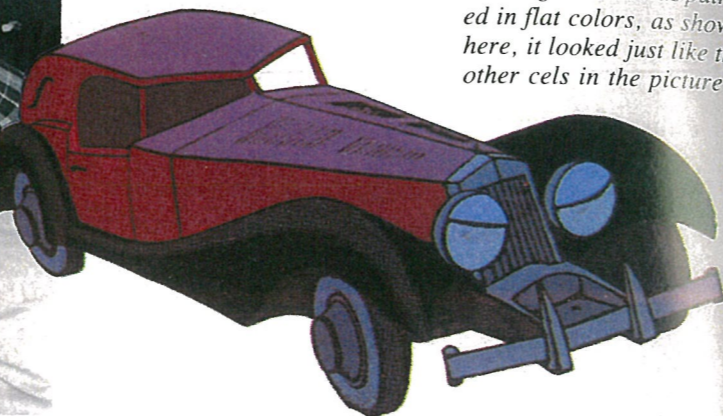
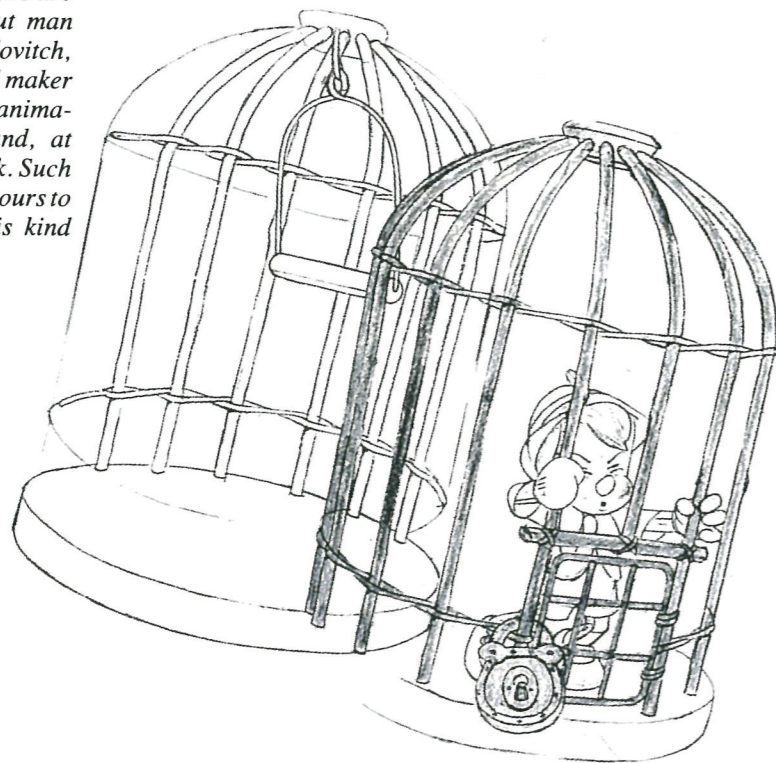




The model of Cruella's car was painted with black lines that made it look like a drawing when reproduced on the photostats. The image was cut out and pasted on a cel, then copied by the Xerox process like any drawing. Once it was painted in flat colors, as shown here, it looked just like the other cels in the picture.



The climax of *101 Dalmatians* featured a collision between two cars driven by the villains. Shooting the scene with models of the cars are from the left, layout man Basil "Dave" Davidovitch, animator and model maker Dick Lucas, effects animator Jack Buckley and, at the camera, Ed Cook. Such actions would take hours to animate without this kind of help.



Tracings from photostats of the bird cage that imprisoned Pinocchio gave the realistic action that was needed while saving the time that would have been required to animate such a difficult assignment. Even more time was saved by drawing the back of the cage on one level and the front on another so that Pinocchio could be sandwiched between the two without tedious registration to the bars on every drawing.

yet paid for itself, *Fantasia* looked as if it was always to be in the red, *Bambi*, Walt's favorite picture of all, was still not in the clear. The solution to the studio's financial bind seemed to be another cartoon feature along the lines of the successful *Snow White*—rather than anything experimental. Although "package pictures," like *Make Mine Music*, did not have the production difficulties of a storytelling cartoon feature, they had not been very profitable either. A new, less expensive way to make the projected *Cinderella* as a full-fledged animated feature had to be found. Reasoning that animation was the most costly part of the business, Walt felt that everything possible should be done to save the animator's time, to help him make that first test "OK for cleanup" without correction. He turned to live action to solve his problem.

