Voice Toons

Bill Plympton

The Magic Behind the Voices Tim Lawson, Alisa Persons, 2009-09-28 The Magic Behind the Voices is a fascinating package of biographies, anecdotes, credit listings, and photographs of the actors who have created the unmistakable voices for some of the most popular and enduring animated characters of all time. Drawn from dozens of personal interviews, the book features a unique look at thirty-nine of the hidden artists of show business. Often as amusing as the characters they portray, voice actors are charming, resilient people—many from humble beginnings—who have led colorful lives in pursuit of success. Beavis and Butthead and King of the Hill's Mike Judge was an engineer for a weapons contractor turned self-taught animator and voice actor. Nancy Cartwright (the voice of Bart Simpson) was a small-town Ohio girl who became the star protégé of Daws Butler—most famous for Yogi Bear, Huckleberry Hound, and Quick Draw McGraw. Mickey Mouse (Wayne Allwine) and Minnie Mouse (Russi Taylor) were a real-life husband-and-wife team. Spanning many studios and production companies, this book captures the spirit of fun that bubbles from those who create the voices of favorite animated characters. In the earliest days of cartoons, voice actors were seldom credited for their work. A little more than a decade ago, even the Screen Actors Guild did not consider voice actors to be real actors, and the only voice actor known to the general public was Mel Blanc. Now, Oscar-winning celebrities clamor to guest star on animated television shows and features. Despite the crushing turnouts at signings for shows such as Animaniacs, The Simpsons, and SpongeBob Squarepants, most voice actors continue to work in relative anonymity. The Magic Behind the Voices features personal interviews and concise biographical details, parting the curtain to reveal creators of many of the most beloved cartoon voices.

<u>Voice-Over for Animation</u> Jean Ann Wright, M.J. Lallo. 2013-07-24 Voice Over for Animation takes animation and voice-over students and professionals alike through the animated voice-over world. The book provides information, exercises, and advice from professional voice-over artists. Now you can develop your own unique characters, and learn techniques to exercise your own voice gain the versatility you need to compete. You can also learn how to make a professional sounding demo CD, and find work in the field. Author MJ Lallo opened her own studio in 2000. She is a VO artist, director, producer, and casting director, casting from her own VO roster. She teaches VO as well and hires pros in the industry to guest direct. She just cast a video game for DreamWorks and also cast and contributed character reads to a Houghton-Mifflin American history book. The accompanying CD is professionally recorded, and features: 1. Improvization in character development 2. Examples of how to make an animation demo from beginning to final product. 3. Adapting your characters to animation scripts 4. Animation Talent Agent interviews 5. Casting Director interviews 6. Interviews with Animation Voice-Over Artists a. Nancy Cartwright (Bart, The Simpsons) b. Cathy Cavadini (Blossom, Power Puff Girls) c. Bill Farmer (Goofy)

Makin' Toons Allan Neuwirth,2007-04-02 From the first drawing board sketch to wriggling TV character, Makin' Toons illustrates the thrills and challenges of making animated cartoon movies as told by the industry's most successful creators. Cartoon lovers everywhere will be treated to 47 personal interviews with animation artists and industry leaders ranging from Shrek director Andrew Adamson to Rugrats producer Gabor Csupo. These and dozens of other fascinating firsthand accounts chronicle the behind-the-scene antics and commercial dynamics behind such blockbusters as The Simpsons, South Park, Beauty and the Beast, and Dragon Tales, to name just a few. Author Allan Neuwirth—an accomplished animation artist and writer himself—spices the book with insightful comments, hilarious anecdotes, and a true "toon artist's" sense of humor. He also includes 75 never-before-published concept drawings, character designs, storyboards, and

