

ANIMATION

WORLD

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• MAGAZINE •

September 2002

Comics and 9/11

Education and Training
The Zagreb Festival
The Sweatbox,
Book reviews
and More!

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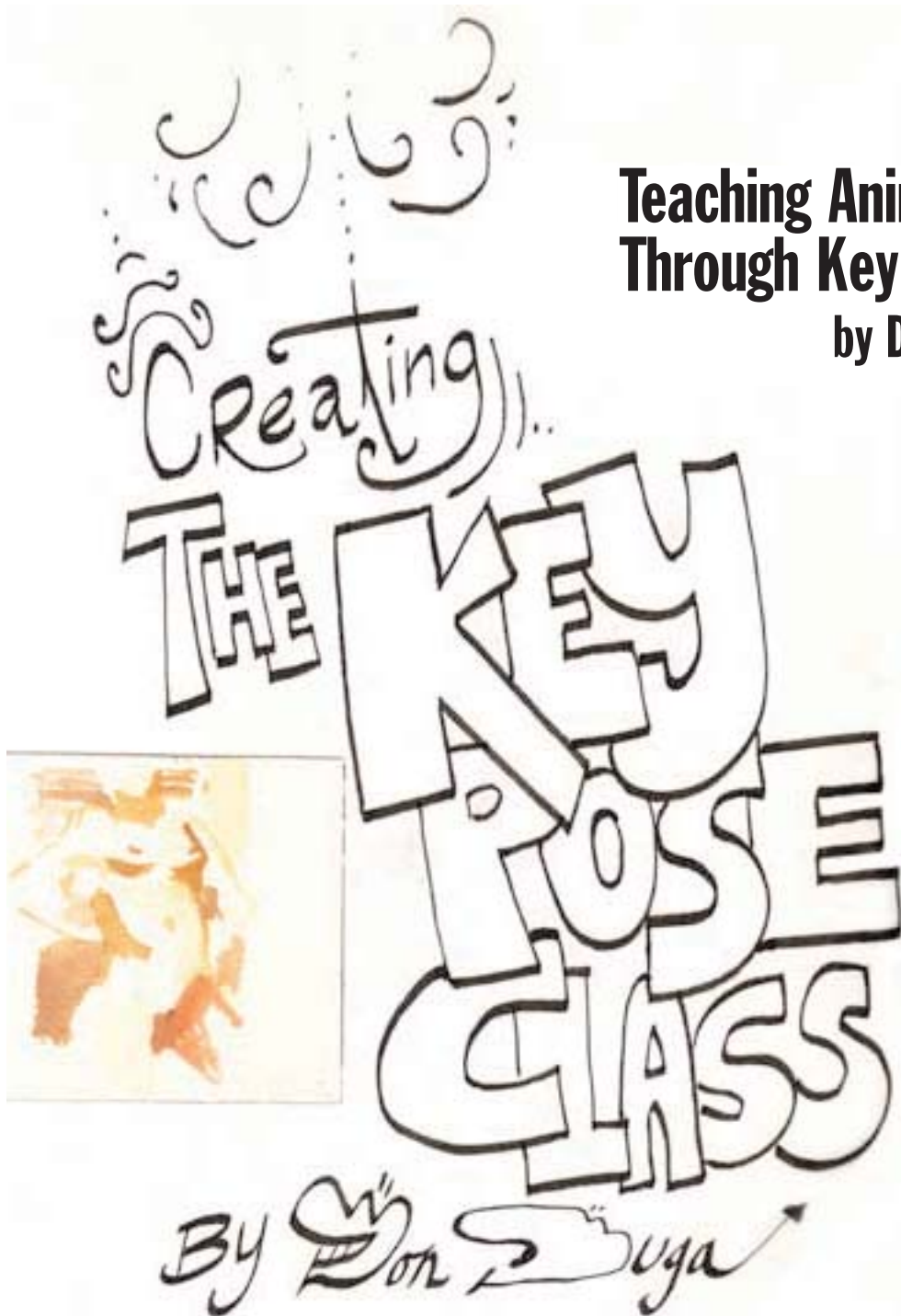
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Teaching Animation Through Key Poses

by Don Duga



Every animator knows that life drawing is essential to success...however, how many thought that life drawing can be a way to learn how to animate? Don Duga returns with sketchbook in hand to discuss the way he developed his unique class "Drawing Key Poses for Animation," which is also an homage to revered drawing teacher and mentor Don Graham. In 1958 when Don was studying with Graham at California's

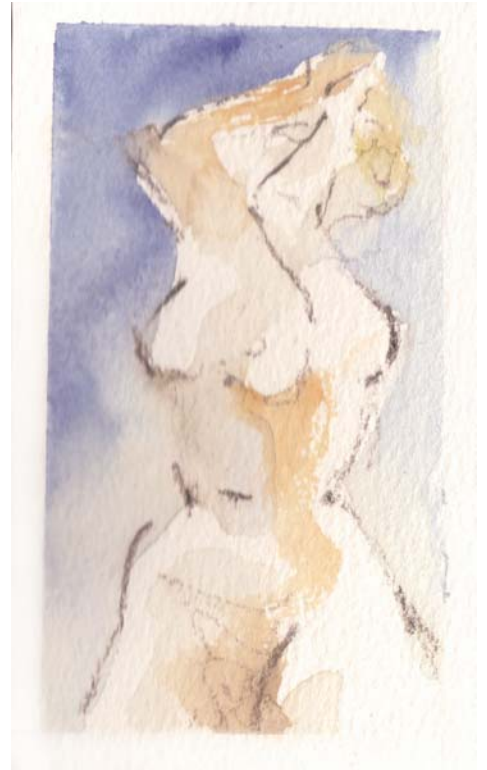
Chouinard Art Institute, he remembers him saying, "Animation should have begun in the Renaissance, but didn't, because the camera wasn't invented yet." Expanding upon that Duga explains, "Life drawing couldn't have moved until we had the LunchBox." Through a series of sketches, watercolors and notes, we see his thought process as he realizes how to use the LunchBox for this special endeavor.

To see the complete collection of work done by Don Duga visit us online at:

http://mag.awn.com/index.php3?ltype=pageone&article_no=1542

An AWN Exclusive!

1990 SOUTHAMPTON N.Y. DRAWING THE MODEL



... WHY NOT BRING A PEG BAR
TO USE? ... THEN I CAN REGISTER
EACH LIFE DRAWING ... YES
THEN I CAN ANIMATE FROM
ONE POSE TO THE NEXT! ...
WOW !!!





Bonus HTML Features

Every online (HTML) issue of *Animation World Magazine* contains additional features not found in the download or print Acrobat version, such as QuickTime movies, links to Animation World Network sites, extended articles and special sections. Don't miss the following highlights that are showcased exclusively in this month's *Animation World Magazine* HTML version:

Teaching Animation Through Key Poses

Don Duga explains the evolution of ideas that culminated in his "Drawing Key Poses for Animation" class, that utilizes Animation Toolworks' LunchBox. To see the complete collection of work done by Don Duga visit us online at: http://mag.awn.com/index.php3?ltype=pageone&article_no=1542. An AWN Exclusive!

Notes from the Underground Part Four – Knowing Enough About Seeing To Let "The Other" Draw Accordingly

Jean Detheux continues his series on the nature of art. This month he discusses approaching reality and its representation through art aware of our predetermined notions. In other words...he takes a look at looking. To view QuickTime movie clips of Jean's work visit us online at: http://mag.awn.com/index.php3?ltype=pageone&article_no=1539!

Zagreb 2002: Simply Amazing

Celebrating thirty years, Zagreb 2002 not only excelled as a milestone event, but in its own right as an outstanding animation affair. Visit us online at: http://mag.awn.com/index.php3?ltype=pageone&article_no=1529, for a scrapbook of the festival and a tour of the city with festival goers David Fain and Sheila M. Sofian.



Don Duga is an animator, director and producer of animation. From UPA to Rankin/Bass to commercials to Sesame Street to feature films, he is an industry veteran. He has storyboarded such classics as Mr.

Magoo, Underdog, The Last Unicorn, Frosty the Snow Man, Mad Monster Party, Wind in the Willows and more. He is also the co-founder of Polestar Films in New York, and has been an instructor of animation at The School of Visual Arts in New York City since 1962.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.



With her precious moments of free time, Keika was able to see the historical sites of Kyoto. Here she visits the famous Kinkaku-ji (Golden Temple).

What I Did This Summer

by Diana K. Lee

Summers are usually spent working, going to school, or traveling. This summer I got to experience it all! I am a senior this semester at AAC majoring in 2D/traditional animation and graduating next spring 2003. This summer I got a chance to live in the ancient city of Kyoto, Japan for an internship at an animation studio called Kyoto Animation (<http://www.kyotoanimation.co.jp>).

Try, And Try Again

How I got this internship was a miracle even to me. Last winter I told myself I would get a summer animation internship. So I prepared my resumé and portfolio and sent them out by mail and email. I did it even though I knew it would be very hard for me to get anything since the animation industry hasn't been very good lately. Not only did I send my information to studios in America, but I sent emails to every

animation studio I could find online in Japan. I had a couple of pen pals in Japan to help me out, and I believe they played a big part in helping me get this internship. As days passed, I received many emails back from the studios in both America and Japan telling me, "Sorry, no internship," or "Contact us in a few months." Just as I was about to lose hope on the resumé I sent out and was about to send out more to other companies, Kyoto Animation replied with an interest in my proposal! At first, I could not believe my eyes that a studio in Japan was actually showing interest and asking me to tell them more about myself. So I replied answering their questions and their next email back was the point where all my dreams came true. On January 26, 2002, I was accepted for a summer internship at Kyoto Animation in Kyoto, Japan.

Kyoto Animation

President Mr. Hideaki Hatta and vice-president Mrs. Yoko Hatta are the incredible couple who own and manage the successful studio. Kyoto Animation started in 1981 when the young Mrs. Hatta organized a small group of painters to paint cels for big animation companies. As years passed, this group of 6 painters grew to a full staff of 67 including producers, directors, key animators, inbetweeners, painters, digital effects artists, etc. To name a few people, there is: assistant producer Katsuhiko Muramoto, who is fluent in English and helped me communicate with others; director Yoshiji Kigami, who is the top director/animator at the studio; talented directors Tatsuya Ishihara, Yasuhiro Takemoto, Shoko Ikeda, Tomoe Aratani and Noriyuki Kitanohara, who all direct the different TV animations the studio makes; chief background painter George

Unoguchi, who made the most awesome backgrounds; chiefs of inbetweeners Kenji Murayama, Chitose Nakamine and Emi Nakano, who did the best clean up I have ever seen; chief of painters Rina Miura, who brought gorgeous colors to animation; and chief of digital Ryuuta Nakagami, who was amazingly clever in leading his team in

resources, Kyoto Animation is making their very own original animation called MUNTO, scheduled to come out this winter 2002 (<http://www.munto.com>).

Once There...

The first thing that surprised me about the studio was how young the staff is. Some of the direc-

there. (I was introduced as "Keika," my Japanese name, because I thought it would be easier for people to say.) The staff acted like a family and the teamwork between them was moving. I was also amazed that unlike American animation studios, the directors of the studio did practically everything! They wrote the script, made the storyboard, did the layouts, and drew some key animations. They did all this while directing the other departments of the animation production!



Keika (center) with President Hideaki Hatta and Vice President Yoko Hatta on the last day of her summer internship at Kyoto Animation.



Tomoe Aratani (left), director of a popular anime show on Japanese TV, helped Keika with her short.

All photos courtesy of Diana K. Lee.

enhancing the animation with stunning effects.

Kyoto Animation now consists of two studios, one for the business/commercial department and the other for the animation art department. I was in awe of the history of the studio and Mr. and Mrs. Hatta's determination and passion in creating an animation studio full of outstanding artists and exceptional business people! Presently, the studio has been doing animation work for a large number of big name companies in Japan. Since they now have enough people and

tors, key animators (genga in Japanese), painters, and all of the digital effects staff, are around their mid-twenties. And the inbetweeners (douga in Japanese) are my age or younger! Another detail some of you might find interesting is that unlike big animation studios in America, Kyoto Animation is quite small, but it is well-organized and has everything the staff needed to do their work. When I first arrived at the studio, I was introduced to each individual person who worked

During my seven week internship program I was assigned to make my own short animated film from scratch and attend their animation school on the weekends. I worked 6 days a week, 9:30 am to 6:30 pm and sometimes stayed later than 6:30 pm. But that was nothing compared to the staff who worked 7 days a week from 9:30 am into the late night hours. These work hours were not required by the company, but a lot of the staff loved their work so much and wanted to

do their best so therefore chose to work long and late hours. This kind of atmosphere made me want to work harder than usual. I wanted to do the best I could in the short time I was there. I created a story titled SARU, which has a double meaning. It means "monkey," but it can also mean "depart." My story was simple: boy and girl on mission, girl gets captured, boy tries to save girl, villain tricks boy into killing the girl, girl dies in the arms of the wailing boy and villain is gone. I made my storyboard first and was able to have director Ishihara (who directs the most popular TV anime series, Inu Yasha), give me helpful feedback and revisions. Then I made model sheets of my characters and had director Aratani (who directs a popular TV anime series, Tokyo Underground, and is the character modeler for MUNTO), look over those and give me great advice. Then it was off to layout and animation! For most of my internship I animated at my own little cubicle next to director Aratani. I was provided with all the paper, pencils and other supplies that I needed. Then over the last couple weeks of making my film, I scanned all my work into a computer and did some monochrome digital painting. Then it was off to the computers to use the compositing programs and editing, which was a lot of fun since I was taught how to use some great animation programs in Japanese. You can bet I took a lot of useful notes!

As the weeks progressed, I did everything to make my animated film. From storyboard, character design, animation, to camera effects and more, I did it all! The best part was that I was getting help from some professionals, making lots of friends, and loving the whole animation process. All my focus went

into making this short film I had so much fun creating. When my animation was finally finished (thanks to everyone at Kyoto Animation), I presented it to Mr. and Mrs. Hatta and all the directors in the studio. Surprisingly, they all had nice comments and great advice for me I will never forget. Then I showed my film

As the weeks progressed, I did everything to make my animated film.

to the whole studio at a farewell party Mr. and Mrs. Hatta planned for me. By this time, Kyoto Animation had become a close family to me and I realized why so many great artists worked there. I believe that the close bond they have makes the studio even more successful.

