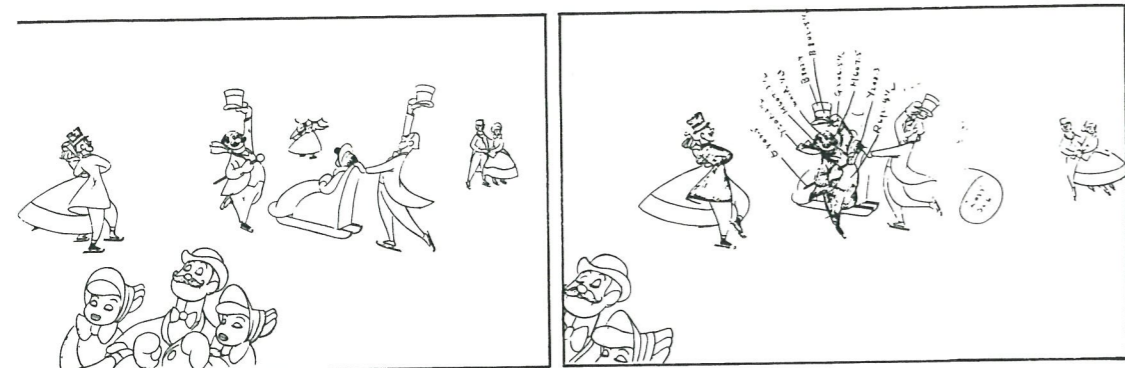


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one animal is walking or running always a temptation to animate the each figure. Once all the problems and legs are in the right place, the second set of drawings only slightly

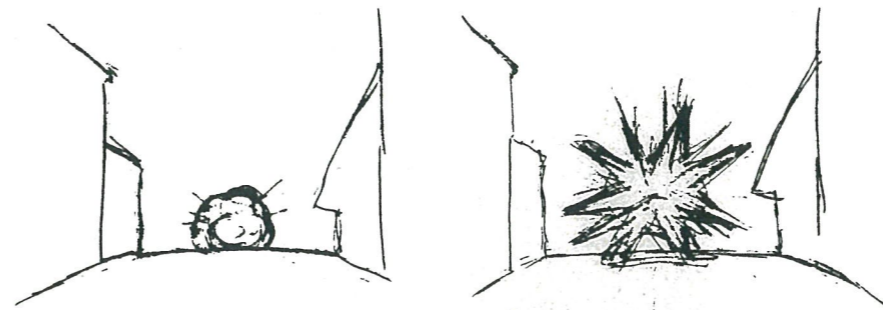
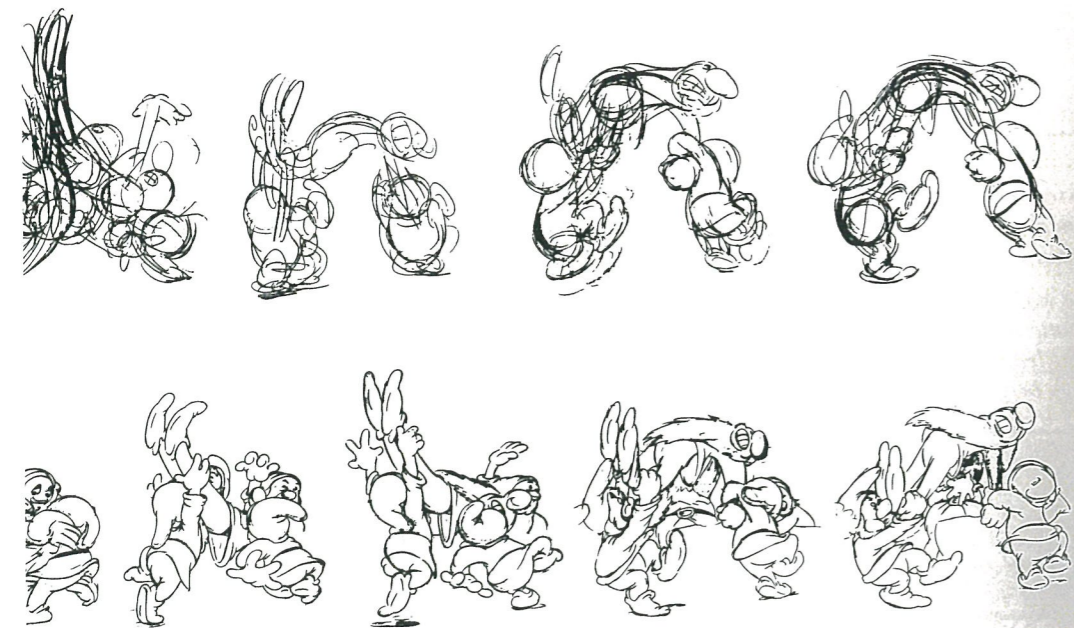
different seems like needless work. Still there is a special opportunity in the handling of groups that can make scenes of great impact. There is a feeling of elasticity as one figure pulls away from another, then closes in again, or passes someone up, or falls behind, that gives the charm and feeling of life to the group.



