Little Nemo is a fictional character created by American cartoonist Winsor McCay. He originated in an early comic strip by McCay, Dream of the Rarebit Fiend, before receiving his own spin-off series, Little Nemo in Slumberland. The full-page weekly strip depicted Nemo having fantastic dreams that were interrupted by his awakening in the final panel. The strip is considered McCay’s masterpiece for its experiments with the form of the comics page, its use of color, its timing and pacing, the size and shape of its panels, perspective, architectural and other detail.

Little Nemo in Slumberland ran in the New York Herald from October 15, 1905, until July 23, 1911; the strip was renamed In the Land of Wonderful Dreams when McCay brought it to William Randolph Hearst’s New York American, where it ran from September 3, 1911 until July 26, 1914. When McCay returned to the Herald in 1924, he revived the strip, and it ran under its original title from Aug 3, 1924, until December 26, 1926, when McCay returned to Hearst.

Concept

A weekly fantasy adventure, Little Nemo in Slumberland featured the young Nemo (“No one” in Latin) who dreamed himself into wondrous predicaments from which he awoke in bed in the last panel. The first episode begins with a command from King Morpheus of Slumberland to a minion to collect Nemo. Nemo was to be the playmate of Slumberland’s Princess, but it took months of adventures before Nemo finally arrived; a green, cigar-chewing clown named Flip was determined to disturb Nemo’s sleep with a top hat emblazoned with the words “Wake Up.” Nemo and Flip eventually become companions, and are joined by an African Imp whom Flip finds in the Candy Islands. The group travels far and wide, from shanty towns to Mars, to Jack Frost’s palace, to the bizarre architecture and distorted funhouse-mirror illusions of Befuddle Hall.

The strip shows McCay’s understanding of dream psychology, particularly of dream fears—falling, drowning, impalement. This dream world has its own moral code, perhaps difficult to understand. Breaking it has terrible consequences, as when Nemo ignores instructions not to touch Queen Crystalette, who inhabits a cave of glass. A misadventure, he causes her and her followers to shatter, and awakens with “the groans of the dying guardsmen still ringing in his ears.”

In his familiar Art Nouveau-influenced style McCay outlined his characters in heavy blacks. Slumberland’s ornate architecture was reminiscent of the architecture designed by McKim, Mead & White for the 1893 World’s Columbian Exposition in Chicago, as well as Luna Park and Dreamland in Coney Island, and the Parisian Luxembourg Palace.

McCay also accommodated a sense of proportion with panel size and shape, showing elephants and dragons at a scale the reader could feel in proportion to the regular characters. Narrative pacing McCay controlled through variation or repetition, as with equally-sized episode, the focal action of a giant turkey gobbling Nemo’s house receives an enormous circular panel in the center of the page.

In an early Thanksgiving episode, the focal action of a giant turkey gobbling Nemo’s house receives an enormous circular panel in the center of the page. McCay also accommodated a sense of proportion with panel size and shape, showing elephants and dragons at a scale the reader could feel in proportion to the regular characters. Narrative pacing McCay controlled through variation or repetition, as with equally-sized equally-sized panel sizes and layouts conform to the action in the strip: as a forest of mushrooms grew, so did the panels, and the panels shrank as the mushrooms collapsed on Nemo.

Style

McCay experimented with the form of the comics page, its timing and pacing, the size and shape of its panels, perspective, architectural and other detail. From the second installment, McCay had the panel sizes and layouts conform to the action in the strip: as a forest of mushrooms grew, so did the panels, and the panels shrank as the mushrooms collapsed on Nemo. In an early Thanksgiving episode, the focal action of a giant turkey gobbling Nemo’s house receives an enormous circular panel in the center of the page. McCay also accommodated a sense of proportion with panel size and shape, showing elephants and dragons at a scale the reader could feel in proportion to the regular characters. Narrative pacing McCay controlled through variation or repetition, as with equally-sized panels whose repeated layouts and minute differences in movement conveyed a feeling of build up to some climactic action.
Nemo's omote
architecture was inspired by McCay's memories of the 1893 Chicago Exposition in Chicago, and his experience working at Coney Island (Luna Park pictured).

