



# Animation

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# ANIMATION

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Compiled by: Anastasia Kerameos  
Heidi Rasmussen  
Assisted by: Angela English  
Design/Layout: Ian O'Sullivan  
Project Manager: David Sharp

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21 Stephen Street  
London W1T 1LN

ISBN: 0 85170 825 0

2000



## 16+ MEDIA STUDIES

### INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

## GENERAL INFORMATION

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1. All the information mentioned in this pack is available for consultation at the *bfi* National Library. It is not a lending library and you will need to join if you wish to use its resources. Please check any other libraries that you have access to before approaching the BFI. You can obtain a day pass or an annual pass (rates available on request).

- **PLEASE NOTE THAT DAY PASSES WILL ONLY BE AVAILABLE IF LIBRARY SPACE PERMITS. ONCE THE LIBRARY IS FULL, ONLY MEMBERS WITH ANNUAL PASSES WILL BE ABLE TO GAIN ENTRANCE WHEN A SPACE IS MADE AVAILABLE.**

### 2. MUCH OF THE INFORMATION LISTED WILL BE AVAILABLE BY OTHER MEANS:

- Your local library which has access to the inter-library loan system.

Your local library may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some of the recent newspaper items may be held in your local reference library.

- Your nearest college/university

Universities may allow access to outside students, though it is unlikely that you will be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material.

- Your school library

- Local bookshops

Some of the books mentioned in the bibliography are still in print and your bookshop should be able to order items for you.

- British Library  
Newspaper Library  
Colindale Avenue  
London NW9 5HE  
Tel. 020 7412 7353

This library will have all the newspaper items mentioned. Contact the library first if you wish to visit them, because A level students under 18 need an appointment.

### BFI NATIONAL LIBRARY READING ROOM OPENING TIMES

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Monday	10.30am - 5.30pm
Tuesday	10.30am - 8.00pm
Wednesday	1.00pm - 8.00pm
Thursday	10.30am - 8.00pm
Friday	10.30am - 5.30pm

**Please note:**

The reading room of the *bfi* National Library can get very full. If you are planning a visit it is best to come early or when we are open late.

We cannot easily accommodate groups of students in the Library and advise you to use the Library independently if you need to.

**PHOTOCOPYING**

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If you find it very difficult to locate any of the journals mentioned, we can undertake to photocopy a *small number* of articles and send them to you. This is costed on a fixed time basis, and you must establish what the charge will be before you request copies. At the time of writing the minimum charge is £10 per half hour (excluding VAT).

All cheques to be made out to **BRITISH FILM INSTITUTE**.

**British Film Institute**

21 Stephen Street  
London W1T 1LN  
Tel. 020 7255 1444  
[www.bfi.org.uk](http://www.bfi.org.uk)

Nearest underground stations: Tottenham Court Road, Goodge Street.

## Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

- **A broad overview of the area you are researching:** This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences which have shaped it.
- **An awareness of different debates which may exist around the area of study:** There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, and an analysis of the debates which emerged over the release of the film "Crash", will be extremely shallow if you have no knowledge of these different perspectives.
- **Some knowledge of the work of theorists in that particular area:** You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.
- **Information relevant to all key concept areas.** You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

## Types of research

- **Primary:** This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on such things as what activities women are shown doing in advertisements over one week of television viewing, for example. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.
- **Secondary:** This is where you will be investigating information gathered by other people in books, pamphlets, on radio, television, in the newspaper and in magazines. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will

be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.

- **Other Media:** When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.
- **History and development:** Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.
- **Theory:** This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

## Using research

- **Organising your research:** Before rushing headlong into the local library, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.
- **Applying your research:** Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of or evidence for an analysis of the text which you are exploring. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.
- **Listing your research:** It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work. This is usually written in this way:

### Notes

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.

2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, vol.24, no.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number.

Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

## **ANIMATION: General References**

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### *Books*

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#### **Animation UK 2000.**

Bristol: Greetlake Services in association with BECTU, 2000. 184p. index.

Reference guide to animation production in the United Kingdom. Includes a section on training and recruitment.

#### **ATKINSON, Michael**

##### **Ghosts in the machine: speculating on the dark heart of pop cinema.**

New York: Limelight Editions, 1999. 220p. index.

Contains three essays on animation, all published before:

Unsilent nights: the Brothers Quay. pp.25-38

Kirbyotics: the live-action cartoon. pp. 157-166

Stop-motion jimjams: Ray Harryhausen. pp. 201-204

#### **BECK, Jerry**

##### **The 50 greatest cartoons; as selected by 1,000 animation professionals.**

Atlanta, GA: Turner Publishing, 1994. 192p. col.illus. index.

Includes a synopsis for each film and some production notes.

#### \* **BENDAZZI, Giannalberto.**

##### **Cartoons: one hundred years of cinema animation.**

London: John Libbey, 1994. 514p. [35] plates (col.).illus. bibliog. indices.

Chronological account of animation history, starting in 1888; the author states that "This study focuses on works and consequently artists, and stresses a documentary, critical approach rather than an analysis of economic, industrial or political events."

Split into geographical areas which makes it easy to use and to get a quick overview.

#### **BOORMAN, John and DONOHUE, Walter (eds.)**

##### **Projections 5: film-makers on film-making.**

London: Faber and Faber, 1996. 312p. illus. filmog.

Includes four essays on animation; interviews with Ray Harryhausen, Nick Park and Henry Selick.

#### **BOROWIEC, Piotr**

##### **Animated short films: a critical index to theatrical cartoons.**

Lanham, MD; London: Scarecrow Press, 1998.

Borowiec has written a short synopsis ranging from one line to a paragraph with each cartoon review, and uses a star rating. Does not include credits. Also contains a director's index that works as filmographies.

**CHOLODENKO, Alan**

**The illusion of life: essays on animation.**

Sydney: Power Publications, 1991. 312p. illus. appendix.

The author claims it to be "the world's first book of scholarly essays theorizing animation." It is based on an event of the same name 'The illusion of life'; an international conference on animation in Australia.

**EVANS, Gareth and CURTIS, David**

**Art and animation.**

London: Channel Four, 1999. 28p. col.illus. bibliog.

Leaflet produced by Channel 4 on their funding scheme, Animate!, operated jointly with the Arts Council of England. Gives practical information on the scheme and a short history of how it came to be. Also lists a selection of Animate! winners and ends with a brief history of art and experiment in animation

**FURNISS, Maureen**

**Art in motion: animation aesthetics.**

Sydney: John Libbey, 1998. vi-x, 278p. illus. [16] col.plates. index.

A book on animation studies. In two parts: part one is about fundamentals, part two is on studies in animation aesthetics. Draws many of its examples from lesser known animation.

**HALAS, John**

**The contemporary animator.**

Focal Press, 1990. 128p. illus(some col.). bibliog. gloss. index.

Aimed at animation students, it is straight to the point and down to earth. Describes the technical side of animation and also has a chapter on market potential. Includes a thorough glossary of animation terminology.

**HALAS, John**

**Masters of animation.**

BBC Books, 1987. 136p. illus.(some col.). bibliog. index.

Introduces the medium in part one, then goes on to part two, with entries on selected countries and animators. Ends with chapters on computer animation, which by now has been superseded somewhat. Gives a good overview of the most prolific people in the industry with short country profiles.

**HORN, Maurice (ed.)**

**The world encyclopedia of cartoons. 2nd ed.**

Philadelphia, PA: Chelsea House, 1999. 945p. illus. col.plates. bibliog.

Comprehensive encyclopedia which is also international in its scope. Mainly on cartoons but does cover animations too. Has a thirteen page world summary of the animated cartoon in the opening chapter.

**KILMER, David**

**The animated film collector's guide: worldwide sources for cartoons on video and laserdisc.**

Sydney: John Libbey, 1997. 212p.

'This book lists, both by title and producer, nearly 3000 animated films, the sources of their video copies, and the sources' telephone and facsimile numbers and postal, e-mail and internet addresses, where applicable.'

Straight forward guide and easy to use.

**LENBURG, Jeff**

**The great cartoon directors.**

New York; Oxford: Oxford University Press, 1999. 261p. illus. filmogs. index.

Focuses on eight directors, with a chapter devoted to each. American in outlook, and concentrates on the big studios.

\* **NELMES, Jill**

**An introduction to film studies.**

London; New York: Routledge, 1999. i-xviii, 522p. illus. bibliog. index.

Contains a chapter on animation:

'Animation: forms and meanings' by Paul Wells, pp.237-263.

Covers Disney, orthodox animation, the Zagreb studios, developmental and experimental animation. Uses eight case studies to illustrate its sub chapters.

\* **PILLING, Jayne**

**A reader in animation studies.**

Sydney: John Libbey, 1997. vii-xviii, 283p. illus.

A selection of papers presented at the annual Society for Animation Studies conferences in 1988. Includes essays on new technologies, contemporary cartoons and cultural studies theoretical approaches and also analyses individual films such as THE EPIC OF GILGAMESH, ASPARAGUS and ALL MY RELATIONS.

**PILLING, Jayne**

**Women and animation: a compendium.**

London: B.F.I. Exhibition and Distribution Division, 1992. 144p. illus.(some col.). bibliog.

Probably the only book that focuses on a woman's viewpoint on animation with each chapter centering around a woman. Includes interviews.

**RONCARELLI, Robi**

**The computer animation dictionary: including related terms used in computer graphics, film and video production and desktop publishing.**

New York; London: Springer-Verlag, 1989.

According to the author, this is a reference dictionary, not an exhaustive encyclopedia.

**WELLS, Paul**

**Understanding animation.**

London, Routledge, 1998. v-x, 265p. illus. bibliog. index. filmog.

A complex book, starting traditionally with the beginning of animation and then spreads out into theories, narrative strategies and representation. Uses case studies but can at times be difficult to follow.

