

YOUR FILM...

STARTS WITH A VISION IN YOUR MINDS EYE, AND HAS NO PHYSICAL EXISTENCE AT ALL.

FROM THERE IT MATERIALIZES THROUGH A LARGE NUMBER OF DRAWINGS ON PAPER, HALF OF WHICH ARE INSTRUMENTAL IN DETERMINATING THE OTHER HALF, THE ONES THAT WILL ACTUALLY APPEAR IN YOUR FINAL FILM.

ALL THIS BULKY STUFF ALONG WITH ALMOST ALL YOUR TIME AND WORK DURING SIX MONTHS ENDS UP ON A SMALL DISC.

YOUR FILM IN THIS DISC CAN BE BROUGHT TO LIFE TO ENJOY AND AMUSE LOTS OF PEOPLE THAT WILL JUSTIFY ALL YOUR EFFORTS, AND THEN SOME, OR IT CAN LANGUISH ON A SHELF AND BE FORGOTTEN.

THE CHOICE IS YOURS

PACK
HOW TO ~~CURL~~ 6 MONTHS ^{OF REAL TIME} INTO
^{OF SCREEN TIME} 90 SECONDS AND STAY IN CONTROL.

WHEN I WAS VERY VERY YOUNG - LIKE 19 I GOT A JOB MAKING ANIMATED COMMERCIALS FOR AN ADVERTISING AGENCY. I KNEW VERY LITTLE ABOUT ANIMATION, BUT I HAD FOUND OUT THAT IT WAS SMART TO RECORD DIALOGUE, MUSIC AND EFFECTS AHEAD OF TIME AND THEN ANIMATE TO THE ASSEMBLED TRACK. THAT HELPED MY TIMING.

I HAD NO TEACHER, AND IN THE WHOLE KINGDOM (DENMARK) THERE WAS NO ADULT WHO KNEW ANYTHING ABOUT ANIMATION. — BUT THERE WERE DISNEY SHORTS AND POPEY CARTOONS IN THE THEATERS.

I WENT THERE ALL THE TIME FOR LEARNING AND FOR INSPIRATION. — THEN BACK TO MY DESK TO ANIMATE. MANY OF THOSE CARTOONS I SAW OVER AND OVER AGAIN TILL I KNEW THEM BY HEART. IT'S THE BEST WAY TO LEARN. BUT IT WON'T TEACH YOU EVERYTHING. I DESPERATELY NEEDED A TEACHER.

ONE EVENING IN 1948 THE RENOWNED BORGE RING TURNED UP IN MY OFFICE.

AT THAT TIME HE WAS A MUSICIAN
IN A FAMOUS SWING BAND AND THEY
WENT ON TOURNEE ALL OVER SCANDINAVIA.
BORGE WAS JUST AS FACINATED WITH
ANIMATION AS I WAS. HE WAS (AND STILL IS) 8
YEARS OLDER THAN ME ~~AND HAVING~~
~~BEEN OUT IN THE WORLD~~ AND — HE
WAS IN CONTACT WITH DISNEY ANIMA-
TORS. HE CAME INTO MY LIFE AT THE RIGHT
TIME. I LEARNED A LOT FROM HIM.

THE BAD NEWS:

~~THE FIRST PROBLEM~~: I HAD NOTICED
THAT IN THE SCREENING OF A FILM, DRAWINGS
FLY BY AT AN ALARMING RATE,
LIKE A THOUSAND PR. MINUTE.
BAD ENOUGH. BUT BORGE POINTED
OUT THAT ~~THESE DRAWINGS~~
~~WOULD HAVE TO BE PRODUCED~~
TO FIND THOSE DRAWINGS THAT END
UP ON THE SCREEN !!!

THE GOOD NEWS WAS THAT HE PLANNED
TO SET UP A STUDIO AND HE WOULD
EMPLOY ME, AND HE WOULD
SHOW ME ALL.

