if they are creative they will augment it. But what makes a cartoon work, what brings the reader to a grin -- or wince -- of recognition, is precise summary of what the public already knows or thinks it knows.

Reagan's chief adversary, House Speaker Thomas P. ("Tip") O'Neill is a cartoonists' dream. A bulging vastly fleshing man with a rubicund face, a shock of white hair, and a nose like the horn of a bicycle, he is the very incarnation of indulgence. He looks like a living symbol of free-spending, wastrel government. He seems old and winded, a totem of supposedly outdated liberal policy. On editorial pages, as on television, Reagan's battle is halfway won on appearance alone. Similarly, many of his foreign adversaries are far easier to mock, at a time when a resurgently patriotic America would rather find its villains abroad. Bearded, pig-eyed, greasy-looking Yasser Arafat. Ringleted, mad-eyed Muammar Qaddafi. Cold-eyed, blank-faced Leonid Brezhnev. White-tufted, turbaned Ayatollah Khomeini.

The new cartoonists, like their predecessors, debate the same questions other journalists do: whether it is better to be cynical or idealistic; whether they ought to be vicious and ham-fisted or gentle and subtle in laying out villainy; whether it is better to trust in democracy and be objective, or to teach their lessr fellows; whether they ought to insist on retaining the integrity of the way they view a story, even at the risk of not being published.

Though Jeff MacNelly once claimed many of his peers could have worked as professional assassins, the most editorial-page violence we can expect from the mainstream is a well-aimed cream pie.

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"... Right, Mr. President. ... We'll turn off the sign. ..."