McCay made imaginative use of color, sometimes changing the backgrounds' or characters' colors from panel to panel in a psychedelic imitation of a dream experience. The colors were enhanced by the careful attention and advanced Ben Day lithographic process employed by the Herald's printing staff. McCay annotated the Nemo pages for the printers with the precise color schemes he wanted.

For the first five months the pages were accompanied with captions beneath them, and at first the captions were numbered. In contrast to the high level of skill in the artwork, the dialogue in the speech balloons is crude, sometimes approaching illegibility, and "disfiguring McCay's otherwise flawless work," according to critic R.C. Harvey. The level of effort and skill apparent in the title lettering highlights what seems to be the little regard for the dialogue balloons, their content, and their placement in the visual composition. They tend to contain repetitive monologues expressing the increasing distress of the speakers, and showed that McCay's gift was in the visual and not the verbal.

McCay used traditional ethnic stereotypes prominently in Little Nemo, as in the 187-tempered Irishman Flip, and the nearly mute African Impie.

Background

Winser McCoy (c. 1867-11-1934) had worked prolifically as a commercial artist and cartoonist in carnivals and dime museums before he began working for newspapers and magazines in 1898. In 1903, he joined the staff of the New York Herald family of newspapers, where he had success with comic strips such as Little Sammy Sotwick (1904-06), and Dream of the Rarebit Fiend (1904-11).

In 1905, McCoy got an idea from the Rarebit Fiend to produce the little folk. In that October, the full-page Sunday strip, Little Nemo in Slumberland debuted in the Herald. Considered McCay's masterpiece, its character protagonist, whose appearance was based on McCoy's son Robert, had fabulous dreams that would be interrupted with his awakening in the last panel. McCoy experimented with the form of the comic page, its timing and pace, the size and shape of its panels, perspective, architectural and other detail. The Herald was considered to have the highest quality color printing of any newspaper at the time. Its printing staff used the Ben Day process for color.

Publication history

Little Nemo in Slumberland debuted on the last page of the Sunday comics section of the New York Herald on October 15, 1905. The full-page color comic strip ran until July 23, 1911. In spring 1911, McCoy moved to William Randolph Hearst's New York American and took Little Nemo characters with him. The Herald held the strip's copyright, but McCoy won a lawsuit that allowed him to continue using the characters. In the American, the strip ran under the title, The Land of Wonderful Dreams. The Herald was unsuccessful in finding another cartoonist to continue the original strip.

McCay left Hearst in May 1924 and returned to the Herald Tribune. He began Little Nemo in Slumberland again that August 3. The new strip displayed the virtuosic technique of the old, but the panels were laid out in an unvarying grid. Nemo took a more passive role in the stories, and there was no continuity. The strip came to an end in December 1926, as it was not popular with readers. Hearst executives had been trying to convince McCoy to return to the American, and succeeded in 1927. Due to the lack of the 1920s Nemo's success, the Herald Tribune signed over all copyrights to the strip to McCoy for $100.

In 1937, McCay's son Robert attempted to carry on his father's legacy by reviving Little Nemo. Comic book publisher Harry; A; Coblentz's syndicate announced a Sunday and daily strip. Nemo strip, titled "Winser McCoy Jr." Robert also did a comic book version for Chelsier called Nemo in Adventureland featuring grew-up versions of Nemo and the Princess. Neither project lasted long. In 1947, Robert and his colleagues he can make his drawings move.

As early as 1905, several abortive attempts were made to put Little Nemo on stage. In summer 1907, A. L. Erlanger and fabric salesman Irving Mendelsohn organized the McCay Feature Syndicate, Inc. to revive the original Nemo strip from McCay's original art, modified to fit the size of modern newspaper pages. This revival also did not last.

In 1964, cartoonist Woody Allen discovered the original artwork for many Little Nemo strips at a cartoon studio where McCay's son Bobe had worked. In 1973, Gelman published a collection of Little Nemo strips in strips. His collection of McCay originals is preserved at the Billy Ireland Cartoon Library & Museum of Ohio State University.

Collector Peter Maresca self-published a 21-1/4
inches (53 x 41 cm) volume of Nemo strips as Little Nemo in Slumberland: So Many Splendid Sundays! The volume was large enough to reproduce the pages at the size they originally appeared in newspapers. Restoration work took Maresca five to twenty hours per page. A second volume, Little Nemo in Slumberland: More Splendid Sundays!, appeared in 2008.

