

MAP ANIMATIONS



SUMMER 2003
SAN DIEGO SAMPLER #3

APATOONS

San Diego Sampler #3 Summer 2003

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Welcome to APATOONS!

Ten years ago, Don Markstein and Gigi Dane started a club of people who have something in common:

We love cartoons!

APATOONS is an Amateur Press Association devoted to animated car**TOONS**. **APATOONS** is for those who love animation, and who love to talk about it. We're an organization of some 30 fans and professionals with members from Denmark, Australia, Canada and the United States. Every two months, we share our thoughts about cartoons past and present, and we exchange our correspondence in a single mailing.

Each member sends 31 copies each of their contribution to me. As the Central Mailer, I collate and bind them into one volume, then mail it to each member. Each mailing contains news, interviews and reviews on the world of animation, a special cover provided by a studio artist, and surprises like a cartoon-related book, strip of film, postcard, toy or CD. Members send "dues" money to our Treasurer, Milton Gray, who establishes an account to pay for postage, materials and shipping costs.

Yes, contributing to **APATOONS** is time-consuming. But we do it because we love to talk about cartoons and learn from each other. That's why the most ardent fans and pros belong to our merry group.

Alas, the number who belong to **APATOONS** is limited. This is necessary because we value the intimacy that a small group provides. A large circulation can be expensive!

But with the **APATOONS San Diego Sampler**, we can open our doors. We can give you a peek at what **APATOONS** is all about. **APATOONS** boasts some of animation's leading scholars, critics, and enthusiastic aficionados of the medium, presented in our "Who's Who in **APATOONS**" section.

You'll read articles by **Simpsons** director and Golden Age historian Milton Gray, *Animation Blast!* editor Amid Amidi, *anime* experts Fred Patten and Emru Townsend, Disney experts David Gerstein, Jim Korkis and Jim Hill, and Warners historian Eric Costello. Luke Menichelli provides a complete listing of works by Osamu Tezuka published by Kodansha. *Monster by Mistake* creator Mark Mayerson and *PC World Magazine* editor Harry McCracken present a compilation of their best essays for this issue. Atomic Cartoons president Rob Davies offers survival tips in being in the animation business, and in an interview explains how and why he formed his studio. Storyboard artist Kelsey Mann displays some gorgeous artwork in his portfolio. Timing director Dave Brain displays his artistic talent as well with some fun caricatures. We have some terrific essays from Andrew Leal, Dewey McGuire and veteran animator Greg Duffell. Guest contributor Ray Pointer discusses his restoration efforts for Ko-Ko the Clown. Ron Diamond and Dan Sarto of *Animation World Magazine* at AWN.com (and a special thank you to Sarah Baisley) have graciously granted permission to represent articles by and about APATOONS members, including myself, Rob Davies, and voice actors Will Ryan and Keith Scott. To top off the issue, master designer Michel Gagné illustrated a beautiful cover just for us. Aside from the *AWN* articles, you'll see that APATOONS contains information available nowhere else.

Enjoy our Sampler, and in the immortal words of animation writer and producer John Cawley, let's **Get Animated!**

Bob Miller
Central Mailer/Official Editor/Fearless Leader

The Legacy of Apatoons

By Jim Korkis

Once upon a time, there was no animation fandom. To include an animation column in a major comic fanzine would have brought an outcry of protest from the readers. Serious fans would have transferred their loyalties to other zines because cartoons were just for kids, the same prejudice that haunted comic book collectors in those days. The birth and early development of an animation fandom is probably directly related to efforts of one man and his fanzine which grew into a legend.

In the mid-Sixties, it was the Golden Age of Comic Book Fanzines. Besides Don and Maggie Thompsons' **Comic Art**, Bails-Thomas' **Alter Ego**, and Spicer's **Fantasy Illustrated**, there were countless ditto and mimeo fanzines extolling the virtues of superheroes. Most of the scholarship centered on superheroes from the Forties although there was a growing faction passionately devoted to proclaiming that Marvel Comics were the only worthwhile comics in existence.

Funny animal comics were scorned and considered of little value by serious fans. Animation was merely an interesting diversion and like Funny Animal comics, it was something to amuse small children, a philosophy that seemed to be held as well by the producers of this material. For most fans, the word "animation" merely meant "Disney". Perhaps the more knowledgeable fans would have included Warner Brothers and Hanna-Barbera in that definition but precious little else since no information on the field existed in any easily accessible format. And in those days before VCRs, many of the classics of animation were not available for viewing or on during the day when people were at work.

Into this land of ignorance strode Michael Barrier.

His only credential was an unabashed love for Funny Animal comics and Animation. In October 1966, he published the first issue of **Funnyworld** for **Capa-Alpha**, the comic book apa started by Jerry Bails which appeared monthly and is currently still going after 320 some issues. Apas are amateur press associations which date back to the last century, when proliferation of small letterpresses made it possible for anyone sufficiently motivated to create his own publication. The first apas were simply trading clubs for home-produced little magazines. In the 1930s, the invention of the mailing comment, wherein other members are addressed in print by name and response is given to what they write, set the stage for the modern apa. Today's apas physically resemble mosaics of ditto, mimeo, Xerox and professional printing, but in essence they're mail order cocktail parties, filled with the same fun and misunderstandings associated with that type of social gathering.

Using the science-fiction apas as a guide, Dr. Jerry Bails created the first apa devoted to comic books. The first issue of **Funnyworld** was fourteen mimeographed pages and the main feature was a listing of Warner Bros. comic books 1941-1966 (Remember, this was pre-**Overstreet Price Guide**). Why was the zine christened **Funnyworld**? In that first issue, Barrier explained, "There was a comic book called **Funnyworld**, by the way, although I know nothing more about it than it existed, probably briefly, and probably as one of the multitude of rotten funny animal comic books spawned in the early Forties by the success of Looney Tunes. The more immediate source of the title is, of course, Richard Kyle's late lamented **Wonderworld**. Not that I'm going to try to emulate Kyle, except in the most general way; I just dug his zine."

Barrier's primary interest was on gathering and publishing information on this unexplored world of funny animals. Richard Kyle was one of the first analytical writers about comic books, digging out new information and looking closely at themes.

Six months later (**Funnyworld** 5, April 1967) Barrier included in his fanzine his first animation information. At that time, it was a natural extension from his funny animal comic book research since there were many comic books based on animated cartoon characters. Little did Barrier suspect that animation articles would soon displace all talk of comic books. A year later (**Funnyworld** 9) the fanzine had expanded to forty-six mimeographed pages and Barrier was selling the extra copies he printed for fifty cents. (It was free "for published contributions of art, articles, reviews, letters, questions, answers, news, historical anecdotes and the like.")

Funnyworld had outgrown its original purpose of being one man's attempt to uncover information about some of his childhood memories; it had become a rallying center for animation fans who had no other source available for this material. Barrier was developing a well-earned reputation as an animation scholar and expert on funny animal comics and animation. The summer of 1970 saw the release of **Funnyworld** 12. It was the first offset issue and sold for a dollar. The main feature of the almost fifty-page issue was a still controversial interview with Bob Clampett. More and more animation news, reviews and interviews began appearing in the pages of **Funnyworld**. The increased press run and the new ability to include photographs expanded the magazine's reputation. The magazine continued to be published sporadically until issue 16 (Winter 1974-75) which was intended as the final issue. The magazine lost money because it was published infrequently and it was published infrequently because Barrier lacked the necessary financial resources to publish more often. Barrier decided the only way to remedy the situation was to close up shop and devote his time to writing a book on the history of animation and to concentrate on his regular job.

Funnyworld was revived several years later when the magazine was sold to Mark Lilien (after attempts to have others including Bill Blackbeard resume publication of it). Supposedly Lilien was to take over the business end of production, distribution, advertisements, etc. while the editorial control would remain with Barrier. However, after six issues, Barrier resigned because of strong disagreements with the way the magazine was being handled. That resignation officially sounded the death knell for the magazine.

One of the major contributions Barrier made to animation fandom was to stop publishing **Funnyworld**. **Funnyworld** was the unquestioned center for animation scholarship and once it disappeared, it forced the development of other magazines to fill the void.

During this period, **Mindrot** began. Like **Funnyworld**, it was designed as an apa zine for **Vootie**, the funny animal cartoonists' apa. David Mruz, editor and publisher, remembered his school teachers warning him not to read comic books or watch cartoons because they would "rot" his mind, so Mruz created a fanzine for others with similarly rotted minds. The first issue appeared April 1976 and was only two pages long but by the end of the year it had grown to eight pages of offset type devoted to animation and sold to the general public for fifty cents. A favorable plug for **Mindrot** in Mark Mayerson's short-lived animation column for **Film Collector's World** attracted the interest of many animation fans looking for a place to share animation information.

