

THE TARZAN[®]

CHRONICLES

TEXT BY

Howard E.
Green



FOREWORD BY PHIL COLLINS





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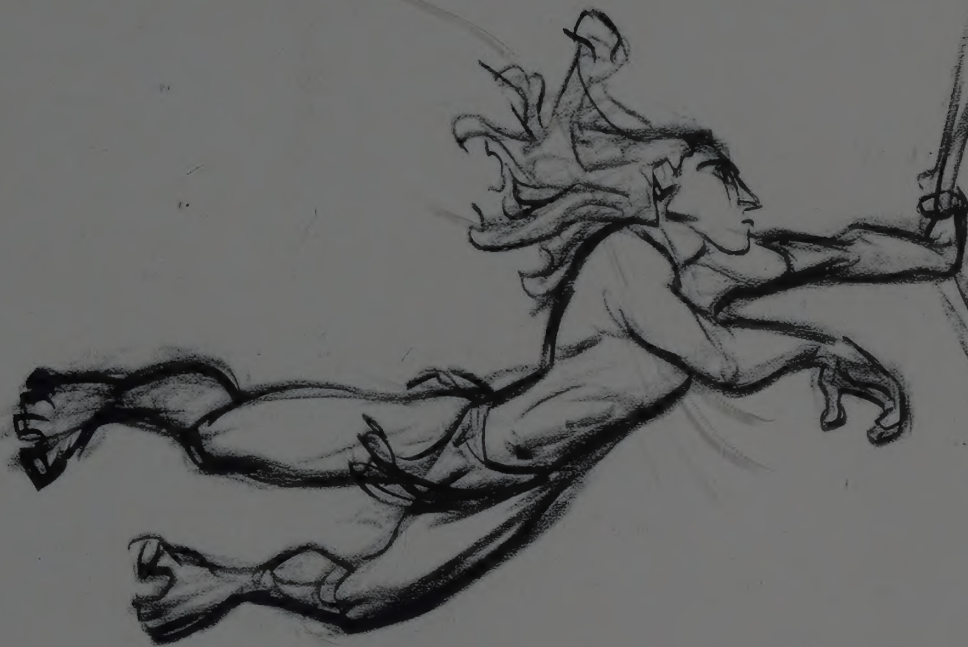
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THE TARZAN
CHRONICLES

TEXT BY
Howard E.
Green

A Welcome Book

 **HYPERION**

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by Phil Collins

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PAGE 1: Rough animation of Tarzan by Supervising Animator Glen Keane.

PAGES 2-3 AND THESE PAGES: Visual development art by Paul Felix.

PAGES 4-5: Tonal layout of the tree house interior by Denise Fuller.

FOREWORD

My first thoughts about getting involved in animation came when my children and I used to watch the movies together. At first, my interest lay in the character voices. I never gave much thought to writing the music. It seemed out of my reach, such was the importance of music in all of the Disney films.

Then, out of the blue, a call came inviting me to write the songs for *Tarzan*. For a while I'd been wanting to write for films and this was not only a golden opportunity, but it was with Disney whose heritage was unequaled.

The only reservation I had was my own ability to deliver what they wanted. When you make an album of your own, other people's opinions, with the odd exception, are outside your interest. You please yourself first. Here, though, was a committee of collaborators with only the movie to serve. The story, the characters, the inevitable humorous song, all these things were new to me. I have to admit it made me a bit nervous. But the Disney team seemed to have the confidence in me that I lacked, and for that I will always be grateful. The chance to push my particular envelope and discover things that I had previously felt insecure about was exhilarating.

Our very first meeting was at the Metropole Hotel in Geneva, Switzerland. Although I really wanted to do it, I didn't know if I was capable of writing lyrics that push a story along the way they have to in animated movies. It took a while for me to realize that they didn't want me to be Alan Menken or Elton John, they wanted me to be *me*. Which of course gave me the confidence to have a go. I left the first meeting excited and a bit less apprehensive.

The next meeting, and my first at Walt Disney Feature Animation in Burbank, was very exciting and at first intimidating. I'm sure people will find it strange that someone who has had a large degree of success over a long period of time would be nervous, but the Disney legacy is awesome. Everyone involved made me feel comfortable and encouraged



ABOVE AND OVERLEAF: Tarzan in his jungle environment. Production stills.

me to vocalize my thoughts and ideas. Although the first time everyone looked over and said "...well Phil, what do you think?" I was hoping the ground would open. This is their world and I'm just visiting. Of course these were my thoughts, not theirs. Soon my insecurities started to vanish and I truly started to enjoy this collaboration with such wonderfully talented people.

Most of the songs written for *Tarzan* came from gut reactions I had after reading the treatment. They all developed out of improvisation sessions once I knew where the songs were to be placed and how they needed to feel emotionally.

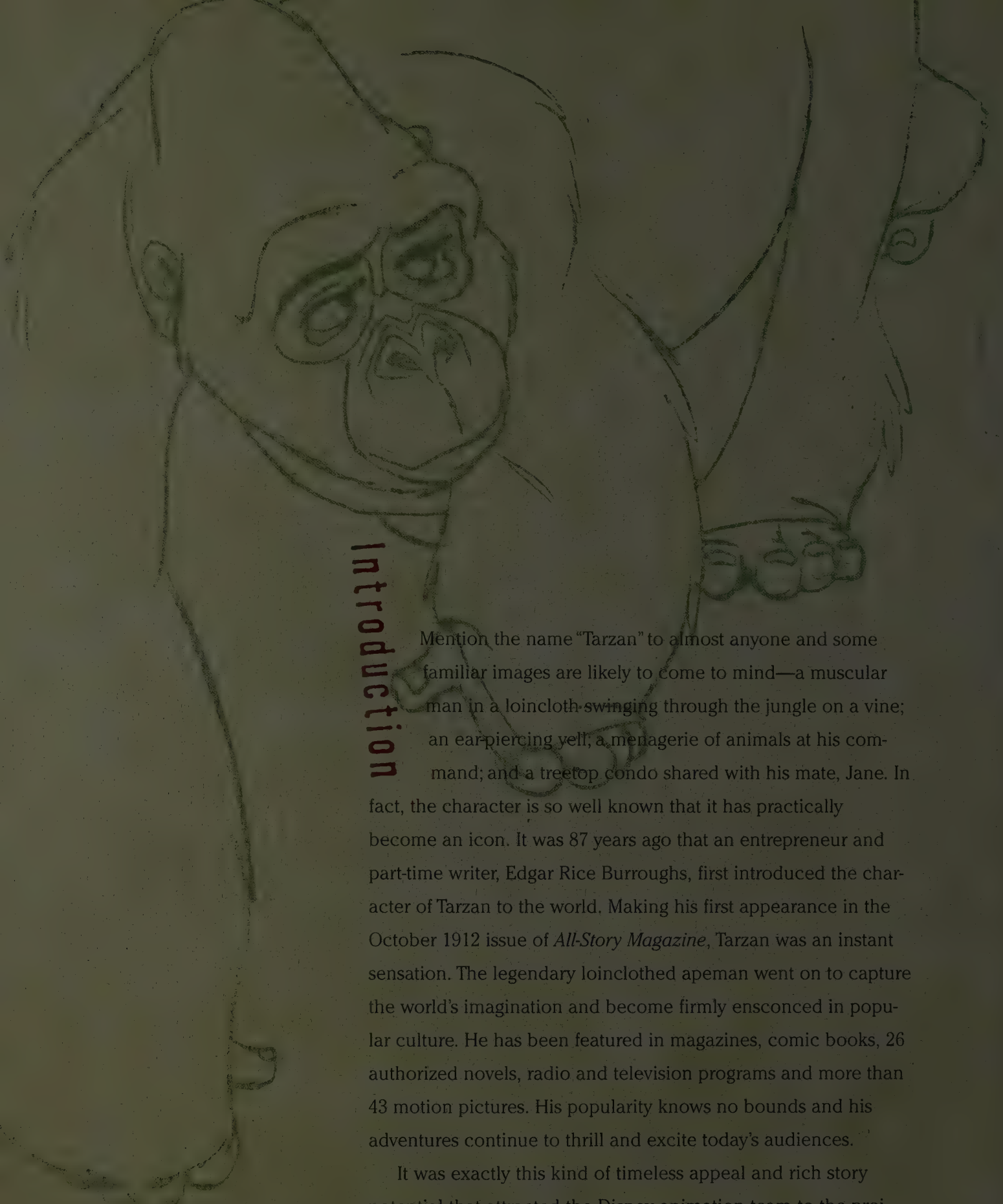
In retrospect the last four years have whizzed by. I have surprised myself, and I hope, surprised others too. I've made some wonderful new friends and it has been an honor and a pleasure helping to create what we all feel is a Disney classic. Something that will last a lifetime, and be watched and enjoyed by *other* fathers and *their* children.

I can't wait to get started on another one...!

Phil Collins







Introduction

Mention the name “Tarzan” to almost anyone and some familiar images are likely to come to mind—a muscular man in a loincloth swinging through the jungle on a vine; an ear-piercing yell; a menagerie of animals at his command; and a treetop condo shared with his mate, Jane. In fact, the character is so well known that it has practically become an icon. It was 87 years ago that an entrepreneur and part-time writer, Edgar Rice Burroughs, first introduced the character of Tarzan to the world. Making his first appearance in the October 1912 issue of *All-Story Magazine*, Tarzan was an instant sensation. The legendary loinclothed apeman went on to capture the world’s imagination and become firmly ensconced in popular culture. He has been featured in magazines, comic books, 26 authorized novels, radio and television programs and more than 43 motion pictures. His popularity knows no bounds and his adventures continue to thrill and excite today’s audiences.

It was exactly this kind of timeless appeal and rich story potential that attracted the Disney animation team to the project. But what could Disney do with *Tarzan* that hadn’t been done before? Why make an animated version? The story had been told many times and in many ways for the big screen,

OPPOSITE: Visual development art by Ian Gooding.

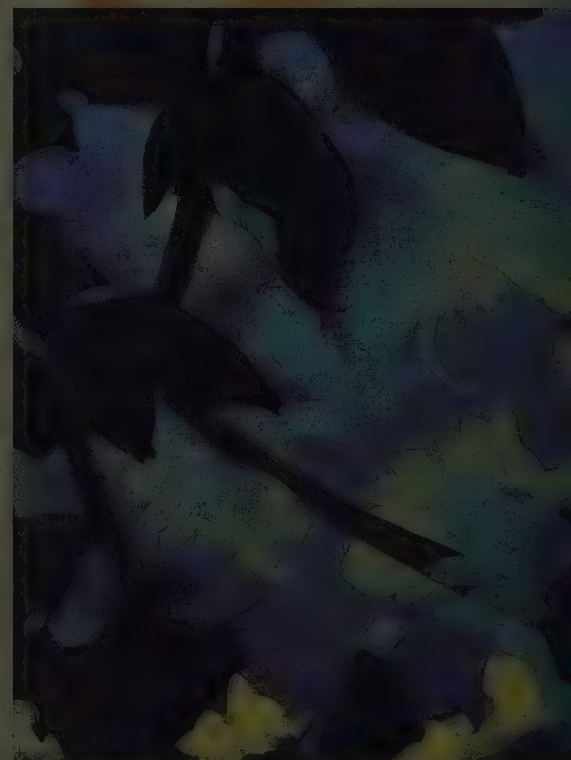


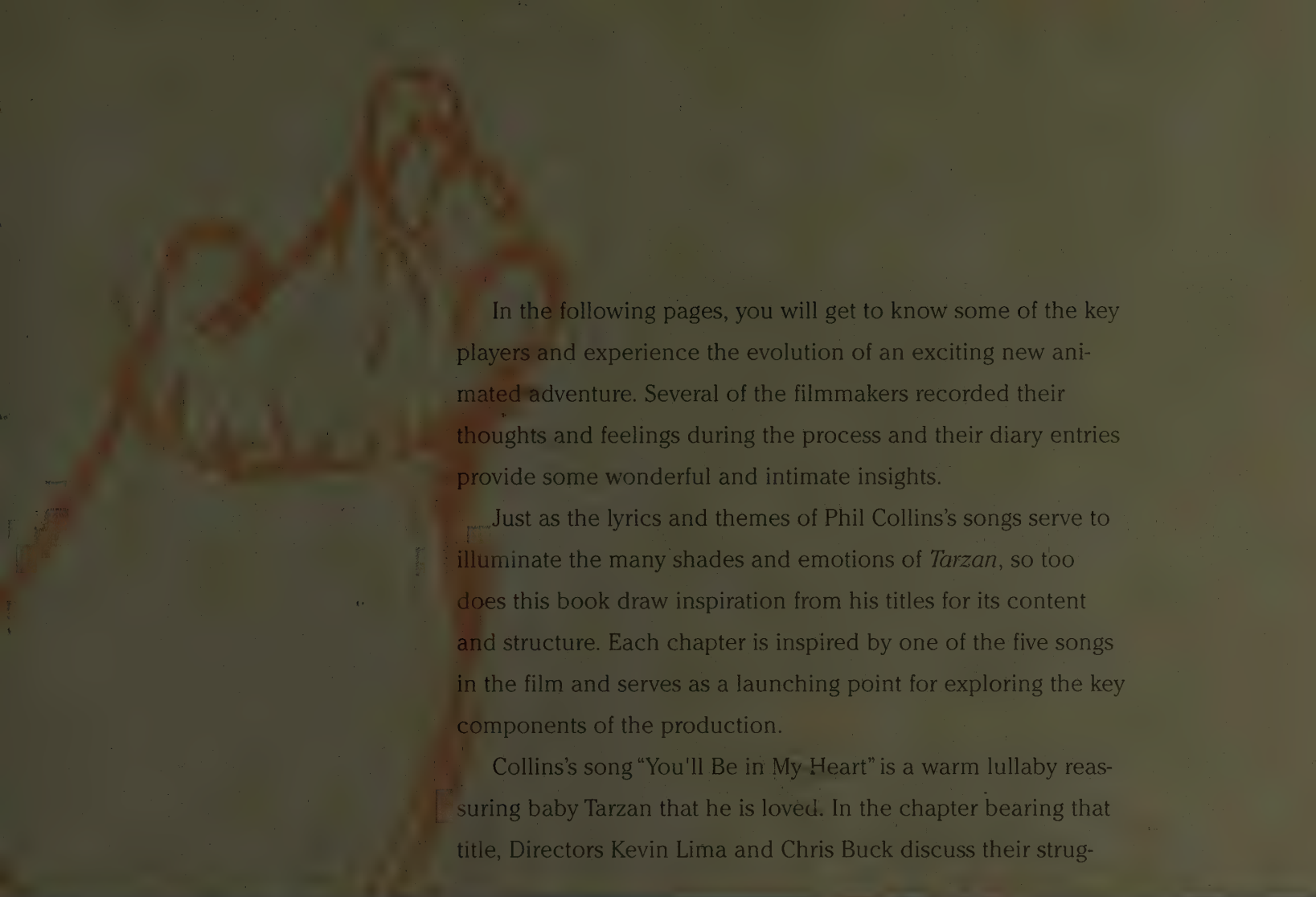
ranging from silent versions (the 1918 film *Tarzan of the Apes* starring Elmo Lincoln) to full-scale epics (e.g. *Greystoke: The Legend of Tarzan, Lord of the Apes* in 1984). Pop culture's most renowned Tarzan was former swimming champ Johnny Weissmuller. He reigned as king of the jungle in a dozen Tarzan features starting with MGM's *Tarzan of the Apes* in 1932 and culminating with RKO's *Tarzan and the Mermaids* in 1949. How would this version be different from the rest? Disney needed to find a new and exciting approach for their *Tarzan*.

To Disney's advantage, the medium of animation has no limitations other than the artist's imagination and the ability to draw what he or she has imagined. Through this incredible art form, the Disney animators were able to create a *Tarzan* unlike any other—a character who moves with the speed and agility of the animals around him, as Burroughs had described in his books. Their medium helped the artists to create a fresh and inspired approach for Tarzan's locomotion through the jungle. It equally afforded them the ability to create memorable animal characters that interact and communicate with Tarzan in a way that has not been explored up until now.

The Disney version also chose a different thematic path from previous adaptations of the source material. A recurring theme in this latest approach to Tarzan deals with the question, "what constitutes a family?" Is your family the one you're born into or is it those who raise and nurture you? Tarzan finds himself torn between "two worlds" and must decide for himself where it is that he belongs.

The filmmakers set out to make Tarzan a character that contemporary audiences would find appealing and relevant. His sensitivity, compassion and intelligence bring an emotional maturity and dimension not usually associated with the character. He is portrayed as being at one with his world. He cares about his environment and the animals that inhabit it.





In the following pages, you will get to know some of the key players and experience the evolution of an exciting new animated adventure. Several of the filmmakers recorded their thoughts and feelings during the process and their diary entries provide some wonderful and intimate insights.

Just as the lyrics and themes of Phil Collins's songs serve to illuminate the many shades and emotions of *Tarzan*, so too does this book draw inspiration from his titles for its content and structure. Each chapter is inspired by one of the five songs in the film and serves as a launching point for exploring the key components of the production.

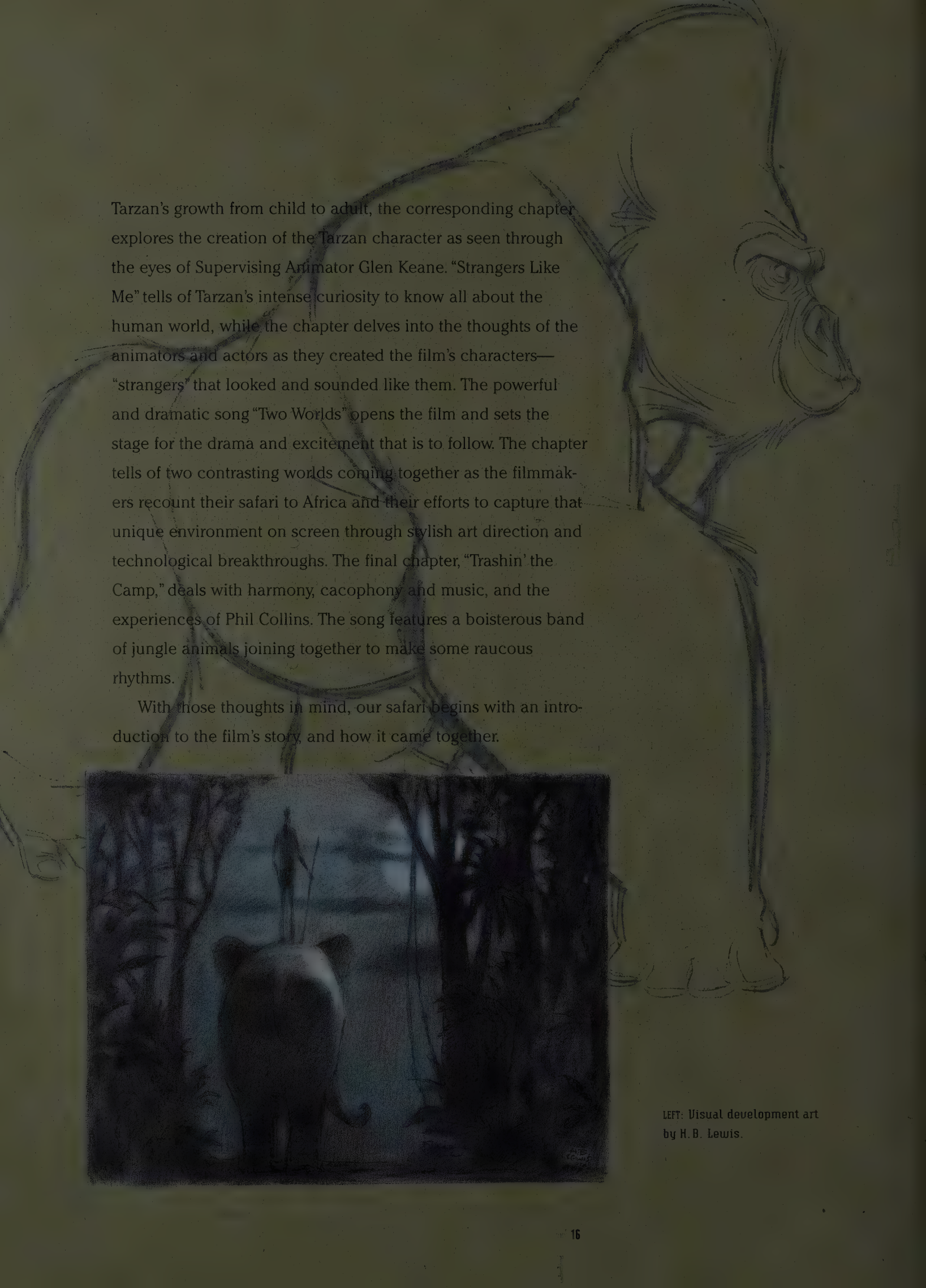
Collins's song "You'll Be in My Heart" is a warm lullaby reassuring baby Tarzan that he is loved. In the chapter bearing that title, Directors Kevin Lima and Chris Buck discuss their strug-



ABOVE: Visual development art by John Watkiss.

gles and desires to add heart and emotion to the story by amplifying the themes of belonging and what constitutes a family.

While the song "Son of Man" is a joyous celebration focusing on



Tarzan's growth from child to adult, the corresponding chapter explores the creation of the Tarzan character as seen through the eyes of Supervising Animator Glen Keane. "Strangers Like Me" tells of Tarzan's intense curiosity to know all about the human world, while the chapter delves into the thoughts of the animators and actors as they created the film's characters—"strangers" that looked and sounded like them. The powerful and dramatic song "Two Worlds" opens the film and sets the stage for the drama and excitement that is to follow. The chapter tells of two contrasting worlds coming together as the filmmakers recount their safari to Africa and their efforts to capture that unique environment on screen through stylish art direction and technological breakthroughs. The final chapter, "Trashin' the Camp," deals with harmony, cacophony and music, and the experiences of Phil Collins. The song features a boisterous band of jungle animals joining together to make some raucous rhythms.

With those thoughts in mind, our safari begins with an introduction to the film's story, and how it came together.



LEFT: Visual development art
by H. B. Lewis.



YOU WILL MAKE MANY CHANGES
BEFORE SETTLING SATISFACTORILY

ABOVE: This piece of fortune
cookie wisdom occupies
page one of Co-Director
Kevin Lima's journal.

TOP: Kala bonds with baby
Tarzan. Production stills.

Finding the Pulse

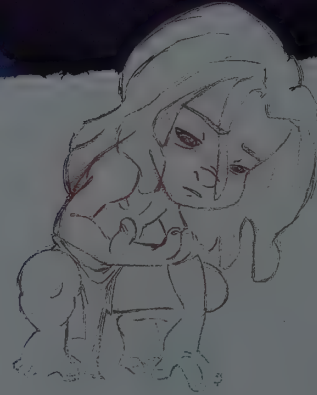
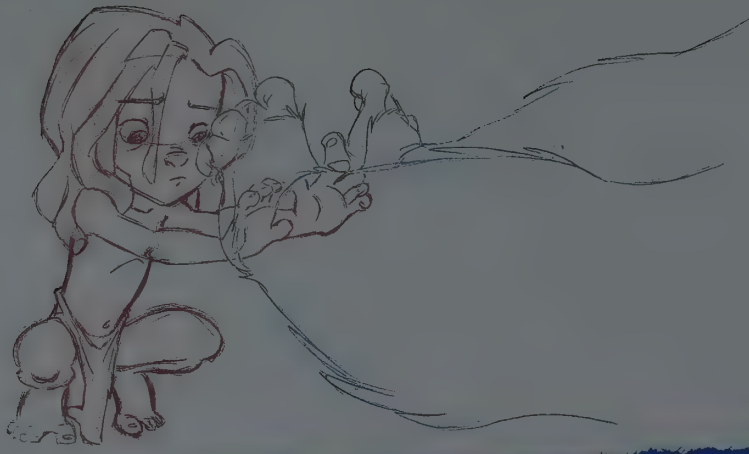
As Co-Director Kevin Lima was reading the novel *Tarzan of the Apes* for the first time, an image jumped into his head.

It was that of two hands being held up against one another.

That image, which he sketched in his journal, was to stay with him and become an important element of the film he was about to make. A perfect symbol of the depth of feeling that the lead characters have for one another, this

image of the two hands lent the film the same kind of emotional resonance that is found in all the best-loved Disney animated features.

"In approaching this project," states Lima, "I was trying to find a visual icon that would work on a basic level. I was looking for something that would underscore Tarzan's sense of being alike, yet different from his ape family. The image of touching hands was first conceived as an idea for how Tarzan realizes he



ABOVE AND RIGHT: Young Tarzan discovers he is different. Rough animation by Supervising Animator John Ripa.

ABOVE RIGHT: Kala attempts to console Tarzan. Production still.

and Jane are physically the same. He couldn't look at his own face, but this would give him something that he could physically look at. The icon of the two hands spread through the film and it became a metaphor for Tarzan's search for identity. It first appears when Kala lifts baby Tarzan into her arms, then again at the age of five when he puts his hands up against Kala's and sees that he is different."

Kevin Lima's Journal
July 23, 1998

When I read the book, certain images revealed themselves and I am quite proud that one in particular has stayed with us to the end: the hand-to-hand metaphor. It's an image that externalizes the main character's internal journey. Talk is cheap, but an image burns into the soul and this one burns strong. A baby's hand inside a gorilla's led to a metaphor that is at the soul of our Tarzan.

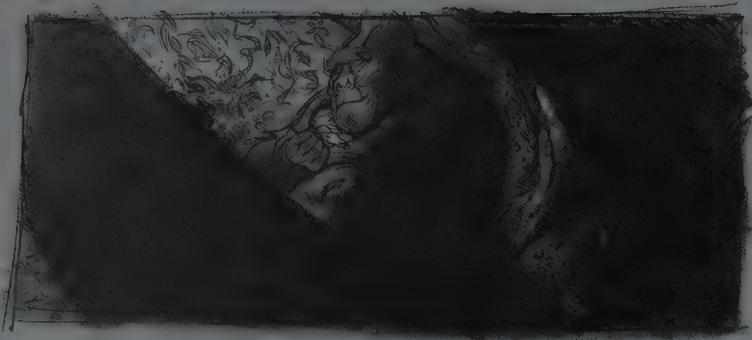
“What struck me most when reading the book,” asserts Feature Animation President Thomas Schumacher, “was that Burroughs had created the perfect template for an animated film. The irony of it is that we often look at literature and wonder, ‘now how can we animate that?’ Here is a book that cries out to be animated. Yet we’re the first filmmakers to have ever taken Tarzan from page to screen and presented the character as Burroughs intended. He is at one with the animals; he talks to them. In other film versions, this connection is marginalized with Tarzan riding an elephant or having a chimpanzee on his shoulder. Now we have Tarzan speaking with them, living with them, learning from them. The combination of the ultimate animation concept and this great story about who and what your family is, seemed like a great idea. Frankly, our biggest deficit was that the title was so familiar that almost everyone had a preconceived notion of it.



ABOVE: Visual development art by Paul Felix.

BELOW: Production still.





“What fascinated me about the novel,” Schumacher continues, “was the central thematic notion of family and how your family is as much about what you create around you as it is about the genetic family. This seemed particularly appropriate in today’s world where we have children who are in households affected by divorce, death or adoption and yet they still create

ABOVE: Character development art of Kala and young Tarzan by H. B. Lewis.

TOP: Visual development art of Kala and baby Tarzan by Paul Felix.

Chris Buck's Journal

August 12, 1996

I find Burroughs' Tarzan intriguing in his intensity and introspection, but am concerned that he may come across as too grim for our film. He's kind of a loner in the book, and it may be difficult for the audience to get behind his character.

We can't allow our Tarzan to become too grim. We need to employ the emotional side of this story. The character relationships need to be at the core of our film.

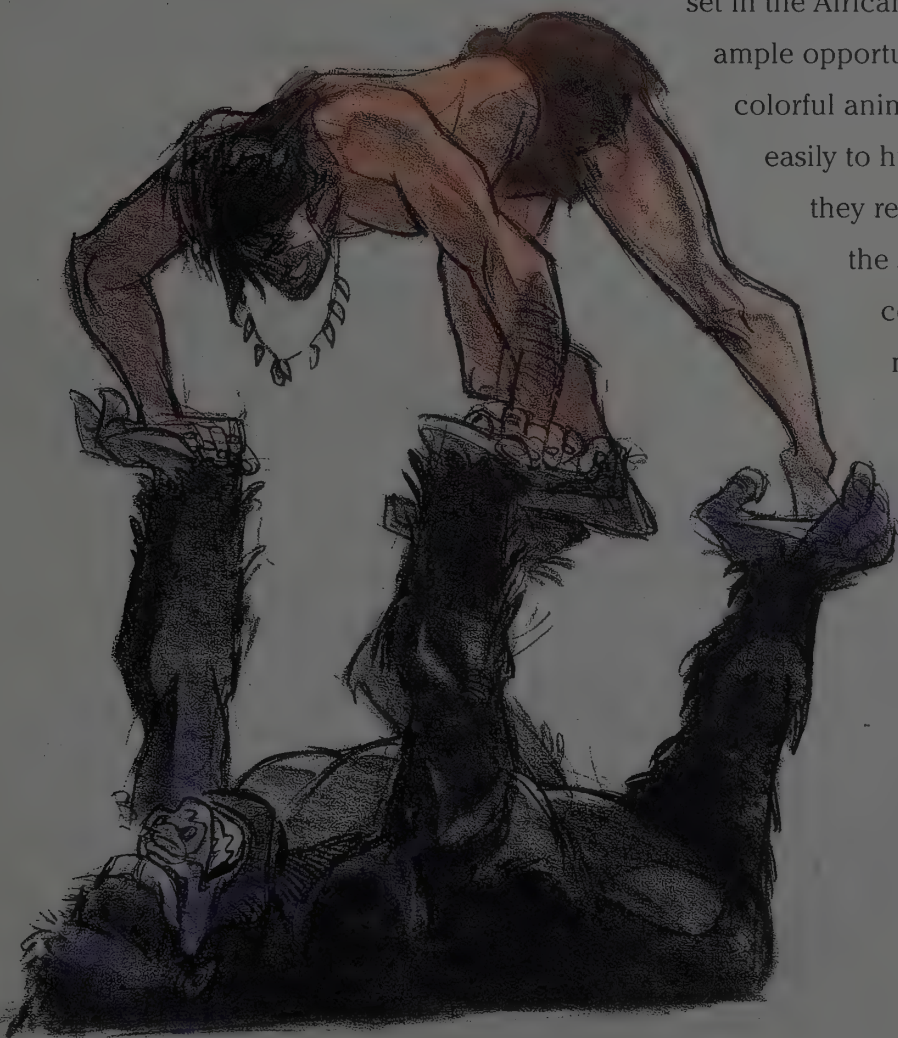
beautiful families. Tarzan's family is Kala, Kerchak, Terk, and this whole community. Even though it's not the family he was born into, it is the family that raised him and imparted solid values and attitudes about life."

From the outset, Directors Chris Buck and Kevin Lima knew that it was this notion of "family" that needed to be at the heart of their film—the film would ultimately succeed or fail based on the strength of its characters and their relationships to one another. The characters had to be believable, entertaining and sympathetic. The audience would have to relate to Tarzan and care about his plight. Creatively, the filmmakers knew that a film

set in the African jungle would provide ample opportunity for adventure while the colorful animal cast would lend itself easily to humorous situations. What they really wanted was to infuse the story with the emotional content and heartfelt moments necessary to involve the audience on a whole other level.

TOP: Character development art of Kala and her baby by Peter de Seve.

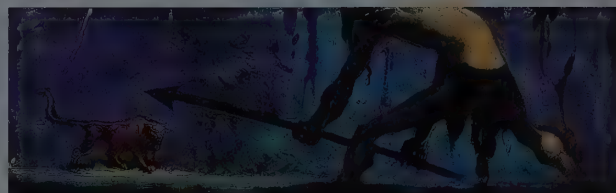
LEFT: Development art of Tarzan and Terk by Paul Felix.



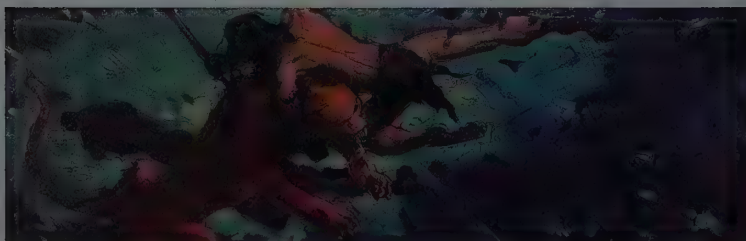


THESE PAGES: Tarzan battles with Sabor. Visual development art by John Watkiss.

Story development on Disney's *Tarzan* began in earnest in January 1995 with the hiring of screenwriter Tab Murphy (*Gorillas in the Mist*, Disney's *The Hunchback of Notre Dame*). He was attracted to the theme of man-versus-nature



and felt the story had great potential. After meeting with the directors to get their thoughts on the story, Murphy began writing a treatment.

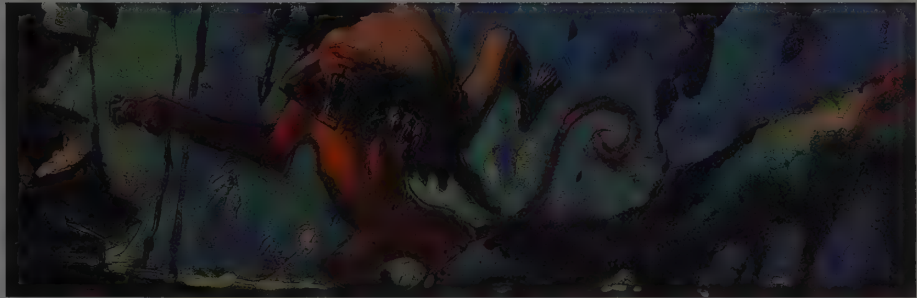


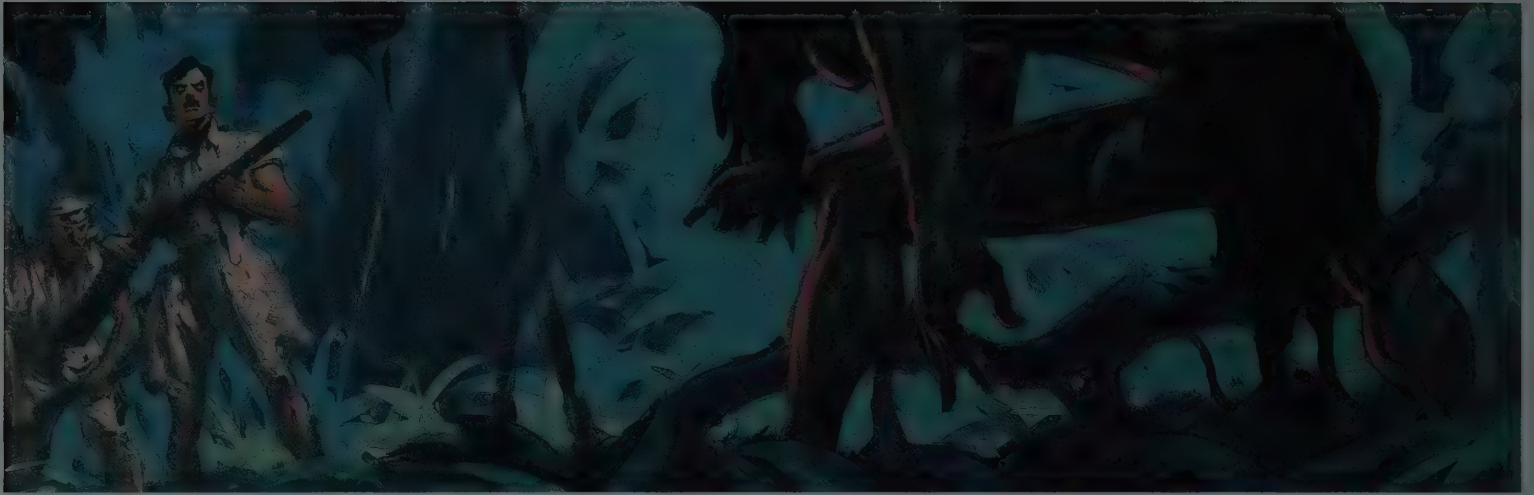
"The big question mark from the start," recalls Murphy, "was the ending. In the book, the third act essentially takes place outside the jungle. I was in

favor of Tarzan leaving and having him go to England. That's how I wrote the first draft of the script."



Lima and Buck believed strongly that the film would lose some of its magic if Tarzan were to leave the jungle. It meant leaving behind all the wonderful animal characters that the audience had spent the first two acts getting to know and care about. Despite these misgivings, Murphy was given the creative freedom to try and make it work. “Story development is a discovery phase,” asserts Lima. “It’s sometimes a bumpy road. We decided to let Tab try the third act his way, because maybe there was something we weren’t seeing as directors. Chris and I weren’t too keen on having the story move back to London because it shifted the focus to just Tarzan and Jane and got away from what we thought was the central thematic concept: what defines a family? After we read the first draft, we were even more convinced that he shouldn’t leave the jungle.”



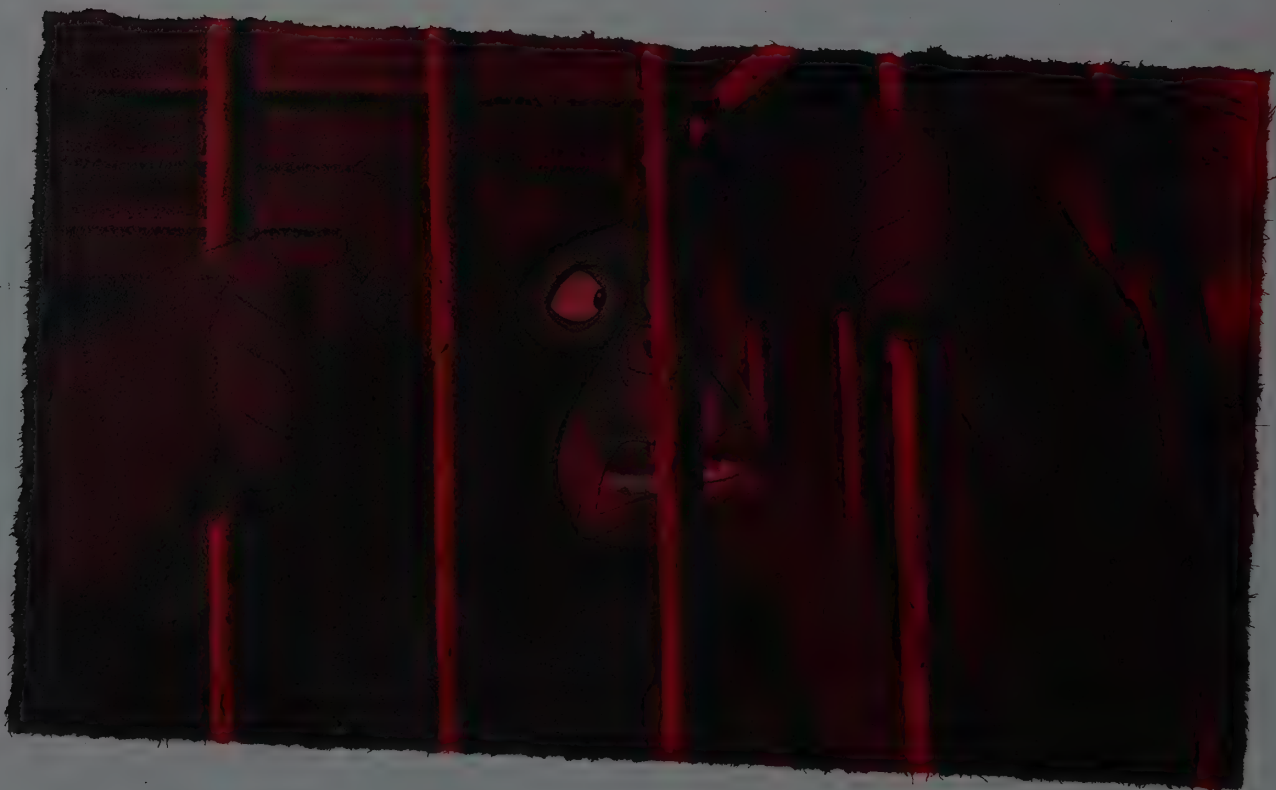


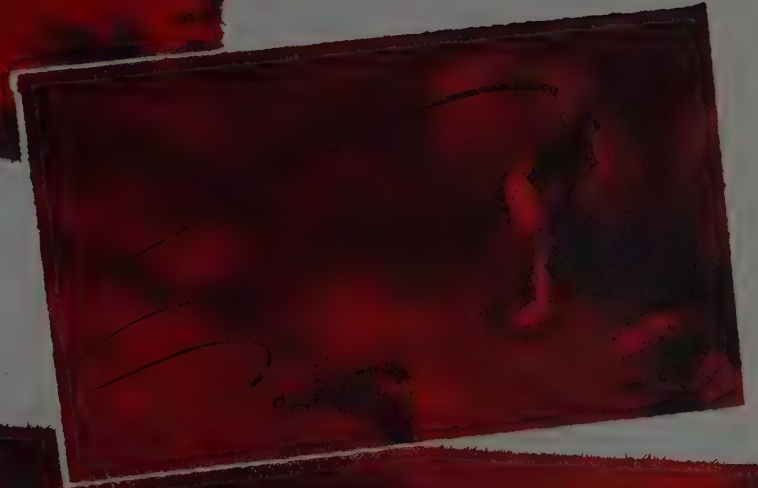
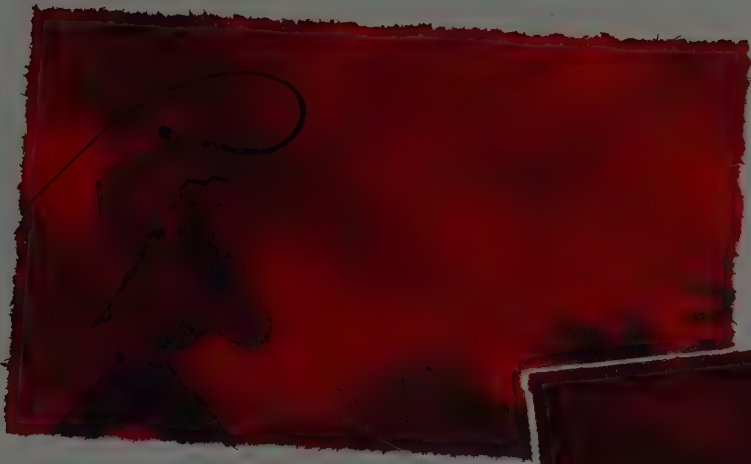
TOP: Visual development art by John Watkiss.

BELOW: Kala is trapped by Clayton's thugs. Production still.

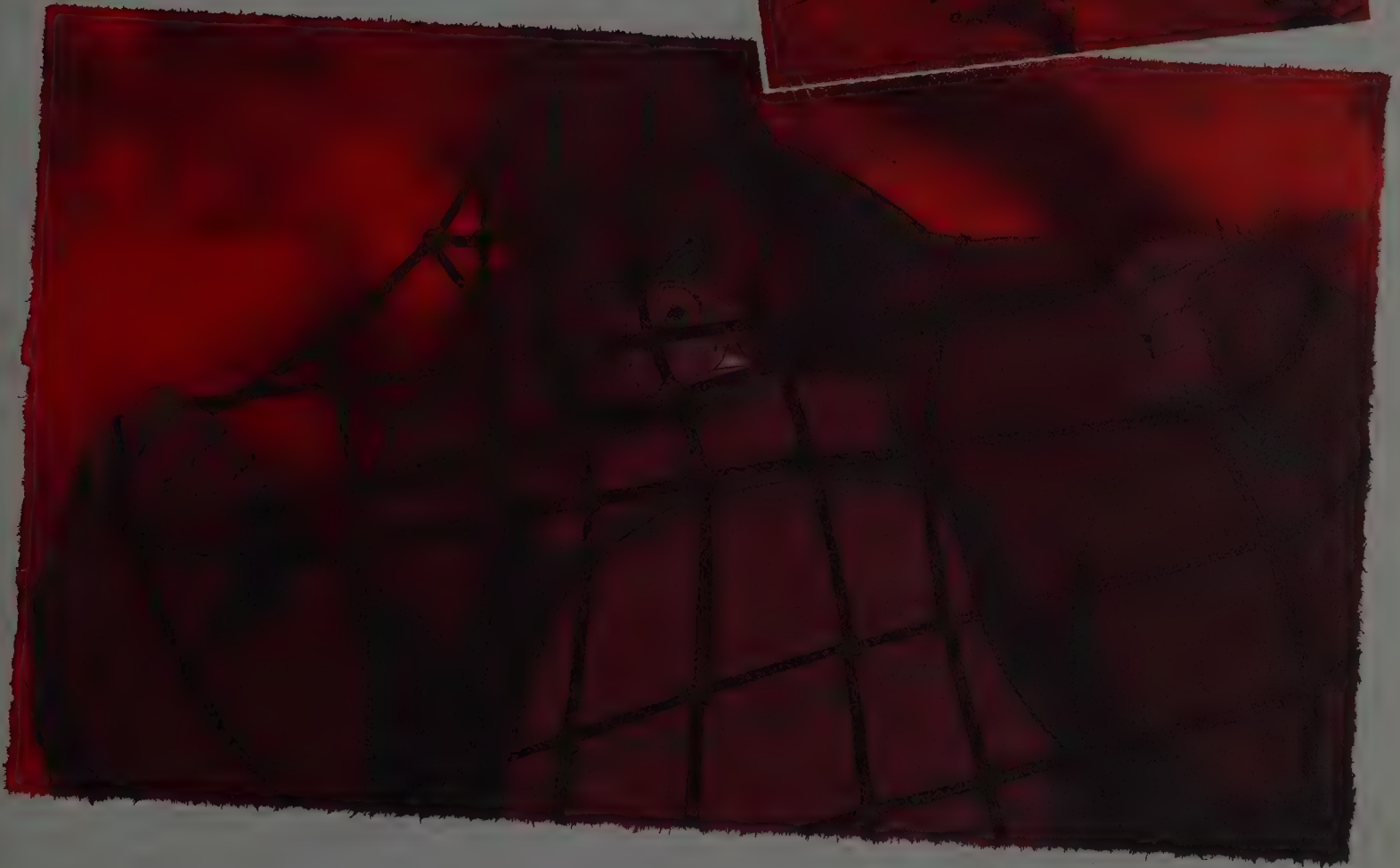
"The traditional 'Tarzan' story, where he leaves the jungle and goes to the city, is the quintessential fish-out-of-water idea," adds Schumacher. "It's been done before and I didn't want to see us take this great handsome athletic guy and put him in a suit and have him struggle to eat soup. What's the fun in that? I'd rather see him teach Jane how to do something in the jungle than have Jane teach him how to be genteel."

The difference between the first and second drafts of the screenplay was monumental. The key to refocusing the story involved inventing a way to keep the third act exciting by endangering the gorillas, and thereby raising the stakes. Critical to this shift was redefining the role of the villain and his motives.





THIS PAGE: Clayton's thugs capture the gorillas.
Production stills.



Walt Disney Studios President Peter Schneider explains, "Strengthening the third act was a really tough nut to crack. The problem seemed to center around the character of Clayton. The story team had to create a better set up for him in Act Two. Once we decided to play up his duplicity, everything started to fall into place."

Chris Buck's Journal

June 5, 1998

Establishing the tone for this film has been very tough. We struggle to keep Tarzan complex, yet consistent. It is difficult to strike a balance between drama and comedy, between quiet emotional pauses and action-adventure sequences.

Lima adds, "Whenever we were confronted with a situation that didn't ring true, we talked a lot about how it related to things that went on in our lives. We would always try to find ways to make the moments real. That's very important to me, to hook into something that's specific to real life. I think ultimately Tarzan is his own villain. He causes the downfall of his family himself. He gets pushed a bit by Clayton but ultimately he acts on his own. It's not the classic hero's journey where there's a strong external force that is playing against him. Tarzan's conflict is internal and we searched throughout the film to find ways to take his internal journey and make it external."

THESE PAGES: Clayton manipulates Tarzan into leading him to the gorillas. Storyboard art by Mark Kennedy.

OPPOSITE BOTTOM: Production still.



18.5

Clayton: If she could have spent more time with the gorillas. She's so disappointed.



18.5-114.2A

Clayton: Crushed, really.



18.5-117.1

Clayton: Sorry, old boy.



18.5-121.1

Clayton: Oh, well. I'd best get Jane's things to the ship.



18.5-127.1

Tarzan: Clayton!



18.5-127.1B



18.5-128.1

Tarzan: If Jane sees gorillas . . .



18.5-129.1

Tarzan: . . . she stays?



18.5-130.1

Clayton: Say . . .



18.5-131.1

Clayton: . . . that's why she came, isn't it?



Tarzan: I will do it.



Chris Buck's Journal

February 11, 1997

Screened the movie twice today for the crew. We've been working with the new writers for the past two weeks on all the changes we want to make and have moved beyond the stage of the current story reels. That's why it's so hard to show this existing version to others—especially our peers. The first group barely responded. It was grueling, but I sat through the whole show. Kevin couldn't stand it and walked out early on. Sometimes after a joke didn't get a laugh, I wanted to yell out, "We know it's not funny!" The lights came on after this big explosive sequence and there was silence. I had to yell, "That's it! No happy ending—yet!" There was polite applause and I felt like hiding under a rock somewhere. No one came up and said anything—they just all filed out.

The second screening went better and the group responded more favorably to the opening sequences. We left before things got too ugly. Now I'm waiting for the barrage of suggestions and criticisms to come pouring in. I know we've got a good movie. I just hope we can find it.

THESE PAGES: Dynamic staging adds to the sense of panic and rage Tarzan feels as a result of being trapped on the ship by Clayton. Storyboard art by Glen Keane.

It may sound relatively easy in hindsight, but finding the right blend of story elements and the right tone for the characters was an exhausting and time-consuming process. As the producer, directors, and story team struggled to give the story the freshness, emotion and entertainment it needed, a team of animators was anxiously awaiting their assignments. A screening of the story reels for the production team in early 1997 represented an emotional low point for the directors and underscored the pressure, tension and frustrations they were experiencing.

"With story," asserts Producer Bonnie Arnold, "you have to take baby steps to your goal. It can be pretty discouraging. Part of our dilemma has been trying to integrate humor and emotion. In the beginning, it's hard to know how it will all fit together."

In January 1997, the husband-and-wife writing team of Bob Tzudiker and Noni White were brought in to lend their expertise to further refining the script. The duo had previously worked on the Disney animated features *The Lion King* and

February 25, 1997

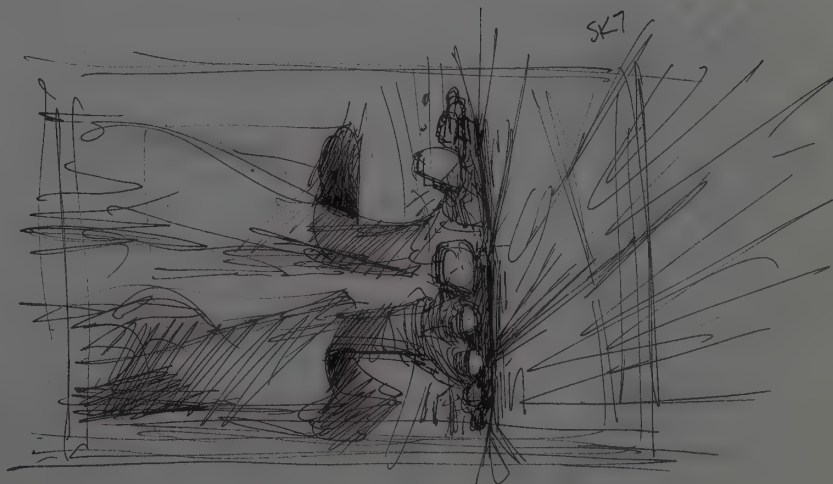
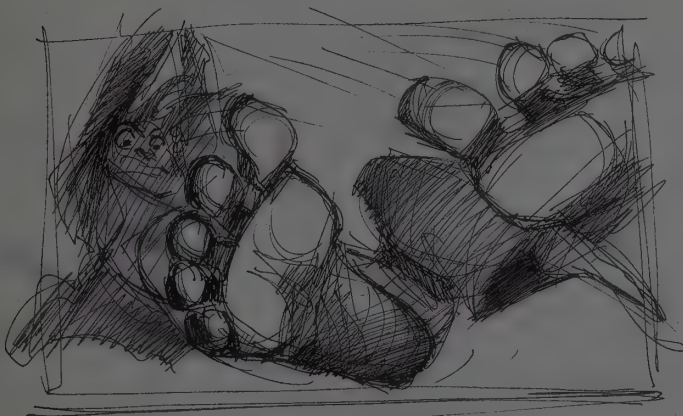
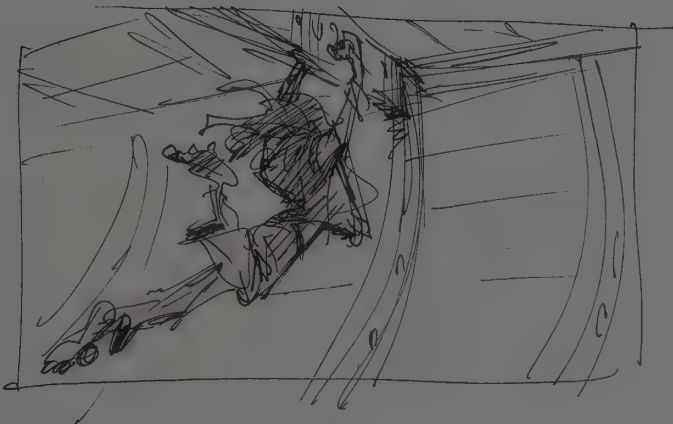
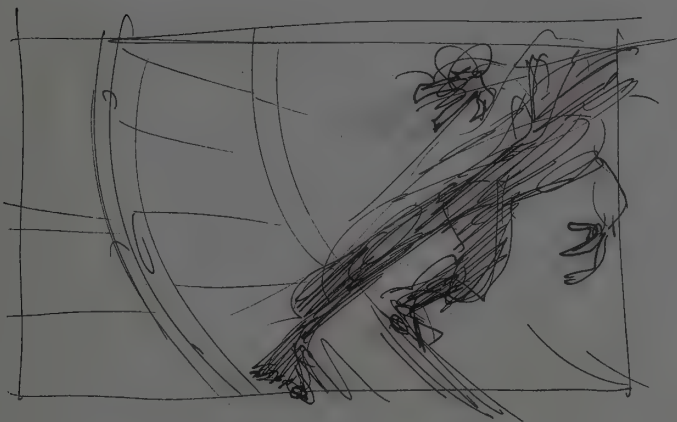
Disney's *The Hunchback of Notre Dame* and had a reputation for being great collaborators as well as an integral part of the Studio's Feature Animation family. Dave Reynolds, a veteran comedy writer, also came in around the same time to add punch and definition to the characters and their dialogue.

"Bob and Noni came in at a time when we were hurting in the story room; we were wounded," recalls Buck. "They not only brought good story sense to the process but also managed to uplift us all emotionally. They would keep saying, 'You know, this is really going to be good. We've got something here.' We really needed it at that point, because we were beginning to have a lot of self-doubt."

There have been some breakthroughs. Bob and Noni seem to toss our process upside down and over, but I am so glad they're here. They question every decision we've made, every step we take and in doing so, I think we make better choices. As we discuss and they write new scenes, I feel the pieces coming together. Hoo-Rah!

One of the biggest puzzle pieces they've helped us find is Tarzan's anger. This may seem odd, but up until now Tarzan has lacked a distinct voice and finding his anger has added dimension. I think it will truly help us play situations that, at the moment, are flat and predictable.

Story is such an elusive monster. At moments, it seems so incredibly clear and within my grasp; at other times, intangible and distant.

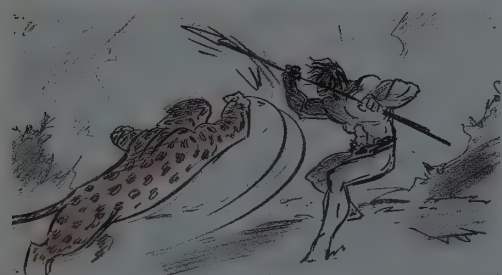
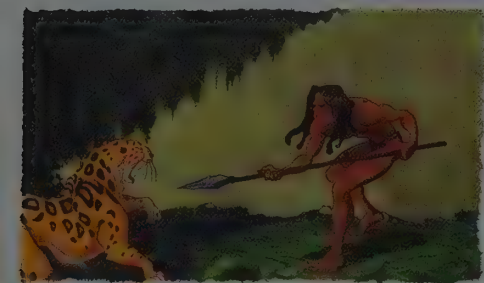




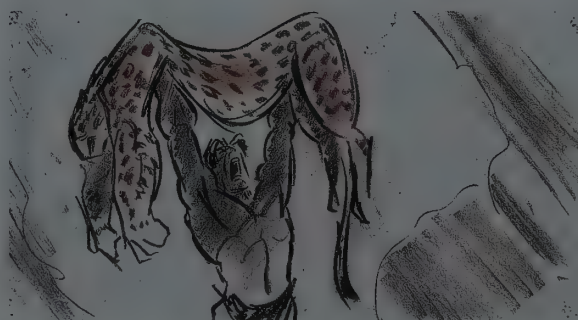
Tzudiker recalls, “By the time we joined the production, the script needed to find its focus. There would be brilliance in one scene and not in the next. The difficulty working in such a collaborative medium is that holding to a central vision is near impossible—it’s easy to forget where you’re headed. We were able to start fresh in a sense, which was scary for the filmmakers who were already behind schedule. We spent several weeks reworking the story with the directors, producer, and the story team, came up with a new outline and then started writing.”

