

Large backgrounds

Walt hand-sketched and colored several large backgrounds, which were used in scenes where the camera panned from one end of the drawing to the other. While the smaller drawings often stand on their own, the larger ones had still art and / or animation superimposed on them. The very first sequence in the film, where animated birds fly over a lush drawing of a thick swamp forest, is a perfect example.



Film music

Like most of the dialog and sound effects, all the music heard in *WHMTE* was meant only as a placeholder until a more polished score could be had. Music for the shorter of the two films was composed and recorded by Scott Daley, Walt's stepson. This was done mainly as a convenience to Walt, although the experience is still a memorable one for Scott, who at 22 was just starting a career in writing film music (he presently writes music for video games!) The instruments used here include a swamp violin, swamp recorder, swamp guitar, and a Fender Rhodes electric piano (the Swamp model, naturally).

Music for the longer film is by an unknown composer and was a single "needle drop" from a music library. (The fee for canned music was charged by the "needle drop", i.e. for each single segment, no matter what the length.)

Final mix

The final mix of all dialog, music and effects was done at a very large sound stage at Glenn Glenn studios in Hollywood. While the animation itself was projected onto a feature-film sized screen, the separate dialog, music and sound effects reels were cued up and played from a large bank of reel-to-reel tape players in an adjacent room.

Walt sat next to the mix-down engineers and gave verbal cues as to when things sounded good or not. Getting everything right took multiple passes. The ultimate mix was recorded onto 1/4" tape which was used to process the final 16 mm film.

Video

It has taken thirty years for these films to find release. The original film was copied onto a high-quality 3/4" Betacam SP tape, and each authorized videotape is a *direct* VHS copy from that tape.

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Contacts

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We Have Met the Enemy

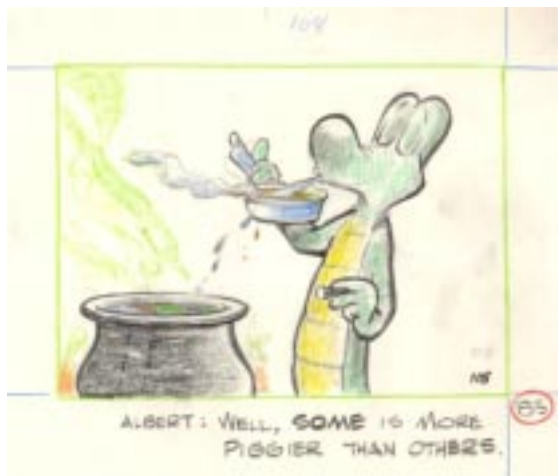
An Introduction

In 1972, the brilliant cartoonist (*Pogo*) and one-time Disney animator Walt Kelly and his wife Selby, herself a respected animator, produced two versions of a film called *We Have Met the Enemy*, laboriously and exquisitely hand-drawn and colored. Both share the same story; one being told in twelve minutes and the other in twenty-four. Each was meant as a pilot to promote a more fully developed film, with further animation and a high-quality soundtrack. Had Walt maintained his health (he died on October 18th, 1973), the project would have gone forward, eventually to be shown on television or perhaps as a short film for the education market.

The storyline encompasses mankind's self-destructive tendencies regarding pollution, a theme just as relevant today as it was in 1972. Kelly had been an avid promoter of ecology (then called "conservation") since the 1940s, and this film is based on what has become his most famous line "We have met the enemy and he is us."* The motto was popularized as a poster during the first Earth Day celebration in 1971.



* said first in his text introduction to *The Pogo Papers* (1952) and later, in its most quoted form, by Porkypine on the last page of *Impollutable Pogo* (1970). It is, of course, a burlesque of Commodore Oliver Hazard Perry's (1785-1819) report on his victory in the Battle of Lake Erie during the War of 1812: "We have met the enemy and he is ours."



Pogo and Albert go on a quest to find the evildoers who are polluting the swamp, encountering a few adventures along the way. They finally accuse Mr. Pig, the proprietor of the Fort Mudge Memorial Dump, but horrors! it turns out that Mr. Pig is only disposing of what Pogo and Albert themselves have carelessly thrown away.

The tale itself was reworked into the first story of the *Pogo* book *We Have Met the Enemy and He is Us* (Simon and Schuster, 1972).



Animation

Walt began as an animator for the Disney studios, where he worked from 1936 to 1941, and his credits include scenes from *Snow White*, *Fantasia* (the “Pastoral Symphony”), *Pinocchio*, and many others. Selby (Daley) also worked for Disney in the late 1930s, but she and Walt did not become involved until they met again while working with Chuck Jones on the *Pogo Special Birthday Special* film in 1969. In 1971, Walt suggested to Selby that she collaborate with him on *WHMTE*. The films you are viewing are the spectacular result of this team of two (who got married on October 25th, 1972).



Narration and sound effects

Walt did all his own narration and a number of the sound effects for both films. Some were recorded just a few feet from his drawing table at MGM – including some “splashing ducks” which were actually Walt’s slapping water around in a trash can.

The character dialog was recorded in a Hollywood studio. For the shorter, more polished film, Walt recorded dialog from a rough script, ad libbing where needed. In the longer film, he improvised, occasionally describing the obvious “...and here we cross-fade into another lovely scene...” He intended to flesh out both films with more polished dialog, effects, and music.



Small Backgrounds

The pictures you see on these pages are but a few of the drawings used in one or both versions of the films. The ones here are the “small” ones, each drawn in colored pencil on an 8½x11” piece of registration-punched animation paper. The pictures themselves are about 5”x7” and the number at the bottom right corner indicates the scene number.

Directions to the Camera Operator

In some of the scenes you will notice a blue or a red rectangle, which indicate to the camera operator to pan across or to truck in and out from one rectangle to the other.