**WOOLERY**, George W.

**Children's television: the first thirty-five years, 1946-1981. Part I: animated cartoon series.**

Metuchen, NJ; London: Scarecrow Press, 1983. 386p. indexes.

Compendium of animated cartoon series programmed on the commercial networks and public television in the USA. Includes descriptive profiles.

### *Journal articles*

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#### **ANIMAFILM**

no.3. Jan/Mar 1980, pp.10-13 [illus]

**The art of animation**, by Roger Manvell

Article by Roger Manvell on the history and development of animation, with illustrations of a praxinoscope and theatre of shadows.

#### **ANIMATO**

no.40 Win/Spr 1999, pp.11-13,99 [illus]

**Eric's column: Faces from the news**, by Eric Costello

An examination of the use of caricature in cartoons, looking especially at US historical and political figures, and world figures of the 1930s and 1940s.

#### **ANIMATO**

no.40. Win/Spr 1999, pp.14-18 [illus]

**"I'm an eagle and I'll prove it!": Vaudeville in Warner Bros. Cartoons**, by Jason Lapeyre

The author provides evidence to support his theory that Vaudeville influenced Warner Bros. cartoons in their humour, their use of gags, the cross-dressing, the mixture of song and jokes, and the familiarity and interaction between audience and performer.

#### **CINEFANTASTIQUE**

vol.31.no.1/2. February 1999, pp.24-107 [illus]

**Suspended animation**

Extended feature looking at stop motion animation, including its history, important animated films and interviews with animators. [pp.38-39 on how traditional animation has adapted to the use of computers]

#### **CINEFANTASTIQUE**

vol.29. no.2. August 1997, pp.40-43 [illus]

**Oscars in Toontown**, by Mike Lyons

Looks at the history and recipients of the animated short Oscar category.

## **FILM COMMENT**

vol.11.no.1. Jan/Feb 1975, pp.76-81 [illus]

### **TV animation: the decline and pratfall of a popular art**, by Leonard Maltin

The author traces the history of TV animation in the US, and laments its lack of quality in a special issue on the Hollywood cartoon.

## **FILM HISTORY**

vol.9. no.2. 1997, pp.189-199 [illus]

### **If truth be told, can 'toons tell it? Documentary and animation**, by Sybil DelGaudio

Considers animated films that deal with non-fiction subjects (e.g. industrial, educational, military training films) in relation to current theoretical literature on the documentary film, including a look at the films of John and Faith Hubley.

## **FILM HISTORY**

vol.5. no.2. June 1993, pp.158-175 [illus]

### **Before Snow White**, by J. B. Kaufman

On the circumstances which led up to the making of Disney's first animated feature, SNOW WHITE AND THE SEVEN DWARFS. These involved a proposed but unrealised version of ALICE IN WONDERLAND with Mary Pickford in the title role, and the appearance of Mickey Mouse in live features such as MY LIPS BETRAY (1933) and HOLLYWOOD PARTY (1934). Issue devoted to animation.

## **FILM HISTORY**

vol.5. no.2. June 1993, pp.190-203 [illus]

### **Toontown's reds: HUAC's investigation of alleged communists in the animation industry**, by Karl Cohen

On the events surrounding the HUAC's investigation of alleged Communist activity in the animation industry, and the people affected by these investigations. The article includes a reproduction of the testimony of Bernyce Polifka Fleury given on 24 September 1951. Issue devoted to animation.

## **FILM LIBRARY QUARTERLY**

vol.15. no.4. 1982, pp.3-15 [illus]

### **The unsung art form: in defence of cartoons**, by Brian Camp

Article on cartoons (other than Disney) of the 1930s and 1940s, describing the main characters, how they were a mirror of their times, the leading animators, and giving suggestions for programming possibilities with feature films.

## **SIGHT AND SOUND**

vol.6. no.6 June 1996, pp.12-15 [illus]

### **Sight and Sound A-Z of cinema: A: Animation**, by Leslie Felperin

Animation is defined and key events and key names in the history of animation are listed.

## **SIGHT AND SOUND**

vol.5. no.7. July 1995, pp.12-16 [illus]

### **Delirious inventions**, by Mike Atkinson

Article looks at why comics and cartoons have so often been translated into live action movies, and reviews the results in films such as POPEYE, the FLINTSTONES, BATMAN, and so on.

## **SIGHT AND SOUND**

vol.2. no.6. October 1992, pp.26-27 [illus]

### **Outrageous proportions**, by Jeanette Winterson

The author writes about the common themes found in films made by women animators, looking specifically at the films which are part of the *bff*'s "Wayward Girls & Wicked Women" collection released on video.

## **SIGHT AND SOUND**

vol.59. no.4. Autumn 1990, pp.251-254 [illus]

### **Animation: the first chapter 1833-1898**, by David Robinson

A look at the achievements and inventions of the early animators, such as Joseph Plateau and the 'Phenakistoscope' or 'Fantascope'; the 'Zoetrope'; Emile Reynaud and the 'Praxinoscope'.

## **VELVET LIGHT TRAP**

no.24. Fall 1989

### **Animation. Special Issue.**

1. pp.67-74 [illus]

#### **Toward a theory of animation**, by Edward S. Small and Eugene Levinson

On existing theory on animation.

2. pp.99-112 [illus]

#### **Animation, postmodernism, and MTV**, by Lauren Rabinovitz

On MTV, its animated logos, and animated music videos.

### *Press articles*

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## **GUARDIAN**

7 June 1999, pp.4-5

### **Wanted: a Bart for Britain**, by Michael Collins

On the BBC's announcement that it is looking to create British adult animation series to compete with American series such as The SIMPSONS, SOUTH PARK, and so on.

**GUARDIAN**

6 May 1994, p.24

**Paddington Bear really takes the marmalade sandwich for Japanese viewers**, by Andrew Culf

On the success of British animation in Japan, seen as a reaction against violent tendencies in Japanese television.

**INDEPENDENT**

20 January 1992, p.21

**Snow White's future value may dwarf today's estimates**, by Nigel Cope

On the market for animated art, the auction houses holding specialist sales, and the "goofy" prices reached.

**OBSERVER**

7 March 1993, p.29

**Cartoons in crisis?**, by Peter Watson

The question posed is whether Disney cartoons are still being made with children in mind, with criticism of ALADDIN.

**SUNDAY TIMES (Section 9)**

7 April 1996, p.11

**Six-minute wonder**, by Simon Fanshawe

On Chuck Jones at 80 and his production plans for his new company.

**VILLAGE VOICE**

17 November 1992, pp.55-60

**Toon in Turn on Drop out: the sacred wisdom of Bugs the Elder**, by Erik Davis

Various articles on tv animation in the '90s, anime, and the REN AND STIMPY dispute.

## **ANIMATION: Methods/Techniques**

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### *Books*

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**BACON, Matt**

**No strings attached: the inside story of Jim Henson's Creature Shop.**

London: Virgin, 1997. 191p. col.illus. chronol. index.

Glossy, informative and not very critical account of the Jim Henson's Creature Shop.

**CULHANE, Shamus**

**Animation: from script to screen.**

Columbus Books, 1988. 336p. illus. col.plates. index.

Claims to go through every aspect of practical animation.

**FRIERSON, Michael**

**Clay animation: American highlights, 1908 to the present.**

New York: Twayne, 1994. 278p. illus. bibliog. filmogs. appendix. gloss. index.

Goes through the history and the technique of clay animation. Also has a chapter on the GUMBO series, and wraps up by talking about clay animation in the 1990s.

\* **LEEuw, Ben de**

**Digital cinematography.**

London: AP Professional, 1997. vii-xiii, 265p. [4] col. plates. illus. index.

Guide on computer-generated animation. Starts with the basics of lighting, camera movement and genre, and moves on to characters, exterior and interior lighting, colours and creating special lighting effects. Illustrates the examples on the accompanying CD-ROM.

**LORD, Peter and SIBLEY, Brian**

**Creating 3-d animation: the Aardman book of filmmaking.**

New York: Abrams, 1998. 192p. col.illus. filmog. bibliog. index.

In-depth account of 3-D animation at the Aardman Studio. Covers modelmaking, set design and making, animation and performance. Rounds up with a chapter on making a feature.

\* **MAESTRI, George.**

**Digital character animation.**

Indianapolis: New Riders Publishing, 1996. iv-xi, 369p. illus (mostly col.). diags. tables. index. CD-ROM.

Introduces itself as a guide for people with a computer and a 3D package. Contains step-by-step exercises in computer animation and the layout makes it easy to follow, even if the subject looks quite specialised at first.

**NOAKE, Roger**

**Animation: a guide to animated film techniques.**

Macdonald Orbis, 1988. 160p. illus.(chiefly col.). bibliog. filmog. index.

A practical and thorough guide with illustrated case studies. Includes a list of useful addresses. Its last chapter on 'the new technology' will now have been superseded by more recent texts.

**TAYLOR, Richard**

**Encyclopedia of animation techniques.**

Oxford: Focal Press, 1996. 176p. illus. index.

“A step-by-step guide to drawn, model and computer-generated animation”. Chapter headlines includes Conceptualization, Drawn animation, Model animation, Soundtrack and Themes.

**WHITE, Tony**

**The animator’s workbook.**

Oxford: Phaidon, 1986. 160p. col.illus. index.

On the basic principles of animation, with a layout that makes it easy to follow. Goes through practical animation with chapters on inbetweening, head turns, walks and runs.

*Journal articles*

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**AMERICAN CINEMATOGRAPHER**

vol.76. no.10. October 1995, pp.24-26,28,30 [illus]

**Cutting up the rug**, by Ron Magid

Article on the modelling and animation of a pair of scissors and a comb for an advertisement by Industrial Light & Magic where the two items dance to a Fred Astaire and Ginger Rogers number.