much more. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

The Voice of Betty Boop, Mae Questel James D Taylor,2016-08-01

You Can Do Cartoon Voices, Too! Sunday Muse,2012-10 Whether it's 'Care Bears, ' 'Jane and the Dragon, ' 'Arthur' or 'Rolie Polie Olie, ' Sunday Muse has consistently demonstrated why she is considered one of the top voice actors in cartoons today as well as being a top choice as voice coach for kids wanting to learn how to create cartoon voices. Many of Sunday's students have gone on to successful careers in voice acting. In this enlightening new book, Sunday reveals the step-by-step process she uses to create her cartoon voices as well as practice techniques, advice on creating a demo, auditioning and finding an agent. Her methods in coaching children help build confidence, deepen their connection to themselves and open doors that they may not have imagined before, not to mention having loads of fun along the way

Cartoon Voices of the Golden Age, 1930-70 Vol. 1 Keith Scott,2022-10-03 Cartoon voices of the golden age, 1930-70 In today's world of instant information everyone knows everything about cartoon voices. Animation is a huge business, and Voice Actors are respected. But it wasn't always so. For thirty years before the TV age, countless "Classic Era" cartoons from 1928 to 1970 were seen in movie theatres before the main feature. During that Golden Age, virtually every cartoon voice actor (with the

notable exception of the great Mel Blanc), was resigned to being totally anonymous. Despite creating immortal voices like Droopy, Popeye, Elmer Fudd or Betty Boop, the actors' names simply didn't appear on screen. This book is the first to explore the development of voice artistry from the birth of sound movies to the dawn of TV cartoons, when "voices" finally got screen credit. Documented in this exhaustively researched history is the full story of how acting for cartoons slowly changed from squawks and grunts into an art form. From the earliest days when animators themselves were the only voices, through the gradual hiring of professional radio actors, this book finally names the many artists who were unknown for four decades. Illustrated with rare mugshots of hitherto unknown voices, Volume One is the studioby-studio saga of how cartoon voice acting took off. Volume Two is the reference section, with insanely detailed voice credits for thousands of cartoons from top animation studios of the Classic Era. Animation fans can finally learn the full story in Cartoon Voices of the Golden Age, with never before told insights into one of the most undocumented areas of film history. Keith Scott has spent over forty years as an internationally recognized cartoon voice actor and impressionist. He narrated two George of the Jungle movies, and was the voice of both Bullwinkle J. Moose and the Narrator in The Adventures of Rocky and Bullwinkle. He is the author of The MooseThat Roared and many articles on animation and Hollywood radio history.

Voice Lessons Rob Paulsen,2019-10-08 Rob Paulsen is one of Hollywood's busiest, most talented, and most passionate performers. If you don't know him by name, you will know him by the many characters he has brought to life: Pinky from Pinky and the Brain, Yakko from Animaniacs, the tough but loveable Raphael from the original animated Teenage Mutant Ninja Turtles, and many more. So you can imagine how terrifying it must have been when Rob was diagnosed with throat cancer, putting his entire livelihood in jeopardy and threatening to rob the world of all his

loveable characters that filled our youths and adulthoods with humor and delight. Voice Lessons tells the heartwarming and lifeaffirming story of Rob's experience with an aggressive cancer treatment and recovery regimen, which luckily led to a full recovery. Rob quickly returned to doing what he loves most, but with a much deeper appreciation of what he came so close to losing. His new lease on life inspired him to rededicate himself to his fans, particularly the new friends he made along the way: hundreds of sick children and their families. Rob said it best himself: "I can not only continue to make a living, but make a difference, and I can't wait to use that on the biggest scale that I can."

Jack Mercer, the Voice of Popeye Fred M.

Grandinetti,2007-10 It's as informed, breezy and fun as you sense Jack Mercer would have wanted. - Filmfax Discover an animation sensation. Jack Mercer, an actor that progressed from Vaudeville to working as an apprentice animator at Fleischer Studios soon filled in as a replacement for exiting Billy Costello to duplicate the voice Billy originated for their popular Popeye the Sailor cartoon character. Mercer flourished. His versatile voice characterizations supplied the sound for Felix the Cat ,Wimpy, Poopdeck Pappy, Popeye's nephews, King Little, Twinkletoes the Carrier Pigeon, and the bumbling spies Sneak, Snoop, and Snitch in Fleischer's Gulliver's Travels, as well as many others. Completely illustrated with an A - Z character list, discography, and massive credit list. 296 pages.