Adaptations

Theatre

As early as 1905, several abortive attempts were made to put Little Nemo on stage. In summer 1907, Marcus König and A. L. Etammer announced they would put on an extravagant Little Nemo show for an unprecedented $100,000, with a score by Victor Herbert and lyrics by Harry B. Smith. It starred dwarf Gabriel Wingle as Nemo, Joseph Cawthorn as Dr. P. R. and Billy B. Vag as Flip. Reviews were positive, and it played to sold-out houses in New York. It went on the road for two seasons. McCoy brought his vaudeville act to each city where Little Nemo played. When a flash circuit refused to let McCoy perform in Boston without a new act, McCoy switched to the William Morris circuit, with a $100-a-week raise. In several cities, McCoy brought his son, who sat on a small throne dressed as Nemo on stage.

As part of an improvised story, Cawthorn introduced a mythical creature he called a "whiffenpoof". The word stuck with the public, and became the name of a hit song and a singing group. One reviewer of the 1908 operetta gave a paragraph of praise to the comic painting tales presented in a scene in which three hunters are trying to outdo each other with hunting stories about the "montmagnack", the "peninsula", and the "whiffenpoof". He calls it "one of the funniest yarns ever spun" and compares it favorably to Jules Verne and Nautilus. He calls it "one of the funniest yarns ever spun" and compares it favorably to Jules Verne and Nautilus. The level of effort and skill apparent in the title lettering highlights what seems to be the little regard for the dialogue balloons, their content, and their placement in the visual composition. They tend to contain repetitive monologues expressing the increasing distress of the speakers, and showed that McCoy's gift was in the visual and not the verbal.

McCay's son Robert served as the model for Nemo.

Film

McCay played an important role in the early history of animation. In 1911 he completed his first film, Winsor McCay, the Famous Cartoonist of the N.Y. Herald and His Moving Comics (also known as Little Nemo), first in theatres and then as part of his vaudeville act. McCay made the 4,000 line-paper drawings for the animated portion of the film. The animated portion took up about four minutes of the film's total length. Photography was done at the Winsgraph Studios under the supervision of animation pioneer James Stuart Blacklock. During the live-action portion of the film, McCay bets his colleagues he can make his characters move. He wins the bet by animating his Little Nemo characters, who shape-shift and transform.

In 1984, Arnaud Sélignac produced and directed a film called Little Nemo in Slumberland (1984). As part of an improvised story, Cawthorn introduced a mythical creature he called a "whiffenpoof". He calls it "one of the funniest yarns ever spun" and compares it favorably to Jules Verne and Nautilus. He calls it "one of the funniest yarns ever spun" and compares it favorably to Jules Verne and Nautilus. The level of effort and skill apparent in the title lettering highlights what seems to be the little regard for the dialogue balloons, their content, and their placement in the visual composition. They tend to contain repetitive monologues expressing the increasing distress of the speakers, and showed that McCoy's gift was in the visual and not the verbal.

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Opera

In 1926, the Sarasota Opera commissioned a composer, Parson Hagen, and librettist, J. D. McClatchy to create an opera based on Little Nemo. Two casts of children alternated performances when it debuted in November 2012. The dreamlike nonlinear story told of Nemo, the Princess, and their comrades trying to prevent the Emperor of Sol and the Guardian of Dawn from bringing daylight to Slumberland. Special effects and shifting backgrounds were produced with projections onto a scaffolding of boards. The work was performed first on November 10, 2012, by members of the Sarasota Opera, Sarasota Youth Opera, Sarasota Prep Chorus, The Sailor Circus and students from Booker High School.

Other media

In 1993, Capcom produced a video game for the NES titled Little Nemo: The Dream Master (known as Pajama Hero Nemo in Japan), a licensed game based on the 1989 film. The film would not see a US release until 1992, two years after the game's Japanese release, so the game is often thought to be a standalone adaptation of Little Nemo, not related to the film. An arcade game called simply Nemo was also released in 1990.

Throughout the years, various pieces of Little Nemo merchandise have been produced. In 1941, Rand, McNally & Co. published a Little Nemo children's storybook. Little Nemo in Slumberland in 3-D was released by Blackthorne Publishing in 1987; this reprinted Little Nemo issues with 3-D glasses. A set of 30 Little Nemo postcards was available through Stewart Tabori & Chang in 1996. In 1993, as promotion for the 1989 animated film, Hemdale produced a Collector's Set which includes a VHS movie, illustrated storybook, and cassette soundtrack. In 2001, Dark Horse Comics released a Little Nemo statue and tin lunchbox.