More Than An Internship

Prior to leaving for Japan, from January to May, I was dedicated to getting prepared for the best summer of my life. And that meant brushing up on my Japanese. Luckily, I had taken a semester of Japanese my freshman year of college, and watched a lot of Japanese television and anime. I thought it would be hard to communicate and make friends with people because I knew little Japanese and they would know little English. A few people actually did know English and wanted to learn more by talking with me. Luckily, I brought some Japanese/English dictionaries with me from home and a lot of the staff had dictionaries, too. It was fun talking to people and learning a lot about Japanese culture. I became very close to some people at the studio and feel I made

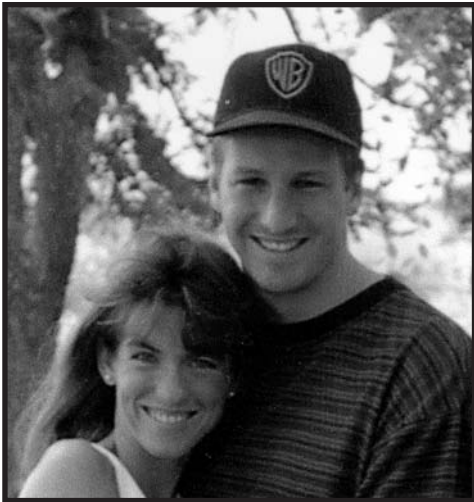
life-long friends. I also became close with Mr. and Mrs. Hatta to the point where they became like my parents. No matter where you go in the world, animation is animation. After seeing how Japanese animations are produced and comparing it to American animation, it made me see how universal animation really is. I believe Kyoto Animation studio's love for animation and my love for animation was the foundation of a successful internship. I learned a lot about animation and have a lot more to learn. More than that, I have a lot of information I want to share. It is my dream to help people realize that animation belongs to the world; it transcends cultural boundaries. After this experience I truly believe dreams can come true, as long as you work hard for them and keep believing. To everyone who still dreams I say, "Ganbatte kudasai!" (Do your best!) and, "Genki da ne!" (Be happy and healthy!)

Diana K. Lee (Keika) is currently attending Academy of Art College (AAC) in San Francisco and expected to graduate Spring 2003. She has wanted to be an animator all her life, and plans on becoming a successful animator with the help and guidance she received from Kyoto Animation, not to mention the excellent animation teachers at AAC.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

Avoiding Speed Racer: Adapting Spirited Away

by Bob Miller



Writers Cindy Davis Hewitt and Don Hewitt worked 24/7 for three weeks to adapt *Spirited Away* into English. Photo courtesy of Cindy Davis Hewitt and Don Hewitt.

In bringing *Spirited Away* to North America, director Hayao Miyazaki credits his long-time friend John Lasseter of Pixar, "who bulldozed his way through every obstacle to make this happen."

Lasseter served as executive producer of the English adaptation, with the goal of preserving Miyazaki's vision while making it relatable to North American audiences. His creative team included producer Don Ernst, director Kirk Wise, and husband-and-wife writers Cindy Davis Hewitt and Donald H. Hewitt.

The Hewitts attended the Hollywood premiere of *Spirited Away* at the El Capitan Theater on September 10, 2002. A charming and delightful young couple, both were understandably thrilled with the enthusiastic reaction to their translation.

Bob Miller: How did you get the assignment?

Cindy Hewitt: We were working for Pixar for a year-and-a-half on another project, and so when this project came up, they thought of us.

BM: What project was that?

CH: Top secret. We're signed to secrecy.

Don Hewitt: It's just in treatment form right now.

BM: It's that early in production?

DH: Yeah. It's an original thing they were working on.

BM: I see. Can you tell me your other credits?

CH: This is our first credit. We sold a screenplay so we got some other jobs from working on it, but this is our first screen credit.

BM: How did you translate this film?

CH: We didn't do any kind of research. We watched the film with subtitles and were also given a direct translation, which was much choppy. They do a pretty good job, I think, actually, with the subtitles, making it sound American. The direct translation is very bizarre.

DH: They wanted us to start working on it immediately. Even if we had wanted to do research, we had to start turning in pages right away, so...

CH: It was good, because we were really trying to just say, "Here's the film. We're an American audience. What don't we get?"

DH: We just wanted to make it sound good and as understandable as possible to us as Americans. Not necessarily having to understand Japanese culture to 'get it,' but just 'get' the simple logic of the movie.

BM: How much input did John Lasseter have?

DH: We were turning [the script] in a third at a time to Disney. Anything that we thought was a



John Lasseter spearheaded the effort to bring *Spirited Away* to American audiences. © 2002 Nibariki. TGNDT.M. All rights reserved.

change that was controversial, like making it a little clearer, we put a little asterisk in the screenplay by it. And we sent it in to Disney and they talked about it, and they sent it up to John Lasseter and then we would have these live video conferences. We were here at Disney and he'd be up at Pixar. It was kind of like talking to the Wizard of Oz...

CH: With the floating head.

DH: He was very, very positive of

most of the work. He would make a few minor suggestions here and there, but he was in support of us, trying to make it as clear as possible.

CH: He did go over all of the stuff that we did. He'd write down, "Great job," with exclamation points.

DH: We saved those things.

BM: Does John know Japanese?

CH: He refers to Miyazaki as Miyazaki-san – that's all I've heard him say in Japanese!

DH: And when I see him talk to Miyazaki there's always the translator right there. So I think each of them knows very little of the other's language.

BM: You said you didn't have much time to do this. How much time did you have to translate?

CH: About three weeks.

DH: Three weeks.

BM: Three weeks to do the entire screenplay?

CH: Yes.

DH: We worked pretty much 24-hours a day on it. It was a grueling affair.

BM: Did you do it in shifts?

DH: Uh, a lot of coffee and (laughs) we just kind of sat there and watched it, and we just wanted to go over it as many times as possible. So you go through a section and get a rough idea, trying to get a sound that kind of matches, that kind of fits [the mouth movements. Sometimes] you go back and you go, "Well, this part really doesn't work that good." And you keep going over it. You could tell after about two or three hours where you get pretty sloppy, so you have to go over those parts again a lot.

CH: Yeah, if it started to sound like Speed Racer, we had to stop. (laughs)

BM: What feedback have you had from the Japanese on your work?

CH: We got mostly feedback just from Steve Alpert [executive representative for Tokuma Publishing]. He was glowing. He was great. He thought it was just the best translation of any Japanese film ever. Well, that was an encouragement. I thought, "Yeah!"

DH: I ran into a Japanese reporter and she said, she actually understood some things watching this version that she didn't understand in the Japanese.

BM: That's a high compliment.

CH: Yeah! That was great. But that was something that we were really concerned about. We were hoping, most of all, that we would



The Hewitts' goal was to make the dialogue in Spirited Away unstilted to American ears. Here, Chihiro befriends Haku and they become allies in the strange spirit world. © 2002 Nibariki. TGNDDTM. All rights reserved.

have their endorsement, from Studio Ghibli. Because we know how many fans they have.

DH: It was kind of nerve-racking for us. We had to get it approved by three studios. We were going through Disney, and then up to John Lasseter at Pixar, and then to Studio Ghibli.

CH: It was amazing. (laughs)

BM: That's great. Well, I hope this does very well for you.

DH: People have been very positive so far. It's been a great experience. The people we worked with are so talented. And the movie is so great to begin with.

CH: Don Ernst was amazing. Kirk Wise, the voice director. John Lasseter.

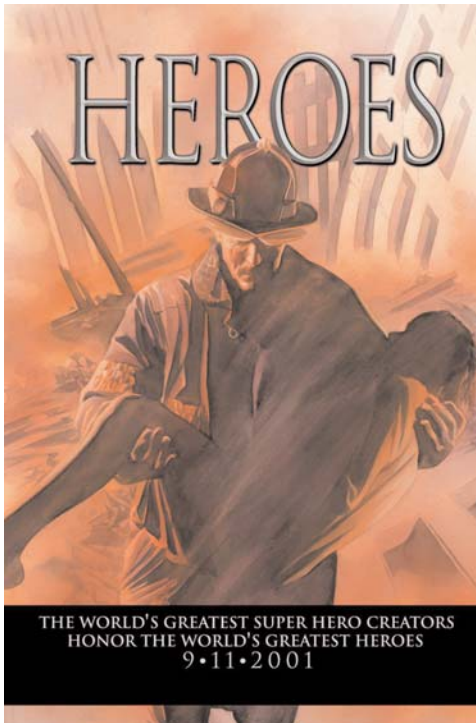
DH: The voice actors were just fantastic. And yes, John Lasseter, of course.

Bob Miller is an animation professional who has written extensively about the industry for Starlog, Comics Scene, Animation Magazine, Animato!, Animation Planet, Comics Buyer's Guide and APATOONS. He was storyboard supervisor of Courage, the Cowardly Dog in its first season, storyboarded episodes of The Simpsons and Ozzy and Drix, served as creative director at Cornerstone Animation for a year and is now storyboarding on Cartoon Network's Harvey Birdman: Attorney at Law.

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COMICS TO MARVEL AFTER SEPTEMBER 11

by Gerard Raiti



Released just five weeks after 9/11, Marvel gathered the best of its artists to pay tribute to victims and heroes alike in its poster book *Heroes*. All images © Marvel Comics.

Marvel Comics' response to the events of September 11 was a simple one that hallmarks the very success and imperativeness of comic books...

In the year since September 11, Marvel Comics has produced three tribute comic books and three new comic book series, under the group title *The Call of Duty*, inspired by the heroes of the Twin Towers tragedy. Marvel's publication of these tribute comics, namely *Heroes*, *A Moment of Silence*, and *The Amazing Spider-man #36*, has garnered hundreds of thousands of dollars for the Twin Towers Fund. While the aforementioned tribute books have raised relief funds for the families of victims, *The Call of Duty* provides emotional relief to thousands of youths each week while reminding them of the honor and dedication of our nation's emergency personnel. All covers to Marvel tribute books and comics featuring superheroes in New York City also bear an emblem featuring the Twin Towers with the American ribbon wrapped above them.

September 11 has been the most significant event of the 21st century. It was a globally unifying tragedy whose ripples were felt throughout all walks of American life. It seems that no one, even in the remotest corners of our nation, escaped unscathed without knowing someone or being somehow connected with at least one person

who suffered from the carnage that took place on that day. September 11 pierced the emotional fabric of our country in such a way that the effects are inevitably visible within the various sub-genres of the entertainment industry.

New York City is a world capital and the comic book industry has been integrally tied to the Big Apple since the days of R. F. Outcault's *Yellow Kid* in *The New York World* all the way back in 1894. More recently, New York City is the headquarters for comic book industry leaders Marvel and DC. Unlike DC Comics' characters who reside in fictitious cities like Metropolis, Blüdhaven and Gotham City, most of Marvel's characters dwell in real world locations. Manhattan has been home to a host of comic book superheroes in the Marvel Universe including Spider-man, *The Fantastic Four*, *The Avengers*, and *Daredevil*. Thus, of all the facets of the entertainment industry, perhaps Marvel Comics was uniquely poised to respond to last year's tragic events. In the words of Marvel's editor-in-chief, Joe Quesada: "It would have been callous and irresponsible for [Marvel Comics] not to respond to the attacks."



Spider-man surveys the ruins of the Twin Towers in *The Amazing Spider-man #36*.

For the Children

Yet despite the comic book industry's adamant insistence that the medium is not tailored toward children, the bedrock of the industry's audience for the last century has been children and teenagers. Moreover, in the last fifty years, comic books have been both an

exciting collectible serial and a monthly emotional outlet. Within the confines of a comic book, good always triumphs over evil; heroes are ever-present to protect the innocent from havoc. Consequently, the comic book industry had the responsibility to the children, to their fanbase, to produce material



A Moment of Silence tells the events of 9/11 through a fictional victim's point of view. This was Marvel's third and final tribute book and includes a special foreword by former Mayor Rudy Giuliani.

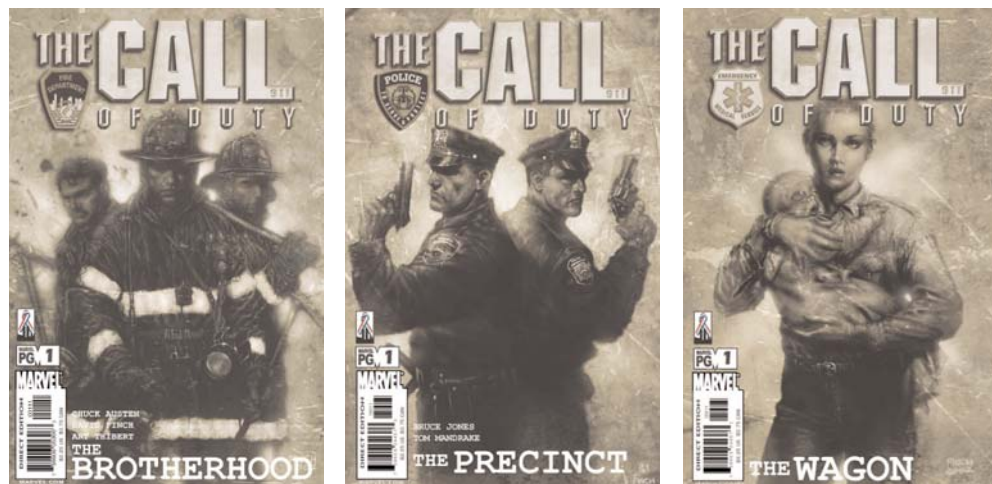
that would tackle the grave emotional issues of September 11.

In the days following the attacks, as an intense fear diffused throughout our nation, there was at least a remote solace in the mettle of our country's emergency workers, the heroes of New York City. Ideas quickly spawned at Marvel Comics to produce something to help New Yorkers and Americans. "The problem quickly arose that comic books generally have a lead time of about three to six months," says Quesada. "We knew we wouldn't raise as much money if we brought something out in six months. Someone in the office came up with the idea of a poster book. As soon as I heard 'poster book' my ears perked up. We could tell a story with just pictures. It would be a tribute to the heroes." Thus, the brainchild for Heroes was created.

Heroes and Beyond

Heroes was Marvel's response to September 11. It was a 64-page poster book that was released five weeks after the attacks. The comic is also a Who's Who of Marvel's artists, who united to depict Marvel's superheroes mourning for our nation's great loss and honoring the real-life heroes who saved so

many lives that day, while risking their own. Nearly all proceeds from the book's sales went to the Twin Towers Fund. Its first printing, in excess of 100,000 copies, sold out almost as quickly as issues hit the shelves of America's comic and hobby stores. Marvel seldom publishes second printings of its comics, but the public's and the media's penchant toward Heroes propelled Marvel to return to the printing press to help raise more money.



The *Call of Duty* series was developed to explore the individual stories of New York's rescue workers. *The Brotherhood*, the first title in the series, is devoted to firefighters, and sold out in a day. Shortly after, Marvel published *The Precinct* featuring the NYPD and *The Wagon* (EMS).

The next tribute book Marvel released was *The Amazing Spider-man #36*. This comic is extra special because *Heroes* and *A Moment of Silence* were one-shots while the continuity of Spider-man's storyline was interrupted to reveal the introspection of Marvel's flagship superhero, one whose very superhero status is habitually marred by the curse that his own gifts cast upon his

Universe. *The Amazing Spider-man #36* allowed adults and children to witness the devastation through the eyes of everyone's favorite neighborhood Spider-man. Its script is succinct, yet as is the case with many great works of poetry and prose, less is often more. The opening pages read: "Some things are beyond words. Beyond comprehension. Beyond forgiveness." Straczynski's language pervades a scholarly psychological wisdom that is often erroneously unassociated with comic books. In the weeks following the attacks in which *The Amazing Spider-man #36* was written, I still marvel at Straczynski's acumen to verbalize such atrocities. Page 7 reads: "The sane world will always be vulnerable to madmen, because we cannot go to where they go to conceive of such things." If anyone has ever questioned the

power of comic books as a medium to derive meaning, to convey emotion, and to move us like the greatest of Shakespearean iambs, *The Amazing Spider-man #36* is a testament to the puissance of colorful pictures and text.