This influx of interest encourage Mruz in June 1977 to further expand his fanzine and to develop its familiar format of forty pages in the form of a booklet. Like **Funnyworld**, the magazine featured lengthy interviews with animators and historic research. Unlike **Funnyworld**, the magazine featured detailed episode listings of animated series and several regular columns by

animation historians. Some potential readers were confused by the title of the magazine so Mruz changed the name to **Animania** (issue 20, Feb. 1981) and the name change increased sales and recognition (although fans still refer to it as **Mindrot** when talking). However, Mruz needed to devote more time to his business and his family and the final issue of **Animania** was 27 (Dec. 1983). Mruz made no farewell announcement and over the years has thought about reviving the title.

Animania inspired other animation fanzines in a similar format including Reg Hartt's **Animazine** and Mike Ventrella's **Animato!** Since that time **Animato!**, in particular under the editorship of Harry McCracken, has grown into a respected and eagerly-anticipated animation magazine filled with many of the elements that made both **Funnyworld** and **Animania** vital sources for animation fans.

One of the most unique creations inspired by **Funnyworld** and **Animania** was **APATOONS**. On May 12, 1981, Don Markstein and GiGi Dane sent out a one-page orange flyer to a select group of fans. The flyer announced the formation of an apa for "animation buffs". Markstein wrote, "There's a potential for an animation fandom lurking among publishing fans. We don't know how many people there are in it, but we do know **Funnyworld** and **Mindrot** aren't being published in a vacuum. That potential has probably always been there, but lately, with more and more lifelong cartoon buffs becoming video collectors, it's been exploding. Just as comics fandom grew out of science fiction fandom to create its own fan movement 20 years ago, we expect cartoon fandom to come into its own very soon now. That's the hifalutin' reason. What actually happened is that as we were cataloguing the latest tape from our mutual cartoon collection, GiGi asked Don if there was an apa where they talked mostly about cartoons. Of course there wasn't – but there is now."

Markstein further stated that "we're hoping for a fairly small group, say about 20-25 members, and definitely no more than 30. Organization will be loose: There will be a roster, a mailing schedule, a copy requirement, a person in charge, and a general expectation (but not an ironclad rule) that those participating will mostly stick to the subject."

The first issue of **APATOONS** appeared July 1981 and that first issue had only seven members: Jim Korkis, Alan Hutchinson, Don Markstein, Meera Dane (GiGi's daughter), GiGig Dane, Marcus Wielage and Rick Norwood. There were sixty pages in that first mailing, although 26 of those were supplied by Jim Korkis who in a rift of unbridled enthusiasm sent in two separate contributions. In addition, Markstein enclosed a 22-page songbook containing the lyrics to over 40 cartoon "ditties" which he had originally done up for the 100th mailing of SFPA, another apa he was a member of at the time.

That first mailing included such items as a Saturday Morning Cartoon Index (1964-1974), samples of Chuck Jones's syndicated comic strip and a signed self-portrait of Disney animator Ward Kimball. The apa grew rapidly as word of its existence spread from friend to friend.

By issue three, Mark Evanier had designed the official logo for the apa. Evanier, well-known for his scripting of numerous animated shows among many other credits, contributed his thoughts through Wielage's apazine. However, over the years, the roster has included Mike Barrier (editor of **Funnyworld**), Dave Mruz (editor of **Animania**), Mike Ventrella and Harry McCracken (of **Animato!** fame), Jerry Beck (co-author of the best book on Warner cartoons) and his co-writer Will Friedwald, Leonard Maltin, Tim Fay, Mark Mayerson, Mark Kausler, John Cawley, Fred Patten, Jim Korkis, Dave Bennett, Bob Miller, Nancy Beiman, Milton Gray, Amid Amidi, David Bastian, Eric Costello, Will Ryan, Keith Scott, Dan Haskett and Van Partible just to mention a

few of the names who have contributed so much to animation scholarship during the last two decades.

APATOONS held a special animation party at the 1983 San Diego Con where rare animation was screened. In 1985, **APATOONS** and **Get Animated!** jointly hosted another party of animation rarities.

Jerry Beck took over as Fearless Leader in September 1984 with issue number 18 after he successfully edited the first **APATOONS San Diego Sampler** that was distributed in the summer of 1984. Under Beck's leadership a more professional look and attitude established itself. Some issues would include actual animation cels or strips of animation film. One issue had a 3-D cover while another showcased an original limited edition cel of famous animation birds. **APATOONS** became the source for preliminary drafts of articles that would later appear in a variety of magazines including **Animato!** and **Animation** magazine.

By issues number thirty (September 1986), famed animator Dave Bennett created an official cartoon mascot for the apa, the Rooster. The Rooster appeared throughout the mailing, but his special place of honor was at the beginning of The Clipping File, a collection of animated related newspaper and magazine articles from around the United States, which appears every issue.

In 1990, with issue number fifty-five, animation writer Bob Miller took over the Fearless Leader position from Jerry Beck and set about revamping and expanding the apa. Under his direction, the celebration of **APATOONS'** tenth anniversary in July 1991 was marked by the creation of a special San Diego Sampler to coincide with the regular mailing. Copies of the issue were given to the regular roster of members as well as being offered for sale through the **Comics Buyer's Guide** and the **Get Animated!** table at the San Diego Convention which ironically was being held in July after many years of always being held the first week in August.

Over the years several animation magazines like **Animated Life**, **Animation Planet**, **Toon**, etc. have come and gone but **APATOONS** continues as the main forum for animation discussion in a hard copy format.

As the interest in animation continues to grow, so too will the future issues of **APATOONS** as it carries on the tradition of animation scholarship and fellowship established by Mike Barrier twenty-five years ago when the first issue of **Funnyworld** was published. This is the legacy of **APATOONS**.

WHO'S WHO IN

APATOONS



Group photo of Apatooners past and present, taken 4/15/00 in Burbank, California. From left: Honorary member Mike Barrier, Milton Gray, Daniel Goldmark, Bob Miller, Amid Amidi, Mark Kausler, David Bastian, honorary member Jerry Beck, Harry McCracken, and Will Ryan.

Amid Amidi -- Hello! My name's Amid and I publish **Animation Blast** magazine (www.animationblast.com). I'm currently writing an animation-related book, researching a live-action documentary about a non-animation subject and recently worked on the new episodes of REN & STIMPY as production coordinator. I'm proud to be a member of APATOONS. It's a great assortment of folks who represent historians, artists and fans, and in many cases, all three at once. There's a challenging exchange of ideas and artwork in this group that has really supplemented my understanding of the animated art form. To get an idea of my cartoon preferences, here are a few of my personal favorite cartoonists and animators: Tex Avery, John Hubley, Chuck Jones, Bob Clampett, Rod Scribner, Ward Kimball, Tom Oreb, Vip Partch, Abe Liss, Grim Natwick, Ronald Searle, Mary Blair, Eyvind Earle, John Dunn, Bill Tytla, Freddie Moore, Marc Davis, Saul Bass, Ed Benedict, Olaf Gulbransson, Saul Steinberg, Ben Shahn, Miguel Covarrubias, Aurelius Battaglia, Georg Olden, Fred Crippen, Gene Deitch, Jim Flora, T.S. Sullivant, Sterling Sturtevant, Jim Tyer, Milt Gross, Al Hirschfeld and many, many countless others. Hope to see ya in the APA.



Michael Barrier (Honorary Member) -- Like almost anyone else, I was first attracted to animation and the comics when I was a child. My interest was unusually intense—I published my own hectographed comic book, the *Arkansas Magazine & Comics*, for several years—and, to my surprise, I could not shed it after I reached adulthood. I finally stopped trying while I was a law student at the University of Chicago, and I began seeking out the work of cartoonists like Carl Barks and Walt Kelly. When I began to pay close attention to Hollywood cartoons again, I found that the best of them repaid serious study in the way that the best silent comedies do. Nostalgia for childhood pleasures has vanished as a motive for my continuing fascination with animated cartoons and comic books. In fact, I never even saw many of the films I most admire, or read many of the comic books, until long after I was old enough to vote.

I have had two parallel careers. In one I have been a journalist, a lawyer, and a political aide; in the other an independent scholar studying and writing about animated films, comic strips, and comic books, especially those of the middle years of the twentieth century. At one point in my life, a typical day might find me spending my working hours analyzing important legislation for a U.S. senator and then lecturing in the evening at the National Archives on animated films made during World War II. In later years, when I was traveling frequently as a senior editor of *Nation's Business* magazine, I often interviewed business people during the week and elderly cartoonists on weekends.