Cultural influences
Little Nemo itself is influenced by children stories in general, and some French comic pages in particular. Since its publishing, Little Nemo has had an influence on other artists, including Peter Newell (The Naps of Polly Sleephead), Frank King (Bobby Make-Believe), Harry Bliss (Danny Dreamer) or George McManus (Nancy the Newshound in Funny Fairyland). Through the Paris edition of the New York Herald, his influence reached France and other European countries.

In children's literature, Maurice Sendak has said that this strip inspired his book In the Night Kitchen and William Joyce included several elements from Little Nemo in his children's book Santa Callis, including appearances by Flip and the walking bed. The character and themes from the comic strip Little Nemo were used in a song "Scenes from a Night's Dream" written by Tony Banks and Phil Collins of the progressive rock group Genesis on their 1978 recording, And Then There Were Three.

Another progressive rock group, from Germany, called Scarra Brae also recorded a musical impression of the comic on their rare self-titled disc from 1981 (the track was actually recorded 2 years earlier). Their concept piece was revised on the second album by the Greek Band Anber Department, oddly called 'The Strange Dreams of A Rarebit Fiend', again after a McCay-comic. Their 'Little Nemo' was chosen for a theatre play, which was suggested for the cultural program for the Olympic Games in 2004.

In 1984, Italian comic artist Vittorio Giardino started producing a number of stories under the title Little Fajo, a parodic adaptation of Little Nemo in the shape of adult-oriented erotic comics. Brian Bolland's early comic strip Little Nympho in Slumberland employed a similar technique.

The bar in Nightmare on Elm Street 3: Dream Warriors is called 'Little Nemo's'. It influenced Alan Moore, in Aventureman No. 4, when the Mirajangle family end up in a palace called 'Sleepy Town', which has imagery similar to Little Nemo's. In Moore's (and J.H. Williams III's Promethea) more direct parodies, 'Little Margie in Mystic Magic Land' - showed Moore's inspiration and debt to McCay's landmark 1905 strip. The Sandman series occasionally references Little Nemo as well. Examples include The Sandman: The Dreaming No. 4 - 'Don't fall in y'hear?' (on included DVD) - which Nemo interacts with Herman Melville's characters The Endless.

In 1989, teen comic book Power Pack ran an issue (447) which paid direct homage to one of McCay's Nemo storylines, featuring a castle that was drawn sideways and Katra Power re-creating a classic Nemo panel with a sideways-drawn hallway that served as a bottomless pit with the line "Don't fall in, y'hear?"

"Little Nemo in Slumberland" is also the inspiration for the video of the 1989 song Runnin' Down a Dream by Tom Petty.

McKay's strip was also featured in the 1995 video game Eye of the Beholder. In 1996, the Pittsburgh Post-Gazette released an interactive animated "called 'Little Nemo in Google-land' on its homepage. The doodle showed a typical Little Nemo adventure through a series of panels, featuring a letter from the word 'Google'. The doodle also ends in the same way as the comic strips, with Nemo falling from his bed.

At Universal's Islands of Adventure, at the Toon Lagoon section, Little Nemo can be seen falling off his bed near a shop.


McKay's original artwork has been poorly preserved. McCay insisted on having his originals returned to him, and a large collection survived him, but much of it was destroyed in a fire in the late 1930s. His birth records are not extant.

"Little Nemo in Slumberland" is called 'Little Nemo's'. Neuro is a little boy who had never leaves his bed.

Legacy

Comics historian R.C. Harvey has called McCay "the first original genius of the comic strip medium". Harvey claims that McCay's contemporaries lacked the skill to continue with his innovations, so that they were left for future generations to rediscover and build upon. Cartoonist Robert Crumb called McCay a 'genius' and one of his favorite cartoonists. Art Spiegelman, in the Shadow of No Tower (2004) appropriated some of McCay's imagery, and included a page of Little Nemo in his appendix. Federico Fellini read Little Nemo in the children's magazine A corriere di pazzocchi, and the strip was a "powerful influence" on the filmmaker, according to Fellini biographer Robert Bandenalla.