**FILM SCORE MONTHLY**

vol.4. no.7. August 1999, pp.22-28 [illus]

**Tiny tune titans**, by Jeff Bond

On Warner Bros. creative system of scoring animation for their weekly television shows in the 1990s – TINY TOONS, BATMAN, SUPERMAN, ANIMANIACS, PINKY AND THE BRAIN – with comments from composer Bruce Broughton.

**SCREEN**

vol.33. no.4 Winter 1992, pp.343-359 [illus]

**The Disney-Fleischer dilemma: product differentiation and technological innovation**, by Mark Langer

A technical examination of the competing three-dimensional animation technologies at the Disney and Fleischer Studios during the 1930s, reflecting the forces at work in the animation industry at the time.

**SCREEN**

vol.31. no.3. Autumn 1990, pp.296-321 [illus]

**Some spatial characteristics of the Hollywood cartoon**, by Russell George

Discussion of the bounds of possibility of the classical cartoon, how it differs from live-action, and a detailed look at specific spatial operations, such as: perspective and composition, camera in movement, depth of field, the animated figure in motion, and so on.

**WRITTEN BY**

vol.4. no.4. May 2000, pp.32-39 [illus]

**An animated discussion: eight primetime 'toon titans examine their booming biz,** by Alan Waldman

Eight writers and producers participate in a roundtable discussion centred around the process of writing and producing animation shows for television. Collectively they have worked on such shows as THE SIMPSONS, FUTURAMA, KING OF THE HILL, The PJs, and A FAMILY GUY.

## **ANIMATION: The Industry**

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### *Journal articles*

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#### **EMMY**

vol.18. no.3. June 1996, pp.26-29 [illus]

#### **Toon trotting**, by Rita Street

On the marketing and distribution of American cartoons around the world, with a look at Warner Bros., Nickelodeon and the Cartoon Network.

#### **HOLLYWOOD REPORTER**

vol.361. no.24. 25 Jan 2000 [illus]

#### **Animation Special Issue.**

Issue includes articles on the likelihood of continuing box office success for animation features in 2000; scheduled 2000 releases; features in production; Oscar nominations for shorts; primetime TV animation.

#### **SCREEN INTERNATIONAL**

no.1228. 1 Oct 1999, pp.17-19 [illus]

#### **Battle lines are drawn in toon war**, by Hilary Curtis

Focus on animation distribution in Europe, as animation distributors are concentrating on distinctive product with spin-off potential at the TV market in Cannes, Mipcom.

#### **SCREEN INTERNATIONAL**

no.1059. 24 May 1996, pp.13-14 [illus]

#### **Drawing up for battle**, by Paddy Baret

Article about the production and the market for animated films, particularly in the USA; list of animated films in production, animation box office for 1991-1996, details of the 1996 Cardiff Animation Festival.

#### **TELEVISUAL**

August 1997, pp.28-29,31-32 [illus]

#### **The trans-atlantic toon trade**, by Janine Gibson

On the continuing upward trend in cartoon and animation; the influence of the emerging channels [Nickelodeon, The Cartoon Network, Fox Kids] on the industry; and how producers now need international backing to succeed. Mentions programmes such as CAPTAIN STAR, and ANGRY BEAVERS.

#### **VARIETY**

August 7-13 2000, pp.1,42 [illus]

#### **Cel-mates suffer toon traumas: only DreamWorks succeeds as Disney rival**, by Dade Hayes

Survey of the industry at present.

**VARIETY**

20 December 1999, pp.1,74,75

**Pixar run by a focused group**, by Marc Graser

Focus on Pixar Animation Studios.

**VARIETY**

31 July 1995, pp.1,48

**Animators call the toon**, by John Brodie

On the fee agreements reached between studios and their talents.

## ANIMATION: The USA

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### *Books*

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\* **ALLAN**, Robin

**Walt Disney and Europe: European influences on the animated feature films of Walt Disney.**

London; Paris; Rome; Sydney: John Libbey, 304p. [48] col.plates. illus. appendices. bibliog. filmog. index.

An extension of a doctoral thesis, this meticulously goes through all the inspiration from Europe, Walt Disney could possibly have gathered. Draws lines between his films and European culture with focus on SNOW WHITE AND THE SEVEN DWARFS, PINOCCHIO, and the music in FANTASIA.

\* **BECK**, Jerry and **FRIEDWALD**, Will

**Looney Tunes and Merrie Melodies: a complete guide to the Warner Bros. Cartoons.**

New York: Henry Holt, 1989. 390p. illus. filmog. index.

Chronologically listing the films by year. Includes a section on TV specials and feature films, and another on the Bugs Bunny TV show.

**EISENSTEIN**, Sergei M.; **LEYDA**, Jay (ed.)

**Eisenstein on Disney.**

Methuen, 1988. 101p. illus. plates.

Meditation and theorising on the nature of Disney animation. The lack of index makes it hard to use.

**GRANT**, John

**Encyclopedia of Walt Disney's animated characters.**

New York: Harper Row, 1987. 320p. illus.(chiefly col.). bibliog. indices.

Split into two parts: the shorts and the features. Includes appendices on historical personages and nursery characters in the Disney shorts.

**KLEIN**, Norman M.

**Seven minutes: the life and death of the American animated cartoon.**

London: Verso, 1993.284p. illus. index.

A social history: Klein discusses the animated cartoon industry, the marketing of animation: how Mickey Mouse became a logo. Also talks about the American studios and production of specific films.

\* **PEARY**, Gerald and **PEARY**, Danny

**The American animated cartoon: a critical anthology.**

New York: E.P.Dutton, 1980. 310p. illus. bibliogs. index.

Essays on the early history of animation, followed by texts on Walt Disney and then the Warner Brothers and other studios. Also has an essay on cartoon characters and style, and contains a substantial number of interviews with animators.

**SHALE**, Richard

**Donald Duck joins up: the Walt Disney studio during World War II.**

Ann Arbor, MI: UMI Research Press, 1982. 185p. illus. bibliog. filmogs. index.

'A record of the Disney Studio during World War II, an attempt to explain why and how the films of this period were made. Concentrates on three Disney feature films made in the wartime years: SALUDOS AMIGOS; VICTORY THROUGH AIR POWER and The THREE CABALLEROS, and talks about how they were made for propaganda purposes.

**SOLOMON**, Charles

**The Disney that never was: the stories and art from five decades of unproduced animation.**

New York: Hyperion, 1995. 214p. col.illus. bibliog. index.

Glossy account on what the Disney studio archives contain of artwork for films that were planned but never completed. Starts off with a history of the Disney studio, followed by chronologically going through the films made there. One whole chapter devoted to 'FANTASIA and its successors'.

**TIETYEN**, David

**The musical world of Walt Disney.**

Milwaukee, WI: Hall Leonard, 1990. 158p. illus (some col.). indexes.

Devotes a chapter each to The SILLY SYMPHONIES, SNOW WHITE, FANTASIA and MARY POPPINS.

## **ANIMATION: Around The World**

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### *Books*

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\* **BARR**, Charles

**All our yesterdays: 90 years of British cinema.**

British Film Institute, 1986. ix, 446p. illus. appendix. index.

Includes a chapter entitled: "Live action: a brief history of British animation" by Elaine Burrows, pp. 272-285

**BERRY**, Chris (ed.)

**Perspectives on Chinese cinema.**

Ithaca, NY: Cornell University, China. Japan Program 1985.

Includes a chapter entitled: "The Wan brothers and sixty years of animated film in China" by Marie-Claire Quiquemelle. pp. 47-65.

**BRODERICK**, Mick

**Hibakusha cinema: Hiroshima, Nagasaki and the nuclear image in Japanese film.**

London; New York: Kegan Paul International, 1996.

Includes a chapter entitled: "Emperor Tomato-Ketchup: cartoon properties from Japan." by Ben Crawford. pp. 75-90

**FULLERTON**, John and **OLSSON**, Jan (eds.)

**Nordic explorations: films before 1930.**

Sydney: John Libbey, 1999. xiii, 280p. illus. index.

Includes a chapter on: "Caricatures, cartoons and advertisements: the pioneers of Nordic animated film." by Gunnar Strom, pp. 114-136.

**GIFFORD**, Dennis

**British animated films, 1895-1985: a filmography.**

Jefferson, NC; London: McFarland, 1987.

**LEDOUX**, Trish and **RANNEY**, Doug

**The complete anime guide: Japanese animation film directory & resource guide. [2<sup>nd</sup> ed.]**

Tiger Mountain Press: Washington, 1997.

Part directory, part textbook, this is more in-depth than McCarthy's book on the same subject. It is divided into chapters, starting with animated Japanese television series broadcast in America, a video directory and a chapter on anime genres. Focuses on anime fandom history towards the end, and includes a resource directory.

**LEVI**, Antonia

**Samurai from outer space: understanding Japanese animation.**

Chigaco; La Salle, IL: Open Court, 1996. x-v, 169p. [16]col.plates. appendix. gloss. bibliog. index.

Aimed at an American readership and borders on being patronising. Includes a glossary of anime terms, and uses many Japanese terms in the text.

\* **MCCARTHY**, Helen

**Anime! A beginner's guide to Japanese animation.**

London: Titan, 1993. 64p. illus. appendices.

Not very in-depth but gives a good basic overview of Japanese animation. Neutral in tone. Layout with many illustrations. Includes a two-paged anime lexicon and lists where to find anime shops, clubs and publications.

**MCCARTHY**, Helen

**The anime! movie guide.**

London: Titan, 1996.

Treats the films in chronological order, starting from 1983 up to 1995. Most have a synopsis. Each year has a short introduction, outlining the highlights of that year.

**MINISTERSTVO KULTURY CESKE REPUBLIKY**

**Cesky animova film: jeho minulost a pritomnost=Czech animated film: its past and present, 1934-1994.**

Ministerstvo Kultury Ceske Republiky/ Kratky Film A.S., 1994. 104p. in Czech and English.

