a total of 25 plugs per plot (Photo 2). Measurement of leaf-blade widths indicated that all but one of the $Z$. japonica $X$. matrella progeny had a finer texture than Meyer. By mid-August, Meyer zoysia exhibited 56 percent plot coverage. Three of the zoysia progeny were slower to spread than Meyer, but four had higher levels of coverage than Meyer. Two of the Z. japonica x Z. matrella experimentals had more than 70 percent coverage by mid-August.

In February, we culled members of the select group of 31 down to a elite group of 10 progeny for more intensive evaluation of cold hardiness. Meyer and Cavalier were included as well. The LT50s were - 4.8 C for Cavalier and -16.1 C for Meyer. All 10 of the newly advanced hybrid zoysiagrass progeny demonstrated good cold hardiness, with LT50s ranging from -14.6 C to -16.7 C (Photo 3).

We are encouraged that some of the zoysia progeny evaluated have demonstrated a finer texture and faster rate of lateral spread than Meyer. In addition, 10 of these progeny tolerated temperatures between -14.0 C and -17.0 C in a controlled freezing experiment.

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Two Z. japonica $\times$ Z. matrella progeny pictured on the left tolerated exposure to -14.0 C after a February field sampling. Cavalier (Z. matrella), on the right, did not.

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# classic cartoon 

 $e$ is what he is, and that's all that he is. You may know that phrase in the first person, uttered by a rail-thin, but fore-arm-thick sailor with a hankering for an even skinnier girl and a penchant for canned greens.

I first met Popeye the Sailor when I was a lad of seven watching Saturday morning cartoons in Davenport, Iowa. While I was not the graduate schooltrained aesthete that I became, I was instantly attracted to the under-thebreath mumblings of Popeye, his brute strength and the way he always got the best of Bluto the bully.

I was particularly attracted to one particular cartoon, "Popeye the Sailor Meets Ali Baba's Forty Thieves," a 17-minute epic that featured Popeye, Olive Oyl and Wimpy stranded in the desert, only to meet and battle with Bluto as Abu Hassan. I found a copy of a junky old VHS with the cartoon on it, and I showed the episode to my friends repeatedly. They didn't seem to share my love, though they did crack up when I slipped the tape into a VCR during World History class, surprising Mrs. Jarvis, who thought we would be learning about British Kings.

It's exactly that spirit of impishness that gave birth to Popeye. He first appeared in a 1929 comic strip called

## DEPRESSION-ERA HERO OF THE WORKING CLASS STILL RESONATES TODAY

## BY MARK LUCE

"Thimble Theatre," which was penned by E.C. Segar. Popeye caught on quickly, and eventually grabbed the eye of cartoon innovators Max and Dave Fleischer. In 1915, Max had invented the rotoscope, which allowed animators to trace drawings over live action, giving a much more fluid feel to animation. Through the 1920s, the pair kept atop of the animation field, providing plenty of inspiration for Walt Disney. But it was the sultry Betty Boop that propelled the duo into the stratosphere, and a guest appearance by Popeye in a Boop short not only brought the brothers more success, it also delivered Popeye his own reels.

Those Fleischer Studio-produced Popeyes (now available on gorgeous, restored DVDs) have a significantly different feel than the innocent whimsy of early Disney. The troubled economic times of the 1930s had audiences clamoring for a working-class hero in a rough-and-tumble urban environment, and Popeye fill the bill beautifully. He wasn't educated, but he was street smart. He wasn't good-looking, but he was a charmer. And most of all, he wasn't afraid of anything or anyone.

The Fleischers eventually lost con-

trol of the franchise, and the Popeyes of the 1940 s and 1950 s don't have the bite of those first cartoons, trading the grit of life with suburban barbecues and far-less sophisticated animation.

Sharing these cartoons with my sons has been an unmitigated treat. They sing along to the trademark opening and cackle at the sight gags that recall the best of Buster Keaton. Even better, they will constantly say, "Dad, Dad, Dad, this is the best part," as Popeye one-ups Bluto once again.

Whether you watch them with the kiddies or not, you will find that the four-disc set, "Popeye the Sailor: 19331938," will be strong to the finish.

Mark Luce lives in Kansas City, Mo., where he has become addicted to old cartoons.

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