Since both *Heroes* and *The Amazing Spider-man #36* were so successful, Marvel published a third

Although Marvel has spent decades painting stories of daring deeds by superheroes, Marvel is now telling stories about the heroes just down the street from you...

and final tribute book, *A Moment of Silence*. This comic, written by Bill Jemas and illustrated by Mark Bagley and Scott Hanna, follows 72-year old Tony Savas, a Port Authority building inspector, on September 11. While *Heroes* mourned the fallen emergency personnel and *The Amazing Spider-man* showed an introspective view of the attacks, *A Moment of Silence* elucidated the tragic events through the eyes of a courageous, yet fictional, victim. Perhaps the best evidence for the public's supporting Marvel's September 11 tribute books is that then-Mayor Rudolph Giuliani agreed to write the forward to *A Moment of Silence*. Although the comic also sold excessively high quantities, upwards of 50,000, it was the least successful of the three Marvel tribute books. However, when charity is concerned, there is no "least successful."

Following the Call

At the beginning of 2002, the editorial staff at Marvel decided to start three comic book series devoted to the heroic exploits of

of *The Brotherhood* #1, Marvel re-released a special collector's reprint edition on standard paper rather than the original printing's glossy stock, which also contained some

not cool because they have fantastical powers or because they skulk across moonlit rooftops in colorful tights. Children adore superheroes because of their honor, because of their unwavering willingness to lay down their own lives to save others, to save the innocent. Although Marvel has spent decades painting stories of daring deeds by superheroes, Marvel is now telling stories about the heroes just down the street from you: the local police, fire department, armed forces and emergency workers. Children can sustain the affirmation that they are safe, for our nation is one populated with heroes, and not just those featured in *The Call*, but every American who strives for the betterment of others. They are our nation's X-Men, our Fantastic Four, our Justice League. Above all though, these books and series salute those who took up *The Call* in New York City and sacrificed everything.

Donations can still be made to the Twin Towers Fund. Checks can be mailed to: Twin Towers Fund



A firefighter rescues a trapped girl in *The Brotherhood*.

those in New York who follow the duty of public service. Hence, three comic book titles under the heading *The Call of Duty* were created for each of New York City's emergency personnel: *The Brotherhood* (firefighters), *The Precinct* (police), and *The Wagon* (emergency medical service). *The Brotherhood*, released in June, was the first title Marvel published; the others debuted in July and August respectively. None of the sales from *The Call of Duty*, however, go toward the Twin Towers Fund. *The Brotherhood* #1 sold-out on its first day of release though according to Quesada, it was "mainly due to comic book shops under-ordering the title." Rather than go to a second printing

supplemental material. *The Call of Duty* is also part of Marvel's PG line of comics, so the language and content is less appropriate for young children. Nevertheless, the PG rating is necessary in order to aptly display the daily travails of the characters. Lastly, although the three titles are currently independent, rumors are already circulating at Marvel that a crossover will eventually occur, the culmination of which will be a unified series simply titled *The Call of Duty*.

In short, Marvel Comics' response to the events of September 11 was a simple one that hallmarks the very success and imperativeness of comic books in our youths' culture: Superheroes are

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SPECIAL- DELIVERY

by Martin "Dr. Toon" Goodman



In the late '50s, Gene Deitch's *Tom Terrific* was part of the foundation for animation's television future. It, along with other shows, created animated stars and thrust them into the public consciousness.

Welcome, dear readers, to my humble laboratory. Tonight I propose an interesting experiment in the name of science. For just this week, I am going to alter the physiology of your bodies so that instead of existing on oxygen, you must now survive through the osmotic absorption of...animated cartoons! You have just been converted from obligate aerobes to obligate animaterobes, and if you cannot find sufficient amounts of animation to absorb, well...let's just say that you have likely read your last column on animation, or on anything else for that matter. Since most research suggests that initial brain damage begins to occur in the third minute without oxygen, I suggest you all get busy. Now. Chest getting a little tight? Come on, it's only for a week. So – what's the first thing you do? You can run to your TV set and hit the remote until you find Nickelodeon or the Cartoon Network, and don't forget that life-line called Toon Disney. In a pinch you can even survive on MTV or Oxygen (the cable channel, that is), and you just might be able to live through the experiment.

Suppose you don't have cable or satellite? What then! Don't panic – it will just cause you to hyperventilate. Ah! The DVD player!

That's the ticket to your next breath. Calmly now, put the disk containing Iron Giant into the player and hit the menu with all due speed. Mmmmm, the blood is coming back into your cheeks... unless... what's that you say? You don't have a DVD player? My, this is turning out to be a trial, isn't it! Better grab that tape of Akira and pop it into your VCR posthaste. Oh...is it busted, or did the kids cram cookies into the slot again? Well...isn't that a Mac or an IBM on your desk, or dude did you get a Dell? No matter, best log on because your lips are turning blue. Did you find plenty of toons on the Net? I guess so, since you're no longer holding your breath. Good. Now call your cable company on your second phone line; you don't want to risk a crash or a power surge, right?



The Little Mermaid, shown here, along with Who Framed Roger Rabbit?, were pioneers in the current toon boom. They opened the doors to the huge revenue potential that animation has. ©The Walt Disney Company.

Very well, let's stop this silly experiment (yes, you can breathe again) and its attendant threat of anoxia. The point of the matter is, if you had to survive under such conditions, you could. There are at least four general resources listed above, and a few derivations thereof for good measure. If this experiment had taken place a mere twenty years ago, all of you reading this column would have been asphyxiated. One of the most overlooked aspects of the toon revolution is the fact that

said revolution was made possible through a series of increasingly varied and sophisticated delivery systems, and that these systems interrelated with other factors to produce the cultural phenomenon of wide-based animation fandom.

The Way It Was

1940 was one of the greatest years in American animated cartoons history. Making their debut that year were Bugs Bunny, Tom and Jerry, Woody Woodpecker, and Mighty Mouse. Pinocchio and Fantasia were also released in 1940. Yet, if one closely examines the actual tally for that Athenian year, some interesting figures come to light. Seven studios combined for a total of 162 theatrical shorts and two features. The average studio produced 23 cartoons. The total combined running time of these films (including the two Disney features) was 1,342 minutes, or roughly 22 hours of animation. Twenty-two hours of animation for that entire year! For contrast, one season of a 26 X 30 animated TV series by itself is approximately 10.4 hours, about half of the total 1940 output. Now consider this as well – there was only one way for the public to access these films. Unless one went to a different movie at a different theater each night (due to the practice of block-booking), there was no way to see all the animated product available that year. It is not unreasonable to assume that the average American did not see all 162 animated shorts. It is more likely that this person saw far less than half of it. Thus, even though the amount of animation produced in 1940 was minimal by today's standards the delivery system was more limited still. It is worth noting that (outside of puerile "fan clubs" dedicated to an individual cartoon character) there was no

consolidated "fandom," no magazines or journals dedicated to the medium, and no serious study of animation to speak of.



Cable gave animation free license to develop adult fare like South Park. © Comedy Partners, Inc. All rights reserved.

Television would change all of this, but not immediately. The first true series animated for television did not appear until 1949 with Jay Ward's Crusader Rabbit, and televised animation remained sporadic until the late 1950s. Much of what was seen was recycled theatrical material, some of it decades old. Still, television proved to be a prodigious method of delivery to the public. Of prime importance is the fact that when television was entrusted to keep animation in the public consciousness, it performed admirably. Series such as Ward's Rocky and His Friends, Bob Clampett's Beany and Cecil, and Art Clokey's plucky plasticine star Gumby are fondly remembered today, as is Gene Deitch's Tom Terrific. The impact of these shows along with the Hanna-Barbera limited animation revolution laid important groundwork for animation's cultural future. Had these shows failed to find an audience (some of which was decidedly adult), television would have failed as a mode of transmission and the history of animation in America would have turned out much differently.

Television proved that the film industry was not needed in

order to produce animated stars. Rocky, Bullwinkle, Yogi Bear, and Huckleberry Hound never had to appear on the big screen in order to gain fans (or cut licensing deals). As animation prospered under the auspices of the new medium, it also proliferated. Historian Charles Solomon noted that during the 1980-81 television season the Filmation Studio alone produced the equivalent of twenty-five animated features (roughly 38 hours of animation, close to double the output of all seven theatrical studios in 1940). This was not because the staff of Filmation was imbued with some variant of Chemical X; the audience available was far wider than the moviegoing audience of 1940 and television needed the hours in order to fill programming slots. Thus, in the case of television, the delivery system itself dictated the amount of commodity to be produced; this was not true of the theatrical method of transmission. It is an important realization that animation, by the 1970s, was in a symbiotic relationship with its chosen medium of delivery, and that the parameters of this relationship would expand to other forms of presenting cartoons to their consumers. The consumers, in turn, would undergo changes that would ultimately result in an increasingly sophisticated audience for animation.

Bringing More Outlets Home

The next expansion of delivery systems took place during the mid-1970s when the first reliable VCR technology became available for home use. The VCR as we know it dates from 1972, but with Sony's first home model (1975), Americans could enjoy movies that were not broadcast by TV. The second part of a powerful one-two entertainment

punch was delivered in 1984, when the Cable Act deregulated the cable TV industry. Although cable TV had existed since 1948, the Cable Act helped to make this delivery system more attractive than



Cowboy Bebop broke animation boundaries via home video. Now early next year, Cowboy Bebop: The Movie will grace U.S. big screens as well. © Bandai Entertainment.

ever; by 1989 the number of subscribers tripled. Both of these systems were ideal transportation vehicles for the transmission of cartoons to an eager public. Between the video market, cable TV and network TV programming, animation fans now had access to nearly the entire history of animated cartoons. It is no coincidence that some of the first and most revered animation fanzines came into existence, and that the seminal animation historians began their careers at this time. This phenomenon was noted by author Hal Erikson in his fine book *Television Cartoon Shows* (An Illustrated Encyclopedia, 1949 through 1993). Erikson believed that this explosion of presentation technology created a savvy viewership which in turn created the impetus for the production of *Who Framed Roger Rabbit?* (1988), widely hailed as the first salvo in the current toon boom.

Erikson is correct, but he

omits some important points. The state of animation in 1988 was not an enviable one. In many ways, the newly "cartoon literate" viewership had meager pickings from which to choose. For example, Warner animation was a dead issue by the time *Roger Rabbit* was saving Toontown. Much of what was available on network TV and cable was commercialized and heavily tied to toy promotions. New pro-social guidelines and "educational" proscriptions saddled cartoon scripts. Erikson also overlooks the fact that Disney animation kicked its rusty engines back to roaring life a few months later with *The Little Mermaid*; this film also played no small part in the animation boom. The proliferation of presentation technology did create animation-hip fans, but it also opened possibilities for new series, new people, and creator-driven product. This was simply because there were so many hours of programming to fill and so much profit to be made from the VHS market (as the Japanese had already proven).



Queer Duck is not only unique in subject matter as the first gay themed animation series, but also because it made the jump from Icebox.com as a Web toon to a series on cable's Showtime. © 2000 Mishmash Media/Icebox, Inc.

Since cable television and the video market were largely unencumbered by Broadcast Standards and Practices, adult-themed animation was able to gain hold in the United States, and many cartoons that play on our TV sets today would have been unthinkable in

1980. From Beavis and Butthead to South Park to the import Cowboy Bebop, these were not typical Saturday morning toons. The tendency for cartoons to break imaginative boundaries flourished with an innovation that came too late for Erikson's book to address: Web cartoons, along with the software technology that made anyone who could afford it his or her own Bob Clampett. It matters little that Icebox.com went broke or that the Web-based toon boom collapsed in 2001; the ideas and the technologies cannot be put back into the bottle, and some of the most exciting artists working today (such as Xeth Feinberg of Bulbo and Queer Duck fame) started out with primitive Flash animation programs. Their delivery systems are truly worldwide and constantly in production. Several Web toons are making, or have already made, the jump to cable TV and even live-action features.

In this way, the delivery systems have become seamless. Take the case of the aforementioned Queer Duck, a Web toon that originated on Icebox.com in late 2000. After only five episodes appeared on the Web, Icebox.com went bust but the toon caught the eyes of the execs at Showtime. Soon Queer Duck and his fey compatriots were accompanying the cable station's series Queer as Folk. Recently the BBC decided to pick up Queer Duck as an addition to their comedy lineup. It is not unreasonable to assume that DVDs are far behind; in fact, considering the popularity of the series, it would be surprising not to see them. None of this would have been possible ten years ago.

Other Paths of Influence

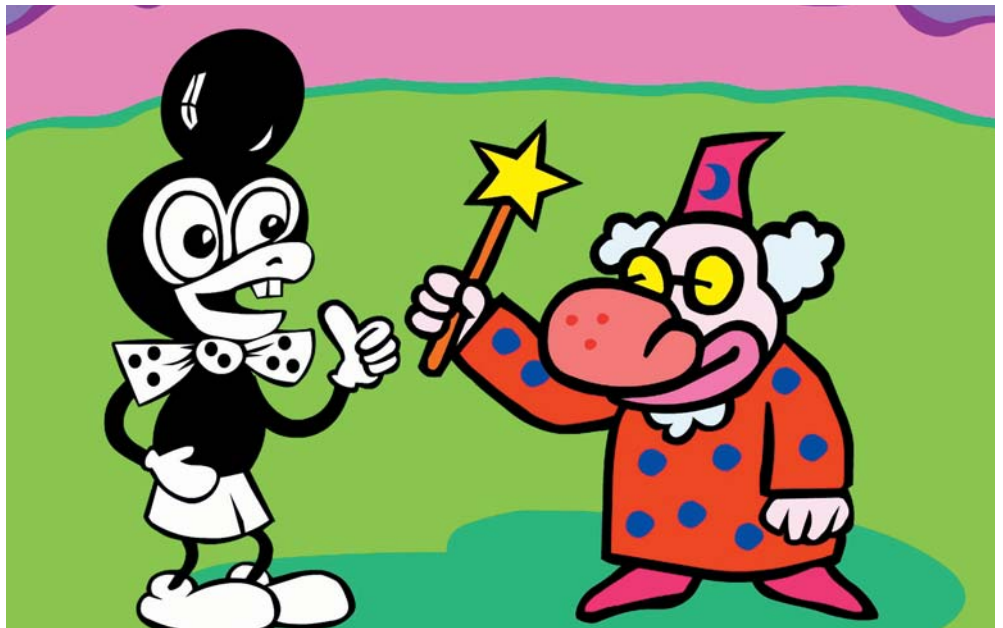
The impact of more and varied delivery systems for animation

affected fandom in other ways. By the 1990s the full influence of what would eventually be called anime was felt due to the ability of multiple delivery systems to channel Japanese product to American audiences. The industry was changed by the need to move animation production overseas in order to save money and meet the voracious demands of network TV, cable and the syndication market. "Runaway" animation, as it was called, was a mixed blessing for the industry and a horror for job-hungry animators in America, but again the delivery system was calling the shots.