Goes through the common characteristics of the Czech animation school chronologically, focusing on individual artists, devoting a chapter to each. Valuable information but hard to use as it lacks an index and a contents list. Well illustrated.

*Journal articles*

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**AMERICAN CINEMATOGRAPHER**

vol.77. no.3. March 1996, pp.79-84 [illus]

**Aardman animations: a perpetual stop-motion machine**, by John Gainsborough

On the development of Aardman Animations and the techniques used by the studio, with comments from David Sproxtton and director of photography Dave Ridett.

**ANIMAFILM**

no.7. Jan/Mar 1981, pp.18-21

**Off – Zagreb: Yugoslav animated film 1960-1980 (I)**, by Ranko Muniti\_

On the animated films produced by Yugoslavian studios in Ljubljana, Sarajevo, and Belgrade between 1960-1980 following the tradition of the Zagreb “school” of animation. Part two of this article appears in ANIMAFILM, no.8. Apr/June 1981, pp.21-24, and looks at studios in Novi Sad, Zagreb, and Skopje.

**ANIMATION JOURNAL**

vol.6. no.2. Spring 1998, pp.16-27 [illus]

**Animation in the “Russian Hollywood” of the 1920-1930s**, by Boris Pavlov; translated by James Mann

Traces the history of early animation in the Soviet Union by looking at the work of the animation unit at the Mezhrabpom-Russ Studio – later called Mezhrabpomfilm, and its animators.

## **ANIMATION JOURNAL**

vol.7. no.1. Autumn 1998, pp.4-20 [illus]

**Animation in Turkey: historical and contemporary problem analyses**, by John A. Lent and Asli Tunç

Essay on the various historical, political, and cultural issues that have affected Turkish animation from its beginnings to the present day, which also serves as a good historical overview.

## **ANIMATO**

no.37. Spring 1997, pp.44-55 [illus]

**Private Snafu & Mr. Hook: Warner Brothers goes to war: the Private Snafu and Mr. Hook shorts**, by Eric O. Costello

A look at the Private Snafu and Mr. Hook shorts which, with the use of humour, attempted to instil the armed forces' messages in its fighting men.

## **FILM COMMENT**

vol.11. no.1. Jan/Feb 1975, pp.10-17,93

**Warner Brothers**, by Greg Ford

The author offers a history of the Warner Bros. cartoons, defending them against published criticism and reviewing the values of their animators. In a special issue on the Hollywood cartoon.

## **FILM HISTORY**

vol.5. no.2. June 1993, pp.204-230 [illus]

**The view from termite terrace: Caricature and parody in Warner Bros. animation**, by Donald Crafton

The author examines a number of examples where the Warner Bros. animators deployed caricature, especially as promotion for the studio's feature films and stars, and uses them to demonstrate the working relationship and disparity in treatment between the studio's bosses, stars, and animators. He also looks at the studio's competition with Disney for awards, such as the Oscars. In an issue devoted to animation.

## **FILM IRELAND**

no.73. Oct/Nov 1999, pp.24-26 [illus]

**Unlimited imagination: the animation sector in Ireland**, by Eamonn Lawless

Brief overview of the Irish animation sector and recent developments. The author, Chair of the Animation Committee – Audiovisual Federation IBEC, offers a response to the report of the Film Industry Strategy Review Group (the "Think Tank").

## **FILM QUARTERLY**

vol.49. no.1. Autumn 1995, pp.2-15 [illus]

**Magical girls and atomic bomb sperm: Japanese animation in America**, by Annalee Newitz

On the Japanese animated films and television programmes available in America and how they reflect the relationship between the two countries. In particular, the author considers the representation of gender and sexual relations in anime; the connotations of being a fan of another country's mass culture; and Americans' feelings about their own culture, in relation to Japanese cultural imperialism.

## **FUNNYWORLD**

no.17. Fall 1977, pp.8-32

**Donald Duck joins up: the Walt Disney studio during World War II**, by Richard Shale

Detailed look at the events which shaped the Disney output during the war – including their “South American” cartoons - with a focus on Donald Duck.

## **JOURNAL OF POPULAR FILM & TELEVISION**

vol.24. no.2. Summer 1996, pp.82-89

**Disney and its conservative critics: images versus reality**, by Ronald E. Ostman

Outlines the criticisms aimed at the Walt Disney company over the years and their response to them. In a special issue on Walt Disney.

## **MEDIA ASIA**

vol.26. no.4. 1999, pp.192-195

**Animation in Southeast Asia**, by John A. Lent

Survey of animation in the region, looking particularly at the Philippines and Malaysia and touching on Vietnam.

## **PACT MAGAZINE**

no.51. April 1996, pp.8-12 [illus]

**Painting with anticipation**, by Leslie Felperin

About the current resurgence in British animation, profiling some of the people responsible for it, including Keith Griffiths, Clare Kitson, Mike Robinson and Tony Collingwood.

## **POST SCRIPT**

vol.10. no.3. Summer 1991, pp.13-29 [illus]

**Canadian preserve for an endangered species: the free animator**, by G. William Jones

On the history of the animated film, to present day commercialism and lack of creativity in which the National Film Board of Canada is perceived as a haven, a sanctuary for animators working in Canada. Here we are introduced to some of the animators at the NFB and their work.

## **SCREEN**

vol.33. no.4. Winter 1992, pp.361-374

### **Disney animation and the business of childhood**, David Forgacs

Analyses the reasons behind Disney's decision to aim his cartoons at a family audience, to then release feature films, the importance of merchandise, the control of release of the films on videos, and so on.

## **SIGHT AND SOUND**

vol.9. no.6. June 1999, pp.22-24 [illus]

### **The thin black line**, by Harvey Deneroff

Profile of Max Fleischer, his work and his studio, which rivalled Disney and pioneered many animation techniques.

## **SIGHTLINES**

vol.15. no.3. spring 1982, pp.23-25

### **Polish animation: mirror of a society**, by Charles Samu

Article on Polish animation and its recurrent theme of the alienation of man from the state. Looks mainly at the work of Miroslaw Kijowicz.

## **STARBURST**

no.90. 1986, pp.33-37

### **Warner Brothers**, by Jayne Pilling

Jayne Pilling talks about the history of the Warner Bros. cartoon studio, the animators, and the cartoons that contributed to the well known Warner Bros. style.

## **STARBURST**

no.65. December 1983, pp.11-18,20-28,30-31,33-37 [illus]

### **"When you wish upon a star": the Walt Disney story**, by Richard Holliss

History of the Walt Disney studios and the making of the feature films. [pp.20-21, detailed checklist of the Walt Disney feature films]

## **TAKE ONE**

vol.3. no.5. May/June 1971, pp.9-11

### **Zagreb: Yugoslav animated film / an overview**, by Ronald Holloway

A brief history of the development of the animated film in Zagreb, Yugoslavia.

## **UNDERCUT**

no.13. Winter 1984/85, pp.21-23

### **Animation versus Reality**, by Marcin Gizycki

Survey of Polish animation, with an emphasis on its "journalistic" elements.

**VELVET LIGHT TRAP**

no.15. Fall 1975, pp. 33-37

**“Looney Tunes & Merrie Melodies”**, by Mitchell S. Cohen

The story of Warner Bros. cartoon unit – the personalities, the styles, the output - in a nutshell. Offered as a celebration of the studio's 50<sup>th</sup> anniversary.

## **ANIMATION: The People**

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### *Books*

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**BLANC, Mel and BASHE, Philip**

**That's not all folks!**

New York: Warner Books, 1988. 275p. illus.

Autobiography. A little melodramatic in style.

**CRAFTON, Donald**

**Emile Cohl, caricature, and film.**

Princeton, NJ: Princeton University Press, 1990. 404p. illus. bibliog. filmog. index.

Biography of Emile Cohl (1857-1938).

**HANNA, William and ITO, Tom**

**A cast of friends.**

Dallas: Taylor, 1996. 230p. [32]plates. index.

Autobiography. Also writes about the studio Bill Hanna co-founded with Joe Barbera; Hanna-Barbera Productions Inc.

**JONES, Chuck**

**Chuck amuck: the life and times of an animated cartoonist.**

New York: Farrar, Straus and Giroux, 1989. 304p. illus. col. plates. filmog.

Autobiography.

**SCHICKEL, Richard**

**The Disney version.**

Pavilion/ Michael Joseph, 1986. 449p. bibliog. index.

Claims to be the first critical biography of Walt Disney.

Revised and updated version from the first edition, published in 1968.

## **ANIMATION: The Characters**

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### *Books*

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**ADAMS, T.R.**

**Tom and Jerry: fifty years of cat and mouse.**

London: Pyramid Books, 1991. 159p. illus. filmog. appendix. index.

Tells the story of Tom and Jerry, their creation and development, with a short synopsis accompanying the filmography at the back of the book.

**ADAMSON, Joe**

**Bugs Bunny: fifty years and only one grey hare.**

New York: Henry Holt, 1990. 192p. illus.(chiefly col.). bibliog. filmog.

The layout makes it hard to get an overview of the information presented, and with confusing chapters plus a lack of index this is hard to use as a reference book.

Does have a chapter going through Bugs Bunny's 'life' chronologically and goes through Bugs Bunny's greatest hits in last chapter.

**CANEMAKER, John**

**Felix: the twisted tale of the world's most famous cat.**

New York: Pantheon, 1991. 178p. [8] plates.(col.) illus. bibliog. filmog. index.

A history of Felix the Cat and its creators, the producer Pat Sullivan and production manager Otto Messmer. Tells the story on how Felix was developed, its success and how it went down in popularity with the coming of sound in films.