Over the years, I came to find my greatest satisfaction in my work related to animation and the comics. Writing history and criticism of comic books and animated films, especially Hollywood cartoons, has never been a plausible choice as a full-time career—even now, very few academics concentrate on such work—and it certainly wasn't one thirty years ago. I thus devoted as much free time to animation and the comics as I could while I held a series of jobs that had nothing to do with cartoons or comic books. In 1970, after several years of writing for small-circulation mimeographed publications, I began publishing a printed magazine, *Funnyworld*, whose subtitle was "The World of Animated Films and Comic Art." The first serious publication of its kind, it achieved a circulation of several thousand copies and appeared on an irregular schedule for more than ten years.

Thanks largely to *Funnyworld*—and through the good offices of the jazz critic Martin Williams, an admirer of the magazine—I signed a contract with Oxford University Press in 1973 to write a history of Hollywood animation. The research and writing of that book extended over twenty-four years.

To some extent, the book took so long to write because I had to combine work on it with full-time employment. Beyond that, I soon realized that if the book were to measure up to my own expectations for it, it was going to require a great deal more research than I originally planned, as well as more rigorous analysis of what I learned. Scrappy, superficial film histories are all too plentiful, with books about cartoons among the worst offenders. I didn't want to add another one to the pile.

In the seventies I not only published *Funnyworld* but also wrote about animation and the comics for other magazines. I was guest curator and author of the catalog for "Building a Better Mouse: Fifty Years of Animation," a 1978 exhibition at the Library of Congress that marked the fiftieth anniversary of Walt Disney's *Steamboat Willie*, the first Mickey Mouse cartoon to be released. In the early eighties, I wrote one book—a biography and bibliography of the Disney comic-book artist Carl Barks—and co-edited another, *A Smithsonian Book of Comic-Book Comics*, with Martin Williams. Increasingly in the eighties and nineties, though, I declined such opportunities because they inevitably drained time from work on my animation history.

Hollywood Cartoons: American Animation in Its Golden Age was published in 1999. It does what I hoped it would do. It is an extraordinarily accurate book, based overwhelmingly on primary sources (including studio documents, court records, hundreds of interviews, and, of course, viewings of thousands of films). Other researchers have identified fewer than a dozen factual errors, none of them more serious than the slightly misspelled name of a peripheral figure. Just as important to me, the

book adheres to a clear line of argument; the accurate facts are not there for their own sake. I don't think it is possible to make a stronger case for the best of Hollywood animation—those films that have revealed the potential of the medium—than I have made in *Hollywood Cartoons*. (From <http://www.michaelbarrier.com/bio.htm>)

Jerry Beck -- Once upon a time, JERRY BECK studied at The School Of Visual Arts in New York City intent on becoming a great animator. But his interest in animation's history led him down another, darker path. In 1977, Beck began his cartoon research with Leonard Maltin as 'research associate' for his landmark book, *OF MICE AND MAGIC: A HISTORY OF AMERICAN ANIMATED CARTOONS* (McGraw Hill/Plume 1980). In the course of doing this work, Beck became well versed in the histories and films of every Hollywood cartoon studio. In 1981, Beck teamed with Will Friedwald to produce the filmography *THE WARNER BROS. CARTOONS* (Scarecrow Press).

Beck began his career in the film industry at United Artists in 1978, working with the MGM/UA film library as a salesman in the nontheatrical division - until 1984. Beck then joined ORION CLASSICS, becoming an expert theatrical distributor. His interest in animation and knowledge of film distribution brought him to the attention of Terry Thoren's *EXPANDED ENTERTAINMENT* in 1986. With Beck's expertise, Expanded began distributing *THE INTERNATIONAL TOURNEE OF ANIMATION*, *THE FESTIVAL OF CLAYMATION* and *THE PUPPETOON MOVIE* to theatres across the U.S.

At Expanded, Beck helped organize two animation festivals (Los Angeles Animation Celebration 1987 & 1989) and was instrumental in the creation of *ANIMATION MAGAZINE*. In addition to his writing for Animation Magazine, Beck has contributed to *VARIETY*, *HOLLYWOOD REPORTER*, *VIDEO BUSINESS*, *THE WHOLE TOON CATALOG*, *ANIMATION BLAST*, *ANIMATO*, *WILD CARTOON KINGDOM* and the on-line *ANIMATION WORLD MAGAZINE*.

Beck reteamed with Will Friedwald to update and revise their Warner Bros. cartoon history as *LOONEY TUNES AND MERRIE MELODIES: A COMPLETE ILLUSTRATED GUIDE TO THE WARNER BROS. CARTOONS* (Henry Holt) in 1989. Beck has also written *I TAWT I TAW A PUTTY TAT: 50 YEARS OF SYLVESTER AND TWEETY* (Henry Holt, 1991), *THE 50 GREATEST CARTOONS* (Turner Publishing 1994), and co-authored (again with Will Friedwald) *WARNER BROS. ANIMATION ART* (published by Hugh Levin) in 1997. Beck is also a contributing editor to Leonard Maltin's annual *MOVIE & VIDEO GUIDE* and Maltin's *FAMILY FILM GUIDE* (1999)

Recognized as an authority on animation, Beck taught a nine week course at the UCLA Extension on "Animation: The State Of The Art" in 1992 and conducted seminars on "The History of the Hollywood Cartoon" for the American Film Institute in 1994. In 1995 Beck taught "The History of Animation" at NYU and in the spring of 1996 taught "Promotion for Animation" at the School of Visual Arts. He was a founding member of the *CARTOON NETWORK* advisory board in 1993, and serves on the board of directors of ASIFA-Hollywood (The International Animated Film Society).

In the 1990s, Beck co-produced a successful series of laser disc compilations for MGM/UA Home Video, which included *THE GOLDEN AGE OF LOONEY TUNES* (Volumes 1-5), *THE COMPLETE TEX AVERY* and *THE ART OF TOM & JERRY*; and he has programmed over 100 video tape collections. He has been an animation consultant to *WALT DISNEY HOME VIDEO*, *WARNER HOME VIDEO*, *RHINO RECORDS* and *REPUBLIC ENTERTAINMENT* (curating the best-selling *BETTY BOOP: THE DEFINITIVE COLLECTION*). Recently, Beck compiled *LOONEY TUNES: THE COLLECTOR'S EDITION*, a set of 15 VHS volumes, for Columbia House and *SOMEWHERE IN DREAMLAND: THE DEFINITIVE MAX FLEISCHER COLOR CLASSICS* for VCI Entertainment.

In 1989, Beck partnered with producer Carl Macek to form *STREAMLINE PICTURES*. Streamline was the first company devoted to importing Japanese animation and distributing anime to North

American theatres, television and home video. Among Streamline's many titles were AKIRA, FIST OF THE NORTH STAR, VAMPIRE HUNTER D, NADIA, WICKED CITY, ROBOTTECH, and ROBOT CARNIVAL. Beck also co-produced the English language version of MY NEIGHBOR TOTORO (Fox Video) and compiled SPEED RACER THE MOVIE for Family Home Entertainment.

Beck parted with Streamline in 1993 to pursue other areas of animation. He became Executive Producer of THE BABY HUEY SHOW (1994) for The HARVEY ENTERTAINMENT CO. Beck then joined NICKELODEON MOVIES as Vice President of Animation, under a three year contract. At Nickelodeon, Beck was instrumental in developing THE RUGRATS MOVIE (1998), MIGHTY MOUSE and THE STINKY CHEESE MAN.

From September 1997 through April 1998, Beck had an exclusive consulting and development deal with WALT DISNEY TELEVISION ANIMATION. Also in 1997, Beck formed CARTOON RESEARCH CO. to write books, consult on animation projects, compile CD's, DVD's and home video products, supply cartoon stock footage and develop new features and TV series.

In 1999, Beck produced [TOTALLY TOONED IN](#) for Columbia Tri-Star International Television, a 65 episode series that restored the Columbia theatrical cartoon library; and for CARTOON NETWORK wrote and co-produced the special "TOONHEADS: THE LOST CARTOONS".

Beck was co-Creator, co-Producer and co-Writer of KAREN & KIRBY for WARNER BROS. TV ANIMATION. 13 *Karen & Kirby* interstitials were produced and were shown on Kids WB's THE BIG CARTOONIE SHOW (1999-2000).