All of *Cinderella* was shot very carefully with live actors, testing the cutting, the continuity, the staging, the characterizations, and the play between the characters. Only the animals were left as drawings, and story reels were made of those sketches to find the balance with the rest of the picture. Economically, we could not experiment; we had to know, and it had to be good. When all of the live film was spliced together, this was undeniably a strong base for proving the workability of the scenes before they were animated, but the inventiveness and special touches in the acting that had made our animation so popular were lacking. The film had a distinctly live action feel, but it was so beautifully structured and played so well that no one could argue with what had to be done. As animators

we felt restricted, even though we had done most of the filming ourselves, but the picture had to be made for a price, and this was, undeniably, a way of doing it.

By the time we were starting *Peter Pan*, we had learned to get further away from any actual use of the live action scenes, restaging them after seeing weaknesses, using the film as a starting point from which to build and invent and enrich. We had been shown the way to go, but we had to do the "going" ourselves, and the picture was better for it. We recaptured much of the fantasy and magic in the features made before the second World War.

Animators always had the feeling they were nailed to the floor when their whole sequences were shot ahead of time in live action. Everyone's imagination as to how a scene might be staged was limited by the placement of the camera, for once a scene had been shot it was very hard to switch to a whole new point of view—even though in animation it is quite easy to hang the camera from a star, or a nearby cloud, or let it drift with the breeze wherever it is needed.

Animals

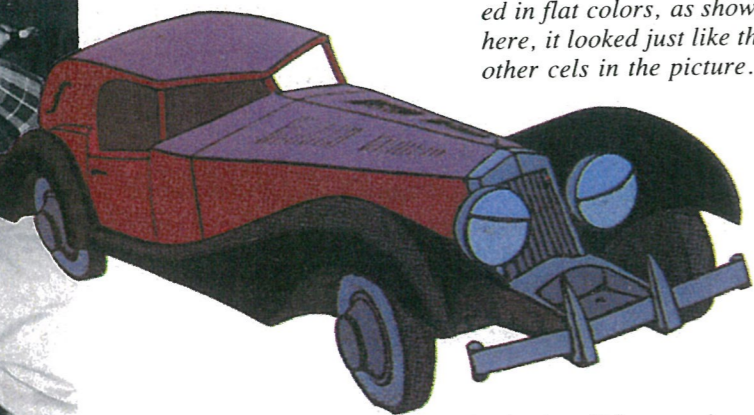
If an animal in a film is wearing any kind of costume, he can be handled with human attributes and the audience will accept him. In contrast, if an animal in his natural fur should suddenly stand up and start gesticulating, the viewers will feel uneasy. Put a cap on him, or a tie, and he can swagger around, gesturing and pointing like any ham actor.

Stranger than that, if the story parodies human activities, as in *Song of the South* and *Robin Hood*, there is no need to restrict a character's movements by the limitations of its animal body. The character can have human hands, fingers, a human pelvis, and feet with shoes. Of course natural animal drawing or realistic action will always add sincerity and interest to this type of film, but it is not truly needed to tell the story. On the other hand, if the story is man's view of what the animal world is like, as in *Lady and the Tramp*, *101 Dalmatians*, and *The Jungle Book*, the animals must be completely believable or the whole premise will collapse.

There was a unique situation in *The Sword in the*



The model of Cruella's car was painted with black lines that made it look like a drawing when reproduced on the photostats. The image was cut out and pasted on a cel, then copied by the Xerox process like any drawing. Once it was painted in flat colors, as shown here, it looked just like the other cels in the picture.



yet paid for itself, *Fantasia* looked as if it was always to be in the red, *Bambi*, Walt's favorite picture of all, was still not in the clear. The solution to the studio's financial bind seemed to be another cartoon feature along the lines of the successful *Snow White*—rather than anything experimental. Although “package pictures,” like *Make Mine Music*, did not have the production difficulties of a storytelling cartoon feature, they had not been very profitable either. A new, less expensive way to make the projected *Cinderella* as a full-fledged animated feature had to be found. Reasoning that animation was the most costly part of the business, Walt felt that everything possible should be done to save the animator's time, to help him make that first test “OK for cleanup” without correction. He turned to live action to solve his problem.

All of *Cinderella* was shot very carefully with live actors, testing the cutting, the continuity, the staging, the characterizations, and the play between the characters. Only the animals were left as drawings, and story reels were made of those sketches to find the balance with the rest of the picture. Economically, we could not experiment; we had to know, and it had to be good. When all of the live film was spliced together, this was undeniably a strong base for proving the workability of the scenes before they were animated, but the inventiveness and special touches in the acting that had made our animation so popular were lacking. The film had a distinctly live action feel, but it was so beautifully structured and played so well that no one could argue with what had to be done. As animators



tats of the bird cage that imprisoned realistic action that was needed while would have been required to animate ment. Even more time was saved by he cage on one level and the front on chio could be sandwiched between the gistration to the bars on every drawing.

we felt restricted, even though we had done most of the filming ourselves, but the picture had to be made for a price, and this was, undeniably, a way of doing it.