**SUNSHINE, Linda (ed.); SHYAMALAN, M. Night and BROOKER, Greg**

**Stuart Little: the art, the artists, and the story behind the amazing movie.**

New York: Newmarket Press, 2000. 160p. col.illus.

The introduction goes through some of the special effects used in the film, followed by the main part, which is the illustrated script. Includes credits and a short article on the filmmakers and cast involved.

### *Journal articles*

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**AFTERIMAGE**

no.13. Autumn 1987

**Animating the fantastic. Special Issue.**

On Jan \_vankmajer (pp.10-53); the Brothers Quay (pp.54-67); Patrick Bokanowski (pp.68-78); Walerian Borowczyk (pp.79-83), and others.

**ANIMATION JOURNAL**

vol..6 no.1. Fall 1997, pp.4-20 [illus]

**Apprenticing the master: Tex Avery at Universal (1929-1935),** by Tom Klein

On Tex Avery's career at Universal Studios. [Addenda from Mario Prietto, p.21]

## **ANIMATO!**

no.37. Spring 1997, pp.26-36 [illus]

### **Mickey Mouse: portrait of the artist as a young mouse**, by David A. Gerstein

Explores the early appearances of Mickey Mouse.

## **BRIGHT LIGHTS**

vol.3. no.1. 1980, pp.12-19 [illus]

### **Tex Avery: arch-radicalizer of the Hollywood cartoon**, by Greg Ford

After an introduction on the animation industry at the time, the author concentrates on Tex Avery's work for Warner Bros. during 1936-1942 examining the stylistic innovations he brought about and the life he breathed into the now famous characters of Daffy Duck, Bugs Bunny, and Elmer Fudd. [Includes filmography]

Part two of this article was published in the following issue.

## **ECRANS D'AFRIQUE**

no.4. 1993, pp.79-83 [in French and English] [illus]

### **The "cartoon tales" of Africa**, by Bernard Verschueren

Brief profiles of two modern African animators, Kibushi Ndjate Wooto and Cilia Sawadogo, and an interview with the latter.

## **FILM COMMENT**

vol.11. no.1. Jan/Feb 1975

### **The Hollywood Cartoon. Special Issue.**

1. pp.18-20 [illus]

#### **"Well, for Heaven's sake! Grown men!"**, by Joe Adamson

Writer Michael Maltese and designer Maurice Noble, talk about their respective role in the process of cartoon creation.

2. pp.21-38 [illus]

#### **Chuck Jones**, by Greg Ford and Richard Thompson

Interview with Chuck Jones about his beginnings in the industry, his technique, and some of his cartoon characters. Includes a "cartoonography" compiled by Joe Adamson, p.38.

3. pp.39-43 [illus]

#### **Duck Amuck**, by Richard Thompson

Character analysis of the duo Bugs Bunny and Daffy Duck, and of course Elmer Fudd. Includes a transcript of full dialogue and stage directions for DUCK AMUCK.

4. pp.44-47 [illus]

#### **Winsor McCay**, by John Canemaker

On the work of Winsor McCay, looking at the history and techniques of his animated films: LITTLE NEMO, GERTIE THE DINOSAUR, THE SINKING OF THE LUCITANIA, FLIP'S CIRCUS, DREAMS OF THE RAREBIT FIEND: BUG VAUDEVILLE and THE FLYING HOUSE.

5. pp.48-51,53-56 [illus]

**Max and Dave Fleischer**, by Mark Langer

On the achievements of Max and Dave Fleischer with the help of the animated characters Koko, Betty Boop, Popeye; the first sound-on-film cartoon – OH MABEL; the Bouncing Ball films to which the audience would sing along; the “Out of the inkwell” series; and the success of GULLIVER’S TRAVELS.

6. pp.57-61 [illus]

**Grim Natwick**, by John Canemaker

Career profile of Grim Natwick, the animator who created Betty Boop for the Fleischer brothers, and worked on SNOW WHITE AND THE SEVEN DWARFS amongst others.

7. pp.64-69

**Dream Masters I: Walt Disney**, by Jonathan Rosenbaum

An appreciation of the strengths and weaknesses of Walt Disney’s art - from animated films to Disneyland – and of the influence he has had on society.

8. pp.70-73

**Dream Masters II: Tex Avery**, by Jonathan Rosenbaum

An appreciation of the Tex Avery’s animation style, offered as an antidote to Disney piety. Includes a “cartoonography” compiled by Joe Adamson, p.38.

9. pp.74-75,88

**Tom & Jerry**, by Mark Kausler

A description of the Tom & Jerry cartoons considered, by the author, to be the best, and also comment on their various animators.

#### **FILM DOPE**

no.28. December 1983, pp.24-28 [illus]

Career notes and filmography of Chuck Jones.

#### **FILM DOPE**

no.18. September 1979, pp.1-7 [illus]

Biographical details on Friz Freleng, with credits on his work as animator in the following categories: as directors of short cartoons for Warners and MGM to the end of 1963: as co-producer for DePaatis-Freleng Enterprises (releasing through Warner).

#### **FILM DOPE**

no.12. June 1977, pp.2-28 [illus]

Biographical details on Walt Disney with comments followed by an exhaustive filmography arranged according to the category of cartoon or film e.g. cartoon shorts, cartoon features, films for US armed forces etc.

**FILM DOPE**

no.9. April 1976, pp.10-13 [illus]

Biographical note with filmographies on Bob Clampett.

**FILM FAN MONTHLY**

no.144. June 1973, pp.3-21 [illus]

**Popeye**, by Leonard Maltin

Article retracing the history of Popeye and his films, with reference to the various voices. Includes a chronological listing of Popeye cartoons released by Paramount.

**FILM FAN MONTHLY**

no.89. November 1968, pp.15-18

**Tom & Jerry: the aesthetics of violence**, by Mark Kausler.

Looks at the history of Tom & Jerry from their creation and evolution with William Hanna and Joseph Barbera at MGM, through to the cartoons produced by Chuck Jones in the 60s.

**FILMFAX**

no.53. Nov/Dec 1995, 55-60 [illus]

**The sultans of Saturday morning: an interview with Joe Barbera**, by Gregory J.M. Catsos

Interview with Joseph Barbera about his life, his cartoon productions, his partnership with William Hanna and short interviews with the voice artists Jean Vandel Pyl and Penny Singleton.

**FILMFAX**

no.43. Feb/Mar 1994, pp.58-63 [illus]

**Kricfalusi on Clampett: Ren & Stimpy mentor meets the wizard of wackyland**, by Chuck Chrisafulli

Interview in which John Kricfalusi talks about watching cartoons while growing up, and offers an appreciation of Bob Clampett, the artist and the man.

**FILM QUARTERLY**

vol.45. no.4. Summer 1992, pp.2-16 [illus]

**Jan Lenica and Landscape**, by Steve Weiner

Biographical details about Jan Lenica, and an analysis of some of his animation films [primarily on LANDSCAPE] and their relationship to Polish and European politics.

## **FILMS AND FILMING**

no.336. September 1982, pp.12-20

### **The art of Chuck Jones**, by John Lewell

Interview with Chuck Jones in which he talks about his career; the importance of character animation; the fun of characters such as Bugs Bunny, Pepe Le Pew, and Daffy Duck; the people he has worked with; and animation technique. The article starts with a career profile.

## **FILMS AND FILMING**

vol.9. no.10. July 1963, p.31

### **Just good friends**, by David Rider

Article on the history of the "Tom and Jerry" cartoons, and their sad fate.

## **FUNNYWORLD**

no.18. Summer 1978, pp.17-37 [illus]

### **The moving drawing speaks: for the 50<sup>th</sup> anniversary of cartoons with sound, an honour roll of animation's principal voices**, by Mike Barrier; compiled by Graham Webb and Hames Ware

Article on the voices behind famous, and not so famous, cartoon characters, including Mel Blanc, Daws Butler, Jack Mercer, Billy Bletcher, Jim Macdonald, and June Foray.

## **GRIFFITHIANA**

no.34. December 1988, pp. 58-71 [illus]

### **Mythic Mouse**, by Karen Merritt and Russell Merritt

Article on the creation of Mickey Mouse, his character's appeal over the past 60 years, the success of Mickey Mouse related merchandise, and the changes made in an effort to keep him contemporary. Includes a videography.

## **GRIFFITHIANA**

no.34. December 1988, pp.33-40 [illus]

### **Interview with Friz Freleng**, by Reg Hartt

Interview with Friz Freleng in which he discusses his career, the animation industry, his major cartoon character creations [such as Porky Pig, Pink Panther], and working for Warners.

## **MILLIMETER**

vol.4. no.2. February 1976, pp.46-50 [illus]

### **The careers of Hugh Harman and Rudolf Ising**, by Mike Barrier

Career profile of Hugh Harman and Rudy Ising, including a filmography. In an issue devoted to animation.

## **PLATEAU**

vol.21. no.1. 2000, pp.5-10 [illus]

### **Peeling limes: various persons named Priit Pärn**, by Chris Robinson

On the work of Priit Pärn and Estonian animation as influenced by the historical events affecting the country.

## **SCREEN INTERNATIONAL**

no.767. 28 July 1990, pp.13,16,18 [illus]

### **“That’s 50 Folks!”: Happy Birthday**, by Richard Williams [et al.]

Bugs Bunny celebrates his 50<sup>th</sup> birthday: history of the development of the character, short interview with Chuck Jones - his creator, and interview with Daniel Romanelli - president of worldwide marketing for Warner Bros.

## **SIGHT AND SOUND**

vol.1. no.11. March 1992, pp.24-27

### **The same dark drift**, by Jonathan Romney

Article on the animation work of the Brothers Quay.

## **SIGHTLINES**

vol.20. no.2. Winter 1986/87, pp.26-28 [illus]

### **The Dunning touch**, by John Canemaker

A review of George Dunning’s career and his legacy to animators of today. Includes brief comments on YELLOW SUBMARINE and its production.