I readily admit the following:

more systems in existence, the greater the demand for product to deliver, and the more diverse and sophisticated the product becomes. This, in turn, leads to a broader and more knowledgeable fan base – from which the next generation of animators and writers is born.

From a single delivery system and twenty-two hours of animation in 1940 we have evolved to multiple transmission sources and 24-hour broadcasting of toons today. Whether your choice is the theater, network TV, its cable/satellite counterpart, VCR, DVD, or the Web, toons are now as plentiful as the air you breathe, coming to you



Web cartoons did help bring some creators to light: Xeth Feinberg, for example, started by creating *Bulbo* using Flash animation, now with *Queer Duck*, he's moved on to a TV series. © 2000 Mishmash Media/Icebox, Inc.

Cultural factors may have made a toon boom inevitable; changing standards and mores did enable a more adult style of animation; and globalization would have brought new influences into animation in any case. What I most want to stress is, none of those changes would have registered across the widest audience possible without a multiplicity of affordable delivery systems that represent the cutting edge of entertainment technology. The

via special delivery each and every day. Take a deep breath and enjoy.

Martin "Dr. Toon" Goodman is a longtime student and fan of animation. He lives in Anderson, Indiana.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

ANIMATION



Illustration by Andreas Hykade.
Courtesy of Chris Robinson.

The Animation Pimp: Animation To Get Off To?

by Chris Robinson

Monthly provocative, drunken, idiotic ramblings from the North...

Okay I'll be nice this time. Unless you're very liberal – and I don't mean liberal as in voted for Ralph Nader – I mean liberal in the sense that you: like Mr. Show; appreciate the humour of Tenacious D; don't necessarily like, but don't really have a problem with fisting; and/or don't think getting a handjob from a Vietnamese masseuse is a bad thing – you probably wanna... umm... bring down your favourites page and go visit one of your super groovy bestest Websites like <http://www.ivanfarberspeaking.com> or my friend Hayden's favourite, <http://www.schuminweb.com/>

Festivals (Cardiff, Annecy, Stuttgart, Spike and Mike) are always showing so-called erotic animation programmes. Not really erotic per se: the mating habits of ani-

mals (Beastly Behaviour), Betty Boop, the Avery red head (Red Hot Riding Hood) are not erotic to this here cat. And Buried Treasure? That ol' perverted black & white film about the guy backdooring barn animals and chasing his wee wee around the farm is DEFINITELY not erotic. This is typical given the G.W. Bush dressed as A. Gore reality of the animation community. These sex programs are damn tame my friends. To me erotic means I will be aroused... stiff... hard.... umm... alert.. if you will. But hey, okay so they're not erotic, they are called sex programmes on occasion. And who said sex has to be erotic? Still...I beg to differ here because these so-called sex programs are like non-cable TV porn, just a lot of tease. You never get to see pubes in teeth, milk on lips, just a series of corny, obviously faking it, tableaux – hell, correct that...you don't even get 'faking it'...cause faking it involves

two people and few of these programmes ever show two beings doing it, let alone faking it.

So I figured there must be some pretty hardcore work out there and I called up my friend Lee and sure enuff he had three full cassettes of animation porn. I vaguely recall that he and I did a porn cartoon night at a local bar years ago, but I was too drunk to remember the details which I hope is why he has three volumes of animation porn OTHERWISE....

Settlin' Down For Some Good, Ol' Fashioned...

Tape 1 appears to be a series called Filthy Funnys, Vol 4. The films also appear to be German in origin but have been re-dubbed by some L.A. hipsters, who've also decided that they must improvise and inject some occasional self-reflexive commentary. First film is called Bungle in The Jungle – native theme. Two

broads (isn't that what they're meant to be here?) and a professor-type land on a native island and basically start stick shifting with everyone in site but the sex scenes are far too brief to get me aroused at all and the animation makes DIC cartoons look like umm...whomever 'you' think is the best in animation. Oh and jeepers, they make the native fellas look like monkeys, which aside from YOU KNOW...is weird cause heck why do these big bosomed women wanna play around with monkeys? Monkeys transmit lots of nasty diseases too. I hope the women and the prof (whose busy banging some BIG MAMA) got shots 'cause they ain't wearin' contraceptives. Hey, that's a funny bit...the prof is tied to a tree and the BIG MAMA swings on a rope to and fro on/off his willie. Hardy HAR. The animation looks like a '70s Sheridan College production...but that's not possible because Sheridan College is in ONTARIO.

Next up is Fucks Pause, Faux Pas and Fox Paws. A fox wakes up, sees a hottie and tries to bang her (he's also got a HUGE willie), she flees to the rabbit's house (bring on the Groucho-inspired voice actor) and after the rabbit saves her from the lecherous fox, she and Bugs do the meat dance on every piece of furniture in the house. The fox observes from a window and is somewhat miffed and hey, I don't blame him. Why is the bunny getting rewarded with the same damn thing the fox wanted? Fox decides to blow the house up with a cannon but bunny blocks the hole with his willie, and shoots his sneeze all over the fox. Out of nowhere the fox turns to a machine for "I Can't Get No," and then the bunny rides off with the girl. So okay...the animation (low grade Warner style) is

passable, even pretty good, but the sex scenes are too fast, performed coldly, frantically and with no love. On top of that, the 'ink and line' GIRL is screwin' a rabbit. Who finds cartoon bestiality erotic? Not me.

Next is Buggery on the High Sea (I give the L.A. hipsters credit for their imaginative titles). This one's got, let's see, a bunny, pig and mouse on a pirate ship. They see an island of...you guessed it!...hotties. But before they can say land HO, some other band of devious cat pirates are already diggin' for oil. So a fight ensues and the pig's crew thrashes the cat pirates and boy, it's nasty! Some sharks bite YOU KNOW WHAT off the cat pirates. Meantime the pig and his pals take a stab at the gals – who don't seem to care who their dancin' with...

HEY, a see saw ride. WOW! That's not how I remember it.

Meanwhile, the pig and pals roam around the island some more and find dark meat. "Yo ho ho and a bottle of rum." But replace the "r" with a "c." Jesus...this is gettin' weird. Suddenly Dumbo is givin' a gal a hell of an enema. The cat pirates end up in a pot gettin' cooked. I don't know, this whole animal thing is weirdin' me out, and the sex scenes are just too brief to give me time to feel anything. THERE IS NO LOVE HERE and Christ, these voice over actors make it worse 'cause they're tryin' to be stand ups and they ain't funny in that "laugh WITH us don't kill us" way. Animation is bearable.

Bowery Boys Meets The Bimbos. Oh boy, the v.o. gang really gets to spread their acting chops but hey, get a load of this technique. It's silhouette. Looks like a lost Lotte Reiniger film. This is almost festival worthy...and I swear that one of the Mr. Show cast members is doin' a voice here. He's almost man-

aging to parody the overacted parody of the other 'actors.' And how's about this for improv: "What I see gives my tongue an erection."

Okay...so four guys 'stumble' (of course) upon a sorority house where four girls are sittin' on a bed scrubbing the garden. Oh...gee...I think I felt a tinglin' here. But I am not sure if it's for potential 'real' girl-girl action or for the orange hued vaguely Fantasia inspired expressionistic back-grounds. Okay so a gang bang ensues and the boys leave. End. Best of the lot so far.

The woman seems eager to go at it, but hubby is lethargic... could this be a serious expression of suburban alienation?

Tarzan Swings Again, not a very inspiring title. Blonde arrives on a native island and the "coons" (their words not mine) want some trim but as the hostile "coons" (their words not mine) approach, Tarzan swings down, grabs their dicks and beats them. No, not the dicks. The "coons" (their words not mine). Jane rewards Tarzan for his bravery with...what's this...a hand job! Jesus, that's IT? Frosty the...oh wait...okay no. There's more and wow, he's using his rod as a fishing pole, and hey, there's a big queen mama arrivin'. Tarzan drops Jane and moves onto the Queen, so Jane gets pissed off and starts shar-ing with the "coons" (you know), which is pretty silly since she didn't want them to touch her from the beginning. Jesus...finicky beech. Oh and yeah...no arousal here and animation is quite sub-par...lots of cycling.

Arabian Delights: a sheik has gee, a harem. Oh hey... great finally some girl-girl action. Not only does this momentarily arouse me, but it triggers the rest of the harem to pounce on the sheik. Oh damn gee, that's terrible. Happened to me during my first dance at 15. The tent's collapsed. Okay so he sees a doc, who gives him some tonic. HA HA HA. He's growin' boobs. Oh dear, he drank the wrong potion. Now he finds the male drink, gulps it down and goes nuts...so nuts that he starts shaggin' his male butler. So this works for a while. But now he's overwhelmed by his task. He can't possibly fulfil the needs of all these women. So he builds this contraption that stimulates all the erogenous zones at once (plastic dildo, nipple puller, gardening glove, back door key).

For umm whatever reason the film has cut off and now we're watching Sexrise in the Orient. Hmm...title isn't so hot. Oh, I see this is part two...maybe this was a Weimar period serial. Okay, so the machine has blown a fuse and the sheik has to do his own dirty work again. But then his willie starts talking to him and it collapses. Doc tells him to sleep and then builds a super computer that will replace this old contraption. But hey, what's this? It turns out that the doc is hiding in the machine and he's the one doing all the pleasuring. OH THAT DOC! He's a sly one. Heh heh. So then as a punishment, sheik makes the doctor take the harem in exchange for a "young hairless boy" (this seems like clever ad-libbed dialogue from those L.A. hipsters). The animation is so bad I think I saw the transparencies moving like in that Coldplay video, but accidentally (and I bet that Coldplay video didn't even USE cels to begin with).

MEANWHILE my brain is

startin' to go numb. Memories of Ottawa selection. I'm not getting aroused at all from this and it's almost giving me a headache... making me dizzy... everything happens so damn fast. These 'actors' (more like bored studio basement dwellers) just keep overplayin' it. But hey to give them some credit...I can't imagine these films working in German either but maybe the L.A. hipsters have cut these films to pieces.

Where are we now... Dracula Sucks. Dracula wakes up and is spankin' the mic. Goes out apparently still hot and bothered (gee takes me a least 15-20 minutes sometimes to get all goin' again) and he sees this gal walkin' along the road...so he, I guess he knows her, goes into a barn, jumps inside the cow's mouth and then inserts his mic into one of the cow's utters...oh okay I see where this is goin' and sure enough, the gal enters and starts milking the vampire. So okay...Then Jethro comes in and says, "Sweet Analisa's getting porked by a vampire." He saves her, takes her home, and then well...you know. (I don't understand this rewarding someone with the same prize that the apparent villain was trying to give the gal in the first place specially since the villain seems to have just as fine equipment as the hero.) Okay...this is dull...Dracula somehow ends up in a meat grinder after trying for another gal. Animation isn't even high schoolish...but the vamp sorta looks like Count Chocula.

No title on this one...couple are lying in bed – looks like a 'normal' festival film so far – and the woman seems eager to go at it, but hubby is lethargic... could this be a serious expression of suburban alienation? Well sort of... While hubby's at work, wife amuses her-

self with the chimney sweeper, milkman and postman...oh and she's got a maid too...and so these two just walk around butt naked either taking care of their gardens or assisting the servicemen. Damn, they don't appear interested in each other though...oh, and man what's this? Jeepers, a pop bottle and then a cactus plant...oh, it's a set up cause the TV repairman arrives and he gets pricked when he enters the wife's garden. HA HA HA HA

Best one yet is Pimper Power. It starts off like it's gonna be a suburban swing fest and then dissolves into some strange sort of non-narrative piece depicting all sorts of sexual shenanigans. Design ranges from that sort of Playboy illustration to UPA and even some bits that seem out of '50-'60s Polish animation (Jan Lenica). Top marks for keeping it human and aside from willie coming out of a woman's mouth a bit (that is very tired), tain't bad.

Cyber Porn

This is stupid. Let's see what's online? Found this site called Jumping Jokes: Home of Bizarre Animation. Nothing goin' on here...just found some interactive stuff...conceptual-gag-dada agenda... don't get me wrong! I AM looking for something interactive, but I was thinking of something more umm...intimate touchy feely like. NEXT! Disney Sex World...that should be plenty interesting...oh dear 'page not found'... it was there last week... at least that's what my friend told me... I guess Michael got his legitimate goons on this one... damn I was hoping for some Minnie-Daisy action. Okay this looks hopeful. It's called Hot Cartoon and there's a menu of links ranging from Lora Croft sucks and phuks to Scooby phuks, Spiderman, Mickey,

Xena and holy... even cute innocent little Casper... although not sure how ghosts do it...well jeeps...let's check it out...OH DAMN all these pop up boxes sheeeit... STOP... crazy help invasion... okay.... calm down... s'al-right just close 'em... crap, more opening... UGH ARGH... damn friggin' techno jerks... hold on.

These sex programs are damn tame my friends.

Okay. Under control... closed the boxes. Just leading me in circles... couldn't find Casper... okay...well somehow I stumbled onto something, but this isn't animation... it's just colour drawings of Scooby, Shaggy and Fred having a whirl with that non-glasses gal... okay there seems to be some bizarre limited motion pieces involving the Simpsons, Jetsons (George and ...I can't tell if that's the missus or the daughter) and other assorted cartoonies doing naughty things but looks like I gotta pay a fee to watch, and that ain't gonna happen. Would have been interesting I guess... but do I really wanna see Bart and Lisa... umm... never mind. Seems to be some pretty realistic 3D stuff too.

This toon sex ain't for me. Too cold and weird. Even the worst live-action porns at least TRY to create a friggin' story line to get you all hot and lathered and anticipatory... but hey that's ok...if 'you' wanna get off with this stuff, that's cool... some folks like sharing spit with animals, food and inanimate objects... so why not animated versions? And heck there seems to be a lot of this stuff out there, so surely more than a handful of people are INTO it.

The Point Is?

So why aren't the festival programmers getting off their place that ain't their mouths and showing this really outrageous stuff? Even Spike seems to ignore hard core ani porn although he doesn't mind hard core ani violence.

But hey... Smut duck. It's all part of animation history... these contributions are just as valid, legit, REAL as legit soft porn like South Park, Beavis and Butthead, Ren and Stimpy and Plympton, or even artsy fartsy artists like Wayne Traudt, Suzan Pitt and Erica Russell. All of these works (from Fucks Pause to Buggery on the High Sea) are legitimate forms, expressions, reflections, imaginings from REAL guys and gals like me and 'you.'

I'm guessing this part of animation history got brushed aside PARTIALLY because of morality and taste (and let's not forget that these ain't films you're gonna find in the Whole Toon Catalogue, so this requires a historian to delve into the secret, lurid world of ADULT ENTERTAINMENT) and that seems to be an illegitimate excuse given that I can argue that some of the stuff that the current group of historians lap-dance over is quite politically and socially, to use the original meaning of porn, "disgusting and obscene."