By the time we were starting *Peter Pan*, we had learned to get further away from any actual use of the live action scenes, restaging them after seeing weaknesses, using the film as a starting point from which to build and invent and enrich. We had been shown the way to go, but we had to do the “going” ourselves, and the picture was better for it. We recaptured much of the fantasy and magic in the features made before the second World War.

Animators always had the feeling they were nailed to the floor when their whole sequences were shot ahead of time in live action. Everyone's imagination as to how a scene might be staged was limited by the placement of the camera, for once a scene had been shot it was very hard to switch to a whole new point of view—even though in animation it is quite easy to hang the camera from a star, or a nearby cloud, or let it drift with the breeze wherever it is needed.

Animals

If an animal in a film is wearing any kind of costume, he can be handled with human attributes and the audience will accept him. In contrast, if an animal in his natural fur should suddenly stand up and start gesticulating, the viewers will feel uneasy. Put a cap on him, or a tie, and he can swagger around, gesturing and pointing like any ham actor.

Stranger than that, if the story parodies human activities, as in *Song of the South* and *Robin Hood*, there is no need to restrict a character's movements by the limitations of its animal body. The character can have human hands, fingers, a human pelvis, and feet with shoes. Of course natural animal drawing or realistic action will always add sincerity and interest to this type of film, but it is not truly needed to tell the story. On the other hand, if the story is man's view of what the animal world is like, as in *Lady and the Tramp*, *101 Dalmatians*, and *The Jungle Book*, the animals must be completely believable or the whole premise will collapse.

There was a unique situation in *The Sword in the*

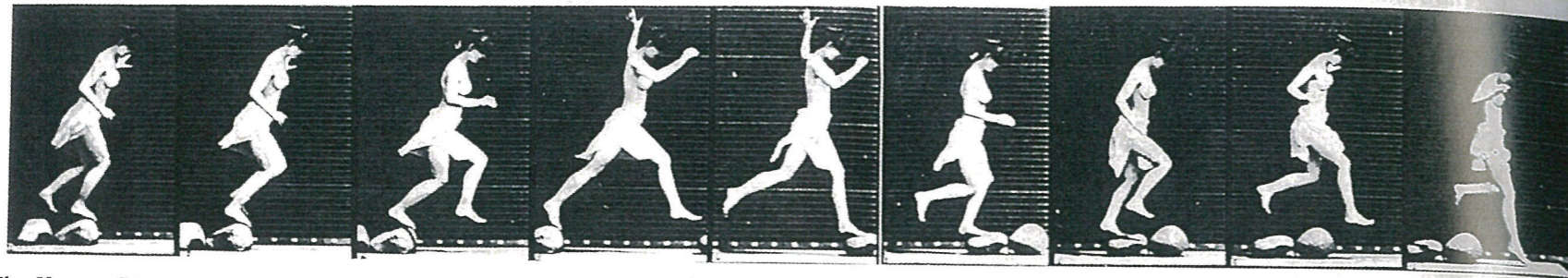


Studies of hunting dogs for *The Fox and the Hound* by Mel Shaw. This type of character has to be treated as a real dog throughout the picture.

The animators agreed that the characters easiest to animate as well as most fun to draw had been the animals in the *Uncle Remus* stories of *Song of the South*. Ken Anderson remembered those days when he suggested his version of *Richard the Lion-hearted* for *Robin Hood*.

In *The Sword in the Stone*, the wizard Merlin turned both himself and young Arthur into squirrels. They had to be drawn in such a way that they would look like the other squirrels yet still be recognizable to the audience. Here they are approached by an eager young female who wants Arthur for her mate.



