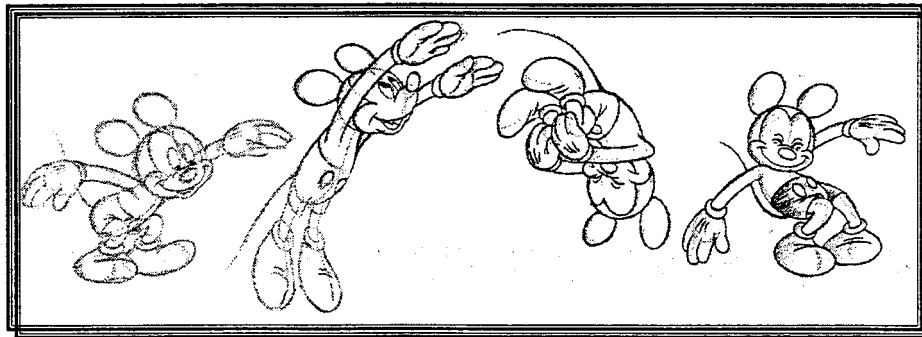


2nd Annual Disney Institute Animation Event

AUGUST 1999



2nd Annual Disney Institute
Animation Event

Principles of Animation

- ✎ Squash and Stretch
- ✎ Anticipation
- ✎ Staging
- ✎ Straight Ahead Action and Pose to Pose

© Disney

Principles of Animation

- ✎ Follow Through and Overlapping Action
- ✎ Slow In and Slow Out
- ✎ Arcs
- ✎ Secondary Action

© Disney

Principles of Animation

- ✎ Timing
- ✎ Exaggeration
- ✎ Solid Drawing
- ✎ Appeal

© Disney

Seven Steps to Animating a Scene

- ✎ Think
- ✎ Thumbnails
 - ➔ The Staging
 - ➔ The cutting and continuity
- ✎ Mechanics of Presentation
 - ➔ Perspective

© Disney

➡ Scale

- ✎ Solve Special Drawing Problems
- ✎ Double Check Your Ideas
- ✎ Blow Up Drawings Full Size
- ✎ Put The "Juice" in it.

© Disney

The Story

- ✎ "The story sketch is not geography
- it is not continuity and it is not a
diagram. Nor does it merely
illustrate the dialogue for the
sequence..."

© Disney

- ✎ "The story sketch should show character, attitude, feelings, entertainment, expressions, type of action, as well as telling the story of what's happening. When you look at a board, it should reflect the feeling of the sequence so the viewer starts to pick up some excitement and stimulation."

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Seven Guidelines from "Illusion of Life"

- ✎ Avoid scenes that are only continuity. This type of action is difficult to do convincingly and is always judged critically by an audience.
- ✎ Avoid scenes whose only function is to explain. Sequences where the characters have to stand around and talk are always difficult.
- ✎ Make sure the story incident or situation is really interesting.

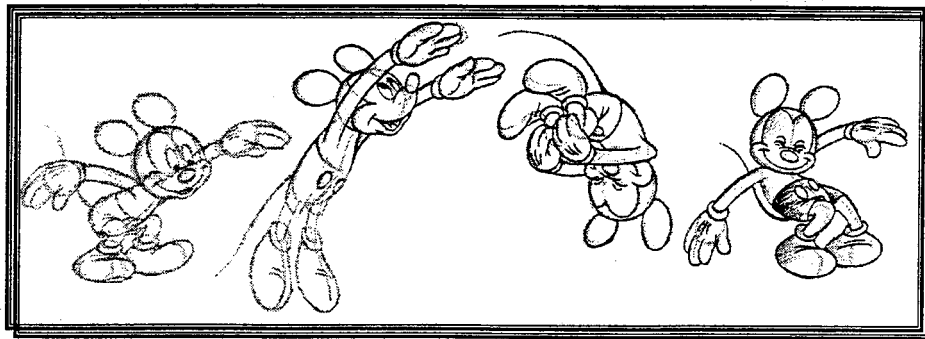
© Disney

- ✍ Be sure the characters have an opportunity to come to life.
- ✍ Look for places to show the characters thinking. Show them changing attitude, and look for more ways to show more facets of their personalities: they should grow through the film.

© Disney

- ✍ Be sure the scenes call for action, or acting that can be caricatured if you are to make a clear statement. It should be believable, but not realistic.
- ✍ Tell your story through the broad cartoon characters rather than through the "straight" ones. The more real, the less latitude for clear communication.

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The Characters

- To Walt Disney, the characters, "...were the story. He could not relate of business that did not relate to a specific personality."

- ✍ A Character should not do anything that does not apply to the story.
- ✍ Know the kind of action your character would have
- ✍ Broad pantomime is better than subtle speech or movement.
- ✍ Simple characters can be duplicated by many artists that may have to handle them.

© Disney

- ✍ Once the general type of character has been found, work begins on finding the refinements, the details, the specifics that make him an individual - unique and entertaining.
- ✍ It is important to know how this character feels about himself. Until you do he will be vague and indecisive.

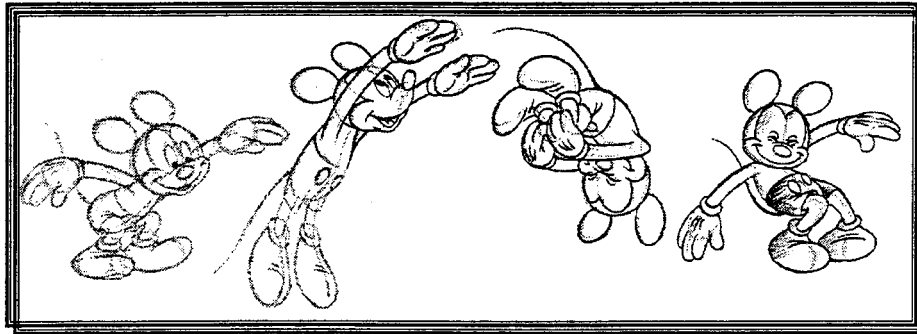
© Disney

✍ "Look for things in your characters that make them so interesting that you end up loving them. They should be appealing to them; you are creating them."