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ANIMATOR: Fred Moore—  
Snow White.  
Any group of characters should have careful thought given to their design and attitudes, whether they move together or individually. Fred Moore always made them interesting and pleasing.



ANIMATOR: Frank Thomas—  
Robin Hood.

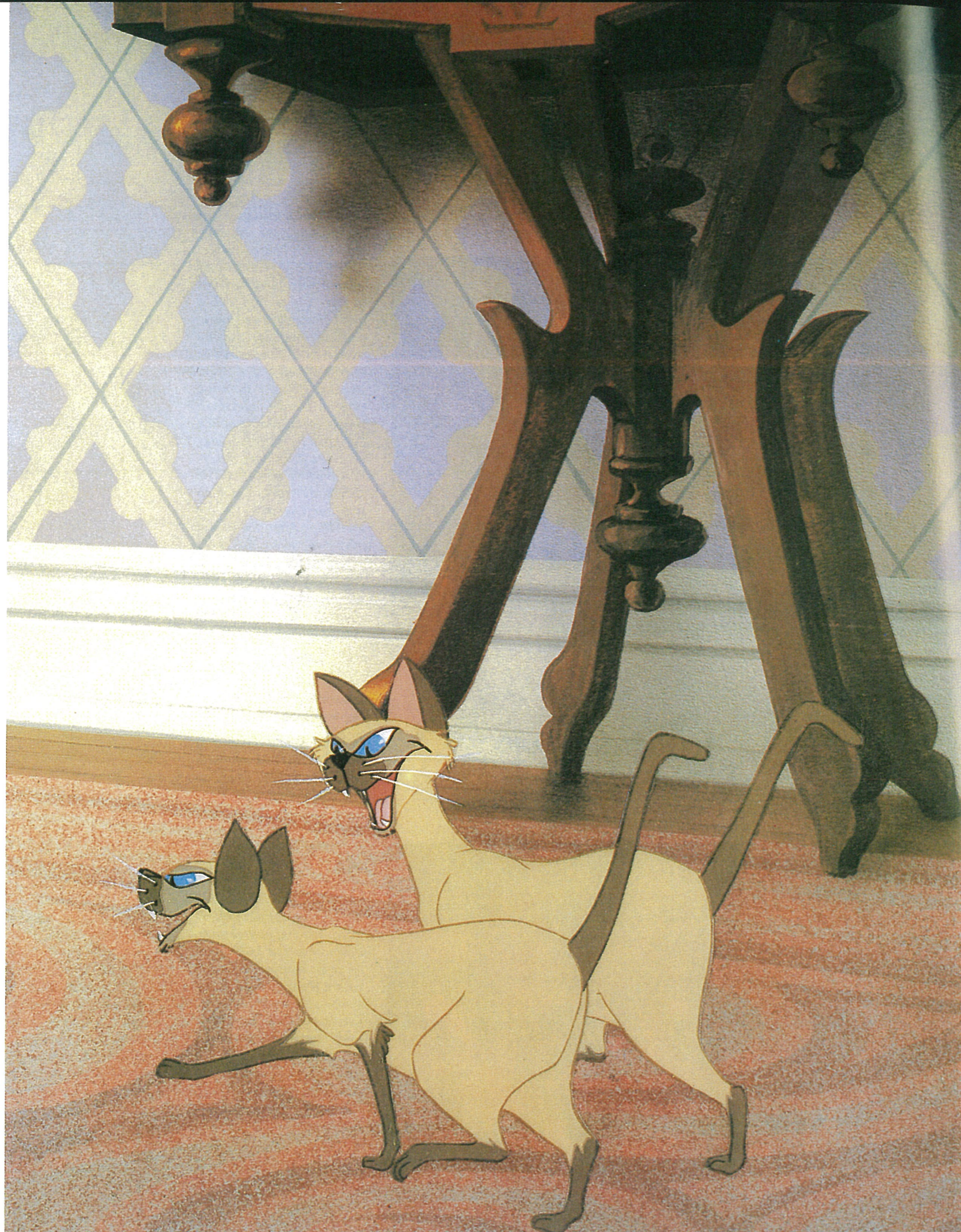
This scene of kids going out to shoot the new bow and arrow that one of them had received was a happy occasion. Since the sequence immediately preceding had ended on a very quiet and somber note, it seemed best to start this section with a burst of laughter and music and running kids coming over a hill. The animator drew a set-up with a street coming straight into the camera. Then he animated a simple explosion, to match the spirit he wanted. Later he went back and determined which part would be somebody's arm and which a leg, or a head, a stick, or a ribbon. After the initial effect was over, the characters turned and ran down the street on a side pan, giving the audience a chance to see each of them individually.