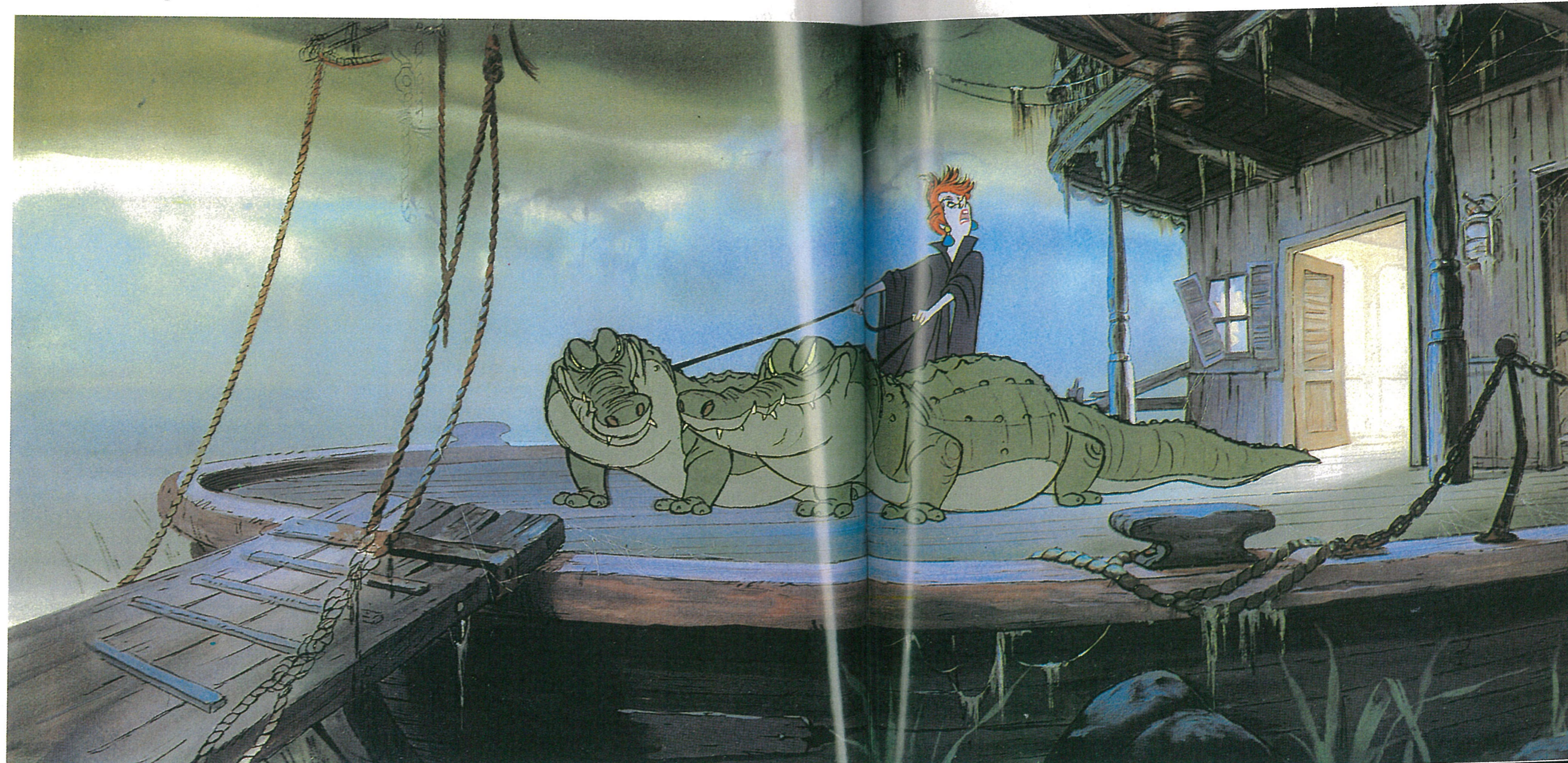
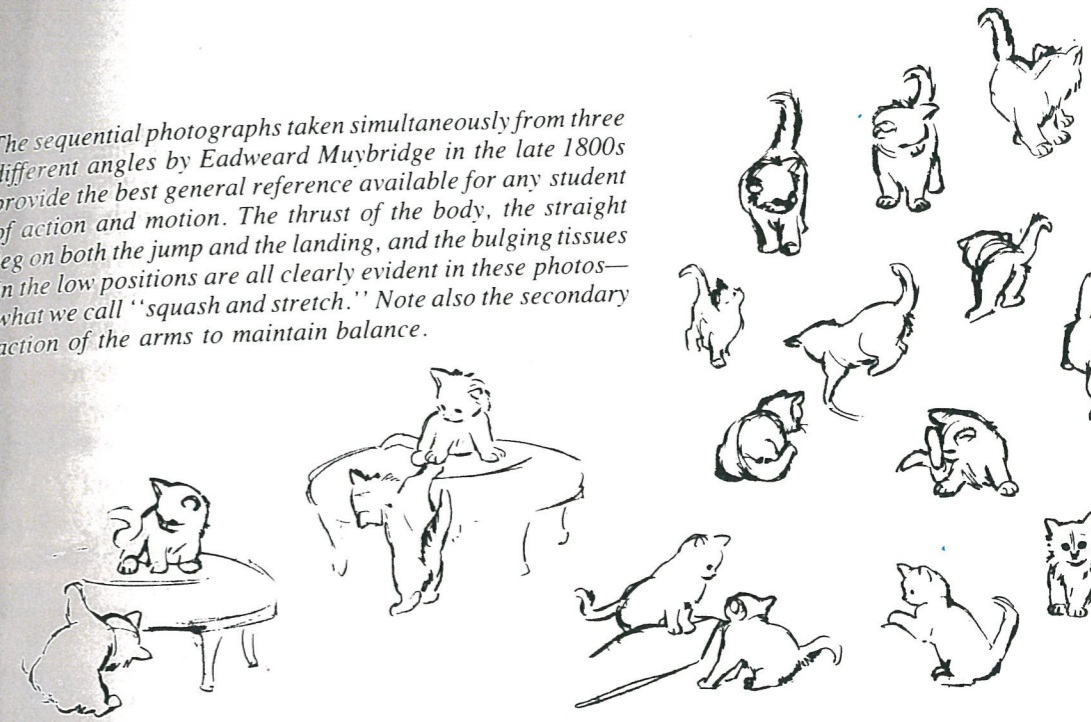