© Disney

✍ While one character is being considered, close attention must be given to the other players that work around him, for it is only their interaction that brings the scene to life. " The greatest challenge in animation is to create a relationship of characters through a picture that the audience believes in. To them these characters exist - they're real...."

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The Look: Backgrounds

✎ The background painter:

- ➔ must know color well
- ➔ possesses a good sense of design
- ➔ know how to pull a picture together
- ➔ be able to handle the medium
- ➔ have some reputation as a painter of landscapes or abstractions

The Look: Color

- ✎ The delineation of any personality almost starts with color, T.Hee: "On some of the characatures... I would make the guy's face green, because of his character...he didn't look good in any other color....if you're around a person for a while...he takes on color."

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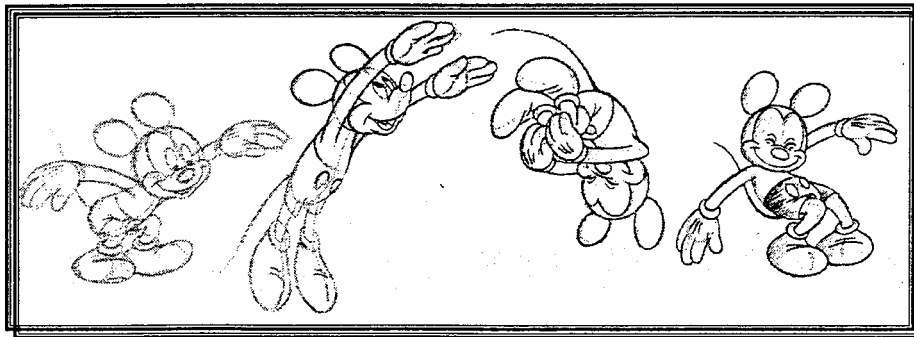
- ✎ It is not enough to choose characters for one character that will work throughout the whole film....colors must also be related to those of all other characters....
- ✎ Setting the color models is a difficult and time consuming process. It takes more than one nice sketch to find the answer.

© Disney

The Look: Special Effects

- ✍ Types of effects: falling snow, falling leaves, movement of water, smoke, shadows, tears, clouds, dust, speed lines, wind, fog, drizzling mist, fire, storms, rain- hard rain,, heavy rain, blowing rain, swirling rain....

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Music

- ✍ "Music is undoubtedly the most important addition that will be made to the picture. It can do more to bring a production to life, to give it integrity, style, emphasis, and unity than any other single ingredient."

© Disney

- ✍ "I think a good study of music would be indispensable to the animators - a realization on their part of how primitive music is, how natural it is for people to want to go with music - a study of rhythm , the dance - the various rhythms that enter into our lives every day."

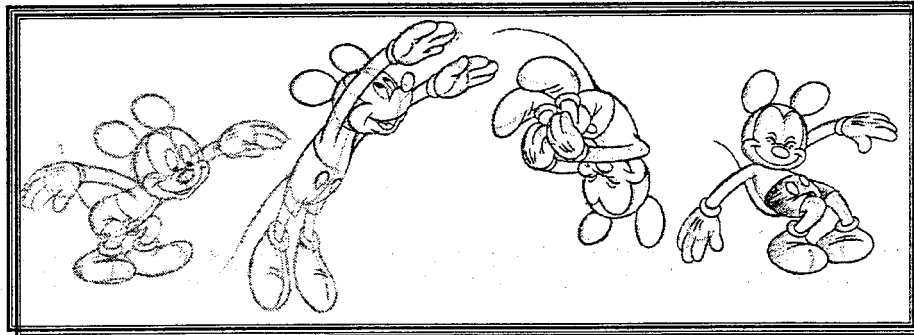
Walt Disney

© Disney

Sound Effects

- ✎ "The sound man must think about what the sound is going to do for the picture - not just how it ought to sound." Jimmy MacDonald
- ✎ Good sound effects will add life and excitement to a film, whereas drab, ordinary sounds will quickly drain what life there might be in the action.

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Animator's Glossary of Terms:

Acme Registration - The established industry standard for animation registration.

Acting - To give dramatic or theatrical style body movement to an animated character.

Animation - Bringing a character or object to life. To give a character breath or spirit.

Animation Disc - A flat, circular drawing surface with register bars and tracing glass.

Anticipation Move - Initial action prior to a movement of a character or object.

Backgrounds - Illustrated backdrops used to give animation depth and staging.

Bird's Eye View - Looking down from above towards a particular character or scene.

Camera Cut Off - The extreme outer edge of the movie or television screen.

Camera Shake - Rapid up and down camera movement to indicate heavy impact.

'Cel' - Celluloid acetate, a clear plastic sheet once used for inking and painting animation.

Clean Up - Pencil tracing of rough animation for final compositing.

Color Model - A diagram indicating the exact color specifications for a character or object.

Compound Move - Camera movement North, South, East, West, angular or 360 rotation.

Digital Paint - Painting animation frames electronically on a computer.

Director - The head of a particular film, stage or television production.

Directing Animator - The top animator on a production. Reports primarily to the director.

Exposure Sheet - Numerical log of each frame of animation, camera instructions and shots.

Field Guide - A rectangular outline which indicates the retical or 'eye' of the camera.

Film Speed - Motion picture films run at 24 frames per second, video runs at 30 fps.

Foley Artist - An audio technician who has expertise in creating sound effects.

Foley Stage - A sound stage with a variety of materials for making sound effects.

Frame - One exposure of motion picture film, video tape or computer imagery.

In Betweens - The break-down drawings which smooth out an animation sequence.

Inspirational Sketches - Color renditions which help establish the particular 'Look' of a film.

Key Animator - That animator responsible for the extreme action in a sequence.

Key Frames - The extreme or pivotal poses in an animation sequence.

Lead Animator - The animator responsible for a particular character or animation team.

Leica Reel - Filming of a storyboard, synchronized with a soundtrack.

Lip Sync - Drawing various mouth movements to make a character appear to be speaking.

Model Sheet - A series of drawings depicting a character in various poses and views.

Multi Pass - Multiple exposures of overlapping animation sequences for special effects.

Multi Plane - A method of filming animation on various levels and depths of field.

Off Model - Term applied when an animated character or object is drawn incorrectly.

Path of Action - The course or directional line in which a character or object is moving.