Beck was the West Coast Bureau Chief for KIDSCREEN magazine for one year (July 2000 through July 2001), and co-wrote the Cartoon Network special "TOONHEADS: THE WARTIME CARTOONS" (which aired 7/1/01 and recieved a huge 2.3 rating). Beck also co-wrote "TOONHEADS: THE 12 MISSING HARES" and "TOONHEADS: THE WORST CARTOONS EVER" (both temporarily on hold).

Beck's latest book, *Outlaw Animation*, for Harry N. Abrams Inc. Publishers, is now on sale in all bookstores. He is currently a programming consultant to Warner Bros.

Home Video; a writer/producer for [Rubberbug Animation](#); and writing a new book, *Looney Tunes: The Ultimate Visual Guide*, due out November 2003 from Dorling Kindersley (DK Publishing).

From

<http://www.cartoonresearch.com/about.html>



Dave Brain -- I Graduated from Cal Arts with a BFA as a Film Arts major.

My first animation was on some of the early Sesame Street segments. For a few years I animated through my own small commercial studio, then, I moved on to direct and animate for Kurtz and Friends, Murakami/Wolf/ Swenson, Duck Soup and Pantomime Pictures.

I did feature animation on some of the later PEANUTS films and Disney projects like TOKYO DISNEYLAND films, EPCOT displays and the Disney feature, THE BLACK CAULDRON.

In the 1980's, there was a great need for storyboard and animation direction in the increased T. V. production schedules so I've been working at various T. V. production studios for nearly two decades. I've worked at Disney TV, Film Roman, Cartoon Network and Sony Adelaide.

I've done teaching along the way (drawing and animation) around Los Angeles and for Disney for a year in Ireland.

I've done TV production story board work on GARFIELD, THE COW AND CHICKEN SHOW and FAMILY GUY.

I've done lots of storyboard timing (slugging) and animation direction (exposure sheet timing). I'm experienced in sheet timing from storyboards such as COW AND CHICKEN SHOW, GARFIELD, LIFE WITH LOUIE and JACKIE CHAN ADVENTURES. I'm also experienced in sheet timing from layouts like, THE SIMPSONS, KING OF THE HILL and DILBERT. I've just finished a six month stint as one of two animation directors on a Disney direct-to-video called MICKEY'S TWICE UPON A CHRISTMAS. It will be finished with all the classic characters rendered in CGI. Now I'm back on a new PEANUTS X-mas show.

I like working on a team so that, together, we can get some substantial projects done.

John Cawley – Producer of television and theatrical animation (Cartoon Network, Nickelodeon, CBS, FOX, Bluth, ABC). Development and writing (Disney Features, Film Roman, Cartoon Network, Bluth, etc.). Author of books (*Cartoon Superstars*, *How to Create Animation*, *Cartoon Confidential*, etc.) and articles. Publisher of magazines (*Get Animated!*, *Private Screenings*) and books (*Faster! Cheaper!*, *International Studio Directory*). Editor of magazines (*Animation Magazine*, *Cartoon Quarterly*). Writer of comic strips (*Bugs Bunny*, *Angry Beavers*). Mascot Performer (Disneyland, Hollywood Bowl, Vegas, etc.). And finally building on the web: www.cataroo.com/gaweb.html. July 2003.

Eric O. Costello is the son of a deposed Polish prince and a Balinese temple dancer. After being orphaned by the eruption of Krakatoa, he was raised by a pack of wild dogs, who eventually sent him to Tibet for his education. The lamas taught him many ancient secrets relating to animation, mind control, and the ability to load dice and mark cards. He was discovered by Jerry Beck running a crooked roulette game in the worst dive in Smyrna, and was recruited to write about his knowledge of animation, and cheat Harry McCracken out of his inheritance with a "friendly" game of chemin-de-fer. At the moment, Mr. Costello lives somewhere in New York City, where he is a consultant to the City of New York on telekinetic matters, writes obscene sonnets in Etruscan, and concocts wild lies regarding his biography, in the absence of anything interesting in the truth.



- € **Rob Davies**, 35, has worked within the Animation industry for 12 years in a range of roles that include layout artist, character designer, storyboard artist and director. In 2000, Davies was the proud recipient of an **Emmy award** for directing on *Steven Spielberg Presents Pinky, Elmyra, and The Brain*.
- € Rob was born and raised in both Vancouver, B.C. and in San Felipe, Baja, Mexico. He was formally educated in fine arts at Kwantlen College in British Columbia. Davies then went on to attend the first Animation Program that Capilano College offered in 1991.
- € Davies was directly hired out of Capilano College's animation program by *Gordon Stanfield Animation* to work on *BeetleJuice* for Nelvana.
- € Over the last decade, he has worked with a broad range of international studios including *Studio B*, Vancouver, *Hahn Film*, Berlin and *Warner Brothers*, Los Angeles before co-founding *Atomic Cartoons*.
- € Davies, and his three partners, Trevor Bentley, Mauro Casalese and Olaf Miller, founded *Atomic Cartoons*, a fully Canadian-owned studio, in February 1999 to fill the need for high-end content creation and pre-production. *Atomic Cartoons* has also become a pioneering leader in Flash to broadcast animation production thanks to the four partners' creative vision and foresight.
- € Before winning the 2000 Emmy award, Davies was nominated for an Emmy for the 1999 *Pinky, Elmyra and the Brain* season. He is also a proud recipient of a 1997 **Prism award** for the "Inherit the Wheeze" episode of *Pinky and the Brain*.
- € Rob Davies is the current President of the *Association of British Columbia Animation Producers*, an organization representing over 40 B.C. studios. He is also the co-founder/owner of Vancouver's newest 3D animation studio, *Dimension X Entertainment*.

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Greg Duffell has written for **APATOONS** for about two years. He lives in Toronto, Canada and is sometimes employed as an animator. At other times, he discusses animation history, technique and ephemera while collecting all things cartoon, usually Warner Brothers Cartoons (1930-1964). Greg's career started when he was discovered by **Richard Williams** in 1973. He was trained there and went on to animate and direct at other studios in England, France, Canada and the U.S.A. He has run a company called **Lightbox Studios** and his chief claims to fame are being mentioned in the **Batman, The Animated Series** art book and having performed incidental voices in the **Inspector Gadget** cartoon series. Mr. Duffell also insists that he was once an animator for **Chuck Jones** between 1994 and 1995. He inexplicably hosts a political radio show in Toronto on **CKLN-FM** every Sunday morning while most potential listeners are sleeping in. The subject of animation is sometimes broached during these broadcasts. Currently Greg is in Montreal trying to scrape together enough cash to buy a rail ticket home to Toronto.

Michel Gagné (special contributor) was born in Québec, Canada. As a young man, he studied animation at Sheridan College School of Visual Arts in Ontario, Canada.

In 1985, he began a highly successful career drawing characters and special effects for animated and live-action feature films. Gagné's work has appeared in films such as *The Iron Giant*, *Osmosis Jones*, *The Land Before Time*, *All Dogs Go to Heaven*, *An American Tail*, and numerous others. His 3 ½ minute independent short film, *Prelude to Eden*, is a favorite among animation students and teachers, and has played in festivals throughout the world. Michel was honored by the International Animated Film Society, ASIFA-Hollywood, with four Annie Award nominations. In 2003, he designed the special effects for twenty *Star Wars: Clone Wars* animated short films produced by Cartoon Network and Lucasfilms.

The creator made the jump to print in 1998 with his critically acclaimed first book, *A Search for Meaning: The Story of Rex*, and the birth of GAGNÉ International Press. Teaming up with his beloved wife Nancy, he continues to

expand the Gagné library, solidifying his reputation as an alternative book publisher. In 2002, Michel was given carte blanche to write and illustrate a 40-page Batman story for DC Comics. His bizarre and highly controversial tale, *Spore*, was serialized in *Detective Comics* #776-780.



Among his other creative endeavors, Michel has experimented in a variety of mediums including sculptures, paintings and mixed-medias. He lives peacefully with his wife and two dogs, in the Pacific Northwest.

From
<http://www.gagneint.com/Final%20site/About%20Michel/bio/bio.html>



David Gerstein joined the dark side of cartoon fandom with repeated early viewings of STEAMBOAT WILLIE and PLANE CRAZY. Since 1992 he has written and

edited Disney comics stories for licensees such as Disney Comics Inc., Gladstone, and Egmont Creative A/S. In between times, he has scribed historical research articles for comics fanzines and compiled mass-market comics collections for Fantagraphics Books (Felix the Cat's NINE LIVES TO LIVE) and Egmont Serieforlaget (70 ÅR MICKEY MOUSE, WALT DISNEY 100 ÅR TEGNESERIEN). In real life, Gerstein mistrusts cats, fears mice, and considers ducks a fine dinner.