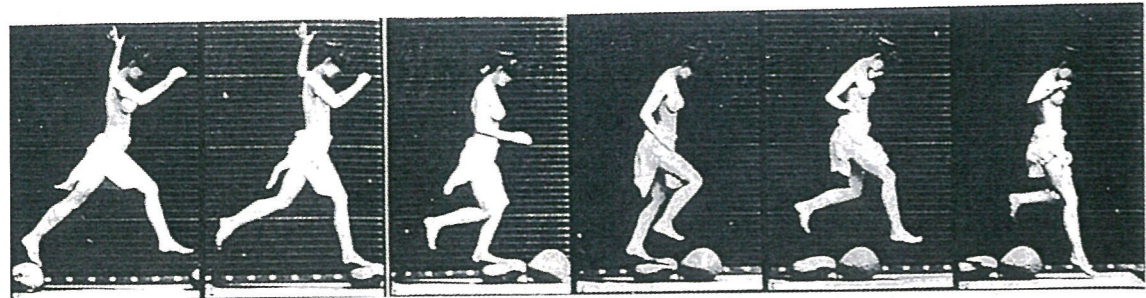
The Human Figure in Motion, Dover Publications Inc., Plate 142.



Muybridge's Complete Human & Animal Motion, Dover Publications, Inc. Vol. 3 (of 5 volumes)

The sequential photographs taken simultaneously from three different angles by Eadweard Muybridge in the late 1800s provide the best general reference available for any student of action and motion. The thrust of the body, the straight leg on both the jump and the landing, and the bulging tissues in the low positions are all clearly evident in these photos—what we call “squash and stretch.” Note also the secondary action of the arms to maintain balance.