Peg Bar - Device used for maintaining animation drawings in tight registration.

Pencil Test - Rough animation, filmed and played back in real time.

Plussing the Scene - Extra action or build up to help make a scene more entertaining.

Rotoscoping - Utilization of live action filming to enhance complex motion sequences.

Safe Title Area - Assures movie or television titles will not exceed the edge of the screen.

Squash and Stretch - Distorting an object or character to enhance the illusion of motion.

Staging - Dramatic styling of light/shadows, various camera angles and atmosphere.

Stop Motion Filming - The ability to shoot film or video in single frame increments.

Storyboards - Small sketches tacked up in sequential order to depict a scene of animation.

Story Artist - Artists and writers who prepare the storyboard sequences.

Turnarounds - A model sheet depicting an animated character in a complete rotation.

'Tweening' or 'Tweeners' - Industry nick name for Inbetweening or an Inbetweener.

Wire Frame - A combination of lines and polygons utilized in 3D animation production.

Worm's Eye View - Looking up from below towards a particular character or scene.

X Sheet - Industry nickname for an Exposure Sheet, also known as a Dope Sheet.

STEPS IN THE MAKING OF AN ANIMATED CARTOON

The Animated Cartoon is often considered one of the original art forms of this century, yet it had its origin in the days of cave men and among the artists of ancient Egypt and Greece. For centuries, artists tried to make the figures they drew move, or give the suggestion of motion, a crusade which was never entirely successful until the feat was managed on film and the cartoon motion picture was born.

The making of a full-length animated cartoon feature is a highly involved art and business. Our Disney animation department needs about a year and a half to produce one full-length feature, with an additional three or more years in pre-production.

The story is the basis for all films, whether live-action or animated. Ideas for a good story can come from many sources. However, many of the ideas for Disney animated films start with our Animation Crew. Experienced writers and story sketch artists are then assigned the monumental task of adapting a script for the cartoon medium.

The script is written and a story board which closely resembles a huge comic strip is made. The plot is laid out in a series of small pencil sketches which are pinned up, in sequence, on bulletin boards. Dialogue and descriptions are printed below each drawing.

Naturally, no one person could draw the million or more individual drawings needed for a picture. The only person who will follow a production from beginning to end is the director, whose biggest job is timing the animation action and coordinating all the elements that go to make up the finished product: story, animation, dialogue, recording, color, sound and music.

Although many people work on the picture, the figures of the Disney characters are always consistently drawn, as if by one artist. This is due to the fact that each artist working on a specific character is given a character model sheet of relative sizes, poses, and particular details of the character. The film is also checked at each stage of production to make sure the characters are accurately drawn and all the other elements are consistent.

Computers are used, not as an exclusive method of animation, but as an additional tool in the making of an animated feature. The computer animators create and execute artistically complex scenes. This allows for the compilation of detailed layouts and effects that once were painstakingly done by hand, such as the clock scene from "The Great Mouse Detective". It is also capable of enhancing traditional animated characters. The Magic Carpet in "Aladdin" is a good example.

All natural and "unnatural" phenomena, from fire and rain to pixie dust, are designed and drawn by the effects animators. Their goal is to enhance the look of the film by portraying these phenomena and embellishing the character actions with lighting and shadows.

Traditionally all the drawings were hand inked (traced) or sent to the Xerox Department to be electromagnetically photographed onto a transparent acetate called a "cel". From there they would go to the Paint Department where a staff of painters applied the specific colors to the reverse side of the cel, based on a pre-determined Color Model of each character.

Disney has long been a pioneer in new technology and the studio spends millions of dollars advancing its technology to film making. Over the last fifty years, Walt Disney Pictures has garnered a number of Academy Awards for technical excellence. This evolving technology has revolutionized the traditional Xerox and Ink & Painting process. However, as a matter of policy, detailed information about this technology/process is not available to the general public.

While the picture is being drawn and finely tuned, the musical score and potential sound effects are "in work"

Considerable research is done by the layout artists. These artists have the ability to visualize and depict settings and objects from many viewpoints. They determine the movement of the characters, the backgrounds, lighting and how the action will combine with all other elements of the production. Layout Artists design and draw guidelines for other artists to use and base their work on. To accomplish this, they need considerable knowledge of the camera and what it can and cannot do. They must also possess great drawing strength in perspective and composition.

The layouts guide the work of the artists who paint the backgrounds: paintings over which the sequential character drawings are placed for photographing. As many as 1,000 backgrounds may be required for a single feature. These layouts and backgrounds provide the settings for our stories. Today, many of them are designed to give a three-dimensional effect.

Live actors are cast for the voices of the cartoon characters. Their vocal performance is vital to the animator in making each character "live". The recorded dialogue and songs are given to the animator along with a graphic chart or "reading" of each voice. This "reading" is indicated on an "exposure sheet" which will become a written record of each drawing, frame by frame, including all the instructions to the camera department. There is an exposure sheet for each scene in the picture. It is an accurate record of the technical data.

Generally, film travels through a 35mm projector at a constant speed of 24 frames per second. The director and the animator can time an action and determine in advance the animation necessary to perform each specific motion. For instance, if a character jumps a fence in one second in time, then it will take 24 frames of film to animate. The animator knows that it will require 24 drawings if each frame is to be a new drawing. However, sometimes drawings can be held for 2 frames each, reducing the total number of drawings required.

An "animator" is the creative person responsible for moving the characters. Other types of artists are "assistant animators", "breakdown artists" and "inbetweeners." Each has a specific job behind the "animator" who controls character action by concentrating the positions on extreme poses needed to elicit a performance. The drawings between the extremes are made by the animators team. It is often said that an animator is an actor with a pencil. It is the animator who makes each character emote, just as a live actor does.

Creating the correct musical mood is only one part of the process. Making the musical beat fit the action and still retain correct musical form can be very difficult. A full orchestra is engaged for recording only when the score is finished, which naturally comes after the many changes in animation have been accomplished.

Upon completion of photography, the film is synchronized by the editorial department with a re-recorded ("mixed") sound track of dialogue, sound effects and music.

Once screened, checked and approved, the picture and track are then sent to a color lab for final processing of prints to be projected in movie theaters throughout the world.