Website: David Gerstein's Virtual Inkwell:

<http://wso.williams.edu/~dgerstei/>

Milton Gray -- A native of Portland, Oregon, I began my professional animation career in 1965 at the Disney Studio as an inbetweener on THE JUNGLE BOOK. I quickly rose up the ranks to assistant animator at Disney's, but quit during the Ron Miller years to animate on Ralph Bakshi's first four feature length cartoons: FRITZ THE CAT, HEAVY TRAFFIC, COONSKIN and HEY GOOD LOOKIN'. Following that, I became an independent director and producer of short cartoon films, and experienced first-hand the vicious, cut-throat business politics of the major Hollywood studios. I have since temporarily retreated from producing, with several knives still in my back, and for the last ten years I have been timing exposure sheets on the TV series, THE SIMPSONS (don't laugh -- I'm still employed -- not many animators today can still say that). I am also very knowledgeable on the art and history of the American theatrical cartoons, and have been writing regularly for Apatoons for twelve years.

Tom Knott pretends to work in animation. His pretend credits include: "Looney Tunes: Back in Action" "Osmosis Jones", "The Iron Giant", "Quest For Camelot" and "Space Jam". Prior to pretending to work in the feature animation industry he was the Director of the Ottawa International Animation Festival. He has also appeared as a cartoon character in "Osmosis Jones" and in the upcoming "Duck Dodgers" TV series.

Jim Korkis -- My official biography declares that I am "an award winning teacher, a professional actor and magician and a published author with several books and hundreds of magazine articles" to my credit. Just remember to keep that in perspective and that all of that and ten bucks will buy me a cup of coffee just about anywhere on Walt Disney World property.

I am also considered an internationally recognized Disney historian whose research has been used repeatedly by the Disney Company for a wide variety of projects. Among other credits, I wrote the text for the WDW Magic Kingdom 30th Anniversary trading cards that not enough of you purchased, was the host on the Disney Vacation Planning video for the 100 Years of Magic, created the Disney character personality test for the Disney internet website, was the off camera announcer on the syndicated television series SECRETS OF THE ANIMAL KINGDOM, was an animation instructor at the Disney Institute, assisted in the portrayal of both Merlin and Prospector Pat at the Magic Kingdom, performed magic and balloon animals on Pleasure Island, created and facilitated dozens of backstage programs at the WDW parks and currently teach over seventy-five different Disney heritage programs at WDW where I am also a keynote speaker for a variety of groups from FELD Entertainment to Stag-Parkway to United Motorcoach Association to the National Association of Conservation Districts and many, many more. I have many more Disney related credits but we can discuss those in the future if they are of any interest.

I was a winner on THE GONG SHOW, a loser on THE DATING GAME and won a Cadillac on the game show, CAMOFLAGUE, before appearing with my brothers on FAMILY FEUD. I have performed in over a hundred different stage productions and have directed well over fifty stage plays. I have appeared on a variety of television shows and films as well as doing voice over work for a variety of clients including the Los Angeles Zoo and the American Medical Association.

I wrote and directed the longest continuously running stage show at Six Flags Magic Mountain, LUCKY LOUIE'S ROARING TWENTIES REVUE where I was also a street performer. I have written and directed specialty shows for Harvey's Casino in Lake Tahoe, Broadway Department store, Western Cruise Lines, Jonathan Clubs, McDonalds and countless others.

I have written for dozens of magazines including DISNEY ADVENTURES, FILMFAX, OUTRE, ANIMATION (where I wrote a popular column entitled "Animation Anecdotes"), MINDROT, COMICS JOURNAL, AMAZING HEROES, COMIC BOOK ARTIST, PERSISTENCE OF VISION and many, many others. In addition, I was the co-editor of the first newsstand distributed animation magazine,

CARTOON QUARTERLY (which only lasted one issue even though we had three issues prepared). Currently, I am a columnist for HOGAN'S ALLEY and the latest issue features an interview I did with Ward Kimball (which you can order it from www.budplant.com if you can't find it at Borders) and the next issue will feature my articles on the secrets behind STEAMBOAT WILLIE and a discussion of an unmade DUCK DODGERS cartoon as well as a history of the character.

With the best, most insightful writing partner in the world, John Cawley, I co-authored several books including ENCYCLOPEDIA OF CARTOON SUPERSTARS, HOW TO CREATE ANIMATION, CARTOON CONFIDENTIAL and ANIMATION ART BUYER'S GUIDE. For Malibu, I wrote scholarly introductions to dozens of comic strip and comic book reprints from THE THREE STOOGES to I LOVE LUCY to POLLY AND HER PALS. For Warner Brothers International, I wrote scripts for TINY TOONS comic books.

Also my animation and Disney research is credited in a variety of books from THE ENCYCLOPEDIA OF DISNEY ANIMATED CHARACTERS to THE MOOSE THAT ROARED. And my research has gone uncredited in almost an equal number of books.

At this point, even I am in awe of all of these accomplishments and of course, you all must assume that I must be at least 150 years old in order to have done them all. (I did a lot of this stuff concurrently so I am barely a third of that century and a half.) In fact, there are several more pages of credits which have yet to impress single women into throwing themselves at me so we'll just avoid all of those pages for the moment.

I hope you aren't too impressed with those credentials. All of those accomplishments never seemed to help me when my tire went flat on the freeway and I didn't have a spare or when I had to mow my lawn in the Florida heat and humidity and accidentally cut the cable to my air-conditioning or when I didn't correctly set the timer on my vcr to record a favorite program. However, I do hope my experience provides you with some assurance that I have a broad range of expertise on topics from animation to theme parks to writing to performing to things that even surprise me and I will be discussing all of them and more in future columns.

Just like some of you, I grew up being a kid who woke up early on Saturday morning to watch cartoons, running to a variety of different stores to find new comic books, and dreaming of a career where I would be rich and famous and have naked cheerleaders throwing themselves at me. Unlike most of you, I had the good fortune to do that growing up in Glendale, California. Glendale is right next to Burbank where the Disney Studios are.

When I watched Disney cartoons, I would look at the names in the credits and then go to the Glendale-Burbank phone book and look up the names of the people and phone them up. I was about ten years old and some of the artists would invite me over and my mom or dad would drive me over. While they waited in the car reading, I would watch these guys draw and listen to these great stories. Eventually, as I grew older and could drive myself over for a visit, I started writing down those stories and sold the interviews and articles to magazines. That experience led to my writing books.

One of the first artists I met was Jack Hannah who directed many of the classic Donald Duck and Chip'n'Dale cartoons among countless other credits. (He was one of John Lasseter's teachers at California Institute of the Arts.) In a future column, I'll share with you some of Jack's memories of working with Walt Disney and at the Disney Studio during that Golden Age.

Of course, the entire Korkis family were frequent visitors to Disneyland and the other popular locations like Knott's Berry Farm and Pacific Ocean Park and we have boxes of out-of-focus, heads-cut-off, faded color photos and slides to prove it. Yes, I remember riding the flying saucers in Tomorrowland and using a ticket book to allow me to experience Walt's kingdom of magic.

When I moved to Florida several years ago to take care of my parents who had developed some health challenges, I brought out with me (after eliminating two-thirds of my personal library) over 10,000 pounds of books, magazines, videos and clippings relating to Disney and animation. In the almost eight years I have worked for the Disney Company in Florida that weight has increased and like the ghost of Marley, I will probably be dragging behind me for all eternity chains entwined with hundreds of unread books and unwatched videos. (From Jimhillmedia.com, May 20, 2003)

Andrew Leal -- Born in El Paso, Texas, the hometown of Don Bluth (and also Irene "Granny" Ryan), I've long been interested in the art of animation. When I was about 10, my parents bought me my first animation reference book for Christmas, Ted Sennett's *The Art of Hanna-Barbera*. I also recall the thrill I received, around that same year, when I realized for the first time who Hans Conried was (by comparing credits, when I noticed that Uncle Waldo, Snidely Whiplash, and Captain Hook all had that same, wonderful voice, and also figured out that Paul Frees was that great narrator.) I saw *Beauty and the Beast* three times in a row when my sister worked at a second run theater and I was staying with her for the day, so I memorized most of the credits, and was extremely gratified to see that the credits were divided up by characters, listing not just voices but animators as well, for the first time. When we finally acquired a VCR with a working "Record" function, around 1992, my interest in animation and voice acting, in knowing which studios or artists produced a particular series or film or which actors voiced my favorite characters, which had already led to casually browsing animation books at the Suncoast Video store or at the library, led me to start taping shows and shorts, freezing credits, and either trying to memorize them or jotting them down in notebooks, which has continued to this day, though a great many notebooks have since been lost, alas.

