



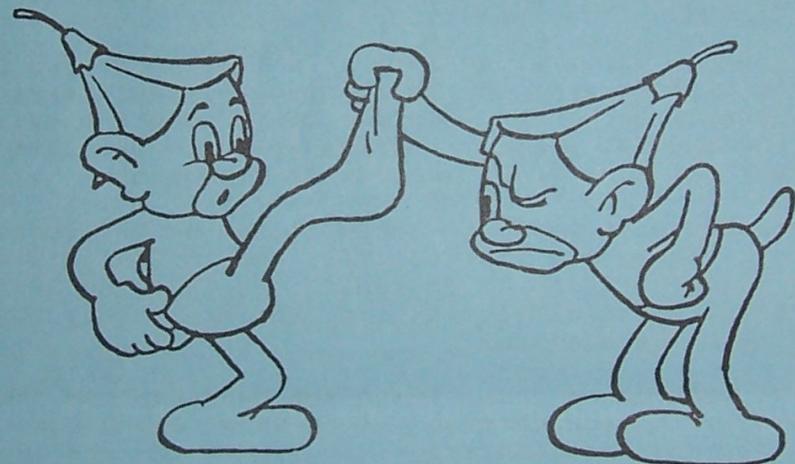
SUPPLEMENT II

SUMMER 1993

SMURF
COLLECTORS
CLUB
INTERNATIONAL
24 Cabot Road W.
Massapequa, NY 11758

A TRIBUTE TO THE MEMORY OF " PEYO "...

1928 - 1992



Although the Smurfs first appeared in 1958 in the "Adventures of Johan & Pirlouit," "Peyo" had, for the longest time, the little creatures in mind! As a beginner Animator at C.B.A. Studio in 1945, he would principally work on a short motion picture named "Le Cadeau A La Fee", where appeared nice little characters that had similarities to the Smurfs! The movie would remain incomplete and the dissolution of C.B.A. Studio, would force the young creators - Franquin, Morris, Paepe et Peyo...to concentrate their efforts on comic strips.

INTRODUCTION

In the late 1980's Benelux, a publisher in Belgium, produced a beautiful 12-volume set of books entitled "THE COLLECTION OF PIERRE "PEYO" CULLIFORD ARTWORK."

The series consisted of five books about Smurfs, three books about Johan and Pirlouit (Peewee), two books about Benoit Brisefar, one book about Poussy, and one book about Jacky & Celestin, all of "Peyo's" cartoon characters.

Thanks to member Helene, the Club's French-Canadian Connection, we are able to present excerpts from these books telling us about "Peyo."

The following has been translated from French-to-English for us by member Helene.

A TRIP TO SMURF COUNTRY

BY THIERRY GROENSTEEN

The people of Belgium had a great choice in 1958, year of the Bruxelle Universal Exposition. Of almost all products born at that time, in this small nation, History only would keep two: the gigantic "Atomium" and the little Smurfs. It was during another well-known series, "The Adventurers of Johan and Pirlouit" that the little blue dwarfs would show their bonnet for the first time. More precisely, in number 1062, Vol. 20 of the "La Flute a Six Trou" episode, then it was released in books as "La Flute a Six Schtroumpfs."

Curiously enough, the Flute would cause whoever listened to it's song to be taken by an uncontrollable agitation. Master Homnibus, the Enchanter, knew that the strange instrument was the work of a little nation who lived in the "Cursed Village." By a simple trick, he sent Johan & Pirlouit among the Smurfs. Important in this matter is that Papa Smurf had a feeling when he left his new friends. He said "Who knows? We might meet again!"

The reunion happened on this occasion : In "La Guerre des 7 Fontaines", "Le Pays Maudit" et "Le Sortileg de Maltrochu", respectively, number 10-12-13 of the Adventures of Johan & Pirlouit. Because of the Smurf popularity, "Peyo" could no longer abandon the Smurfs. Better: He was going to let them have their own adventure which, very quickly, would absorb him altogether.

The Smurf's emancipation would be accomplished on two occasions; from 1959 to 1963, they first lived in six mini-stories, and it inaugurated a new formula, a supplement of 48 pages to assemble yourself. In 1970 the Smurf Book Collection already had six titles, modification in size from mini-story books to full size albums. There are twice as many now.

The Smurfs have often been compared to the Dwarf's from "Snow White and the Seven Dwarfs". You will notice through all "Peyo's" creations, he has always had a predilection for small creatures.