## **VELVET LIGHT TRAP**

no.15. Autumn 1975, pp.38-41

### **Bob Clampett: cartoonist**, by Tim Onosko

Interview with Bob Clampett on working at the studios of Leon Schlesinger, Warners, and Columbia.

## **VELVET LIGHT TRAP**

no.4. Spring 1972, p.44,17

### **Bugs and Daffy go to War: some Warners cartoons of WWII**, by Elizabeth Dalton

Analysis of the reason for the popularity of the Bugs Bunny and Daffy Duck characters and their violent antics in the war cartoons.

## **MUSEUM OF CONTEMPORARY ART, SYDNEY**

### **Kaboom!: explosive animation from America and Japan.**

Sydney: Museum of Contemporary Art, 1994. 159p. illus.

Anthology with six essays on popular modern animation. Filling a gap in the field, it includes down-to-earth interviews with American and Japanese cel animation artists. An often alternative angle on animation.

## INDIVIDUAL TITLES

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### *Books*

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**JOHNSTON, Ollie and THOMAS, Frank**  
**Walt Disney's Bambi: the story and the film.**  
New York: Stewart, Tabori Chang, 1990. [95p] illus.

A glossy book split into two parts: the illustrated script followed by an account of how the film was made.

**SIBLEY, Brian**  
**Chicken run: hatching the movie.**  
New York: Harry N. Abrams, 2000. 191p. credits.

Foreword by Mel Gibson. Tells the story of how CHICKEN RUN came to be, from concept to production. Includes storyboard examples and detailed accounts on how the figures were made and how scenes were created.

### *Journal articles*

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**AMERICAN CINEMATOGRAPHER**  
vol.81. no.8. August 2000, pp.56-60,62-65 [illus]

**Flying the coop**, by John Gainsborough

On the making of CHICKEN RUN, the stop-motion cinematography and the puppets.

**AMERICAN CINEMATOGRAPHER**  
vol.81. no.8. August 2000, pp.74-76,78-81 [illus]

**All Aboard!**, by Rachel K. Bosley

Production details for THOMAS AND THE MAGIC RAILROAD.

**AMERICAN CINEMATOGRAPHER**  
vol.80. no.9. September 1999, pp.94-96,98,100,102,104-105 [illus]

**CG Star Turns**, by Ron Magid

On the work of ILM on creating the main 3D animated CG characters [Jar Jar Binks, Watto, and Boss Nass] for STAR WARS EPISODE I THE PHANTOM MENACE.

**AMERICAN CINEMATOGRAPHER**  
vol.77. no.12. December 1996, pp.85-90 [illus]

**Space Jam: a special effects slam-dunk**, by Bob Fisher

Article describing the special effects for Joe Pytka's SPACE JAM, blending live-action and computer generated animation.

## **AMERICAN CINEMATOGRAPHER**

vol.72. no.2. February 1991, pp.54-56,58-65 [illus]

### **Disney's Fantasia: yesterday and today**, by David Heuring and George Turner

Detailed article on the making of FANTASIA, from concept to production, concentrating on the sound and music. Re-recording mixer Terry Porter provides a detailed account of the restoration required prior to a 1990 re-release.

## **CINEASTE**

vol.21. no.4. December 1995, pp.36-37 [illus]

### **Disney's "politically correct" Pocahontas**, by Jacquelyn Kilpatrick

Critique of the representation of POCAHONTAS and historical accuracy in Disney's animated feature. Part 5 of "Race and Contemporary American Cinema".

## **CINEFANTASTIQUE**

vol.31/32. no.12/1. June 2000, pp.118-125 [illus]

### **Fantasia 2000**, by Mike Lyons

Extended feature on FANTASIA 2000, including an interview with Hendel Butoy on the Tin Soldier sequence; an article by Paul and Gaetan Brizzi on directing the finale; Eric Goldberg comments on the Flamingos and Gershwin sequences; and a short article on Roy E. Disney.

## **CINEFANTASTIQUE**

vol.31. no.7. August 1999, pp.18-31 [illus]

### **Tarzan**, by Mike Lyons

Extended feature on TARZAN, including interviews with the animators and crew and discussions of computer graphics and art direction.

## **CINEFANTASTIQUE**

vol.28. no.12. June 1997, pp.14-25,61 [illus]

### **Hercules**, by Mike Lyons

Extended feature on Disney's HERCULES, including an interview with John Musker and Ron Clements; a career profile of Herc's supervising animator, Andreas Deja and of Walt Disney Feature Animation president, Peter Schneider; Andy Gaskill talks about the art direction for the film; and the collection ends with an article on the use of CGI in the animation of Hydra.

## **CINEFANTASTIQUE**

vol.28. no.1. August 1996, pp.46-51 [illus]

### **Ghost in the shell**, by Dan Persons

A discussion of the making of cyberpunk animation GHOST IN THE SHELL, and the growing popularity of anime films. The film is reviewed on p.49.

## **CINEFANTASTIQUE**

vol.27. no.2. November 1995, pp.16-37 [illus]

### **Toy Story**, by Lawrence French

Extended feature containing various articles on the making of TOY STORY, focusing on the pioneering use of CGI.

## **CINEFEX**

no.82. July 2000, pp.68-89 [illus]

### **Engendered species**, by Mark Cotta Vaz

On the making of Walt Disney Studios' first in-house computer generated film, DINOSAUR.

## **CINEFEX**

no.82. July 2000, pp.118-131 [illus]

### **Poultry in motion**, by Kevin H. Martin

Looks at the set designs, the puppets, the use of in-camera and digital effects in combination, and the production in general of Aardman Animation's CHICKEN RUN.

## **CINEFEX**

no.56. November 1993, pp.30-53 [illus]

### **Animation in the third dimension**, by Mark Cotta Vaz

Detailed article about the production of and stop-motion animation in Tim Burton's THE NIGHTMARE BEFORE CHRISTMAS.

## **CINEFEX**

no.35. August 1988, pp.4-21,23-33

### **Romancing the Rabbit**, by Adam Eisenberg

Production report and details of the special effects and animation work for WHO FRAMED ROGER RABBIT.

## **CLASSIC TELEVISION**

no.4. Apr/May 1998, pp.18-19 [illus]

### **In a perfect world**, by Paul Caulfield

A nostalgic look at the children's series CAMBERWICK GREEN and its spin-off, TRUMPTON.

## **CREATION**

January 1999, pp.10-11 [illus]

### **Character reference**, by Clare Mount

Article in which producer/director Martin Rosen talks about production of the new animated television series WATERSHIP DOWN, comparing it with the original 1978 feature film on which he also worked.

### **CREATIVE SCREENWRITING**

vol.6. no.6. Nov/Dec 1999, pp.63-65 [illus]

#### **Gaijin Mononoke: an interview with Neil Gaiman**, by George Khoury

Interview with Neil Gaiman who discusses his approach in writing the English screenplay for the Japanese animated film, PRINCESS MONONOKE.

### **CREATIVE SCREENWRITING**

vol.6. no.6. Nov/Dec 1999, pp.66-68 [illus]

#### **Writing for THE SIMPSONS**, by Alexander Kippen

Mike Scully, executive producer on The SIMPSONS, gives advice to aspiring screenwriters and highlights the reasons for the success of the show.

### **CREATIVE SCREENWRITING**

vol.6. no.6. Nov/Dec 1999, pp.69-72 [illus]

#### **Animated exploits: an interview with Paul Dini**, by George Khoury

Interview with screenwriter Paul Dini who discusses the requirements of writing animation and his work on the BATMAN series. Strong views are expressed about the role of the producers.

### **CREATIVE SCREENWRITING**

vol.6. no.3. May/June 1999, pp.63-69 [illus]

#### **A facelift for timeworn tales: Walt Disney's vision in Snow White and Cinderella**, by Marie Claire Simonelli

A discussion of Walt Disney's adaptation techniques for the fairy tales by the Brothers Grimm and Charles Perrault which he translated into SNOW WHITE (1937) and CINDERELLA (1949).

### **CULT TV**

vol.2. no.4. April 1998, pp.44-48 [illus]

#### **"Oh my God, they killed Kenny!"**, by Elkan Allan

On the creation of the adult animation series SOUTH PARK. Interview with Trey Parker and Matt Stone.

### **DOCUMENTARY BOX**

no.9. 31 Dec 1996, pp.1-5 [illus]

#### **Japanimation and Techno-Orientalism**, by Ueno Toshiya

Analysis of GHOST IN THE SHELL, using it to illustrate theories of imperialism and sub-culturalization.

**FILM COMMENT**

vol.30. no.5 Sept/Oct 1994, pp.36-38,40-44 [illus]

**The night countries of the Brothers Quay**, by Michael Atkinson

Article on and review of STREET OF CROCODILES and the other work of the Brothers Quay, using statements by the Brothers. Includes a filmography.

**FILM COMMENT**

vol.15. no.1. Jan/Feb 1979, pp.13-15

**A star is drawn**, by Steve Hulett

Production aspects of Disney's most expensive and complex early film, PINOCCHIO.

**FILM COMMENT**

vol.12. no.3. May/June 1976, pp.37-39,42-43

**MEEP MEEP!**, by Richard Thompson

Study of the anti-establishment, offbeat cartoon, using Chuck Jones' ROAD RUNNER series as prime example.

**FILM HISTORY**

vol.5. no.2. June 1993, pp.231-249 [illus]

**'That rags to riches stuff': Disney's Cinderella and the cultural space of animation**, by Susan Ohmer

Detailed look at the production of Disney's CINDERELLA, the popularity of the tale around the world, the economical environment which shaped its making, and the work of the animators. In an issue about animation.