ANIMATOR: Frank Thomas—  
Snow White.

In Snow White the dwarfs sneak into the bedroom with raised pickaxes, ready to kill the monster in their beds. It was important here that all the characters move together, look together, stop together, recoil together; so they were animated as one large mass doing the action. Afterward, this shape was broken down into the individual dwarfs, keeping all parts within the approved mass-shape. Even though Doc was in the lead, he was no more important than any of the others. The audience was intrigued by seven men reacting as one, with each still acting in his own way within the pattern.





## 14. Story

*"The story man must see clearly in his own mind how every piece of business in a story. He should feel every expression, every reaction. He should get far enough away from his story look at it . . . to see whether there is any dead phase . . . to see whether the personalities are interesting and appealing to the audience. He should also try to see that the things that he is doing are of an interesting nature."*

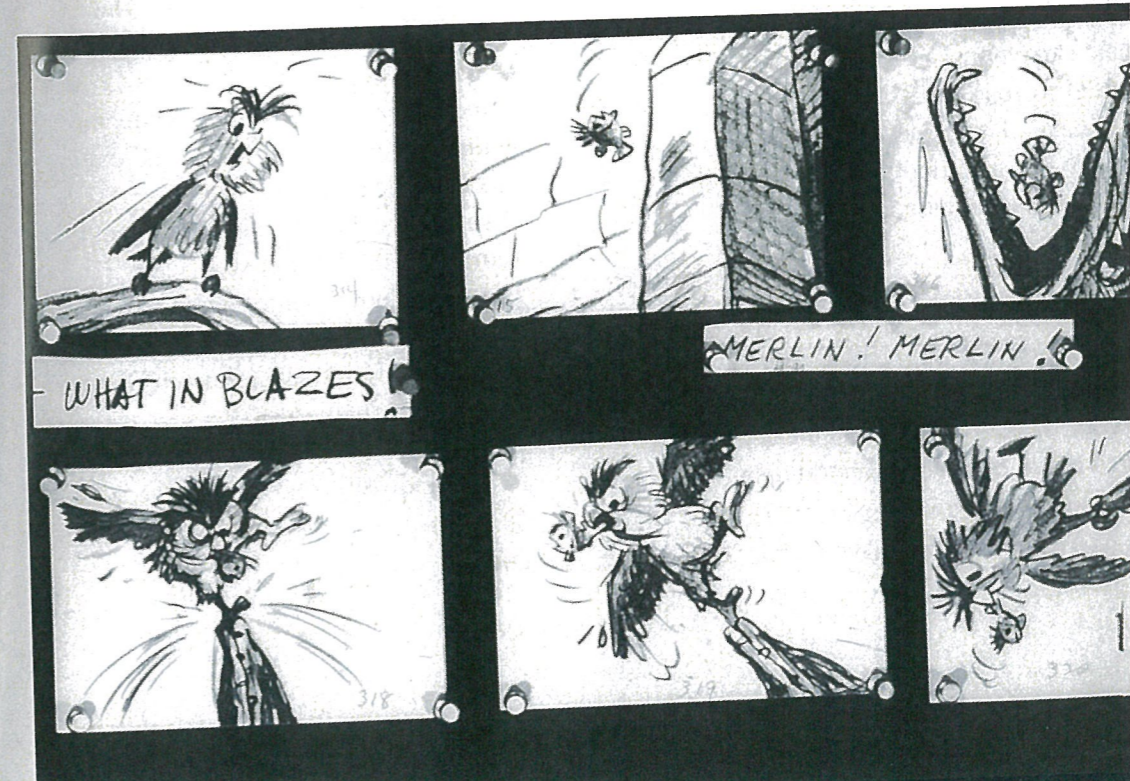
### Preparing For Animation

A young high school filmmaker wrote us to ask "what makes a good story, great characters, good gags, good continuity, etc.?" Unfortunately, there is no closely guarded secret nor any simple answer, other than judgment, hard work, and talent. It begins, of course, with the idea for the whole picture. One storyman counseled, "Film, to me, is no different from creating a drawing, painting, song, play, or whatever. If you don't have a positive statement to make, you should never pick up the paintbrush or pencil."