Currently, I am an English major at the University of Texas at El Paso (where I also serve as a tutor in the Writing Room, and last semester formed a struggling animation society), and shall be graduating in December of 2003, though I also hope to someday work in film studies. This summer, as part of the McNair Scholars Program, I am working on an undergraduate honors thesis, focusing on one of my favorite animation topics, the U. S. propaganda cartoons of World War II (and specifically, the use of narratives and imagery, and some of the notable filmmakers and artists behind these works.)

Amongst my favorite animated films are *The Jungle Book* (first film of any kind which I saw in a theater, during a 1983 or 1984 re-release run, I think), *Dumbo* (which my mother first rented for me because I had big ears), *Bambi*, *Lady and the Tramp*, *Watership Down*, *The Phantom Tollbooth*, *Chicken Run*, *Allegro Non Troppo*, *Animal Farm*, *Hey There, It's Yogi Bear*, and *The Incredible Mr. Limpet*. Favorite television animation includes Jay Ward's output, most of Hanna-Barbera's TV output from the late 50's through the late 60's (with Yogi Bear, Huck Hound, Augie Doggie, and Dastardly and Muttley wearing particularly well), Total TV's King and Odie and Tennessee Tuxedo, the Garfield and Peanuts specials and series, "Freakazoid," and and I confess to vestiges of nostalgia for certain of Filmation's "Archie" segments. Theatrical favorites include *Feed the Kitty* and the Foghorn Leghorn series, *Solid Serenade* and *Who Killed Who* from MGM, *Toot, Whistle, Plunk, and Boom*, *The Unicorn in the Garden*, most Fleischers, *I'm Cold* with Chilly Willy, Little Audrey (yes, I know), and others too numerous to mention.

Apart from animation, I'm also fascinated by the related fields of comic art and illustration, and old time radio. Particular interests within animation include stop-motion animation, the art of the storyboard, voice acting, and recognizing an animator's style or at least identifying the characters or scenes they worked on. Though I hope to have my research published in a book someday, certain of the fruits of my labours are currently available at Toonjunkies.com as an online, non-searchable database of animated feature credits (the links page of which, despite formatting problems, has had its list of animators' websites borrowed by other researchers.) I've contributed concepts and gags and coded strip scripts for the online, Perl generated minimalist (and seldom updated) comic "Toonbots" (www.vivtek.com/toonbots), usually credited as "Lord Emsworth" (an online nom de plume borrowed from my favorite author, P. G. Wodehouse.) The strip is written and conceived (and last updated in March!) by Michael Roberts, who also gave me the Toonjunkies space and, on rare occasions, handles that site's technical issues (there is a very good chance that, at the time that this sampler is published, the site will still be down.)

Since the year 2000, I've served as a staff member for Voicechasers.org, contacting current actors and contributing and correcting credits information and biographical and performance data for the classic voice actors, and have more recently been helping webmistress Kristy Borkes rebuild the site through a new data entry system (www.voicechasers.com/vc.html being the current interface for the site, still under construction.) I've also contributed gag captions to the online strip "Snaildust" by Jenny Rowland (snaildust.xidus.net) and recently had my first review, of *The Cartoon Music Book* edited by Daniel Goldmark, published in *Scarlet Street Magazine*.

I became a member of APAToons in the spring of 2002, while recuperating from a leg injury, and the experience, as well as the weekly chats hosted by Harry McCracken, did much to maintain my spirits during my recovery. The chance to write about the things I love and share with fellow enthusiasts, to read what they have to say and gain new knowledge and information from experts and professionals, and just the opportunity to be part of this group and enjoy the camaraderie has been a great pleasure, and I hope to continue this association for a long time.

Kelsey Mann -- Kelsey started his animation career in commercials working for a small studio in Minneapolis called Reelworks Animation. Over a two-year span Kelsey worked on several spots, most notably working on Hershey's Syrup Cow campaign. Upon moving to Los Angeles in 2000, Kelsey has animated and designed for such clients as TNN, Mattel, and Gracie Films. He is currently at Cartoon Network working as a storyboard artist for their new series entitled **LowBrow**. In his free time, he's been freelancing background designs for WB's **Duck Dodgers**, and character designs for Robert Evan's **Kid Notorious**. When Kelsey's not working, he enjoys eating and sleeping.

Mark Mayerson -- I was born in New York City in 1954 and grew up watching old theatrical cartoons on television and reading comic books. I started to draw in earnest when I was 16.

At Queens College, I started out majoring in political science, but a summer job for several years at a Wall Street law firm convinced me that law was not for me. I changed my major to Mass Communications, with film being a particular interest. I took a couple of film production courses at NYU while still at Queens.

After graduating in 1976, I managed to break into the New York animation industry, which was not healthy. In 1978, I moved to a studio in Iowa for two years, where I did low budget commercials. It was a tremendous learning experience and allowed me to put together an animation sample reel.

I returned to New York in 1980, but the industry hadn't changed much, so I headed to Toronto to work at Nelvana's commercial division. After almost three years, the division was shut down and I was unemployed. I took a computer animation course at Sheridan College and was able to break into computer animation in 1985 at Omnibus Computer Graphics.

I left Omnibus in 1987 to work on **Captain Power and the Soldiers of the Future**, a 22 episode live action series that featured two computer generated characters. When that show wrapped, I freelanced around Toronto in cgi and did my last professional drawn animation for Michael Sporn, working on TV specials for him such as **Mike Mulligan and His Steam Shovel**.

In 1992, I teamed up with Kim Davidson and formed Catapult Productions. Our goal was to create fully cgi half hours for TV. After failing to sell several TV specials, we started on a Halloween special called **Monster By Mistake**. We teamed up with Cambium Film and Video, who was able to sell the show to YTV in Canada. Cambium was later able to sell a series based on the show. Twenty six episodes were produced from 1998 to 2000. In 2002, Cambium (now merged with Catalyst International and called CCI Entertainment) was able to sell another 26 episodes of **Monster**. I'm currently working on those.

While the bulk of my career has been spent as an animator, with Catapult I've also produced, written and directed. Once **Monster** is finished in early 2004, I'll probably be at liberty and not sure what path I'll follow next. I've written one animated feature script which failed to sell and am currently working on another feature script which I think is more commercial. My ultimate goal is to write and direct animated features. If I don't manage to do that, I'll go anyplace I can find an audience to entertain with my stories.

I've been married for 21 years to Dale and we have two children, Kate (age 17) and Keith (age 14).

Harry McCracken -- I've been a member of *Apatoons* since 1982, and while that doesn't make me the longest-serving member, I think it's possible I've spent a higher percentage of my life in the apa than anybody else has. I'm 39 (no, really) and have been an Apatooner for 21 years—you do the math. I was Fearless Leader for a couple of years in the early 1990s, and have spearheaded a few guest issues since then.

Other than my long tenure here, my most noteworthy accomplishment as a student of animation was probably the years I spent editing

Animato, from 1987 to 1991. I was a wonderful experience—I got to interview Maurice Noble, John Lasseter, and John Kricfalusi, pal around with talented writers, and play with desktop-publishing software. I've also written about film, animation, and comics for other magazines, such as *Cinefantastique*, *Nemo*, and Emru Townsend's *FPS*, and I run my own little (mostly) cartoon-oriented Web site, www.harrymccracken.com.

But for the last twelve or so years, most of my writing and editing activities have related to

computers, not cartoons—culminating in my current job as editor of *PC World* in San Francisco, where I try to run herd over the fifty talented editors, writers, designers, and technicians who produce our magazine and Web site. I love technology, too, so it's a wonderful gig. And it pays a lot better than writing about animation.

I've been interested in animation and comic art since I was about two, and the focus of my attention has shifted here, there, and everywhere over the years. I like all the good stuff: early Disney, Avery, Jones, Clampett, etc., etc. Some of it I've seen so repeatedly that the joy of discovery has ebbed a bit. But I still get excited by animation—and in recent years, especially by 1930s films, especially the best Fleischer films and, God help me, Scrappy ones.

I've only lived in California for about 10 months—before that, I lived in Boston for eons,

Dewey McGuire was the editor of a largely unknown animation newsletter called **McBoing Boing's** from 1994 to 1998, then was a contributor to the final few issues of **Animato**. He makes his living as a graphic designer and illustrator.