**FILM HISTORY**

vol.4. no.4. 1990, pp.305-321 [illus]

**Regionalism in Disney animation: pink elephants and Dumbo**, by Mark Langer

On the two disparate animation styles which existed within the Disney studio - the West Coast animation tradition, and the New York style - and how both are seen within DUMBO. The "Pink Elephants" scene is analysed in detail to illustrate the argument.

**FILM QUARTERLY**

vol.50. no.4. Summer 1997, pp.20-32 [illus]

**Inanimations: Snow White and Ivan the Terrible**, by Anne Nesbet

Analysis of IVAN GROZNYI (Ivan the Terrible) in relation to SNOW WHITE AND THE SEVEN DWARFS and Eisenstein's writings on Disney. The article touches on the "plasmaticness" of Disney characters and Eisenstein's use of shadow in IVAN GROZNYI.

## **GRIFFITHIANA**

no.34. December 1988, pp.13-21

### **The Fantasia that never was**, by John Canemaker

Detailed article about Disney's FANTASIA, considering its art, style, and production, and particularly the many sequences for FANTASIA and its planned sequels that were never eventually produced or used.

## **HISTORICAL JOURNAL OF FILM, RADIO AND TELEVISION**

vol.14. no.2. June 1994, pp.199-214 [illus]

### **'Van den vos Reynaerde' (1943): how a medieval fable became a Dutch anti-Semitic animation film**, by Egbert Barten and Gerard Groeneveld

On animation film production in the Hague during the 1940s and particularly the output of Nederland Film. In depth discussion of the anti-semitic film VAN DEN VOS REYNAERDE (1943) which was thought to have been lost before a part of it was discovered in Germany in 1991.

## **JOURNAL OF POPULAR FILM**

vol.1. no.3. Summer 1972, pp.173-184

### **Scenarios for the Revolution in Pepperland**, by David Bowman

An appreciation of YELLOW SUBMARINE.

## **JOURNAL OF POPULAR FILM & TELEVISION**

vol.25. no.3. Autumn 1997, pp.98-108 [illus]

### **Romancing the tale: Walt Disney's adaptation of the Grimms' "Snow White"**, by Terri Martin Wright

Examines Disney's adaptation of the Snow White fairy tale, commenting on how it reflects popular culture of the time through the romantic element and how American political ideals are displayed in the work scenes.

## **JOURNAL OF POPULAR FILM & TELEVISION**

vol.24. no.2. Summer 1996

### **Walt Disney. Special issue.**

1. pp.53-59 [illus]

#### **Bambi and the hunting ethos**, by A Waller Hastings

Examines the representation of hunting and hunters in BAMBI in relation to criticism of the film at the time of its original release and society's reaction to hunting.

2. pp.90-98 [ilus]

#### **Redesigning Pocahontas: Disney, the "White Man's Indian" and the marketing of dreams**, by Gary Edgerton and Kathy Merlock Jackson

Analysis of POCAHONTAS in respect of its representation of Native Americans; survey of critical responses to the film; and suggestions on how the film could be used as a teaching tool.

3. pp.99-104

**Disney animated classics on video**, by Rick DeCroix

Reviews of Disney videos. The main reviews are for MICKEY MOUSE: THE BLACK AND WHITE YEARS (available on laserdisc), The ARISTOCATS, BEAUTY AND THE BEAST, POCAHONTAS, and The MANY ADVENTURES OF WINNIE THE POOH.

#### **JOURNAL OF POPULAR FILM & TELEVISION**

vol.18. no.4. Winter 1991, pp.145-152 [illus]

**Disney's sub/version of Andersen's The Little Mermaid**, by Roberta Trites

Compares and contrasts the Hans Christian Andersen story with the Walt Disney animated film version.

#### **JOURNAL OF POPULAR FILM & TELEVISION**

vol.15. no.4. Winter 1988, pp.156-163 [illus]

**50 years of Snow White**, by Robin Allan

A re-assessment of the film and examination of the reasons for its continuing international popularity with all ages.

#### **JUMP CUT**

no.40. June 1995, pp.15-20 [illus]

**The Lion King: a short history of Disney-fascism**, by Matt Roth

An analysis of Disney's The LION KING, PINOCCHIO, and BEAUTY AND THE BEAST arguing that a fascist ideology underpins the narrative in all three. Only ALADDIN represents a liberal aberration from Disney's right wing preoccupations.

#### **LITERATURE/FILM QUARTERLY**

vol.6. no.2. Spring 1978, pp.94-103

**Darkness in the Disney look**, by Thomas A. Nelson

On the representation of evil and the forces of darkness in the Disney cartoons based on fairy-tales, particularly SNOW WHITE AND THE SEVEN DWARFS, CINDERELLA, SLEEPING BEAUTY, ALICE IN WONDERLAND, and BAMBI.

#### **METRO EDUCATION**

no.10. 1997, pp.28-30 [illus]

**Toy Story: half-truths in the toy-box**, by Wendy Varney

Examines the questions of, firstly, commercialisation, by focusing on the current trend in modern manufactured toys, and secondly, of gender as represented by the toys in TOY STORY.

## **MOVIE**

no.24. February 1977, pp.44-52 [illus]

### **Art, Music, Nature and Walt Disney**, by William Paul

Article on the adaptation of PINOCCHIO looking at the interpretation of nature, the use of music, and the art used to create a life-like Pinocchio.

## **POST SCRIPT**

vol.18. no.1. Autumn 1998, pp.59-67 [illus]

### **HEISEI TANUKI-GASSEN: PON POKO**, by Fumiko Y. Yamamoto

An analysis of the animated film HEISEI TANUKI-GASSEN: PON POKO which looks at how the film presents the worldwide problem of human destruction of ecological balance through using very traditional Japanese stories and characters.

## **SIGHT AND SOUND**

vol.9. no.1. January 1999, pp.22-25 [illus]

Article looking at The PRINCE OF EGYPT's version of Exodus, comparing it to The TEN COMMANDMENTS. Features comment about the rivalry between Disney and DreamWorks and the lack of artistry of "corporate" animated features.

## **SIGHT AND SOUND**

vol.4. no.12. December 1994, pp.26-29 [illus]

### **Animated dreams**, by Leslie Felperin

Interview with Henry Selick, the director of Tim Burton's The NIGHTMARE BEFORE CHRISTMAS, on the making of the film, animation work, and his relationship with Tim Burton.

## **SIGHT AND SOUND**

vol.4. no.9. September 1994, pp.20-23 [illus]

### **Between slapstick and horror**, by Michael O'Pray

A discussion on Jan \_vankmajer's film FAUST (1994) together with the director reflecting on images from his work.

## **SIGHT AND SOUND**

vol.3. no.11. November 1993, pp.12-15 [illus]

### **New Aladdins for old**, by Leslie Felperin Sharman

About the attraction of the Aladdin story to filmmakers and the representation of Islamic and oriental culture in the story, with particular reference to the 1992 Disney production.

## **SIGHT AND SOUND**

vol.2. no.6. October 1992, pp.6-11 [illus]

### **Beauty & the beasts**, by Marina Warner

Article about BEAUTY AND THE BEAST (1991) in relation to the history of the fairy tale on film, and the representation of gender in these films.

## **SIGHT AND SOUND**

Vol.110. no.6. June 2000, pp.50-51

A review of POKÉMON THE FIRST MOVIE MEWTOW STRIKES BACK which it describes as "pure gothic eye candy".

## **SPECTATOR**

vol.15. no.1. Autumn 1994, pp.94-109 [illus]

### **Pronoun Trouble: The "Queerness" of Animation**, by Sean Griffin

Looks at SNOW WHITE AND THE SEVEN DWARFS, RABBIT FIRE and The LION KING as products of their times examining how each attempts to draw boundaries between heterosexuality and its other. The author also explores the ease with which "queerness" can be read in animation and society's reactions to such interpretations.

## **STARBURST**

vol.Special. no.31. OuterSpace April 1997, pp.40-45 [illus]

### **Of Tones and Toons**, by Jeremy Clarke

On the making and special effects in SPACE JAM.

## **THIRD TEXT**

no.49. Winter 1999/2000, pp.83-92

### **The circle of life: nature and representation in Disney's The Lion King**, by Seth Giddings

Analysis of The LION KING as a Disney product and a reflection of the anxieties of contemporary culture. The author also examines the ways in which the film's imagery, narrative and themes relate to ethnic difference and class, producing contradictory visions of Africa and America.

## **THIRD TEXT**

no.37. Winter 1996/97, pp.17-26 [illus]

### **Walt Disney and the double victimisation of Pocahontas**, by Ziauddin Sardar

Argues that Disney's POCAHONTAS does no more than build on an established tradition of representation and create a new stereotyped image. The author discusses issues of sexuality and cultural imperialism.

## **VELVET LIGHT TRAP**

no.36. Autumn 1995, pp.45-60 [illus]

### **In the frame of Roger Rabbit: visual compositing in film**, by Mark J.P. Wolf

Detailed article about the compositing (i.e. the combination of animation and live-action scenes) in WHO FRAMED ROGER RABBIT at both the production and post-production stage. Starts by looking at the different types of compositing (in-camera, optical, digital) and their impact on visual structure, and continues by examining the theoretical and narrative implications.

**VELVET LIGHT TRAP**

no.24. Fall 1989, pp.33-52 [illus]

**The last night in the nursery: Walt Disney's Peter Pan**, by Donald Crafton

An attempt to show that PETER PAN is a moral tale directed at the adults accompanying the children to the cinema, and that it is a film of its time despite trying to manufacture an aura of "timelessness". In an issue devoted to animation.

*Press articles*

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**DAILY MAIL**

28 March 1994, p.9

Dermot Purgavie reviews the phenomenon of BEAVIS AND BUTT-HEAD.

**DAILY MAIL**

12 October 1992, p.7

**The woman putting a sting in Disney's tale**, by Jane Kelly

On Linda Woolverton and her script for BEAUTY AND THE BEAST.