For e.g., Karl Cohen's book only really deals with lurid underground films in the context of the 'legitimate' world – which is important – but we need someone to go down into the sewers and find the stuff that doesn't surface. And what about ol' Bendazzi... How can he justify excluding the makers of Bowery Boys Meets The Bimbos? Why aren't these German creators in his encyclopaedia?

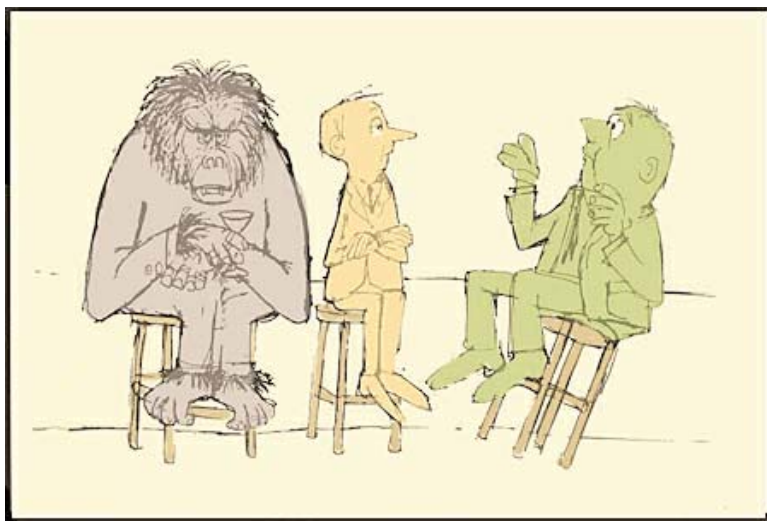
Where are the historians uncovering the Golden Shower era? Who made these films? Who

distributed them? Why do these films exist? What does the creation of, and apparent need for, these films say about 'our' view of sex? Was there a stag party circuit? Did these toons play before live-action porn features? Let's not limit our definitions of unsung and overlooked figures in animation history to storyboard artists, voice actors and layout men 'above ground'...cause that's cow chew...that's just another case of blatantly subjective and repressive readings of history.

That being said...what I SORTA don't get is why someone wants to spend so much time creating this sexual world – whether writer, painter, etc...? I can understand an artist wanting to capture the essence of some great lay they just had...but isn't it easier to go and meet someone...or hell...it's prolly cheaper to BUY someone. I guess film-video-digital is a better long term investment but just seems kinda sad 'cause there's no real human. Not touching is like living inside a bubble or being a writer. Course if we didn't deem aspects of sex between consenting adults IMMORAL, unnatural yadda yadda yadda, we wouldn't need porn and advertising (isn't that just 'soft' porn?) in the first place and we'd all prolly be a lot happier and satisfied. And who the hell wants that?

Chris Robinson is but a man. His hobbies include squirrel taunting, goat thumping, meat dancing and elderly peeping. You can find the results at <http://asifa.net/robinson>

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.



From *Self-Defense For Cowards*. © Rembrandt Films.

The Basics of Animation Timing

by Gene Deitch

An excerpt from Gene Deitch's book, *How To Succeed In Animation* (Don't Let A Little Thing Like Failure Stop You!).

The best thing I could do to teach you how to make animated movies would just be to help you find your own way.

There are unnumbered ways to make animation. The only limit is your own imagination. When I was a young animator, in 1949, a mindless "veteran" of 10 years in the craft said to me, "Gene, when you've been in the business as long as I have, you'll know you can't get away with those kinds of crazy ideas!"

A lot of my "crazy ideas" of those days are already old-fashioned ideas today. I'm well over 55 years in the craft and I know that "crazy ideas" are what keep us all alive!

But there are some rules that do stay. They are basic to any kind of film or video animation. If you can learn just the basic rules of how to harness the technology that gives the illusion of life to still drawings or objects, and how to string together individual shots and scenes to tell a

story, or create a homogeneous, meaningful sequence or mood, then you can use these rules in your own personal way.

Timing Is Everything

The whole thing about making animated movies is to somehow find a way to always keep in your mind the amount of time any action is going to play on the screen. You will of course be working incredibly slowly in comparison to the time your drawings, models, images, or whatever, will actually be seen. The one rule you cannot break is that 24 individual pictures go whizzing by on the screen each and every second. (In Europe, where 50 cycles per second is the electrical standard, the video and TV projection rate is 25 frames per second. The difference is visually undetectable. 24 frames per second is the internationally standard film projection rate, except for special presentation systems, such as IMAX.)

If you are going to make drawings, or move objects that will be registered one phase at a time, then each drawing or each phase of movement, has to have a num-

ber that indicates on which frame of film, or sector of tape, disk or memory chip, it will be registered.

But how are you going to know which drawing goes with which frame or frames? Well, the answer to that will make the difference whether your movie will just move or whether it will seem to live!

The Process

I can tell you how to find the answer gradually. You have to start with the idea that you are an actor, a mime. You will need to have a stopwatch for timing. Nearly every cheap digital watch usually has a stopwatch feature.

Just as the strip of film or videotape records 24 individual images per second, so can each story or action be broken down into sections, which we can call sequences, scenes, shots, actions, bits of action, or poses. When you are planning your movie, you will gradually break it down into smaller and smaller bits. You can do all of these things by acting it all out with a stopwatch; doing it over and over again until you are sure that it has just the timing you want. When you

get it right you must write down the timings into finer and finer bits. This usually is done on forms called exposure or "dope" sheets, with lines representing each phase.

You can then create the images of the key positions of the character or object you are animating. The key positions, or "poses," are the main "way-stations" along the line of action, from the beginning to the end, of the scene you are animating. The phase numbers assigned to these key poses are attached to specific film or tape frames, and establish the basic "acting" and timing of the scene. To connect those poses, "in-between" images must be filled in, so that there will be a phase or position on each and every filmframe. This may seem simple, but improper inbetweens can completely destroy the best animation. Invisible arcs connect one pose with another. The

inbetween images must follow those arcs. But that is just one aspect of proper inbetweens. The spacing of the inbetweens is where either "living" or mechanistic movement is achieved. It must be the animator who indicates the spacing, with little pips marked along the arcs. Wider or closer spacing will make the action faster or slower, because the projection speed is constant. The deftly spaced phases of action become a counterpoint, a shifting obbligato to the rock-steady ostinato of the projection speed. Therein is the illusion of life!

Want to read more career advice from Gene? Then check out his book *How To Succeed In Animation (Don't Let A Little Thing Like Failure Stop You!)* online at <http://genedeitch.awn.com>. An AWN exclusive!

Gene Deitch is one of the last surviving members of the original Hollywood UPA studio of 1946 and the instigator of the CBS-Terrytoon "renaissance" of 1956-1958. He was also: Animation Department Chief of the Detroit Jam Handy Organization, 1949-1951, Creative Chief of UPA-New York, 1951-1954, Director at John Hubley's Storyboard, Inc. New York, 1955, President of Gene Deitch Associates, Inc. New York, 1958-1960, Creative Director for Rembrandt Films, 1960-1968, and star director for Weston Woods Studios, Inc., Weston, Connecticut, 1968-1993. He has worked for over 40 years with the Prague animation studio, "Bratri v Triku."

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Notes from the Underground Part Four – Knowing Enough About Seeing To Let “The Other” Draw Accordingly by Jean Detheux

To view clips of Jean's work visit us online at:
http://mag.awn.com/index.php3?ltype=pageone&article_no=1539!

(Or "Things my drawing teacher never told me.")

In "Part 3 — Drawing, Without Knowing (Or, The Art in the Doodle)," I started talking about the central and peripheral areas of our vision. I suggested that paying attention to the qualitative difference between central and peripheral vision (sort of "looking at the looking") may help one realize how ambiguous our vision actually is and, by almost automatic extension, how much we take our experience of our visual world for granted.

Our experience of our visual world is above all made of non-differentiated "images" (more accurately, I should call that "potential for images") in which we project a sharply focused and differentiating "beam" (our central area of vision) as if it were a searchlight probing into the night.

However, this searchlight metaphor is only half the truth,

another facet consists of the intention that drives the searchlight, making it pick "this," and not "that," and putting the resulting overall "image" together based on a predetermined "project."

Culturally, we are conditioned to using this "beam of differentiation" according to societal norms, lighting up this and that element (almost like "making it up") in order to constitute/compose an overall image that corresponds to what we have been conditioned to anticipate.

In other words, the world we "see" is the world we constitute by constantly picking and organizing bits of information; a picking and organizing that is directed by an intentional project ("deriving meaning from our experience while simultaneously projecting meaning into it," as Merleau-Ponty would say). It's very similar to assembling a bicycle following a set of instructions. (Imagine that, "reality by number," or at least, by design! ;-)

**Picasso said it very well:
“What saved me is that
I became much more
interested in what I was
finding than in what I
was looking for.”**

Look At How You Look

Here's an example: We are looking at a face, and we are going to give its features a different musical value (C, D, E, etc.). Let's say that the nose is "D," its left eye "E" (as we look at it), its right eye "F," and the mouth "C."



All original artwork © Jean Detheux.

I will also present another option, a smaller head that will move based on the pattern of scanning, unlike the previous one, which remains stationary. (This may become clearer when viewing the QuickTime movies online.)

If we pay attention to how our eyes scan the face, we will notice that they do so in patterns that are fairly revealing: for example, I may come back to the tip of the nose far more often than I would go to the left eye. So, the "tune" I may compose with my scanning would be something like: D-E-D-C-D-E-D-etc.

This "tune" could be called the musical equivalent of our ("my") experience of our ("my") own pattern of scanning.



D-E-D-C-D-E-D.

In this example, the head is taken for granted and stays in the centre of the vision while the attention moves around from scanning point to scanning point.



D-E-D-C-D-E-D.

In this example, where the head position is affected by the placement of one's attention, you can see for yourself that if you look at a square (for example) and look at each corner in succession, each corner when looked at is always in the centre of one's attention. In order to notice that, one has to become capable of dropping the hold one's anticipation has (that is, one's anticipation of the "square") on the way one sees. (<"Suspend Adumbration"> is a Website where I explore some of this more.) But let's say now that I want to determine the colour of the eyes in the face I am looking at. My scanning pattern will likely change drastically and become something like: E-F-E-F-D-E-F-E-C-E-F, etc.

In this example, the head is taken for granted and stays in the



E-F-E-F-D-E-F-E-C-E-F, etc.

centre of the vision, while the attention moves around from scanning point to scanning point, primarily from eye to eye, trying to determine the eye colour.



E-F-E-F-D-E-F-E-C-E-F, etc.

In this example, the head position is affected by the pattern of scanning, which moves again primarily from eye to eye, trying to determine the eye colour.

"Same" face, but what different tunes!

If you reflect on this for a while, you may come to realize that this world we see is (almost) never seen as immediately self-given, it is (almost) always constituted by –and the product of – our projects, it is a "seen-as-intended world."

In other words, it is never experienced as a "world in itself," an "objective world," it is always constituted by the subject ("me") "under the influence" of his/her ("my") deep intentions and projects. The product of our naive perception has even been called "the fallacy of misplaced concreteness" because it is invested

with a "reality status" anchored in its taken-for-granted "being," while our reality is truly one of constant "becoming."

Trained Perception

Our experience of visible reality is most often made of "illusions," illusions we create and become attached to, over and against the possibility of getting a glimpse of "the appearing as it appears."

To reiterate, the lines between madness, creativity and the fallacy of misplaced concreteness are very thin indeed. (Foucault's *Madness and Civilization* is another book I highly recommend.) Madness is almost always defined in social terms, and often traced to alternate ways of constituting "the real," while these alternate ways of constituting "the real" are very much at the core of what artists are searching for and working from.

If these alternate differentiations are relatively safe and "mild," we believe we have "an artist!" If they are destructive and powerful, we trust we have a "nut case" (or a new world leader!).

Try as hard as you can, you can never take yourself as a (the) viewer out of the equation. We are subjective beings, through and through.

I feel we need to spend more time with this: far too many of my students would come into the studio totally convinced that there was an "objective world out there," often believed to be the same for everybody. The common belief is that working from the visible simply requires one to pay attention to "what is," understand how "it" is made, learn how "it" works, then simply draw accordingly.

This usually has two extremes: one is an approach to

image making that slavishly follows societal norms ("photo-realism"), while the other is one of gratuitous manipulation of the taken-for-granted "real," with all sorts of variations available between the two.

It is widely believed that this would yield "art," and in animation, especially commercial animation, the more a 3D software package

Our experience of visible reality is most often made of "illusions," illusions we create and become attached to...

can render details of the assumed-to-be-known objective world, the more valued it is by "habitual" animators, while 2D animators, especially with "art" pretensions, most often favour the second extreme.

Even my art school in Belgium (a good one) made human anatomy and morphology studies a prerequisite for "advanced" figure drawing. It did not matter that ancient cultures did not know a thing about anatomy (or did not care about it one bit) and yet gave us amazing images of the figure, creating them from an angle that did not go through an a-priori knowledge of the inner structure of the human body; we were still "forced" to believe that good figure drawing would necessarily come from a good knowledge of anatomy and morphology.

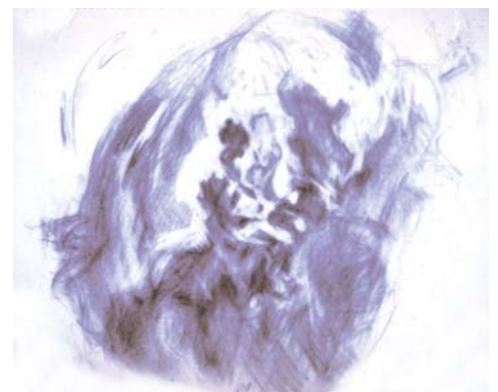
Look at the ways aspiring animators have to learn about drawing the figure now, especially with the domination of 3D animation software packages. We are zillions of miles away from working according to our being "a brand new point of view on the world,"

and have been forced into submitting to "this is how that goes, and here's how it should be drawn."

Most of the drawings I have seen coming out of art schools that cater to the dictates of 3D animation are, to me, absolutely appalling, much closer to what one would expect from students of architecture or dentistry (or even plumbing) than to what ought to be made visible by students of art ("to make the visible visible").

For one thing, the differentiation between figure and ground is almost always forced, even made up, while in lucid perception we constantly witness a much more ambiguous dance between figure and ground, with whole sections of the figure fading into the (back)ground, and sometimes elements of the (back)ground coming forward claiming figure status.

In fact, we even sometimes can see a strong element made of the tension between (for example) two edges, making a flat plane appear with utmost credibility, even though we know that it is not "there," that there "should" only be empty space in that area.



Model Reading I
1978
13"x 17"
graphite on paper

This intensely points to the need to suspend our disbelief and to probe and accept the evidence of our own experience (an infinite journey).



Model Reading 3
1978
13" x 17"
graphite on paper

The project "figure drawing" filters out all the other possibilities that constantly offer themselves to us, rendering us blind to what could take us beyond mere "figure drawing."



Model Reading 4
1978
13" x 17"
graphite on paper

Giacometti once said, while working with a figure: "Sometimes, the distance between one nostril and the other is like the whole of the Sahara Desert!"



