





privileging of art or entertainment over commercial animation, Animation and Advertising establishes a new and rich field of research, and raises many new questions concerning particular animation and media histories, and our methods for researching them.

"Donald Crafton, our lively guide, shows us around a Tooniverse populated by performers, not just images, who engage us in all the ways their flesh-and-blood counterparts do, and then some. Taking classical animation as his terrain, Crafton nevertheless pushes ongoing discussions of performance, liveness, and corporeality in the directions in which they need to go if they are to help us describe and navigate our increasingly virtual worlds." Philip Auslander, author of *Liveness: Performance in a Mediatized Culture* "Every once in a while a book comes along that marks a transformational point in its discipline. Such a book is Donald Crafton's *Shadow of a Mouse*. Crafton skillfully draws together theoretical sources, animation history, technological development, and social analysis, deftly weaving together thinkers from Disney to Deleuze and Soto to Stanislavsky. The result is a substantial rethinking of animation that will reshape traditional approaches to the medium. Crafton's magisterial grasp of theory and history is livened by a true fan's passion for the subject and a keen sense of humor. *Shadow of a Mouse* is a must-read for anyone with an interest in performance, embodiment, popular culture, race, or reception." Mark Langer, Associate Professor of Film Studies, Carleton University

Cartoon ModernStyle and Design in Fifties AnimationChronicle Books

The story of one of the pioneers of the Golden Age of Animation. In a career spanning seven decades, Maurice Noble (1911-2001) developed a unique creative philosophy that enabled him to play an integral role in many of the best-loved animated films ever made, including *Snow White and the Seven Dwarfs*, *What's Opera, Doc?*, *Duck Dodgers in the 24 1/2th Century*, and *How the Grinch Stole Christmas*. The author presents an inside view of the Disney Studio during its earliest days, the triumph of the groundbreaking animated feature *Snow White and the Seven Dwarfs*, and the notorious Disney strike. The book also examines Noble's stint in WWII and his fortuitous alliance with Theodore (Dr. Seuss) Geisel and Col. Frank Capra. The three helped create inspirational short films for U.S. Armed Forces. Noble's best known and most highly regarded work took place at the Warner Bros. Studio, in a long and fruitful collaboration with legendary director Chuck Jones.--From publisher description.

The Oxford Handbook of Music and Advertising is an essential guide to the crucial role that music plays in relation to the audio or audiovisual advertising message, from the perspectives of its creation, interpretation, and reception. The book's unique three-part organization reflects this life cycle of an advertisement, from industry inception to mass-mediated text to consumer behaviour. Experts well versed in the practice, analysis, and empirical studies of the commercial message have contributed to the collection's forty-two chapters, which collectively represent the most ambitious and comprehensive attempt to date to address the important intersections of music and advertising. Handbook chapters are self-contained yet share borders with other contributions within a given section and across the major sections of the book, so readers can either study one topic of particular interest or read through to gain an understanding of the broader issues at stake. Within the book's Introduction, each editor has provided an overview of the unifying themes for the section for which they were responsible, with brief summaries of individual contributions at the beginnings of the sections. The lists of recommended readings at the end of chapters are intended to assist readers in finding further literature about the topic. An overview of industry practices by a music insider is provided in the Appendix, giving context for the three parts of the book.

A contemporary synthesis of the philosophical, theoretical and practical methodologies of illustration and its future development *Illustration is contextualized visual communication; its purpose is to serve society by influencing the many aspects of its cultural infrastructure; it dispenses knowledge and education, it commentates and delivers journalistic opinion, it persuades, advertises and promotes, it entertains and provides for all forms of narrative fiction.* *A Companion to Illustration* explores the definition of illustration through cognition and research and its impact on culture. It explores illustration's boundaries and its archetypal distinction, the inflected forms of its parameters, its professional, contextual, educational and creative applications. This unique reference volume offers insights into the expanding global intellectual conversation on illustration through a compendium of readings by an international roster of scholars, academics and practitioners of illustration and visual communication. Encompassing a wide range of thematic dialogues, the Companion offers twenty-five chapters of original theses, examining the character and making of imagery, illustration education and research, and contemporary and post-contemporary context and practice. Topics including conceptual strategies for the contemporary illustrator, the epistemic potential of active imagination in science, developing creativity in a polymathic environment, and the presentation of new insights on the intellectual and practical methodologies of illustration. Evaluates innovative theoretical and contextual teaching and learning strategies Considers the influence of illustration through cognition, research and cultural hypotheses Discusses the illustrator as author, intellectual and multi-disciplinarian Explores state-of-the-art research and contemporary trends in illustration Examines the philosophical, theoretical and practical framework of the discipline *A Companion to Illustration* is a valuable resource for students, scholars and professionals in disciplines including illustration, graphic and visual arts, visual communications, cultural and media and advertising studies, and art history.

Between the classic films of Walt Disney in the 1940s and the televised cartoon revolution of the 1960s was a critical period in the history of animation. Amid Amidi, of the influential *Animation Blast* magazine and *CartoonBrew* blog, charts the evolution of the modern style in animation, which largely discarded the "lifelike" aesthetic for a more graphic and often abstract approach. Abundantly found in commercials, industrial and educational films, fair and expo infotainment, and more, this quickly popular cartoon modernism shared much with the painting and graphic design movements of the era. Showcasing hundreds of rare and forgotten sketches, model boards, cels, and film stills, *Cartoon Modern* is a thoroughly researched, eye-popping, and delightful account of a vital decade of animation design.

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