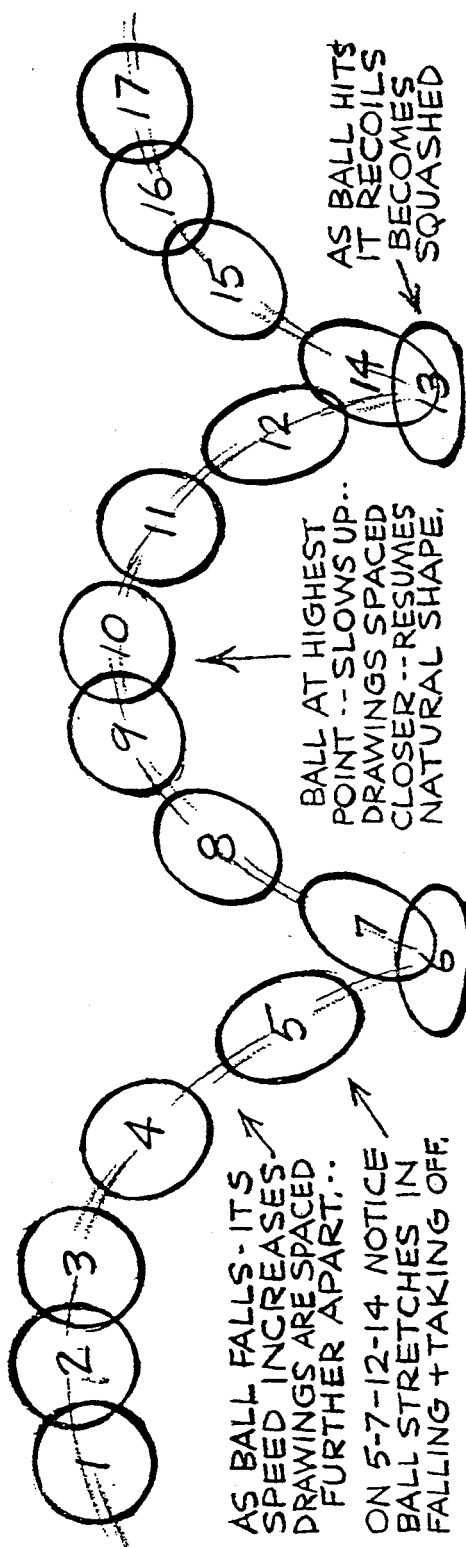
WALT DISNEY Feature Animation

The Skills of the Animation Artist

1. The animator must have a knowledge of *acting*, not only of human characters, but that of animals, of objects in motion, and water, smoke, fire, etc. The animator also needs a sense of timing that conveys not only convincing human acting but a feeling of weight, momentum, and inertia.
2. The skills of a *costume designer* should be incorporated into the animator's list, because in designing a character, the elements of period, style, color, and proportion all must be combined in that character's costume.
3. The animator must acquire a knowledge of *set design*—the ability to create a space that embodies the mood of each scene.
4. In addition to acquiring the skills of the set designer, the animator must consider the problems of the *set dresser*, i.e., the choice of suitable properties that will complement the set.
5. The animator must be a good *graphic artist* with a sound knowledge of structurally strong draftsmanship and an understanding of perspective.
6. The animation artist must learn many of the skills of the *cinematographer*. For example, in making a choice regarding the perspective of a background, the animation artist is making a decision similar to that which the live-action cameraman makes in the choice of lens. The sense of composition and staging that is the stock-in-trade of the live-action cameraman must become second nature to the animator.
7. The animation artist must be a *film editor*, making decisions regarding the rhythm of the cutting, continuity, etc.

8. *Sound editing* decisions are also important. The animator must understand the suitability of the music; the choice of narrator; the relative sound levels of music, voice, and sound-effects tracks; and the synchronization of these tracks on film.
9. Above all, the animation artist must be a *filmmaker*, controlling the form and design of all the elements that combine to make a film.

THE BASIC BOUNCING BALL ACTION



Create a Character

Recommended Reading List:

Of Mice and Magic, Disney Films
by Leonard Maltin
(New American Library)

Disney's Animation Kit
by Don Hahn
(Disney Press)

Computer Facial Animation
by Frederick Parke & Keith Waters
(A.K. Peters Ltd.)

Illusion of Life
by Frank Thomas & Ollie Johnson
(Hyperion)

**The Encyclopedia of
Disney Characters**
(Hyperion)

Figure Drawing without a Model
by Ron Tiner
(Davis & Charles)

The Natural Way to Draw
by Kim Nicolaides
(Houghton Mifflin)

How to Draw Animation
by Christopher Hart
(Watson Guptill)

Burne Hogarth Series:
*Dynamic Figure Drawing
* Dynamic Anatomy
*Drawing the Human Head
(Watson Guptill)

Animating Facial Features & Expressions
by Bill Flemming & Darris Dobbs
(Charles River Media)

Animal Cartoons
by Ed Nofziger
(Walter Foster Books)

Cartoon Animation
by Preston Blair
(Walter Foster Books)

**Disney
How to Draw Series**
(Walter Foster Books)

Constructive Anatomy
by George Bridgman
(Dover Publications)

Hollywood Cartoons
by Michael Barrier
(Oxford University Press)

Bridgman's Life Drawing
by George Bridgman
(Dover Publications)



Animation Books:

How to Draw Cartoon Animation

Walter Foster #26

Walter Foster Books

How to Animate Film Cartoons

Walter Foster #190

Walter Foster Books

The Illusion Of Life: Disney Animation

Frank Thomas & Ollie Johnston

Hyperion Books

Disney's Animation Magic

Don Hahn

Hyperion Books

The Animator's Workbook

Tony White

Watson-Guptill

Animation From Script to Screen

Shamus Culhane

St. Martins Press

How to Draw Cartoons for Comic Strips

Christopher Hart

Watson-Guptill

THE DISNEY VOICE

Before the release of SNOW WHITE in 1937, it was common practice to conceal the identities of the performers who did the voices. However, even though publicity releases for SNOW WHITE revealed the names of the voice performers, it was not until after World War II that screen credit was given for voice work. Even though the Disney Studio tailored the personalities of the Mad Hatter and the March Hare in ALICE IN WONDERLAND to the voices of Ed Wynn and Jerry Colonna, it was not until JUNGLE BOOK that Disney began to fully exploit celebrity voices and frequently patterned the animated character to the distinctive voice like Phil Harris as Baloo and George Sanders as Shere Khan.