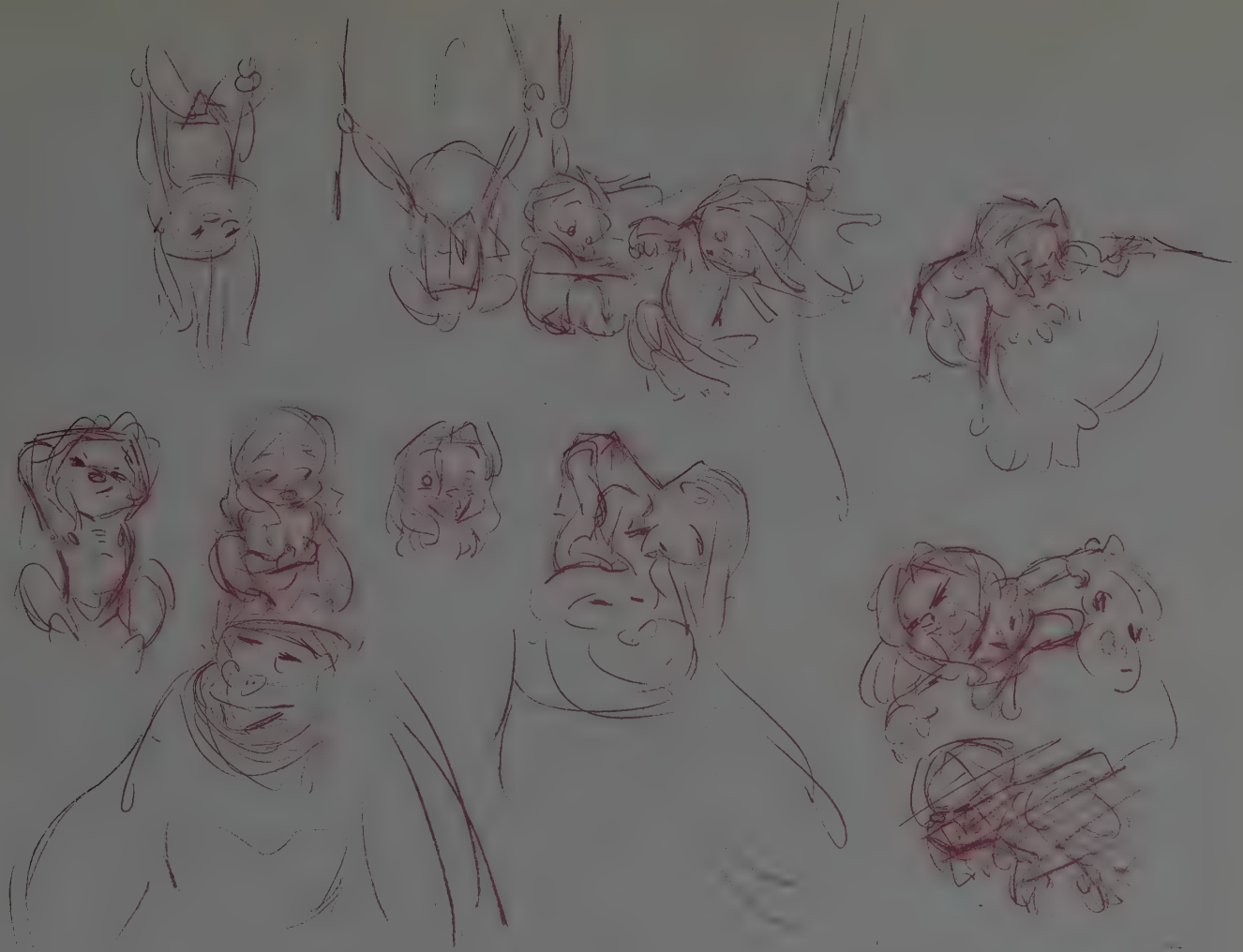
“I was initially hired on for six weeks of rewriting and punch-up,” states Reynolds. “A year and a half later, I finished. Either they liked my work, or I was very bad at time management.”

Brian Pimental, who served as head of story for the film, states, “The screenwriter/story team relationship is hopefully one that encourages brainstorming, debating, and finally breakthroughs. The process is rarely smooth. You fight to get all these different things onto the script page. And then when it’s time for storyboarding, you find other problems that you hadn’t seen



THESE PAGES: Production stills and storyboard art of Tarzan emerging victorious from the fierce fight with Sabor. Storyboard art by Jeff Snow.





ABOVE: Animation studies of young Tarzan by John Ripa.

Kevin Lima's Journal
June 30, 1997

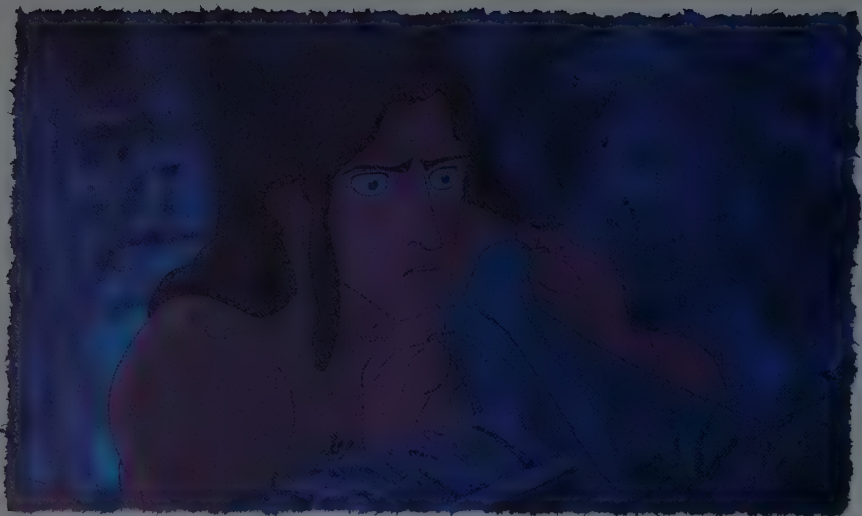
Some sequences are coming off without a hitch while others are requiring much more adaptation. It's interesting that we seem to be having the most trouble in the 2nd half of the 2nd Act. Because of the odd structure of the piece (new characters arriving in the 2nd Act) we have to deliver a lot of exposition at untimely moments. We've boarded Tarzan going to the humans to learn more about them 2 times so far. I know that that's a relatively low number of reboards, but we still haven't nailed down the concept, the beats of the scene. In fact, we may have thrown the baby out with the bathwater in our most recent reconceive.

before because you were just dealing with words and now you're dealing with images as well. There are moments of disagreement, but you need that. It's sort of a 'checks and balances' to get the very best you can up on the screen.

"Communication is critical to the storyboarding process," continues Pimental, "and in the case of *Tarzan* we were able to overcome some pretty tough challenges by talking things out in the story room with the directors and the writers."

White adds, "What we always hope will happen is that we write something and give it to the storyboard artists, who will then respect what we've written and make it better. Everybody has to be pulling in the same direction. We ended up with a *Tarzan* that is not necessarily what we would have written ourselves but it was a delight to discover things that we might not have done on our own. It shows the importance of collaboration."

The writers were quick to realize the importance and relevance of the "family" theme. According to White, "In *Tarzan's* case, the apes are his family. It's an extended notion of family and the ways in which we connect with each other in the world. For me, the heart of this movie is the dignity of the apes and the family structure they have."



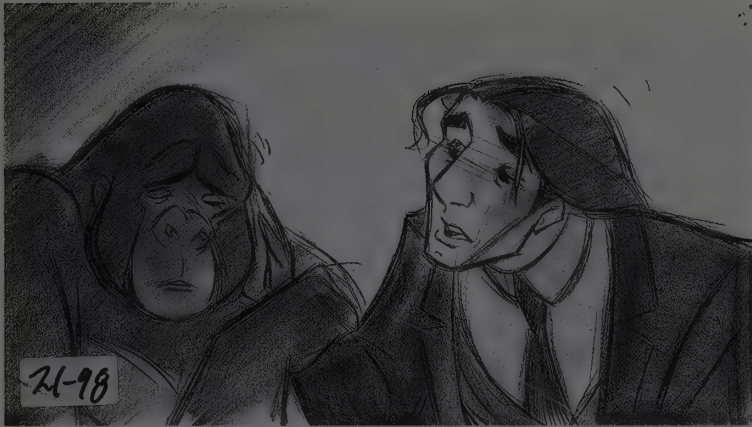
THIS PAGE: Tarzan returns to the tree house to learn the truth about who he is. Production stills.

Arnold adds, “When Kala takes Tarzan back to the tree house, she is essentially telling him that he was adopted. This is necessitated by him encountering other humans and recognizing that he is one of them.

We had to think about how it would feel to learn something about ourselves that we didn’t know. And how difficult a decision it would be for Kala to risk losing the son she had raised since infancy. We even had some adoptive parents come in and talk to our story team to explore these feelings.”

Tzudiker observes, “The film has a lot of feeling and emotion because the filmmakers chose to focus on Tarzan’s transformation. His journey is universal. At first, he thinks he’s one thing, an inadequate ape, and then he discovers that he’s actually something else. He’s not just this strange looking gorilla, but he really is a different species.”





21-98

Tarzan: No matter where I go, you will always be my mother.

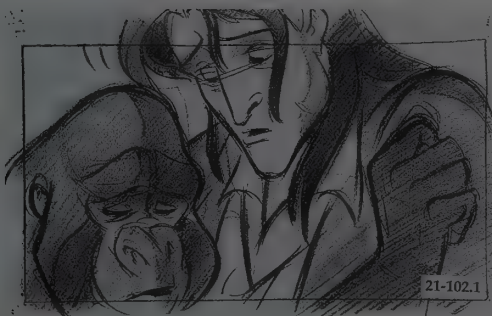


21-100.1



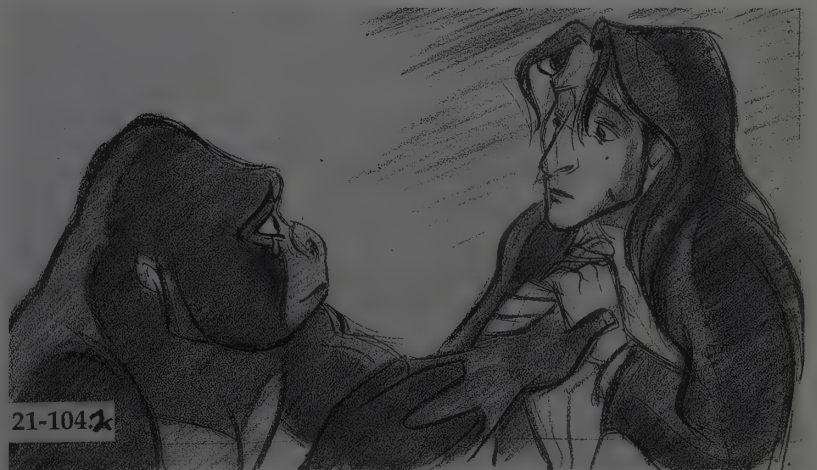
21-101.2

Kala: And you will always be in my heart.



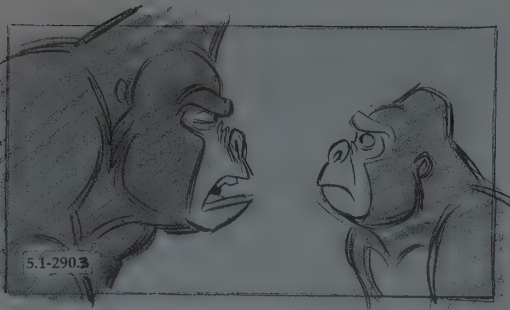
21-102.1

THIS PAGE: Tarzan decides to leave the jungle and his gorilla family. Storyboard art by Carole Holliday.



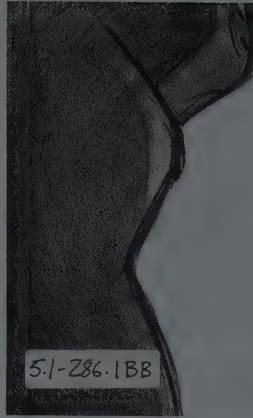
21-104.2

Kala: Good-bye, Tarzan.



Kala: He's only a child.

Kerchak: That's no excuse, Kala. You can't keep defending him.

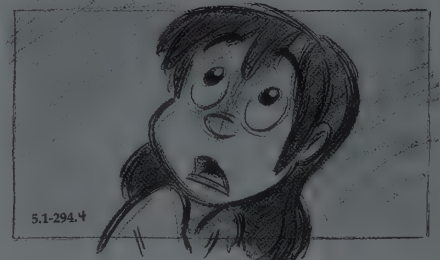


Kala: But he'll learn.

Kerchak: He will never learn! You can't learn to be one of us!

THIS PAGE: Storyboard art by Carole Holliday (TOP LEFT), Brian Pimental (ABOVE), and Steve Anderson (BELOW).

LEFT: Cleanup animation of Kerchak by Cleanup Character Lead Tracy Lee, and of Kala by Cleanup Character Lead June Fujimoto.



BELOW: Cleanup animation of young Tarzan by Cleanup Character Lead Margie Daniels.



“One of the things we decided early on,” continues Arnold, “was the importance of the relationship between Tarzan and Kala. The close bond that they share is at the heart of our story. Showing what happened in his childhood that would affect his whole life was a significant piece of the story puzzle. What is it like as a child, when you realize there’s something about you that’s different from everybody else? When you’re young, you don’t really notice differences all that much, but at some point in your life, all of sudden you become aware of them, and that’s what happens to Tarzan. He becomes aware that he is different. His mother reassures him that things will be all right and he comes out of it with the resolve that he’s going to be the best ape ever. This gives us tremendous insight into the type of person he is and sets the stage for the extraordinary survivor he is to become.”

Gradually, over the next few months, the story began to come together and morale improved tremendously. As the ani-





ABOVE: Tarzan confronts Kerchak. Visual development art by Paul Felix.

BELOW: Production still.

mators started to bring their characters to life, the directors and writing team drew new inspiration and the creativity seemed to flow in all the various departments.

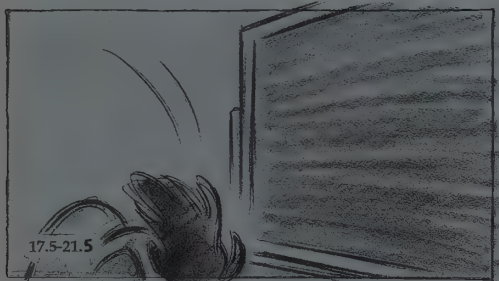
Pimental recalls, "When I was first approached about working on this film, I was a bit hesitant. My initial reaction was that this story had been done so many ways before. But then Kevin started telling me about the emotional side of the story. I liked the

whole idea of a mother raising a baby that's different from her and trying to bring it back into her family. I began thinking, 'None of the other Tarzan movies have ever really dealt with the apes or how Tarzan would interact with them.' Only in animation could you explore the depth of this relationship by having the apes talk.

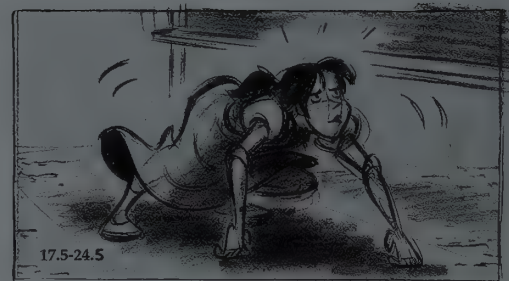
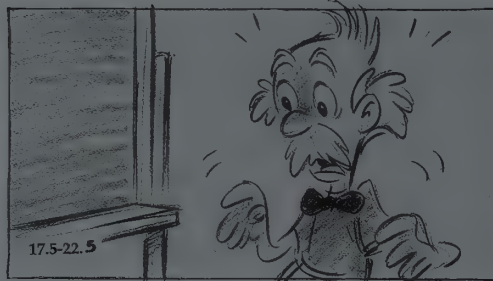




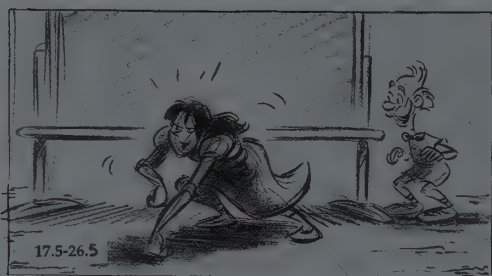
Jane: It was amazing, Daddy!



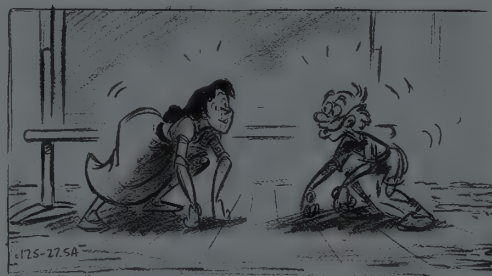
Jane: He supported his weight on his knuckles . . .



Jane: . . . and he bends his elbows out like this!



Jane: And then he walks like this.

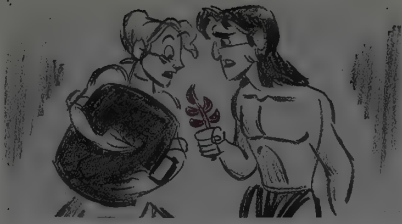


Porter: Oh, I see! Like Aunt Isabel.

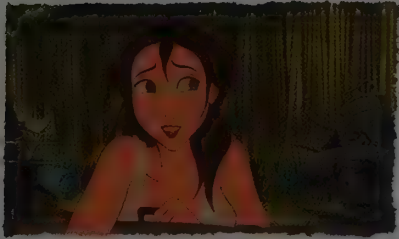
ABOVE: Jane describes Tarzan to her father. Storyboard art by Steve Anderson.

"We have a great voice cast on this film," adds Pimental. "It has helped us move the story forward. For example, we had been experimenting with the character of Jane and were having difficulty finding out who she was. Once Minnie Driver was cast, she added a tremendous spark and a quirky kind of personality that we had hoped for, but never expected. Even when the dialogue was a little rough, she would find a way to make it work. Similarly, Tony Goldwyn's performance for Tarzan gave the character a vulnerable side and he became a real person. We began to see his struggles, shortcomings and what he wants out of life."

"Writing for Jane and Porter," asserts Reynolds, "you had to keep in mind that seeing the gorillas in the wild was their dream and finding Tarzan was like discovering the missing link. Their comedy was initially born out of their scientific approach to the jungle. The obvious idea is that when Tarzan meets Jane and the other humans, his life will never be the same, when in reality it's the humans who are more profoundly affected by Tarzan."



Tarzan: Jane must stay with Tarzan.



Jane: No, I can't stay. I've got my father, and . . .



Tarzan: Jane. Stay. Please.

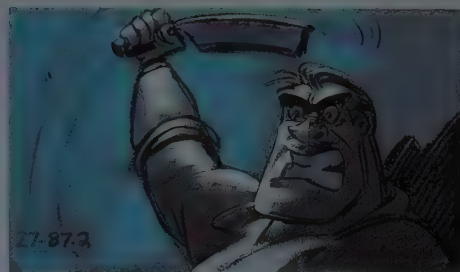
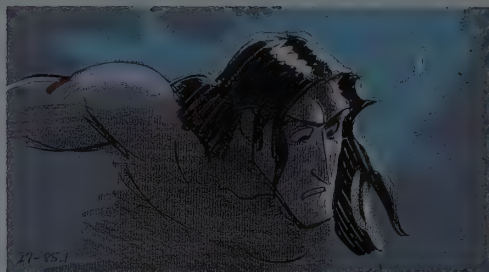


"I love the character of Jane," adds White. "She is feisty, intelligent and feminine. I think she's quite extraordinary and I love having a woman like her in the movie. Minnie's performance was showstopping and she would embellish brilliantly."

Lima observes, "From the very beginning of the story process, I didn't want this film to become a typical Disney romance. I didn't want the romance to start full-blown and have the whole story focus shift to concentrate on that one aspect. It became a real balancing act. In the first story pass, there was no romance whatsoever; we left it out entirely. In the second pass, Tarzan and Jane started to come to life, especially after their first encounter in the treetops had been storyboarded. At this point, there was no doubt that there had to be something. The romance could no longer be left out. It demanded its share of the story. But what we didn't want was for Tarzan's reason for going with the humans to be based strictly on his feelings for Jane."

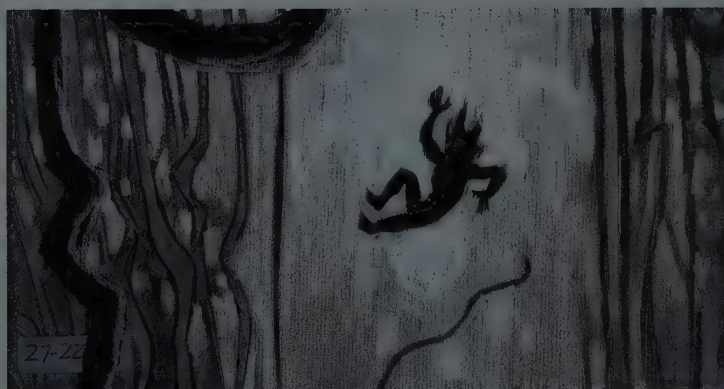
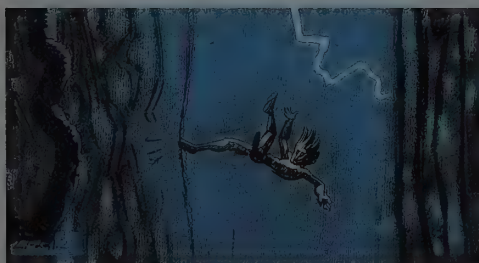


THIS PAGE: Production stills, storyboard art by Mark Kennedy, and rough animation of Jane by Mark Koetsier and of Tarzan by Glen Keane.



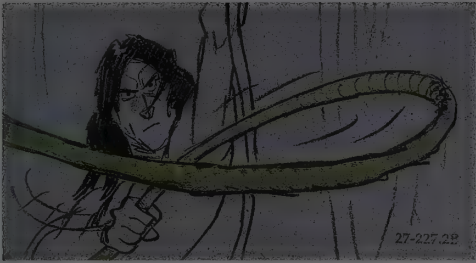
The story process also affected the film's climax. According to Greg Perler, the film's editor, "Originally the film's climax—Tarzan battling Clayton on a fiery boat—worked wonderfully on its own. But when the sequence was edited together, we realized that we had somehow 'lost' the character of Tarzan in all the action.

"The vine fight was an idea Bob and Noni brought to the table. We were reluctant at first, but by shifting the action to the trees, the audience was placed in Tarzan's world. Throughout the scene, Clayton becomes more and more like the animals he's hunted."





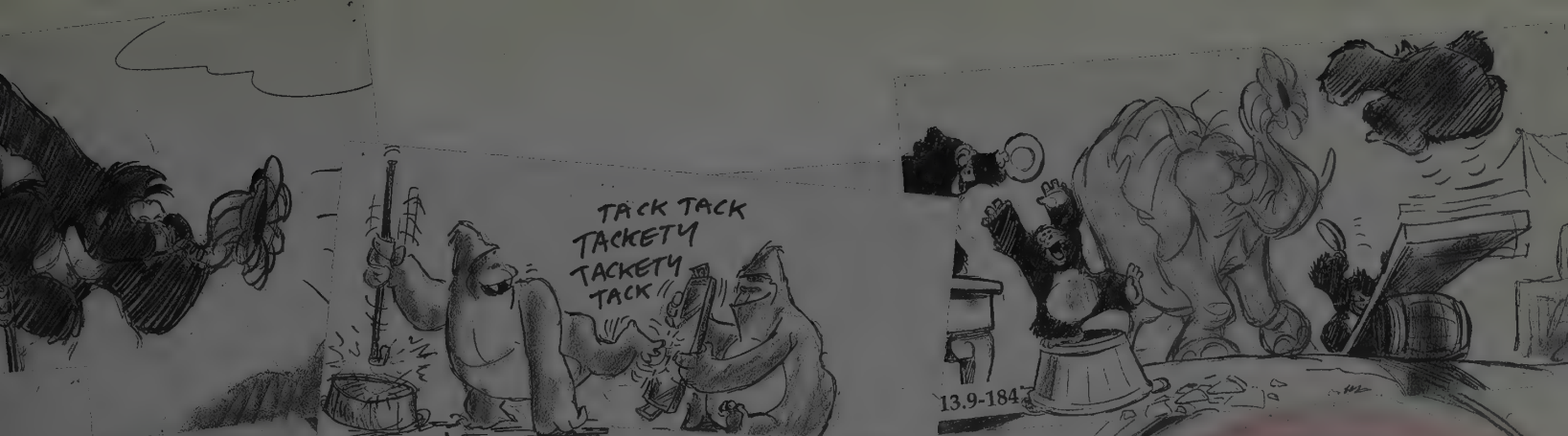
THESE PAGES: Storyboard art of the vine fight between Tarzan and Clayton by Frank Nissen.





THESE PAGES: The "Trashin' the Camp" sequence required the efforts of every storyboard artist on the film and some of the animators. Storyboard art by Steve Anderson, Brian Pimental, Don Dougherty, Carole Holliday, Mark Kennedy, Frank Nissen, Sergio Pablos, Mike Surrey, and Mark Walton.

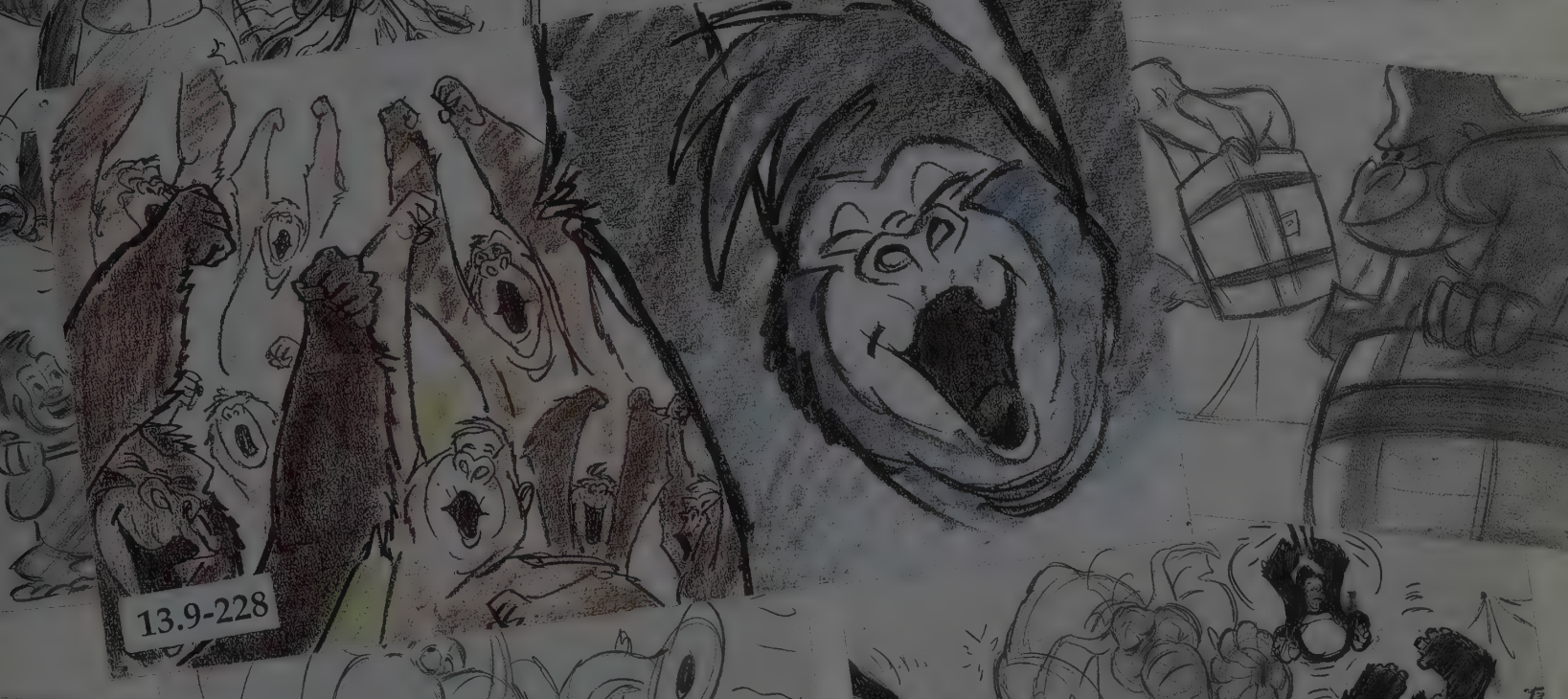
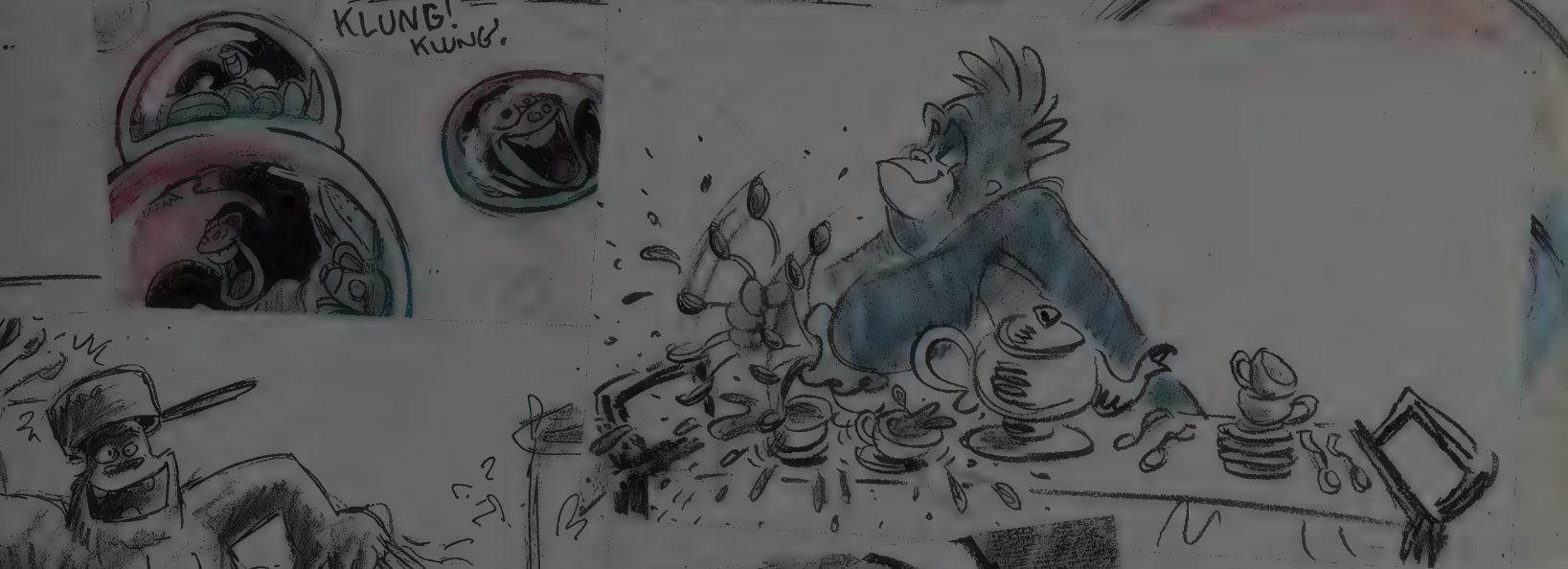
One of the toughest scenes in the film to board was the intricate and elaborate gag-filled action that accompanies the "Trashin' the Camp" musical number. Pimental and his team had to visualize what kind of imagery would match the musical mayhem being created by a band of Tarzan's pals. Known throughout the department as the "doom assignment," the team rose to the occasion and eventually came up with a wild assortment of humorous vignettes to equal the fun and frenetic pace of Phil Collins's scat tune as delivered in high style by Rosie O'Donnell as Terk.



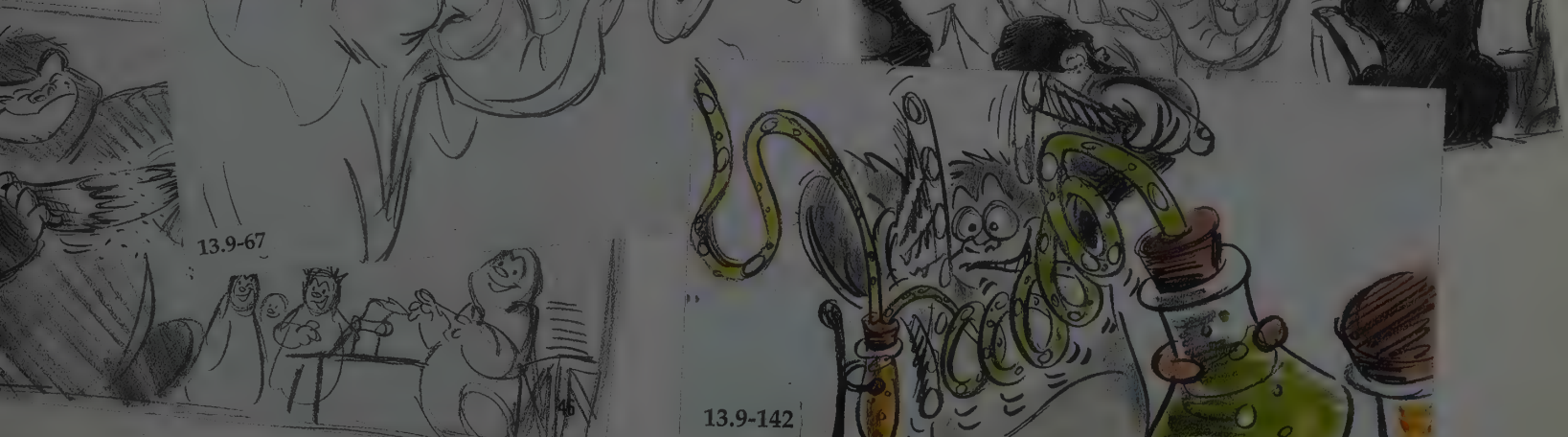
TACK TACK
TACKETY
TACKETY
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13.9-184

KLUNG!
KUNG!

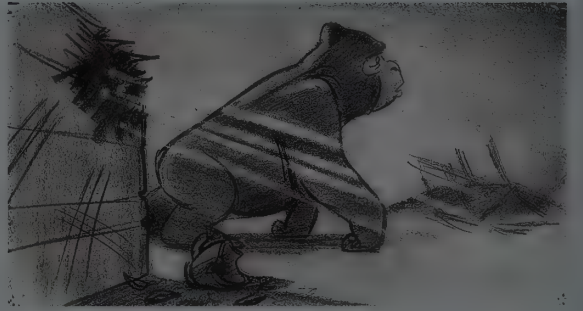
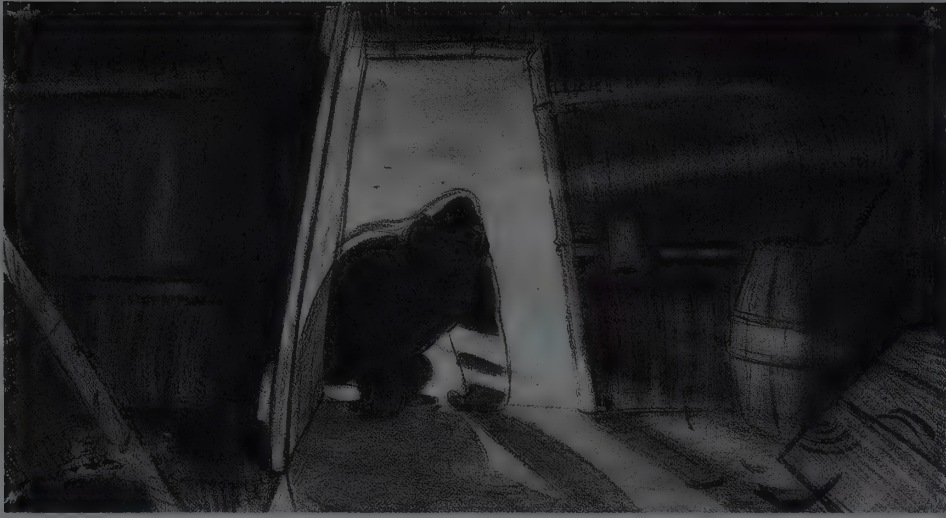


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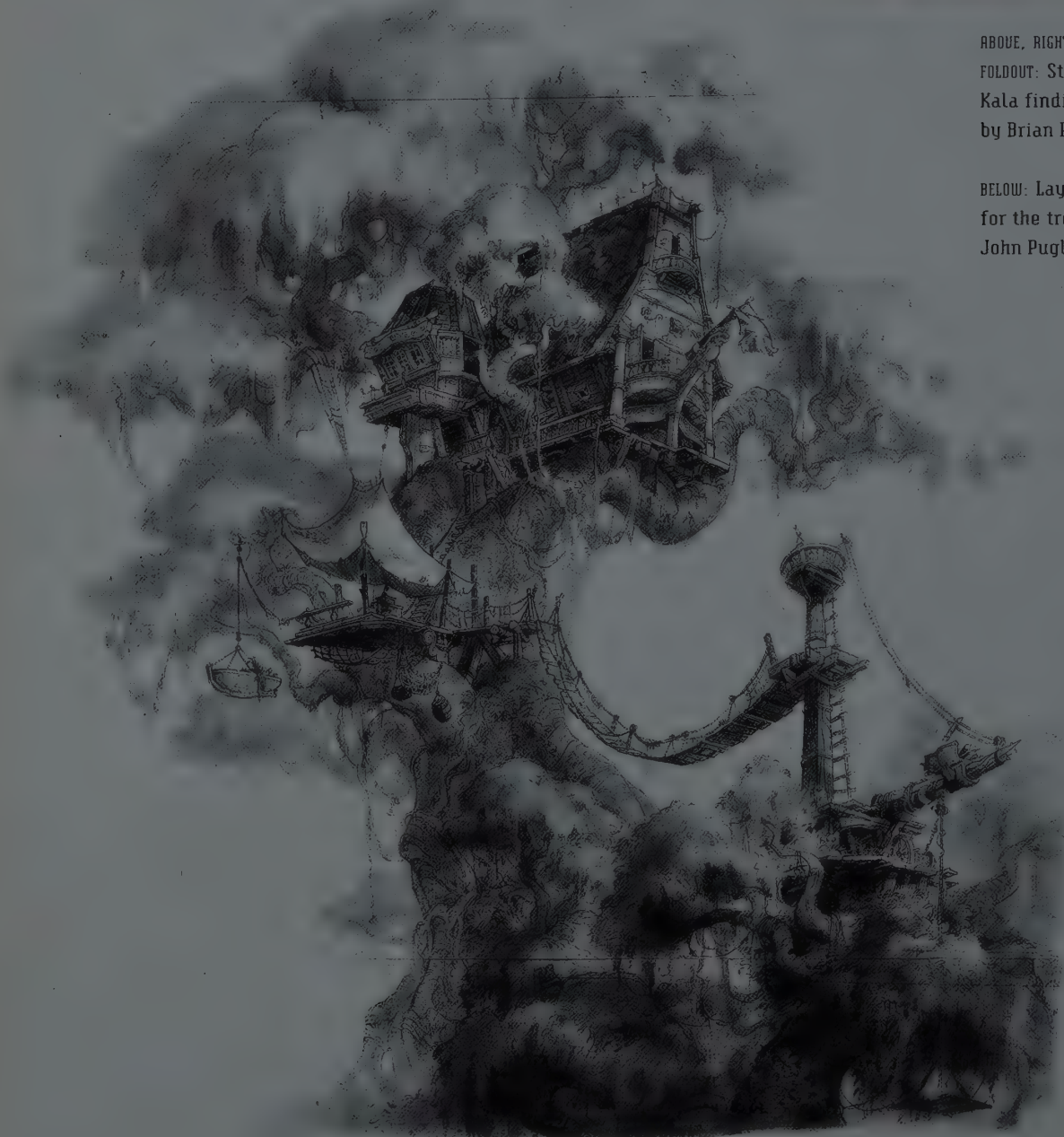
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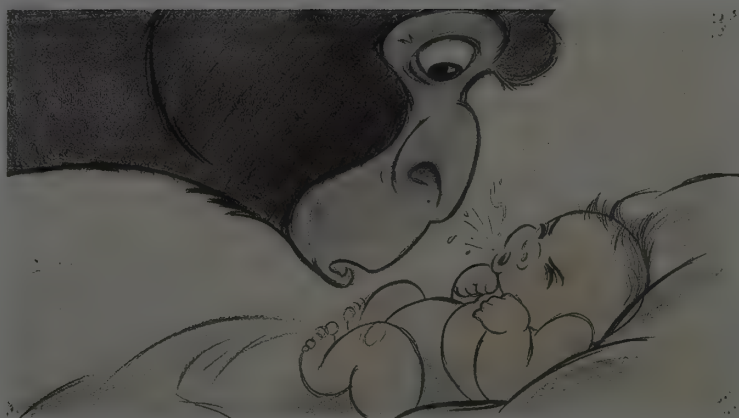
13.9-142



ABOVE, RIGHT, OPPOSITE, AND
FOLDDOUT: Storyboard art of
Kala finding baby Tarzan
by Brian Pimental.

BELOW: Layout research
for the tree house by
John Puglisi.

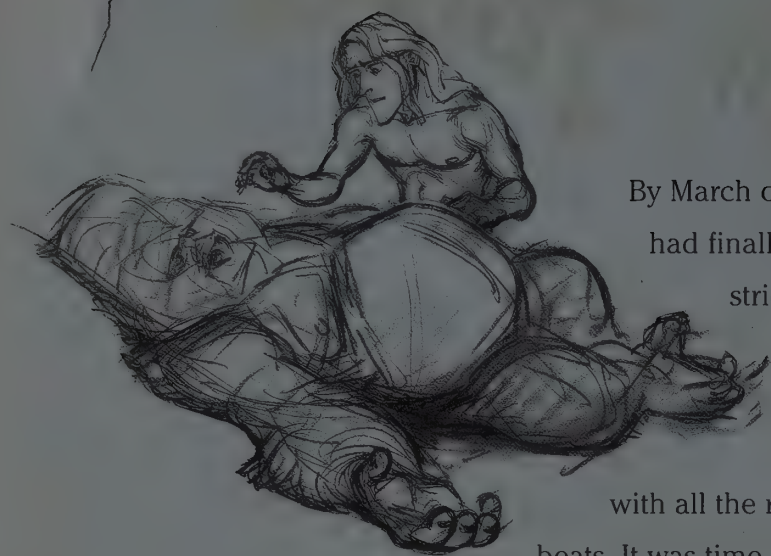




We are in the final months of active story work and continue to move towards completion. Getting ready for this latest screening, we have succeeded in turning this film around 180 degrees.

The audience reacted in all the right ways—not only did we get laughs, but more importantly, they felt. The ink and paint department has labeled it a three-hanky success. Michael Eisner stood up after the screening and proclaimed his satisfaction. We were thrilled. We had turned a corner. Of course, we weren't even close to being completed. There were still story issues: Clayton's character being in the most need of overhaul. The hardest steps lie ahead—polishing what works and reworking what's broken.

I move forward with a greater understanding of what I'm creating and a renewed enthusiasm for what could be ultimately very rewarding.



By March of 1998, the film had finally hit its creative stride and the story had come together as a cohesive entity

with all the right emotional beats. It was time to screen the film once again for the crews in Burbank and Paris. The reaction this time was much different than the previous screening.

An entry in Lima's diary perhaps best expresses his philosophy and approach towards the filmmaking experience:

TRUST THE PROCESS

No matter how straight forward it may seem, it will be harder than you think.

Everyone at one time or another will think you're an idiot!

You will continually ride the highs and lows

EXECUTION IS EVERYTHING

Buck concludes, "Going in to this project, we were all thinking, 'This is going to be a great movie. Let's have fun and play up all the aspects of the animals and the jungle adventure.' But in the end, along with all the excitement and laughter, the film shaped up into something that is really touching audiences.

People are moved by the film and some even end up with a tear in their eye. One of the things I really love about the film is that it has altered the perception that most people have of 'Tarzan'—it provides a more emotional experience than most would ever have thought possible."



THIS PAGE: Rough animation of Tarzan and Kerchak by Glen Keane.



ABOVE: Rough animation of Tarzan by Supervising Animator Glen Keane.

Rediscovering Tarzan

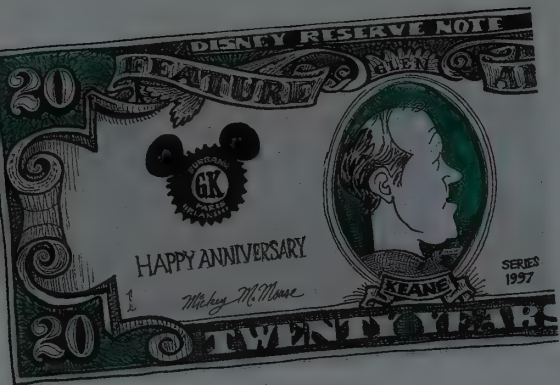
He could spring twenty feet across space at the dizzy heights of the forest top, and grasp with unerring precision, and without apparent jar, a limb waving wildly in the path of an approaching tornado.

He could drop twenty feet at a stretch from limb to limb in rapid descent to the ground, or he could gain the utmost pinnacle of the loftiest tropical giant with the ease and swiftness of a squirrel.

Edgar Rice Burroughs,
Tarzan of the Apes, 1912

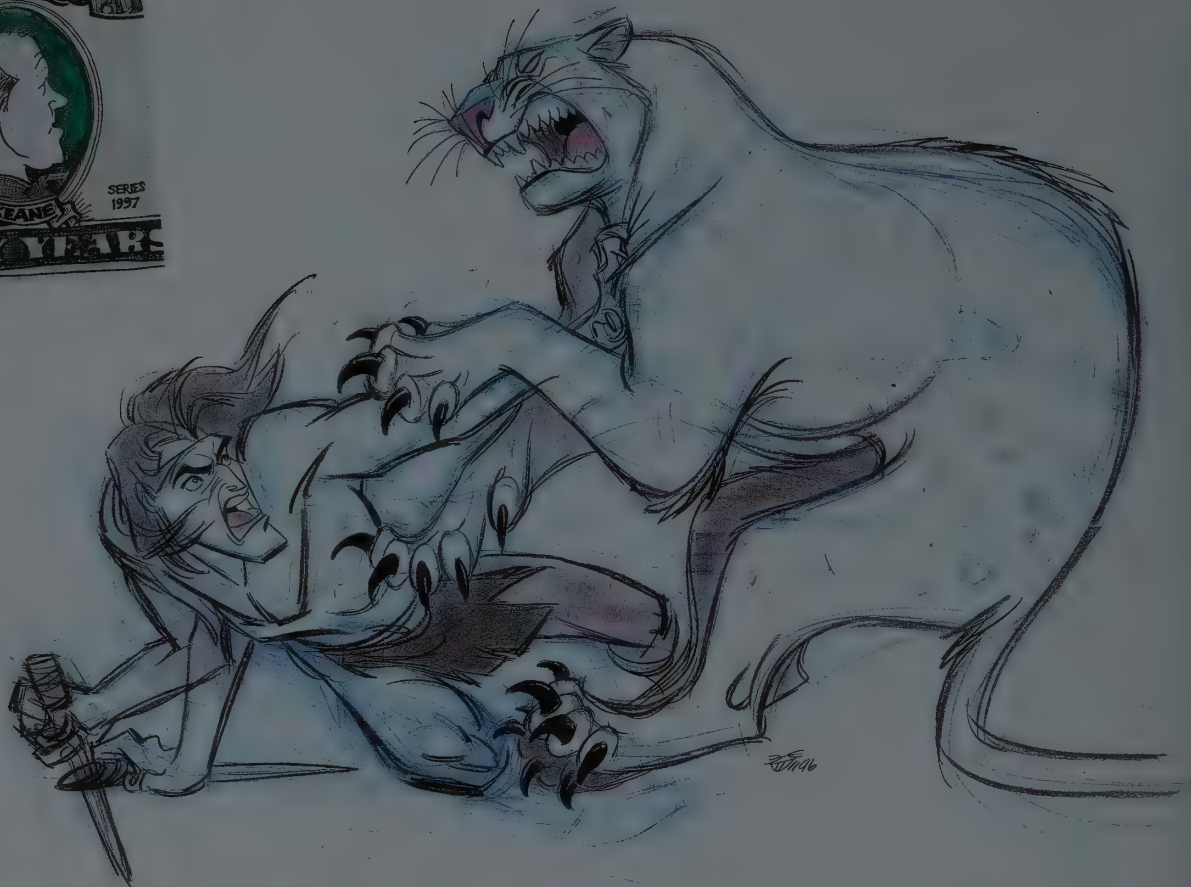
From the project's inception, the filmmakers wanted Tarzan to be a dynamic and dimensional character who would captivate contemporary moviegoers. They wanted to avoid simply resurrecting the dated image of a primitive apeman who swings on vines and speaks in halting English—an image that, through film and other media, has been burned onto the American imagination. The creative team instead determined to uncover what laid at the heart of Burroughs' classic stories in order to uphold the spirit of his vision.

As the film's central character, Tarzan had to be sincere, sympathetic, and believable in order to carry the story and maintain audience interest. He had to possess the anatomy of a super athlete, the movements and instincts of a jungle animal and an emotional range that would allow for love, anger and intense introspection.



ABOVE: The "Disney-style" \$20 bill given to Glen Keane to commemorate his 20+ years of service with Feature Animation. Caricature by T. Dan Hofstedt.

RIGHT: Character development art by Chen-Yi Chang helped inform the look of Disney's Tarzan.



BELOW: Character development art of Tarzan by Jean Gillmore.

BELOW RIGHT: Glen Keane animates his character.



Directors Kevin Lima and Chris Buck knew that it would take a very gifted animator to handle the lead character's physical and emotional complexity. At the top of their wish list was Glen

Keane, a 24-year Disney veteran and arguably the top animator in the field. Both directors had served under Keane on previous projects and knew that his passion, dedication, and talent could transform Tarzan into the compelling character he needed to be.

Between 1985-1995, Keane had worked back-to-back on seven major Disney animated features, supervising the animation of such favorite characters as Ariel, Beast, Aladdin, and Pocahontas.

After completing *Pocahontas*, he took a one-year sabbatical, during which time he moved to Paris with his family in order to pursue his personal artistic interest studying sculpture and anatomy at the École des Beaux Arts.

Keane met with the directors and Producer Bonnie Arnold in London in June 1996 and committed to supervis-

Glen Keane's Journal

May 4, 1997

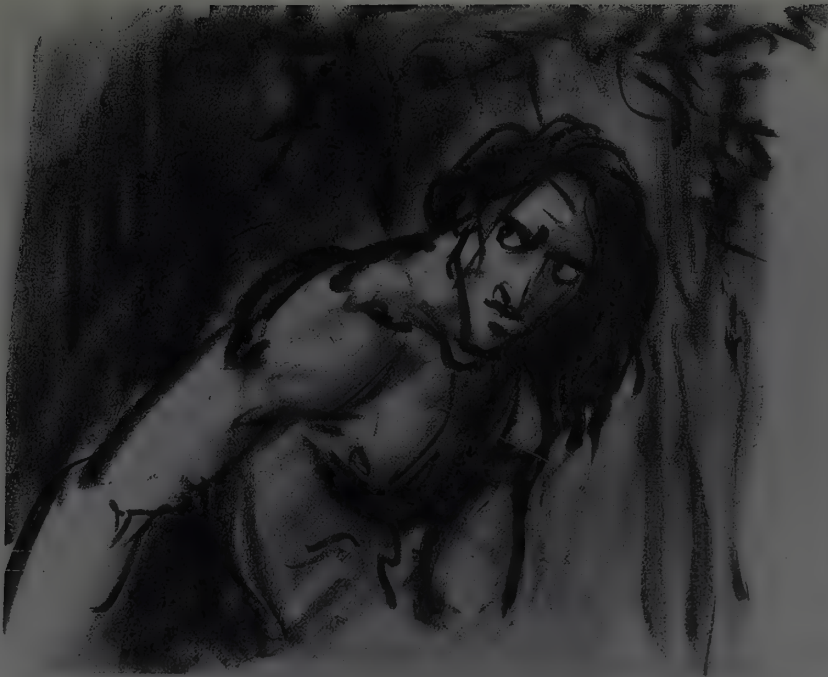
Last Friday I received a framed drawing honoring my 20 years at Disney (actually 23 but who's counting!) It had a Disney-style \$20 bill with a caricature of me on the face of it. Dan Hofstedt did the caricature—I think it's the best of me I've seen.

Various animators take pot shots at me—the Tarzan theme seems to be a favorite. Zoltan's of me as a gorilla-like human is particularly clever—although not necessarily flattering.

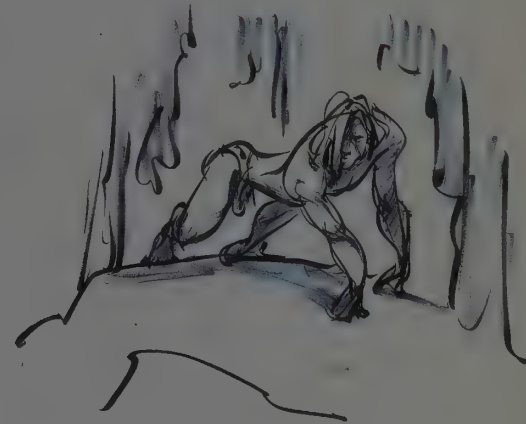


February 25, 1997

Character development on Tarzan has been relatively smooth so far. Chen-Yi Chang did some early work which was very graphic with nice, strong shapes. We gave these to Glen and he took off from there. Glen's first drawings were too realistic, but his next batch was much looser and more caricatured.

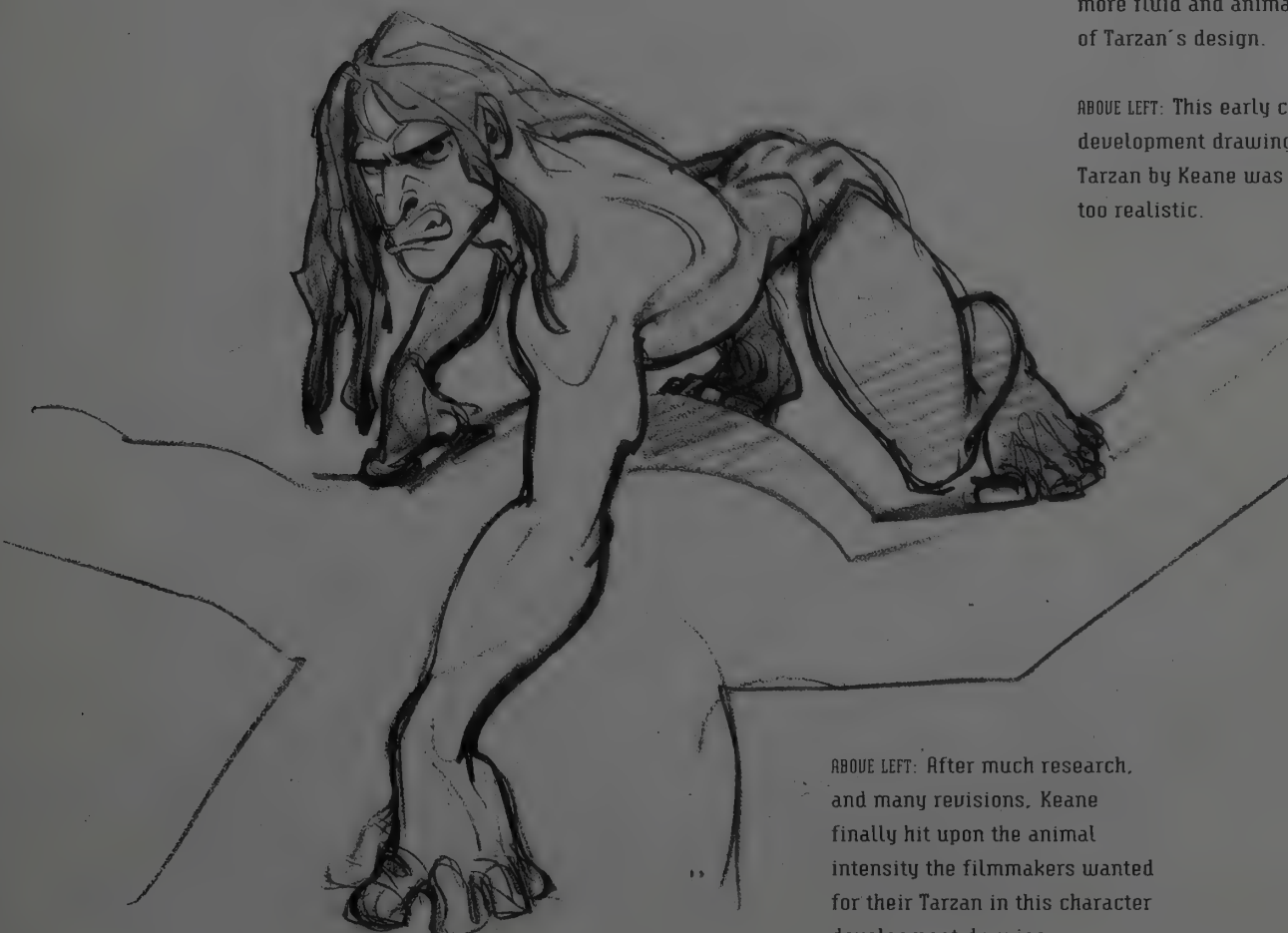


ing Tarzan as an adult. He had only one request. Would they consider letting him remain in France and work out of Disney's Animation Studio in Paris? Kevin Lima had worked closely with that Studio during the production of *A Goofy Movie* and knew many of the incredibly talented artists and animators who were based there. Following *Goofy*, the Paris Studio went on to animate several key scenes for *The Hunchback of Notre Dame* and the Titan sequence for *Hercules*.