Model Reading 6
1978
13" x 17"
graphite on paper

Intuition vs. Repetition

The notion that we have to learn how to draw "the figure" makes us unable to connect with our own vision, the vision that takes place prior to the filtering effects of "projects."

This notion that art is at the end of knowledge is a farce, a huge deception that almost kills one's chance to contribute the best one has to offer! ("Each one of us is a brand new point of view on the world," said Merleau-Ponty, but if the emphasis is placed on "the

get into this in depth, your discursive mind's comprehension won't allow you to follow this proposed journey all the way without the support, without the help of the vehicle of drawing), you will notice that when you see a sharply differentiated area, it is not only fairly tiny, it also – when you connect with it – totally supersedes whatever awareness you might have had of the larger peripheral vision. And conversely, if you open your focus wide and connect with your field of vision as a whole, you may have a

To reiterate, the lines between madness, creativity and the fallacy of misplaced concreteness are very thin indeed.

world" and not on "the point of view," we're "cooked" before even having started.)

I will come back to this in greater depth in part #5 (most likely) when I will try to show how much damage Eadweard Muybridge's work has caused to the potential of animation, giving people access to a strong illusion of power over "how 'it' works," wrongly assuming that they could/can bypass the need to become aware of how they see "it" in and through their own particular experience.

There is a huge difference between thinking/seeing/working in terms of "what is," and in terms of "how do I see/know what I see/know?"

So, going back to our exploration of our very own seeing through drawing, let us now assume that those who are interested in this exploration have noticed the qualitative difference between central and peripheral vision.

Trying to draw accordingly (most important if you really want to

sense of that undifferentiated field, but have no contact with any sharply differentiated centre.

The moment you bring your attention to one mode, there goes the other!

Try as you may, if you "sense" one (the overall undifferentiated field), you can't "get" the other (the sharply differentiated centre of vision), and vice versa.

It may take a while for this to sink in (through drawing), but you will likely come to see that getting "this" rules out getting "that."

For those courageous ones who are discovering this through drawing, please make the effort not to keep whatever one mode of perception made available, when you find yourself already switched to the other mode.

In other words, if you started drawing with a clear connection to a differentiated element, do not keep it when you find yourself no longer connected, seeing a rather undifferentiated field. And of course, if you drew while respond-

ing to an undifferentiated field, do not merely add to it a differentiated centre. These two modes do not belong to each other, they are really at odds with each other. (We will look at this centre/periphery duality in greater depth in part #5.)

Think of it this way: you started making a head using clay, and halfway through the making of that head, you change your mind, you now want to make a foot! You don't throw the head away and get new clay to make the foot. Instead, you "shape the head into a foot" (morphing? ;-), suspending your reliance on the symbolic "head" appearance and shifting to another mode, allowing you even to find parts of the head useful in making the foot.

This applies to how you can bounce off whatever you accomplished when in one mode of perception to realize that which you now see as needed while in the other mode, ad infinitum (or at least for as long as your paper will allow it as this requires much erasing used as a genuine and legitimate drawing means).

This is a great chance to experience consciously the full impact of that dilemma I have been talking about for so long: one knows one's vision is not split in two parts, yet one can't deny that sensing/seeing one area makes one lose one's conscious awareness of the other.

We seem to only have access to the awareness of one mode at a time, the oneness of our seeing does not seem to be available to us in conscious perception! What can one do about that?

This already brings up the need for a different way of drawing ("drawing without knowing") to which I will no doubt come back several times before the end of the

planned six articles.

We are trained to "look, understand, then do."

This is getting us in a serious dead-end if we are sincerely involved with trying to bring the totality of our vision onto paper (we just saw that when I "get" one mode, I lose the other). If the understanding has to precede the doing, it limits the doing to the plane of the

This notion that art is at the end of knowledge is a farce...

already known, which is exactly where we get stuck when we try to draw the totality of our field of vision.

What we need is a reversed approach, "look, do, understand" which brings into the "picture" something else, something "other" which is, though unknown, a formidable source of help.

If one can come to the experiencing of the limitations of the habitual ways of working (made of "look, understand, do"), and if one continues on drawing anyway, one has entered a new level of work, the one opened by "look, do, understand."

Picasso said it very well: "What saved me is that I became much more interested in what I was finding than in what I was looking for."

Giacometti was even more in touch with the flavor of this experience when he said: "When I no longer know how to hold this knife, then, and only then, if I persist, have I got a chance for any kind of breakthrough." (That knife is a tool he used to carve and shape the wet

clay he was working on.)

It is only when that "stuckness" manifests itself (and we are quite capable of setting up conditions in which that will be almost inevitable) that we are finally starting the real work.

In essence, we not only have to accept the risk of being stuck, we need to find ways by which this "being stuck" will become almost inevitable, even desirable!

By the way, when I talked about "looking at the looking" early on, I meant that.

But if so, and if we indeed can do that, with what are we looking at the looking?

That is one of the things we will try to explore in part #5, in about two months from now.

Jean Detheux is an artist who, after several decades of dedicated work with natural media, had to switch to digital art due to sudden severe allergies to paint fumes. He is now working on ways to create digital 2D animations that are a continuation of his natural media work. He has been teaching art in Canada and the U.S., and has works in many public and private galleries.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

ANIMATION DIALOGUE

by Jean Ann Wright



Jean Ann Wright

The Purpose of Dialogue

When Batman kicks butt, he doesn't need a lot of dialogue to dump the dumbdumbs. At its best animation is all about action and movement; it explores space and time. You want to show, not tell, your story. There are cartoons with no dialogue at all! But three dialogue blocks per page and no more than three short sentences per block are normal. Generally, in animation dialogue should be used only after you've tried all other methods of communication. Silence can accompany discoveries, revelations and deep emotions. Dialogue is used to reveal the characters. It provides direction, moving the story along and advancing the plot. It discloses information. It provides conflict. And it sets the spirit or mood of the story, whether it's a comedy or drama.

Revealing Character

Sometimes only dialogue can expose the real motivations and

secrets of a character in all their complexity. It's especially effective when it exposes the character in an entirely new way from what we as an audience expect. We use dialogue to establish relationships. Dialogue reflects feelings and attitudes. Be sure you know your characters. Each character has his own agenda, often hidden. What is really being said? Which character is driving each scene? Your characters can be driving the action directly or indirectly. Direct dialogue drives people apart. Indirect dialogue draws people together. Characters may talk around a problem as we often do in real life. There may be subtext. But because younger kids probably won't understand subtlety, writing targeted at preschoolers should say what it means. Writing will also be more direct in shorter cartoons, as there simply is not time for many shadings. A longer story digs deeper. To do this try using questions in order to get beneath

**Tests show that cartoons
are seen, not heard.**



When Batman kicks butt, no words are needed. Justice League and all related characters are trademarks of DC Comics © 2001. TM & © Warner Bros. and TM & © 2001 Cartoon Network. An AOL Time Warner Co.

the surface. Dialogue should never be interchangeable between characters. It should be dialogue that only that character would say. The words should be words that this character would use. Each character should have a different rhythm, perhaps a different sentence length. Dialogue reveals education, cultural and ethnic background, age. Use wording and colorful expressions that are individual to that one character. Unique phrases can serve as a character signature.

Moving the Story Along

A good animation story has to keep moving. Dialogue shouldn't slow it down. It should serve the plot. Dialogue is one way to tell the story, but the dialogue should always disclose tidbits that the characters must tell each other, not just information that you as a writer want the audience to know. Characters make discoveries about what's happening and discover secrets about each other.

Information and Conflict

All the exposition doesn't have to come right away. We want to know what happened before the story started that's motivating our characters now. But information can come out throughout the story. Conflict in dialogue or tension between views is a good way to get information out and keep it interesting. Do be clear enough so that your young viewers understand, but don't say everything. Leave enough unsaid that the audience becomes involved and wants to know more.

The Mood of the Story

Set the tone of the story right away. This is especially important in comedy, so that we know that it's OK to laugh. The type of dialogue must be appropriate for the genre of that specific series.

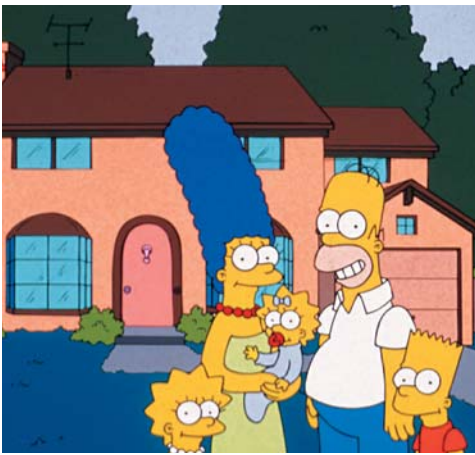
Characteristics of Dialogue

Good dialogue has a beat, a rhythm, a melody. It's affected by time, place, the weather, etc. It's

intangible, like mist, and it depends upon your characters and who they are, their relationships, the situation, the genre, the world of that series, the target age of your audience, the length of the script, and who you are as you're writing the dialogue. Keep it simple; less is more. For young children keep the words simple enough that they'll understand. Dialogue sounds like real talk, but it isn't. It's the essence of real talk with thematic content and an ongoing exchange of power. It must always be easily understandable and clear. You might want to repeat important story points, especially for preschoolers, but repeat with a twist.

Comedy Dialogue

The best comedy comes out of character. Be sure you have funny, exaggerated characters, reacting to a funny situation, and speaking in a funny way. Reactions are all-important to comedy. And so is timing! Try to avoid straight lines wherever you can. Use dialogue that plays off the situation. If there's a fire, "Let's hot foot it out of here!" Then play the next line off of that. A straight man can serve as a foil for the one-liners. Insults can be funny. Comedy dialogue develops with a setup and then a surprise punch line. The punch line comes at the end of a speech. Comedy scenes usu-



Homer Simpson's "Doh" not only gives the actor something special to work with, but it also adds dimension to the character. © & TM 1997 20th Century Fox Film Corp. All rights reserved.

ally go out on a laugh line (a button).

Writing the Dialogue

If you can listen to tapes of your established characters in advance, do it. Your story should be set up in the first few words of dialogue. From the start, keep in mind your final end point, and build the dialogue toward the climax. Write less than you think you need. See and hear it as you write. Act it out in character. You'll want to add a new dimension with your dialogue, but don't make it so different that it doesn't sound like the established characters. Write the dialogue so that the actor can contribute something with his voice (a gulp, an excited squeal, a drawl). Think of Homer Simpson's "Doh!" Give your actors attitude, emotion, special phrasing. Character sneezes, etc. should be written with the dialogue so they're not missed during the recording session. If you're writing only one line for an incidental character, make that one line a jewel...really memorable. Keep your language appropriate for that series. If you're writing an original

script, decide ahead of time whether you want your language up-to-date and fresh or classic for a longer shelf life for that show. Dialogue for children can be whimsical and full of contradictions and nonsense. Be original and clever!

Common Problems With Dialogue

Too much dialogue. (Tests show that cartoons are seen, not heard.)
Not enough conflict.

Be sure there's something to animate, not just talking heads.

No filler dialogue. Make every word count.

The best comedy comes out of character.

Don't repeat by telling the audience what they've just seen or what they're going to see.

Be sure that the dialogue is easy for the actors to say. Make it colloquial. Write in between breath spaces.

Don't write in dialect. It's too hard to read. Let the actors add their own dialect. But do give the lines appropriate phrasing.

Don't overdo puns, alliteration. And puns don't translate well internationally.

Keep away from clichés, unless you can twist them.

Don't write down to kids in dia-

logue.

Is your dialogue really necessary? Would the action or gag be better with no dialogue?
Don't preach! Don't verbalize the story's moral content (if it has any) in a line of dialogue.

The Rewrite

Polish up your dialogue last. Go through the script and read only the dialogue. Better yet, read each character's dialogue separately. How does it sound? Does it need more conflict? Can it be funnier or more clever? You'll feel great when you overhear some kid quoting the lines that you wrote!

Jean Ann Wright has been teaching animation writing and development since 1996 and currently teaches for Women In Animation and The Animation Academy. Recently, she started her own consulting business. She's sold her writing to DIC, Filmation and Hanna-Barbera. She enjoys serving on the Los Angeles board of Women In Animation and judging for the Emmys and the Annies.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.



Career Coach: Don't Delay Your Dreams

by Pamela Kleibrink Thompson

In the past year, many of us have made changes in our lives, recognizing that we all have limited time here on the planet. What do you want to do with your life? Are you doing it?

It's time to commit to your dreams and work to make them come true. If you can't work on your dreams full time, work on them whenever you can – before work, at night, or on the weekend – but don't neglect them. Start today. Take baby steps. Share your goals, ask for help, and offer to help others with theirs. If you commit yourself to doing what you love, you will discover a new sense of purpose and meaning in your life.

How important is it to follow your passion? The founders of the United States thought it vital. The Declaration of Independence, written in 1776, states that people are endowed with certain unalienable Rights – that among these are life, liberty and the pursuit of happiness. Seeking happiness is right up there with life and liberty.

Find work you love, then treasure it and nourish it. If you love what you do, you can accomplish great things. You'll make the extra effort because you're doing what you love. You would do it

even if you weren't paid for it.

Recent events are a call to arms and hands and hearts. Use those arms to embrace one another, those hands to reach out and help, those hearts to love each other. Practice random acts of kindness and see what happens. Each person can make a huge difference even with small actions.

Your job as an artist is to share your vision through your gifts.

Many arms were bared to donate blood. This act brought into focus a fact about all humans on the earth – no matter what we may look like on the outside, we are all very much alike in the inside – all over the world. There are only four blood types. Although each person is unique, we all share many similarities. It is up to each of us to appreciate the similarities, and celebrate the differences.

A very wise child recently reminded me, "It's easy to make friends. You just walk up to them, introduce yourself and say hello." When did we forget what we knew when we were children? Do something beautiful, loving and tender. Tell those you love that you

love them. Show those you love, you love them. Introduce yourself with a smile to that stranger next door. Make a new friend today and every day.

No matter where you live, remember that we have many things in common and we have limited time on Earth. We need to use it wisely. Think about what you can contribute to the world. What kinds of stories do you want to tell? What kinds of images do you want to create? What brings you joy? Your job as an artist is to share your vision through your gifts. Work hard at what you love and you will help make the world a better place.

Pamela Kleibrink Thompson is a career coach and recruiter. She also speaks about animation careers at colleges, universities and national conferences. As a career coach, she helps clients enjoy, enhance and energize their careers.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

How To Draw Animation: Acting and Dialogue

by Christopher Hart

My book, *How to Draw Animation*, has found its way into many animation classrooms. So I was delighted when the people at Animation World, a Website I frequent, asked me if they could reproduce some of the art from the book. My aim in creating the book was to marry art instruction with appealing characters. Appealing characters lie at the heart of animation; and it always struck me that unless you create great characters, it's pointless to put so much energy into making them move. If you are interested in learning more about character design (both cartoony and semi-realistic types), as well as in creating fluid, convincing motion based on fundamentals and more advanced techniques, then give these pages a look. Although the examples given are of 2D animation, the same principles may carry over to 3D.