Toons in Toyland Tim Hollis,2015-03-25 Every living American adult likely prized one childhood toy that featured the happy image of an animated cartoon or comic strip character. There is an ever-growing market for these collectibles, and stacks of books pose as pricing guides. Yet Tim Hollis is the first to examine the entire story of character licensing and merchandising from a historical view. Toons in Toyland focuses mainly on the post-World War II years, circa 1946-1980, when the last baby boomers were

in high school. During those years, the mass merchandising of cartoon characters peaked. However, the concept of licensing cartoon characters for toys, trinkets, and other merchandise dates back to the very first newspaper comics character, the Yellow Kid, who debuted in 1896 and was soon appearing on a variety of items. Eventually, cartoon producers and comic strip artists counted on merchandising as a major part of their revenue stream. It still plays a tremendous role in the success of the Walt Disney Company and many others today. Chapters examine storybooks (such as Little Golden Books), comic books, records, board games, jigsaw puzzles, optical toys (including View-Master and Kenner's Give-a-Show Projector), and holiday paraphernalia. Extending even beyond toys, food companies licensed characters galore—remember the Peanuts characters plugging bread and Dolly Madison snacks? And roadside attractions, amusement parks, campgrounds, and restaurants—think Yogi Bear and Jellystone Park Campgrounds—all bought a bit of cartoon magic to lure the green waves of tourists' dollars.

Make Toons that Sell Bill Plympton,2012 Cartoons and Comics.

Disney Voice Actors Thomas S. Hischak,2011-10-06 This biographical dictionary is devoted to the actors who provided voices for all the Disney animated theatrical shorts and features from the 1928 Mickey Mouse cartoon Steamboat Willie to the 2010 feature film Tangled. More than 900 men, women, and child actors from more than 300 films are covered, with biographical information, individual career summaries, and descriptions of the animated characters they have performed. Among those listed are Adriana Caselotti, of Snow White fame; Clarence Nash, the voice of Donald Duck; Sterling Holloway, best known for his vocal portrayal of Winnie the Pooh; and such show business luminaries as Bing Crosby, Bob Newhart, George Sanders, Dinah Shore, Jennifer Tilly and James Woods. In addition, a complete directory of animated Disney films enables the reader to cross-reference the actors with

their characters.

The 100 Greatest Looney Tunes Cartoons Jerry Beck, 2020-09-01 Celebrate the best of Looney Tunes cartoons, just in time for Bugs Bunny's 80th birthday! In a world of rascally rabbits, megalomaniacal ducks, and stuttering pigs, what defines greatness? This question was posed to thousands of cartoon fans, historians, and animators to create The 100 Greatest Looney Tunes Cartoons, the definitive Looney Tunes collection. Jerry Beck and the Cartoon Brew team of animation experts reveal the amusing anecdotes and secret origins behind such classics as "What's Opera, Doc?," "One Froggy Evening," and "Duck Dodgers in the 24½th Century." Featuring more than 300 pieces of original art from private collectors and the Warner Bros. archives, The 100 Greatest Looney Tunes Cartoons settles the debate on the best of the best, and poses a new question: Is your favorite one of the greatest?