*Walt Disney did the voice of Mickey Mouse until around 1946. (His mother, Flora, thought the voice sounded like a girl.) Jimmy MacDonald, a sound effects man at the studio, took over and supplied Mickey's voice until the film MICKEY'S CHRISTMAS CAROL almost forty years later.

*The original voice of Goofy was supplied by Pinto Colvig, a storyman at the studio who was also a professional clown. On several occasions, with his big clown shoes, Colvig would also perform Goofy's actions so that animators like Art Babbitt could study them.

*Eleanor Audley supplied the voice of the evil fairy Maleficent in SLEEPING BEAUTY but she also supplied the voice for Cinderella's evil stepmother. She can also be heard as the voice of Madame Leota, the floating head in the crystal ball in THE HAUNTED MANSION attraction.

*Sterling Holloway was a very popular Disney voice artist and did the voices for memorable characters like Winnie the Pooh, Kaa the snake in JUNGLE BOOK and the Cheshire Cat in ALICE IN WONDERLAND. His first voice work for Disney was doing the stork that brings baby Dumbo to the circus train in DUMBO.

*Bill Thompson did the voice of the White Rabbit in ALICE IN WONDERLAND and Mr. Smee in PETER PAN but voice artist fans recognize him as the voice of a popular non-Disney character, Droopy the Dog.

*June Foray, the most famous and versatile female voice artist, supplied not only the voice for two of the mermaids in PETER PAN but she also dressed up in a bathing suit with her legs tied together, slithering down paper mache rocks for the animators to study the mermaid action related to the dialogue.

*Cliff Edwards was a popular vaudeville and film performer as well as a famous singer. However, when he died at the age of 76 in 1971, newspapers around the world found the easiest way to identify him for their readers was to say he was the voice of Jiminy Cricket. He still provided the voice right up to his death.

GENERAL VOICE CARE

*Get plenty of fluids, especially water. Good lubrication will not only help prevent damage to your voice but will aid in allowing you to maintain a natural pitch level.

*Learn how to "warm up" the voice. Singers will use scales. Breathing exercises and tongue twisters can also help.

*Avoid alcohol and smoking. These can damage your vocal instrument.

*Use the proper speaking pitch range. A high pitched voice does not carry well and can be irritating to the listener. A low pitched voice can distort sound and seem unfriendly.

*Restrict speaking in cold, windy, out-of-door areas. If possible, talk only when background noises stop and/or get as far from the noise as possible. Forcing yourself to talk over these sounds can strain your voice.

*Learn how to reduce stress.

OTHER VOICE TIPS

*Voice acting is acting, not just doing "funny voices". Characters should have a sense of reality no matter how cartoony the drawing. Most of the top voice actors working in the business today have experience as actors and in improvisation.

*Listen carefully to voices, practice mimicking them every day to improve those unique sounds so they come easily and consistently, and experiment so you can voice them with different nuances in personality.

* Many voice actors started by reading bedtime stories to their children or at library presentations and doing different voices for different characters.

*Remember that you will spend more time auditioning than working. Enjoy the process. The rule of thumb in Los Angeles was that you might get one job for every one hundred auditions you went on.

*Persistence and professionalism are more important than talent when it comes to getting a part.

Voice Work in Animation

One of the things that makes Disney animated films so memorable is the careful selection of voices for the characters.

Voices are recorded before the animation is started for a variety of reasons. An actor might stretch out a word or a sound or talk very quickly or very slowly and an animator needs to know how many drawings he will need to draw to match the length of dialog. The animator may also be inspired by the voice actor's facial expressions or movement and it will give the animator some ideas of how he might design or animate the character. In addition, sometimes actors ad-lib and come up with dialog that is not in the original script but would be wonderful in the final film.

Animation relies heavily on action so there are less words in an animated film than in a live action film. For instance, there are less than 1,000 words spoken during *BAMBI*. As a result, each word becomes more important.

Good voice work is only 10% voice. It is 90% acting. Just having a funny voice is not enough in animation. That voice has to show that exaggerated reality or emotion necessary to make the character truly come alive. Fortunately, at Disney, we have had many voice actors who can do that from Walt Disney himself who did the voice of Mickey Mouse to Robin Williams doing the voice of the Genie in *ALADDIN*.

Today, we are going to follow in that tradition.

Warm Up Exercises

Physical relaxation (shoulder rolls, stretching, breath control)

Voice Warm Up (Tongue Twisters: Big black bug's blood, red leather/yellow leather, tip of the tongue and the lips and the teeth)

Quick introduction of the ten standard voice placements (head, eyes, nasal, adenoid, helium, droopy mouth, pee wee/kermit, throat, hero/chest, diaphragm)

Audition Preparation

In some ways, it is easy to provide voices for human characters and animals. You know how a cowboy might sound or a snake might talk with a hiss. But in animation, anything can come to life. What does a doorknob sound like? Or a talking bottle? Or a flower. Well, those were some of the challenges faced by Disney animators when they were doing the animated feature *ALICE IN WONDERLAND*. (Show video clip from *ALICE*.)

We have prepared for you an original script inspired by the flower characters in *ALICE IN WONDERLAND*. We are going to divide you into groups of eight, do some voice direction, give you some time to rehearse and then we are going to record a final performance take. Don't worry. I'll be here to help you along and even professional actors mispronounce words, leave words out or flub up. It is more important to think about the character and communicate the story. Sometimes our greatest moments came from what we call "happy accidents".

In the script, Alice has returned to Wonderland to host a special garden party for her floral friends. Rushing to the party is Miss Two Lips, our heroine who is feminine and independent. Accompanying her are her guardians, Aunt Rose and Aunt Petunia who have been in the garden longer and even though they seem very proper, they still have a sense of humor. Our hero is Dandy Lion and just like all of our heroes is brave and strong. Finally, all good Disney animated cartoons have powerful villains. Ours is named Ragweed and he is very sinister and conceited. And all villains need their sidekicks to do the dirty work and Ragweed's are the Daffy Dilly family. Dizzy, Dimwitty and Doofus. Obviously not the brightest blossoms in the bunch.