Despite their incredible similarities, Smurfs are not interchangeable. They distinguish themselves by their humor or by their own dispositions: one is a Jokey (Prankster), the other one is Greedy and the others are Brainy, Hefty, Vanity, Handy, Lazy and Harmony.

Even for "Peyo", the idea was not easy when Smurfette was first introduced. Before her creation, the Smurfs were apparently sexless. How on earth are they recreating these little Smurfs that we never see being born or die? Questions without answers. Smurfette was created by Gargamel - and even Baby Smurf later would be brought by the Stork.

"Peyo's" Smurf stories are enjoyed by readers of all ages. It is said that his work can be deep and stay light and has a mixture of irreverence and kindness.

In Smurf Land everything always finishes up with songs!

PEYO CREATES A FAMILY BUSINESS WITH TALENTED AND LOYAL FRIENDS
BY THIERRY GROENSTEEN

To produce a movie or cartoon, you don't only need a lot of money, you need a team, big or small. But in drawing, it's not rare to find a complete author. From the first drawing to the last touch of color, one brain, one hand can do it all. "Peyo" quickly learned that a consequence of success, as soon as a cartoonist becomes popular, editors start to fight for him. He will have to increase the speed and volume of production. A first assistant will be hired. Then a second one and, very soon, a small studio will be put together. To mention just a few: Franquin, Greg, Vandersteen all teamed up with "Peyo". He created one of the most remarkable workshops by the numbers and quality of people known in the early sixties.

He also recruited a Lady. "Peyo" did not have to look very far to find her. The first draft board for Johan & Pirlouit published in Sporou was colored by..... his wife, who is still the colorist for all Albums. Her speciality is the Smurf's Blue which is not far from Prussian and Ultramarine Blue.

Another collaborator from the beginning: The script writer Yvan Delporte, the chief editor of Spirou Newspaper since the 50's. It was he, one day, who had the idea of having detachable mini-stories in the middle of the newspaper. "Peyo" is among the first to participate in this exercise: the Smurfs were perfect because of their size. "Okay said "Peyo", but you will have to help me with the scripts". This association revealed itself to be very profitable. "Peyo" devised the themes and Delporte helped him with cut-outs and texts. Together they created six mini-stories, and scripts for animated drawings.

The first albums (books), were taken from the mini-stories. To redraw them to full-size, "Peyo" hired Francis Bertrand. He was followed by Gos, Derib, De-Gieter, Blesteau, Wasterlain, Watthery and Van Delporta, who was instructed to send "Peyo" young talented artists. In principle, the number of collaborators never went beyond three. Rather than a real studio, "Peyo" preferred a "Training Course". Never was there a contract signed with a set date on how long the training would last; it would vary according to the person's wishes. One month for Andre Benn (who now draws the detective Mi Mac Adam Adventures;)ten years for Francois Walthery.

Born in 1946, Francois Walthery arrived at "Peyo's" studio in September 1963. For him it was the beginning of an experience that still brings lots of nostalgic memories. "We would work in "Peyo's" own home. Beside his personnel Bureau, there was a big room where we would work (3 or 4 people). I was never able to be on familiar terms with "Peyo", but at "Peyo's" there was always a very likeable atmosphere. Sometimes it would be a crazy house, we would scream and "Peyo" would insist that every hand scene had to be mimed. Imagine what it was like when we had to mime a fight! Mrs. Peyo would sometimes invit us to the family table. It happened that some nights, I would stay and babysit "Peyo's" two kids, Veronique and Thierry. The little rascals would run around, knives in their hands, acting like they were gonna kill each other! One night in July, as I was leaving the house, (it must have been three in the morning), cops came running after me with their guns. They had mistaken me for a burglar trying to break into "Peyo's" house. We had to wake up "Peyo", for him to identify me and then they let me go free. The next day the police officers came back to ask for drawings for their kids....".

Francois Walthery is the "Living Memory" of "peyo Studio". For hours he can tell how much Delporte's Johnson's Blues used to make him suffocate. How "Peyo" and Delporte surprised him when he turned 26, and many more amusing stories. Proof that things weren't unhappy or boring at "Peyo's". Walthery and Marc Wasterlain came back in 1984, for about 15 days, to help their "Ex-Boss" with 20 drawing boards of the "Baby Schtroumpf" album. The Album had to go out before the Holiday end at the same time as the animated drawings of the same name. A nice token of solidarity from the artists now busy with their own art!