Toons That Teach Steven Case, 2009-08-30 That's NOT All, Folks! Cartoons feature fun characters, catchy music, and hilarious stories ¬¬, but if that's all you think they're good for--you're missing out! Behind the wacky dramas and laugh-out-loud gags, cartoons can teach viewers a little something about life, about themselves, even about God. Author Steven Case explores the world of cartoons for subtle spiritual principles. He gives these modern fables the respect they're due by calling attention to important topics such as:-Friendship-Integrity-Motivation-Prayer Open the door to serious discussion by breaking the ice with laughter. As Paul writes, there is a "basic holiness that permeates all things." Toons That Teach shows us how to look for the presence of the Holy Spirit in the most unlikely of places. By providing tools and lessons on how to connect the sacred and the animated, students will learn to recognize biblical principles anywhere and everywhere!

America Toons In David Perlmutter,2014-03-13 Animation has been part of television since the start of the medium but it has

rarely received unbiased recognition from media scholars. More often, it has been ridiculed for supposedly poor technical quality, accused of trafficking in violence aimed at children, and neglected for indulging in vulgar behavior. These accusations are often made categorically, out of prejudice or ignorance, with little attempt to understand the importance of each program on its own terms. This book takes a serious look at the whole genre of television animation, from the early themes and practices through the evolution of the art to the present day. Examining the productions of individual studios and producers, the author establishes a means of understanding their work in new ways, at the same time discussing the ways in which the genre has often been unfairly marginalized by critics, and how, especially in recent years, producers have both challenged and embraced this "marginality" as a vital part of their work. By taking seriously something often thought to be frivolous, the book provides a framework for understanding the persistent presence of television animation in the American media—and how surprisingly influential it has been.

That's Not All Folks Mel Blanc, Philip Bashe, 1989-11-01 The legendary cartoon and radio voice man offers a behind-the-scenes chronicl of his many-voiced career, detailing his creation of world-famous voices and his work with the best-loved cartoon characters and radio personalities.

Film Cartoons Douglas L. McCall,2015-09-11 This work covers ninety years of animation from James Stuart Blackton's 1906 short Humorous Phases of Funny Faces, in which astonished viewers saw a hand draw faces that moved and changed, to Anastasia, Don Bluth's 1997 feature-length challenge to the Walt Disney animation empire. Readers will come across such characters as the Animaniacs, Woody Woodpecker, Will Vinton's inventive Claymation figures (including Mark Twain as well as the California Raisins), and the Beatles trying to save the happy kingdom of Pepperland from the Blue Meanies in Yellow Submarine (1968). Part One covers 180 animated feature films. Part Two

identifies feature films that have animation sequences and provides details thereof. Part Three covers over 1,500 animated shorts. All entries offer basic data, credits, brief synopsis, production information, and notes where available. An appendix covers the major animation studios.

Tunes for 'Toons Daniel Goldmark,2007-04-02 In this account of the creative effort that went into setting cartoons of the 1930s through the 1950s to music, the author examines how this shaped the animated characters and stories that have become embedded in American culture.

Library of Congress Subject Headings Library of Congress, Library of Congress. Office for Subject Cataloging Policy, 1975

Frek and the Elixir Rudy Rucker, 2005-02 In the year 3003, nothing in the world is the same, except maybe that adolescents are still embarrassed by their parents. Society and the biosphere alike have been transformed by biotechnology, and the natural world is almost gone. Frek Huggins is a boy from a broken family, unusual becaise he was conceived without technological help or genetic modifications. His dad, Carb, is a malcontent who left behind Frek's mom and the Earth itself several years ago. Everything changes when Frek finds the Anvil, a small flying saucer, under his bed, and it tells him he is destined to save the world. The repressive forces of Gov, the mysterious absolute ruler of Earth, descend on Frek, take away the Anvil, and interrogate him forcefully enough to damage his memory. Frek flees with Wow, his talking dog, to seek out Carb and some answers. But the untrustworthy alien in the saucer has other plans, including claiming exclusive rights to market humanity to the galaxy at large, and making Frek a hero. Frek and the Elixir is a profound, playful SF epic by the wild and ambitious Rudy Rucker.

Library of Congress Subject Headings Library of Congress. Cataloging Policy and Support Office,2007

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