ABOVE: Using a brush pen for this sketch helped Keane explore the more fluid and animal aspects of Tarzan's design.

ABOVE LEFT: This early character development drawing of Tarzan by Keane was deemed too realistic.



ABOVE LEFT: After much research, and many revisions, Keane finally hit upon the animal intensity the filmmakers wanted for their Tarzan in this character development drawing.

RIGHT: Character development art of Tarzan by Glen Keane.

BELOW: Keane explored placing his character in awkward spaces to discover how he should move.

With the blessings of Walt Disney Studios President Peter Schneider and Feature Animation President Thomas Schumacher, the Paris Studio got the assignment to work with Keane on the film's main character. Keane officially began his assignment in September of that year.

In those early weeks, he began designing the character and trying to get a handle on the personality. He envisioned Tarzan as having an animal magnetism with intense eyes set in a

deep gorilla-like brow, a refined nose, a narrow but muscular jaw, and a somewhat pointed chin. As living in a jungle doesn't lend itself to a perfect coif, Keane pictured Tarzan's hair as being naturally matted in the style of Rastafarian dreadlocks.

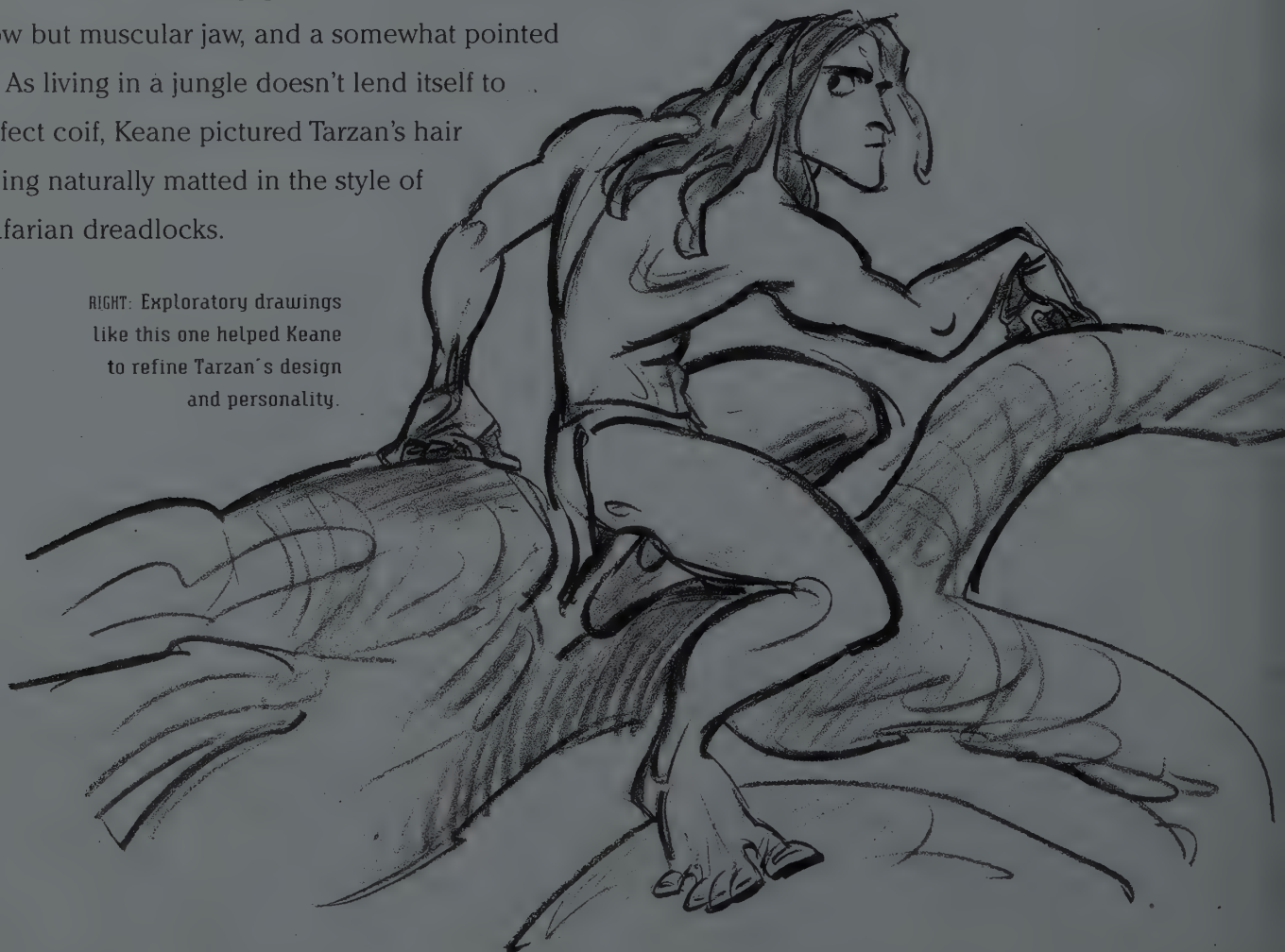
RIGHT: Exploratory drawings like this one helped Keane to refine Tarzan's design and personality.



Glen Keane's Journal
June 19, 1997

Tarzan's hair is particularly difficult. I'm trying to find the balance between a lumpy dreadlock design and dynamic, twisting, curving hair.

I need to contain these shapes so they don't become too formless or bland, yet avoid making the shapes so "interesting" as to become distracting.

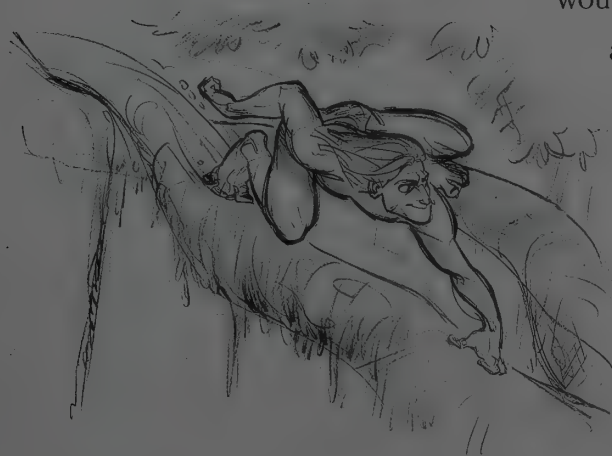
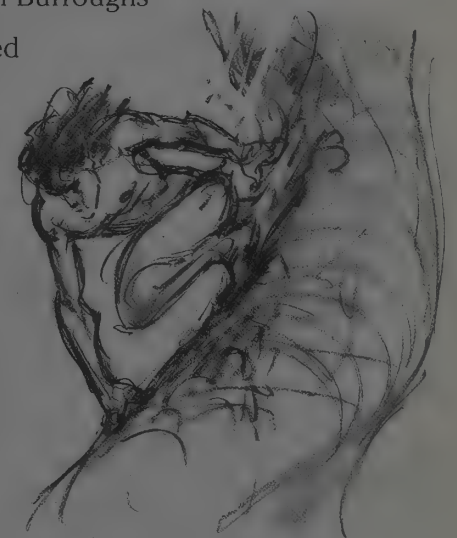




ABOVE: Discovering how Tarzan would move through his jungle environment was crucial to defining his character. Development art of Tarzan by Glen Keane.

RIGHT: Keane's first drawing of Tarzan that used "surfing" as the inspiration for his movement.

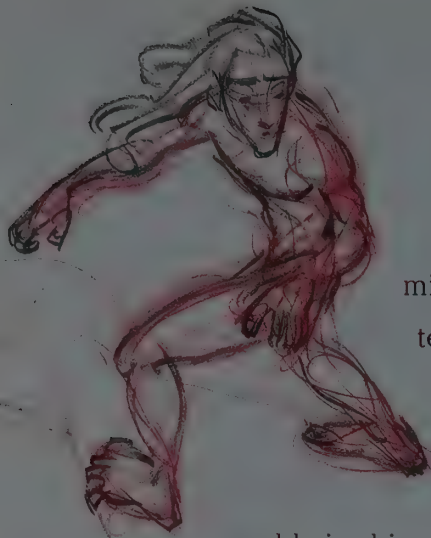
BELOW: According to Keane, this later sketch of Tarzan "surfing" was the first in which both the character's design and animation elements came together.



Keane drew inspiration from the original Burroughs book and his 15-year-old son. "When I agreed to do the character, I knew that I didn't want to do something that had been done before," notes Keane. "And then I discovered that the book was really different from any of the *Tarzan* films I had ever seen. Around this same time, my son was into watching 'extreme sports' videos which showed guys snowboarding off cliffs and performing other amazing feats. He

would also hang out with his friends

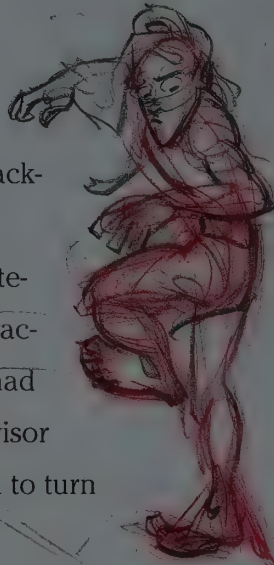
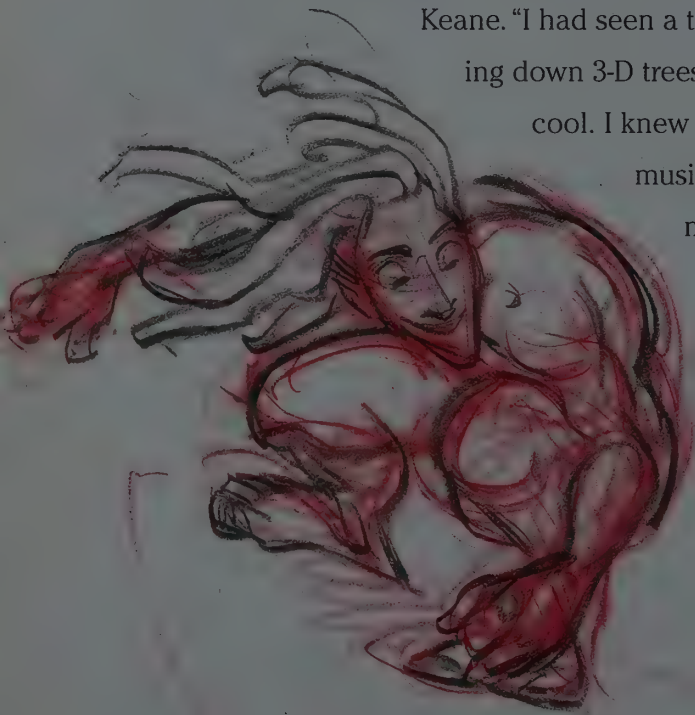
and rollerblade or skateboard—some kids even attempted to skate down five flights of steps and to jump up on the railings. I began thinking, what drives my son and his friends to be daredevils? What makes those guys in the videos risk their lives? They must really enjoy the adrenaline rush. It occurred to me that moving through those trees " must be an adrenaline rush for Tarzan."



With those thoughts percolating in his mind, Keane anxiously began his first test. Meanwhile, back in Burbank, a breakthrough process called “Deep Canvas” was being developed by the *Tarzan* technical team that would give him an unprecedented new opportunity to try out his ideas.

Art Director Dan St. Pierre was looking for a way to add depth and dimension to the jungle backgrounds. It involved a new approach to layout and background painting that would allow a level of integration between the two-dimensionally drawn characters and the 3D environment unlike anything that had been attempted before. Computer Graphics Supervisor Eric Daniels and a team of software experts helped to turn St. Pierre’s vision into reality.

“I was already playing with the notion of Tarzan surfing through the trees, as Deep Canvas was being developed,” recalls Keane. “I had seen a test scene of Kala knocking down 3-D trees, and thought it was really cool. I knew Phil Collins was doing the music and that he was a drummer, so it triggered the idea of doing my test to the song ‘Wipe Out.’ I explained to Eric and [layout artist] Johan Klingler the movements I wanted to make



THIS PAGE: Tarzan surfs through the jungle. Rough animation by Glen Keane.

Glen Keane’s Journal
Summer 1996

Preliminary Thoughts on Tarzan
Surfing and Personality

Study animals that move through trees

Work with Layout:

He moves lightly thru trees.

Sliding along twisting branches; hopping from one branch to another like a skateboarder hops over cars.

Shooting the curl of waves.

Physique:

Flexible, powerful

Unexpected Tarzan. Expect gymnast type—skillful, precise. Give them animal-wild, reckless, unpredictable, unnervingly edge. No fear. He is the embodiment of this.

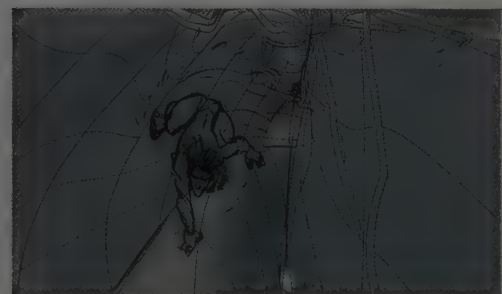
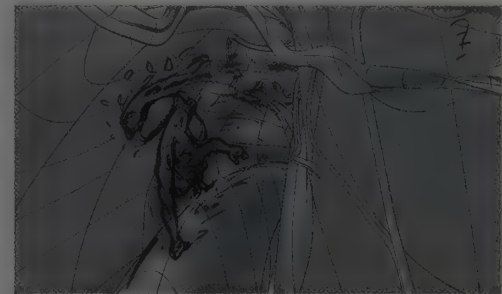
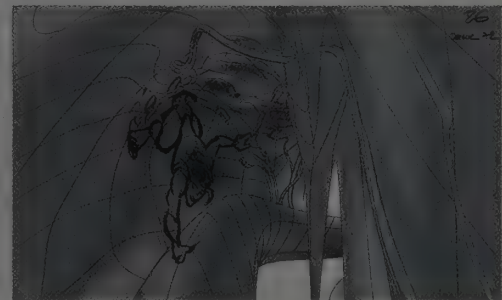
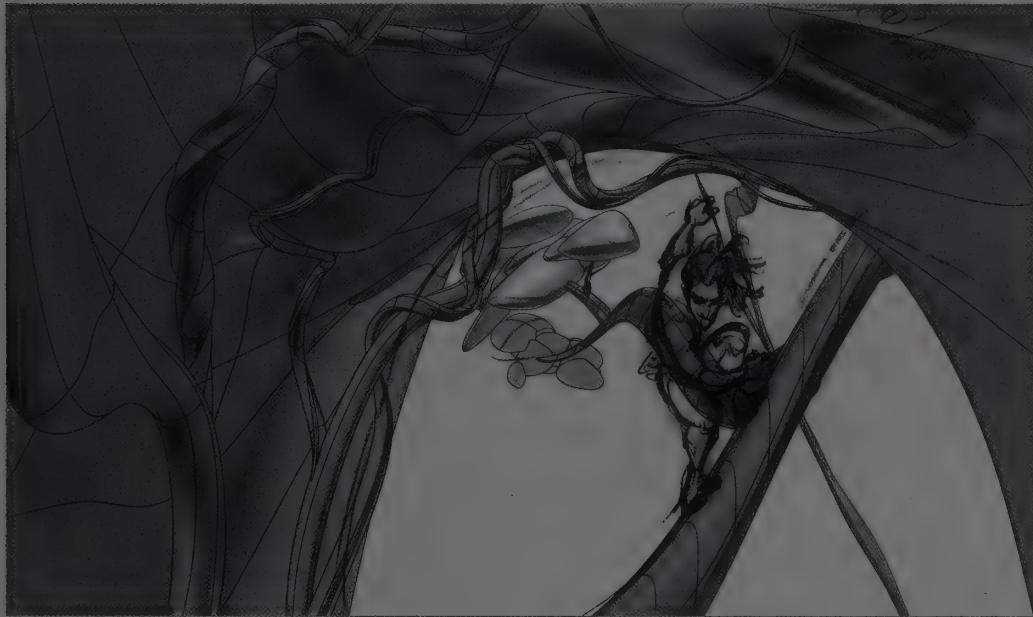
He has to think instinctively.

Eyes that see, ears that hear. A mind that comprehends. Tuned in to everything around him. As a blind man is in touch with hypersensitivity, so Tarzan has developed these senses.

A stunning contradiction of animal skill, courage, cunning, and human intelligence, spirit, and soul.

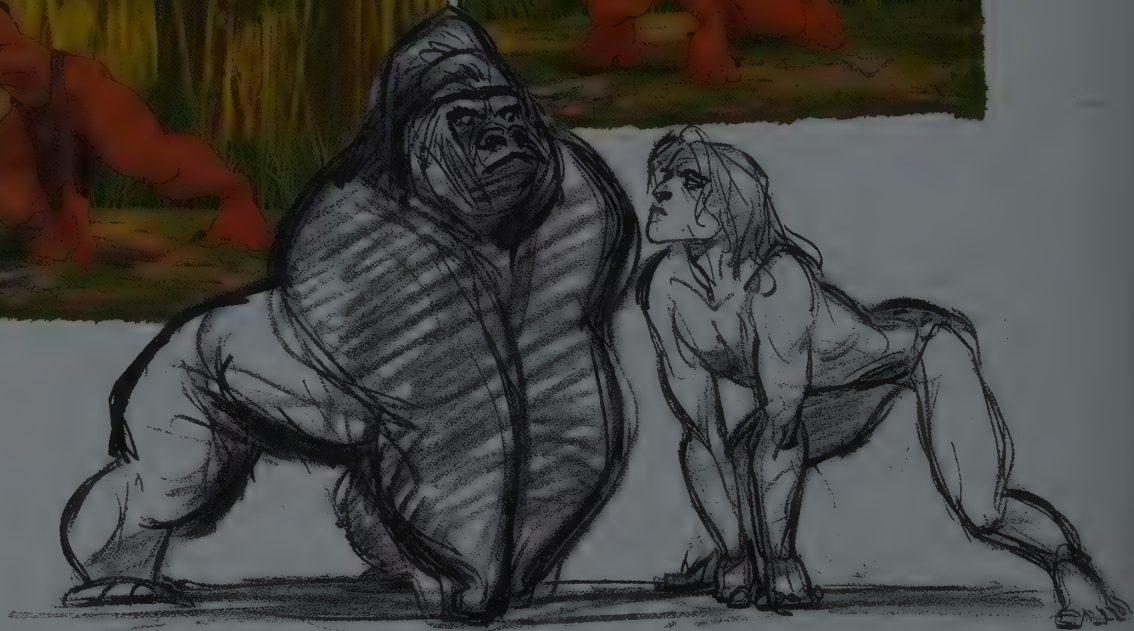
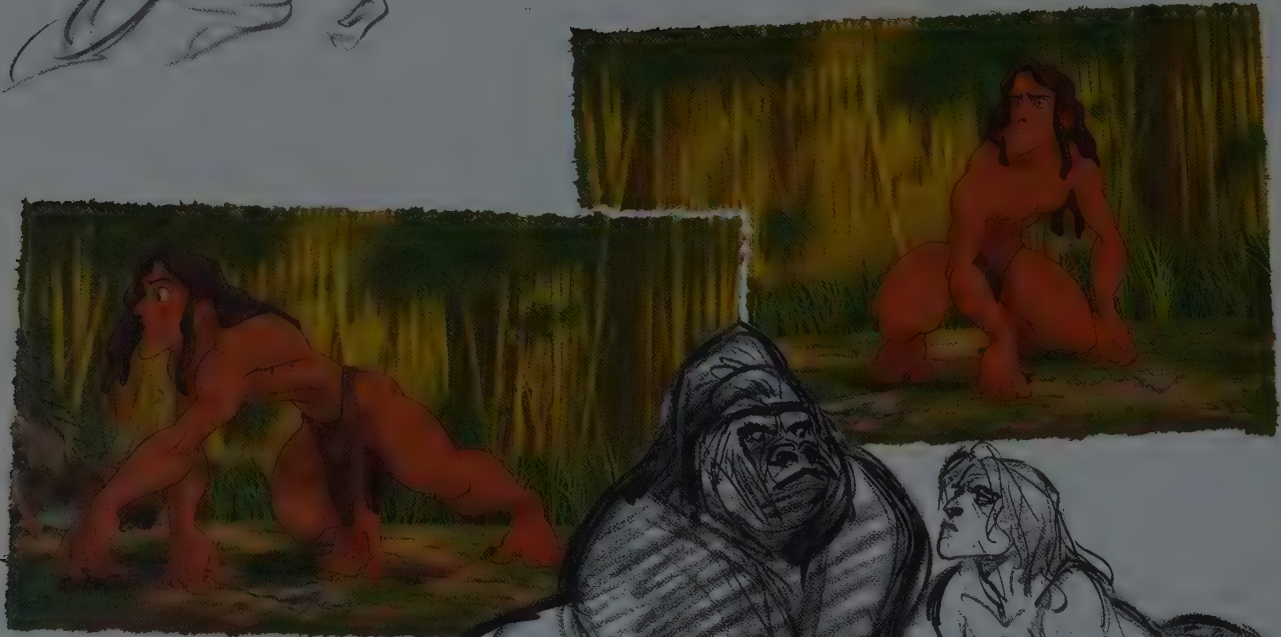


ABOVE: Keane's first animation test. Deep Canvas layout by Johann Klingler.

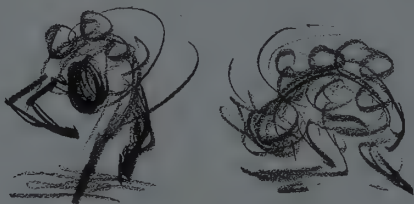


and they rearranged trees and branches to accommodate them. I would ask for a 'shooting the curl' branch and they would create it."

"We immediately responded to Glen's concept of Tarzan moving through the jungle in an 'extreme sports' style," remembers Lima. "Our one challenge for Glen was to avoid turning Tarzan into a 'surf dude.'"



THESE PAGES: The Tarzan animators created countless studies in an effort to impart animal gestures and movements to their character. Sketches by Glen Keane drew inspiration from gazelles [TOP LEFT], chameleons [TOP RIGHT], gorillas [RIGHT], orangutans [BELOW RIGHT], and jungle cats [OPPOSITE BELOW]. Zoltan Maros gained insight from studying chimpanzee movement [BELOW].



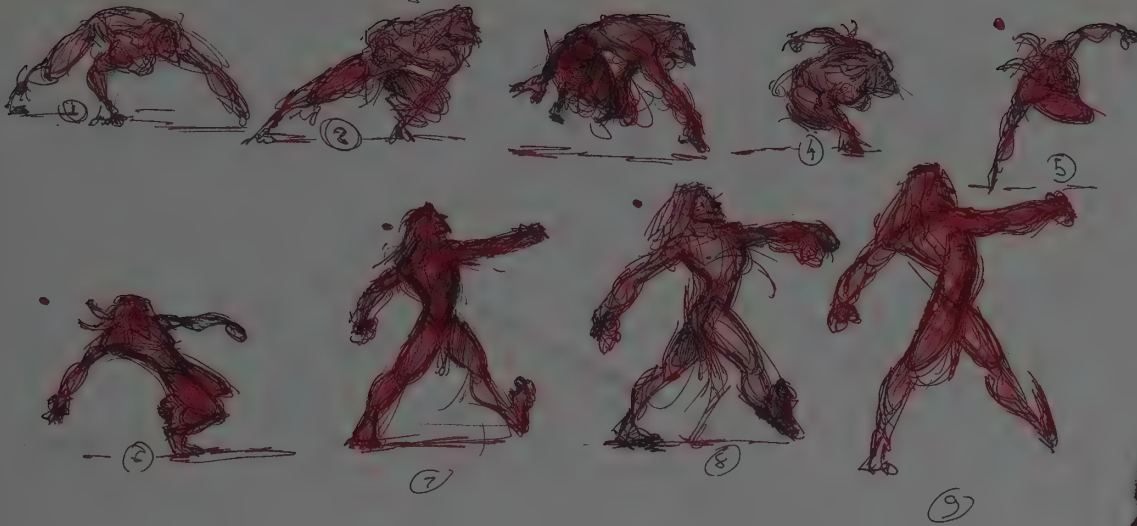
Glen Keane's Journal

January 28, 1997

I want to assign the team (each animator) to develop an idea exploring the character and movement of Tarzan. I want us to present a panoply of ideas to the directors, writers, and story artists of how Tarzan moves and acts—to open up their thinking as to who Tarzan is and what makes him unique.

He is a genius of adaptation, a blend of animals—gorilla and panther.

SEQ 18 SC 33



In preparation for the assignment, Keane and his team of animators began analyzing animal movement. Each member of the Tarzan unit was asked to pick a specific animal and transpose the characteristics of its motion to Tarzan. Among the animals selected were a panther, a leopard, a gorilla, a chimpanzee, a gibbon, a snake, and a baboon. This exercise proved to be a very useful and entertaining one for the Paris Studio.

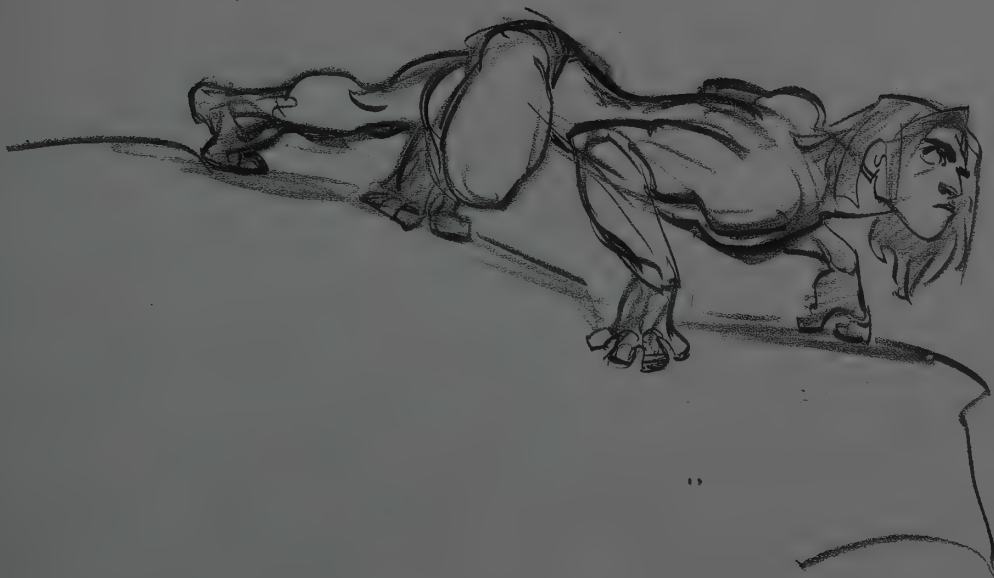
In October 1996, Keane was ready to unveil his test animation of Tarzan “surfing the trees.” Any concerns the directors had were soon laid to rest. Keane delivered a magnificent piece of animation. The test was so good in fact that it was used in the film as the closing moment of the “Son of Man” sequence. Chris Buck explains, “Glen’s first test was such a defining moment for us. It was the first time that we saw Tarzan in motion. We knew immediately that it was fresh. We thought, “This is a Tarzan that no one has ever seen before.”



ABOVE: Tarzan development sketch by Glen Keane.

TOP: Development animation for the sequence in which Tarzan imitates Clayton’s walk by Thierry Goulard.

OVERLEAF: The Deep Canvas test married 3-D background elements such as this tree branch with Keane’s animation of Tarzan “surfing the jungle.” Production still.









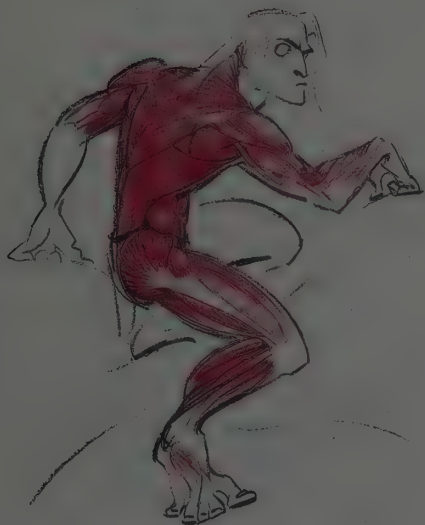
Glen Keane's Journal

February 23, 1997

I've been working with Professor Thomas Wienc from L'École des Beaux Arts.

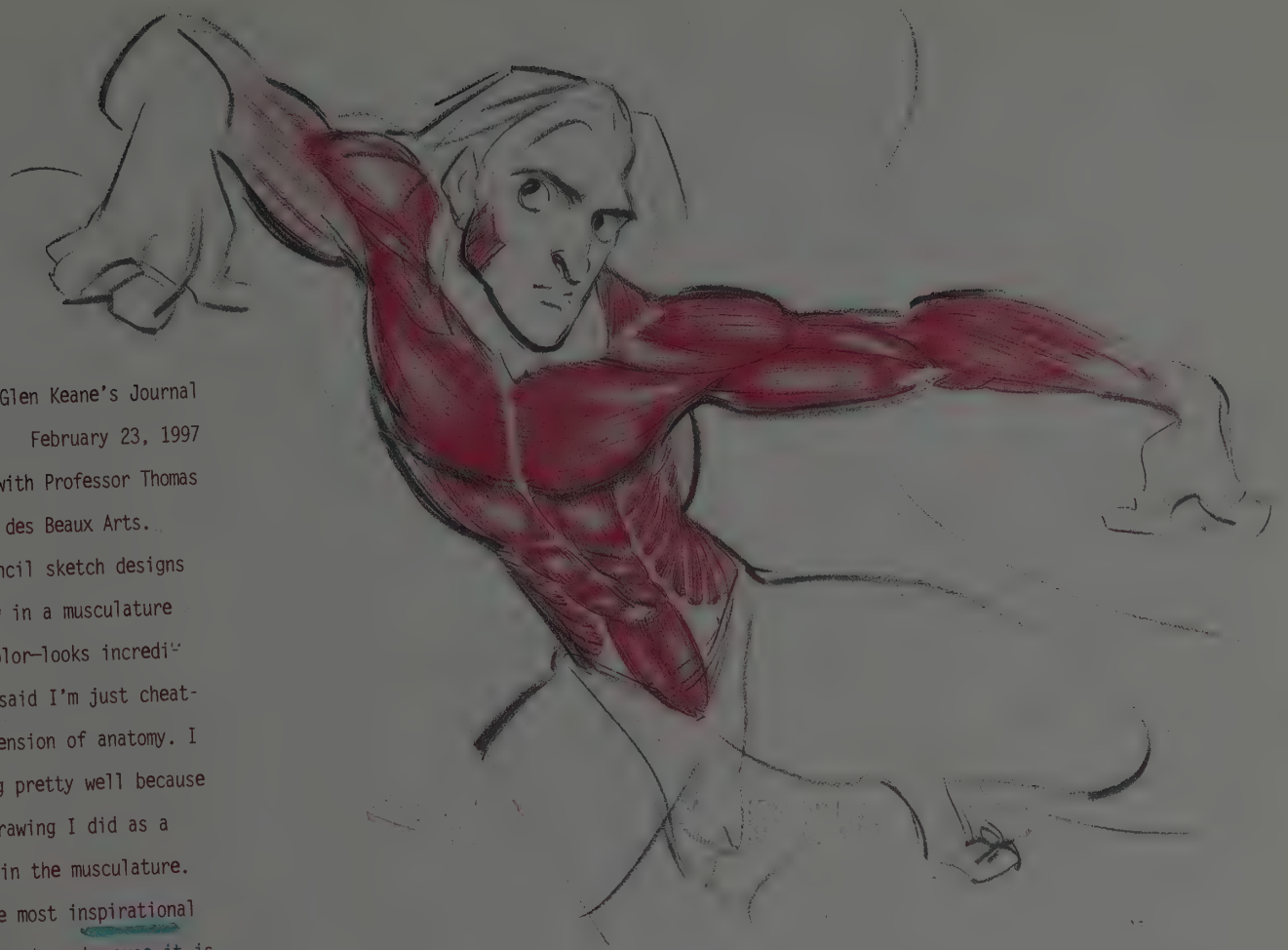
I did some pencil sketch designs of Tarzan. He drew in a musculature using red prismacolor—looks incredible. I've always said I'm just cheating in my comprehension of anatomy. I guess I'm cheating pretty well because Thomas used the drawing I did as a guide for laying in the musculature.

These are the most inspirational anatomy drawings—perhaps because it is the combination of technical and character work that allows you to “see” the anatomical illustration in a “user friendly” way.



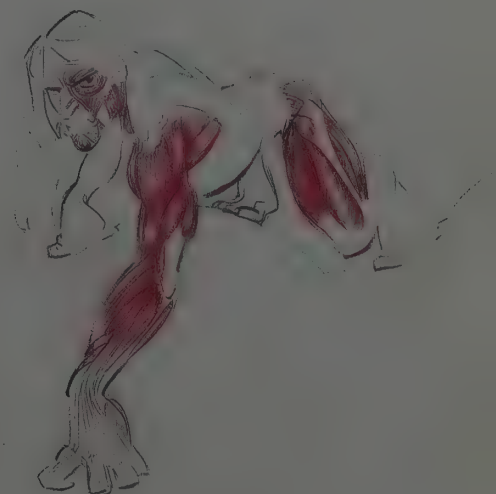
THIS PAGE: Anatomy drawings of Tarzan by Glen Keane and Professor Thomas Wienc of the École des Beaux Arts.

OPPOSITE: Production still.



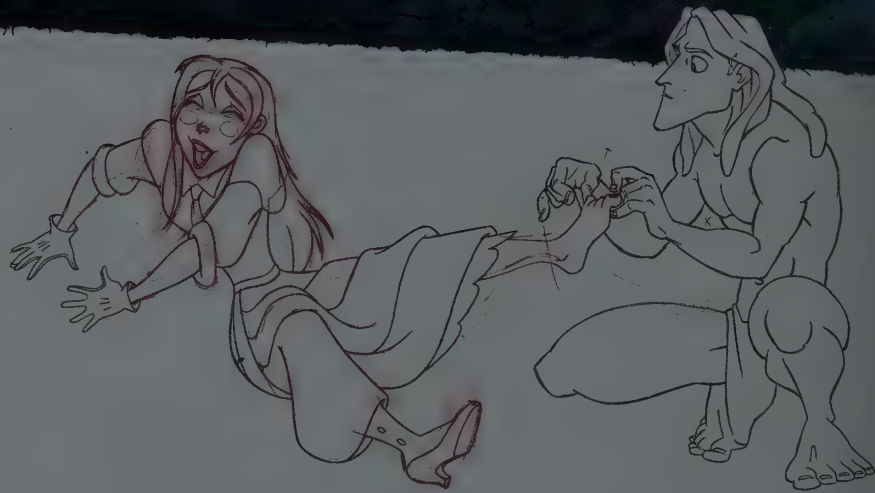
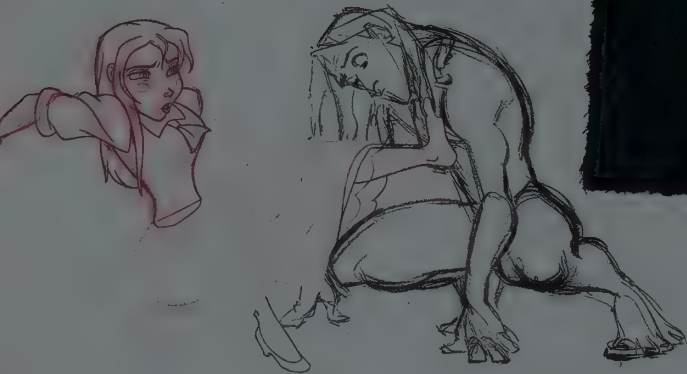
Keane's initial impression was that the character would be simple to animate because his only costume was a loincloth. This proved to be a serious miscalculation. He quickly discovered that Tarzan was one of the toughest characters to draw because he had the most complex costume of all—a functional anatomy. Keane found it was necessary to alter the musculature for each drawing according to Tarzan's movements. This was to be the first Disney character to credibly show muscles expanding, contracting, and being stretched.

“It wasn't just a matter of studying human anatomy,” says Keane. “It was knowing how to transpose it into animal movement. To be successful, Tarzan had to be designed in such a way that he could move like an animal. You had to be able to feel the tension of his shoulder blades pushing up against his shoulder and the flexibility of his bent knuckles as he's walking on them. His ankles and feet also had to be extremely flexible.”





THIS PAGE: Rough animation of Tarzan by Kristoff Uergne, cleanup by Philippe Briones. Cleanup animation of Jane by Cleanup Character Lead Juliet Duncan.



Glen Keane's Journal

July 16, 1997

Bob and Noni have approached this moment with a humor that really lets us linger and enjoy their exchange. It could easily have become heavy. At the same time they have implied in their script moments of charged tension—where he places his hand on her lips, etc. I didn't know how far I could go with the humor and tried pushing it in a variety of directions.

As Keane continued to experiment with Tarzan's movements, he also gained insight into the character's personality. "In the beginning, I was afraid that Tarzan was going to be a really dark character because he moves like an animal, he kills a leopard, he lives with these gorillas, he's intense. I wanted to play up the side of him that was a daredevil, the side that loves life. The words I use a lot to describe him are 'fun' and 'driven'. There's a very childlike quality about him, especially in the scene where he meets Jane for the first time.



LEFT AND BELOW: These drawings were made in an effort to work out how Tarzan would use his hands and feet. Adult Tarzan Model Sheets by Glen Keane.



Glen Keane's Journal
January 27, 1996

Heading to work on my bike, busy thinking about my coming lecture. Ran into a truck, bounced off and found myself kneeling on the street with a twisted bike. I'm distracted worrying about the 20 animators I'll be responsible for. I've got to make sure they are challenged by the work I give them.

Paris is not a city where you can ride your bike and daydream. Il faut que l'on soit toujours alerte.

"In the old movies, Tarzan would make everyday human gestures like waving hello with his hand," observes Keane. "We had to find an animal way for him to react to the humans. When he and Jane meet and she says his name for the first time, he doesn't say 'hey that's great,' he does this little monkey jump. Dave Berthier's animation gave the moment a great spark of life. We began analyzing all the other scenes to see if we could get that same wonderful spark. If you draw him in a civilized pose in his loincloth, it's embarrassing. But as soon as you turn his shoulders, hunch him in a little bit, twist his legs and put his arms by his sides, he feels animal and you accept his near naked state."

Glen Keane's Journal
January 29, 1997

Good lecture today—kickoff of Tarzan for Paris animators—went well. I could see in their eyes they understood and were excited and challenged by the idea of animating Tarzan based upon discoveries of animal movement. Showed a clip of an old Tarzan film where he is waving hand, saying "hello!"

Question—where did he learn that? Our Tarzan must be true to the idea he has been raised by animals—a gorilla family.

TARZAN

QUI EST TARZAN?

1. **QUESTION**
 LE GÉNÉRAL DE EDGAR RICE BURROUGHS
 LE SCÉNARIO DE FILM - IL Y A RIEN À VOIR
 AVEC L'ORIGINE.

2. **MELANGE D'UN HOMME ET ANIMAL**
 NÉE: LA BÊTE - IL EST UN HOMME À L'INTÉRIEUR
 ET UN BÊTE À L'EXTÉRIEUR
 TARZAN - TANDIS IL A TIRÉ DES INSPIRES
 DES ANIMAUX À L'INTÉRIEUR.

3. **UN HOMME ÉVOLUÉ**
 SI VOUS ÉTIEZ UN ENFANT UN JOUR
 QUI EST GRANDI DANS UNE FAMILLE DE GÉNÈS
 ÉVOLUÉS - VOUS DIFFÉRENCIEZ
 QU'UN HOMME DANS UNE FAMILLE ÉVOLUÉE?
 COMMENT?

① LE RÉSULTAT DES MUSCLES



ABOVE: Glen Keane with four of the *cing samurai* (from left to right): Bolhem Bouchiba, Glen Keane, Stephane Saint Foi, Patrick Delage, and Yoshimichi Tamura.

② LA PRÉSENTATION - L'INTRODUCTION

Le corps
 les doigts
 les épaules
 la poitrine
 le haut de la jambe

Glen Keane's Journal
 January 13, 1997

Recounted a story where Disney animation great Marc Davis was telling how to know when a scene is finished—"You know when a scene is finished when it's perfect." The Pursuit of Perfection!

This intense production schedule erodes your desire for perfection. It takes the encouragement of other artists to keep that fire burning.

THIS PAGE: Keane's notes from the first lectures he gave to his team of animators.

By January 1997, the Paris Studio was completing its sequences on *Hercules* and ready to begin working on Tarzan. The responsibility of training an entire Studio to animate this complicated character now fell on Keane's shoulders.

Keane soon found that the Paris Studio had some extraordinarily talented animators who were eager to share his vision and passion for the character. He initially selected a core group of five—affectionately dubbed the "*cing samurai*"—to join him in animating the first major scene. This scene would depict Jane chased by a pack of baboons, rescued by a "wild man in a loin-cloth," and then offer the first dialogue between Tarzan and Jane.

In those formative stages of getting to know the character, Keane once again turned to Burroughs for guidance. In a seminar, the Tarzan team read and analyzed excerpts from the book in French. In March, on the invitation of the author's grandson, Danton Burroughs, Keane joined the Burbank-based team on a field trip to the Edgar Rice Burroughs Estate in Tarzana, California.

① LE BOURBONNEMENT DES MUSCLES

LE BRAS ?
 LE SPÉCIFIQUE
 ET TENDON

LA CUISSE - LA QUADRICEPS
 ET LE MOLLET

LE VENTRE

LES NACHES
 LES LÈVRES

LE PLANT

② CHEVEUX
 le cheveux

Seeing the original illustrations and other memorabilia brought back so many feelings I had as a young boy watching the films and imagining living in a jungle as Tarzan.

I asked Chris and Kevin why they thought this story has survived for so many years and remains such a popular story. It seems to come down to a fascination the world has with a man stripped of all modern invention. Kevin felt it was "instinct" that was the magnetic pull; to see a man survive on instinct alone.

It seems an inevitable story—man surviving with the animals. There is something at the heart of the story that makes it a classic. It had to be written; the idea had to be explored. Animation is the only medium that allows you to delve into the imagination of Burroughs and try to do justice to his vision.

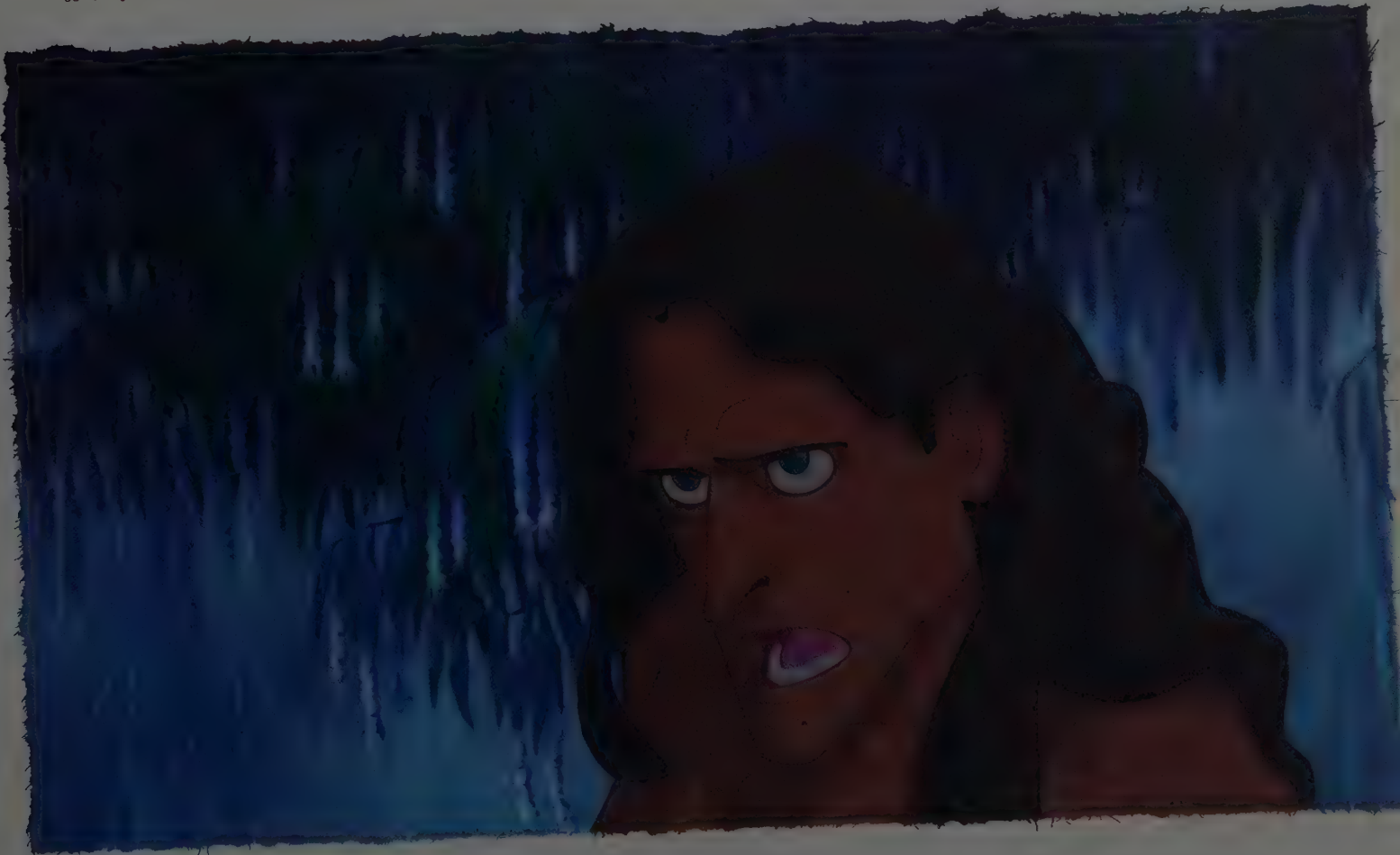


LEFT: Tony Goldwyn gives voice to Tarzan.

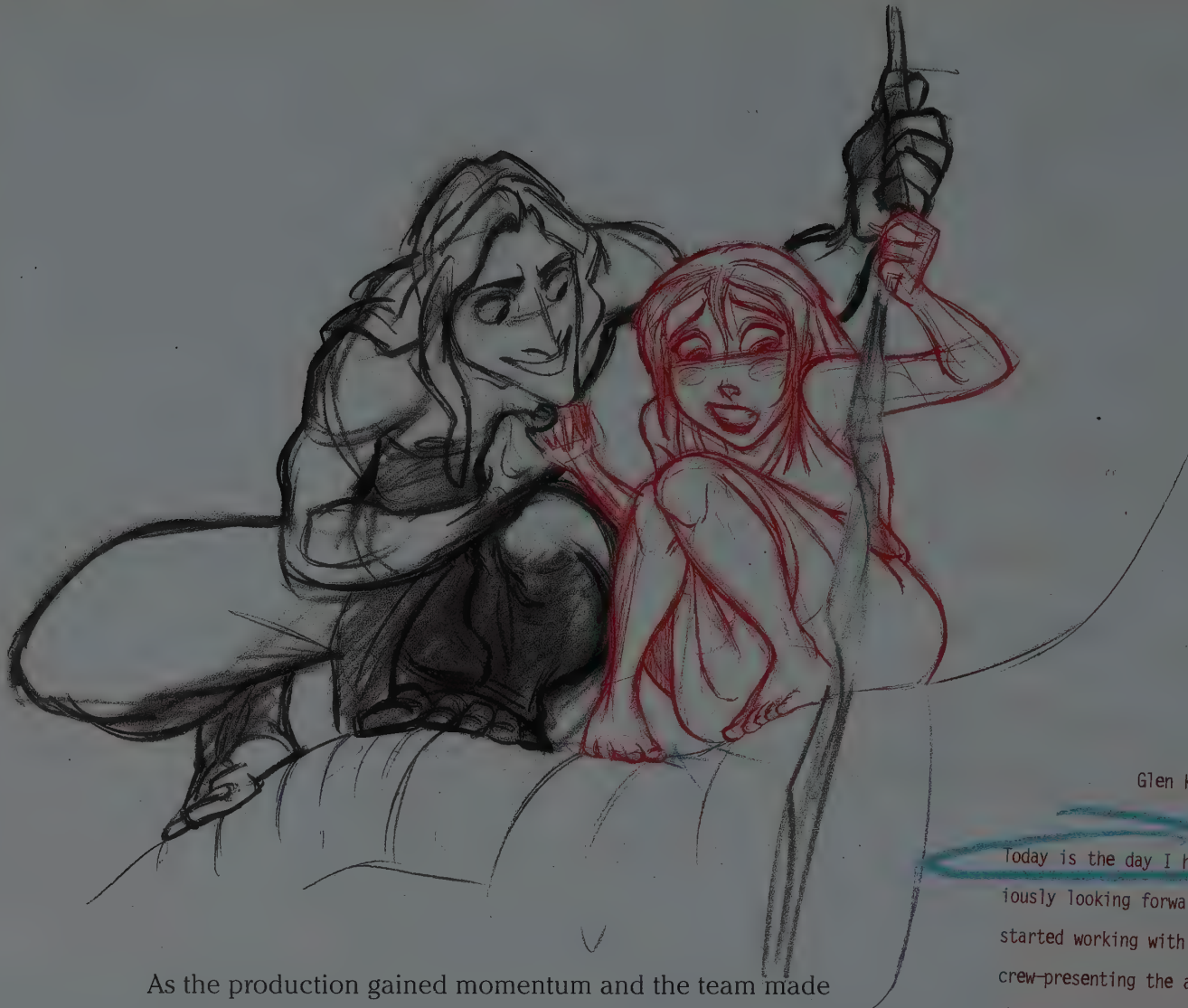
Another key component to the Tarzan character was what he would sound like.

After an extensive search and numerous auditions, actor Tony Goldwyn was chosen to provide Tarzan's voice. A versatile actor, appearing in the film *Ghost* and the Home Box Office miniseries *From Earth to the Moon*, Goldwyn gave the filmmakers the right tone and blend of qualities they were looking for.

According to Keane, "Tony's voice has real depth. There's a lower register quality that has almost an animal sound to it. It works really well for the character. Tarzan doesn't have a lot of dialogue, so whatever he does say becomes extremely important. It has to have a visceral sense; a texture to it where the sound almost has a feeling you can touch. When I listen to his voice, I recognize it as a great blend for Tarzan."



Tarzan: It's very nice.



Glen Keane's Journal

April 8, 1997

Today is the day I have been anxiously looking forward to since I started working with the Paris crew—presenting the animators and their work to the directors.

Chris and Kevin are very sharp in their understanding of animation and what communicates and what doesn't. They are usually in sync in their impressions and gut feelings, which makes it easier for the animators to work under them.

It was particularly helpful for me to hear what their comments were so I could get a better picture of who Tarzan is in their head. I am left with the impression that Tarzan really must, for the most part, take his movements and habit from gorillas. Kevin would act out movements while making his comments.

As the production gained momentum and the team made daily advances in defining Tarzan's character, Keane found his communication skills being put to the test.

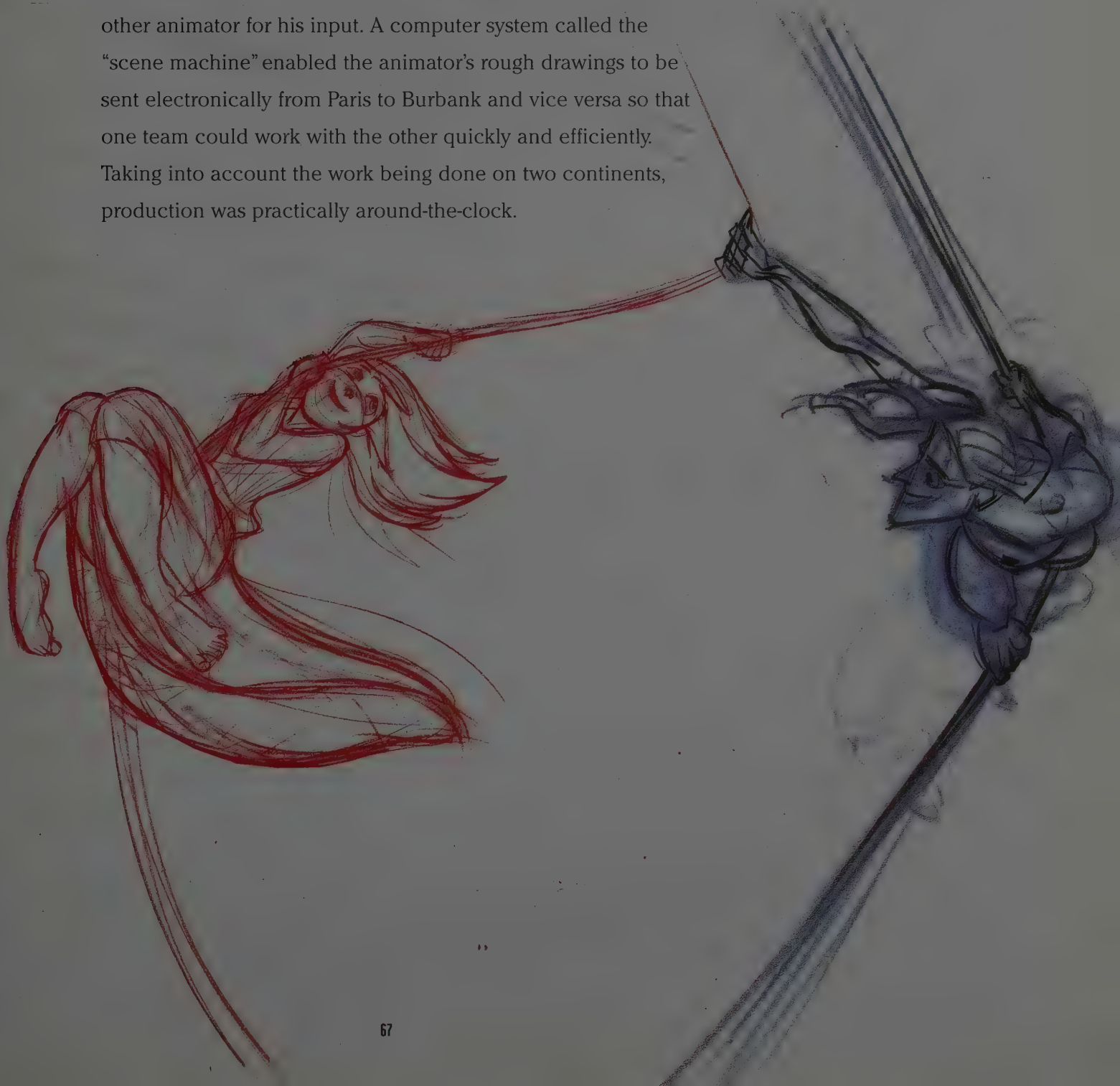
"In the beginning, Paris posed some huge challenges for me," recalls Keane. "That first year, because of the language barrier, I saw the Paris Studio as a mountain that I had to climb every day. At the end of each day, I would be so proud that I had made it through speaking French. Some of the biggest events for me on this film were not necessarily things you see on the screen. Just going to work with a whole studio of people I'd never worked with before and putting myself in an uncomfortable and unusual situation caused me to grow and stretch a great deal not only as an artist, but as a human being."