**THE DAILY TELEGRAPH**

12 November 1993, You & Your Family, p.3

**Why we all love The Jungle Book**, by Cassandra Jardine

On the release of The JUNGLE BOOK on video.

**EVENING STANDARD**

25 August 1977

**They shoot rabbits, don't they?** by Alexander Walker

Review of WATERSHIP DOWN.

**THE GUARDIAN**

31 December 1999, Section 2, pp.14,15

**Mickey Mouse operation**, by Peter Bradshaw

Critical review of Disney's FANTASIA 2000.

**THE GUARDIAN**

8 October 1994, The Guide, pp.4-5

**Claws for concern?**, by Ronald Bergan

Review of THE LION KING and a look at its box office success and Disney's marketing strategy.

**THE GUARDIAN**

20 December 1990, p.20

**Walt's golden wonder**, by Derek Malcolm

On the restoration and re-release of Disney's FANTASIA.

**THE INDEPENDENT**

8 April 1999, p.1

**Subversion in a cartoon world**, by Andrew Marshall

Review of Matt Groening's new animated offering, FUTURAMA.

**THE INDEPENDENT**

28 March 1994, Section 2, p.19

John Lyttle writes about BEAVIS AND BUTT-HEAD debuting on British television just as the REN AND STIMPY season ends.

**NEW STATESMAN**

6 November 1998, pp.38-39

**Bug-eyed**, by Jonathan Romney

Review of ANTZ and the rivalry between Disney and DreamWorks.

**OBSERVER**

8 November 1998, p.10

**A dream works out for Spielberg at last**, by Emily Bell

On DreamWorks and the making of ANTZ.

**OBSERVER**

10 September 1995, p.8

**Dark side of the toon**, by Oliver Bennett

On the occasion of the release of POCAHONTAS the author asks if there is a sinister subtext to Disney's manipulation of facial characteristics.

**RADIO TIMES**

10 April 1953, p.5

**Why and how I made 'Peter Pan'**, by Walt Disney

Walt Disney addresses his British audience at the time of the release of PETER PAN.

**ROLLING STONE**

11 August 1988, pp.37-38

**Tooned out**, by John Powers

Review of WHO FRAMED ROGER RABBIT?

**SUNDAY TIMES**

11 October 1992, Section 8, pp.24-25

**Twists in the fairy-tale**, by Christopher Frayling

On Disney's interpretation of fairy tales, and the adaptation of BEAUTY AND THE BEAST.

**TIME**

27 June 1988, p.52

**Creatures of a subhuman species**, by Richard Corliss

Review of WHO FRAMED ROGER RABBIT?

**TIME OUT**

13-20 March 1996, pp.18-20

**Talk of the toon**, by Brian Case

A look at TOY STORY asking whether it represents the way of things to come.

**THE TIMES**

16 February 1991, Saturday Review, p.17

**A wondrous journey**, by Bernard Levin

Re-evaluation of Disney's FANTASIA.

## INDEXES

### 1. Educational publications

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**ASIFA list of animation schools.**

Norway: More and Romsdal college. Issue no.2, 1993.

Lists animation schools by country. Each entry has an address, contact numbers and a short profile. Also has a section listing additional film schools.

**GRAY, Milton.**

**Cartoon animation: introduction to a career.**

Northridge, CA: Lion's Den Publications, 1991. 124p. illus. appendix. bibliog. index.

Although aimed at an American audience, it is still a useful personal account of the animation field. A practical approach with chapters on writing, directing and producing animation films. Very job focused and covers aspects such as salaries and the potential job market.

**PINTOFF, Ernest**

**The complete guide to animation and computer graphics schools.**

New York: Watson-Guptill Publications, 1995.

**WOOLF, Myra and CHISNALL, Alan and HOLLY, Sara and SKILLSET**

**Employment patterns and training needs 1997/8: the animation industry.**

London: Skillset, 1998. 155p. tables. appendices.

Lists companies employing animators, employees and freelancers in the animation industry. Also includes case studies of industry training schemes

## 2. Animation On The World Wide Web

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[www.about.com](http://www.about.com)

Excellent links. Do keyword search for "animation"

[www.animationartist.com](http://www.animationartist.com)

The Hollywood Reporter of animation, online and off. Animation Arts Magazine

[www.animationexpress.com](http://www.animationexpress.com)

An eclectic gallery (plus how-tos and step-by-step tutorials)

[www.awn.com](http://www.awn.com)

Animation World Network. Hub of industry news on studio moves, artist profiles, and new product releases. Can get through to, amongst others, Bill Plympton's site, online animation journals, calendar of events, information for students and school database.

[www.thelinkz.com](http://www.thelinkz.com)

More than 800 links to animation tools, tutorials, newsgroups, and more. Search by category.

### Individual Companies

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[www.aardman.com](http://www.aardman.com)

[www.cartoonnetwork.com](http://www.cartoonnetwork.com)

[www.disney.com](http://www.disney.com)

[www.disneyatclassics.com](http://www.disneyatclassics.com)

[www.dreamworks.com](http://www.dreamworks.com)

[www.pixar.com](http://www.pixar.com)

[www.warnerbros.com](http://www.warnerbros.com)

### 3. Animation Festivals

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**Anecy International Festival of Animation (+ market)**

In May.

[www.anecy.org](http://www.anecy.org)

**Bradford Animation Festival**

In March.

**International Festival of Animated Film Stuttgart**

In April.

**Ottawa International Animation Festival**

September/October every year.

[www.awn.com.ottawa/](http://www.awn.com.ottawa/)

**World Festival of Animated Films – Zagreb**

June every year.

[www.animafest.hr/](http://www.animafest.hr/)

#### Festivals with Animation Sections

**Auckland International Film Festival**

In July.

**Banff Television Festival**

In June.

[www.banffvfest.com](http://www.banffvfest.com)

**Bilbao International Festival of Documentary & Short Films**

November/December

**Chicago International Film Festival**

In October.

[www.chicago.ddbn.com/filmfest/](http://www.chicago.ddbn.com/filmfest/)

**Cineanima (International Animated Film Festival)**

In November.

**Cleveland International Film Festival**

In March.

[www.clevelandfilm.org](http://www.clevelandfilm.org)

**Denver International Film Festival**

In October.

**Dutch Film Festival**

September/October.

[www.nethlandfilm.nl/](http://www.nethlandfilm.nl/)

**Edinburgh International Film Festival**

In August.

[www.edfilmfest.org.uk](http://www.edfilmfest.org.uk)

**FIFREC (International Film and Student Directors Festival)**

In June.

**Fort Lauderdale International Film Festival**

October/November.

[www.ftlaudfilmfest.com](http://www.ftlaudfilmfest.com)

**International Children's Film Festival**

March/April.

**International Festival of Animated Film Stuttgart**

In April.

**International Festival of European Cinema La Boule**

In October.

**International FilmFest Emden**

In May.

**International Short Film Festival in Krakow**

May/June.

**Jerusalem Film Festival**

In July.

**New York Film Festival**

September/October.

[www.filmlinc.com](http://www.filmlinc.com)

**Oberhausen International Short Film Festival**

In April.

[www.shortfilm.de](http://www.shortfilm.de)

**Salerno International Film Festival**

In October.

**San Francisco International Film Festival**

April/May.

[www.siff.org](http://www.siff.org)

**Sao Paulo International Film Festival**

In October.

[www.mostra.org](http://www.mostra.org)

**Sitges International Film Festival of Catalonia**

In October.

[www.sitges.com/cinema](http://www.sitges.com/cinema)

**Sydney Film Festival**

In June.

[www.sydfilm-fest.com.au](http://www.sydfilm-fest.com.au)

**Tampere International Short Film Festival**

In March.

**Uppsala International Short Film Festival**

In October.

[www.shortfilmfestival.com](http://www.shortfilmfestival.com)

**Wellington Film Festival**

In July.

#### 4. Titles Available On Video – August 2000

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The following videos are available from **bfi Video Publishing**:

**Aardman Animations Vol 1 (1983-89)**

Featuring Creature Comforts

**Works on film (1977-90)**

David Anderson

**Animation on 4 Vol 1 (1983-90)**

Including Barry Purves, Joanna Quinn, Alison de Vere

**Animation on 4 Vol 2 (1991-95)**

Including Paul Vester, Phil Mulloy, Erica Russell

**Bob's Birthday & the Best of British Animation (1984-95)**

Six UK Oscar nominees & winners. Includes The Big Story, Manipulation.

**The Brothers Quay Vol 1 (1984-86)**

The Brothers Quay

**Ra: Path of the Sun God (1990)**

Lesley Keen

**Out on a Limb (1974-90)**

Caroline Leaf

**Animation Legend (1919-21)**

Winsor McCay

**Selected Films (1940-83)**

Norman McLaren

**Creative Process (1991)**

Norman McLaren

**Animation Classics (1949-88)**

National Film Board of Canada

**Selected films (1984-91)**

Priit Pärn

**Selected films (1911-31)**

Ladislaw Starewicz

**Jan \_vankmajer Vol 1 (1964-88)**

Jan \_vankmajer

**Jan Svankmajer Vol 2 (1965-72)**

Jan \_vankmajer

**Wayward Girls & Wicked Women Vols 1-3**

Three volumes of works by women animators

**A is for Autism (1992)**

Tim Webb

**Green Animation (1992)**

Presented by Tony Robinson. All royalties go to the World Wide Fund for Nature.

**Ecotoons (1993)**

Presented by Tony Robinson. Featuring *Morph*. All royalties go to the World Wide Fund for Nature.

For details on how to order please visit the British Film Institute website at [www.bfi.org.uk](http://www.bfi.org.uk) or contact Connoisseur Video, 21 Stephen Street, London W1T 1LN. General enquiries at 020 7957 8957.