There are about 10, who were trained by "Peyo" and who are now enjoying independent careers. In the early 1970's, it happened that two-thirds of Spirou Magazine was filled-up by "Peyo's" gang. "Peyo's" workshop constituted one of the best schools of animated drawings for the past twenty or more years.

It is important to note, many of "Peyo's" students worked on the Smurfs, by writing the script, by drawing the scenery and by inking the characters, but "Peyo" insisted on drawing the characters himself.

At the time this book is being published, three drawers are still working with "Peyo" or, more exactly, for his son, Thierry, who took the direction of the Studio (Cartoon Creation) since October 1984. "Peyo" has officially elected his home to be in Switzerland. Thierry Culliford, who inherited his fathers artistic sensibility, can judge the quality of drawings and also put in a good hand himself for the drawings, if necessary. His sister Veronique, who specializes in Business

is in charge of IMPS, (merchandising offices), commercial exploitation of the Smurf's name - a considerable job.

"Peyo" now controls a family business, that is joined by talented and loyal friends. It is not the least likeable aspect of his brilliant success.

WHEN THE SMURFS ANIMATE THEMSELVES
BY THIERRY GROENSTEEN

The marriage between Comic Strips and the Animated Drawings was not born yesterday. Way before the war, heroes like Felix the Cat, Mickey and Popeye were already doing business in both Newspapers and on the movie screen. Even today, adults still mistake one for the other. When you talk to them about comics, they think of Animation/Cartoons, of which their kids are the biggest audience.

Technically speaking, they are two different mediums. In both cases, the work consists of getting together a series of drawings. An average 8 to 12 drawings is necessary to do one board. But, in animated drawings, it takes 24 drawings to create one second, to give the illusion of movement. A 44 page story book uses between 350 to 520 drawings....while a motion picture of 70 minutes takes about 100,800 drawings to give the illusion of life during 4200 seconds! This demonstrates that a comic book can be the work of one individual; animated drawings requires the work of a big team.

If there's a man who can do both forms of expression it has got to be "Peyo". All along "Peyo's" profitable career, the Smurf's "Father" practiced both with lots of happiness. As an official painter, young "Peyo" did not just put colour on the drawings of his colleagues Franquin, Morris and Eddy Paape, he drew little Dwarfs for an episode called "Ye Cadeau A LA Fee." Retrospectively, it isn't hard to recognize those early and awkward drawings of the future Smurfs. (See cover of this issue).

This first direct contact with the animated movie industry wouldn't last long, but "Peyo" remained very devoted to drawings.

"Peyo" confessed to a particular weakness for Pinocchio. But also for Tex Avery, the genius-creator of Droopy, Daffy Duck, Bugs Bunny, and other amusing characters.

In 1959 TVA (TV ANIMATION), directed by the Flemish Drawer, Eddy Ryssack, depended on Dupuis Editions to produce 9 little movies, of 13 minutes each, where the Smurfs came to life. Truth is, they were only semi-animations, and of the 9 movies, 7 were realized in black and white. "Peyo" did not directly supervise their realization and the experience wouldn't have any follow-up, but the lessons were not lost: This "Movie Screen Beginning" would mark an important event in the little Smurfs life.

Nothing can be compared, however, to the triumph of the movie "La Flute A Six Schtroumpfs", when it came out on the screen in December, 1975. It was, this time, a co-production between Dupuis Edition and Belvision Studios.

The script was very similar to the story line of the book of the same name. "Peyo" did not stop after giving the book to the animation team. He invested two years of his life in the project, and reated 1232 unpublished drawings that formed the movie story-board. These efforts were rewarded by the enthusiastic welcome the movie received. We can say the year 1975 marked the beginning of the:

"SMURF PHENOMENON"

Despite the success, European Studios were not sufficiently expanded to do such a production on a bigger scale. The Smurfs would have to go to the United States to become the friendly invaders of the planet. Their first Ambassador in the U.S. was Wallace Berrie, Los Angeles industrial, who was passing by England in 1979, where he met the little blue Dwarfs, made in P.V.C., by Schleich. Immediately seduced, he made it his job to import them to the U.S. Wallace Berrie started to make stuffed Smurfs (Plushes) at first.