TEN STANDARD VOICE PLACEMENTS

1. THE HEAD VOICE

This is a sound that seems to come from the top of your head like the falsetto used by Walt Disney to do the voice of Mickey Mouse.

2. THE EYE VOICE

This placement is used for a cute animal or a small child. It is higher and lighter than your usual mid range voice.

3. THE NASAL VOICE

Pinch your nostrils with your fingers and practice. Let go and try to duplicate that sound. Think of Fran Drescher in *THE NANNY*.

4. THE ADENOID VOICE

This is the voice that sounds like you are having a bad cold or might be from the Bronx. Think of Sylvester Stallone in the film *ROCKY*.

5. THE EAR VOICE

This is reminiscent of the voices of the Munchkins in *WIZARD OF OZ*. Some voice artists can feel their ears vibrate if they are doing this correctly. Try to imagine the high pitch your voice makes on helium.

6. THE LOWER MOUTH VOICE

Drop your lower jaw. Your tongue should feel as if it were filled with novocaine. Loose, floppy cheeks. This voice may remind you of the cartoon dog character *DROOPY*.

7. THE THROAT VOICE

This is the voice used by many villains. A lot of air scratches across your throat.

8. THE BACK OF THE THROAT VOICE

The sound comes from the back of your throat and sounds similar to Pee Wee Herman or Kermit the Frog.

9. THE CHEST VOICE

This is the voice used by many heroes. Stand straight. Put your fists on your hips.

10. THE DIAPHRAGM VOICE

Think deep and dark. Loosen your diaphragm and think of the rich voice tones of James Earl Jones.

GLOSSARY

A.D.R. - Automated Dialogue Replacement . Where you synch in dialog later. It is a more modern technology than looping.

billboard- to highlight a particular point in the copy is to billboard it

bring it up/down- increase/decrease the intensity of your reading.

booking- a confirmed session

copy-another word for script

demo-a demonstration tape of your talent

go up for- Means to audition or be considered for a job. "I went up for a Disney commercial"

in the can- a good take ready for processing

lay it down- record a piece of copy

pick up session- an additional taping to record individual lines out of context

placement-where the voice is coming from (e.g. the head, the nose, etc.)

post-post production. work done after the talent leaves

punch it-give the copy more energy

residuals-continuing payments you receive each time your spot is run

shave it by- cut a certain amount of time off your delivery

slate your name- before doing a take, record your name

talk back-the mike over which the producer speaks to the talent in the studio

walla-the sound of many voices talking at once, usually in the background

warm up the copy- make your delivery friendlier or more intimate

An excellent reference source for beginning voice actors is WORD OF MOUTH by Susan Blu (one of the top voice teachers in Los Angeles) / Molly

Mullin. It includes agents, suggestions, exercises and sample scripts.
THE DEMO TAPE

Just as professional actors have a "head shot" that they submit with their resume, professional voice over artists have a demo (demonstration tape) to submit with their resume.

Some suggestions from voice over professionals for your demo tape include the following:

- *The ideal length of a demo tape is two and half to three minutes. Less is more. Casting agents receive a great many demo tapes and can devote very little time to listening to them.

- *The first voice on your demo tape should be your natural voice. This will give the casting director a point of reference as to what you actually sound like and can then appreciate the range of your voices.

- *Only include what you can do best. If you have only one or two voices that you can do quickly and easily maintain, then do them. Don't manufacture additional substandard voices just for the sake of variety. Even if all you have is one excellent voice, that voice can be altered by changing your attitude.

- *Vary your spots in terms of pacing, pitch, hard and soft sells, long and short copy. Even your best voice should never run longer than twenty seconds.

- *Prepare a script and make sure your tape is recorded professionally.

- *Never submit your master tape to anyone. If it is lost or destroyed, you must record a whole new tape. Have plenty of duplicates made to send out.

- *Never place your tapes on top of anything magnetic such as the stereo or home computer.

- *Your tape represents you and in your absence, auditions for you. Showcase your best work.

- * Submit your tape with a cover letter, include a self addressed stamped envelope and be patient.

- *Attention to detail distinguishes the professional from the amateur. Handle yourself like a professional and people will treat you like one.

ALICE'S MAD GARDEN PARTY

A Floral Farce written by Jim Korkis

Dandy Lion: The hero

Two Lips: The heroine

Ragweed: The villain

The Daffy Dillies (Dizzy, Dimwitty and Doofus): Ragweed's sidekicks

Aunt Rose and Aunt Petunia: The companions of Miss Two Lips

(Alice has returned to Wonderland and is throwing a special garden party for some of her floral friends. Some of them are rushing to the party right now.)

Aunt Rose: Hurry! We'll be late for Alice's party!

Aunt Petunia: Oh dear! I'm so nervous! Am I wilting?

Two Lips: Don't Dawdle, Aunt Rose. Stop dropping pollen, Aunt Petunia.

Aunt Rose: Every good garden party needs a few aunts! (giggle)

Aunt Petunia: And every good aunt needs a good uncle. (giggle)

Dandy Lion: Watch out, ladies! (roars) You almost ran into those lawn mower blades.

Two Lips: Good heavens! You scared us out of our petals.

Ragweed: Don't waste your time, Dandy Lion. Those flowers don't know their stems from their petals.

Dandy Lion: Ragweed! I thought Alice plucked you out and threw you in the garbage heap.

Ragweed: My new friends saved me.

Two Lips: Oh, no! It's those silly Daffy Dillies.

Dizzy: That's right, boss. You sure looked funny when we found you.

Dimwitty: You was twisted up like a crazy pretzel.

Doofus: And your face was all blue and purple with pink poky-dots.

Ragweed: Shut up, you fools.

Two Lips: Get out of our way. Alice is waiting for us.

Ragweed: Ah, Miss Two Lips....you're still as sweet as a sweet pea. Let me give you a big hug.

Two Lips: (gasp) You're choking me! (coughs) Someone help me!

Dizzy: Mr. Ragweed don't want you going to any party, Auntie Rosie.

Dimwitty: The same thing goes double for you, Auntie Petunia.

Doofus: Look at me! I got a Dandy Lion by the tail.