Last month we covered "Sounding Out Words." Now we are going to discuss the impact of acting on dialogue.



© Christopher Hart; illustration by Nancy Beiman.

Consider the character's entire body when animating dialogue. Here, the pigs say the same line in two very different ways. The top pig tries to remember how to pronounce the word; he rotates his torso to show indecisiveness and displays relief at the end by relaxing the tension in his body and ears. The bottom pig has been watching too many horror movies and knows exactly how to say the word; his body remains in the same basic pose throughout and the acting becomes more focused. Always think about how your characters feel and have their actions express their inner thoughts.

How to Draw Animation by Christopher Hart. New York, New York: Watson-Guptill Publications, a division of VNU Business Media, Inc., 1997. 144 pages. ISBN: 0-8230-2365-6 (US\$19.95)

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

Zagreb 2002:

Simply Amazing

by Heather Kenyon



festival logo, cover of catalogue

What a festival! If I heard it once, I heard it every time I spoke to someone at Zagreb 2002, the 15th World Festival of Animated Films. Having never been to the Zagreb Festival and only hearing about Croatia on the nightly news, I had no idea what to expect upon my arrival. But I have to say...what a surprise, what a delightful surprise. For many reasons, Zagreb is how an animation festival should be, and has leapt to the top of my list. What is most excellent about Zagreb is the camaraderie that it

cultivates. From the staff's hospitality, to the attendees to the projection and screening schedule, all roads lead to creating a wonderful experience for all.

While this year's Zagreb was especially hot with the mercury over 100°F each day, that didn't dampen any spirits. Beloved festival director Margit "Buba" Antauer made sure that all of the preparations were made so that each and every attendee had a great time. Throughout the festival she was a streak, dashing here and there, taking care of each and every detail,

along with a large staff of young, enthusiastic volunteers.

Serious students, professionals, professors and academics travel to Zagreb to see and discuss the films in competition and the art of animation. While the Zagreb festival is large and prestigious enough to attract a number of leaders, its attendance isn't unwieldy, and so there is an opportunity to sit down with people and speak about ideas and collaboration. The people there are the "real deal" and it shows. The saying was never more true than quality over quantity.



The theater and audience. © Sheila Sofian/David Fain.

Screenings and Events

The screenings, held in the lovely National Theater, are full but there are still a few empty seats so that everyone gets in and is comfortable. The audience is interested and enthusiastic, while the projection staff is very, very attentive and precise, apologizing for the slightest mistakes. I think that these two aspects are very important and not to be underrated when it comes to judging a festival. Too often at festivals, sessions are viewed as "normal" screening experiences, but with competitive screenings this is not the case. This isn't going down to your local cinema and hooting at the screen. At festivals the audience is invited as guests of the jury. The films are being screened for them and we just get to go along for the

ride. Needless to say, the projection is very important so that each film is projected as well as the next so that they can be judged fairly. While of course no one wants an audience that is catatonic and unresponsive, Zagreb's audience is respectful. One gets the feeling that this is a special event and they are there to relish it! Sure, they react. They laugh, they clap...but they don't boo. They don't hiss. They don't make so much noise that one can't enjoy the film or perhaps miss critical moments. (Although I must say in *Bookashkies* by Mikhail Aldashin it was pretty loud because there was so much laughter. *Bookashkies* went on to share the audience prize with the superbly executed *Hasta Los Huesos/Down To The Bone* by Mexico's René Castillo, which seemed very exotic in Zagreb.)

Another excellent programming

choice is the break half way through each evening's short film competition. The break gives everyone the chance to get a drink or snack, make notes, stretch and guarantees there is no sleeping in the crowd! The key to the lack of sleeping, however, was the film selection. While the by now tried and true *Father and Daughter* won the grand prix, the short film competition screenings were a delight. The selection was diverse and contained not only those festival favorites of the past two years, like Abi Feijó's *Clandestino* and Paul Driessen's *The Boy Who Saw The Iceberg*, but new films that haven't been widely seen before. For instance, it was a treat to see Paul & Sandra Fierlinger's *Still Life with Animated Dogs* again, even though it was a video copy. Paul's life is so unique and to see the transformation from his rebellious youth to calm maturity reflected through his relationships with dogs and nature is very meaningful. The charming tale of a little pig marveling at his world makes *It's My Life* by Russia's Natalija Berezovaja great fun, and the whole audience got a chuckle out of the little pig's enthusiasm (and naivete). The audience was also taken with Narayan Shi's short film *Freedom Song*. Here a rich, powerful man learns that he cannot control and possess everything, namely a bird that will only sing its beautiful song when free. Depicted in bright colors and a "typical" Indian design, the film was a great addition. And finally, *The Young Girl and the Clouds*, Georges Schwizgebel's retelling of the classic *Cinderella* story, was absolutely beautiful. Overall an engaging, strong, varied selection and that is all one could ask for!

I didn't begin attending festivals until the early to mid-1990s, there-



(left to right) Joanna Quinn, Gunnar Strom, Bob Godfrey and John R. Dilworth in the festival bar. © Zagreb Festival.

What is most excellent about Zagreb is the camaraderie that it cultivates.

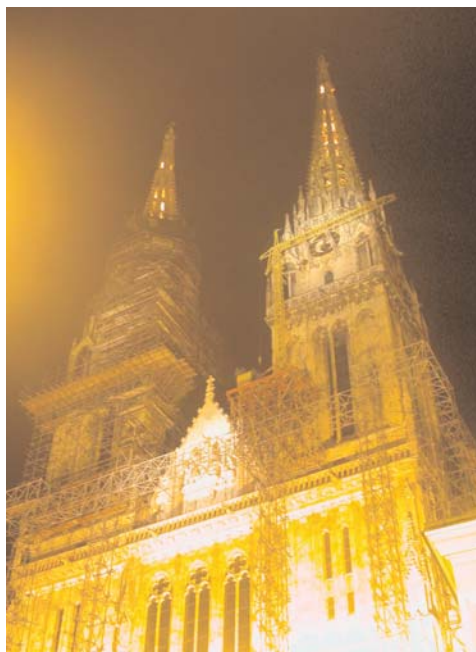


Both food and fun were not in short supply at the picnic. © Zagreb Festival.

fore it was perfect for me to have the opportunity to see rare animations from long ago or faraway places, but also, all those festival favorites that everyone speaks about that I missed! With retrospectives from Paul Driessen and Piotr Dumala to "The Best of the Best," the non-competition programming was just as exciting as the competition programs.

In Zagreb there is no class system. Everyone is invited everywhere and that atmosphere helps create a festival that truly meets the criteria for what a festival should be. The exchanging of ideas and collaboration are everywhere. Because of the festival's friendly atmosphere and smaller size it leads to people introducing themselves, joining in conversations and meeting folks never met before. At Zagreb student filmmakers felt perfectly comfortable approaching the likes of such masters as Jerzy Kucia and getting advice. The festival bar was a short walk away at the Hotel Esplanade and was a great place to meet after the final screening. Once again, the festival had made special arrangements with the hotel, encouraging them to open the downstairs bar, providing a selection of drinks at minimal prices for festival participants.

Another highlight was the picnic. Due to the heat, I understand the picnic was not how it usually is. It was held indoors at a large, very nice pub in the country outside of the city. Everyone enjoyed taking a walk around the quiet neighborhood before the meal and afterwards retiring to the garden. I think the biggest challenge of the week for Buba was getting us all back on the buses. No one wanted to leave...



Zagreb's cathedral. © AWN, Inc.

Zagreb, The City

Zagreb itself, as you will see in the following photo galleries, is

an old, grand city modeled in Central Europe's regal style. I was continually amazed at how safe it was. (The editor's note I must add to myself here is that I am a native of Los Angeles.) The staff must have thought I was paranoid (or lazy) as one night after using the press room until around 12:30 am, I asked if it was okay to walk back to my hotel, past the central train station and through a closed, sub-terranean shopping mall. The festival's untiring newsletter staff (they sleep at the Theater for the duration of the event!) said, "Of course it is safe. We can drive you if you want, but it is safe to walk." They looked at me a little puzzled though, wondering if they were really answering or understanding my question: "Why wouldn't it be okay to walk?" Little do they know I guess what downtown L.A. is like or the neighborhood around our central train station.

As frequently the city was too hot to explore on foot during the day, bands of us would leave the Hotel Esplanade at 1 or 2 in the morning after the festival bar closed to explore the city by night. Well kept parks, large squares, old churches, gardens and large boulevards and small quaint streets led one on and on and on and we frequently

didn't return until it was beginning to get light. One night there was an impromptu all night affair by the fountain in front of the Esplanade. While at first street names like Mihanoviceva, Kumiciceva and Kuseviceva look pretty intimidating, within a few days the city is easy to navigate. Plus, all the locals speak Croatian, German and English and are glad to help.

Because of its crossroads geography, thirty years ago Zagreb held a special place in the animation world. During the Cold War years, it provided a meeting ground for animation artists and enthusiasts on both sides of the fence. Now, after overcoming the difficult years of Croatia's war for independence, Zagreb is coming

into its own again, once again becoming a very special place in the animation world. A place where artists and enthusiasts can meet in a fascinating locale for fascinating discussion.

If you don't believe me you could ask: David Ehrlich, Pat Raine Webb, Joan Gratz, Caroline Leaf, John R. Dilworth, Bob Godfrey, Joanna Quinn, Giannalberto Bendazzi, and the list goes on and on of satisfied festival attendees.

Visit us online for a scrapbook of the festival and a tour of the city with festival goers David Fain and Sheila M. Sofian, whose film *A Conversation with Haris* was in competition and involves a conversation with a little boy, a recent Bosnian immigrant to the U.S., who discusses the war.

Heather Kenyon is editor in chief of Animation World Network. After graduating magna cum laude with a BFA from the University of Southern California's School of Cinema-Television, Heather began her career in animation at Hanna-Barbera Cartoons, where she became manager of the Production Communications department. She has contributed a chapter to the book, *Animation in Asia* published by John Libbey & Company, Ltd. Heather is also vice president of Women In Animation International and on the Board of Trustees of Trees for Life.

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SWEATBOX: inside The EMPEROR'S New GROOVE

by Eric Lurio



Roger Allers and Sting working on *Kingdom of the Sun*, which would become *Kingdom in the Sun* and then finally, after a long painful process, *The Emperor's New Groove*. © Xingu Films. All stills courtesy of Disney Enterprises Inc.

For the last dozen years or so, the book publishing division of the Walt Disney company has been putting out high-class art books celebrating each and every one of its "classic" animated features. That is, all except one: *The Emperor's New Groove*.

Well, there's a reason for that. The film's creation was a mess. Not just that, but a scandalous one as well. The production imploded after the animation had already begun, leaving bad feelings all around and the film getting almost none of the hoopla A-level Disney 'toons generally get. Moreover, while initial box office was slow (the opening did worse than any Disney animated feature had done since *The Rescuers Down Under* a whole decade before), the film did eventually accumulate a respectable b.o. figure and has done well in home video...still at the time it was perceived by the studio and industry to be a failure...It wasn't

the *Lion King* blockbuster that Disney had hoped for and was used to after a string of phenomenal hits.

How Did This Come To Be?

Just the thing for a juicy documentary and thanks to the miracle of contractual obligation, we've got one! Running 86 minutes, *The Sweatbox* was recently shown at the 2002 Toronto Film Festival, which I attended. Why did a documentary about a film which debuted on December 15, 2000 just come out? It was supposed to have originally come out in February of 2001. To spend a year and a half on a shelf is no mystery. What's surprising is that it came out at all.

The fear was that it would

Most in the animation industry who knew about this project were of the belief that this footage would never see the light of day...

have been quite embarrassing for the Mouse to have its dirty laundry aired out in public. Hell, for those of us who follow these things, *The Emperor's New Groove* was already an embarrassment. It was dumped. A documentary about a film that the Mouse gave a bare minimum of support to when it came out? Get real!

...and yet....

Gordon Sumner, better known as Sting, was given the job of writing six songs for what was then called *Kingdom of the Sun*. As part of the deal, he got Disney to agree to let his wife Trudie

Styler, and co-director, co-producer John-Paul Davidson, do the 'making of' featurette through her company Xingu Films.

sequence at the premier, Sting, Schumacher and a number of other people discuss what a painful experience it all has been.



Co-director Roger Allers left the project when a new story take was approved, which was not of the epic scale he had imagined.

Most in the animation industry who knew about this project were of the belief that this footage would never see the light of day, especially after the "Collector's Edition" DVD came out and the words "Kingdom of the Sun" were nowhere to be seen.

But here we are and here it is. Everything we hoped it would be. The kind of thing we've seen in the third disc of *Cleopatra* or *Lawrence of Arabia*. The stuff you shell out the extra twenty bucks for.

Solid Reporting

The format is what you'd expect. Interviews with director Roger Allers and animation chief Thomas Schumacher, discussing the story and praising each other to the skies. But we're forewarned that something's going to be amiss, when at the opening

The happiest place in town? I think not.

What makes this a must for animation fans is the artwork. We actually see parts of *Kingdom of the Sun*. The interviews are intercut with rough, and in some cases finished, animation. Stuff we never, EVER thought we'd ever see. The film was supposed to be a musical, with Eartha Kitt playing the villain Yzma, who was drawn by the always brilliant Andreas Deja, who shows us how he acts with a pencil. The style of the film is very different from that which those of us who saw the finished film remember. Then there's Owen Wilson voicing the peasant Pacha and David Spade playing Emperor Manco. However, we begin to notice flaws, which prove fatal later on. Sting complains about the lack of a script from which to work.

Then Styler and Davidson

give us a treat. A nearly full musical number going back and forth between Ms. Kitt in the sound booth and the animated scene. Both are brilliant and this is DeJa at his best. In this, what might be the only completely finished sequence of the original version of the film, a plant is poisoned by Yzma. It looks like Mel Blanc doing an exhausted



Co-director Mark Dindal then became the only director and hurried through ENG in one and a half years – a record for a Disney Feature.



Randy Fullmer was the producer that stuck with the project from beginning to end and faced such difficult moments as telling Sting his years of hard work would be thrown out.

model T Ford in an old Warner Bros. cartoon, which is kind of weird considering all that talk about the epic nature of the film...hmmm... As the brass go into the screening room to see the finished story reel with about 20% finished animation, we see the beginning of the film and listen to the various members of the crew worry about whether they will keep their jobs.

Deep Behind The Scenes

If this were a featurette found on a DVD we'd know they'd be joking, but this time it's serious. The other senior directors leave their projects to try to figure out how to save the movie. This means possibly junking the story entirely. Should Manco be removed from the story? Should the love story between Pacha and Nina be thrown out? Should the locale be moved to Nebraska and the llamas become sheep?

Should the locale be moved to Nebraska and the llamas become sheep?

Allers gives the viewer a wistful soliloquy as he explains that he's quitting the project he's been working on for years, rather than continue on a pared down story that Chris Williams and co-director Mark Dindal come up with.

The scene where Sting's informed all his hard work has been for naught is a bit disappointing, as it's set in the studio and Sting's on the other side of the phone. We'd been promised in the scant publicity material that we'd see his reaction. Still, we see producer Randy Fullmer, forever the diplomat, wriggling in his seat as he delivers the news to the superstar.