Bob Miller -- An animation writer and artist, I've been the Central Mailer/Official Editor/Fearless Leader of APATOONS from issue #55 to issue #60, then assumed the post again for occasional mailings until #117, December 2001, when I became the current Fearless Leader, with Milton Gray's help as Treasurer.

My favorite animation director is Hayao Miyazaki, the genius behind such works as *Nausicaa of the Valley of the Wind*, *Laputa: Castle in the Sky*, *My Neighbor Totoro*, and *Spirited Away*. Other favorite features: *Bambi*, *Lensman*, *Be Forever Yamato*, *Toy Story*, *Toy Story 2*. Favorite OVA: *Macross Plus*. Favorite theatrical shorts: the Fleischer Superman and b&w Popeye cartoons and the classic Warner Bros. cartoons, Michel Gagne's *Prelude to Eden*, *Creature Comforts*, *The Maxx*. Favorite classic TV cartoons: Early Hanna-Barbera, *The Adventures of Jonny Quest*, *Astro Boy*, *Robotech (Super Dimension Fortress Macross)*, *Starblazers* (a.k.a. *Space Battleship Yamato*), and a couple episodes of *Mighty Mouse: The New Adventures*: "Night of the Bat-Bat" and "Don't Touch That Dial!", and *Batman: The Animated Series*, particularly the "Gotham Knights" season. Recent animated TV favorites include *Dragonball Z*, an episode of *Dexter's Laboratory*, "Mock 5," *The Irresponsible Captain Tylor*, *Roughnecks: Starship Trooper Chronicles*, the second *Lupin III* series that airs on Cartoon Network, *Escaflowne*, *Cowboy Bebop*, *Dragon Tales* and *LowBrow*. I may add the upcoming *Clone Wars*. Former favorites were *Disney's Adventures of the Gummi Bears*, *The Simpsons*, and *The Swan Princess*.

I was born in Tulsa, Oklahoma, raised in Fayetteville, Arkansas and in Sherman, Texas. In Fayetteville I dedicated my life to Jesus Christ in May 1974, and shortly thereafter toured the area with a gospel singing group called The One Accord, which produced a record and TV special. I attended North Texas State University (since renamed the University of North Texas), where I learned moviemaking, made a film called *Dorm Wars* (an *Animal House*-type movie about the friction between the dorms of the artists and the athletes), and for three years managed the Bruce Hall Dorm Association Home Movie Festival, just before Super 8mm moviemaking became extinct. I learned computer literacy at Grayson County College, Denison, Texas, and graduated with a B.A. in Communications from the University of Texas at Austin.

I discovered APATOONS in August 1986, through the auspices of John Cawley's *Get Animated!* magazine. I joined the apa in the 30th mailing in September. APATOONS became an integral part of my

and, even earlier, grew up in Portland and London.



life, with the apa's members launching (directly and indirectly) my career in the animation industry starting as a layout artist on *Beany and Cecil* (John Kricfalusi liked my illustrations published in *Animato!*, edited by Harry McCracken), a story editor and writer for Gerhard Hahn Filmproduktion in Berlin, Germany, and as an animation assistant at Sullivan Bluth. I began storyboarding on *Garfield & Friends* at Film Roman, then went to Hyperion to storyboard *Itsy Bitsy Spider*, in which I killed Bambi. Other credits include "Additional cleanup" on Michel Gagne's *Prelude to Eden* (specifically, breakdown and inbetween animation on three scenes), background cleanups on *The Lion and the Lamb* at Kroyer Films, special effects animation on *The Swan Princess*, *Space Jam* and *Quest for Camelot*, and storyboards and layout on *A Story About You*, an interactive game for Sidewalk Studios/Philips Media.

Then I storyboarded on *Dumb and Dumber* for Hanna-Barbera. The producer, Byron Vaughns, hired me in 1998 to be Storyboard Supervisor on *The Lionhearts* for MGM Animation. A year later I served as Storyboard Supervisor for the first season of *Courage, the Cowardly Dog* for Stretch Films and plotted the episode "Muriel Blows Up." I developed the template for *Courage* to be the first cartoon compatible with the HDTV format. I joined *The Simpsons* as a storyboard artist in June 1999. I boarded Act One of "Behind the Laughter," the episode that won *The Simpsons* its 16th Emmy. In June 2001, I joined Cornerstone Animation as Creative Director of *Your Child*, a direct-to-video series for Focus on the Family, and co-wrote and storyboarded two episodes of the hand-drawn animated Veggie Tales series, *Larryboy*. I'm currently Storyboard Supervisor on *LowBrow* at the Cartoon Network.

Since 1985 I've written numerous articles for publications such as *Starlog* (most recently, coverage of *Spirited Away*, *Treasure Planet* and *The Animatrix*), *Comics Scene*, *Comics Buyer's Guide*, *Animation Magazine*, *Animato!* and the online *Animation World Magazine*. I currently serve on the board of directors at the International Animated Film Society, ASIFA-Hollywood. For contributions to the animation field, I was honored with a Certificate of Merit at the 28th Annual Annie Awards.

Fred Patten has been a fan of science fiction & fantasy (including animation and comic books) all his life. He became active in s-f fandom while in college in 1960, and has been attending and helping organize fan conventions ever since. He was a co-founder of the first American anime fan club in 1977 and is still its Secretary. He has been writing about anime since the early 1980s for popular culture magazines like FANGORIA and STARLOG, and for specialty magazines like ANIMATION MAGAZINE, THE JAPANESE FANTASY FILM JOURNAL, and MANGA MAX; and for special projects such as the liner notes for Rhino Records' THE BEST OF ANIME music C.D. and entries for THE WORLD ENCYCLOPEDIA OF CARTOONS. He was a research assistant on THE ANIME ENCYCLOPEDIA by Jonathan Clements & Helen McCarthy, and he has been a consultant for many animation and anime film festivals, most recently the American Cinematheque's 1st Annual Los Angeles Anime Festival at the Egyptian Theatre in Hollywood during May 2-15, 2003. He currently writes regular anime columns for ANIMATION WORLD MAGAZINE and NEWTYPE USA. He was a manager at Streamline Pictures, one of America's earliest anime specialty companies, from 1991 to 2002, and has been a freelance writer since then. In the fields of comic books and anthropomorphic (funny animal) literature, he

writes a series, "Theriopangrams", for Radio Comix's monthly FURROUGH, reviews anthropomorphic literature for YARF! magazine, and is an organizer of the annual Ursa Major Awards. He is the author of AN ANTHROPOMORPHIC BIBLIOGRAPHY, and the editor of BEST IN SHOW: FIFTEEN YEARS OF OUTSTANDING FURRY FICTION (Sofawolf Press, July 2003).



Ray Pointer (Guest Contributor) -- An award-winning Animator and Film maker, born July 4, 1952 in Detroit, Michigan. Attended Special Ability Art classes at The Detroit Institute of Arts, graduated from Cass Technical High School with a Commercial Art degree. BA. degree in Broadcast and Film Production, Wayne State University, Detroit, Michigan, and Post Bachelor's degree from the University of Southern California, Department of Cinema/Television.

A self-taught filmmaker, experimented with animated cartoons from 1963 to 1973, began career at The Jam Handy Organization in Detroit. Received the first Student Oscar 1973 for cartoon short, GOLDNAVEL. In 1974, illustrated the educational filmstrip, A VISIT TO THE PEACFUL PLANET, Directed ROSA PARKS: MODERN DAY HEROINE for Wayne State University Department of Urban Studies. Naval Photographer and Film Editor for The Pacific Fleet Combat Camera Group (1977-1979). Producer for Navy Broadcasting, Washington D.C. Cine Golden Eagle Award for documentary production, WEST AFRICA: A CNO SPECIAL. Gold Screen Award for animated television spots; PRIDE AND PROFESSIONALISM and SHORE PATROL (1980-1983).

Writer/Director of corporate video programs for General Dynamics Land Systems (1985-1987). Assistant Animator on TOM AND JERRY for Film Roman, BEBE'S KIDS and ITSY-BITSY SPIDER for Hyperion (1991-1992), and POST PEBBLES, SUGAR BEAR, POLLY POCKETS commercials for Playhouse Pictures. Director, Sales Videos for Amway and Upjohn-- winner of Silver

Addie Award for best Product Presentation Video (1993-1996).

Storyboard Artist for MADELINE, HURRICANES, ULTRA FORCE, for DIC, TEENAGE MUTANT NINJA TURTLES and SINBAD THE SAILOR for Fred Wolf Films and ALL DOGS GO TO HEAVEN for MGM (1993-1997). Production Manager for ADVENTURE FROM THE BOOK OF VIRTUES, Animation Director on CATDOG, OH, YEAH CARTOONS and DORA THE EXPLORER for Nickelodeon (1997-2000).