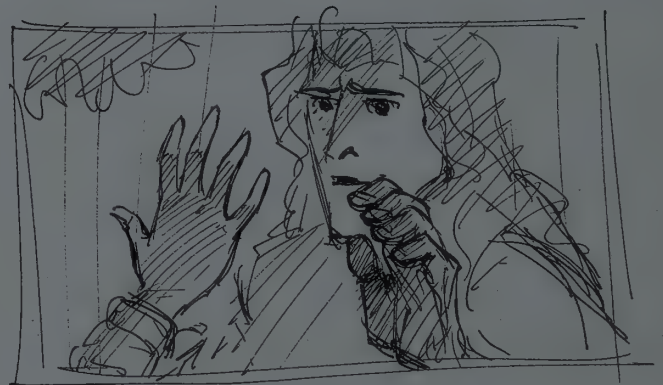
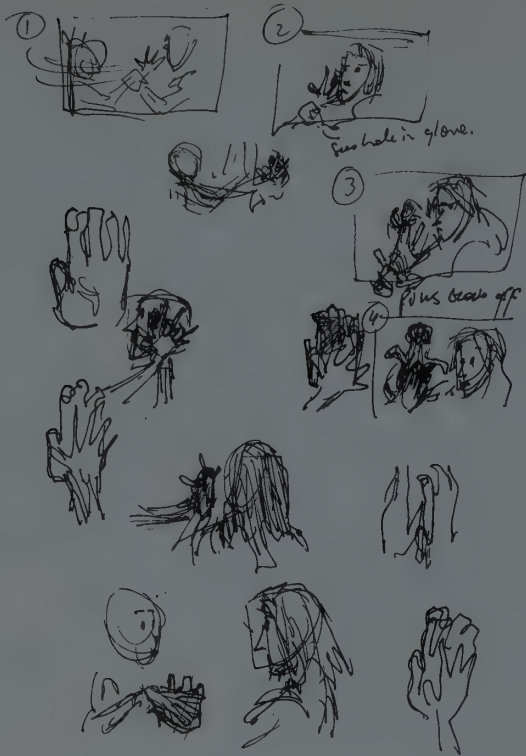
Coordinating scenes with the other animators 6,000 miles away in Burbank was another test of communication for Keane and his crew. Scenes requiring interaction between Tarzan and Jane were especially challenging and took close coordination with Ken Duncan, the supervising animator overseeing the lead female character. Duncan explains, "It's a bit of an odd experience.

Of course the energy and collaboration would be different if Glen and I were down the hall from each other. If Tarzan is animated first in a scene, they send it to me and I assume the role of Jane, making her react to him as only she would. Despite the long distance between Glen and I, the animation of Tarzan and Jane seems very natural up on the screen.”

The animator assigned to the character with the motivating or dominating role in a particular scene would usually rough in both characters on the first pass. It would then go back to the other animator for his input. A computer system called the “scene machine” enabled the animator’s rough drawings to be sent electronically from Paris to Burbank and vice versa so that one team could work with the other quickly and efficiently. Taking into account the work being done on two continents, production was practically around-the-clock.

THESE PAGES: Scenes in which Tarzan and Jane interact were particularly challenging for the animators to pull together due to the great physical distance and time difference between Paris and Burbank. Rough animation of Tarzan by Glen Keane and of Jane by Ken Duncan.





Glen Keane's Journal

July 16, 1997

Saw sequence 13.5 (Tarzan meets Jane for the first time) on video with music, SFX and new dialogue of Tony and Minnie. It worked! I had goosebumps. It was a moment when I had a hint that this picture was going to be something extraordinary.

For Tarzan the question has always been how he and Jane will relate. Will it be fun and will there be an energy? Do their voices complement or detract? Is there a spark between the two?

In doing the storyboard for this sequence, I'd been thinking about the depth of this moment for Tarzan. It's a dream reborn for him. As a child, with his mother Kala, he searched for an answer as to why he was so different. She explains that essentially in the things that count they are the same (listen to our hearts beat) so Tarzan focused on becoming a bona fide gorilla. When he meets Jane, the dormant drive of his search for identity is reborn—he finds himself in her.

These moments happen for us all—usually when we least expect them. Once checked goals, abandoned desires and pursuits due to impossible circumstances are reborn without our having to search for them, they are like a gift from Heaven placed in our laps. This is Jane for Tarzan.

Work progressed on the first scene, but the entire production soon hit a lull. The story was undergoing some major retooling and the relationships between the characters needed strengthening. During this downtime, Keane assisted in the storyboarding process, as he had done on *Pocahontas*, and tried to keep the morale of his team from flagging. He enjoyed the added creative input that storyboarding provided and used the opportunity to gain an even deeper understanding of his character's motivation. One highly emotional scene which he had a "hand" in boarding has Tarzan and Jane touching their hands together in a mirror image. It was a moment he was particularly proud of and one which had special meaning to him on a personal

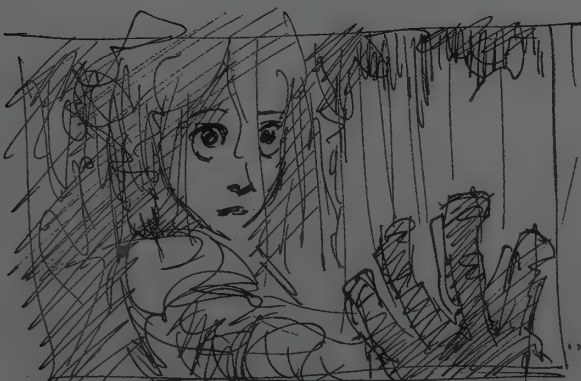
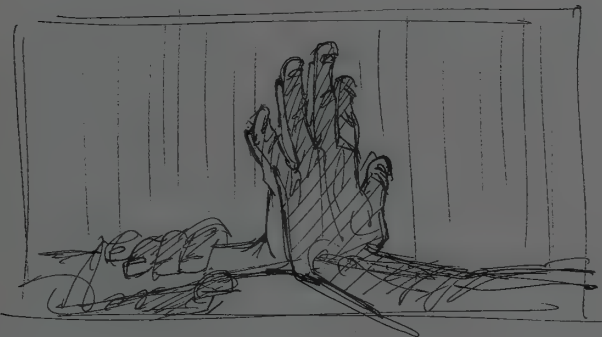
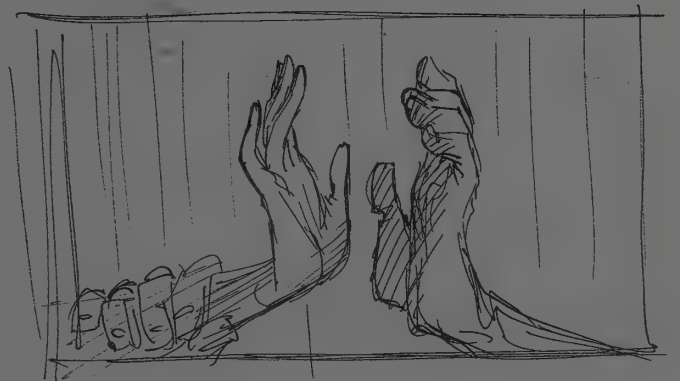
THESE PAGES: Storyboard art by Glen Keane.

level. "My inspiration for the hand sequence was the first time I held my daughter after she was born and the remarkable deep connection I felt at recognizing myself in her," notes Keane.

"That was the same emotion and sense of recognition I wanted Tarzan to experience. In the first drawings, I had his hand touching hers in an ordinary way. Then I thought, wouldn't it be cool if his hand was still in that gorilla curled-up position and you see it flatten out as he touches hers. I came up with the idea in a taxi and, it was one of those times, I couldn't wait to get to work and draw it."

OPPOSITE TOP LEFT: Keane sketched his ideas for Tarzan and Jane's first meeting in a taxi on his way to the Paris Studio.

OVERLEAF: Tarzan is overwhelmed by the realization that he and Jane are like beings. Production still.



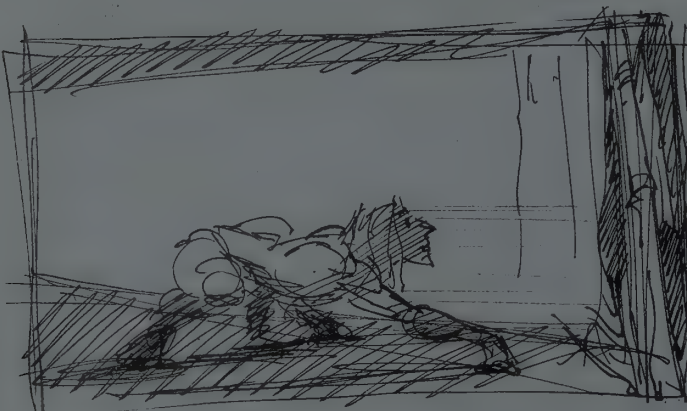
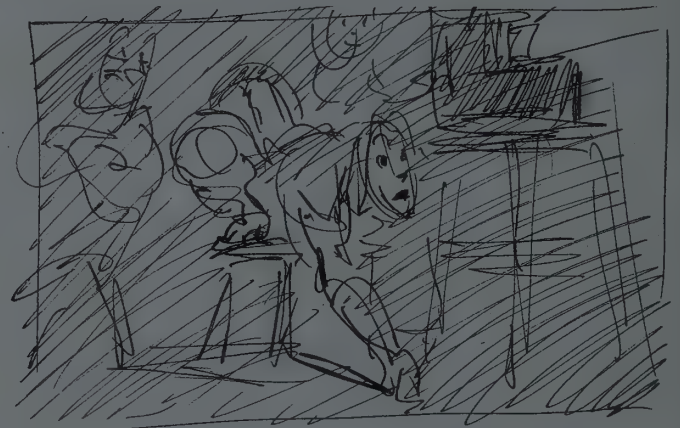
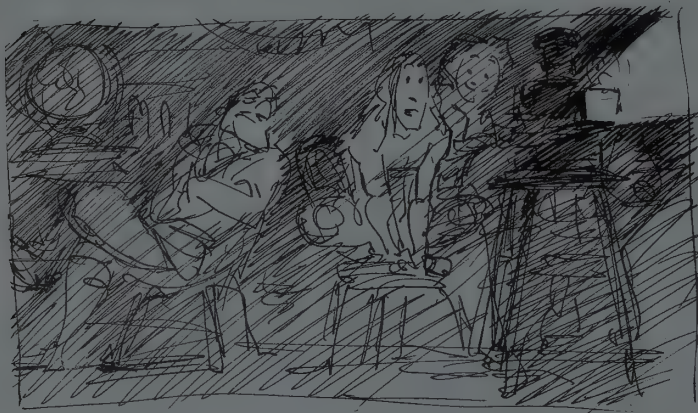
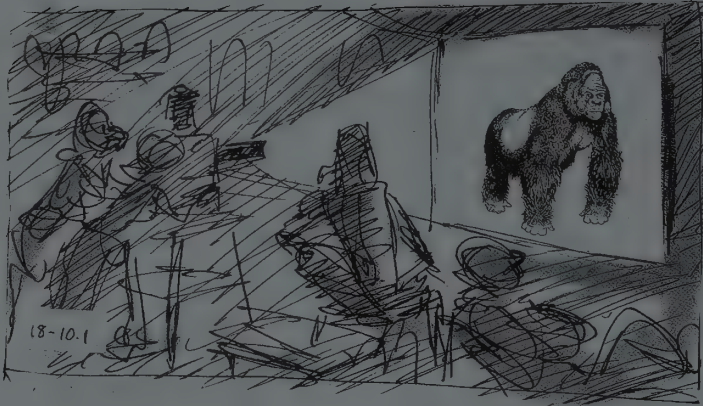


August 1997

At first I thought I'd have Tarzan flipping through a book with drawings of a gorilla, men, cities, machines & inventions, customs, scenes of civilized life—but it felt so "small" looking at a book—the song was much bigger than that!

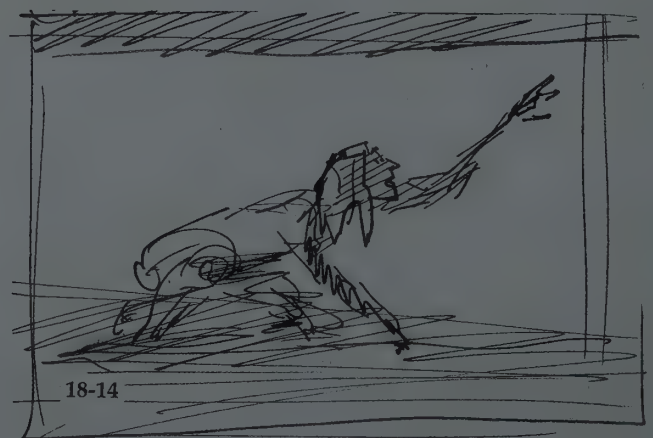
Then I saw an illustration of a 19th-century projector. Jane could have slides and project images of streets, people, machines, animals—lifesize on the screen for Tarzan to interact with.

I fell in love with the idea of seeing Tarzan superimposed on a London street or standing in front of a gorilla whose image is mapped across his frame.



THIS PAGE: Storyboard art from the "Strangers Like Me" sequence by Glen Keane.

OPPOSITE: Production still.





Keane also helped to storyboard the “Strangers Like Me” sequence, a whimsical montage that depicts Tarzan learning about the human world. Phil Collins’s music and lyrics proved to be a great inspiration. “When you’re storyboarding for a song like this, it’s a very liberating experience because Phil’s lyrics take the burden of continuity and free us up to play with the images,” explains Keane. “On the one hand it was a lot of fun, but it was also hard because so much storytelling had to go into this part of the film. Jane teaches Tarzan English and he learns about the world outside the jungle. The idea to use a 19th-century slide projector came from an old-time illustration and became the catalyst that sparked a whole bunch of ideas. It was a joyful and fun way for him to learn.”

“Glen’s storyboards on ‘Strangers’ are inspired,” says Arnold. “In the book, Tarzan encounters other people in Africa as he is growing up, therefore he’s more knowledgeable. In our story, Tarzan believes he is a gorilla until he meets Jane, Porter, and Clayton. Glen cleverly devised a way for Tarzan to learn about the world outside the jungle in a short amount of time.”

Glen Keane’s Journal

September 9, 1997

Worked on “Strangers Like Me” sequence. The process is never easy—particularly for this song—at first the route was to teach Tarzan to speak—but it has evolved into Tarzan’s quest for knowledge.

I went on my own quest—reading books on Einstein’s Theory of Relativity—and books explaining physics and great scientific discoveries as in astronomy.

I am in awe of the universe and God’s perfect design clearly displayed in its breadth and beauty. Tarzan must be in awe and wonder. Joy of discovery. He must have an insatiable thirst to know. The audience should feel the same joy as Tarzan. They should enjoy watching him discover.

One of the project's most significant turning points came in early spring of 1998. According to Peter Schneider, "We saw a work-in-progress screening of the film, and were amazed with the progress that had been made. The story had taken a big leap forward. There was emotion and humor—action and romance. The characters, the animation, the music—it all came together."

Glen Keane's Journal
March 13, 1998

This week, a sneak peek of *Tarzan* was presented in Burbank for about 1400 people from the different divisions of the Studio and others from the outside working on the film.

I saw the film on Monday. I was alone in the theater with my tuna sandwich and Pepsi. The film played and it was magic. It was dramatic, exciting, emotional, fun and intriguing—you connected with Tarzan from start to finish.

I was particularly excited to see the closing shot—a scene I've been waiting to see in the film for months now. Tarzan flying through the jungle with Jane in his arms. This time, she is joyful, unafraid—swinging and surfing with him. A moving, powerful ballet of energy and rhythm. They move with animal grace and poetic balance.

The film has taken on wings of its own or perhaps is now carried along by angels—and instead of pushing it to a conclusion, we are hanging on, privileged to ride the wave. Like surfing, we've paddled and kicked hard to get into position and the crest of the wave has caught us and we are borne along by another momentum that is unstoppable.



Edgar Rice Burroughs 1875 - 1950

- TARZAN OF THE APES
- THE RETURN OF TARZAN
- THE SCARF OF TARZAN
- THE SON OF TARZAN
- TARZAN AND THE JEWELS OF OPAR
- JUNGLE TALES OF TARZAN
- TARZAN THE TROUBLE
- TARZAN THE TERRORIST
- TARZAN AND THE GOLDEN LION
- TARZAN AND THE ART MIST
- THE TARZAN TWINS
- TARZAN, LORD OF THE JUNGLE
- TARZAN AND THE LOST EMERALD
- TARZAN AT THE EARTH'S CORE
- TARZAN THE INVINCIBLE
- TARZAN TRAVELER
- TARZAN AND THE CITY OF GOLD
- TARZAN AND THE LION MAN
- TARZAN AND THE LEOPARD NET
- TARZAN'S QUEST
- TARZAN AND THE FORGOTTEN CITY
- TARZAN THE MAGNIFICENT
- TARZAN AND THE FOREVER LEGEND
- TARZAN AND THE TARZAN TROOP
- TARZAN AND THE MADMAN
- TARZAN AND THE GIGAWATT
- A PRINCESS OF MARS
- THE QUEEN OF MARS
- THE WARRIOR OF MARS
- THE MAID OF MARS
- THE CHIEF OF MARS
- THE MASTER MIND OF MARS
- THE HERO OF MARS
- THE SYNTHETIC MEN OF MARS
- LAMA OF CATHOL
- JOHN CARTER OF MARS
- AT THE EARTH'S CORE
- PELLICIDIAN
- TARZAN OF PELLICIDIAN
- TARZAN AT THE EARTH'S CORE
- BACK TO THE STONE AGE
- LORD OF TERROR
- SAVAGE PELLICIDIAN
- PIRATES OF VENUS
- LOVE ON VENUS
- CANNON ON VENUS
- ESCAPE ON VENUS
- THE WIZARD OF VENUS
- THE WAR GAMES
- APACHE DEVOIL
- THE MUCKER
- THE CASE FROM HOLLYWOOD
- THE LAD WHO TIME FORGET
- THE CASE GIRL
- THE BANDIT OF HELL'S BEND
- THE ETERNAL LOVER
- THE MOON MAID
- THE MAD KING
- THE OUTLAW OF TORN
- THE MOUNTAIN MEN
- JUNGLE GIRL
- THE GARDNER AFFAIR AND THE RIDER
- THE LAD AND THE LION
- THE DEPUTY SHERIFF OF
- COMANCHE CANYON
- TALES OF THREE PLANETS
- I AM A BARBARIAN
- PRIVATE BLOOD
- THE SCIENTIST REVIVAL
- TWO-GUN DALE GALE SAW THE
- THE STRANGE ADVENTURES OF MR. DRAWBROOK
- NIGHT OF TERROR
- UNCLE MEXER AND OTHER RELATIVES
- MARSH OF THE DEERSTEP
- MURDERER PREFERRED
- THE LUCKY GIBB
- ANGEL'S SUNDAY
- CALLING ALL CARS
- HER AT MOUNTAIN
- MAD MEN
- VERONICA TRACY MEMBER
- A LIGHTSHIP MEMBER
- THE DALE LARK MEMBER
- WIM MEMBER MR. THOMAS
- THE RED NOVELTY
- THE DISCOVERY CASE
- THE ADVENTUR

Glen Keane
WALT DISNEY FEATURE ANIMATION (FRANCE) S.A.
Studio 67
rue Robespierre - CAP 140
93100 Montreuil Cedex
FRANCE

Dear Glen:

It was a great pleasure seeing you again at the TARZAN presentation. Sandra Galfas, Jim Sullos and I were absolutely mesmerized by what you achieved in bringing TARZAN to the animated screen. I laughed, I cried and was thrilled by the action scenes. I particularly enjoyed seeing TARZAN racing through the lower, middle and upper terraces of the jungle. You have without a doubt mastered the portrayal of TARZAN. If my Grandfather were alive he would embrace you for your keen awareness of his creation.

Glen, we are indeed fortunate to have you realizing your dream to show the world a proper conception of Edgar Rice Burroughs' TARZAN.

Warmest personal regards.

Sincerely,

EDGAR RICE BURROUGHS, INC.

Danton
Danton Burroughs
Secretary-Treasurer

DB:wj

THE LITTLE DOGS
FOR THE FEAR OF THE MOTHER
UNCLE BILL

More Than Most People Killed
Behind Theory
The Girl From Farnes

MISSISSAUGA, 67TH EASE OF ONE MILE SOUTH M.
THE EFFICIENT EXPORT
AUTHORSHIP OF EDGAR RICE BURROUGHS

Edgar Rice Burroughs, Inc.

P.O. BOX 570277
TARZANA, CALIFORNIA 91357
TELEPHONE: (818) 344-0181
FAX: (818) 344-7109

March 16, 1998



Bolstered by the screenings that March in Los Angeles and Paris, morale soared and a new sense of determination and excitement took hold. Although there was still much to be done to complete the film, it was suddenly clear that all the hard work was paying off. For those involved in the lengthy production process, it is sometimes easy to lose sight of the big picture. But when all the elements come together, a certain magic happens.

ABOVE: Production still.

OPPOSITE: Perhaps the nicest compliment to come out of that presentation was from the grandson of Edgar Rice Burroughs, who was in attendance that day. This came in the form of a letter addressed to Glen Keane.

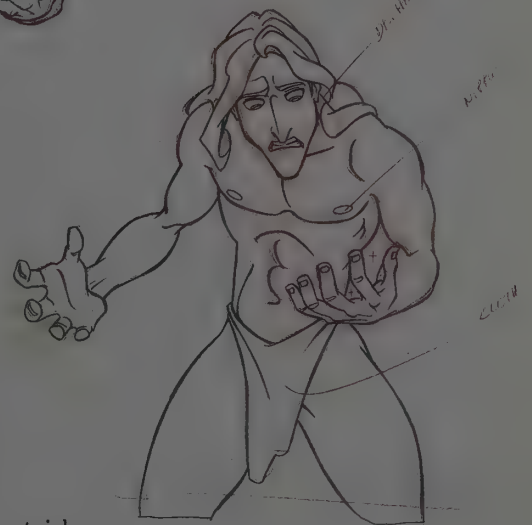
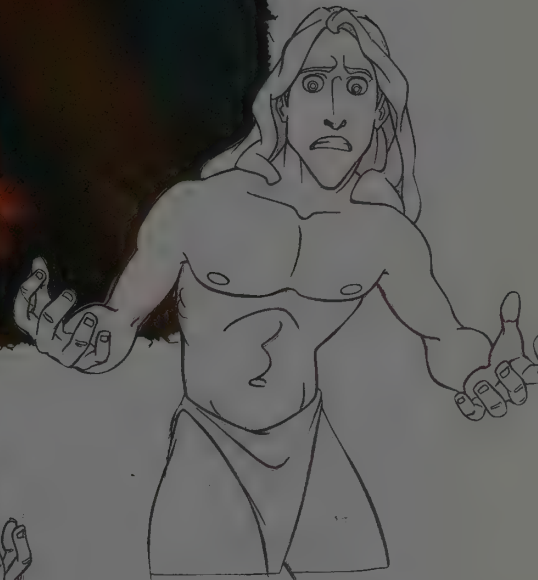
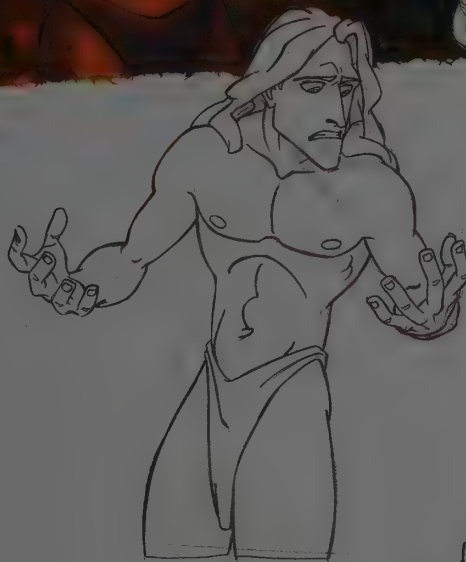
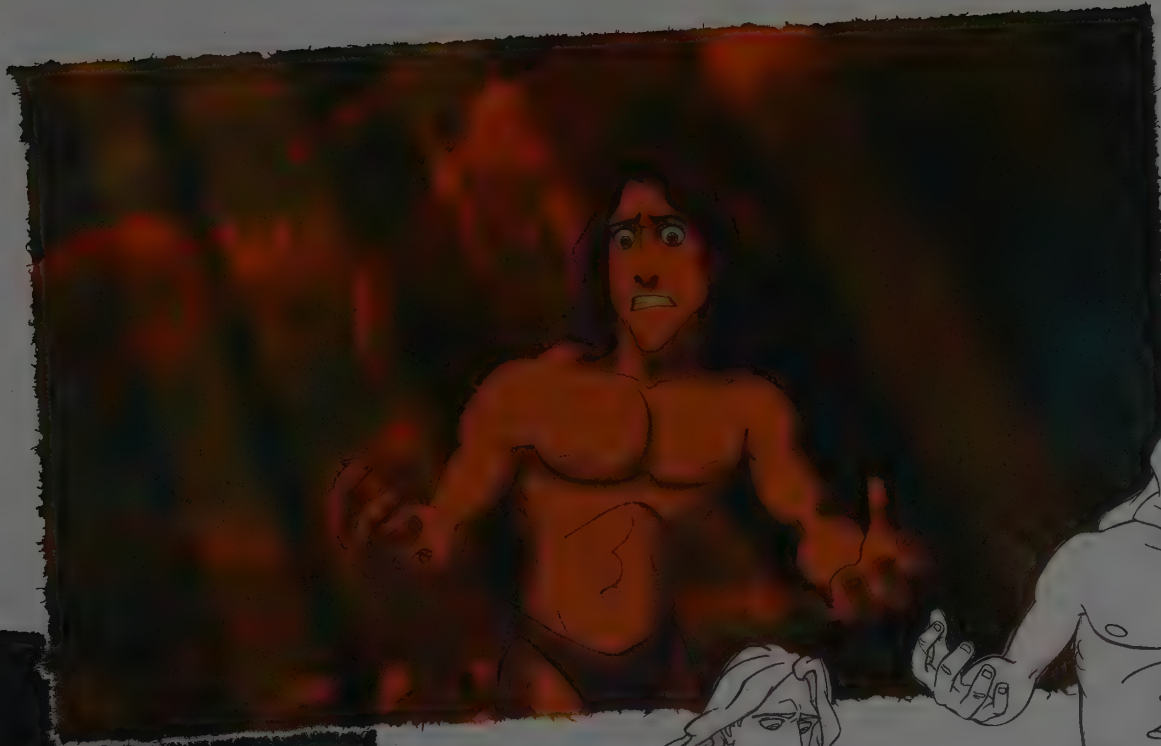


With the addition of Tarzan to his impressive repertoire, Keane has played a major role in creating yet another of Disney's most memorable characters and in helping to advance the art of animation. The animator had some interesting observations about his latest creation relative to another one of his progeny.

BELOW AND OPPOSITE:
Production stills.

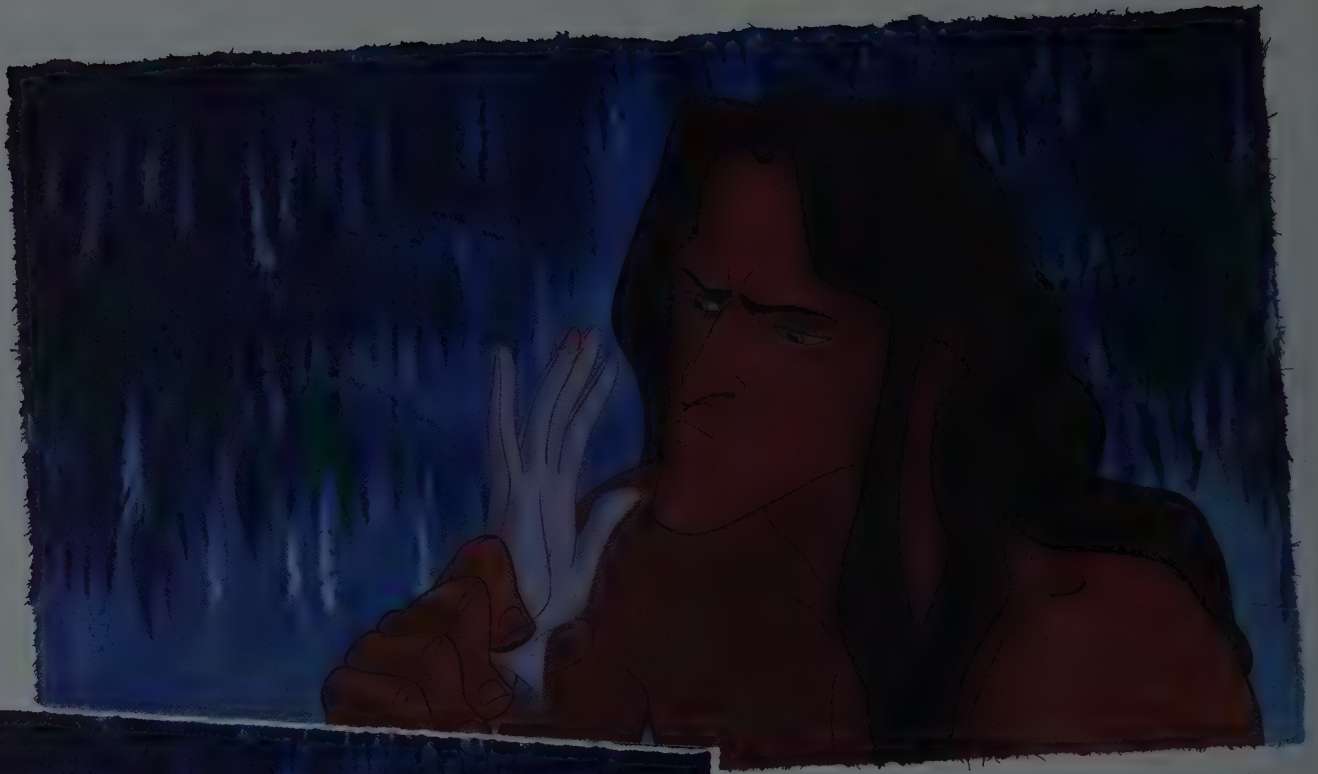
"I compare Tarzan with the Beast, in a way," he said. "Beast is an animal on the outside with a man on the inside wanting to





ABOVE: Cleanup animation of Tarzan by Cleanup Character Lead Philippe Briones.

come out. Tarzan is a man on the outside with an animal spirit. We see that in his movements and his actions. Both have a journey, a discovery, and a transformation at the end. I would say that Tarzan is by far the more difficult of the two to animate. With Beast, if you draw him a little bit wrong, it's okay. But with Tarzan, if that muscle's not where it's supposed to be, he looks deformed. It's easy to draw him looking like a caveman, which is wrong. Or an animal, which is also wrong. He has to be this incredibly intelligent man who has learned to 'move like an animal.'"



ABOVE: Tarzan observes Jane's gloved hand. Production stills.

In analyzing his approach to animation, Keane recalls some invaluable advice given to him by Eric Larson, one of Disney's legendary "nine old men" and a mentor to many of today's top animation talents. "He would always tell me, 'Make a positive statement and make it sincere. Never cheat the audience. They will never know what they could have seen; they will never know what you left out. But you'll know they didn't have the experience that they could have and that you cheated them. What you must always do is make sure you've studied, researched, and animated something from your heart. If you animate your scene with sincerity, you won't have cheated them.'"

Glen Keane's Journal

July 9, 1998

My mind was churning on the scenes I'd been seeing with the animators this morning—and it struck me how real Tarzan is to me. He is not a drawing or even an animated character. He is a living personality with character traits, personal habits and a body language all his own.

I could almost see him before me. He is real yet invisible living in my imagination, which is a very real place to inhabit.

I feel as though in animating him we are trying to do him justice. To try with our skill and effort to describe to others who can't see him; the way he moves, acts and thinks. I feel as though I could reach out and put my hands on his shoulders and define him in space.

Our greatest struggle is the tension of our very real desire to animate him as he truly is and the deadline pressure to have it done as rapidly as possible. The greatest resource for animators is inspiration. We need to guard our passion and animate inspired—as we started the film. We need to finish it by drawing on the study of gorillas and chimpanzees for our inspiration source.



TARZAN ON THE LOOKOUT

LEFT: Tarzan finds the ideal vantage point from which to observe the "strangers" as they make their way through the jungle. Character development art by H. B. Lewis.

Building Character

Chris Buck's Journal
February 25, 1997

Character design has been a tough journey on this show. We've had a lot of very talented people doing hundreds of designs—all in different styles. The biggest problem has been not having one person to set the style (e.g. Gerald Scarfe for *Hercules* and Chen-Yi Chang for *Mulan*). That artist would determine the broad character styling for film, and another key artist would take those designs and make them suitable for animation. We don't have those exact artists filling those spots on this picture.

Yet it is crucial that all the characters look and feel like they belong to the same universe. Ultimately they should appear as though they were all drawn by the same artist.

"Strangers Like Me" is the musical exploration of Tarzan's burning desire to know more about the fascinating "strangers" that have entered his world. It's a moment of revelation for him as he realizes for the first time that he is not a "hairless" gorilla, but rather a member of the human family.

Revelation and discovery are also part of the process for the animators and voice talent who give life to the characters in Tarzan—together they become the alter egos of the animated actors that appear on screen.

The process of creating a Disney animated character typically begins at the drawing board with pencil and paper. Character concepts and designs come from a variety of sources including visual development artists, the directors and the supervising animators. From there, a unique collaboration occurs between the filmmakers and the voice talent to magically bring the character to life as they take on a spirit and personality all their own.

"We struck it rich," admits Lima, referring to the ease with which he and Buck were able to assemble a superb animation team. "We have a great crew on this film. In fact, it wasn't until we began animation that some of the attitudes, expressions, and feelings that were difficult to put across on the script pages and storyboards started to come to life. We pushed the team to create a sense of the internal life of these characters. They have worked very hard to achieve stellar, subtle performances."



Jane Porter

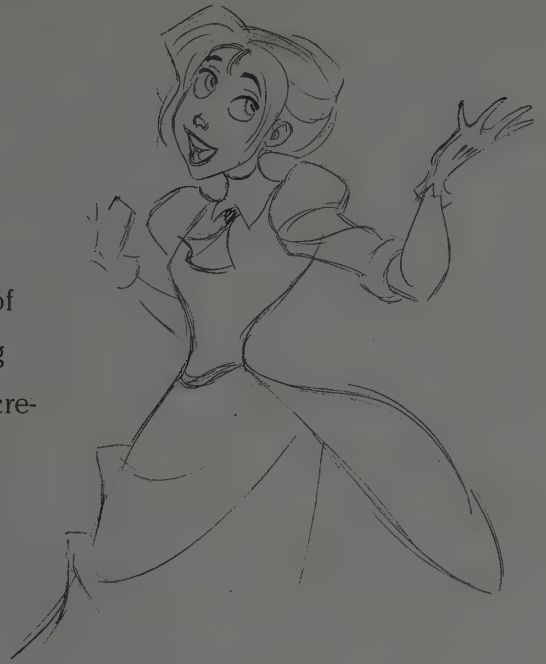
Ken Duncan was just finishing up his assignment on *Hercules* as supervising animator for the character of Megara when he was approached about overseeing animation for Jane. Intrigued by the challenge of creating a very different female lead, he signed on to the project. Using design suggestions from Chris Buck, Glen Keane and Character Designer Buck Lewis for inspiration, Duncan created his own version of what Jane would look like.

“For me,” Duncan recalls, “Jane was really an innocent character with a lot of energy and a great sense of curiosity. Her mind is wide open to learning about the world.

“At the beginning,” Duncan continues, “she has these fantasies about what Africa is going to be like. But she soon finds that it’s a bit different from what she had imagined—there’s mud and dirt and rude

baboons. And then Tarzan introduces her to all the great things in the jungle. She learns to really love the environment, and she falls in love with Tarzan as a result. He brings life to what is in her imagination.”

A particularly challenging scene for Duncan was the one that follows Jane’s first meeting with Tarzan, where she breathlessly describes the experience to her father and Clayton. The dialogue was largely improvised by Actress Minnie Driver, chosen to provide the voice of Jane. It was up to Duncan to take her rambling discourse and create a visual performance with the same energy, vitality and humor. At 73 feet of film, it also ranks as one of the longest animated scenes on record.

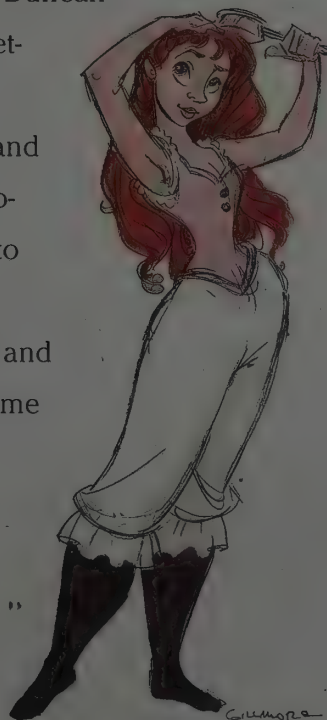


ABOVE: Character development art of Jane, Porter, and Clayton by H. B. Lewis.

TOP AND LEFT: Character development art of Jane by Supervising Animator Ken Duncan.

RIGHT: Character development art of Jane by Jean Gillmore.

OPPOSITE: Jane shows the baby baboon his portrait. Production still.





"Her imagination is just totally running wild as she tries to tell her father all the things that she's been through," says Duncan. "In the beginning, I roughed it all out using basically stick figures to get the whole emotion of the scene and avoid getting bogged down in details. It helps to break it down into individual little

sections. The whole scene took about seven weeks to animate."

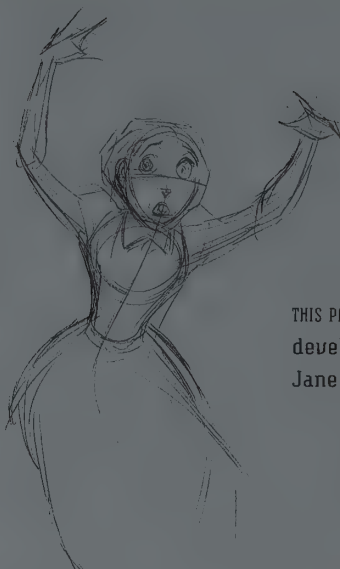
Driver was to have a big influence on the look and personality of the character. Duncan went to several of the actress's recording sessions and incorporated many of her physical characteristics and quirky mannerisms into Jane.

"Minnie's expressions are very broad," observes Duncan. "She would extend her neck out and use her hands to gesture. We took all of these elements and exaggerated them. We made her less dainty and played up her over-the-top attitude.

Watching Minnie was a great inspiration. She puts

a lot of energy into her performance and is a wonderful improviser. She was also able to add humor to lines in the script that didn't come off quite as funny on the printed page. It was a joy animating to her brilliant performance."

Minnie Driver recalls, "I knew how I wanted Jane to be from the start. She was never going to be a boring Victorian heroine. She had to be something original. The directors really let me improvise and create. Jane is not the sort of 'damsel in distress' that we've seen in other *Tarzan* films. She's very adventurous, funny, and clever and I like those qualities in women."

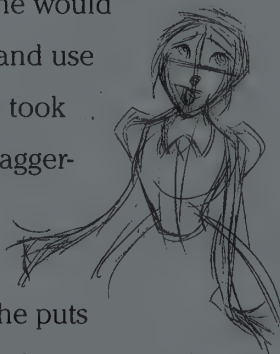


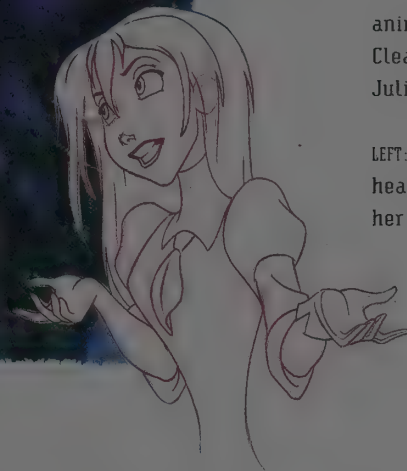
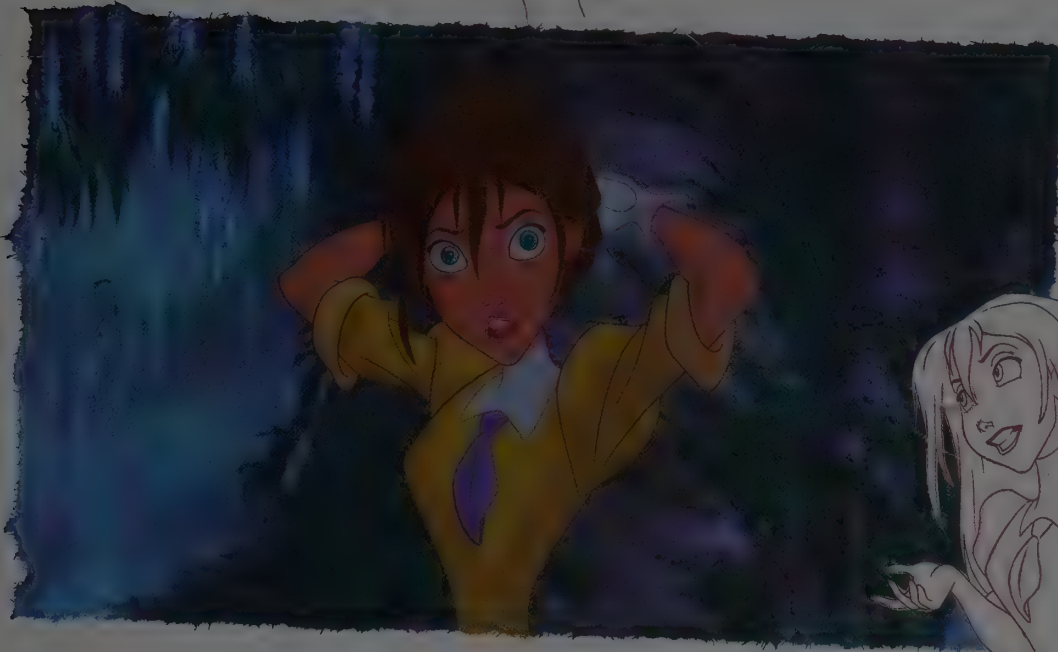
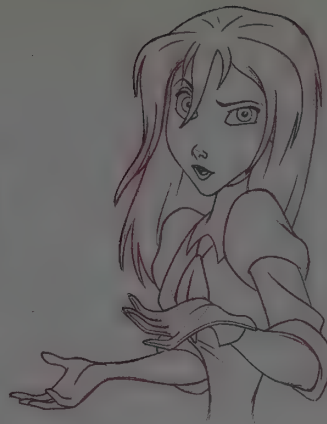
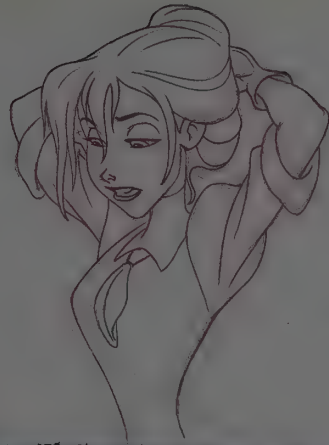
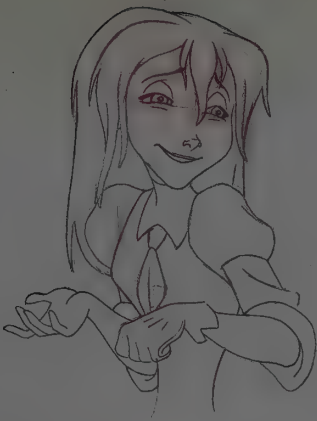
THIS PAGE: "Stick figure" development animation of Jane by Ken Duncan.

Chris Buck's Journal

February 25, 1997

Jane has been really hard. We don't want her too realistic, yet she can't be too cartoony. We want her appealing looking, yet not generic. We want to give her a slight overbite, but if we go just a little too far she looks dopey. The heroes and heroines are always the hardest characters to do. Ken is working on her now. He's going to film some drawings and put Minnie's voice to them just to see how they're matching up. Minnie has such a terrific voice that we are pushed to come up with a design that does her justice. Hopefully in the end, we'll look at the final character in the film and say "What was the big deal? She looks great!"





ABOVE AND LEFT: Cleanup animation of Jane by Cleanup Character Lead Juliet Duncan.

LEFT: Jane startles upon hearing Tarzan parrot back her words. Production still.

Jane: *You do speak!*

“Minnie has a real talent for improvisation,” notes Arnold. “The combination of her voice and Ken’s animation is a home run. You don’t come across that kind of performance very often.”

“It’s quite odd hearing your voice come out of a character that doesn’t really look like you,” remarks Driver. “Every once in a while I see little sparks of myself in the way she narrows her eyes or the way she sticks out her tongue while she’s

LEFT: Kevin Lima and Actress Minnie Driver review Jane’s dialogue.

BELOW: Jane Supervising Animator Ken Duncan.



drawing. It’s very weird but you get sucked in immediately. I don’t normally laugh at what I do, but I was on the floor laughing at Jane. Doing the voice of Jane has been one of my all-time favorite jobs.” ”





Chris Buck's Journal
 February 25, 1997
 Dave hit Porter as soon as he did some experimental animation. The initial inspiration was a drawing from Harald [Sieperman]. We all loved the sketch, but knew the translation into animation wasn't going to be easy. Dave is now just tweaking the design.

ABOVE: These early character development sketches of Porter by Harald Sieperman served as the initial inspiration for the character.

RIGHT: Character development art by Peter de Sève.

BELOW: A stout, stodgy Professor Porter as conceived of by H. B. Lewis.

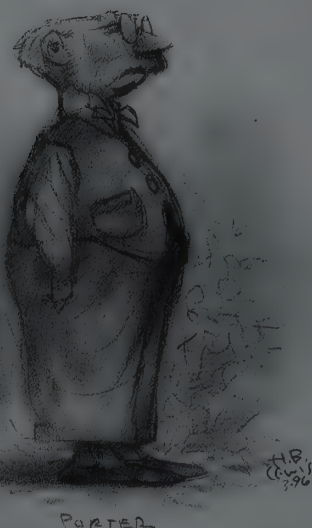
OPPOSITE: Jane's fun-loving father is perhaps the quirkiest of the characters. Production still.

Archimedes Q. Porter

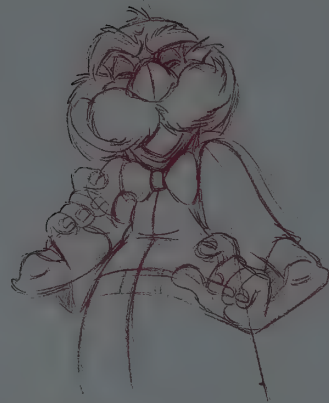
Supervising the animation of Jane's preoccupied papa, Professor Porter, was Dave Burgess. Acclaimed actor Nigel Hawthorne brought a tremendous sense of charm and humor to the vocal performance.

Burgess, whose previous Disney credits include work on the Genie in *Aladdin*, the hyenas in *The Lion King* and the Archdeacon in *The Hunchback of Notre Dame*, had to wait a long time for the story team to nail down the role of his character. Porter and Clayton were among the toughest characters to grasp. There were long stretches where the supervising animators had too much time to experiment. Even worse, there were a few false starts where animation began on scenes only to be abandoned due to story changes.

Despite the occasional frustrations, Burgess enjoyed contributing to Porter's design and supervising the animation.







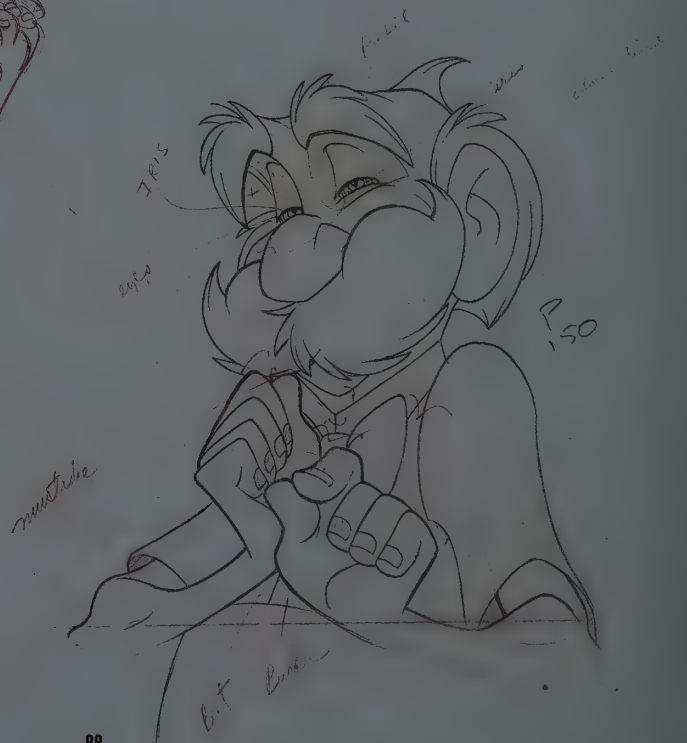
Chris Buck's Journal
February 25, 1997

Porter has been a challenge when it comes to his head size and his height. He may look fun and cartoony on his own, but he still has to do scenes with Jane (who is straighter), and he could look too goony and weird talking to her if his head is too big or if he is too short.

ABOVE: Rough animation of Porter by Supervising Animator Dave Burgess.

ABOVE CENTER: Porter delights in Tarzan's enthusiasm for learning while Clayton grows increasingly impatient to find the gorillas. Production still.

RIGHT: Cleanup animation of Porter by Cleanup Character Lead Tony Anselmo.





Porter: Look! Social grooming!

ABOVE: Porter relishes the moment the gorillas groom him. Production still.

RIGHT: Dave Burgess presented Nigel Hawthorne with this gag sketch of Porter studying his lines.

BELOW: Kevin Lima, Nigel Hawthorne, and Dave Burgess pose with Porter.

“He’s a comedic character, but there’s a real warmth to Porter’s personality,” observes the animator. “He and Jane really care about each other—there’s a strong bond between them. But at the same time, Porter’s a blast to animate because he’s so lively. His mind works quickly and he’s pretty kinetic. He’s like an eight-year-old boy in the body of a 75-year-old man.”

With his spindly legs and big mustache, Porter is one of the broader characters in Tarzan’s spectrum of humans. Burgess added to the humor and quirkiness of the character by never showing the mouth and lip-synching the movement of the mustache to the dialogue instead.

For Hawthorne, who had ambitions in his younger years of becoming a Disney artist, this assignment was a dream come true. The actor had previously voiced Fflewduurr Flamm in the 1985 Disney animated feature *The Black Cauldron*. Hawthorne notes, “When you’re making a Disney animated film,



you’re part of a team that is creating something original. The directors set the stage and I let my imagination take over.”





THIS PAGE: These early character concepts of Clayton by Harald Sieperman served as a great starting point for animation.

OPPOSITE: Clayton fulfills the role of the duplicitous villain. Production still.

Clayton

For the character of Clayton, Randy Haycock supervised the animation with Brian Blessed booming in on vocals. Haycock had previously overseen the animation of baby and teenage Hercules

and worked primarily on heroic characters like Simba and Pocahontas. Inspired by some of Harald Sieperman's preliminary sketches and the kind of debonair and sophisticated safari leaders played by Clark Gable and other stars of the 30s and 40s, the animator began developing the character.

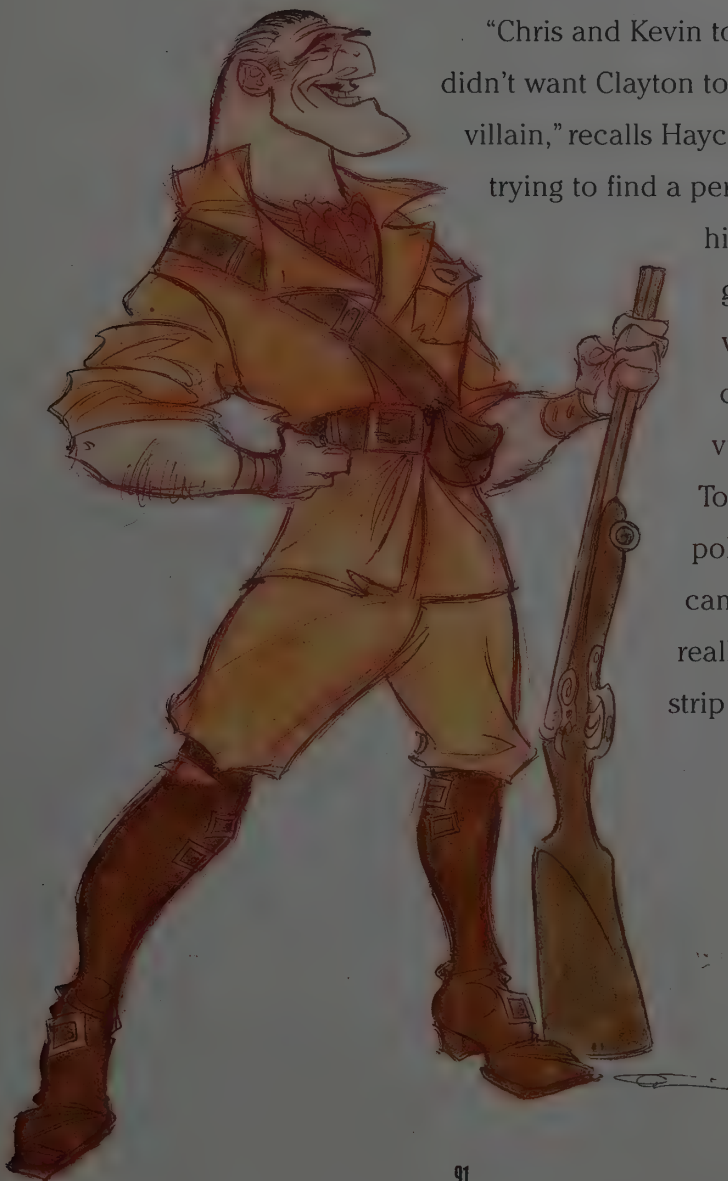
"Chris and Kevin told me that they didn't want Clayton to be an obvious villain," recalls Haycock. "They were trying to find a personality that would make

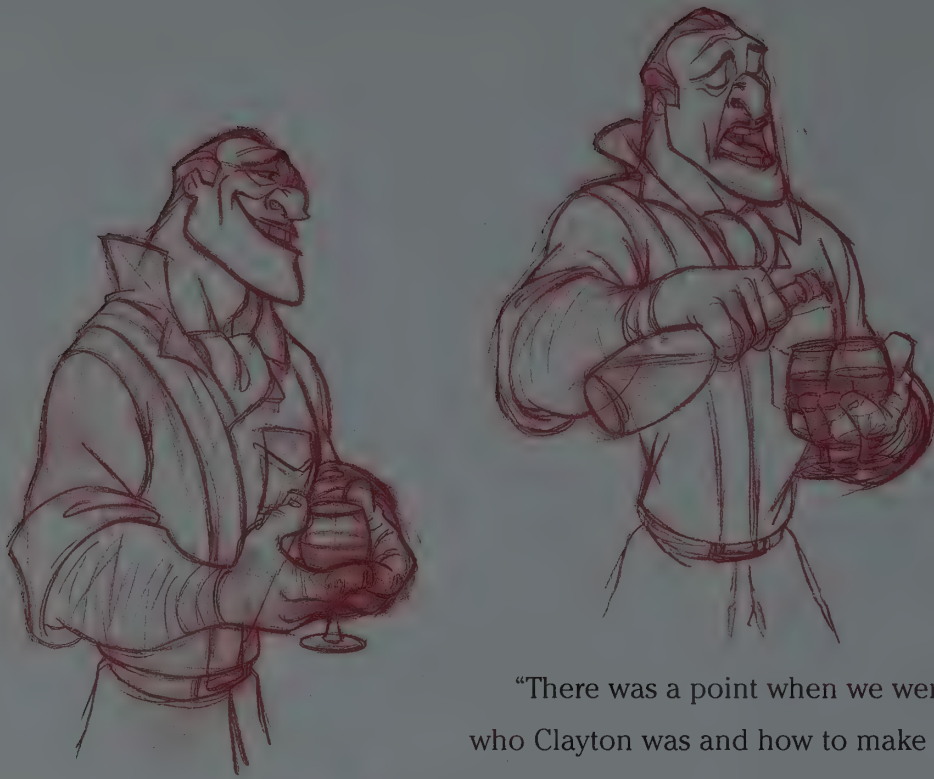
him charming and keep the audience guessing if he was a bad guy or not. He went from being a very big, bombastic character to being actually subtle for a villain. He has a real duplicity about him. To the other characters he's charming and polite, but when he turns aside to the camera, he shows the audience what he's really thinking. Eventually his layers start to strip away.



Chris Buck's Journal
February 25, 1997

Randy has a challenge with Clayton in that the design we like looks like a villain, yet we don't want to give away he's the villain until the third act.





Clayton employs his cunning charm to convince Tarzan to lead the humans to the gorillas.

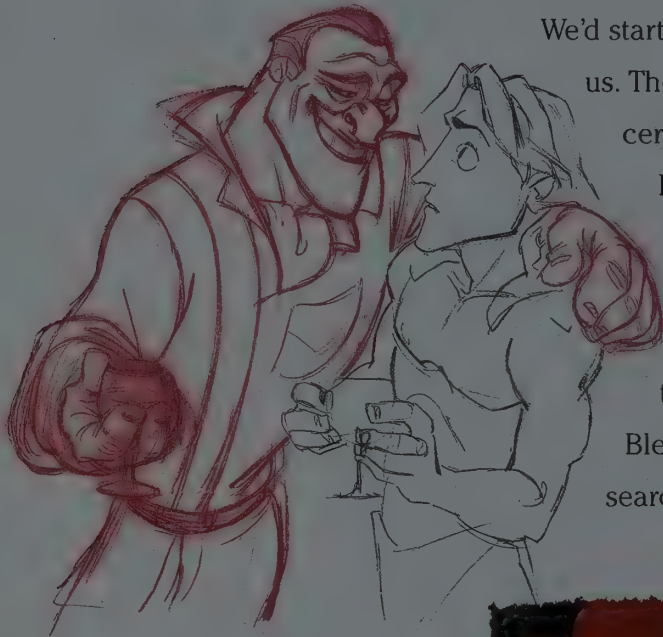
LEFT AND BELOW LEFT: Rough animation of Clayton by Supervising Animator Randy Haycock and of Tarzan by David Berthier.