Dandy Lion: Unhand us, you foul flowers.

Ragweed: "Leaf" us alone, you catastrophe.

Two Lips: Keep your slimy vines to yourself, Ragweed!

Aunt Rose: Let me go! I can't breathe. (cough)

Aunt Petunia: I think I'm going to faint. Ohhhhh.....

Dandy Lion: You fellows are making me very angry.

Dizzy: Ooooh, we are soooooooo scared.

Dimwitty: What are you going to do? Tell our mommy we've been bad?

Doofus: Or are you going to stamp your roots at us?

Dandy Lion: I'll show you what I can do. (big roar)

Dizzy/Dimwitty/ Doofus: (all together) Yikes! Get out of my way!

Dandy Lion: Come back here, you cowards!

Ragweed: You'll never catch us! Follow me, boys!

Two Lips: Watch out for those lawn mower blades.

Dizzy/Dimwitty/ Doofus: (all together) Ouch! Ouch! Ouch!

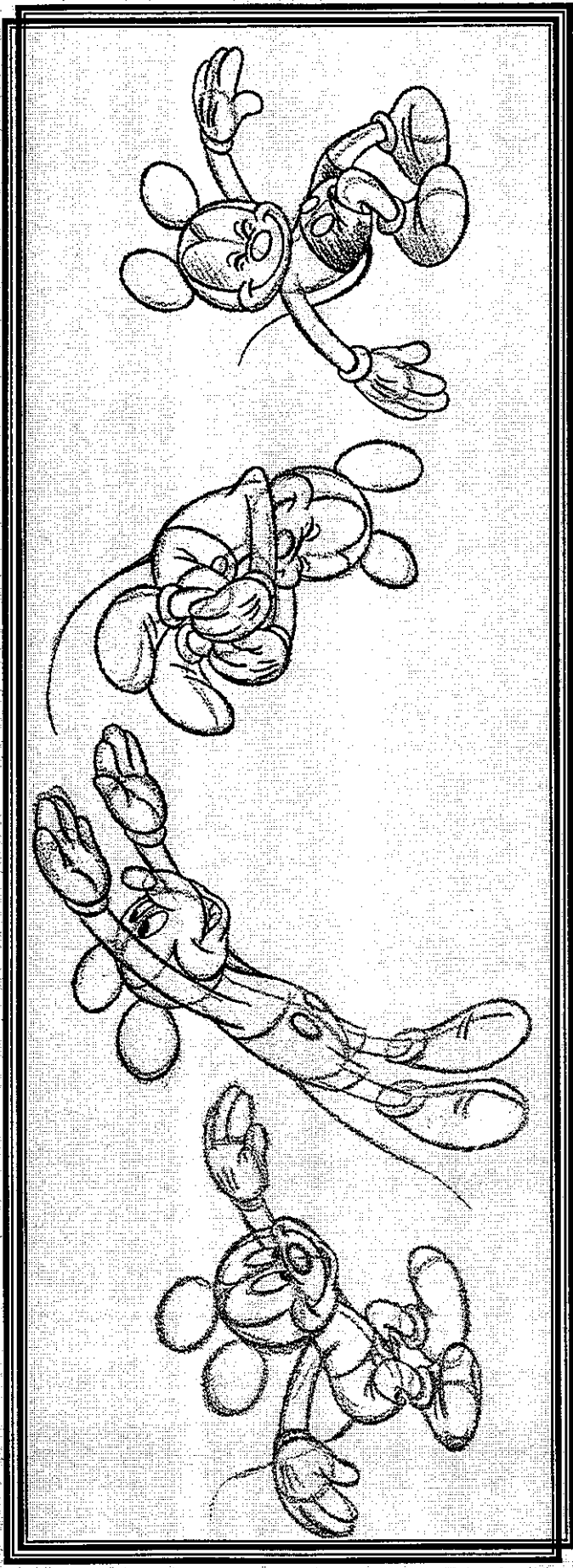
Ragweed: Arrrgggghhhhh. That hurts. That really hurts.

Dandy Lion: Well, they certainly went all to pieces.

Two Lips: My hero! You were wonderful. (kiss sound)

Aunt Rose: Hurry along, you two. There will be plenty of time for that later.

Aunt Petunia: That's right. We can still make it on time to Alice's party!



2nd Annual Disney Institute Animation Event

✍️ "In our animation we must show not only the actions and reactions of a character, but we must picture ... the feelings of those characters."

Walt Disney

Improvisation and Acting for the Animator

➤ In order to create the Illusion of Life an animator must understand and re-create that life in the drawings. One of the best ways is to "act out" the scene. This can not only give you the flow of the scene, but can assist you in the character development. Improvisation is one way to accomplish this vital process.

Improv for Animators

➤ Our goal is to make the audience **FEEL** the emotions of the characters - rather than appreciate them intellectually. If we succeed in this, the audience will now care about the character and what happens to him, and that is audience involvement.