In 1997, founded Inkwell Images with veteran animator, Ken Southworth, to produce the [KEN SOUTHWORTH ANIMATION INSTRUCTION SERIES](#), winner of the Gold, Silver and Bronze awards in the Worldfest-Houston and Creative Excellence Award in the U.S. International Film and Video Festival.

Ray is President and CEO of Inkwell Images.



Keith Scott -- Australian animation voice-artist of international repute (e.g., Bullwinkle J. Moose) and published author. See his article in this issue to learn more about one of our two overseas members.

Joshua Smith -- I have been a member of APATOONS for over a year now and I am thrilled that I've been allowed to be a part of such a great group this whole time. In this biography section, the other APA members may be listing their credentials and accomplishments as animation artists, historians, and professionals. But I will not be listing my credentials here, because technically, I really don't have any...

At 21, I am the youngest member of the group and one of the few members not officially involved in the industry. Instead, I am a senior at UC Santa Barbara, where I'm majoring in Evolution and Ecology and minoring in Music. Although I have experimented with animation and taken a few art and animation classes for fun, my career goals lie more along the lines of studying speciation among insects, rather than working in the animation industry. So why am I even here? Well, because I love animation. I love it so much that I feel the need to discuss the topic with like-minded individuals whose opinions I value and respect. I can say with certainty that all members of APATOONS, regardless of their backgrounds, are unified by their love for the art of animation. But why do I love animation in the first place? Well, the answer to that is a bit more complicated...

I can think of at least three reasons why animation is such an engaging art form. The first concerns the creation of an entire world from nothing. No other branch of the arts is capable of creating an alternate universe as explicitly and with as much control as animation allows. Literature can very effectively create new worlds, but is limited by vocabulary and by having little control over the visual or temporal aspects of storytelling. Live action cinema defines picture and time, but is limited by using existing actors and locations filmed in real-time. In animated cinema, the actors and locations are created specifically for their unique world and exist only in that context. Theoretically, animation is the least limited of all the arts, since every element that contributes to the final product must be created from scratch. It is limited only by time, money, and the abilities and imaginations of its creators.

The unlimited possibility afforded by animation is not enough, however, to make it my favorite art form. Animation is not necessarily the best-suited format for all storytelling, and considering the time and effort required to create a universe from scratch, there must be an effective purpose for invoking animation's potential. I think this purpose can be summed up in one word: caricature. Timing, motion, staging, music, acting, color, and every other element that contributes to animation can be exaggerated in a way that unites them all toward a common goal. If done properly, this unification of exaggerated elements can resonate profoundly in the viewer. It is simplification that makes animation sophisticated. Simplification requires intelligent analysis to exaggerate the elements that contribute to a desired effect and remove the elements that lessen the intended effect. Caricature is what makes animation subtle—even when the result may be so outlandish that one usually wouldn't associate it with the word "subtlety."

My third reason for loving animation is more of a personal aesthetic reason. There is an inherent appeal to the novelty of watching drawings move (or puppets, computer-generated images, etc... but hand-drawn images in particular). When these moving images are aesthetically pleasing to one's personal tastes, the result is especially enchanting. Of course, what makes an image aesthetically appealing is related to how it is caricatured, but there is also some amount of (perhaps unexplainable) personal preference that simply determines what looks good and what doesn't.

I believe animation can have an advantage over other forms of art due to these three reasons. My simple criterion for great animation, regardless of medium, genre, or style, is the full use of these three characteristics as a storytelling tool. I often hear discussion about the importance of story in animation versus the importance of quality animation. Of course story is the most important aspect of any storytelling art form, but "story" and "animation" are not two mutually exclusive properties. Animation is a visual medium, so it should utilize its advantages as a visual medium to enhance its storytelling. If "story" refers to nothing more than the sequence of events that occur, it would work just as well in literature or any other storytelling medium. It is the adaptation of a story to utilize what is specific to animation that makes the storytelling great.

An example of what I mean may be found in **Dumbo**, my favorite Disney animated feature. The storytelling in **Dumbo** is very episodic in nature—it relies on characters and events that are believable in the context of their fictitious world, and this believability is achieved through caricature. Towards the end of the film, there is no easy or logical way to transition from Dumbo's most depressed emotional point to the point where he is confident enough to be able to fly. This problem is solved with an almost expressionistic storytelling style by segueing into a drunken fantasy that sets up the believability of the subsequent scenes. Only animation can get away with this kind of storytelling trick and have it become one of film history's most memorable moments. The pink elephants sequence is believable as an event in the animated film world, is effective in creating an atmosphere of fascination and fear due to caricature, and benefits from the simple novelty of being appealing animation; all of these factors allow it to be the integral part of **Dumbo's** story that was needed to fill the gap. It is a classic example of great animation.

Great animation is not determined by medium or style—the animation that I consider to be great animation comes from across the globe, throughout animation’s history, created in variable media. These include early 30’s Fleischer shorts like **Snow-White**, Bob Clampett’s **Baby Bottleneck**, the Hubleys’ **The Tender Game**, The Valse Triste segment of **Allegro non Troppo**, Borge Ring’s **Anna and Bella**, Nick Park’s **The Wrong Trousers**, Pixar’s **For the Birds**, **Ren and Stimpy** episodes such as **Stimpy’s Invention**, Miyazaki’s **My Neighbor Totoro**, recent features like **Lilo & Stitch**, and many more that I won’t bother to list. What these examples have in common is they all manage to take advantage of the possibilities of animation, in their own individual ways, to create a type of storytelling that can be found nowhere else. They all revel in being animated cinema, and that is what I love about them.

Emru Townsend — I got my start early. I was around three or four when I learned to recognize the names Tex Avery, Chuck Jones, and Friz Freleng—sure indicators that a good time was to be had for the next seven minutes.

I was intrigued by the possibility of creating animation, experimenting with flipbooks in elementary school, and later computers (starting with a Sinclair ZX80 in 1980, which flashed between each image update). I also devoured everything I could on the subject, and tried to watch as much as I could.

Montreal is a great place to be if you love animation. Even when I was a kid, before the advent of the 500-channel universe, there was a lot to be seen. Aside from the usual network fare, we also had regular doses of films from the National Film Board of Canada (often appearing as filler on TV), and French television had any plenty of translated anime. Repertory cinemas regularly showed films like *Watership Down* and *Fantastic Planet*—and all this was before I knew about the city’s many other festivals, the specialty cinemas, the stores and the number of animators who lived and worked here. If you’re willing to keep your mind open—and I was—you learn to look at animation with a broad, inclusive eye. If you’re really paying attention, you can see where all the different styles and philosophies connect.

In 1989 I entered Concordia University’s animation programme, where it took me a few years to realize that I spent more time animating outside of class than in. Meanwhile, I had been busy in the animation zine scene: I hooked up with the original *Protoculture Addicts* quartet shortly after their first issue, and became their English editor for a few issues. A year later I launched *Quark*, a fanzine devoted to science fiction, comics, and animation. Four issues later, it was 1991 and I realized I was enjoying the animation part of that equation more. I retired *Quark* and launched *fps: The Magazine of Animation on Film and Video*, deliberately expanding on my views of an interconnected world of animation, where art, commerce, styles and countries all interrelated. Three years later, *fps* was picked up by small-press publisher Pawn Press. In 1997, *fps* (now with a shorter subtitle, *The Magazine of Animation*) was up to issue 13, with four-colour glossy covers and could be found at Borders, Barnes & Noble and finer comic stores everywhere; my mansion was vast and its coffers overflowing with gold.

Okay, the part about the mansion and the gold was an exaggeration. I left *fps* that year, concentrating on my writing career.

Did I not mention the writing? I wrote a short piece for *Animato* in 1991 back when Harry McCracken was editor, followed by a piece on *Akira* for the Link, one of Concordia’s newspapers. Over the years, I’ve written on animation for the *Montreal Mirror*, *Sci-Fi Entertainment*, *The Globe and Mail*, *Animation World Magazine*, the National Film Board, and others.

These days, I’m a full-time freelance writer, and I’ve relaunched *fps* as a website (<http://www.fpsmagazine.com>). Somewhere in there, I’ve found time to work on a handful of book proposals, animation series pitches, and storyboarding an animated short.

I joined *Animato* at Harry’s invitation in 1992 or so. While it’s great fun to sound off about all things animated, I’ve also learned far more than I could have elsewhere, and been introduced to a bunch of really great folks who all have different takes from different positions within the animation industry.