BELOW: Production still.

“There was a point when we were struggling to figure out who Clayton was and how to make him charming and yet a believable villain,” adds Haycock. “It all came back to Brian.

We’d start talking about what made Brian so charming to us. There wasn’t anything villainous about him. It was a certain quality and charisma he had. Clayton gets his dimples, big teeth and great smile from Brian.”

Blessed, a real-life adventurer who has scaled Mt. Everest and Mt. McKinley, had always wanted to do a voice for a Disney film. “The one thing I have in common with Clayton,” says Blessed, “is that I spend 50 percent of my life in search of adventure.”



BELOW: Randy Haycock at work animating Clayton.



Clayton: There are no trails through a woman’s heart.



Clayton: *Have we met?*

ABOVE: Clayton's despicable nature is finally revealed when he traps Tarzan and the others on the ship. Production still.

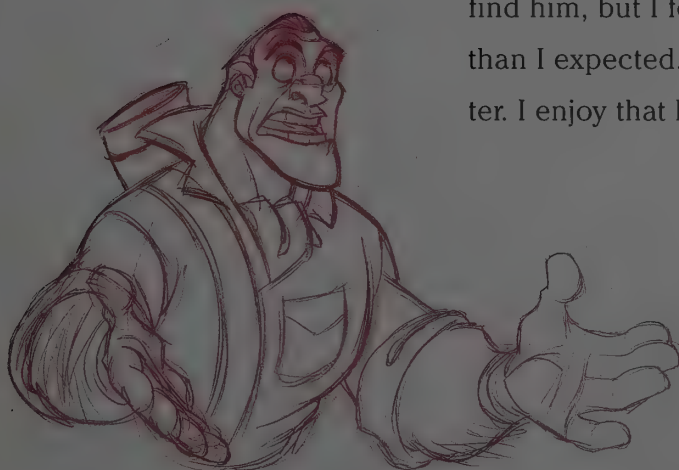
RIGHT: Brian Blessed holds a maquette of Clayton as he poses with the animators.

BELOW: Rough animation of Clayton by Randy Haycock.

BELOW RIGHT: Cleanup animation of Clayton by Cleanup Character Lead Randy Sanchez.

He adds, "Clayton has enjoyed a lifelong romance with himself. He adores himself. The line I love that sums up his character quite nicely is when he says, 'That's when I knew I was born for Africa and Africa was created for me.' The character is a total egomaniac."

Haycock concludes, "I'd never done a villain before Clayton. I had always done work on the heroic characters. It was a long road to find him, but I feel really at home with him actually. More so than I expected. I think it's about the subtleties in his character. I enjoy that he has conflict and depth."





Kerchak

Animating the film's gorilla characters presented a whole other set of challenges for the seasoned animation team. To prepare for their assignment, the team attended lectures on primates, made trips to zoos, and studied endless nature documentaries. And, just as the Disney artists studied animal anatomy to prepare them for their work on *Bambi*, a group of the *Tarzan* animators got firsthand insights into gorilla musculature and anatomy by witnessing the dissection of a recently deceased gorilla at a veterinarian college.

Bruce Smith, a talented artist who had previously directed the animated feature *Space Jam*, supervised the animation of Kerchak, the respected leader of the group. He also designed and animated the baboon platoon, consisting of more than 75 hand-drawn baboons that are featured in the big chase

sequence. Among these, Smith created the baby baboon character who makes off with Jane's drawing, setting the entire chaotic scene into motion.

In addition to the in-house lectures, Smith and his team prepared for their role by occasionally walking on their



ABOVE: Character development art of Kerchak by Rick Maki.

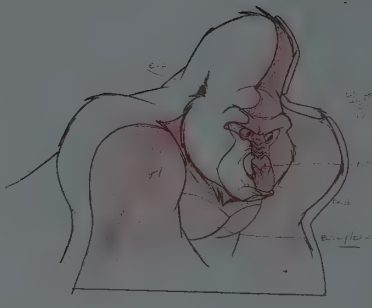
TOP: Character development art of Kerchak by Supervising Animator Bruce Smith.

BELOW: Visual development art by Paul Felix.

OPPOSITE: Kerchak, guardian of the gorillas. Production still.







LEFT: Cleanup animation of Kerchak by Tracy Lee.

FAR LEFT: These rough animation drawings by Bruce Smith demonstrate the subtlety of Kerchak's emotional range.

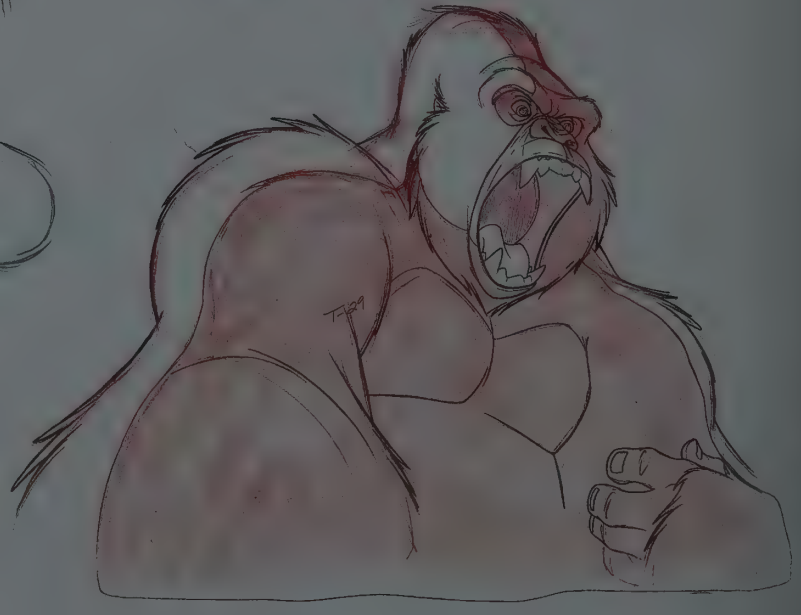
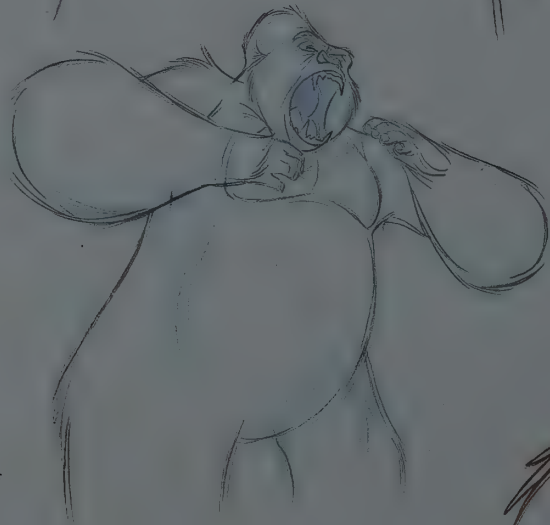
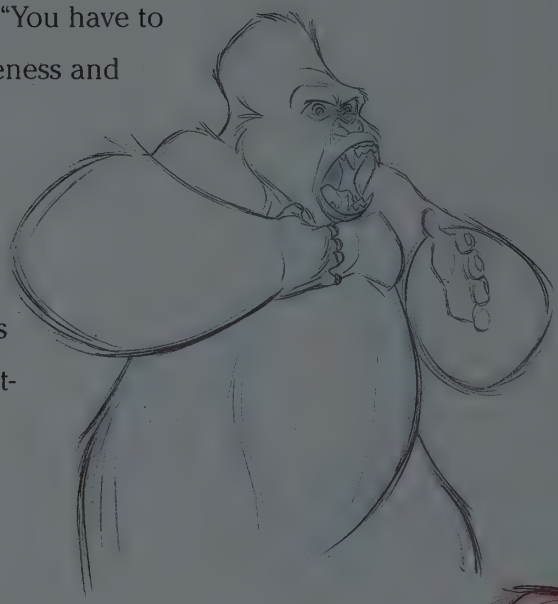
hands to imitate and, thereby, internalize gorilla locomotion. They even studied slow-motion professional football footage to get a sense of how Kerchak might react when he jumps on an enemy or is in turn attacked by the leopard, Sabor.

"Kerchak is probably the most realistic animal character in the film," explains Smith. "You have to buy his aggressiveness and

accept him as the

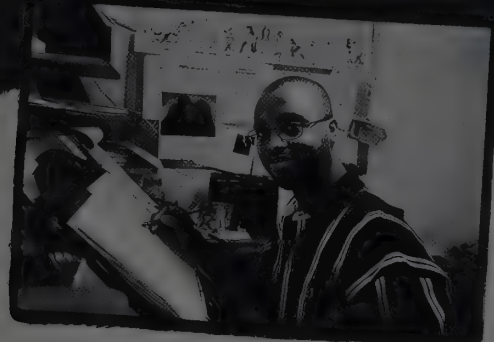
leader of the gorillas in order for the film to work. When he walks, he has to feel heavy. He has to have presence. When

he gets up and pounds his chest, that has to be threatening. There's not much room to exaggerate."



ABOVE: Rough animation of Kerchak by Bruce Smith.

FAR RIGHT: Cleanup animation of Kerchak by Tracy Lee.



Lance Henriksen of television's *Millenium* and numerous films provided the perfect blend of force and restraint to the vocal performance of this character. "If you told me a

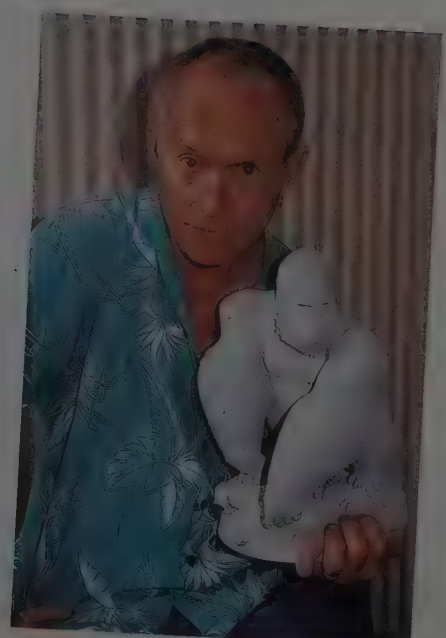
year ago that I'd be providing the voice for a gorilla character in an animated film, I would be so amazed," admits the actor. "I stand in awe of Kerchak and his power. He is the dignified head of a wonderful gorilla family. My biggest challenge has been finding his energy and being true to his animal nature."

"The hardest part about animating Kerchak is the restraint," adds Smith. "As an animator you really want to move him around. But this character must move deliberately and with dignity. You have to really feel what he is going through and be able to show what he is thinking. Lance Henriksen provided us with a great vocal performance and brought great presence with his delivery. His facial mannerisms and the way he gesticulates with his hands really inspired us."

ABOVE: Production still.

RIGHT: Kerchak Supervising Animator Bruce Smith.

BELOW: Actor Lance Henriksen holds a maquette of Kerchak.







ABOVE AND RIGHT: Character development art of Kala by H. B. Lewis.



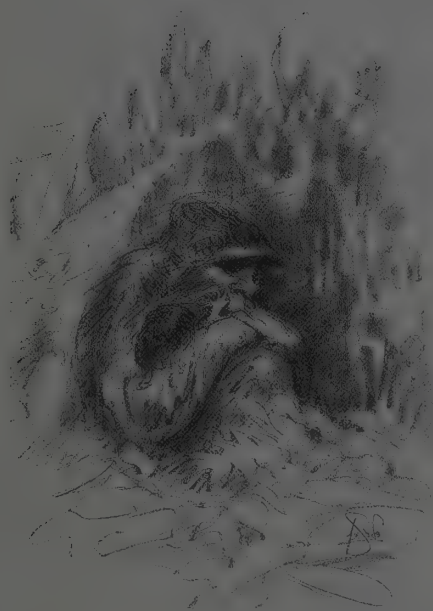
Kala

Russ Edmonds, the animator in charge of Kala, was one of the first to join the production, and did a lot of research into gorilla behavior and locomotion. “What we didn’t want,” observes Edmonds, “was for the character to look like a person in a gorilla suit. We wanted her to look and move like a real gorilla. She walks on her knuckles and she doesn’t swing from trees, because gorillas are too heavy to do that. They sit on the ground and tend to move very slowly.

“One of the defining moments for me,” says Edmonds, “was the realization that she should resemble an ape everywhere but in her face, especially in her eyes—that’s where she’s very human. If you watch her eyes, you can see all the expressions in her large brow. It’s the most subtle animation I’ve ever done.

Because she doesn’t move a lot, one of the big challenges is keeping her alive and making each scene seem fresh and different.

Many of the scenes involve her simply breathing or sighing. I’ve also tried to keep her very gorilla-like in her movements. When she wipes the mud off young Tarzan’s face, she uses her knuckles and the back of her hand.”



ABOVE AND RIGHT: Character development art by Peter de Sève.

OPPOSITE: Tarzan’s loving gorilla mother, Kala. Production still.





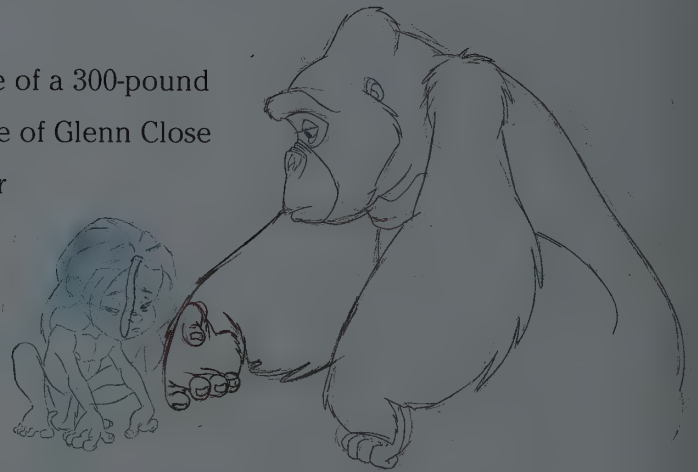
Kala: Now, forget what you see. What do you feel?

ABOVE: Kala tries to show Tarzan that they are exactly the same. Production still.

RIGHT: Rough animation of young Tarzan by Marc Smith and of Kala by Russ Edmonds.

BELOW: Cleanup animation of young Tarzan by Margie Daniels and of Kala by June Fujimoto.

Reconciling the image of a 300-pound gorilla with the mild voice of Glenn Close was another challenge for Edmonds. "I had to ask myself, 'how do I make *that* voice come from *this* character?'" he recalls. "What I had to do was make sure all of her attitudes were very gentle.

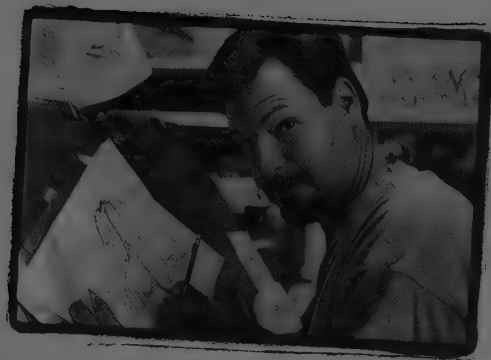


When she speaks she's very sincere and doesn't move around much. Glenn gave a great performance every time."

Close recalls, "When I first heard my voice coming out of a gorilla, it was shocking. My initial reaction was that my voice doesn't do her justice. Kala is such a wonderful character and the animation is so extraordinary. I was fascinated to meet Russ and see how he sits there and flips the drawings back and forth in his hands."



“What’s lovely about Kala,” notes the actress, “is that she’s a strong mother figure and she’s very important to the story. The twist here is that her child is an aberration, but she still protects him and teaches him that his worth is on the inside. That’s a



Kevin Lima's Journal

June 30, 1997

We recently spent a week recording back east. We were recording our Kala, Glenn Close. I was actually quite apprehensive about the session. Here is an actress that I have admired in all of the choices she has made in her art.

I can't help but wonder how she felt about the recording process and whether she felt she could bring any of her training or instincts to playing Kala. I'm sure in many ways it's exactly the same. Creating a character in any medium is creating a character.

Anyway, our session was remarkable. It is amazing to communicate with an actor and have a single word adjust a performance completely. Having the ability to listen is an incredible gift.

The work was inspiring. The actress is a joy. No more fear.

beautiful message for any child. I'm also very happy to be in a movie that shows animals and humans ultimately having a good connection. Every night my daughter prays for the endangered species. The fantasy that animals bring into our children's lives is very important. This movie speaks to all of that.

“Some of my friends have pointed out that as Norma Desmond in the stage production of *Sunset Boulevard*, I had a scene

in which I sang to an ape. Now I feel that I've come full circle because I'm an ape singing to a human.”



ABOVE: Actress Glenn Close records the voice of Kala.

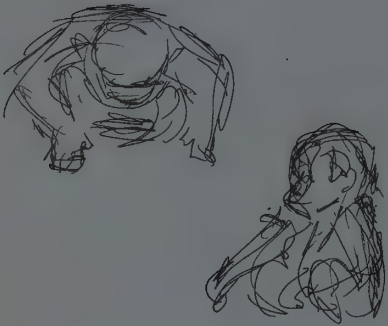
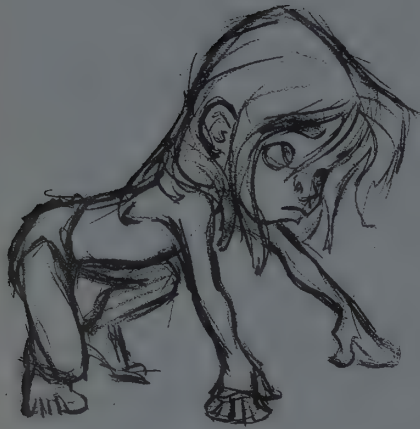
TOP RIGHT: Kala Supervising Animator Russ Edmonds.

RIGHT: Kala sings baby Tarzan to sleep. Production still.

Baby/Young Tarzan

While the supervision of adult Tarzan was entrusted to Disney's reigning "old master" Glen Keane, the animation of the character as an infant and a five-year-old was handled by a relative newcomer, Supervising Animator John Ripa. This was his first animation assignment in a leading role and he rose to the occasion. Alex D. Linz got the assignment to voice the character.

In creating the baby Tarzan character, Ripa found all the research he could have possibly wanted right in his own home. A few months after he got the assignment, he became a father for the first time. "I would just think of my own son when it came to animating the baby," recalls Ripa. "It gave me a better understanding and allowed me to draw on what I knew. He even looks a little bit like my son. Without the experience of having a baby, this would have been a tough character to do. There are so many subtleties and nuances to a baby's movement and the way they think and react. I really wanted the audience to be able to identify with the character and perhaps be reminded of their own children."

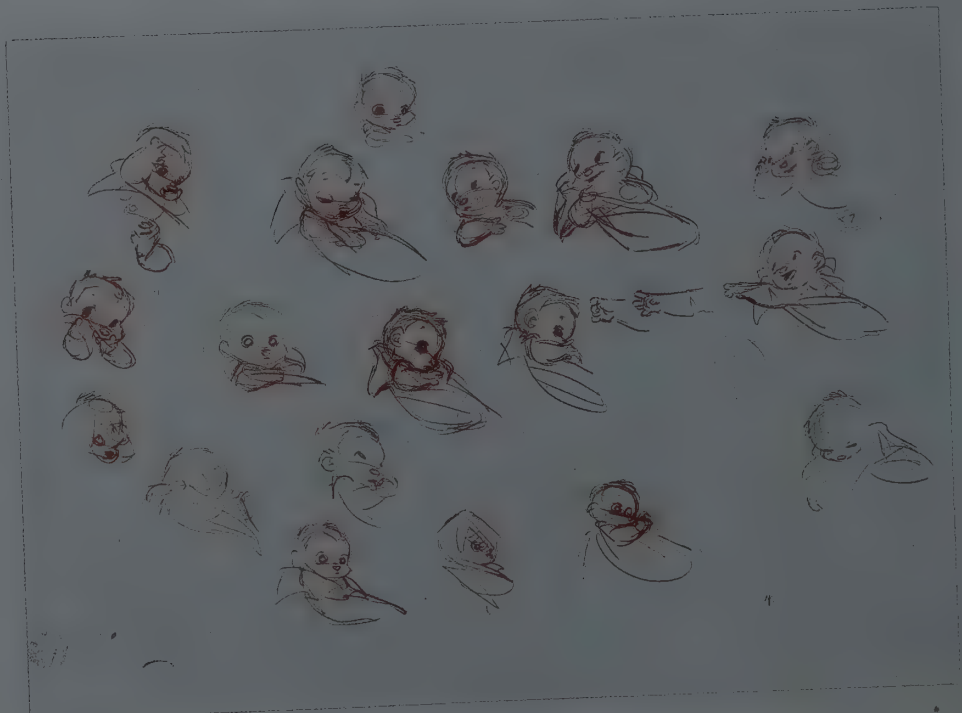


ABOVE: The animator attempted to incorporate the playful quality of chimpanzee movement into his designs of young Tarzan.

TOP RIGHT: Early character development art of young Tarzan by Supervising Animator John Ripa.

RIGHT: Ripa found the ideal reference for animating baby Tarzan in his newborn son.

OPPOSITE: Young Tarzan looks into the water with confusion and disgust, as his reflection stares back at him. Production still.



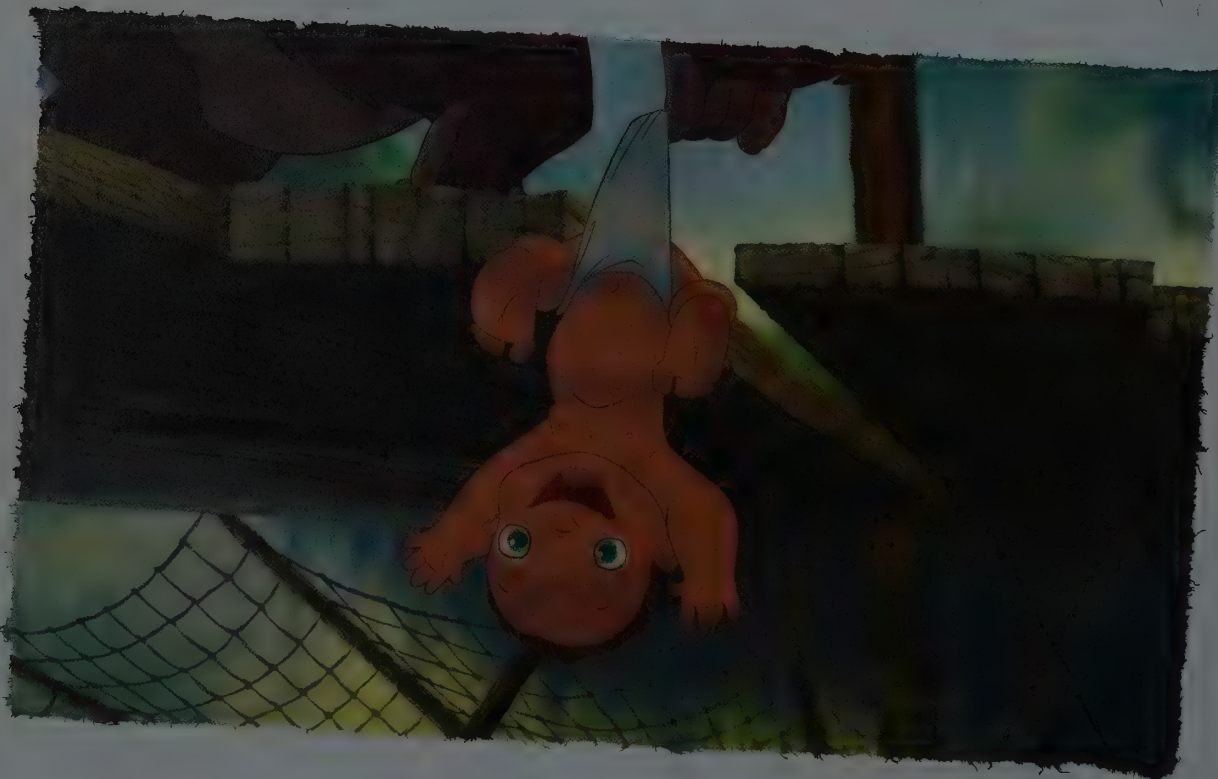
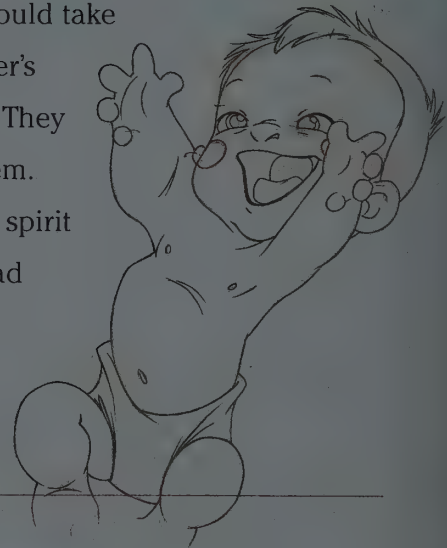


RIGHT AND BELOW: Rough animation of baby Tarzan by John Ripa.

FAR RIGHT: Supervising Animator John Ripa works on young Tarzan animation.

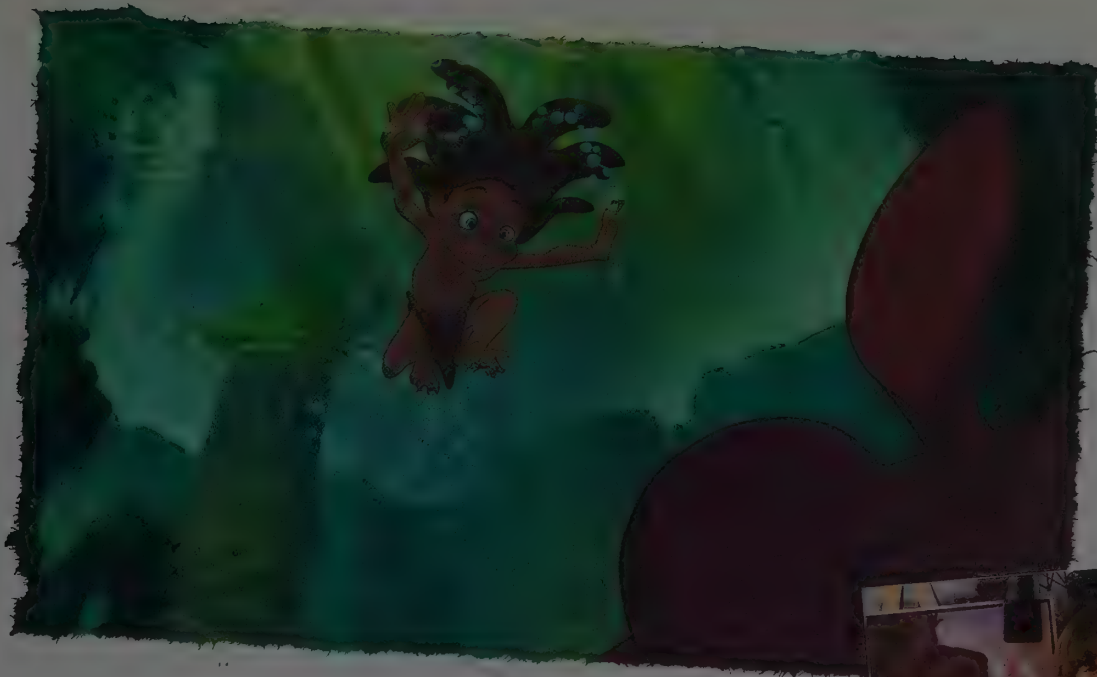


For the five-year-old Tarzan, Ripa was able to learn a lot from Keane's designs and stunning test animation. "I looked at everything that Glen did," says Ripa. "It was his idea for the hair and the handling of the muscle shapes. I would look at how he drew the shape of the leg and think how I could take that and make it feel young. For the character's movement, we studied young chimpanzees. They have a very pure and childlike quality to them. There's an energy level, a playfulness, and a spirit that seemed right for young Tarzan. Kevin had told me about a young boy he met in Africa who had grown up around chimps and that became a starting point for our approach and design process."



ABOVE: Cleanup animation of baby Tarzan by Cleanup Character Lead Margie Daniels.

LEFT: Kala rescues baby Tarzan from Sabor. Production still.



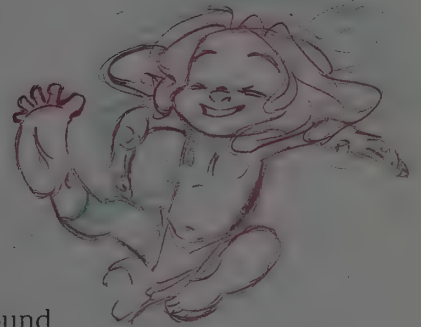
ABOVE AND RIGHT: Rough animation of young Tarzan by Supervising Animator John Ripa.

TOP: Young Tarzan gets in over his head at Elephant Falls. Production still.

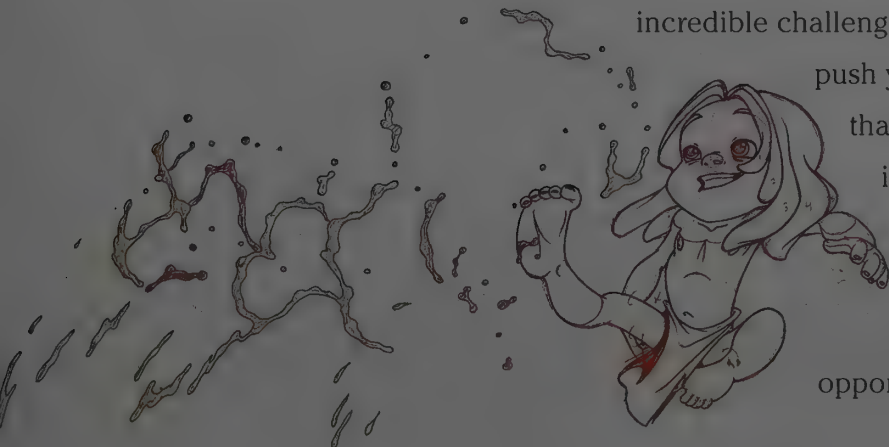
ABOVE RIGHT: Actor Alex D. Linz during a recording session for young Tarzan.

BELOW: Cleanup animation of young Tarzan by Margie Daniels.

The vocal performance of young Alex D. Linz (*Home Alone 3, One Fine Day*) also played an important role in the animation of the character. Ripa notes, "He's got a very interesting voice with a little rough edge to it and that gave me lots of ideas as far as the acting was concerned. We didn't want Tarzan to be too soft. He had to be aggressive and able to take charge of situations. I would watch Alex at the recording sessions and soak it all in. How he says things really suggests a lot of expressions and between takes he would explode and be jumping around and playing. He had a lot of energy to him and that was something we tried to capture for the character.



"With each new scene, I would look at it and think, 'How am I going to do this?'" recalls Ripa. "The whole thing was an incredible challenge. As an artist, you need to constantly push yourself and try to achieve a quality that you can be proud of. I look at the incredible work of the animators around me and say, 'I'd better get to work.' I'd rather be challenged than bored and this film gave me a great opportunity to grow in so many ways."



Terk

Supervising Animator Mike Surrey, whose previous credits include bringing life to the meerkat character Timon in *The Lion King*, got the plum assignment of overseeing Terk, Tarzan's wisecracking gorilla pal. The character was originally going to be a swinging bachelor guy but as the story changed so did

the gender. With Rosie O'Donnell providing the voice, the character became one of the film's most endearing and entertaining scene-stealers. Inspired by an H.B.

Lewis sketch, Surrey was able to incorporate some of O'Donnell's unique characteristics into Terk's final design. While the story struggled to find its way, the animator also got a chance to do some storyboarding, which enabled him to play a larger role in shaping the character.

"One of the things that the directors really wanted was to have Terk stand out from the other gorillas," recalls Surrey.

"Eventually we came up with a design that had Rosie's pouty cheeks and a mop of hair that was suggestive of her own silhouette. All of the other gorillas have kind of a crew-cut with short cropped hair. We also made Terk a blue-gray color, which is a bit darker than the other gorillas. She has a small mouth and tends to talk out of the side of it. One of the hardest things was finding the right tone for the character. We wanted her to be funny but not abrasive and insensitive."

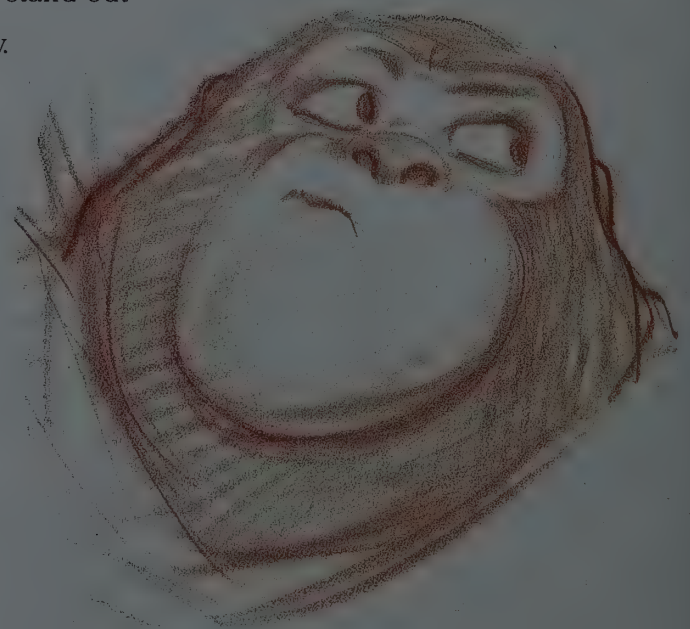


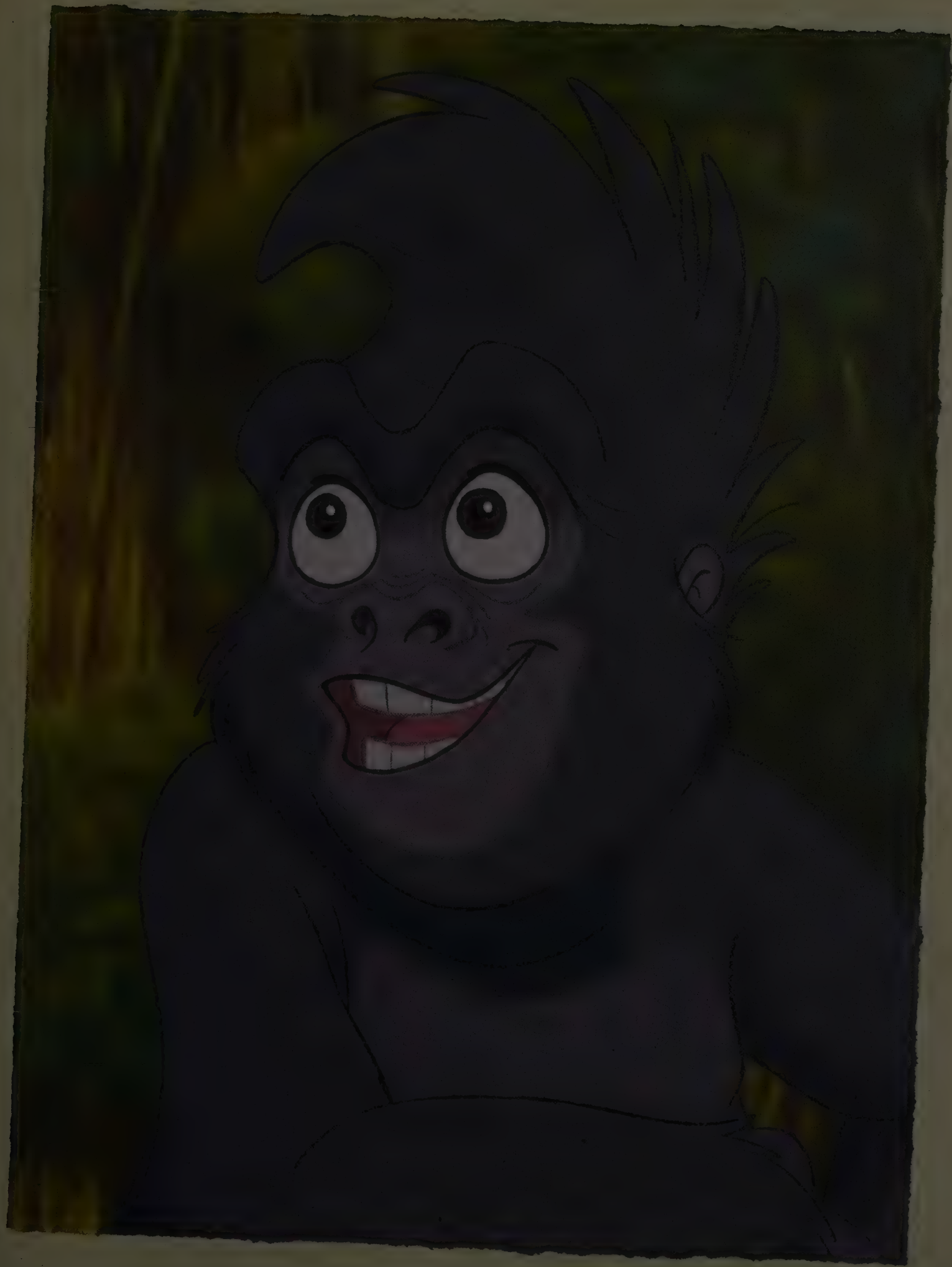
ABOVE: Character development art of baby Terk by Rick Maki.

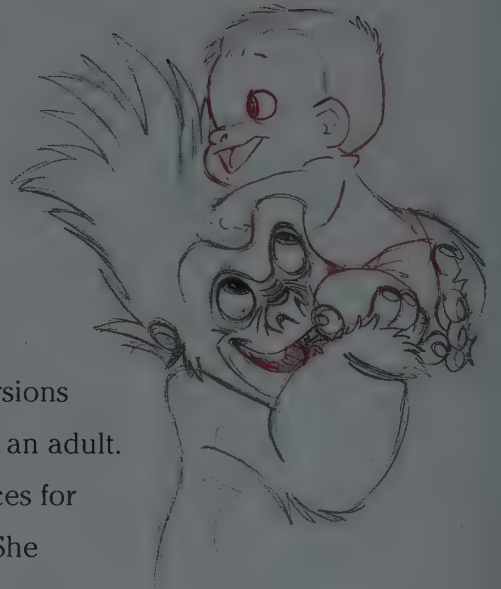
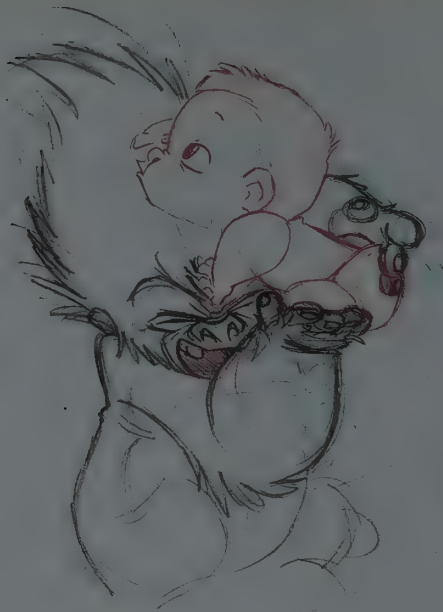
TOP AND LEFT: Character development art by Supervising Animator Mike Surrey.

BELOW: Early character development art of Terk by H. B. Lewis.

OPPOSITE: Production still.







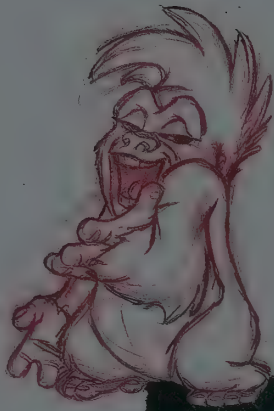
ABOVE: Baby Terk encounters difficulty handling the new arrival. Rough animation of baby Terk by Mike Surrey and of baby Tarzan by John Ripa.

Surrey went on to design three versions of Terk—as a baby, a five-year-old and an adult. The versatile O'Donnell provided voices for all the incarnations of the character. She also gave the animation team lots of great ad-lib material to work with, including a brief singing moment with an Elvis-like ending.

BELOW: Rough animation of young Terk by Dan Galieote.

BOTTOM: Cleanup animation of young Terk by Brian McKim.

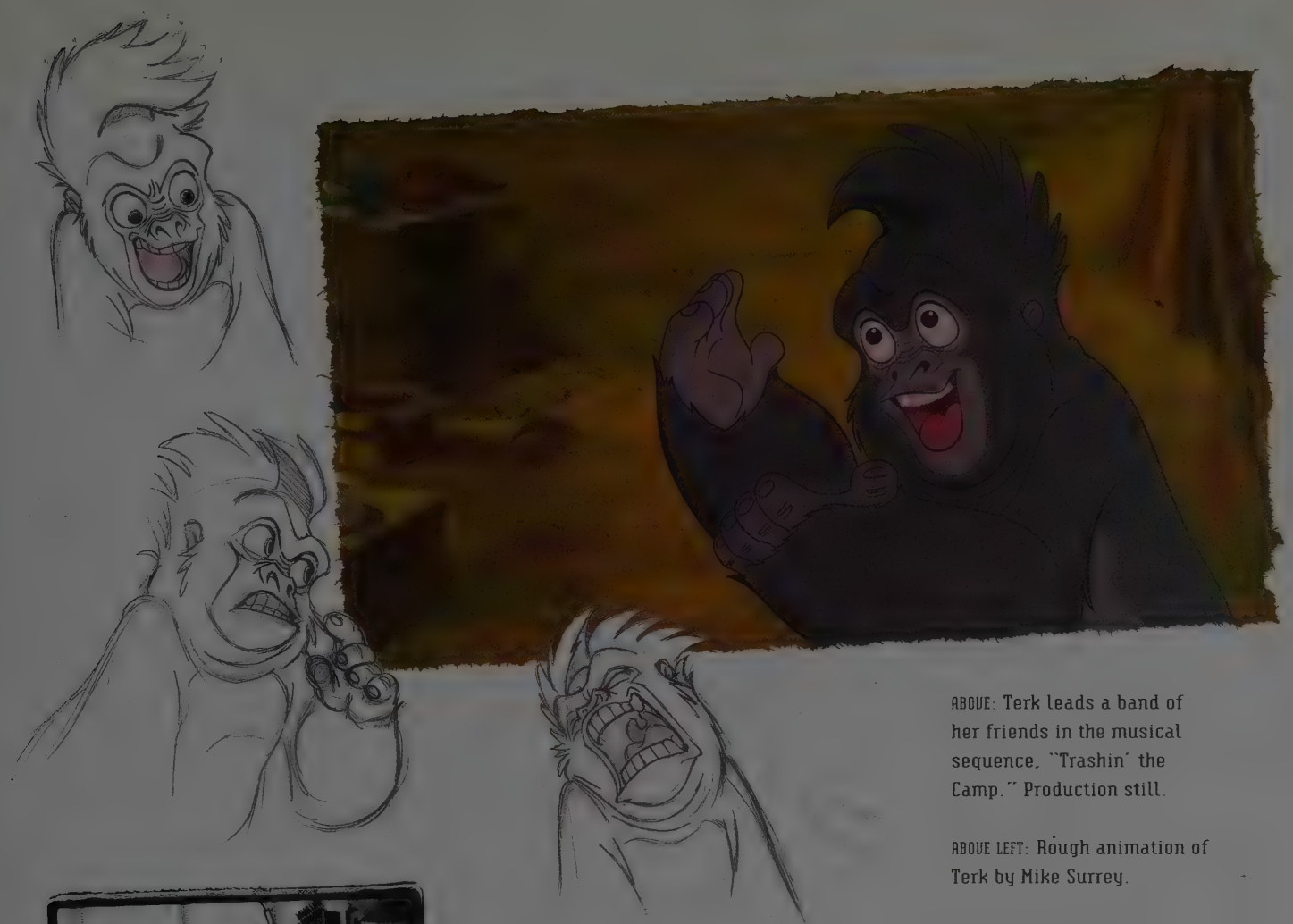
BOTTOM RIGHT: The drama queen makes her grand entrance. Production still.



“I’m always imitating my nieces and nephews and my own children,” says O’Donnell. “At one of the recording sessions, I was telling someone a story that my five-year-old niece had told me and I was doing it in her voice. All of a sudden I hear a click over the PA system, ‘Rosie, that’s the voice we want for young Terk.’”



Terk: The fun has arrived!



ABOVE: Terk leads a band of her friends in the musical sequence, "Trashin' the Camp." Production still.

ABOVE LEFT: Rough animation of Terk by Mike Surrey.

LEFT: Mike Surrey pauses for a photo.



O'Donnell was thrilled to be asked to do the part, but she did have one rather specific demand. "I told them I have to have a song," she says. "I love the Disney

BELOW: Rosie O'Donnell and Phil Collins pull out all the stops creating the scat rhythm for "Trashin' the Camp."

musical legacy and I really wanted to be a part of it. Working with Phil Collins on the 'Trashin' the Camp' number was a lot of fun. After the first take, he said, 'All right Rosie, it's very nice but it's a bit under and we've got to get it in pocket.' I said, 'Okay, sure' but I didn't have a clue what he meant. Where is the pocket? I just kept saying 'yes' and doing it over and over again for about 45 takes."

As the mother of two adopted children, O'Donnell found the story of Tarzan to be a very relevant one. "My kids are my family. It has to do with heart-connection. A family consists of those who nurture and love you."



Chris Buck & Kevin Lima

April 15, 1997

CB: We recorded Rosie today. Kevin and I were both nervous, not knowing how she would react to the whole procedure.

KL: It couldn't have gone better. Rosie was an absolute angel to work with. Not only was she a complete professional, she brought something special to the character—that spark that has been eluding us.

CB: She did some great improv—really brought the material to another dimension.

KL: We started slow and tried to encourage her to make the part her own—basically by letting her break loose and go to as many unexpected places as possible. It is in these places that most of our characters come to life, and luckily, Rosie went to those places.



ABOVE: Early character development art of Tantor by Chris Ure.

RIGHT AND BELOW: Character development of Tantor by Supervising Animator Sergio Pablos.

OPPOSITE: Production still.

Tantor

Controlling the animated antics of the neurotic elephant Tantor, both as a five-year-old and as an adult, was

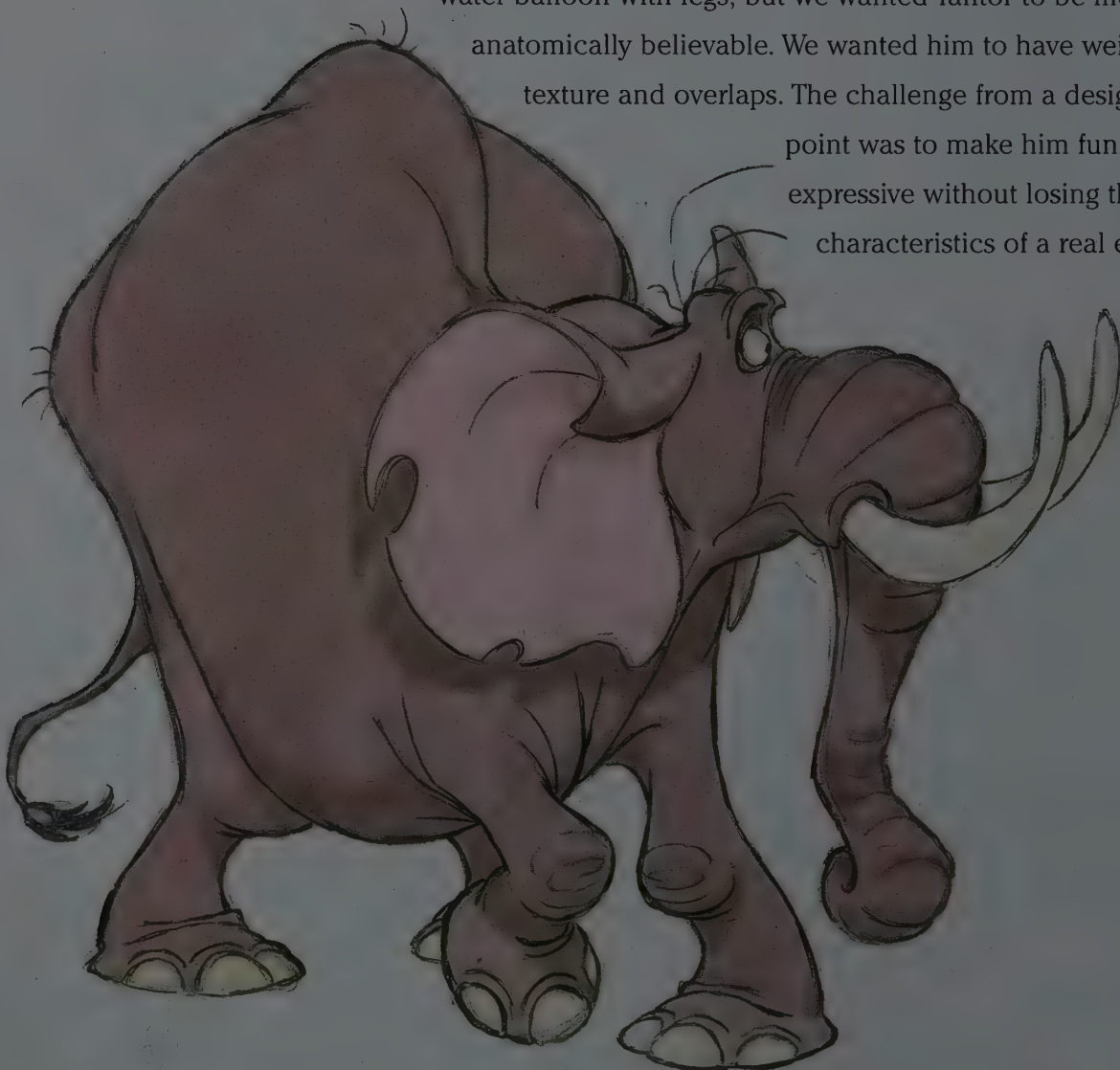
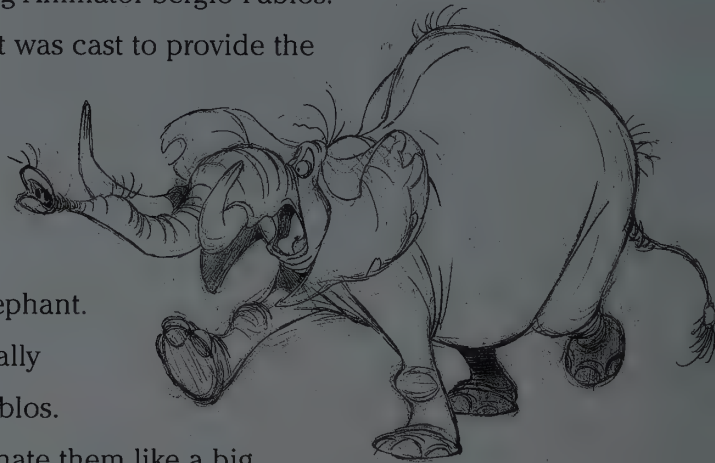
Spanish-born Supervising Animator Sergio Pablos.

Comedian Wayne Knight was cast to provide the voice of adult Tantor.

Taylor Dempsey, a four-year-old newcomer, won the speaking part of the young elephant.

“Elephants are basically skin and bones,” says Pablos.

“The tendency is to animate them like a big water balloon with legs, but we wanted Tantor to be more anatomically believable. We wanted him to have weight and texture and overlaps. The challenge from a design standpoint was to make him funny and expressive without losing the basic characteristics of a real elephant.





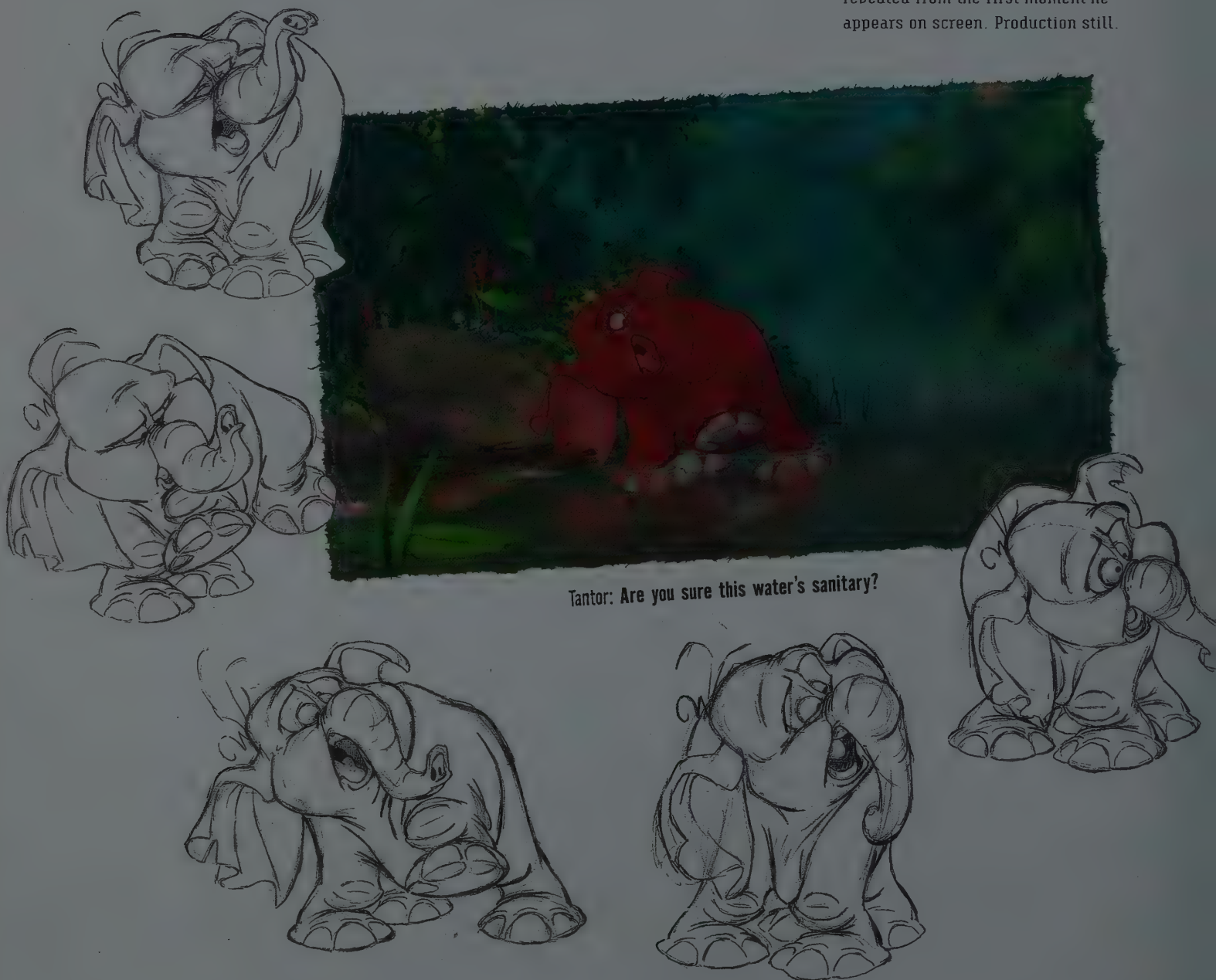
“Tantor was a blast to animate,” adds Pablos. “From the moment we meet the character and he asks ‘Is the water sanitary?’ you know exactly what he’s all about. It took us a long time to figure out how to integrate him into the film. We knew early on who the character was, but we had no clue what he was doing or what his relationship with Terk was. It took a lot of work to get all the characters working towards the same purpose. There was an evolution and Tantor ended up having a real arc. He really does change and even becomes a take-charge kind of guy in the finale.”



ABOVE: Cleanup animation of Tantor by Cleanup Character Lead Terry Wozniak.

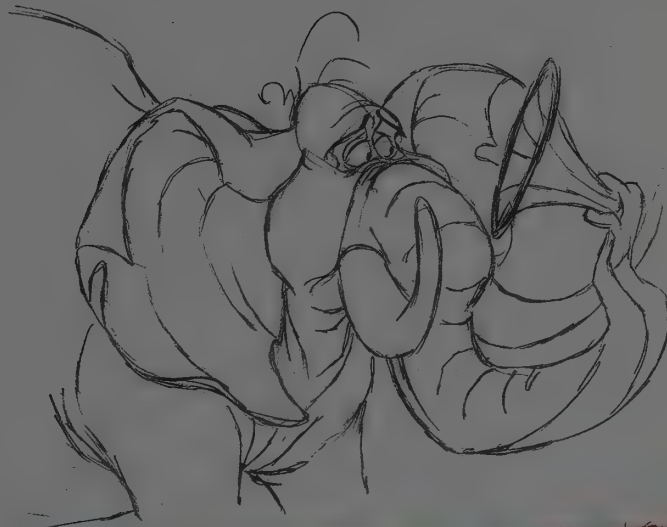
BELOW LEFT AND BOTTOM: Rough animation of Tantor by Sergio Pablos.