<sup>1</sup> More than a positive statement, it must have enough importance to be worth communicating—to be worth the work and the effort that will be required to put it on the screen. It must be interesting, provocative, spellbinding; it must

be a story. And, preferably, it should be a story. One artist summed it up, "A good story can be ruined by poor animation, but neither can be saved by the very best animator."

He could have gone on to say that a story can be ruined by poor development and poor animation. Just because the story is assured that it will remain great, it is worked over and over on the storyboard. It is automatic in the animation business. It is a positive element. How good a picture can be made is less certain.

First, there must be the big, simple idea that you can tell in two sentences. As you work on it, it seems so complicated that eventually you will not tell it all, but if it started c



This book is dedicated to  
Walt Disney  
and the staff of artists  
who brought the magical quality of life  
to character animation.

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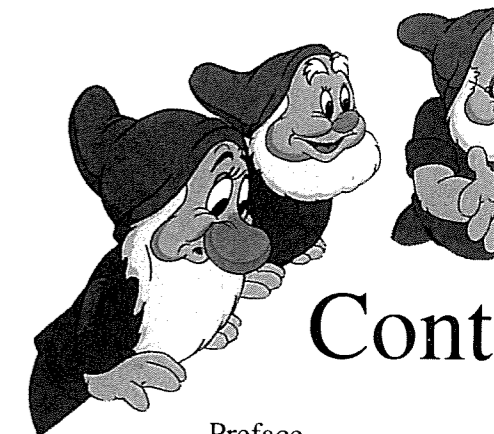
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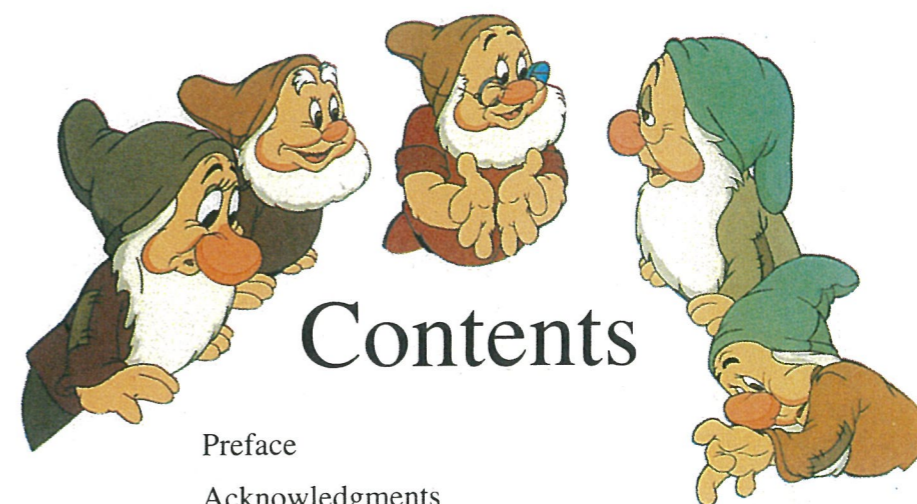
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