I LEARNED FROM BORGE AND LATER
FROM DAVID HAND (HE CALLED ME JUNIOR)
~~ABOUT THE~~ HOW TO PLAN A FILM.
THE PRODUCTION OF
~~WHEN DISNEY MADE~~ 'SNOW WHITE'
TOOK 3 1/2 YEARS. (WHERE DAVID HAND
WAS SUPERVISING DIRECTOR)

DURING

THE FIRST TWO YEARS A SMALL GROUP OF SENIOR PEOPLE PLANNED THE WHOLE THING IN METICULOUS DETAILS. THEN THE PROJECT WENT ONTO THE FACTORY FLOOR WHERE 3-400 PEOPLE MADE THE DRAWINGS THAT FLUTTER BY ON THE SCREEN FOR 83 MINUTES.

WHEN YOU MAKE A SHORT FILM ALL ALONE, YOU ^{STILL} HAVE TO SPEND THE EARLY MONTHS PLANNING EVERYTHING CAREFULLY. THAT'S THE KEY TO A SUCCESSFUL RESULT.

HOW DO WE DO THAT? DON'T LOOK AT IT AS 2000 DRUGS. IT IS ONE PICTURE THAT IS CONSTANTLY CHANGING (A MOVING PICTURE). FIRST WE MAKE A LEICA. (ANIMATIC / STORY REEL)

WITH THE 'LEICA REEL' WE SIMULATE THE FINAL FILM AS EARLY AS POSSIBLE BY THE SIMPLEST OF MEANS. IT IS IMPORTANT TO GET IT FROM THE PAPER ON TO THE SCREEN WHERE WE SEE HOW THE DRAWINGS INTERACT ^{AS EARLY AS POSSIBLE} WITH ONE ANOTHER.

MAKE CORRECTIONS AND FILL IN MORE DETAILS UNTILL YOUR TIME RUNS OUT.

THE ~~WHOLE~~ PROCESS IS TO GO FROM
THE GENERAL TO
THE SPECIFICS.

DON'T GET BUGGED DOWN WITH DETAILS
UNTILL FEBRUARY.

THE LEICA REEL IS IN A STATE OF FLUX
THROUGHOUT THE PRODUCTION. SHOT BY
SHOT IS UPGRADED AND REPLACED UNTILL
YOUR WHOLE ROUGH LEICA HAS ~~BEEN~~
METEMORPHOSED INTO YOUR FINAL FILM,
~~THE~~ FULLY ANIMATE(I) AND IN COLOUR.

VOILA! YOU MADE A FILM AND
YOU WERE IN FIRM CONTROL ALL
THE TIME.

CONGRATULATIONS!

SHOW THE PETZI BOOK

— THE PETZI LEICA

AND SURVIVORS

ALL WITH COMMENTS

TORONTO ANIMATION

A TERM USED AMONG EUROPEAN ANIMATORS

ABOUT JIM CASWELL ADVISE ON
STORYBOARDS.

JIM IS A HIGHLY SKILLED PROFESSIONAL,
I'M IMPRESSED WITH HIS WORK.

HE EXPLAINED THAT HIS JOB WAS TO
PUT HIS OWN JUDGEMENT AND
EXPERIENCE ASIDE AND FIND OUT
WHAT HIS PAYMASTERS WANT AND
GIVE THEM EXACTLY THAT.

HE ALSO SAID THAT HE NEVER BOTHERED
TO LOOKS AT THE FINAL FILM THAT
HE HAS HELPED MAKING. HE WAS NOT
INTERESTED.

> IN ALL MY YEARS IN THIS BUSINESS
I HAVE NEVER HEARD SUCH A SAD
CASE. MY COLLEAGUES AND MYSELF
HAVE ALWAYS TAKEN A PASSIONATE
INTEREST IN A PRODUCTION.

WE WOULD FOLLOW IT
AND WE WOULD CERTAINLY NOT
LET GO OF IT UNTILL WE SAW THE
FINAL FILM.

HOW CAN ONE POSSIBLY WORK IN ANY
OTHER WAY?