BELOW: Tantor’s neurotic nature is revealed from the first moment he appears on screen. Production still.



LEFT AND BELOW: Rough animation of Tantor by Steve Wahl.

BELOW LEFT: Cleanup animation of Tantor by Terry Wozniak.



Tantor: I've had it with you and your emotional constipation!



ABOVE: Supervising Animator Sergio Pablos, hard at work on his character.

ABOVE RIGHT: Tantor snaps into action as he strongarms Terk into helping Tarzan. Production still.

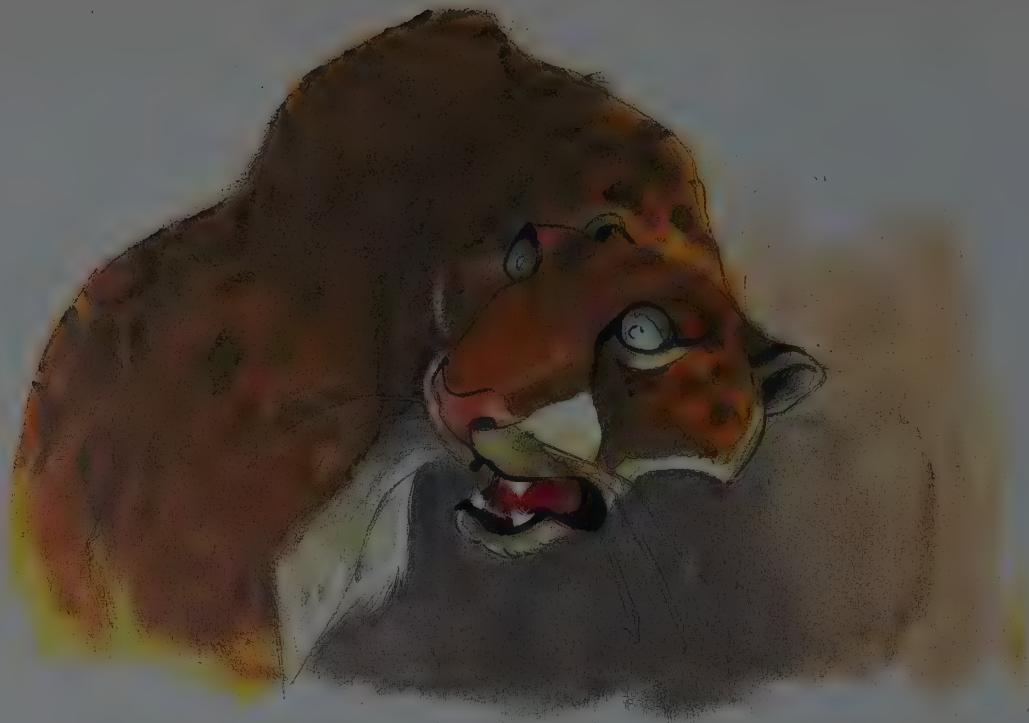
RIGHT: The voice of Tantor, Wayne Knight.

Knight describes his character as “a sensitive beast who enjoys the peace and quiet of the jungle. Which there’s not a lot of. Tantor is uncomfortable much of the time. He just wants things to be cool for his friends, Terk and Tarzan.

“I’m pretty frenetic by nature,” says the actor. “I can see a lot of me in the facial expressions that he has. But I’m more interested in trying to become him—I’m hoping to see him

on the screen, not me. Kevin Lima remarked that I was born for this medium. I think that’s because I’m just too much for human existence—I should be animated.”

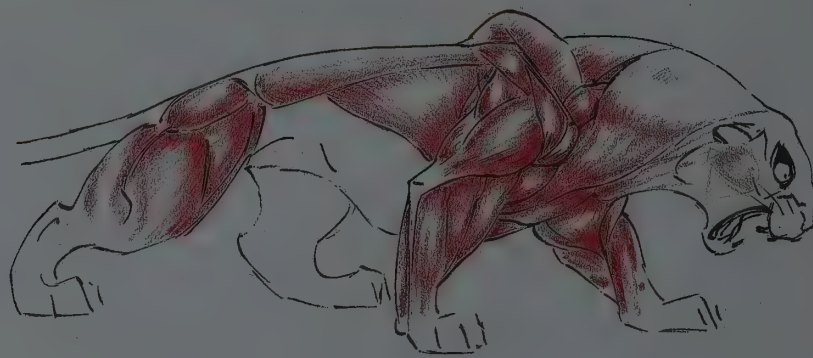




TOP AND RIGHT: Character development art of Sabor by Supervising Animator Dominique Monfery.

BELOW: Character development art of Sabor by Harald Sieperman.

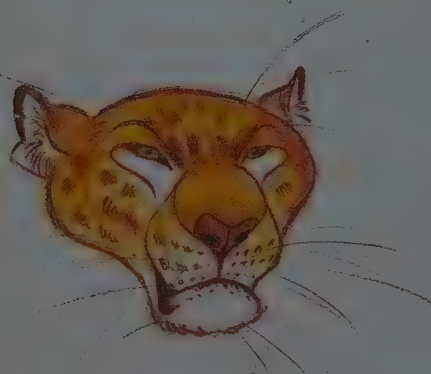
OPPOSITE: Sabor, the ferocious leopard. Production still.



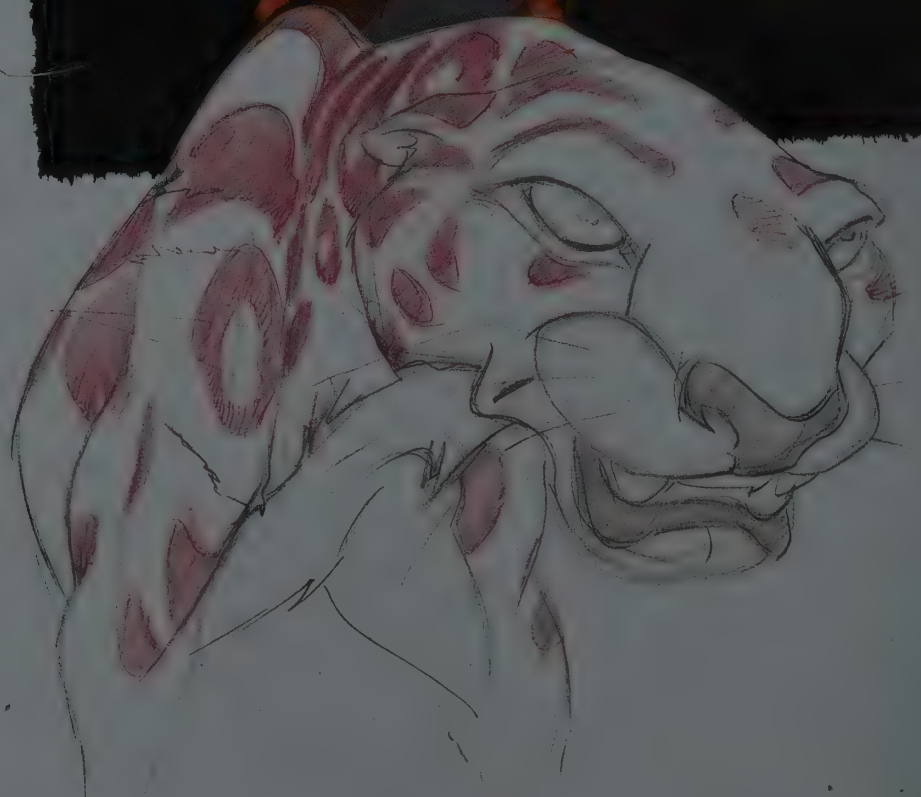
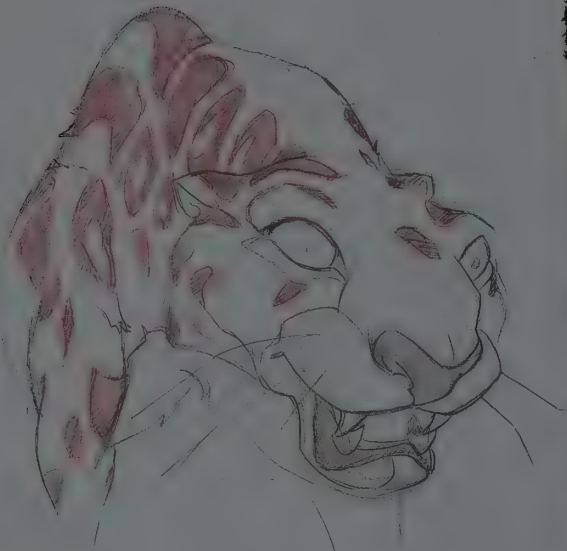
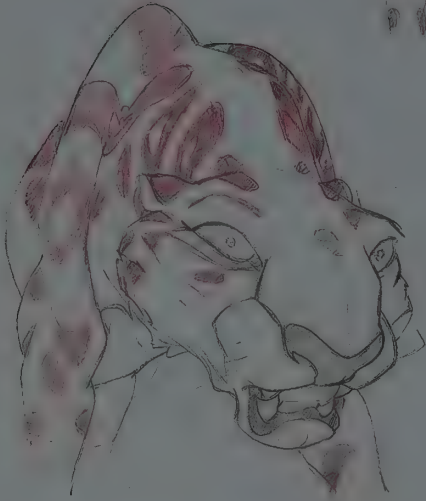
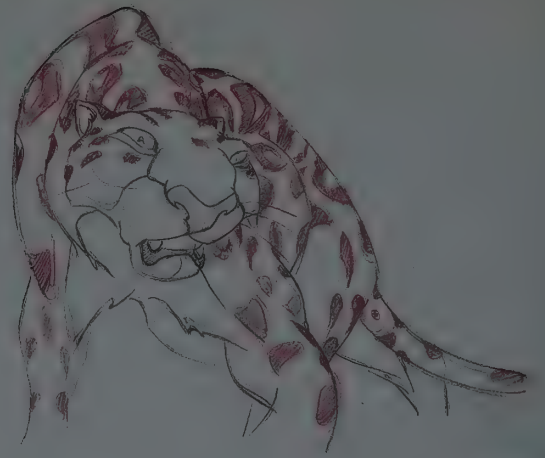
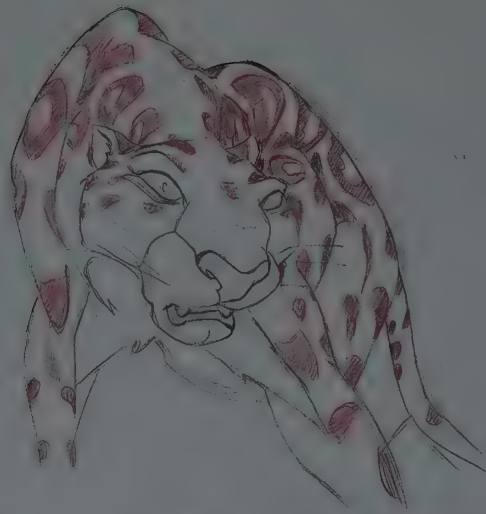
Sabor

For the character of the silent-but-deadly leopard Sabor, Paris-based Supervising Animator Dominique Monfery faced a whole different set of challenges. He had to put himself in the mindset of a stealth jungle predator whose actions speak considerably louder than words. Working with the various technical and effects experts, he also had to come up with a way of animating between 70 to 100 individual spots for each frame in which the leopard appears. Not since *101 Dalmatians* had a Disney animator found himself in such a tough “spot.”

Monfery recalls, “In the beginning, we watched a lot of video footage of leopards and panthers to study the mobility and psychology of the character. We also spoke with a professor of animal anatomy and had a small cat skeleton on hand for reference. With a four legged-animal like this, you had to get familiar with the mechanics of the walk and the way it stalks its prey. The directors wanted Sabor to be frantic and obsessed. Whenever she spots her prey, she basically has only one thing in mind—attack and kill.”

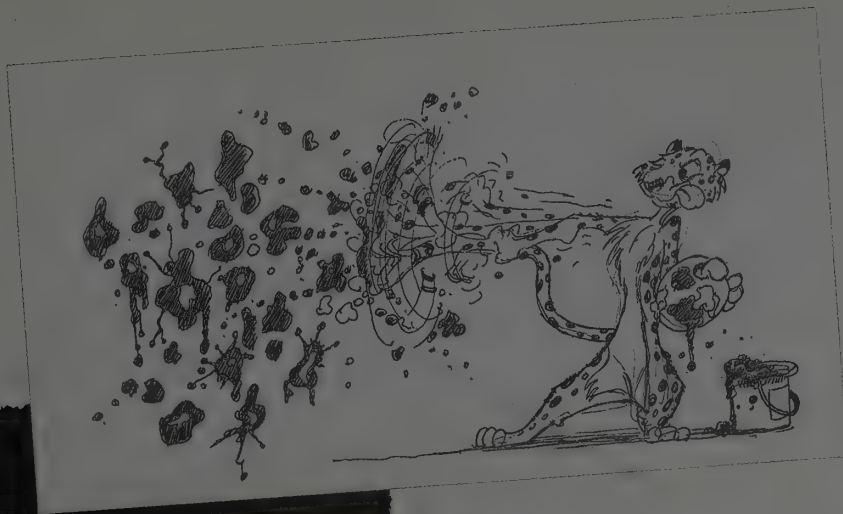






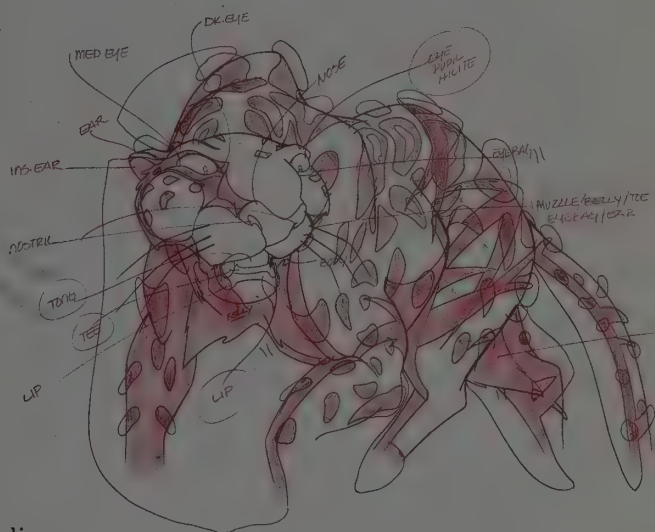
THIS PAGE: Rough animation of Sabor by Dominique Monfery.

ABOVE CENTER: Sabor attacks.
Production still.



Maintaining the visual consistency and authenticity of Sabor's spots took a great deal of effort. Monfery explains, "We worked out a system where Sabor has more spots when she is very

close to camera. When she is far away, we were able to cheat a little and use fewer spots. A blur effect is used when she is moving swiftly through the jungle. Drawing and coordinating all the spots was absolutely one of the hardest parts of the assignment and very time consuming. In the end, Sabor had three levels of

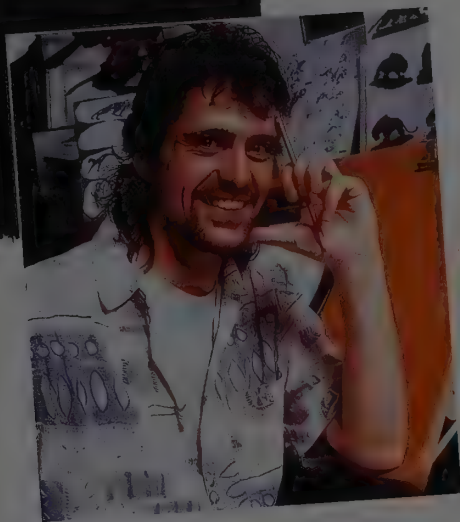


animation—body lines, spots, and whiskers."

Animating Sabor required close coordination with Keane, Edmonds, and Smith—the trio of supervisors responsible for Tarzan, Kala, and Kerchak. For the major fight and chase scenes, those characters were typically animated first in anticipation of Sabor's movements. The leopard was then drawn interacting with their carefully choreographed moves. Monfery's first close-up—the opening sequence in which Kala grabs Sabor's neck to

keep her from attacking—was the toughest scene and required seventeen different versions before he arrived at the final one.

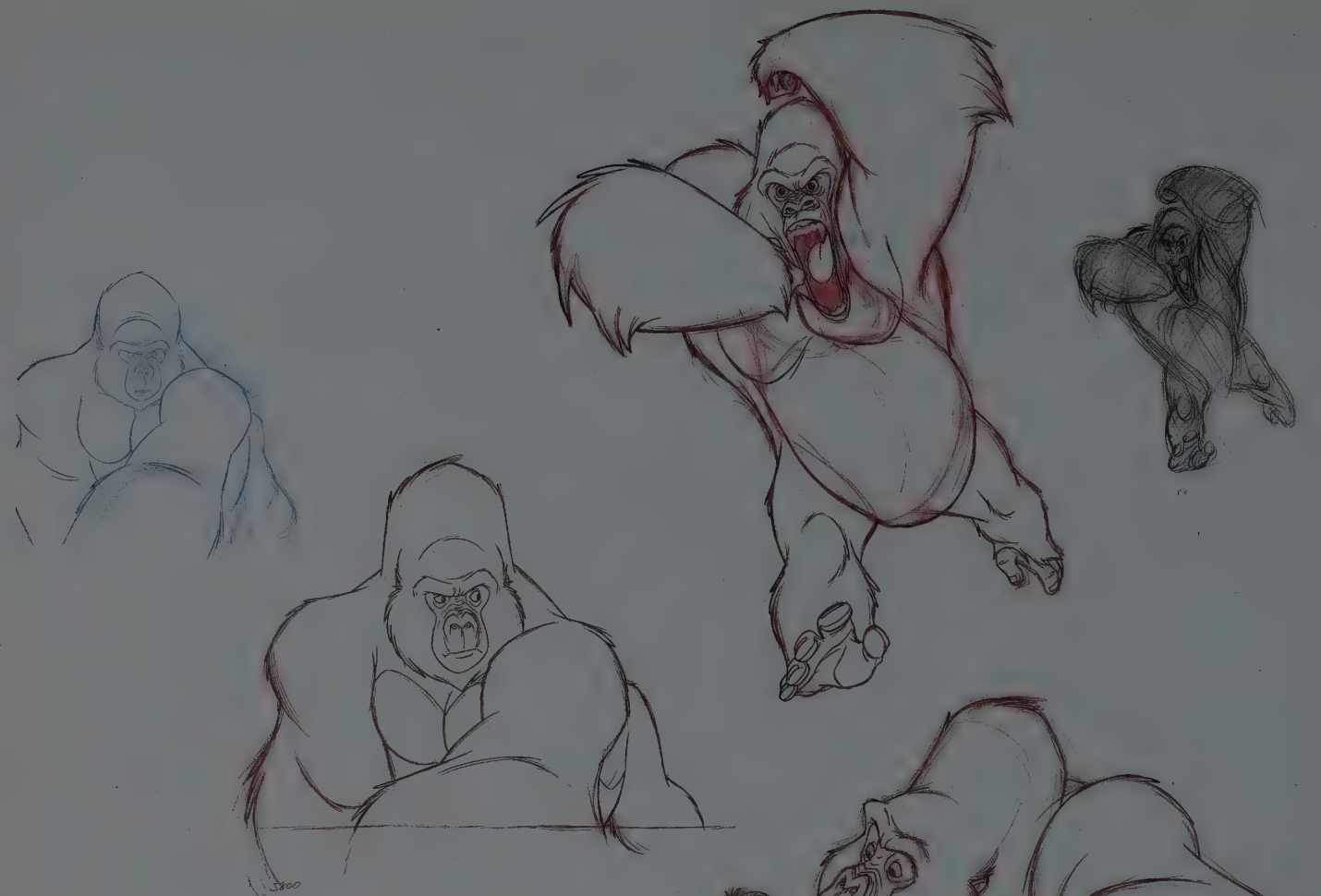
"*Tarzan* is a big step for the Paris Studio," notes Monfery. "It represents the first time that we had the opportunity to do not only the main character but one of the other key characters as well. It has been a great experience for all of us on the production team."



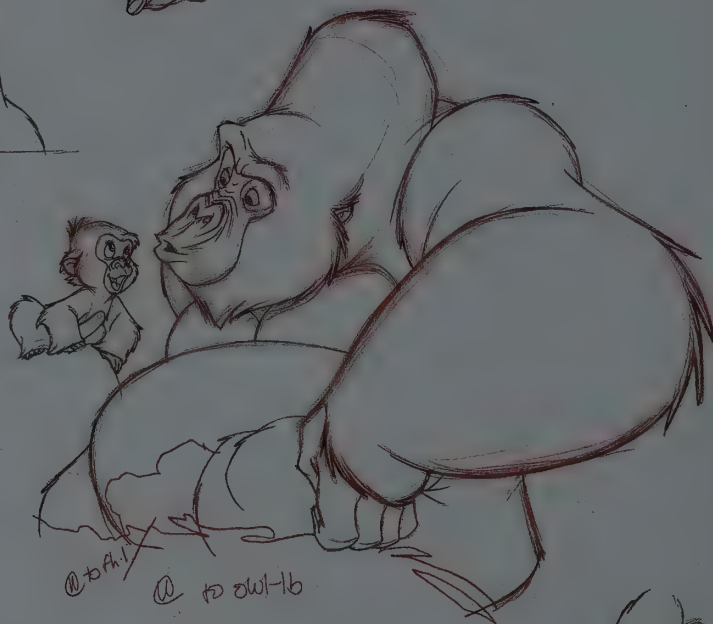
ABOVE: Dominique Monfery takes a break from his work.

TOP: Gag sketch of Sabor.

ABOVE RIGHT: Cleanup animation of Sabor by Cleanup Character Lead Xavier Villez.



ABOVE: Cleanup animation of Kerchak by Tracy Lee and of the baby gorilla by June Fujimoto.



Cleanup

Just as supervising animators lead a team of artists assigned to their character to ensure that the characters personality, emotion, and spirit is conveyed through each drawing, it is the job of the cleanup department, particularly the cleanup character leads, to uphold the consistency of those characters. Their challenge is not only to convey the life that the character animator has infused into the character, but also to maintain the “look” of the character from scene to scene, from the perspective of anatomy, design, and proportion. As it is their drawings that end up on screen, it is the cleanup artists who are charged with keeping the character animation congruous.

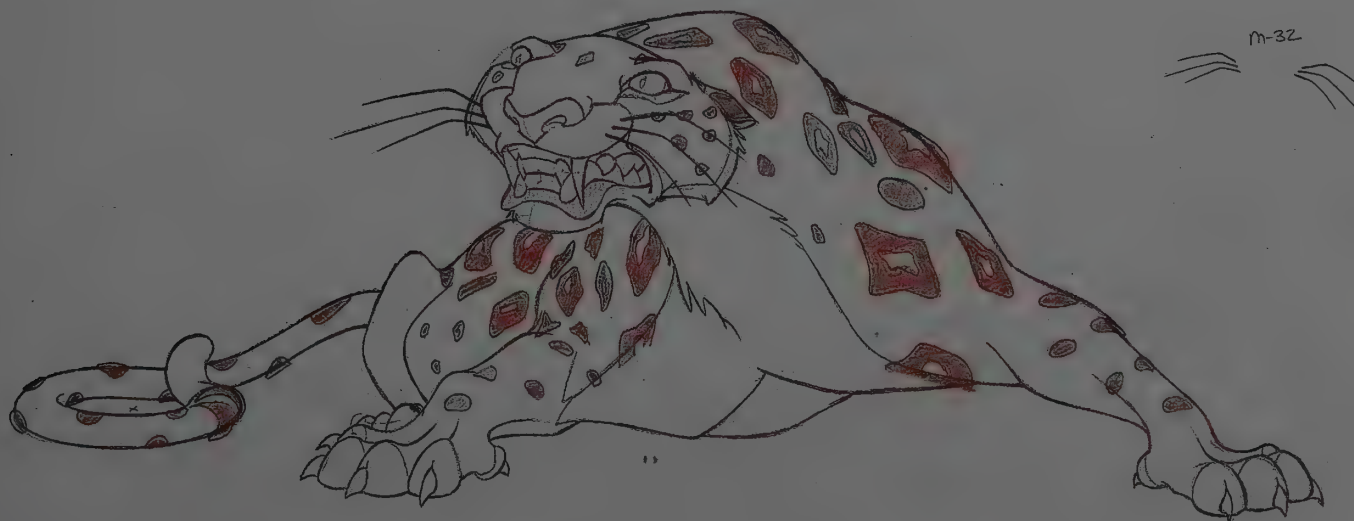
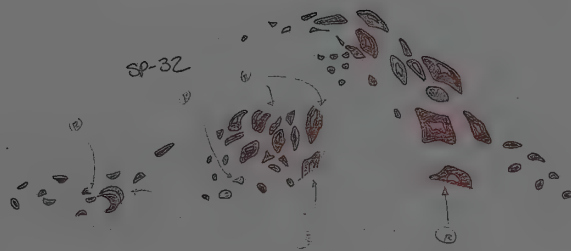
THIS PAGE: These rough and cleanup animation drawings of Kerchak demonstrate the difficulty of keeping a character consistent. The cleanup artists must take rough drawings of a character, drawn by different artists in varying styles, and put them “on model.”

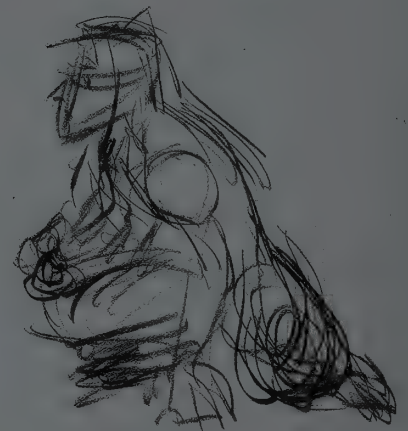
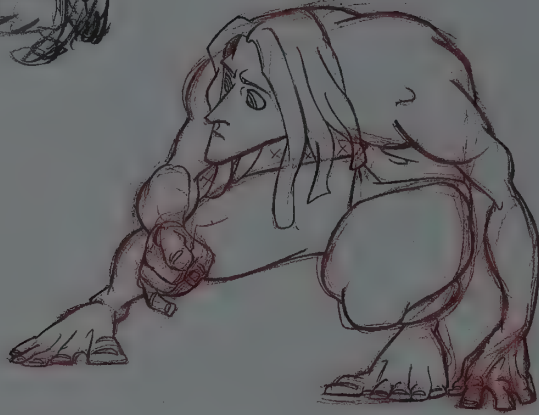
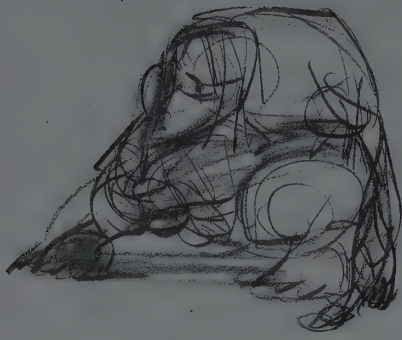
As head of the cleanup department for *Tarzan*, Marshall Toomey had his work cut out for him. "This was one of the toughest films to do from our perspective because of the complexity of the characters," he notes. "This movie is so good, I don't want to lose anything. It's our job to keep the acting in the final drawing and not lose what the animator spent so much time acting out. It is vital that the characters look like they have all been drawn by the same hand. They need to feel as though they all belong to the same world or we haven't done our jobs properly.

"This was particularly challenging for the hairy animals," he continues. "Some animators like to draw the coat of hair and others leave it to us. We came up with a formula on this film so that the hair is suggested, but we don't have to draw a ton of it for every frame of film.

"Sabor presented her own difficulties for us. Not only is it tough to draw the anatomy of a cat but there are spots on a separate level, whiskers on another, and a blur effect as well.

THIS PAGE: Layered together, these three levels of cleanup animation—body lines, spots, and whiskers—make up Sabor. Cleanup animation by Xavier Villez.



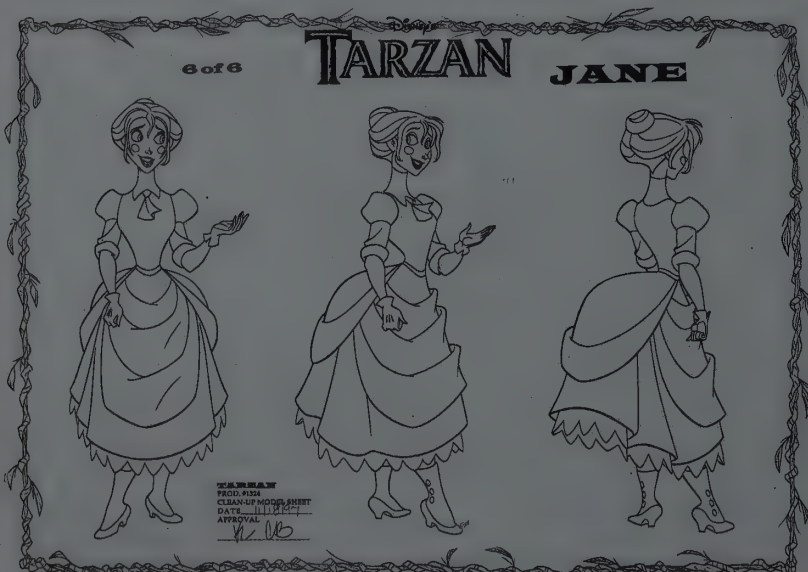


“Glen Keane is one of the roughest animators on the planet and his stuff is beautiful; everything is right where it should be. It looks like Michelangelo animated it. We have to take all his rough drawings and make sure nothing is shaking, no lines are jiggling, and the eyes aren’t bouncing all over his face. It’s important for the lead cleanup key to get inside the head of the animator so nothing is lost in the process.

“There is no forgiveness with the human characters. Tarzan has this magnificent physique and we had to make sure every muscle was in place. Jane had her own set of challenges with so many clothes, with ruffles and bustles and things, not to mention the umbrella and shoes with buttons.”

ABOVE: Rough animation of Tarzan by Glen Keane, cleanup by Philippe Briones.

BELOW: The cleanup character leads for each character create model sheets for their team to follow in finalizing the lines that will appear on screen. Cleanup model sheet of Jane by Juliet Duncan.



Exploring the Jungle

In his song “Two Worlds,” Phil Collins creates a vivid picture of contrasting worlds—humans and animals—bonded by a common thread. Similarly, the production of Disney’s animated feature, *Tarzan*, brought together a variety of diverse “worlds.” In the story, the civilized world meets the untamed frontiers of Africa as Jane, Porter, and Clayton invade Tarzan’s “jungle paradise” and change his life forever.

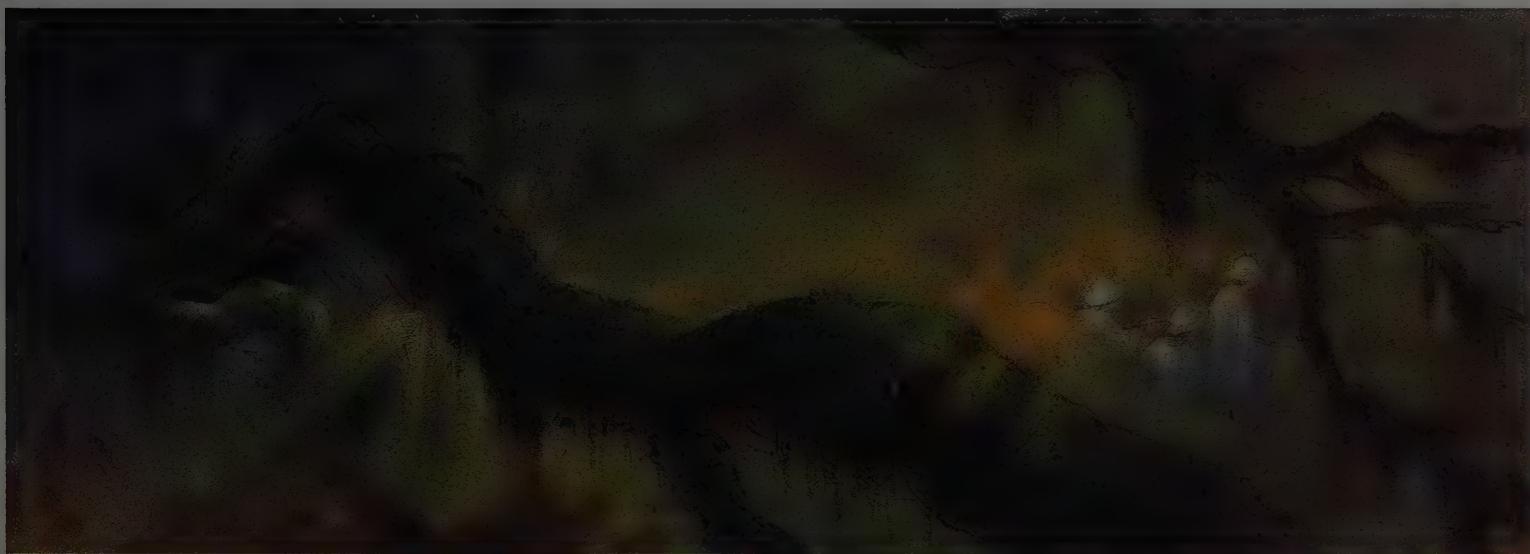
In a case of life imitating art, the filmmakers who journeyed to Africa during the research phase of the project were deeply affected by the visual splendor and natural wonders they observed there. The film’s overall artistic vision, under the guidance of Art Director Dan St. Pierre,

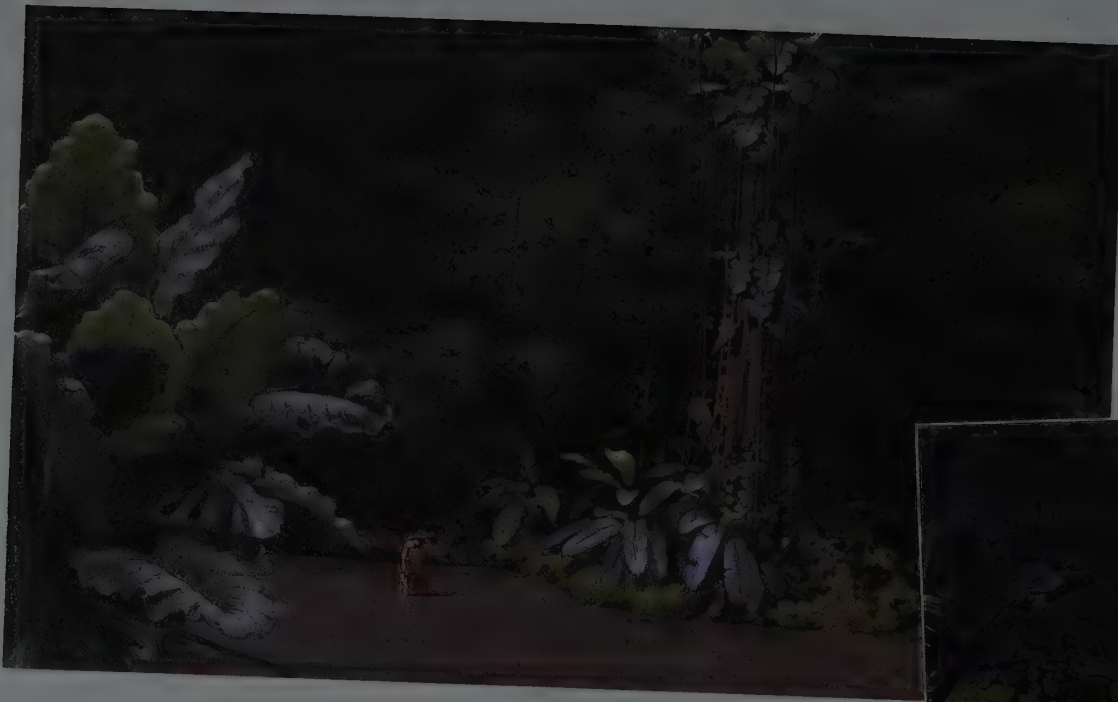


was designed to draw the audience into this spectacular jungle paradise. St. Pierre, working in concert with the directors and the film’s other artistic supervisors, added shape and definition to Tarzan’s world while an innovative and impressive new technique called Deep Canvas allowed the traditional 2-D animation world to mesh with the dimensional realm of 3-D computer graphics as never before.

ABOVE RIGHT: Visual development art by Bruce Zick.

BELOW: Visual development art by Bryan Jowers.





“Before we took our trip to Africa,” explains St. Pierre, “our first impression was to give the film a naturalistic look. Not realistic, but naturalistic. The Impenetrable Forest (in Bwindi, Uganda) seemed like it was definitely a place where Tarzan could live. I felt like I wanted to move there too. It was such a cool place. Being there gave me the idea of creating ‘the ultimate jungle’ and using an approach we called ‘heightened naturalism.’ We needed the jungle to be beautiful at times and aggressive at others. We increased the scale and the proportion of things and created the design. Some plant shapes were

changed to be a little more elegant, so we could decorate the forest and make a really beautiful environment for the gorillas to live in. We also organized the jungle a bit more than it is in real life for dramatic effect, and tried to depict a world that was easy and pleasing to look at.”

“For me,” states Kevin Lima, “Dan is the only artist who could have brought together so many seemingly untamed elements. His understanding of layout, desire to move the camera in three dimensions, and need for artistic perfection all make him an incredible partner. There are few collaborators you click with immediately—Dan is one of the few.”

THIS PAGE: Visual development art by Ian Gooding.

Dan St. Pierre's Journal
March 16, 1996

This film has to make the audience feel like they've been somewhere outside their home; to take them outside their city or town. They should feel like they've been to Africa and had a chance to hang out with gorillas for an hour and a half. It will be a great thing if we are able to tell them this great story, immerse them in this world, and have them think, “Wow! I really felt like I was there. I could almost smell it.”



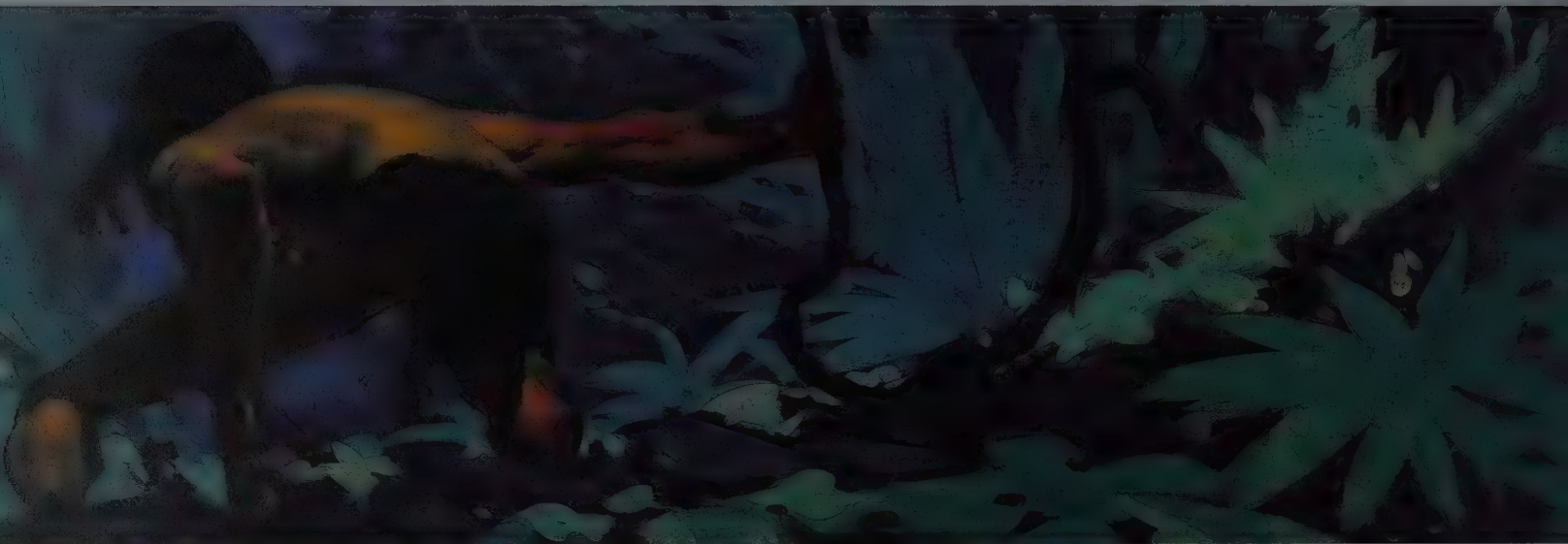


ABOVE: Visual development art by Bryan Jowers.

Even before they set off on safari, the filmmakers had some basic ideas of what their jungle environments should look like. In the early stages of visual development, they brought in several prominent artists to provide ideas and inspiration. Artist John Watkiss helped to influence the look of the film with his expressive backgrounds and loose painting approach. Paul Felix did some impressive designs and brought a sense of fine detail to the film.

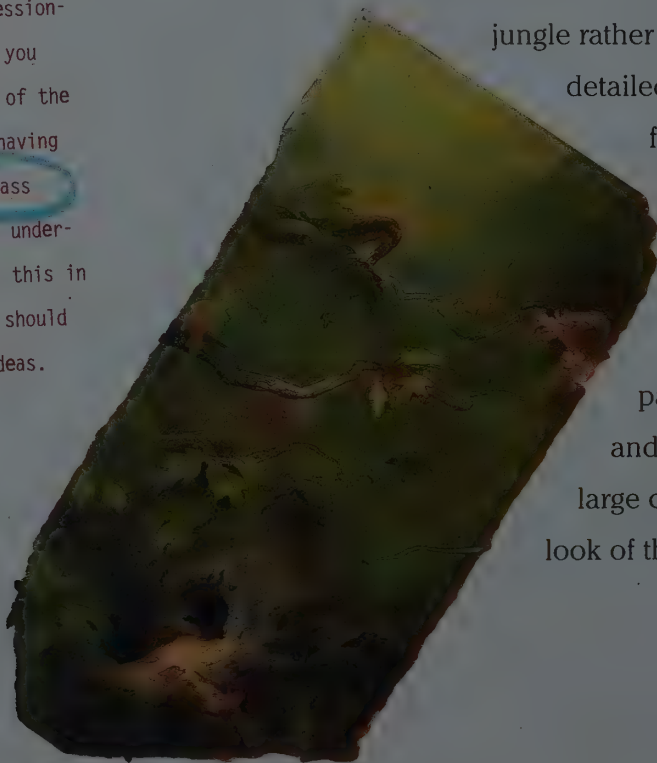
BELOW: Visual development art by John Watkiss.

BOTTOM: Background painting from *Bambi* (1942).



Dan St. Pierre's Journal
May 7, 1996

We are drawn to the impressionism used in *Bambi*, where you really feel the richness of the forest without actually having to see every blade of grass shown. Tyrus Wong really understood and capitalized on this in the design of *Bambi*. We should examine more of these ideas.



“John Watkiss got everyone excited about the possibilities for the film with his early paintings,” says St. Pierre. “His work captured a spontaneity and an overall impression of the jungle rather than a hyper-delineated and highly detailed style. When you watch the film, it feels like there’s all this detail, but if you look really closely, it’s just suggested and your mind fills in the blank and interprets a lot more than is really shown. He painted some really large pieces and did lots of painting—generally on large cardboard swatches—to inspire the look of the jungle.”



ABOVE: Visual development art by Paul Felix.

Doug Ball's Journal

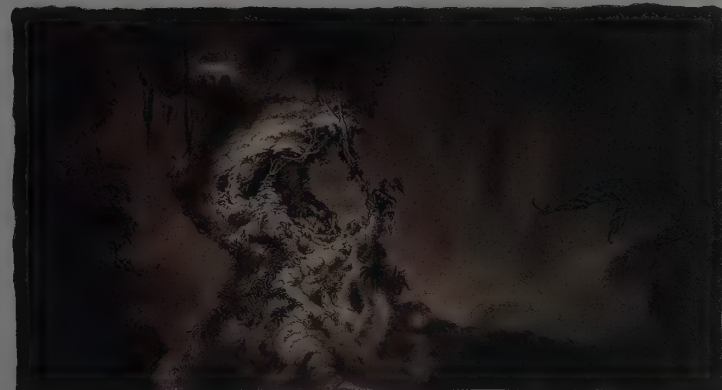
April 18, 1996

Paul's drawings are our key to providing an impression of Tarzan's jungle, without overwhelming the viewer with detail. We must translate his work into our backgrounds.

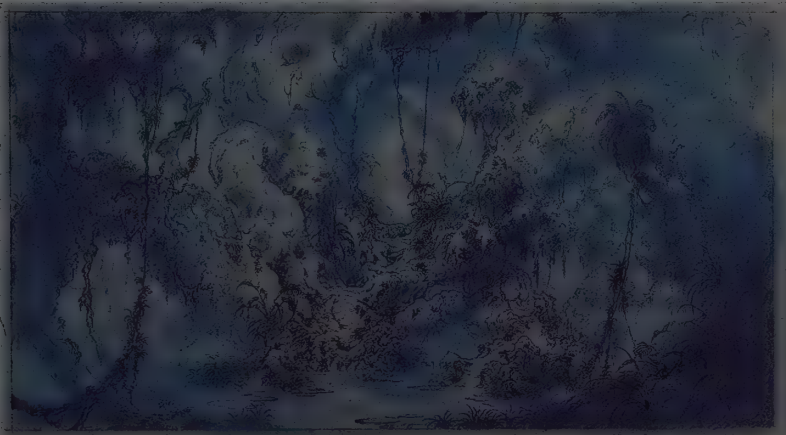
RIGHT AND BELOW: Layout artist Dave Dunnet helped the filmmakers to translate Felix's atmospheric style into layout concept drawings.

"From Paul Felix's graphite drawings, we got a sense of light and the way to depict masses of trees and foliage in a simplified way," adds St. Pierre.

"He had a way of rendering that would allow light to spill over surfaces and describe form with just light and shadows. He would smudge things and give them an elegance and beauty that were very inspirational to us."



Felix notes, "I tend to go for more atmospheric, impressionistic-style drawings. For this film, they wanted the paintings to have a feeling of depth and we were able to convey that through color and evident brush strokes."





ABOVE: Members of the Tarzan crew that made the trip to Africa included (FROM LEFT TO RIGHT) David Stainton, Chris Buck, Brian Pimental, Kevin Lima, Wendell Lubbe, Paul Felix, Dan St. Pierre, and Doug Ball.



The main safari got underway on March 12, 1996. Directors Buck and Lima, Creative Development Vice President David Stainton, and a small contingent of the film's artistic supervisors (Doug Ball, Paul Felix, Brian Pimental, and Dan St. Pierre) arrived in Kenya, where they embarked on an ambitious two-week sightseeing excursion. They visited well-known reserves and lodges such as "The Ark," and explored Masai Mara. Head of Backgrounds Doug Ball personally shot over 5,000 photographs as reference for the film.

The group started out at Amboseli National Park, where they observed elephants, zebras, giraffes, cape buffalo, ostriches, baboons, wildebeest, warthogs, impala, hyenas and a hippo.

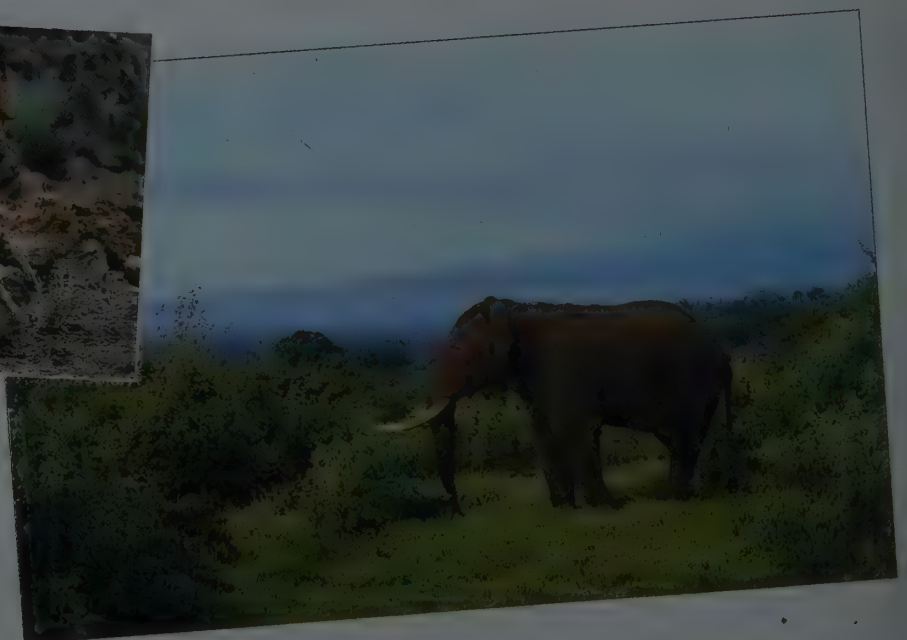
Chris Buck's Journal
March 14, 1996

There's no way to describe the feeling of being near the animals. In the jeep you feel relatively safe, knowing you can race away if they charge.

There seems to be a very gentle, intelligent feel to the elephants. The strangest feeling is that you're watching dinosaurs—they are so big and seemingly so unreal.



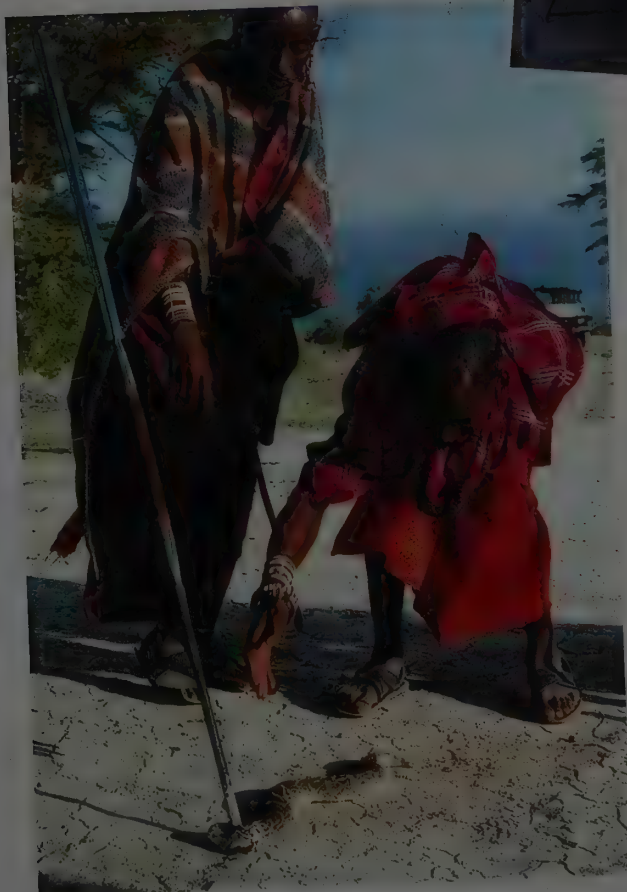
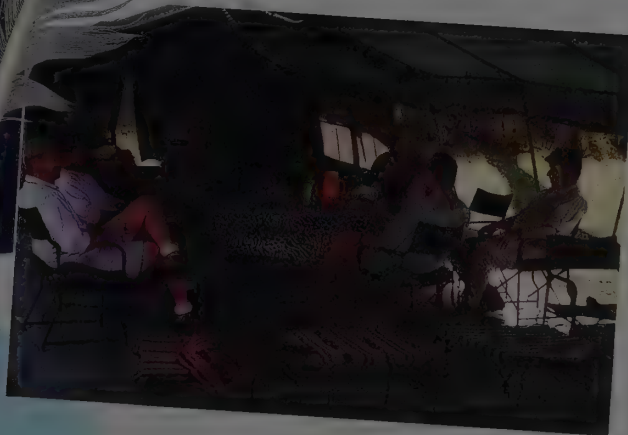
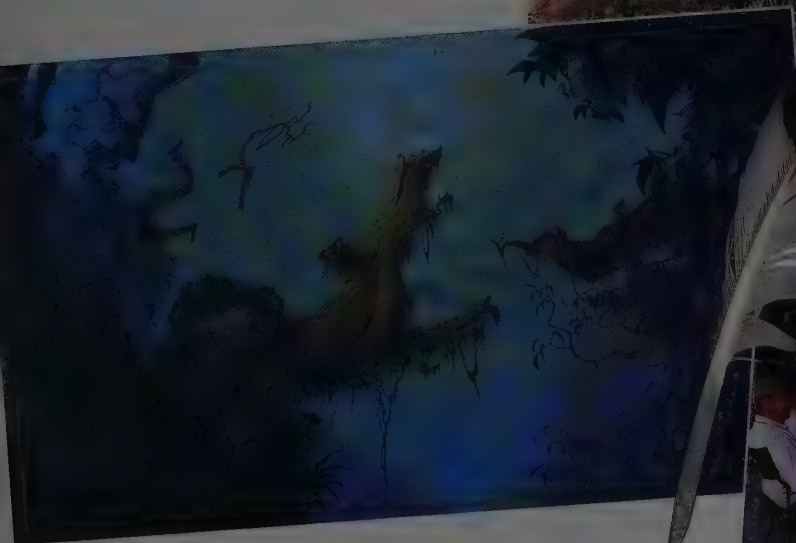
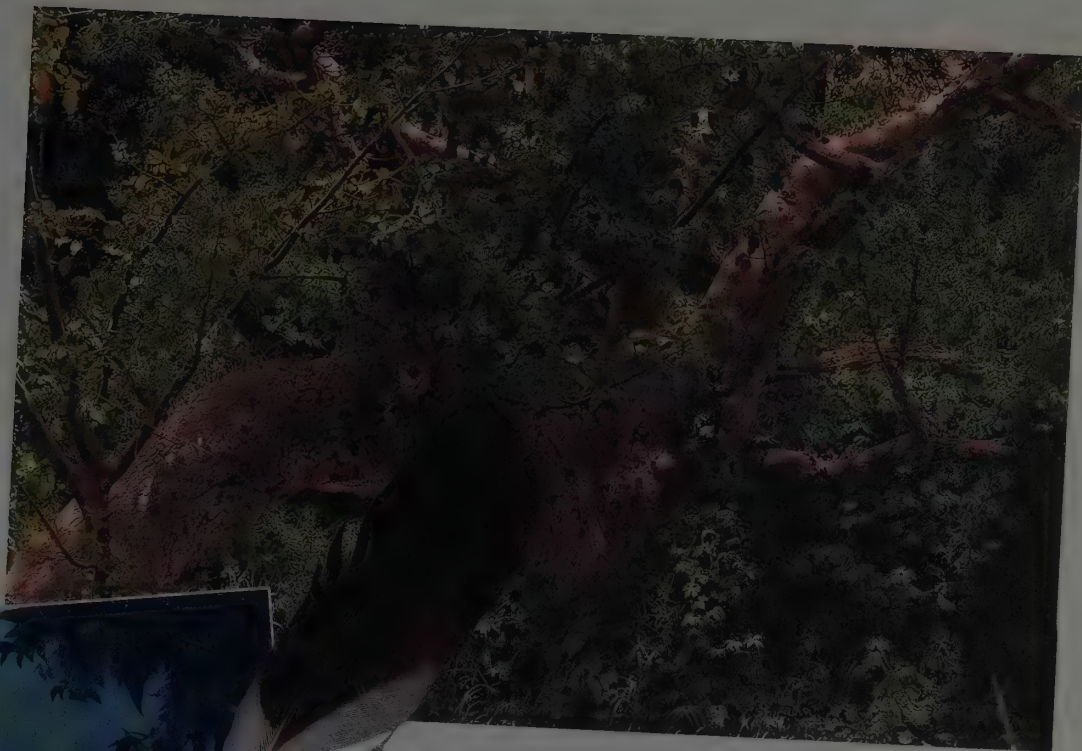
THIS PAGE: The Tarzan crew took many reference photographs of wildlife during their trip to Amboseli National Park in Kenya. This leopard (TOP RIGHT), baboon (ABOVE), and African red elephant (RIGHT) all found their way into the film.



RIGHT: The crew also took extensive photos of the surrounding landscape to use as reference in creating their backgrounds.

BELOW: Background art from the baboon chase by Phil Phillipson.

BELOW CENTER: Kevin Lima found this feather on the trip to Africa and incorporated it into his journal.



ABOVE: Crew members take a break in the shade.

LEFT: The crew's Masai guides, James and Saruni, study the Puff Adder.

Dan St. Pierre's Journal

March 13, 1996

Alan told us how Tim stepped on a Puff Adder—one of the most deadly poisonous snakes in East Africa. It did not bite him, but it was necessary to kill it and Saruni accomplished this with an impressively accurate spear throw which passed squarely through the snake's head.

March 17, 1996

I think I have encountered one of the great events of my life. In fact, I'm sure of it.



As we climbed out of the landcruiser, three young chimps came running to greet us. Fear struck us immediately. One of them climbs up on David and wraps its arms around his neck. I walked over to pet it and it pushes away from him and connects itself to me. I am filled with so much joy I can barely contain myself. I'm at a loss for expression.



The chimps start climbing a tree. I sit down in its shade. They come down and want to play with me. For the next two hours we tumble, we wrestle. Neka

steals my hat. I sit down next to another chimp named Sophie and she looks gently at me and moves closer. I know it sounds odd but these guys had allowed me to share. I feel the joy I felt when I was a kid. The joy that's been so hard to come by in my adult world.