The rest was a pure "Dream-come-true." One day, an NBC-TV director Fred Silverman, walking with his daughter, suddenly stopped in front of a Stuffed Smurf and she convinced him to buy it. In the weeks that followed, he noticed that his daughter never parted with her new friend, to whom she became completely attached. As an advertising businessman, he thought it would be profitable to exploit, on a TV-Screen, these little characters that children liked so much. Because Americans are in the habit of doing things in a Big Way, he ordered an impressive series of animated drawings.

Co-produced by Sepp a Belgian society which took care of all audio-visual exploitation of certain characters, published by Dupuis Editions, the series would

be realized by a California Studio, Hanna Barbera. It was a true "Temple of Animated Drawings" that came to bring the Smurfs to life.

A certain adaptation period was necessary and "Peyo" who still wonders what happened had to repeat more than once - "NO, SMURFS DON'T CHEW GUM AND DON'T DRINK COKE!." Because of his vigilance, the American Smurf, remained, finally, very similar to the original Smurf. Only a few adaptations would be necessary; sometimes unexpected. For example, Papa Smurf could not use any ingredients such as powder or philtre, because it could be mistaken for drugs.

Special Note: The complete broadcast history of the Smurf Cartoon 1981 - 1990 is available from the Club. Send a S.A.S.E. for ordering information.

SMURFS BY THE MILLIONS

BY THIERRY GROENSTEEN

In the early sixties, the phenomenon took shape as games, gadgets, clothes, puzzles, playing cards, games, postcards, stickers, PVC figures, plastic dishes or china, decorated dishes and so on.

As for promotions, some industrial firms asked to be able to use the Smurfs to promote food products such as Chocolate, Cookies, Pasta, Yogurt, "Pate" (Yes, in Spain), Sausage (in Greece), Spaghetti (in U.S.), and even vitamins in the shape of little Smurfs.

After the Smurfs invaded the TV-Screen, demands came from all countries. Sepp, who was taking care at this time of both merchandising and promotion, had to call for help from a corresponding member. Done with his contract with Sepp concerning some licenses, "Peyo" renewed or extended contracts with diverse agents. To his daughter, Veronique, who had started her own agency in Bruxelles, he gave Benelux, Switzerland, Germany, France, Portugal, and Austria.

Meanwhile, his son Thierry, opened his own studio (Cartoon Creation). His activities were to create, and supervise the quality of the drawings in merchandising AS WELL AS promotion, edition, amusement parks, shows and audio material.

Sepp, continued to manage "Peyo's" interest in Audio and replacement of drawings. As for the animated drawings, that was the job of the American Network, NBC, producer Hanna Barbera/Sepp.

Sepp signed contracts with producer-distributors of all nationalities who had sold nearly 28 million Smurf records in the first 18 months of the Smurf T.V. cartoon.

"Peyo" received a few Gold Records and even one Platinum Record (more than one million records sold) for the Smurf song, at AP Productions. Record Albums, Cassettes, and Tapes were also produced.

The most crazy show-room I know has to be "Peyo's", where he has more than 1000 different objects of Smurfs, Johan & Pirlouit, Benoit Brisefer, Poussy. In these 1000 objects, you can see an inflatable swimming pool, "Smurf in the Box", Radios, Walkie Talkie (to hear if your baby Smurf is sleeping), a drum set, a sax, a guitar, a flute....the list is to long, and it is growing everyday.

In the beginning to the Smurf Phenomenon "Peyo's" little blue dwarfs faced lots of problems arising from concerns raised by teachers and educators. The language was their concern. Because you can use SMURF to replace any word in the vocabulary. There would be an impoverishment of the intellectual. As for myself, I'm willing to find for the Smurf language some educational uses. It would force a child to find the right word.

But it's in HUMOROUS ways that this language does it's wonders. In their first appearance, a little Smurf would say "If you want to Smurf, you have to Smurf, and not Smurfed! Smurf, is not Smurfed....You Smurf?"



SMURFGRAM

Dear S.C.C.I. Members:

Included in the 12-volume books "The Collection of Pierre "Peyo" Cullifords Artwork", are pages and pages of early artwork, Advertising cartoons, mini stories produced exclusively by "Peyo" for promotional purposes...and on and on. Also included is the Spirou cover artwork from the 60's of Smurfs.

Are you curious?

What did the first Smurf Village look like? You will be amazed!!
What did Gargamel and the Smurfs look like when they were FIRST drawn?

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