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"Little Nemo in Slumberland" is called 'Little Nemo's'. Neuro is a little boy who had never leaves his bed.
Little Nemo is the main fictional character in a series of weekly comic strips by Winsor McCay (1871-1934) that appeared in the New York Herald and William Randolph Hearst's New York American newspapers from October 15, 1905 – April 23, 1911 and April 30, 1911 – July 26, 1914; respectively. The strip was first called Little Nemo in Slumberland and then In the Land of Wonderful Dreams when it changed papers. A brief revival of the original title occurred from 1924-27.

### Music Scenes

- Anaheim, California
- Albuquerque, New Mexico
- Anchorage, Alaska
- Atlanta, Georgia
- Arlington, Texas
- Aurora, Colorado
- Austin, Texas
- Bakersfield, California
- Baltimore, Maryland
- Baton Rouge, Louisiana
- Billings, Montana
- Boston, Massachusetts
- Charlotte, North Carolina
- Chicago, Illinois
- Cincinnati, Ohio
- Cleveland, Ohio
- Columbia, South Carolina
- Corpus Christi, Texas
- Colorado Springs, Colorado
- Columbus, Ohio
- Dallas, Texas
- Des Moines, Iowa
- Denver, Colorado
- Detroit, Michigan
- Durham, North Carolina
- El Paso, Texas
- Fort Wayne, Indiana
- Fort Worth, Texas
- Fresno, California
- Honolulu, Hawaii
- Indianapolis, Indiana
- Irvine, California
- Jacksonville, Florida
- Jersey City, New Jersey
- Kansas City, Missouri
- Lansing, Michigan
- Las Vegas, Nevada
- Lexington, Kentucky
- Los Angeles, California
- Lincoln, Nebraska
- Little Rock, Arkansas
- Long Beach, California
- Louisville, Kentucky
- Memphis, Tennessee
- Mesa, Arizona
- Miami, Florida
- Minneapolis, Minnesota
- Milwaukee, Wisconsin
- Montgomery, Alabama
- Nashville, Tennessee
- New Orleans, Louisiana
- Newark, New Jersey
- New York City, New York
- Norfolk, Virginia
- Oakland, California
- Oklahoma City, Oklahoma
- Omaha, Nebraska
- Orlando, Florida
- Overland Park, Kansas
- Philadelphia, Pennsylvania
- Phoenix, Arizona
- Pittsburgh, Pennsylvania
- Portland, Oregon
- Raleigh, North Carolina
- Richmond, Virginia
- Riverside, California
- Rochester, New York
- San Antonio, Texas
- Santa Monica, California
- Seattle, Washington
- St. Louis, Missouri
- Syracuse, New York
- Tampa, Florida
- Toledo, Ohio
- Tucson, Arizona
- Tucson, Arizona
- Washington, D.C.
- West Palm Beach, Florida
- Winston-Salem, North Carolina

### Popular Artists

- Adele
- Alicia Keys
- Ariana Grande
- Beyoncé
- Bruno Mars
- Chris Brown
- Coldplay
- Drake
- Ed Sheeran
- Gorillaz
- Jay-Z
- Justin Bieber
- Lady Antebellum
- Lady Gaga
- Lil Wayne
- Little Mix
- Michael Bublé
- Miley Cyrus
- Nicki Minaj
- Rag'n'Bone Man
- Rihanna
- Stormzy
- Take That
- Taylor Swift
- The Weeknd
- Usher
Little Nemo was born in 1983 as the result of the musical encounter between Olivier Champeau and Vincent Legallo in the Paris area. The name stems from Windsor McCay’s comic strip, dating back to the early 20th century and telling the oneiric adventures of a little boy during his sleep. That sets the tone for the many arty references in the group’s history. The duet asserts this psychedelic ascent while quoting Syd Barrett from Pink Floyd as their influence. Contact Little Nemo (french band) on Messenger. turquoisefields.free.fr. Musician/band. Little Nemo sera en live au festival Break on Troux le 1er juin ! Sat, 1 jun at 15:00 utc+02. Break On Troux 2019. Boullay-les-Troux, France. Music Â· 122 people. Little Nemo (french band). 25 January Â·. La soirée du 2/2 au Centr’Anim Montparnasse est annulée, donc notre concert aussi !..