Vince [the park manager] has a five-year-old son named Oliver who has grown up with Sophie. When Oliver was born, Sophie was six months. Fate. (Tarzan 5, grows up with apes). Sophie was raised since infancy by Vince and

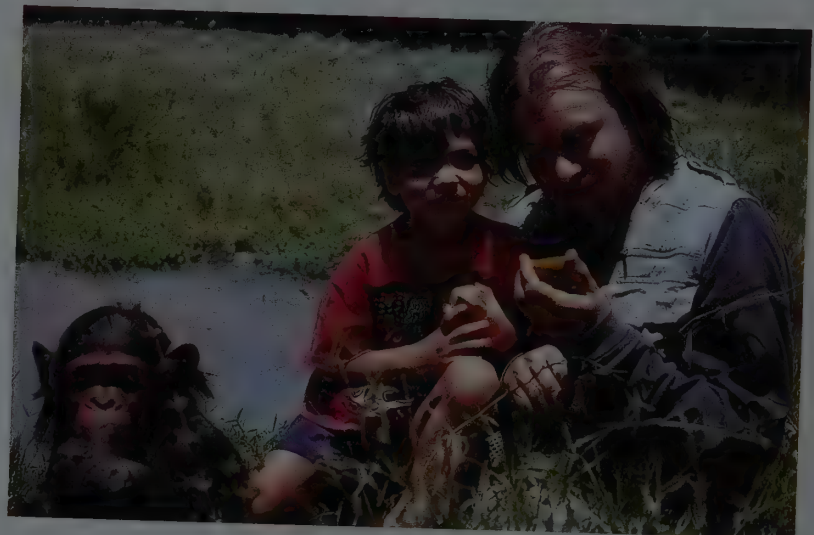


thinks he is her mom. Vince thinks Sophie is his daughter and Oliver thinks she is his sister.

All of this is dandy and fits the research we're pretending to do on this vacation of a lifetime. I'm mesmerized by this little chimp boy, Oliver. We roughhouse with the chimps and with each other. I love to play. Play is something I feel like I'm denied in my life. I have to play. All in all, this was one of the great experiences of my life.

As I said goodbye to Oliver, I cried. I tried really hard to breathe deeply and put on a grateful face. How can I ever forget my close friends that let me be a child for a couple of hours at their home at the Equator?

Thanks.



One of the major highlights of the trip occurred when the group visited the Sweetwater Chimp Sanctuary and met park manager Vince Smith. Smith took them to his home, where they were introduced to a family of chimps that roamed freely on the property. This experience was to have a profound effect on Lima and the others and provide a great inspiration for the film.

THIS PAGE: Director Kevin Lima plays with Oliver and Sophie at the Sweetwater Chimp Sanctuary.

THIS PAGE: These photographs of gorillas were taken by the filmmakers on their trip to the Bwindi Impenetrable Forest.



Chris Buck's Journal

March 24, 1996

We had two trackers and an English-speaking guide take us up a well-worn path. We then cut into the jungle and our trackers hacked away at the vines and plants. Crushed vegetation, nests and poop were the signs that we were nearing the gorilla camp. We removed our packs, put down our walking sticks and took only our cameras.

When we first walked in, we had a great view of a young gorilla. Then we noticed the mother behind her. I was amazed at how comfortable they were with us only 20 feet away. The Silverback decided to come down and check us out. He laid down beside one of the females for awhile. Then he got up in a threatening pose and stared at us. We all crouched down and looked away so as not to make eye contact with him. He then walked right past our group, not more than eight feet from us. We could see that the whole group was together.

Our hour was up too soon. The gorillas were moving on and it was time for us to move on as well. It was a breathtaking experience—almost like an out-of-body experience. I just couldn't believe I was there. Seeing the gorillas up close was awe-inspiring. They are so large and powerful yet so gentle and peaceful. I still can't believe it happened. A dream come true.

By March 24th the group had moved on to Uganda to observe the mountain gorillas in their natural habitat. Since gorillas were to play a large role in the story of *Tarzan*, this visit was much anticipated and very educational.

Among the other highlights of their trip, the group took a hot air balloon ride and visited magnificent waterfalls. The experience filled them with a sense of awe and wonder.

Seven months later, *Tarzan* Supervising Animator Glen Keane took a similar trip to Africa and had a chance to observe the

gorillas for himself. He found that the experience gave him some valuable insights and an important new perspective on the direction the film was taking.

According to Keane, "Chris and Kevin kept talking about the theme of 'family' for this film. I wanted to go to

Africa myself and see what those gorillas were all about.

"It was like a little paradise," continues Keane. "I came away thinking 'Wow! I can really understand why *Tarzan* loves it here, and would decide to stay. This is really where he belongs. This is his home and his family.'"

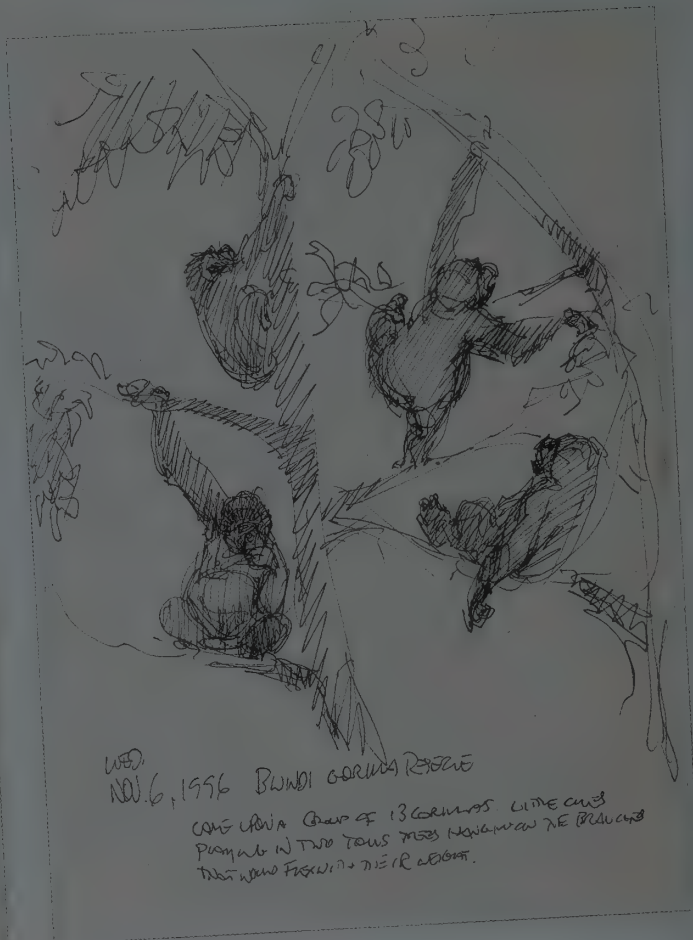
Kevin Lima's Journal

March 29, 1996

I'm approaching the final leg of this adventure. An adventure ends. An adventure begins. In a way, the end of this trip is the starting pistol shot that announces the race that lies ahead. The ball is already in motion. Sequences are being written. All is a go. I'm not one to hesitate. So grab hold and fly!

WATERFALLS ~~AND~~ AND A PICNIC AREA AND LUNCH! THE NEAR WATER FALL HAD A LONG INITIAL DROP AND THEN TWO LESS SIGNIFICANT ONES CASCADING DOWN, FAR, BELOW MY GUESS IS THAT IN PROFILE IT LOOKED SOMETHING LIKE THIS:

THE OTHER LIKE THIS



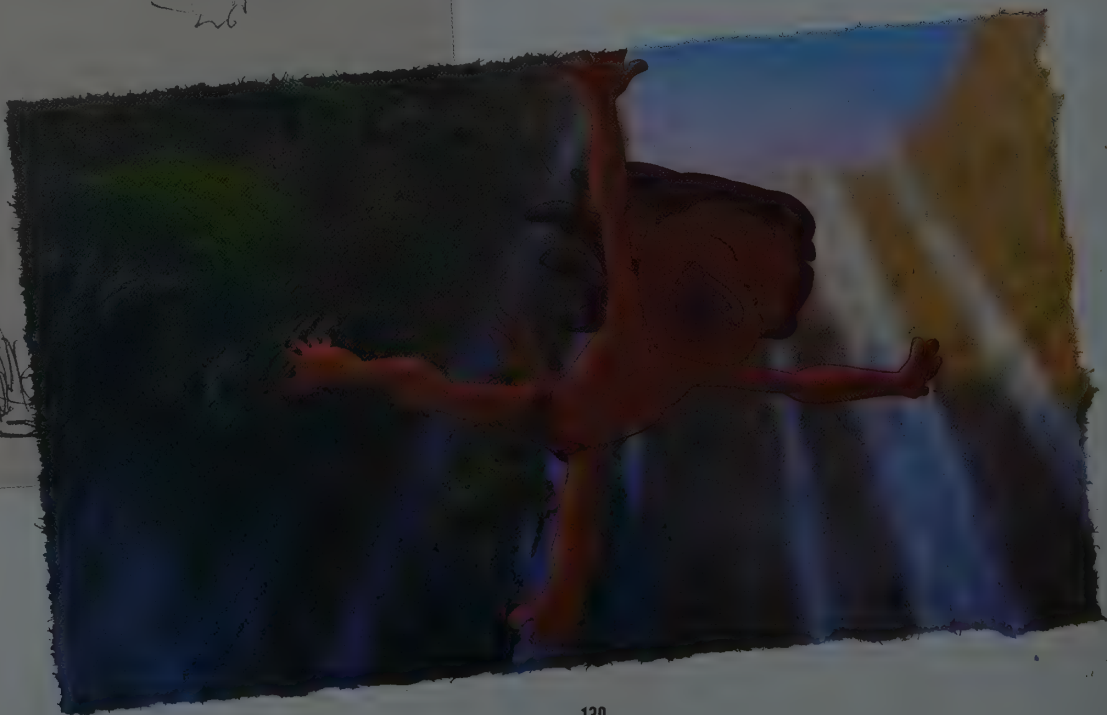
WED
NOV. 6, 1996 BUNDI GORILLA RESCUE

CAMP ABINA GROUP OF 13 GORILLAS LIME CUTS PUMPHED IN TWO TONS TRAPS HANGING FROM THE BRANCHES THAT WERE FIXING TO THEIR DEATH.

ABOVE: Gorilla sketches from Glen Keane's Africa journal.

LEFT: These waterfalls Dan St. Pierre sketched in his journal while in Africa found their way into the film.

BELOW: Young Tarzan takes a daring leap at Elephant Falls. Production still.



MONDAY NOV 4 10 AM NSERE LODGE (NSERE LOCAL NAME FOR H.P.P.O.)

SPENT TEN MIN IN A THIN HUT AT THE EDGE OF A CRATER LAKE.

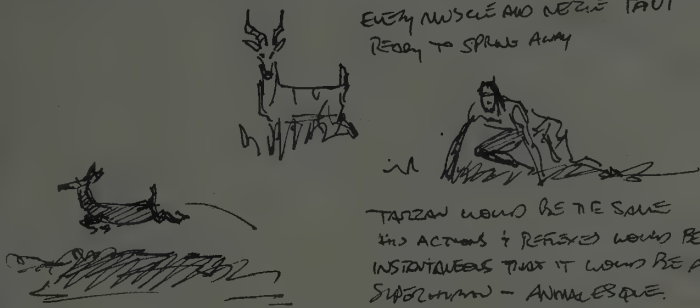
THE ANIMAL SOUNDS SURROUNDED US - MAX COULDN'T STOP THINKING ABOUT THE LITTLE SCATTERING SOUNDS ON OUR WINGS & ROOF.

EARLY THIS MORNING WHEN IT WAS STILL DARK I Woke UP HEARING WHAT I THOUGHT WAS A GORILLA SOUND - THEN I REALIZED IT HAD TO BE MAX OR TIM SNORING - JUST AS I RELAXED I HEARD THE SOUND AGAIN FROM THE OPPOSITE DIRECTION WHERE THEY WERE SLEEPING.

I THINK THIS MUST BE AN OLD TRAP FOR JANE TO MISTAKE HER PARTNER'S SMOKE FOR A LIP.

WOLONG PLANT TARZAN IN THE JUNGLE W/O PROTECTION - HE WOULD BE BEING EATEN WITHOUT FOR SURVIVAL.

THIS CREW W/ SEEM THE KOB - HOW ANXIOUS!

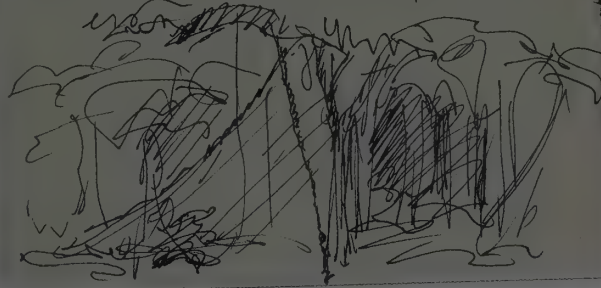


EVERY MUSCLE AND NERVE TAUT
READY TO SPRING AWAY

TARZAN WOULD BE THE SAME
THE ACTIONS & REACTIONS WOULD BE SO
INSTANTANEOUS THAT IT WOULD BE ALMOST
SUPERHUMAN - ANIMAL ESQUE.

SAW SOME VINES BY THE CAMP

VINES GROW FROM GROUPS OF SEPARATE TREES FOR LISTS W/ ROOTS THE TOP OF THE CANOPY THEY DROP DOWN.



ABOVE: A page from Glen Keane's Africa journal.

ABOVE RIGHT: Tarzan investigates traces of the humans' presence in the bamboo thicket. Production still.

RIGHT: Kevin Lima sketched a bamboo thicket that the team came across on their Africa trip in his journal.

OVERLEAF: Background art by Thierry Fournier.

Chris Buck's Journal

We have now taken off, back to L.A. It will take me a long time to process this trip. I will never see Africa the same way—it's even more incredible & beautiful than I imagined.

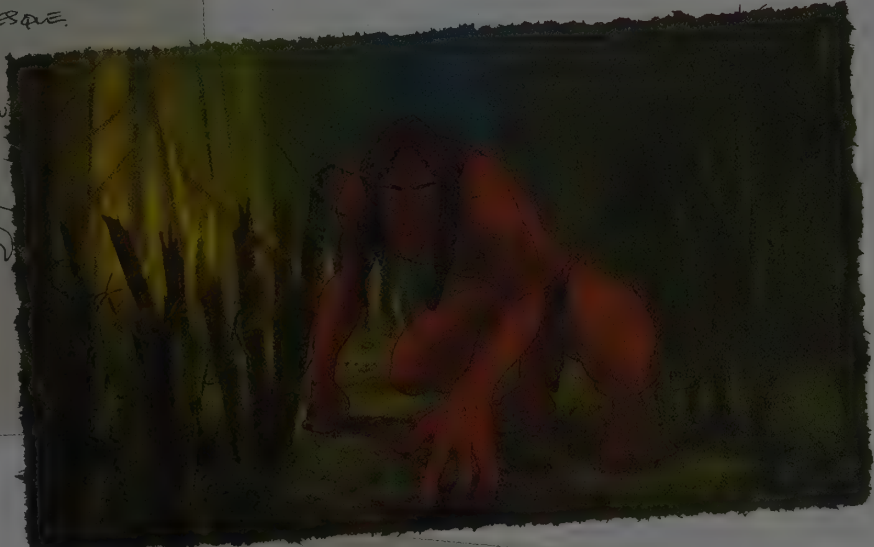
Glen Keane's Journal

November 6, 1996

After the gorilla trek, we walked through the "Impenetrable Forest"—the classic jungle. It was everything I always imagined a jungle would be like as a kid. Towering trees laced with twisted vines crisscrossing the forest. Moss covered everything. Huge canopies of leaves threw shadows over the floor that rippled with roots and vines.

Vines! Tarzan's freeway system.

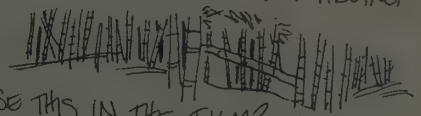
Interestingly, the vines don't just hang down vertically from branches. They crisscross, attach, intertwine.



TO DATE, WE REALLY HADN'T SEEN ANY LOCATION THAT COULD BE TRANSLATED FOR THE FILM, BUT AS WE ROSE IN ELEVATION WE ENTERED A WORLD OF TANGLED VINES, HANGING MOSS AND BAMBOO. THIS COULD BE TARZAN LAND.

WE EXPLORED A BAMBOO THICKET AND I, ONLY WEARING SANDALS, STUPID ME, GOT BITTEN BY ANTS. DID THAT HURT. IMMEDIATELY, I RETURNED TO THE TRUCK AND PUT ON MY BOOTS, TUCKED MY PANTS IN MY SOCKS.

WHAT AN AMAZING WORLD THE BAMBOO THICKET WAS. SURROUNDED BY VERTICALS. LEAVES WHIRLING ALL AROUND. MAGIC.



HOW COULD WE USE THIS IN THE FILM? I'M AFRAID WE CAN'T. TOO ASIAN?

CAMPFIRE CAUS. WILL I EVER CATCH UP?

WEDNESDAY 3/20/96
AFTERNOON

WE'RE SPENDING AN AFTERNOON OF REST AND SERIOUSLY NEEDED SOLITUDE. EVERYONE IS



The backgrounds coming thru now are very rich with color and light. I think we are getting closer to capturing the feeling of the characters protected within the canopy of the jungle. We need the contrast of the leaves being illuminated by the light and all the effects of the reflected light.

For St. Pierre, the trip to Africa strengthened his desire to capture the depth, dimension, and drama of the jungle setting in his art direction for the film. After visiting the dense and exotic Impenetrable Forest, he was anxious to return to Burbank and put these ideas to work.



ABOVE: Color key by Joaquim Royo Morales.

Working in close harmony with the directors and the film's layout, background, computer graphics, effects, and scene planning supervisors, St. Pierre set out to capture the feel and flavor of Africa in a way that no other animated feature or live-action *Tarzan* film had ever done before. Having served as layout supervisor on *The Lion King*, he knew what he didn't want it to look like. That film took

place largely in the flat open treeless savanna region of Africa and its few tropical jungle scenes were more fanciful or imaginary with

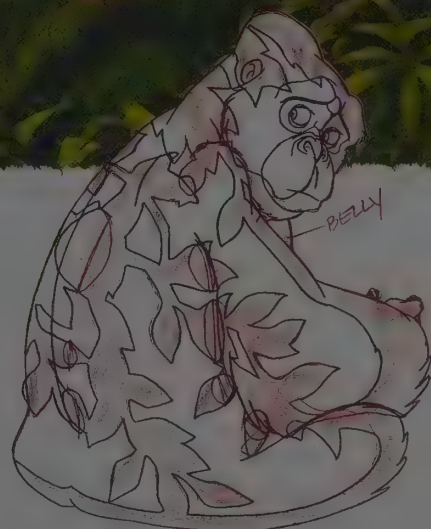


ABOVE AND RIGHT: Touches of light, shadow, and accent color help to support the emotional arc of the film and keep the characters looking as though they are at one with their environment. Production stills.





ABOVE: The use of light and shadow in this scene creates a safe haven for Kala.



RIGHT: Cleanup animation of Kala by June Fujimoto, effects animation by Masa Oshiro.

Kevin Lima's Journal

July 22, 1998

The idea of keeping the gorillas submerged in foliage has been somewhat difficult to execute.

Typically, animated characters play on a flat ground plane, eliminating the need for interaction with their environment.

When we went to Africa, we realized that we were always knee-deep in jungle. We decided that we needed to break some animation rules to achieve this effect. It is a difficult illusion to achieve.

We often joke that our next animated film will take place in the desert or a supermarket parking lot!!!

exaggerated colors. The jungle in *Tarzan* had to be natural and the characters had to be seamlessly integrated into their environments in order for the story to succeed.

St. Pierre and the artistic team applied a wide variety of traditional methods and techniques to achieve their goal of making the characters seem at one with their jungle setting. Shadows wrapping around the characters and moving across their faces suggest the canopy of plants and trees above. Having the characters move in and out of beams and pools of light also make the world a more realistic and believable place. Overlays of plants covering the characters' feet made it feel as if they were wading through the jungle and provided another way of placing them credibly in their natural environment.



ABOVE: Color key by Thierry Fournier.

RIGHT: Tarzan inspects the trail made by Clayton and his machete. Production still.

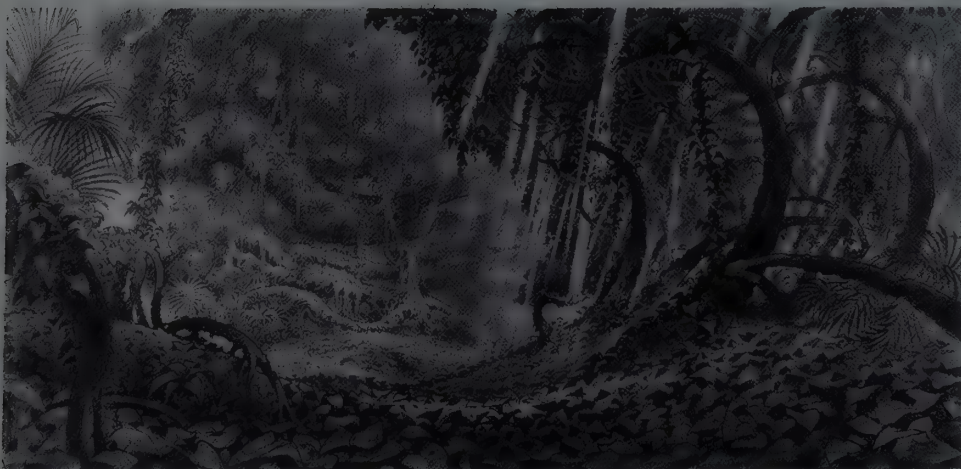
BELOW: Beams of light cut through the jungle cover suggesting danger for the scene in which Tarzan confronts Kerchak. Workbook drawing by Olivier Adam

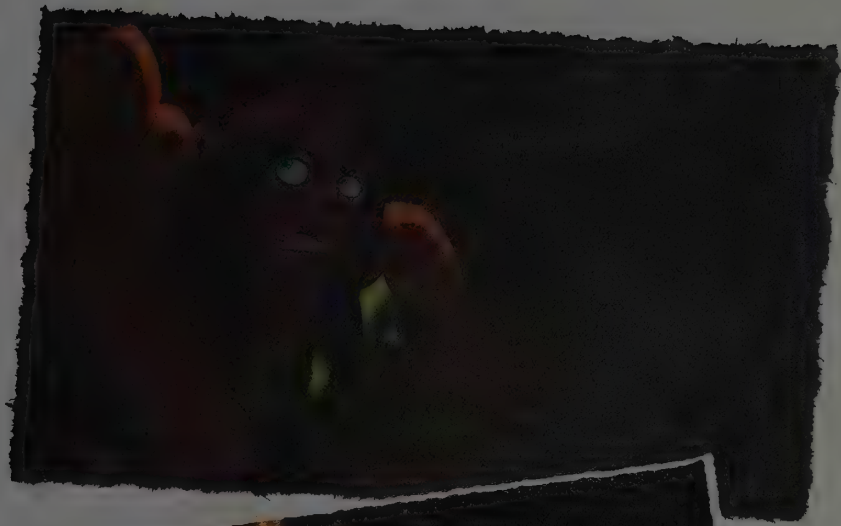
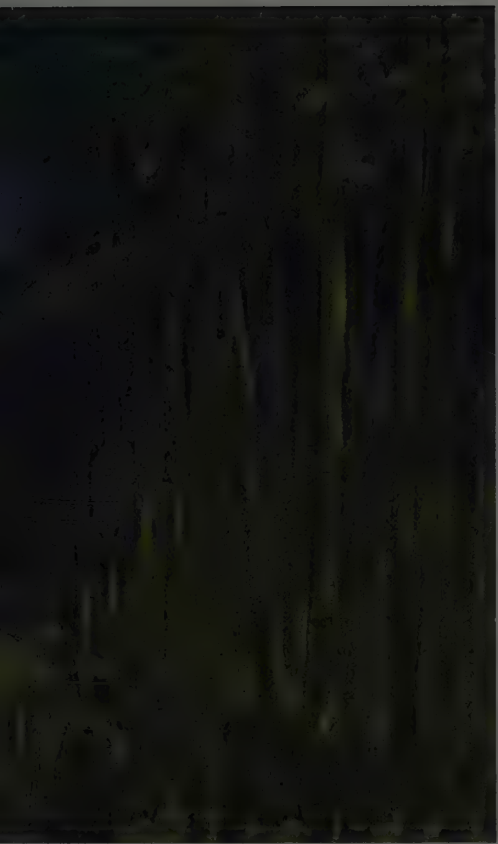


Defining the look and style of *Tarzan* required the efforts of an immense creative team. In the interest

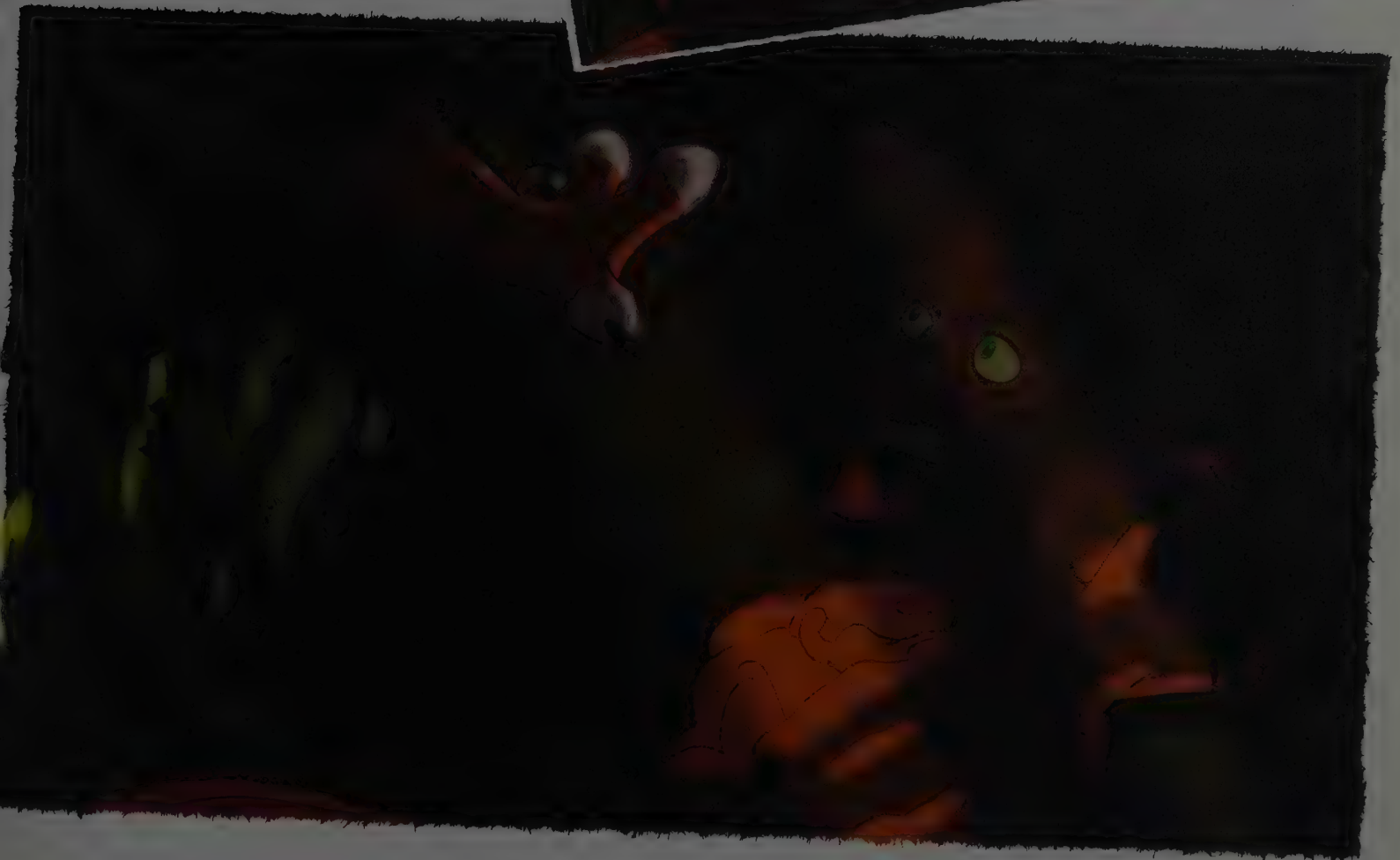
of showing the contrasts between the animal and human world, the team experimented with different approaches to lighting and color styling. St. Pierre explains, "In our movie, light equals danger, and darkness or subdued light is safety. Where to humans safety equals light, the gorilla habitat is under a canopy and to them that is safety. During the course of the movie, whenever danger threatens, like when Sabor the leopard shows up and attacks the gorilla family, there's strong light. When we first meet Clayton, he is cutting down the bamboo forest and letting more

light break in. So it's two kinds of worlds—the cocoon-like shelter of the gorilla habitat, and the open sun-bleached world of the humans."





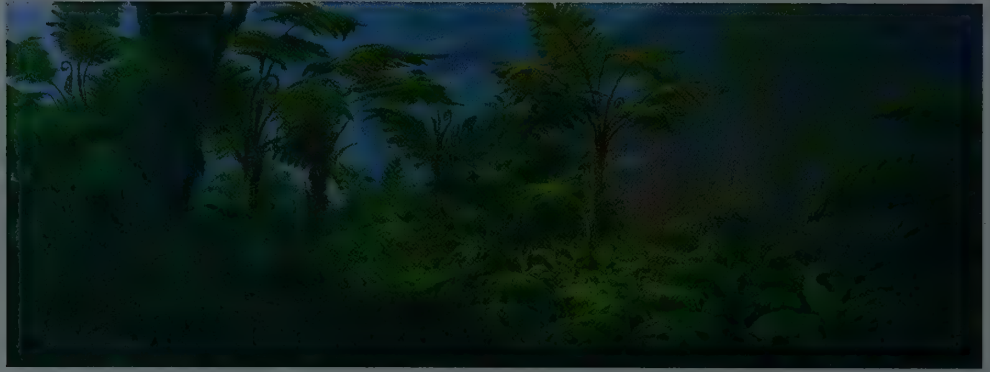
THIS PAGE: Light pierces through Tarzan's hiding place as Sabor attacks. Production stills.



Dan St Pierre's Journal

March 17, 1996

The forest is dense and green with many exotic looking plant forms. The red elephants were beautiful to look at against the lush green vegetation. There were many scenes that were almost primordial with lots of exotic plant life, trees, bushes, vines, and quite a few flowering plants.



Throughout the film, bright colors are used to accent and enhance key scenes. "With its jungle setting, the film could have easily been dominated by lots of greens," says St. Pierre. "Instead, we injected a variety of colors wherever we could as a way to support the emotional content of the story."

Head of Backgrounds Doug Ball adds, "I found Africa to have a much more subtle palette than I expected. The colors of the landscape were spectacular in the way they would subtly shift from one moment to the next."



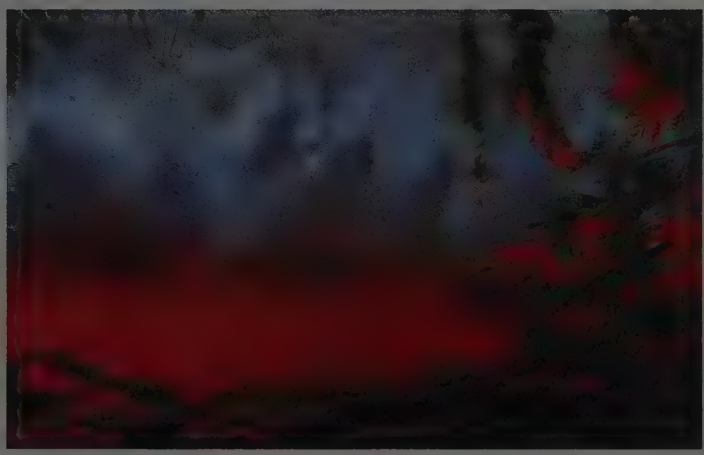
THESE PAGES: Hot color highlights add drama to this scene in which Kerchak confronts Kala [ABOVE], contrasting with the cooler natural colors that pervaded in the previous scene in which she returns to the jungle with baby Tarzan [RIGHT]. Production stills: Background art by Don Moore [OPPOSITE ABOVE] and by Justin Brandstater [OPPOSITE TOP].

TOP: Color key by Sunny Apinchapong.



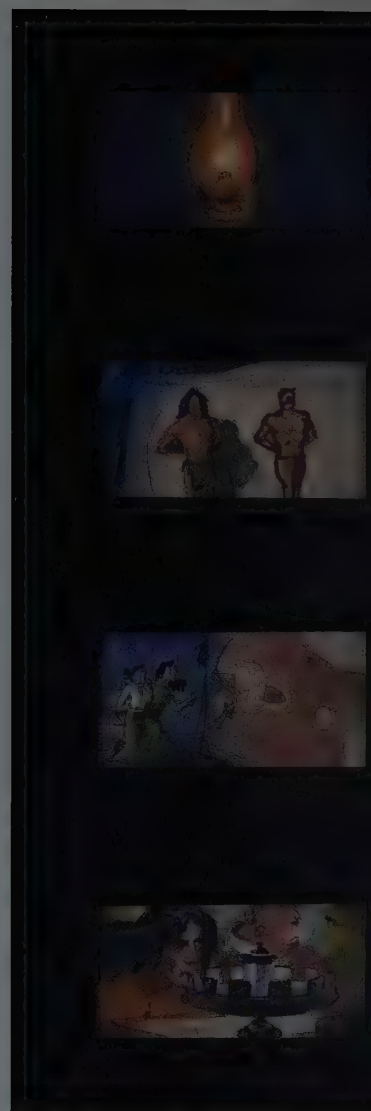
“As a means of visual storytelling,” continues St. Pierre, “the colors help to emphasize the emotions that the characters are feeling. A lot of the film’s more intense moments take place at sunset, for example. When Kala tries to convince Kerchak to let her keep baby Tarzan, the scene takes place against a beautiful orange red glow to help support the heat of the moment. Then it cools off and we do a color transition out of that into night. Another example is when Tarzan is being yelled at by Kerchak for endangering the family. He runs off dejected and puts mud on his face to make himself look like a gorilla. All that takes place at night. It is very cool and very blue. It provides a striking contrast to the orange and red scene that preceded it.

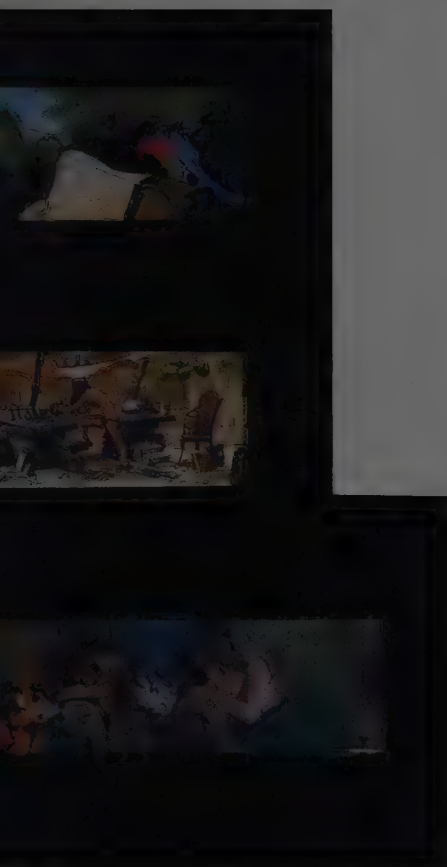
RIGHT: The colors turn a brilliant red as Clayton’s men round up the gorillas. Color key by Dan Cooper.



“Associate Art Director Dan Cooper color scripted the whole film in thumbnail form,” adds St. Pierre. “Together we worked out key color beats and significant color transitions between sequences. The overall color palette of the film is what I began calling ‘action adventure color.’ It’s more like old book illustrations and reminiscent of the work of Wyeth, Howard Pyle, and William Bouguereau. We were also influenced by Rembrandt and tried incorporating the use of a single light source with a very warm light that goes soft around the edges so everything falls off into darkness. You can see this in the romantic moment in ‘Strangers Like Me’ when Tarzan is falling in love with Jane with the light from the magic lantern as the primary source.”

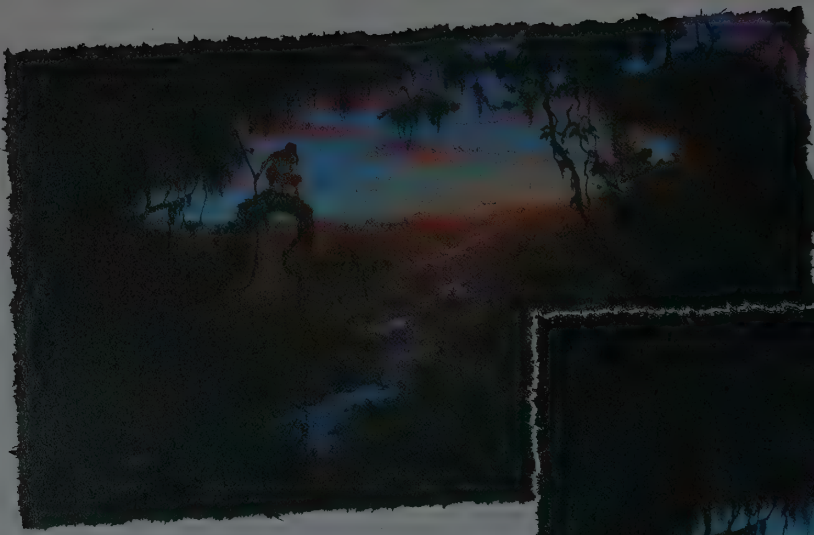
THESE PAGES: Thumbnail color keys from the “Strangers Like Me” sequence in “action adventure” color by Dan Cooper.





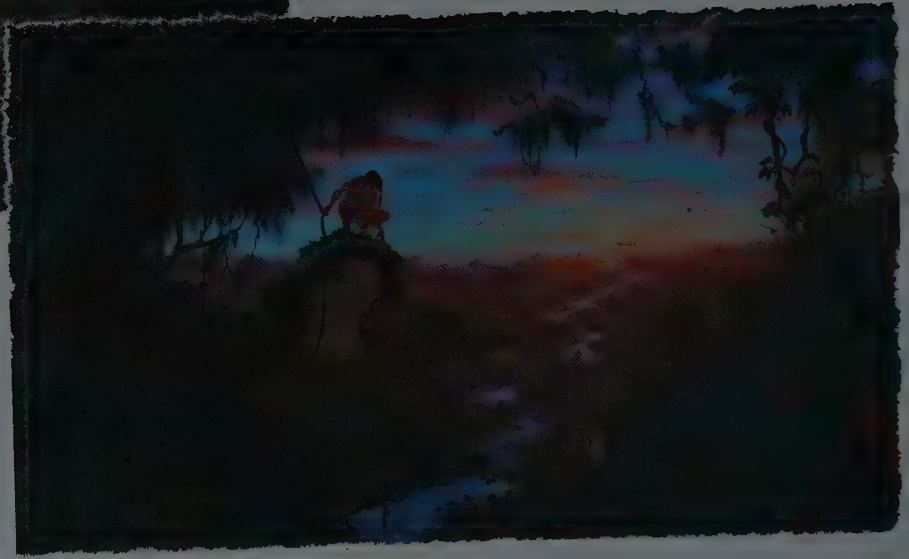
“We tried to find a common language for the painters—one that Dan St. Pierre, Doug Ball, and myself would all feel strongly about,” explains Cooper. “This common aesthetic could be combined with real experiences and influences of the Africa trip.

“It was important to have a feeling of light and temperature that was believable. Dan and I would go back and forth trying to find the right look. Our choices for each sequence are reflected by the color script which is then interpreted by Doug and several key painters such as Paris Head of Backgrounds Joachim Royo Morales, Jennifer Ando, Sunny Apinchapong Yang, among others. It is this combined effort that gives the film its rich, luscious look.”



ABOVE AND RIGHT: Tarzan surveys the horizon. Production stills.

BELOW: Color key by Jean-Paul Fernandez.



Dan St Pierre's Journal

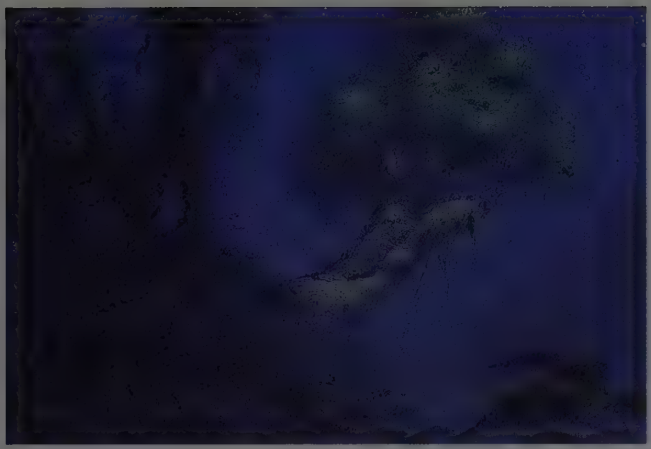
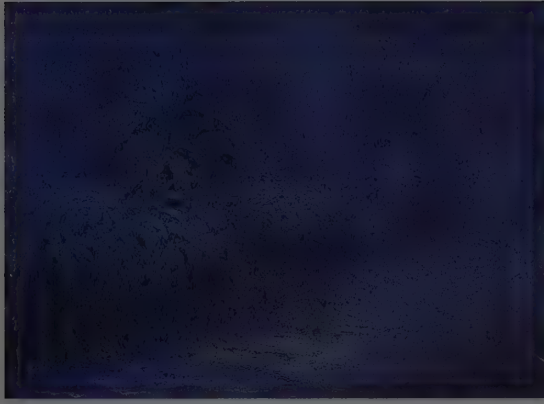
February 18, 1997

We need to remember to include repetition of color beats that echo similar emotional content in Tarzan's journey.

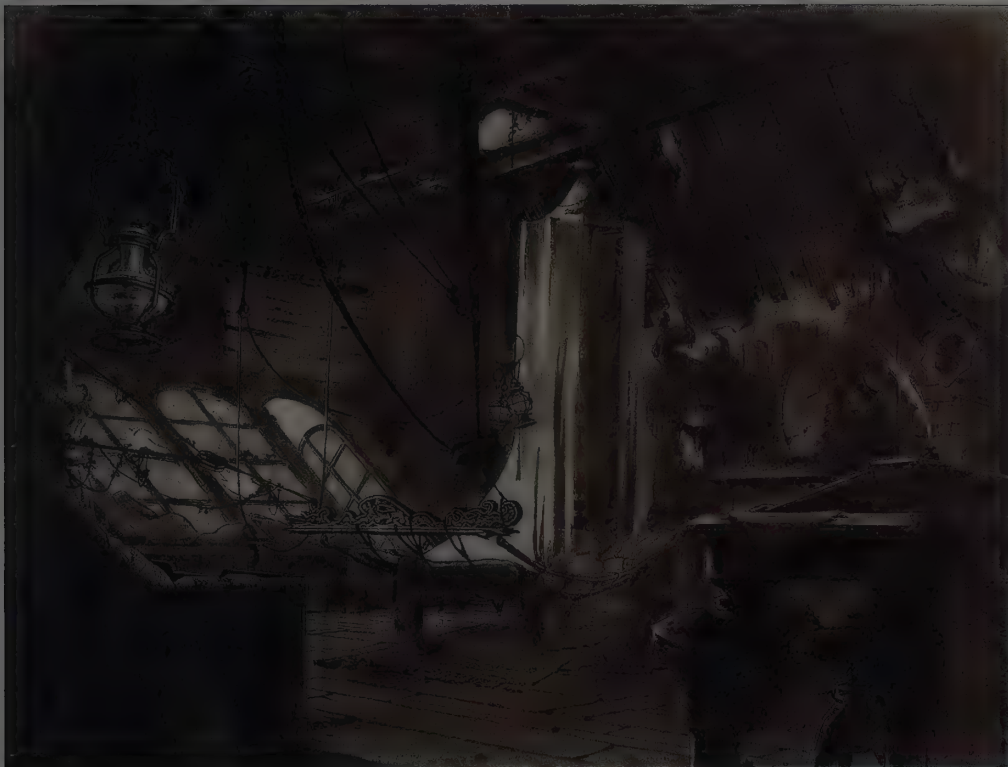
Find a way to describe Tarzan in limbo. What is the best way to depict Tarzan's confusion with light and color?

Color is also used to support the dramatic impact of the story. St. Pierre explains, "We wanted the audience to have a sense of progression of time during the course of the film, so we tried to use light and color to depict this. Even at a story level, we would discuss how to give the film an overall balance of light and dark by adjusting the time of day in which the scenes were set. With regard to the color palette, we've got sunset colors, evening colors and morning colors to help them fit within the world we've created and to suggest a linear time frame."



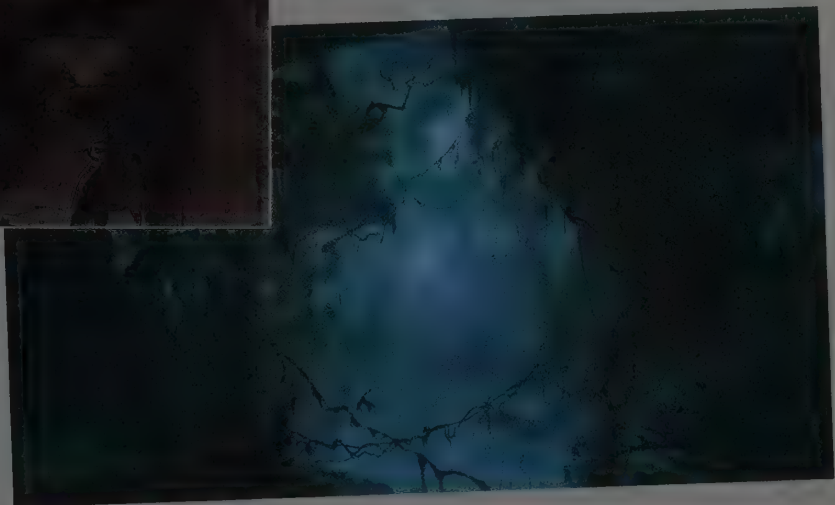


ABOVE AND ABOVE LEFT: Dan St. Pierre worked with the directors to create "rules" for Tarzan's world. For the gorilla habitat, they employed s-curves to provide a soft, safe, natural environment as in these color keys by Doug Ball (ABOVE) and Jennifer Ando (ABOVE LEFT).



LEFT: The tree house is a blend of the regular, ordered box shapes of the man-made world and the organic, elegant curves found in nature. It is there that Kala discovers baby Tarzan caught between two worlds. Tonal layout by Denise Fuller.

St. Pierre says, "Throughout the creative process, we tried to weave a lot of different color threads together to get a beautiful fabric. In the end, there's all kinds of backstory that nobody will ever see and all kinds of theories about color and light and what they mean that help to create our finished film. A main concern was that it feel like a real place—it has so much of its own logic and so many rules to it. It had to be a reality for us to believe it. Hopefully, some of that shows through so that the audience will be able to appreciate the fact that we created this world with its own integrity."



ABOVE: Depending on the psychological state of the characters, angles might be pushed to support the story content. The sharp, aggressive angles in this background by Justin Brandstater, serve to heighten the sense of danger of the baboon chase.

OVERLEAF: Production still of Elephant Falls. Digital morph and hand-drawn animation by Dan Chaika and Brice Mallier.

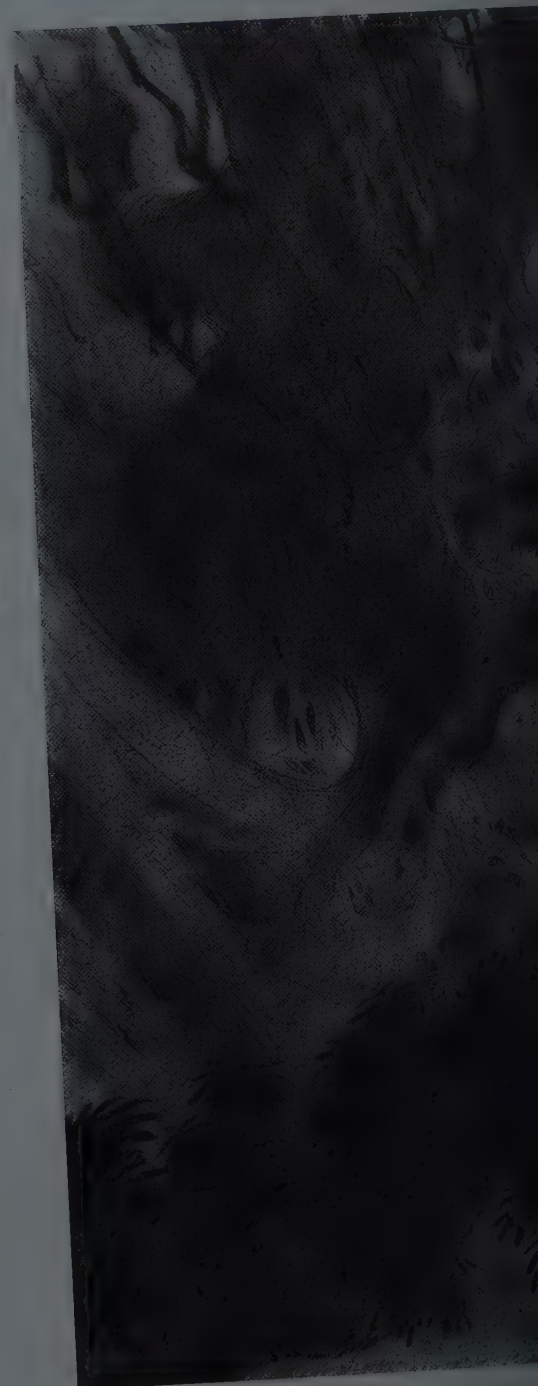
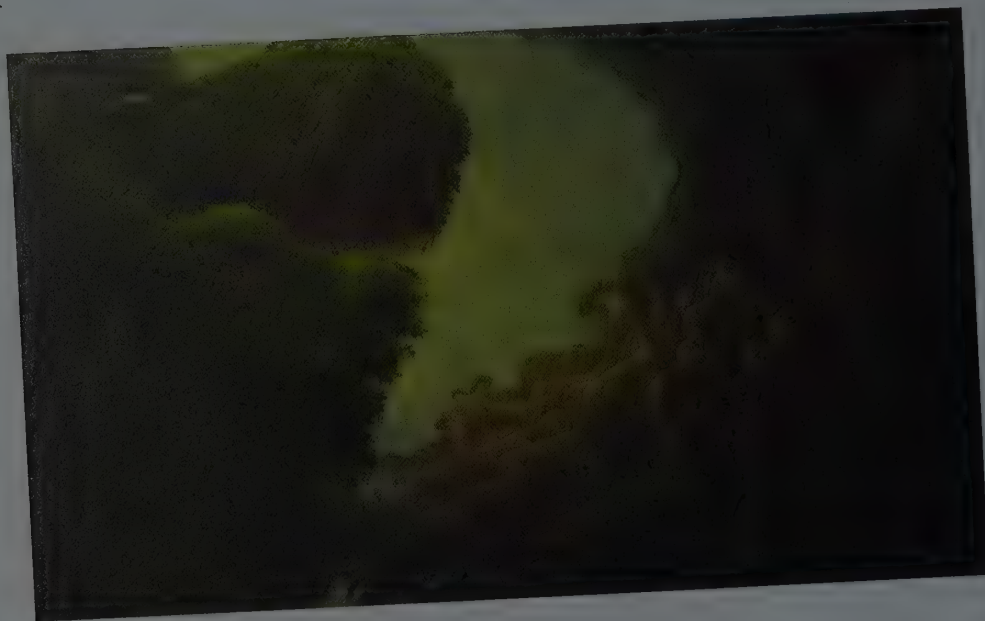
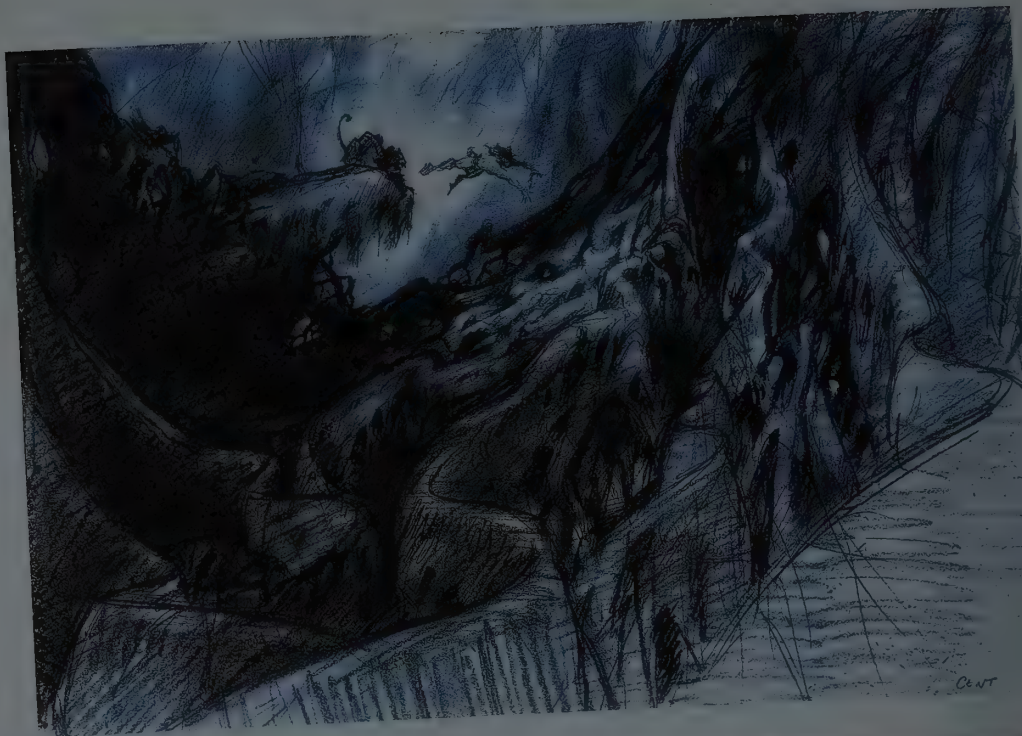




RIGHT: Layout study for the scene in which Tarzan battles Sabor by Cent Alantar.

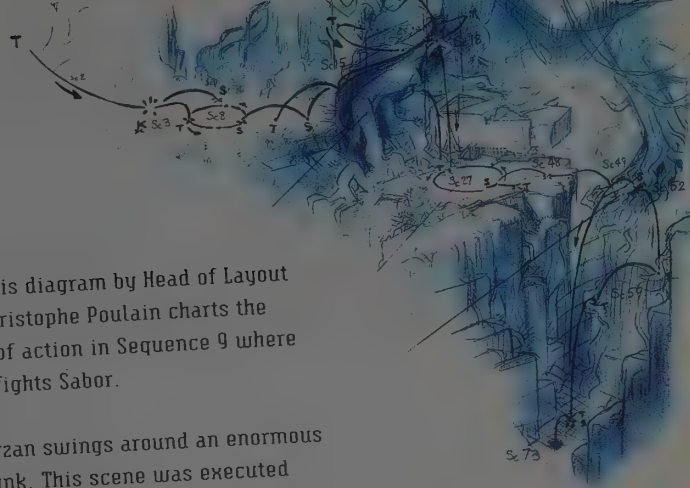
BELOW RIGHT: Layout drawing by Loïc Rastout.

BELOW: Background art by Olivier Besson.



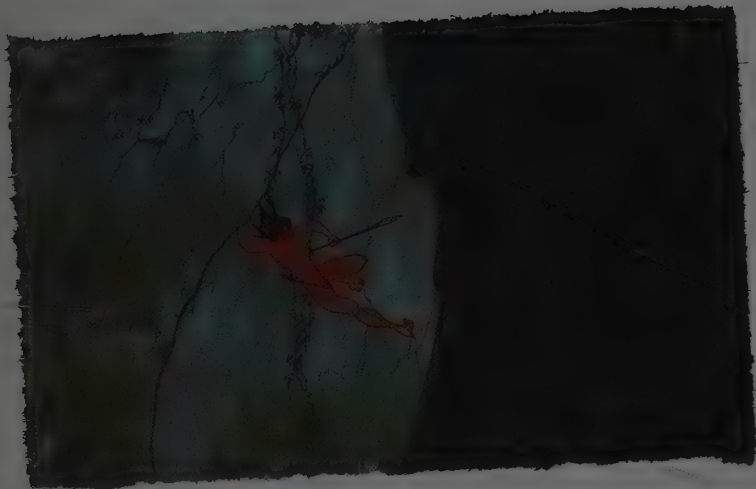
Another key element of the art direction of the film was a revolutionary innovation that would unite the artistic and technical teams in an exciting new way. St. Pierre's desire to create living, breathing backgrounds predated his trip to Africa. As a layout supervisor, he had been thinking for some time about new ways to have two-dimensional characters move believably through three-dimensional backgrounds. As he was finishing up a one-year stint in France on *The Hunchback of Notre Dame* he had the opportunity to discuss his theory with Walt Disney Studios President Peter Schneider. They talked extensively about the role of technology in animation and how artists could make better use of these new tools.