The second part of the movie is about The Emperor's New Groove, and how they did a three-year project in only half that time. What's interesting here is the comparison of style. Having just seen forty minutes of Kingdom of the Sun the change of style is really jarringly black and white. It's quite clear that this is not the same movie at all.



Disney animation chiefs Peter Schneider (left) and Tom Schumacher during a lighter story meeting moment. However, finally they would put the kabosh on Kingdom and usher in Groove.

Sting doesn't really want to be on the project any more, as he's now working on an album and on tour. But, a true professional, he perseveres. He only threatens to quit once, and is mollified by a major change in the movie's ending, which everyone agrees is an improvement.

From initial "research" trips to Peru, rough sketches, long discussions of color palate and backgrounds, the film wraps up with all aspects of the crew now at double time, on a mission to finish the project. We see that it all somehow comes together and, more importantly, works.

The happiest place in town? I think not.

The Truth Is...

All in all, the whole thing is shown to be a bit chaotic, but the simple fact is, this isn't anti-Disney at all. Indeed, it's quite positive. The Disney process stands up under the film's scrutiny. The opportunity to see the process at work, the continual collaboration, makes this film very worthwhile. While we know this isn't their typical experience, we see the workings of a well-oiled machine that, once put in drive, can deliver.



Never before seen artwork and pencil test footage from *Kingdom of the Sun* makes this documentary a must-see for animation fans.

And this is exactly the kind of thing we're looking for in those hideously expensive art books.

Had this been one, it would have been the best of the series. The tragedy is that while this should be

a vital part of any Disney-phial's video collection (preferably on "Walt Disney Treasures: Behind The Scenes At The Walt Disney Studio"), chances are that it's only going to be in a couple of film festivals and vanish into the ether. What a bummer because it is a treat!

Eric Lurio is a New York-based cartoonist and writer who has written extensively on animation for several years. His articles have appeared in *Animation Magazine*, *Animation Blast*, *Animation Planet* and *Animefantastique*.

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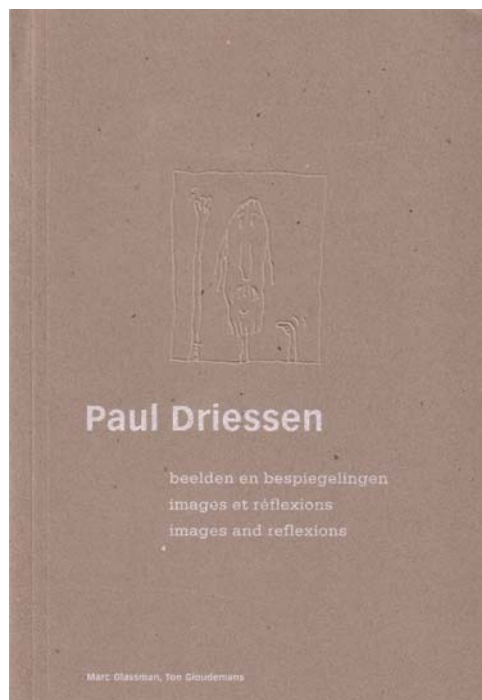


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Paul Driessen — Images and Reflections

review by Giannalberto Bendazzi

Paul Driessen is a slender, bearded, smiling gentleman whose auteur short films have made him the hero of two generations of animation fans worldwide. A native of Nijmegen, The Netherlands, he officially lives and works in Canada, France and his home country, but is actually a citizen of the unrecognized international nation that we currently call animation. You go to a festival, you see him. Normally not as a visitor: as the guest of honor. Just to mention the current year, a huge one-man retrospective of his works was shown in Annecy, France, and he received the Lifetime Achievement Award in Zagreb, Croatia. (Paul: if I'm forgetting some other 2002 homage – and I'm probably doing so – please correct me).

The Auteur

He never participated in big-money, big-crew, big-press-cover-age productions; his only contribution to a feature film being storyboarding and animating for George Dunning's *Yellow Submarine*, 1968 (but it was a beginner's task). You'll rather find his signature under such "personal" films like *Cat's Cradle* (1974), *David* (1977), *Elbowing* (1980), *The Writer* (1988), *The End of the World in Four Seasons* (1995), *Three Misses* (1998) and *The Boy Who Saw the Iceberg* (1999). I doubt that these unlinked-in-a-series shorts were widely screened in theatres or aired in

prime time, and that the average filmgoer or the average TV anime otaku, then, knows who Paul is. But among specialists he's unanimously considered one of the rare true masters of animation, and his style, based on perfect timing, tremulous-line drawings and the subtle use of sound, was/is imitated everywhere.

Until now, a detailed, monograph on him had never been written. Marc Glassman from Canada and Ton Gloudemans from The Netherlands redress this shortcoming. The book, a unique joint project of HAFF and CICA Annecy, was part of a larger tribute to the artist that included the aforementioned screenings of his films and the unveiling of a documentary at the 2002 Annecy International Animated Film Festival.

In very few lines the two writers state the case very clearly: "Driessen's world is populated with ravenous, vulture-like birds; immense spotted cows; a wide variety of aggressive cats; ships that always seem to list and capsize; huge and very nasty fish; annoying flies; spiders; and blob-like, romantic but sexless men and women. They are the stuff of comedy – black comedy – and Paul Driessen has taken full advantage of them to make his films accessible to the public."

To add a personal note about his ability to capture the public's attention, I'll recall the Annecy festival of 1977, when Paul presented the audience with a character so

small as to be invisible (title of the film: David), and everybody very enthusiastically interacted with a screen that was most of the time white.

So, this is his comedy and we laugh with it. It is probably the most rarefied, abstract, pure kind of comedy you can imagine: very few connections with the everyday world, no easy shortcuts like vulgarity or parody, no caricatures, no tongue-in-cheek cracks. We laugh, and a lot. "To regard Paul Driessen as a mere entertainer, though," the writers add, "would be a mistake. His special gift is to walk the line between comedy and philosophy. (...) His films are comedies of ideas: visually provocative and, like his stories, intricate and devised to stimulate thoughts."

The Text

I'll stop the quoting here, in order to let readers get the pleasure

of going into the details on their own, and understanding exactly what this philosophy is, by reading the book. And the book is good; deep and insightful. I didn't say that at the beginning, but I am doing so now. Glassman and Gloudemans not only show an excellent grasp of their subject matter, they know their trade. They are good animation film critics, and discerningly explore for us the films and their inner meanings.

The book is a biography, too. You detect a manifest liking for Paul Driessen as a person, both in the authors' text and (obviously) in the declarations of associates and colleagues elegantly scattered around the pages. Luckily, this doesn't imply a fan-club taste and you feel there is a refreshing respect both for the filmmaker and for the readers.

What else? A wealth of illustrations in black & white and color, which will especially please the visu-

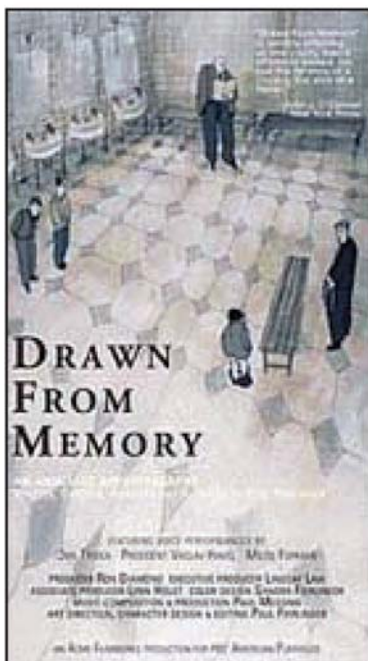
al artists, a filmography (by Nico Crama), a glossary and a bibliography. If you want me to split hairs, I'll say that I would have loved an index and maybe a photograph of Paul Driessen himself... But never mind.

Paul Driessen – Beelden en bespiegelingen / Images et reflections / Images and Reflections by Marc Glassman and Ton Gloudemans. Holland Animation Film Festival (Utrecht, The Netherlands), Centre International du Cinéma d'animation (Annecy, France), 2002. In Dutch, French and English. 239 pages. ISBN: 90-802264-6-7.

Giannalberto Bendazzi is an animation historian whose latest book is Alexeieff - The Itinerary of a Master.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

PAUL FIERLINGER'S DRAWN FROM MEMORY NOW AVAILABLE ON VIDEO !

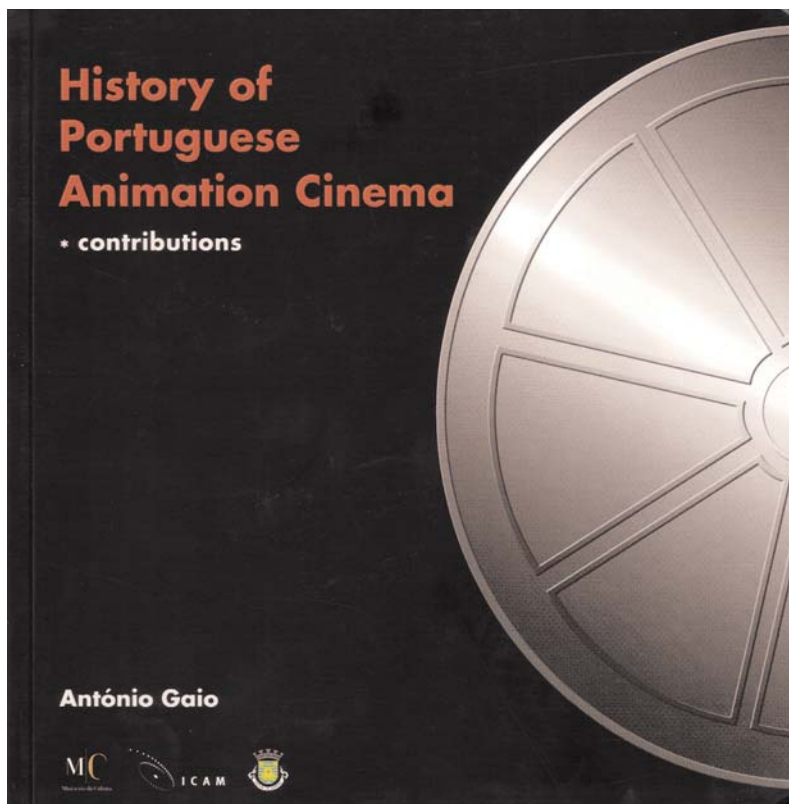


"Drawn From Memory is an extraordinary reminiscence about an improbable but true life, rendered in pen-and-ink images as whimsical as those of James Thurber and words as piercing as those of Milan Kundera. The work, which could be called The Movie of Laughter and Forgiveness, uses the lighthearted medium of animation to heartbreaking effect."

--Carrie Rickey
The Philadelphia Inquirer



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History of Portuguese Animation Cinema

review by Giannalberto Bendazzi

Portuguese animation is growing rapidly, or at least with big companies hardly existing in Europe, “auteur” or “independent” animation is doing so. Until the mid-Eighties the Lusitanian flag was flown only by Mario Vasques das Neves and Artur Correia & Ricardo Neto’s production company Topefilme, but during the last decade the works of Abi Feijó, Regina Pessoa, Pedro Serrazina, José Miguel Ribeiro and Cristina Teixeira haven’t missed an important international animation festival in the world. And, speaking of festivals, no one can fail to mention that a lovely coast village called Espinho, near Porto, has accommodated one of the best and most exciting events of the entire international calendar since 1977 – Cinanima.

This History of Portuguese Animation Cinema is the work of the leading and most stalwart of the Cinanima organizers, Antonio Gaio. I suspect he is the living human being that has viewed more Portuguese animated films than anyone else, has met more Portuguese animation film-makers than anyone else and has devoted more spare time and free work to Portuguese animation than anyone else. Therefore, he makes the most of this privileged position by giving lasting witness to everything you wanted to know about his country and artists working frame by frame, and redresses a long overdue shortcoming, as we foreigners certainly knew very little (although not by choice!) about this subject matter until the text was released in English at the Annecy 2002 festival.

What Is In Store

When did animation get started in Portugal? In an interview released in 1988, photographer Luis Nunes stated that he had produced an animated short commercial way back in 1920. The actual animation consisted of, he maintained, some movements of a dog’s head (it was that nice doggie listening to the phonograph in the His Master’s Voice trademark). It might well be a lie (as Nunes was only thirteen in 1920), but it is true that their pioneering era started around this time. Over the following decades the output was poor, sporadic and amateurish, with the exception of some highlights in the field of advertising. For instance, *O Melhor da Rua* (The Best One of the Street), a sixty second commercial by Artur Correia, won many international

awards in 1966. In 1970, *Eu Quero a Lua* (I Want the Moon), another short by Artur Correia, paved the road for modern Portuguese animation. Day by day and year by year new film-makers got started, the Cinanima festival opened, various international workshops gathered young enthusiasts, a great film critic by the name of Vasco Granja produced a good TV program on animation – and above all a new life and a new reason to look forward was triggered by the return of democracy in 1974, after many decades of a fascist dictatorship.

A good half of the book is devoted to a section by the title of "Dictionary," which lists, in alphabetical order, the most important living film-makers with short biographies and complete filmographies. Here let me mention a little flaw: these filmographies are also listed in alphabetical order by the title, instead of the more useful chronological order. Be this as it may, this section is a sheer pleasure for every lover of statistics and cataloguing – and, of course, you can bet I'm among them.

Antonio's Point of View

Too humbly, Antonio Gaio states in his introduction that "making history, understanding and analyzing is much more demanding than just like or dislike. (I wanted to) make sure that this information, news and knowledge might be a good contribution to someone who wishes to complete and write later the history with the necessary rigor. The greatest edifices can't be built without the discrete and modest, though serious effort of those who built the foundations." I disagree: *History of Portuguese Animation Cinema* is actually a history, based on thorough viewpoints and on choices dictated by likewise thor-

ough opinions. Gaio selected what he considered important (amateur film-making, critics, organizers, workshops, festivals) and omitted what he considered in his case irrelevant (economy, marketing, distribution, public opinion about animation, some aspects of film-making such as music). It is his history, a good one, an honest one.

I'm pleased that a fair segment of the book is devoted to Abi Feijó, film-maker, producer, organizer and former ASIFA International

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president. Abi is a renaissance man of animation; he has given our medium a lot of momentum and deserves this recognition.

Last but not least, I praise the lay-out and the excellent illustrations (in black & white and color), some of which are rare and come from private collections. History is also made by actual documents, isn't it?

History of Portuguese Animation Cinema – Contributions by Antonio Gaio. Nascente – Cooperativa Acção Cultural / Ministerio da Cultura / Instituto do Cinema Audiovisual e Media / Cidade de Espinho (Portugal), 2002. 239 pages. ISBN: 972-95688-9-8 (€ 25.00)

This book may be purchased by contacting the Cinanima Festival: phone: +351-22-733 13 50/1; fax: +351-22-733 13 58; email: cinanima@mail.telepac.pt; URL: <http://www.cinanima.pt>.

Giannalberto Bendazzi is an animation historian whose latest book is *Alexeieff - The Itinerary of a Master*.

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