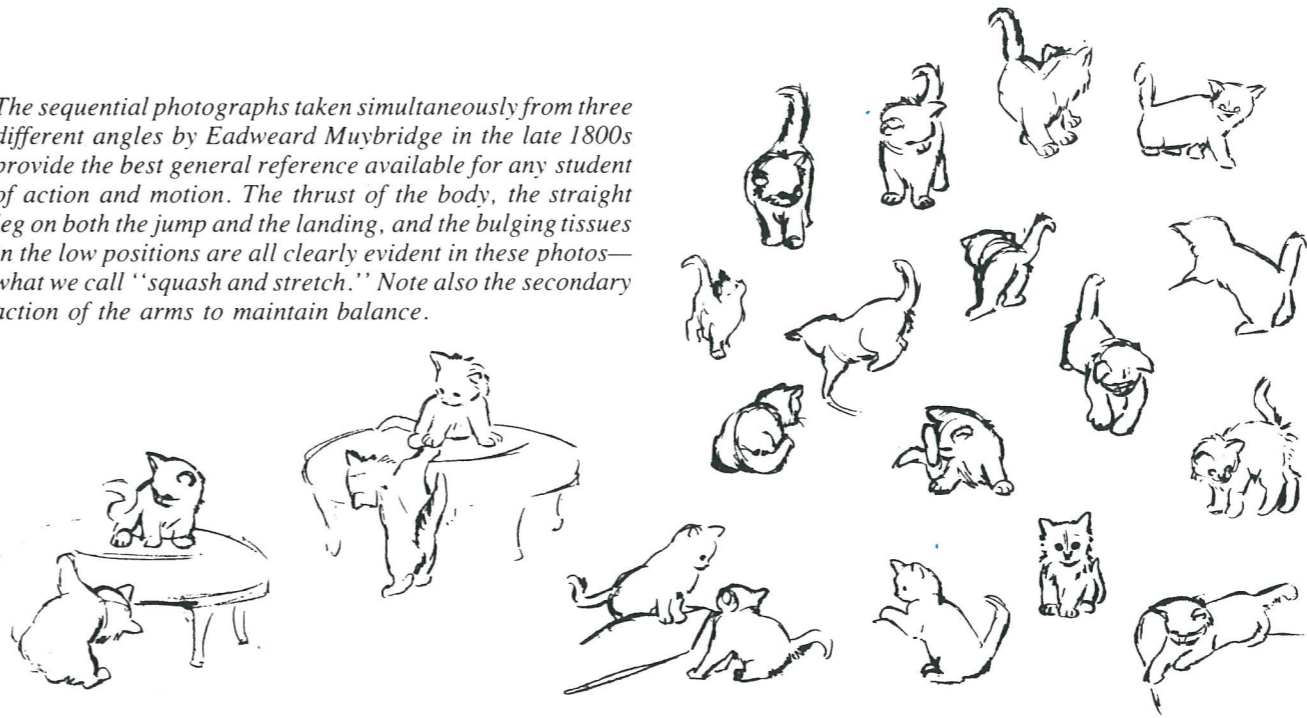


c., Plate 142.