Scenario 1

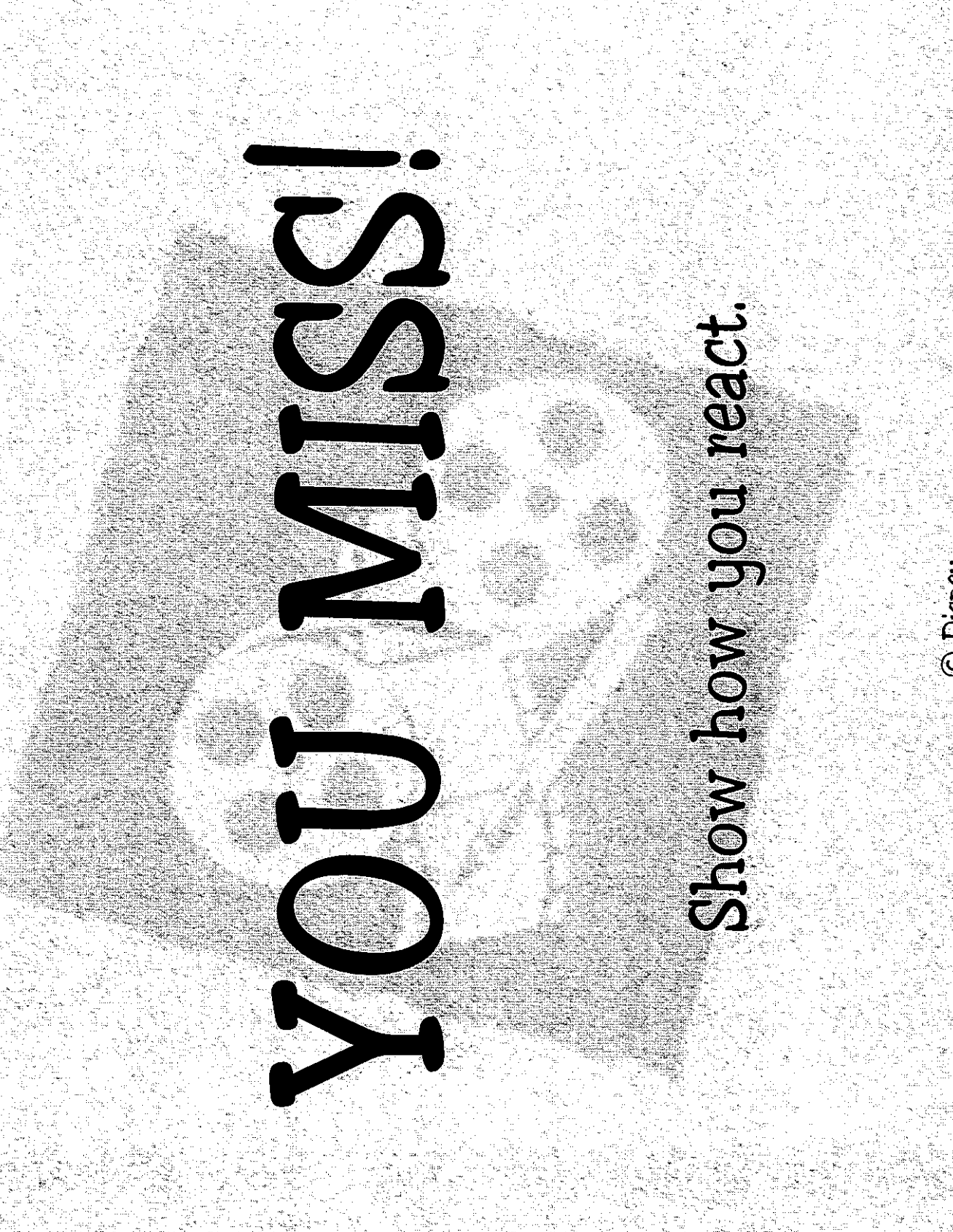
- You are starting on a tour; it is morning and the bus is ready to leave. Just then you remember that you forgot to put the cat out before leaving home! You must write a quick note to your neighbor who has a key, asking her to take care of things.
- What happens? Confusion! Fear! Panic!

Scenario 2

- You are lovesick and apart from the object of your desire. Write your love a note. Let us "see" how much you care for them. Show reluctance even to dropping the note into the mailbox.
- Without words, express your emotions and attitudes.

Scenario 3

⇒ You are a golfer preparing to take a crucial shot. Show your preparation, concentration, attention to form and detail on the course. You swing and...



YOU MISS!

Show how you react.

© Disney

Improv for all

➤ Selection of groups

➤ Scenarios

➤ Rehearsal

➤ Performance

➤ Observation

➤ The foundation of Improvisation is accepting ALL information and building upon it. Imagine a tennis match, lobbing information back and forwards, creating tension, conflicts and resolution.

Improvisation Tips

- ✍ "Say "YES, AND..." "YES" to the suggestions, ideas, and situations given to you. "AND" Add more information avoiding general and vague references. Be specific and clear.
- ✍ Saying "NO" or "YES, BUT..." in word or action will kill the improvisation and dampen the flow of ideas.

The Scenario

➤ It appears that an alien spacecraft has landed on planet Earth, then vanished without a trace. It is rumored that these alien space travelers may have brought with them the solution to the Y2K computer bug. In a "*War of the Worlds*" atmosphere, the reporters seek to find the truth of what is happening in this shocking chain of events!

The Scenario

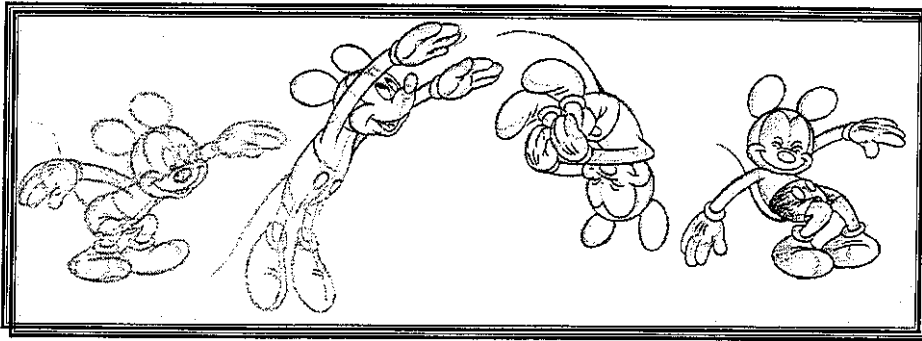
- You will be going on location to cover the story either on the planet Y-foog or to a farm in rural America. You must make contact with the inhabitants in either area to get the real story. You will have to push for answers.
- Use the "Yes, and" method.

On With The Show!

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Syntheses

- Improvisation teaches the Animator to better understand the motivations and feelings of a character and how to express them in animation.
- It teaches the Animator to explore additional story possibilities that more fully develop the character.



2nd Annual Disney Institute Animation Event

Visual Expeditions

- ✍ The “inspriational sketch” or “visual development” artists, designers and stylists create conceptual artwork that explores the visual possibilities in a literary property. Through daydreams and doodles, they attempt to “find” the film.:

✍ their appearances of the characters and their relationships, the action's locale, a sequences mood and color, costume and set designs, suggestions for the staging of scenes, gags, and a production's overall style.

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✍ While concept drawings can be pure improvisational flights of fancy, many are based on extensive research into (and borrowing from) all kinds of specialized areas and disciplines, including the fine and applied arts, history, architecture, science, photography, cinema, dance, and mechanics, among others.

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