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| **About you** | **[Salutation]** | Richard | [Middle name] | Leskosky |
| [Enter your biography] | | | |
| University of Illinois at Urbana-Champaign | | | |

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| **Your article** |
| Jones, Chuck (1912-2002) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Cartoon director Charles Martin ‘Chuck’ Jones studied drawing at Los Angeles’ Chouinard Art Institute. He briefly worked for Ub Iwerks and Walter Lantz before becoming an animator at Leon Schlesinger/Warner Bros. studio in 1933, where he was promoted to director in 1937 and was later instrumental in unionising the Schlesinger animators in 1941.  While best known for creating the characters of Road Runner, Wile E. Coyote, and the romantic Skunk Pépé LePew, Jones also helped to develop the characters of Bugs Bunny, Daffy Duck, and Porky Pig. He directed the campaign film *Hell-Bent for Election* (1944) for Industrial Films (later UPA), and anticipated UPA’s influential modernistic developments with Matisse-inspired backgrounds in *Hold the Lion, Please!* (1942); abstract, expressive backgrounds in *The Aristo Cat* (1943); and limited animation and stylised characters in *The Dover Boys* (1942). His 1950s and 1960s cartoons regularly featured layout artist Maurice Noble’s abstract and/or surreal backgrounds. The Roadrunner cartoons’ desert landscapes accented the absurdity of hapless Coyote’s inventions and misadventures, and surrealism permeated *Duck Amuck* (1953), *Rabbit Rampage* (1955), and *One Froggy Evening* (1955). Jones’ *High Note* (1960) and *The Dot and the Line* (1965) featured the most abstract characters in any Hollywood cartoon. |
| Cartoon director Charles Martin ‘Chuck’ Jones studied drawing at Los Angeles’ Chouinard Art Institute. He briefly worked for Ub Iwerks and Walter Lantz before becoming an animator at Leon Schlesinger/Warner Bros. studio in 1933, where he was promoted to director in 1937 and was later instrumental in unionising the Schlesinger animators in 1941.  While best known for creating the characters of Road Runner, Wile E. Coyote, and the romantic Skunk Pépé LePew, Jones also helped to develop the characters of Bugs Bunny, Daffy Duck, and Porky Pig. He directed the campaign film *Hell-Bent for Election* (1944) for Industrial Films (later UPA), and anticipated UPA’s influential modernistic developments with Matisse-inspired backgrounds in *Hold the Lion, Please!* (1942); abstract, expressive backgrounds in *The Aristo Cat* (1943); and limited animation and stylised characters in *The Dover Boys* (1942). His 1950s and 1960s cartoons regularly featured layout artist Maurice Noble’s abstract and/or surreal backgrounds. The Roadrunner cartoons’ desert landscapes accented the absurdity of hapless Coyote’s inventions and misadventures, and surrealism permeated *Duck Amuck* (1953), *Rabbit Rampage* (1955), and *One Froggy Evening* (1955). Jones’ *High Note* (1960) and *The Dot and the Line* (1965) featured the most abstract characters in any Hollywood cartoon. Selected Filmography (Chuck Jones as Director): *Hold the Lion, Please!* (1942)  *The Dover Boys* (1942, animation by Robert Cannon)  *The Aristo Cat* (1943)  *Hell-Bent for Election* (1944, pro-Roosevelt election film commissioned by the United Auto Workers)  *Mouse Wreckers* (1949)  *For Scent-imental Reasons (1949)*  *Rabbit Fire* (1951)  *Rabbit Seasoning* (1952)  *Duck Amuck* (1953)  *Duck Dodgers in the 24 ½ Century* (1953)  *Duck! Rabbit! Duck!* (1953)  *From A to Z-Z-Z-Z* (1954)  *Lumberjack Rabbit* (1954)  *One Froggy Evening* (1955)  *Rabbit Rampage* (1955)  *What’s Opera, Doc?* (1957)  *High Note* (1960) Warner Bros.  *Beep Prepared* (1962) Warner Bros.  *Nellie’s Folly* (1962, co-directed by Maurice Noble and Abe Levitow)  *Now Hear This* (1963, co-directed by Maurice Noble)  *The Dot and the Line: A romance in Lower Mathematics* (1965, co-direction and production design, Maurice Noble)  *How the Grinch Stole Christmas* (1965, co-directed by Ben Washam)  *The Phantom Tollbooth* (1970)  For a complete list of Jones films see Chuck Amuck: The Life of an Animated Cartoonist. The most detailed filmography of Warner Bros. films can be found in Looney Tunes and Merrie Melodies *A complete Guide to the Warner Bros. Cartoons*. |
| Further reading:  (Amidi)  (Barrier)  (Beck and Friedwald)  (Furniss)  (Jones)  (Jones, Chuck Reducks: Drawing from the Fun Side of Life)  (Kenner)  (Maltin)  (McKinnon)  (Schneider) |