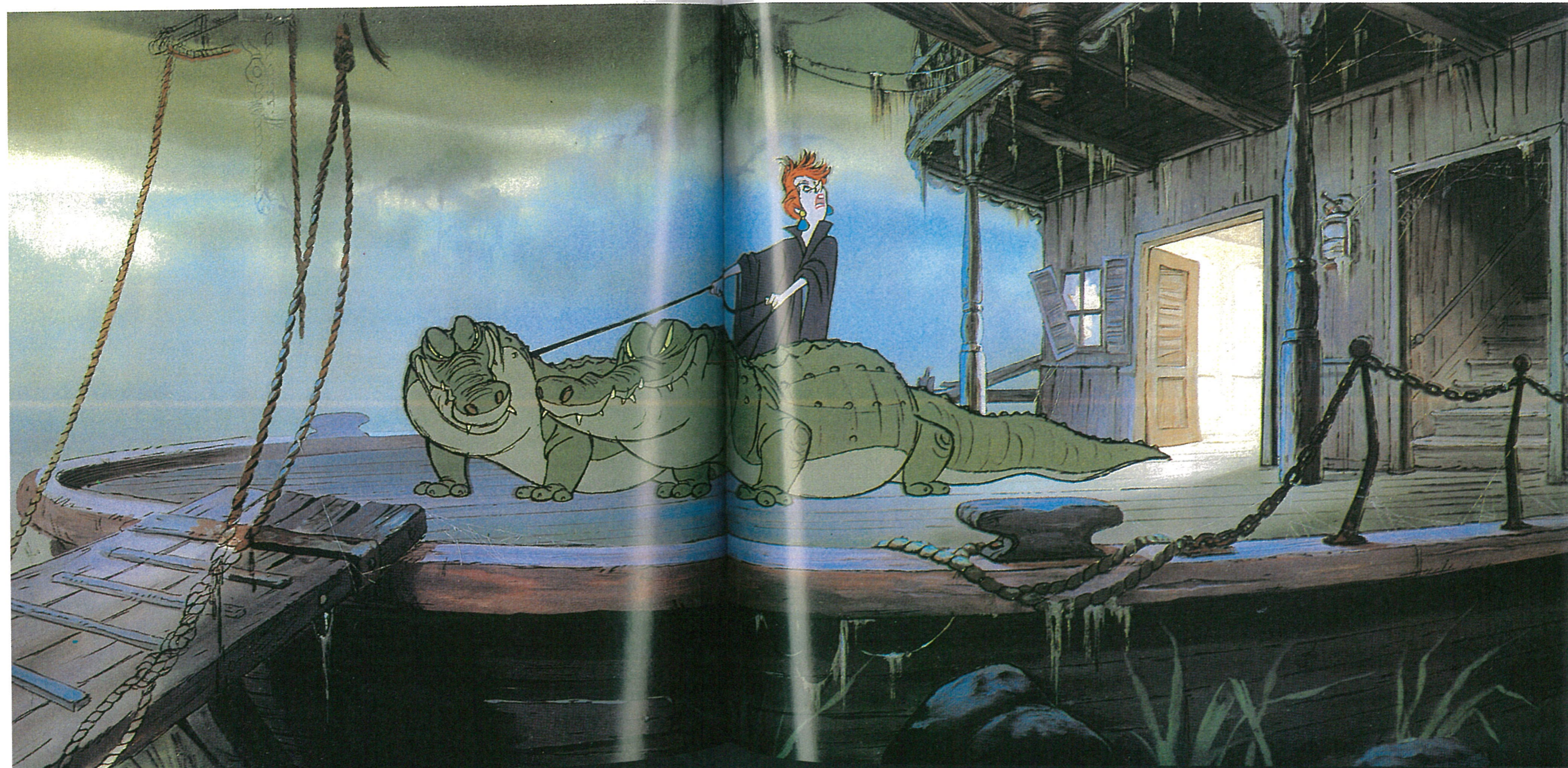


over Publications, Inc. Vol. 3 (of 5 volumes)

The sequential photographs taken simultaneously from three different angles by Eadweard Muybridge in the late 1800s provide the best general reference available for any student of action and motion. The thrust of the body, the straight leg on both the jump and the landing, and the bulging tissues in the low positions are all clearly evident in these photos—what we call “squash and stretch.” Note also the secondary action of the arms to maintain balance.



Sketches by Ollie Johnston. What makes a kitten cute and appealing? The animator tries to discover this by sketching from film taken for Aristocats.

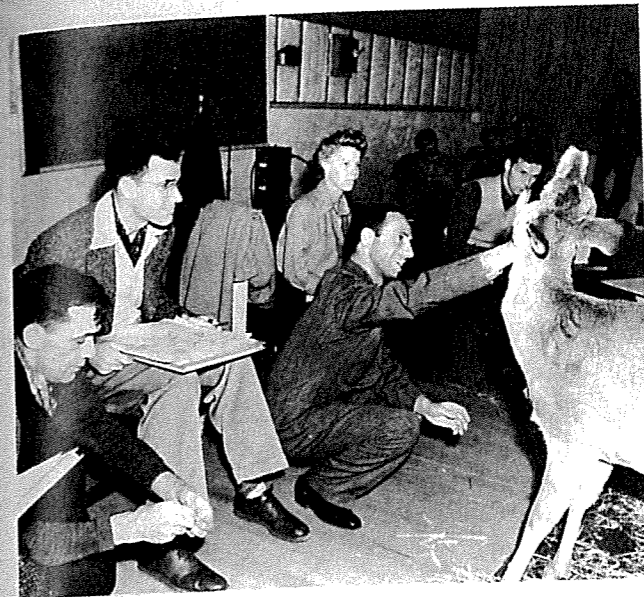


The Rescuers

course in comparative anatomy, illustrated with gentle little contour drawings that had no boldness or vigor, just surprising accuracy.

We had another unique talent in Retta Scott, the first woman at our studio to have an interest in animation. She had an astounding ability to draw powerful, virile animals from almost any perspective and in any action. At one point in *Bambi*, we needed some convincing and frightening hounds to chase our heroine Faline, but none of the animators was advanced enough in his understanding of hounds to tackle the assignment. Retta could draw the dogs in any position, and she knew the attitudes and the mood, but she was inexperienced in the art of relating one drawing to the next. So the supervising animator, Eric Larson, set the scenes up for her and showed her what needed to be done. With typical modesty, Eric says, "I worked with her on the timing, but she did it all; she worked and worked on it." However it was done, between the two of them there appeared on the screen one of the most chilling and exciting pieces of action ever to be animated.

Another imaginative bit of problem-solving called for in *Bambi* was the drawing of the stag's majestic antlers. To follow through the perspective of each bony prong as the head moved about was just too complicated for even the most mechanically oriented artists, and the first filmed tests of the animation drawings revealed rubbery, wandering antlers—a distressing loss of majesty in what should have been the stag's crowning glory. So, a miniature plaster model was made of the stag's head with the full complement of antlers atop, and this was placed beneath the glass of the old roto-scope machine. Up on the drawing board, the artist

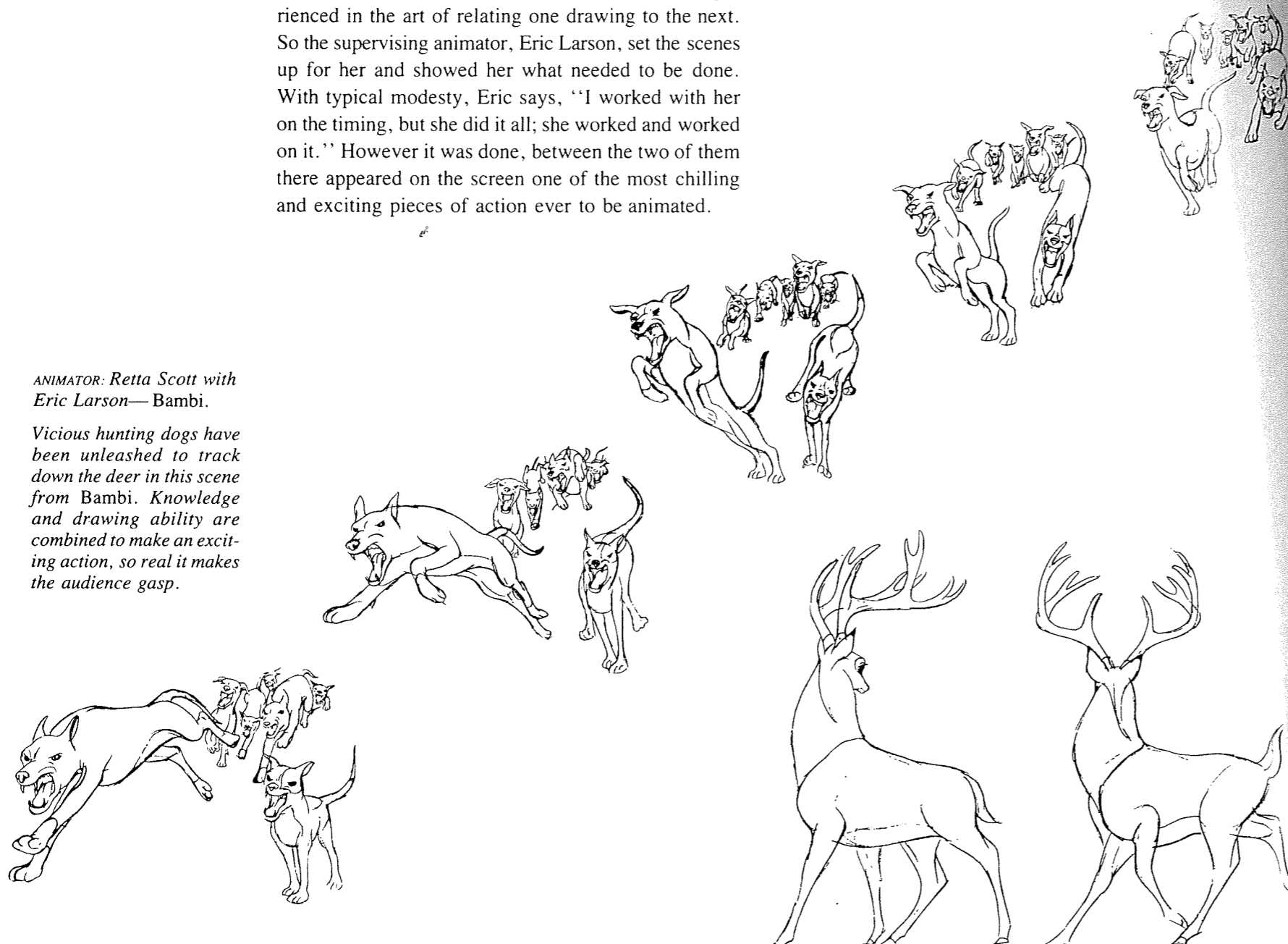


had the first drawing of a scene with the stag carefully drawn in. He s tilted the model underneath until t exactly with his drawing. This done the horns. That drawing completed the next; with a slight change in horns were ready to trace. The rest bit tedious, but not nearly so deman to draw it all in perspective from i

Rico Lebrun had been hired as we *Bambi* because of his knowledge c ability to teach. He felt strongly th learn all about an animal was to ge and move it about and feel how the started a search for a young fawn, l then available we contented ourse what film we had and observing olc One day, Rico got a call from a ran Service who had come upon the young fawn, no more than two day: good condition, and he could have it

That night in class, we crowdc the movements of the legs and the as Rico turned the body round anc articulation of each joint. He was c model; we were a bit more reserve been dead for three or four days. nounced his plan to remove the o each night, so we could learn all th right down to the skeleton. The wh take ten evenings in all.

The next night, we stood far



ANIMATOR: Retta Scott with Eric Larson—*Bambi*.

Vicious hunting dogs have been unleashed to track down the deer in this scene from *Bambi*. Knowledge and drawing ability are combined to make an exciting action, so real it makes the audience gasp.

ANIMA
Bamb
Draw
more
jestic
the b
No o:
posin
volun
were
ing i
curac
traci
coult
recti
matc