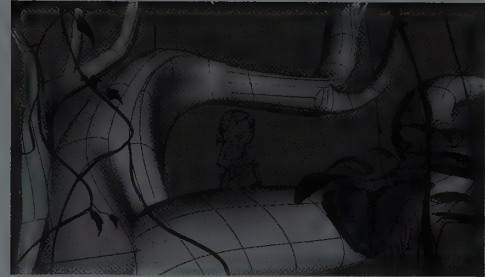
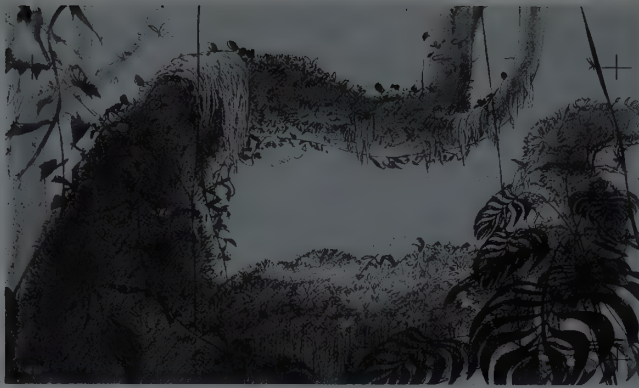
ACTION CURVES.
FOR TARZAN & SABOR.



ABOVE: This diagram by Head of Layout Jean-Christophe Poulain charts the course of action in Sequence 9 where Tarzan fights Sabor.

LEFT: Tarzan swings around an enormous tree trunk. This scene was executed using the revolutionary Deep Canvas process. Production still.





To prove that Deep Canvas was indeed a viable process, a series of tests were undertaken to demonstrate its full potential.

ABOVE: A Deep Canvas scene is first conceptualized as a pencil drawing. Layout sketch by Art Director Dan St. Pierre.

ABOVE RIGHT: A rough layout drawing is then produced incorporating 3-D wireframe models such as rocks, trees, and vines.

RIGHT: The rough models are refined to include details like moss and leaves.



St. Pierre recruited Eric Daniels, a well-regarded computer graphics expert with a background in traditional animation, to help him make the 3-D jungle a reality. "Deep Canvas" was the name Eric gave to the technological process that made this possible. Perfecting the process took the cooperation of many departments including layout, background, computer graphics, digital painting and scene planning. Associate Producer Chris Chase became a champion of the cause and played a key role in getting the filmmakers the support they needed to develop and implement this new approach. Chase asserts, "Anytime there's a new process it's questioned. But the *Tarzan* crew was wholly dedicated to making this innovation work." Schneider says, "If you're making a movie about a man who is immersed in the jungle, who moves through the jungle, who has adopted the jungle as his home, you need something that allows you to show that story point by having him move through it. Deep Canvas allowed us to do that. We weren't interested in it as technology. We weren't interested in it as a stunt. We were interested in how it could best be used as a storytelling tool."

Daniels notes, "In live-action, even the lowest-budget jungle film offers a full, rich 3-D effect. They just put in a crane shot

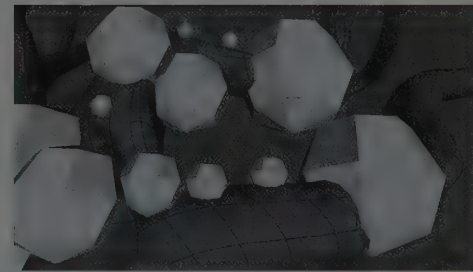
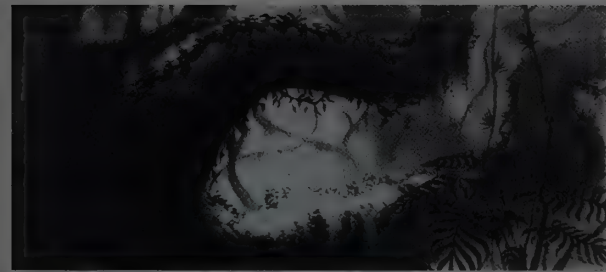
Dan St. Pierre's Journal

I am astonished by the level of support we have received in order to get the Deep Canvas/3-D Layout Process working. Chris Chase has incredible instincts on where to place our resources. The staff has really risen to this challenge. Layout, Backgrounds, Effects, and Tom Baker and his scene planners have achieved the highest level of quality in generating and polishing our 2-D and 3-D moves. And Gil Zimmerman has been there from the start as our trainer offering the best in creative and technical support to all departments included in the 3-D world—what a find!

wherever they want and are able to use the camera in a more expressive way than you're ever allowed to in animation. Dan wanted to be able to move the camera freely in 3-D through a painting of a jungle. It became a real puzzle for me and a wonderful challenge that I really loved. Within four weeks of being on the job, I had written the document defining Deep Canvas and then it took another eight months for my team to figure out all the ramifications and work out the software. George Katanics and Tasso Lappas did an incredible job writing the software and really made the whole thing possible."

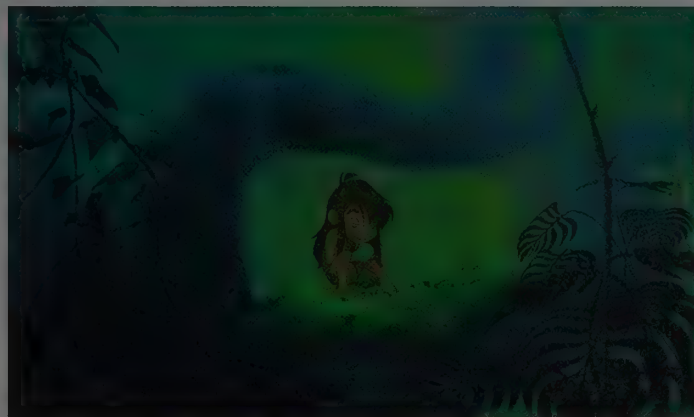
We just saw the first DC [Deep Canvas] test, and it was incredible! Yet, it isn't as close to the look of the film as we hoped it would be. We need to bring the painterly quality of the traditional backgrounds to the 3-D scenes.

We've got to keep trying to bring the 2-D and 3-D closer together. This is our opportunity to make the backgrounds, and therefore Tarzan's world, a character within the film.



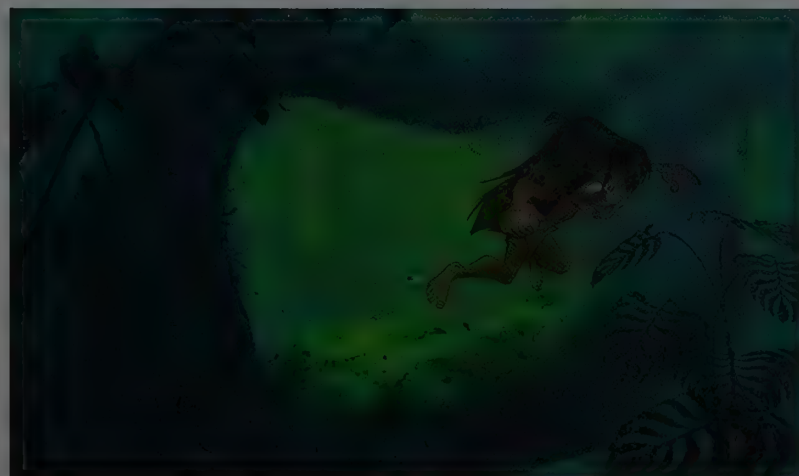
ABOVE: Working from the cleanup layout, a hand-rendered pencil drawing is then created defining the lighting and texture of the 3-D elements. Drawing by Dan St. Pierre.

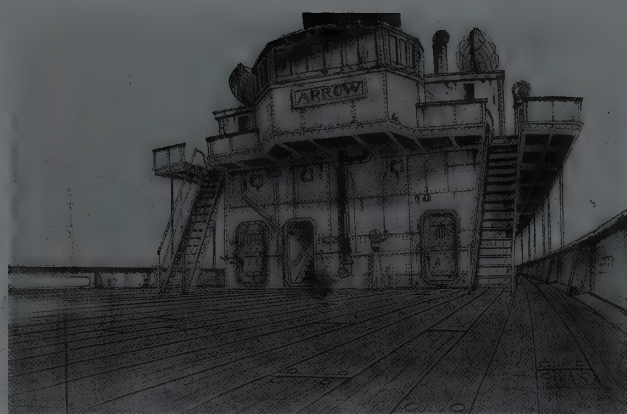
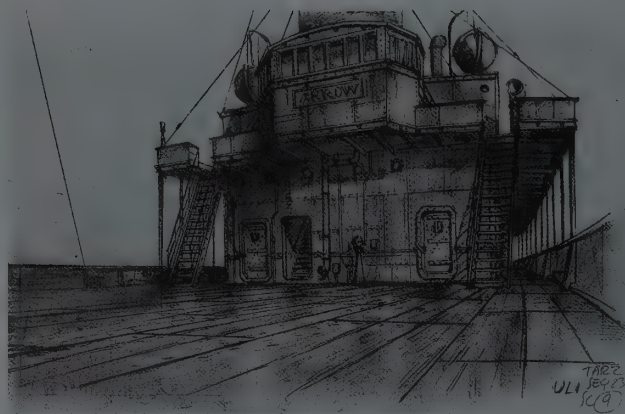
ABOVE MIDDLE: A background artist then digitally paints the image. Background art by Dave McCamley.



ABOVE RIGHT: Special 3-D objects that define the areas which will remain in focus are added to the scene. Rendering by Eric Daniels.

MIDDLE AND BOTTOM RIGHT: Finally, a high resolution image is rendered.





ABOVE: Rough layout of the ship by Vincent Massy [LEFT], cleanup layout by Bill Hodman [RIGHT].

THESE PAGES: This diagram by Vincent Massy follows Tarzan's desperate attempt to avoid capture by Clayton and his thugs.

RIGHT AND OPPOSITE: Production stills.

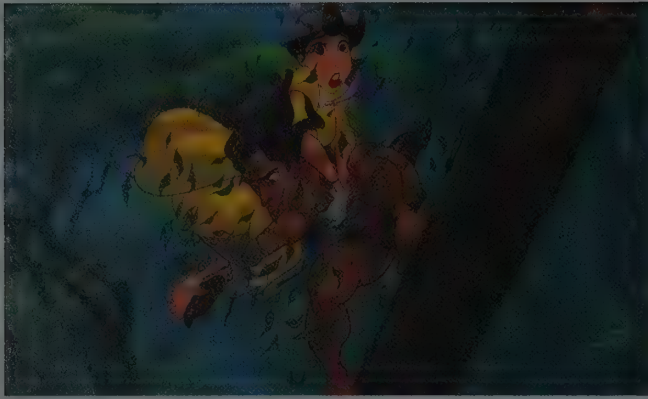
BELOW: Color key by Doug Ball.



Thinking in 3-D also posed some new challenges for the layout department. Head of Layout Jean Christophe Poulain, Paris-based Layout Supervisor Olivier Adam, and their team of nearly 30 artists would typically take the storyboard sketches and create workbooks (the staging of each scene, frame by frame) adding detailed camera moves and camera angles. The layout team would also determine how much background would be seen in a scene, the level of detail required for foreground and background elements, and the degree of perspective involved. Deep Canvas required that these traditionally trained artists become increasingly proficient with computers in order to create dimensional objects (such as trees) for the background painters to paint.



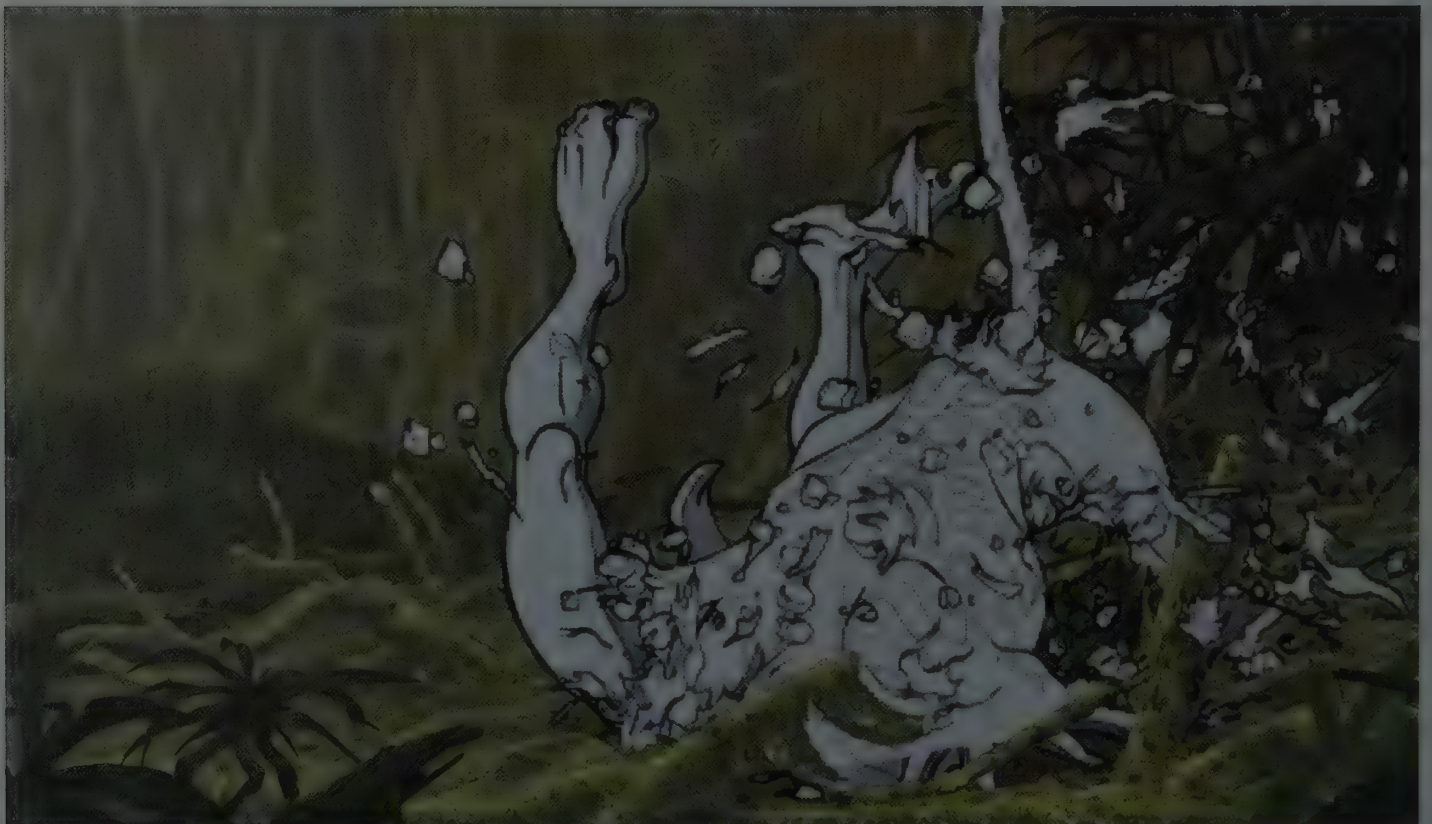
Poulain notes, "This new approach to camera movements challenged us to reevaluate the way we create layouts. The computer proved to be a valuable new tool for the layout artists and allowed them the freedom to experiment with exciting new ways of staging a scene."

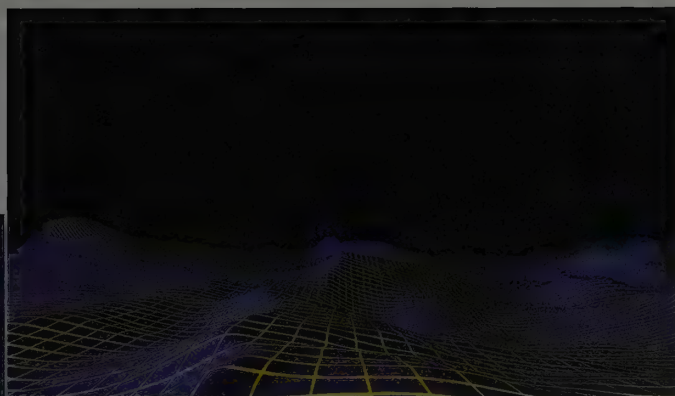
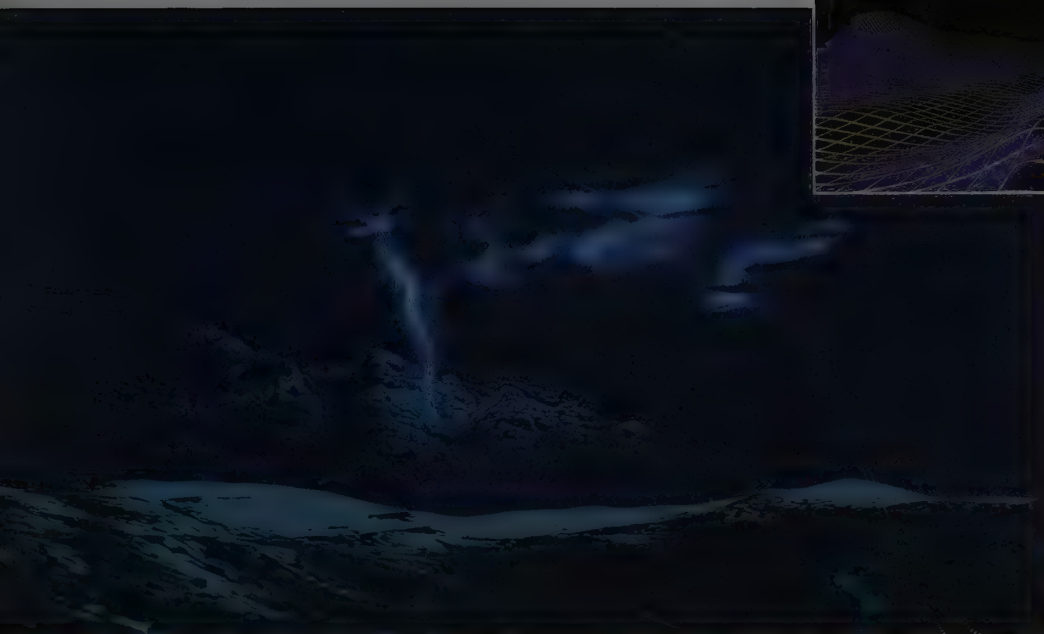


ABOVE: Production still from the baboon chase. Debris effects by Allen Blyth.

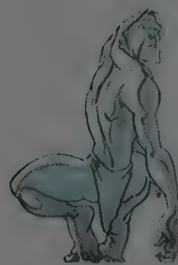
BOTTOM: Sabor and Tarzan crash through the jungle floor. Hand-drawn effects by Etienne Aubert. Digital foliage animation by Craig Hoffman.

For Effects Supervisor Peter Demund and his team of 71 effects artists in Burbank, Paris, and Florida, *Tarzan* represented many new and complex challenges. In the film, effects appear in practically every frame and help to “stitch” the characters into their environment. Ranging from simple tone mattes (shadow elements that change with each movement) to a spectacular waterfall that uses over 250 elements for each frame, the effects team broke new ground and helped to make Tarzan’s world come convincingly alive. Among the other dramatic effects on display in the film are a fierce lightning storm, shafts of light, bubbles, fire, fog, crashing waves and moving vines.





LEFT: Production still of the storm at sea. Lightning effects by Marlon West. Digital water animation by Bill Konnersman. [INSET]: Grid test for digital water.



ABOVE AND OPPOSITE: The play of light on Tarzan's form helps him blend with the atmosphere of the painted background. Lighting treatment by Phil Vigil.

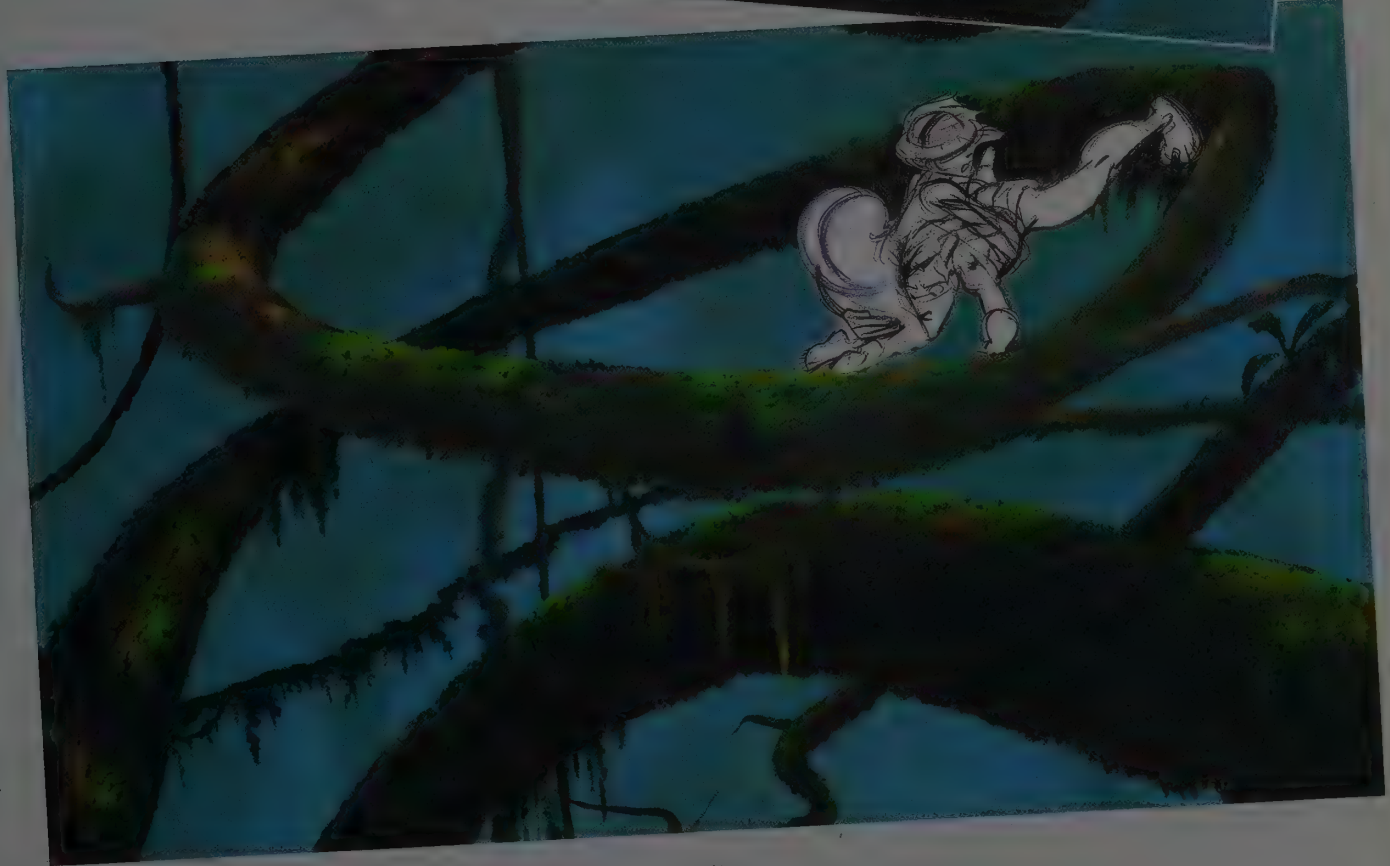
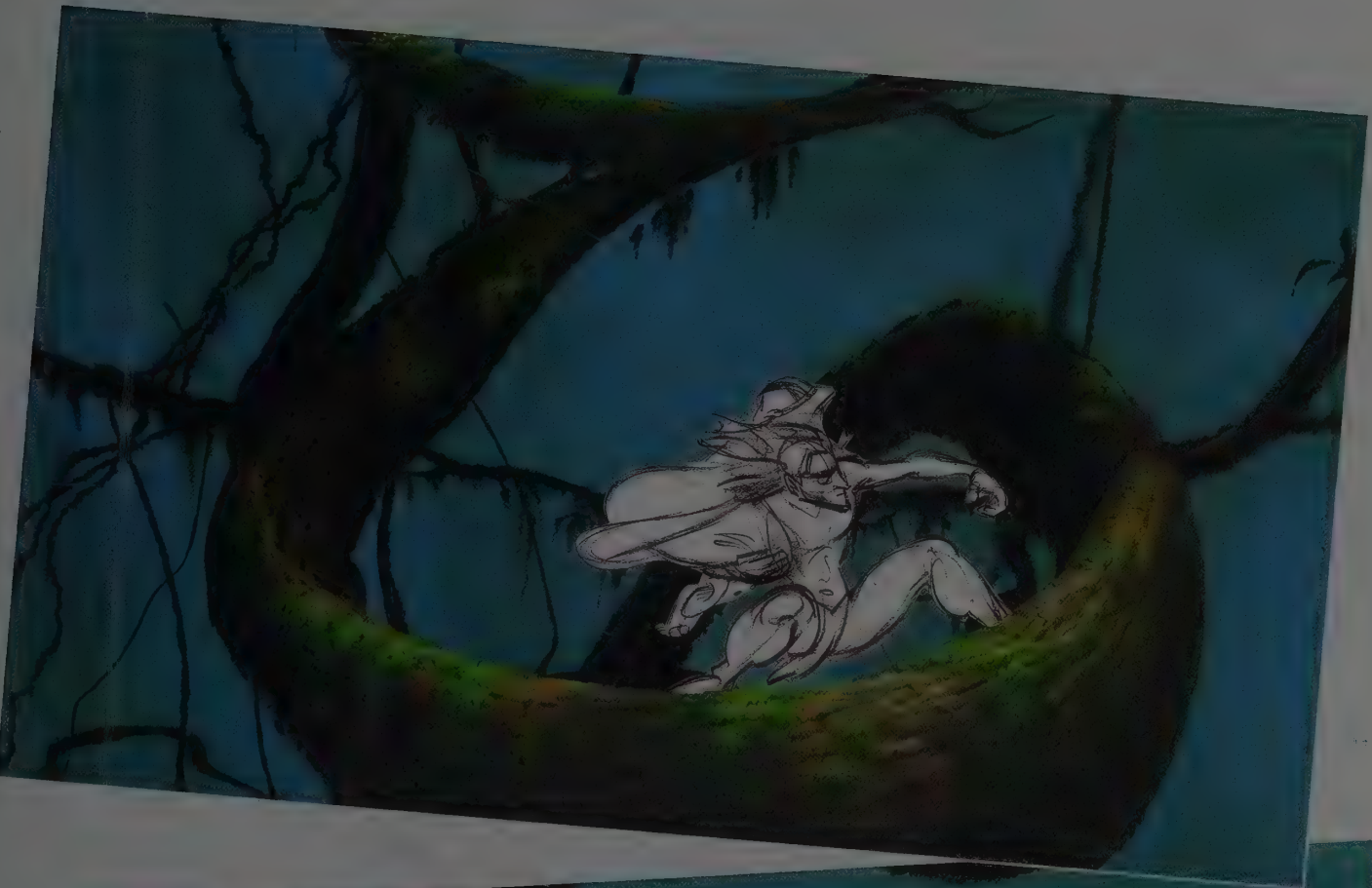
BELOW: Young Tarzan is dragged underwater during the elephant stampede. Production still. Water effects animation by Kathleen Quaife.

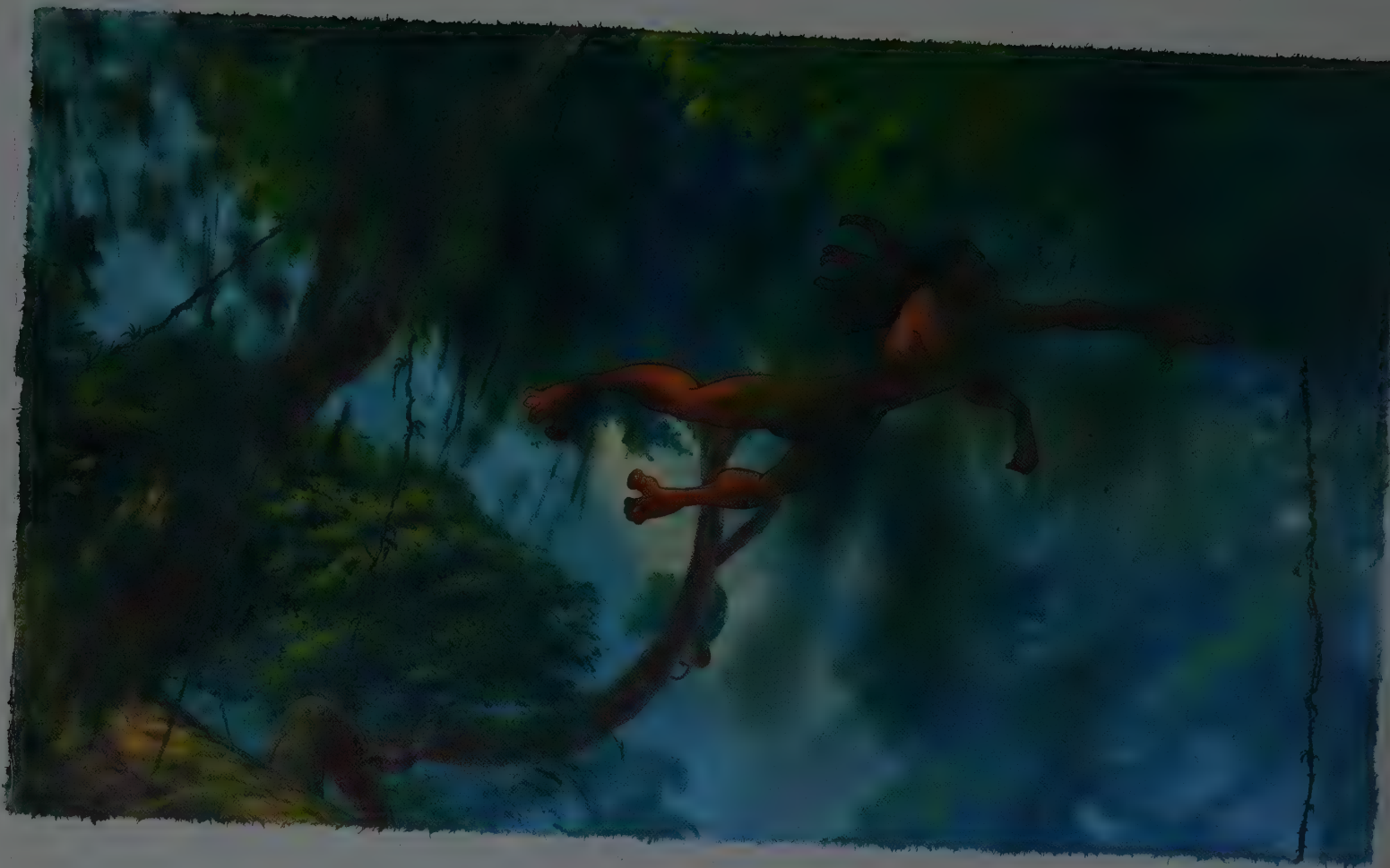


According to Demund, "It was our job to animate anything in the film that was not a character. If Tarzan grabs on to a vine, our artists animated that vine. We were also responsible for the interplay between light sources and the characters, which meant not only animating shafts of light but also the resulting shadow elements. From an effects standpoint, this has been one of the hardest films we've ever done. Computers are playing an increasingly important role in creating effects, although the majority of what we do is still drawn using pencil and paper. This is the first Disney animated film to use 'morphing' techniques for the water effects and it has been a terrific tool for our artists. We never want the audience to be thinking 'Wow! Wasn't that a great effect.' If we do our job right, the characters will be seamlessly integrated into the scene and the effects will support the action that is taking place on screen."



THESE PAGES: Tarzan takes Jane on the thrill-ride of her life as he rescues her from the baboons. Digitally painted deep canvas background art by Greg Miller. Rough animation of Tarzan by Glen Keane, and of Jane by Ken Duncan.





Kevin Lima's Diary

July 19, 1998

I am constantly amazed by the art direction on this film. The depth of the jungle, how the camera supports the emotional arc of the characters, the color script of the film, all add up to a piece of art that I'm sure will be recognized.

TOP: Tarzan moves effortlessly through the jungle. Production still.

RIGHT: Art Director Dan St. Pierre.

"The breakthrough for Deep Canvas," concludes St. Pierre, "is that we've got artists handling most of the process. That means layout artists and scene planners have control over the movement of the camera, background artists use computers to paint the backgrounds, and effects artists use them to move the 3-D objects around. This is the first time so many artists have used computers and worked so closely together to create the finished image."

In the end, the artistic team succeeded in creating the "ultimate jungle"—a larger than life environment based on the locations they visited on their trip, extensive research and their own imaginations.

St. Pierre reflects, "I'm very proud of the fact that we were able to move the camera in a way that we've never been able to before and were able to make a convincing world. It's the biggest accomplishment of my career and it required an enormous collaboration with a lot of artists to achieve something on this scale. It took much labor and a lot of time to get it right, but we fortunately had people who believed that it would happen and we somehow got over the hump."





Inspiring Rhythm

TOP: Phil Collins swings in with some of his gorilla pals.

ABOVE RIGHT: Phil Collins doing what he does best.

With Terk on percussion, Tantor hornning in on trumpet, and a band of gorillas furnishing sundry sounds, the “Trashin’ the Camp” musical sequence in Disney’s *Tarzan* is a riotous jungle jam session. As written by the multitasking Phil Collins and sung in scat style by Rosie O’Donnell (as the voice of Terk), this musical mayhem is representative of the unique role that music plays in the film. It also underscores the beautiful harmony that often results from the chaos and cacophony of the creative process. Collins proved to be an enthusiastic and inspired collaborator who helped give the film a momentum and rhythm all its own. Like all good partnerships, his music led the creative team to explore new paths while the film’s bold imagery and dynamic story elements helped Collins to write what he considers to be some of the best songs of his career. ”



Son of man

you will lead

these answers you
with find

a man in time you'll
be

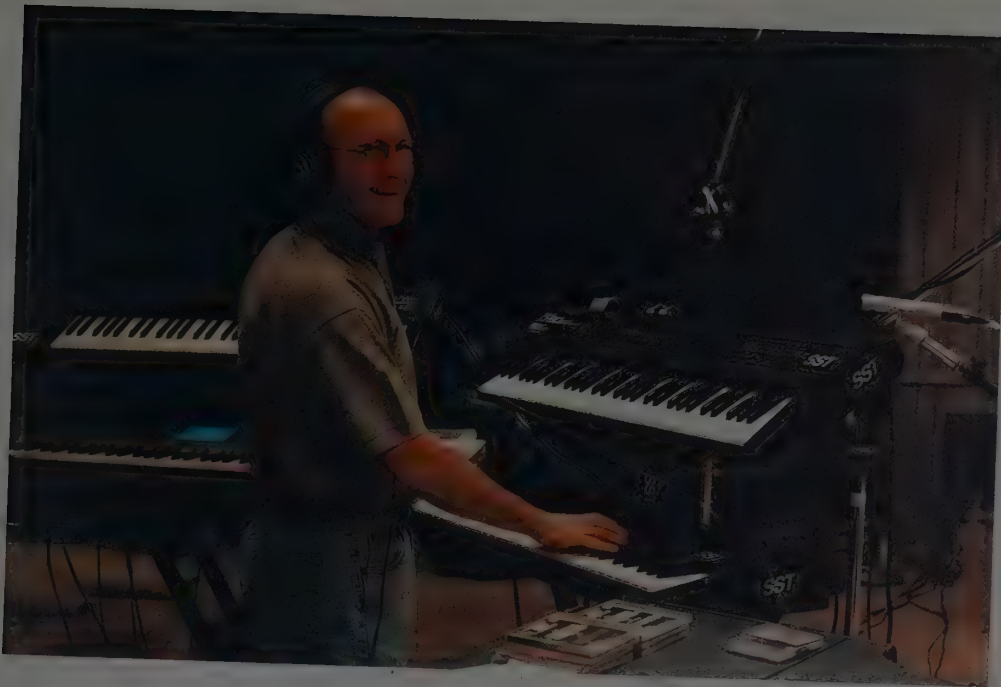
ABOVE: Some of Phil Collins's preliminary notes for "Son of Man."

BELOW: Young Tarzan struggles on his journey from boy to man. Production still.

In addition to "Trashin' the Camp," Collins wrote four other songs for *Tarzan*—"Two Worlds," "You'll Be in My Heart," "Son of Man," and "Strangers Like Me." An animation fan since childhood, he has followed the medium's resurgence in popularity, yet he had never really given any serious thought to composing music for an animated film. That changed in the summer of 1995 when Disney's Executive Music Producer Chris Montan first approached him on behalf of the filmmakers about writing some songs for *Tarzan*. Collins's driving rhythms and percussion were seen as the perfect match for a film with an African setting. "The most remarkable aspect of Phil's creative process," states Montan, "is his inexhaustible focus on excellence. When you combine that with his incredible musicality, it is not surprising that great music is the result."

Shortly after that initial meeting, Collins began reading Burroughs's *Tarzan of the Apes*, as well as an early treatment





ABOVE: At the filmmakers' request, Collins lent his own voice to four of the five songs in *Tarzan*.

The first meeting to discuss my writing the songs for *Tarzan* was with Directors Kevin Lima & Chris Buck, Tom Schumacher, Chris Montan, my agent Hilary Shor and my manager Tony Smith at the Metropole Hotel in Geneva. I left both excited and a little scared. Having never written the music for a film, I wasn't sure I could deliver what they needed. And I feared that constant rewriting would clash with my "other job." It was a great comfort when they assured me that they didn't want me to conform to some established mold. They just wanted me to be me!

Kevin was the more talkative of the two directors. Chris, I felt, was a little shy at first, though I've come to realize that he knows exactly what he wants and is very funny. Their vision of this project has been so focused and committed that every session is an education for me. They have investigated every way of telling the story of their *Tarzan*, sometimes ending in a dead end, but that has to be the case when dealing with animation. You can do anything, so you try everything.

for the Disney animated version. He was exhilarated by the story and made copious notes. Within two weeks, he had written "loads and loads" of music based on his first impulses and impressions. Three of the songs written during this period—"Son of Man," "Trashin' the Camp," and "Strangers Like Me"—ended up in the final film.

Bonnie Arnold recalls, "Phil met with us at Feature Animation to discuss what we had written and to explore more song ideas. Before our meeting was over, he was beating out a rhythm on the handrail that became part of 'Two Worlds.' He is an amazing collaborator—always there for us when we need him."

Over the next three years that the film was in production, Collins worked tirelessly to fine-tune the songs he had written and tailor the lyrics to the needs of the story. Montan asserts, "Phil is one of the world's great songwriters. His melodic and lyric expression strike a universal chord." Despite his busy concert schedule, Collins always found time to check in with the filmmakers and fax his latest revisions. He also continued to write and send demos of new songs he recorded at his home studio in Switzerland. His demos were so good that in several cases those vocals became the final tracks heard in the film.

RIGHT: Producer Bonnie Arnold and Directors Kevin Lima and Chris Buck try their hands at collaborating with the maestro.





LEFT: Storyboard art from the "Two Worlds" sequence by Paul and Gaetan Brizzi.

Phil Collins's Journal
First Meeting at Disney

The first meeting at Disney headquarters had me entering a storyboard room for the first time. I have to admit that although everyone involved was willing me to feel comfortable and share my ideas, I was intimidated. It made me anxious to presume that I would be able to contribute to their process—a process that has resulted in so many wonderful films. But, a new opinion from someone on board is exactly what they wanted and so they should! Slowly I realized this. It's a true collaboration of many talented people.

This was my first meeting with Producer Bonnie Arnold. She was very open, calm, and friendly. She had my confidence straight away and she is the perfect mediator.

At the end of this meeting, when safely out of the storyboard room door, I mentioned to Kevin the "feel" that I imagined for the opening of the movie—a tribal 6/8 beat. He immediately responded. I went home and wrote the "6/8 Intro" (which later evolved into the film's opening song, "Two Worlds"). When Kevin and Chris heard the demo, they told me how visually inspiring they found it. This gave me tremendous confidence at the end of that first get-together.

For the opening of *Tarzan*, Thomas Schumacher voiced a desire to have Collins create a song that would serve as film's anthem. Collins answered this directive with the song "Two Worlds" which establishes the film's profound emotional tone as it explores the convergent paths of a human family and a family of gorillas. The tribal beat of the song married wonderfully with the mood the creative team wished to evoke as the humans encounter a forbidding new environment and the gorilla family grieves their loss.

Finding a score composer who could capture the essence of Collins's songs and weave a seamless musical tapestry that would support the emotional and dramatic needs of the film proved challenging for the filmmakers. They found the ideal collaborator in Mark Mancina, a versatile composer/music producer who, among other things, had previously played a key creative role in producing and arranging the songs for the film *The Lion King* and produced all of the songs and music for the current Tony Award-winning stage version of that film.

The dramatic and ambitious opening sequence built around the song, "Two Worlds" is among the composer's proudest musical accomplishments on *Tarzan*. Mancina says, "I love the opening. The first eight minutes of this movie sets up the whole story through music. The challenge for me was not only to come up with the right arrangement for the song but to incorporate score within it. This wasn't a process where I would be given the songs



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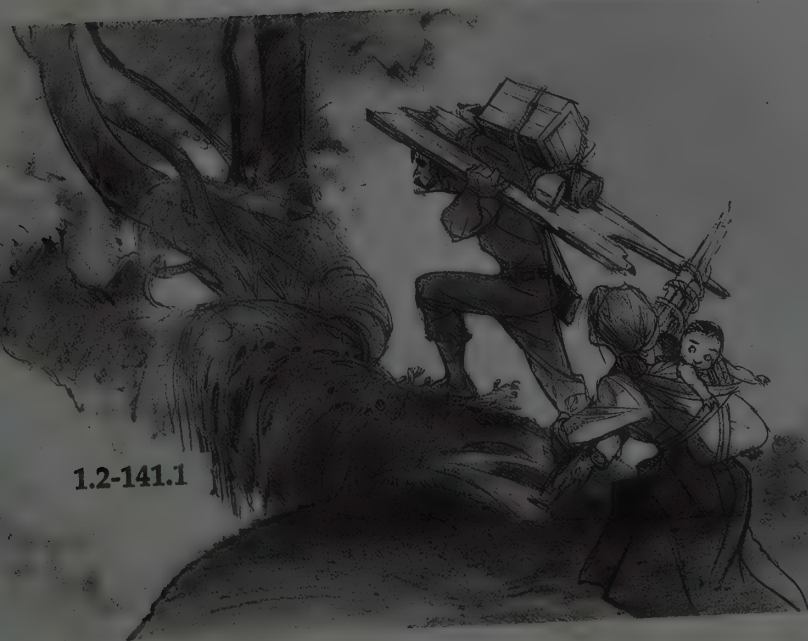
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THIS PAGE: Tarzan and his human family find themselves shipwrecked on Africa's shores. Storyboard art by Paul Felix.

Put your faith in what you most believe in
Two worlds, one family
Trust your heart
Let fate decide
To guide these lives we see

A paradise untouched by man
Within this world blessed with love
A simple life, they live in peace

Softly tread the sand below your feet now
Two worlds, one family
Trust your heart
Let fate decide
To guide these lives we see

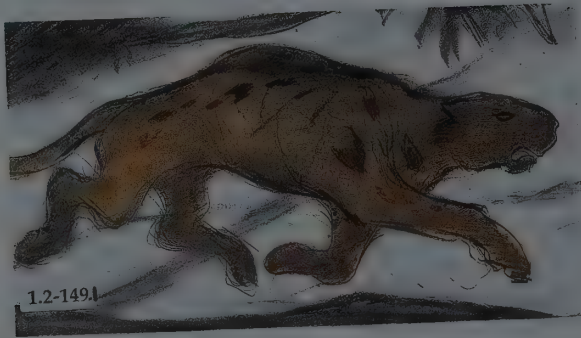
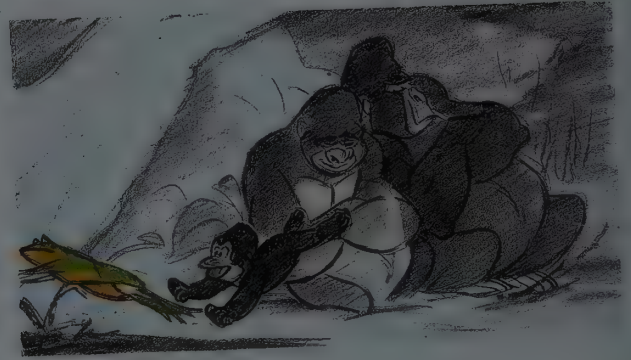


1.2-141.1



LEFT: Visual development art of the cabin built by Tarzan's human family by Ian Gooding.

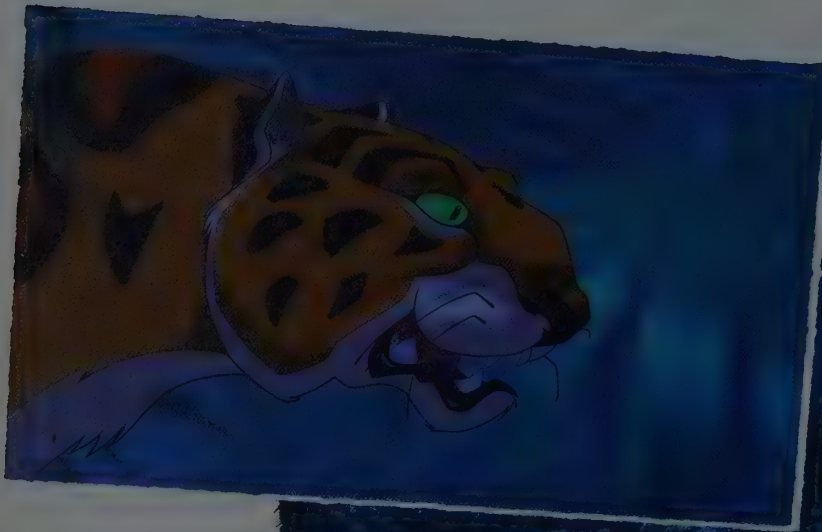
BELOW: Kerchak and Kala's son wanders away from the nest. Storyboard art by Carole Holliday.



1.2-149.1

Beneath the shelter of the trees
Only love can enter here
A simple life, they live in peace

Raise your head up
Lift high the load
Take strength from those that need you
Build high the walls
Build strong the beams
A new life is waiting



ABOVE AND RIGHT: Sabor hunts. Storyboard art by Paul and Gaetan Brizzi and production stills.

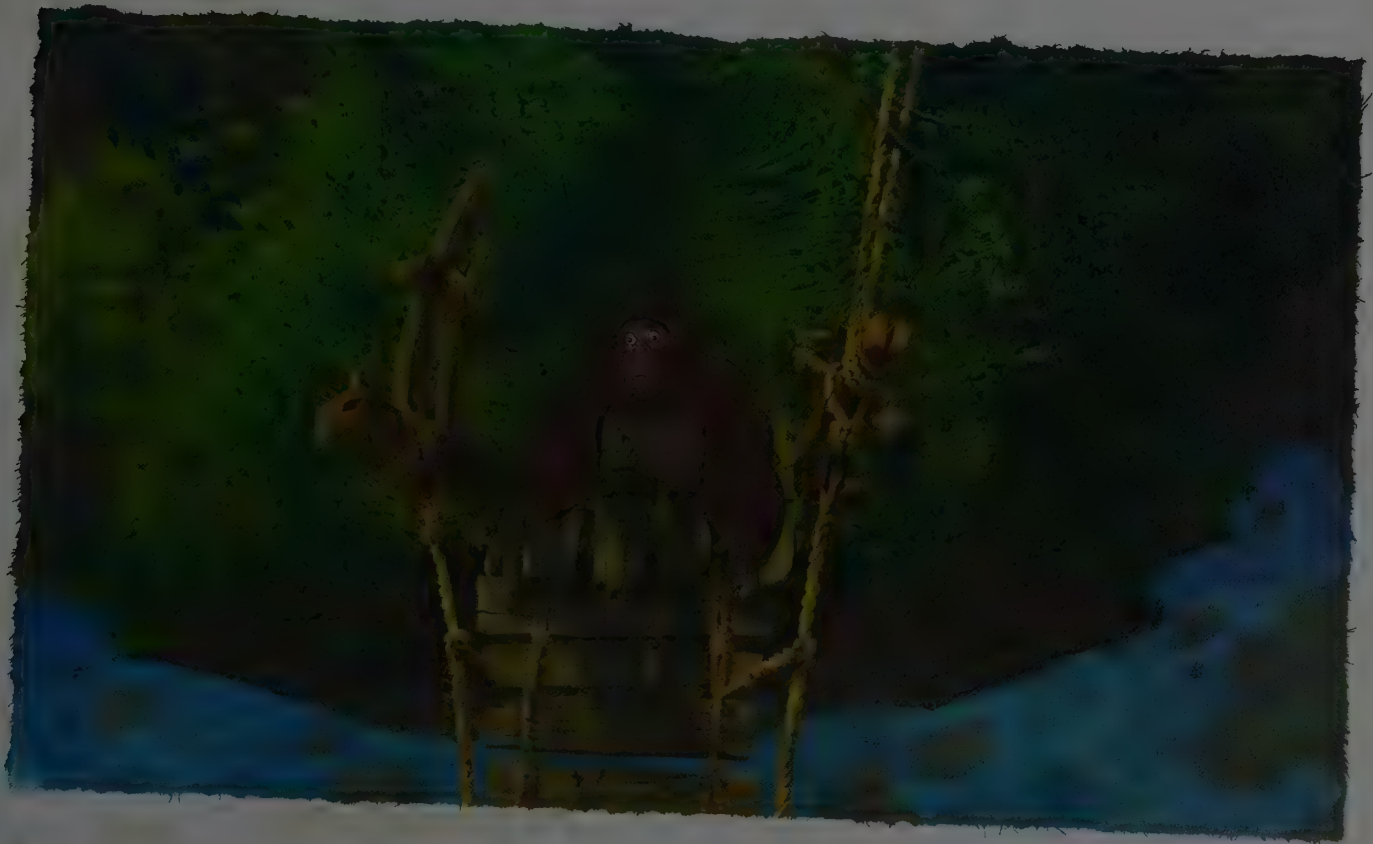
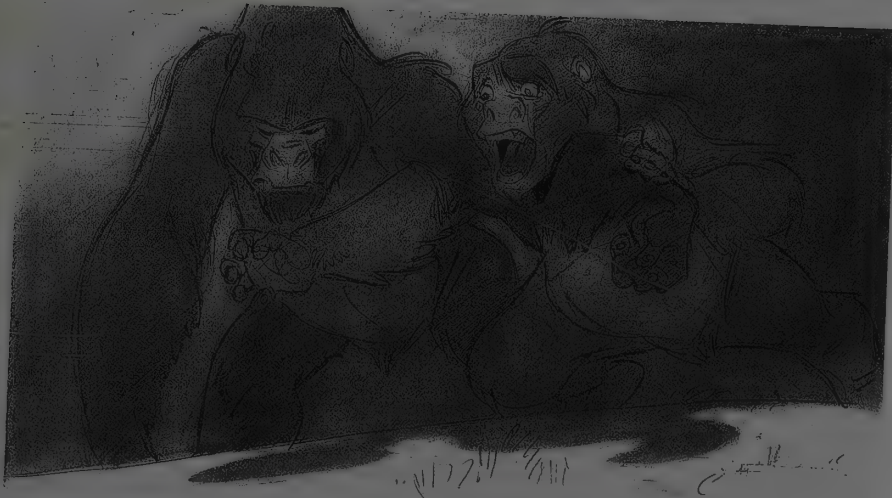


But danger's no stranger here

No words describe a mother's tears
No words can heal a broken heart
A dream is gone, but where there's hope

Somewhere something is calling for you
Two worlds, one family
Trust your heart
Let fate decide
To guide these lives we see

Every moment now the bond grows stronger
Two worlds, one family
Trust your heart
Let fate decide
To guide these lives we see



TOP: Kerchak and Kala grieve the loss of their son. Storyboard art by Paul Felix.

ABOVE: Baby Tarzan's crying leads Kala to the tree house. Production still.

and have to fit them into the score. The idea of score and song arrangement came together as one entity, as Phil and I worked in tandem to create what's heard in the film.

"Because of the unique role that music plays in this film, it was very important to have a close working relationship between the song and score composers," adds Mancina. "Working with Phil has been an incredible experience for me. He is a consummate colleague."



Lullaby

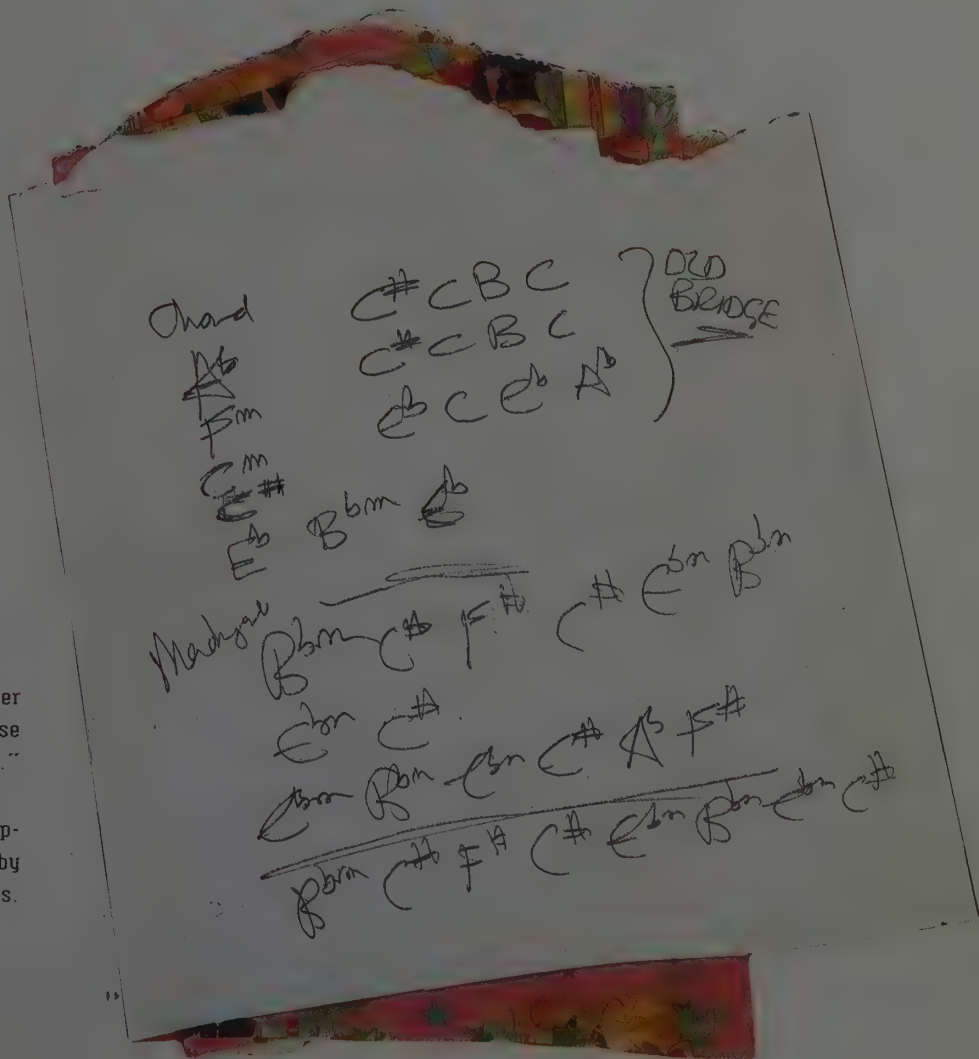
When I started work on the movie, I was given lots of drawings by the Disney artists exploring their impressions of the "feel" of the story and its characters. Some graphics were very touching. There was one of a baby hand holding the huge finger of an ape. This was a focus for me, Kala's bonding with the baby made more moving by the loss of her own cub.


I wrote the bulk of the song one night at a neighbor's house in Switzerland during the Christmas dinner. While playing the piano, I wrote down the chords and melody on old wrapping paper so I wouldn't forget it! I did a quick "demo" for Chris Montan and played it over the phone. He said he loved the chorus but felt the verse wasn't quite there yet. The advice and honesty were invaluable. His comments were very succinct and gave example to the ego-burying that you need to do in a project like this. I felt I had it, he didn't, and he was right. We arrived somewhere that we wouldn't have been, and it was a better place!

Collins quickly discovered that writing songs for an animated film is a different discipline than writing pop songs. He explains, "One of the big challenges is length. A song on a record can be anything from three to six minutes but when you're writing for an animated film you have to be more succinct. Two-and-a-half or three minutes is the max. And lyrically you can't come back and repeat the chorus. There has to be some kind of story movement. The lyrics themselves have to be much more specific than if I were writing a song for myself. I've never before had to write a song in which a mother ape sings to a baby to stop him from crying. In the end, it has to serve the movie. It can be the best song in the world, but if it doesn't serve the movie then it can't be used. It was a different place for me and, to be honest, I loved it. It was still fun three years into the process."

ABOVE: The wrapping paper Collins used to compose "You'll Be in My Heart."

OPPOSITE: Character development art of Kala and baby Tarzan by H. B. Lewis.



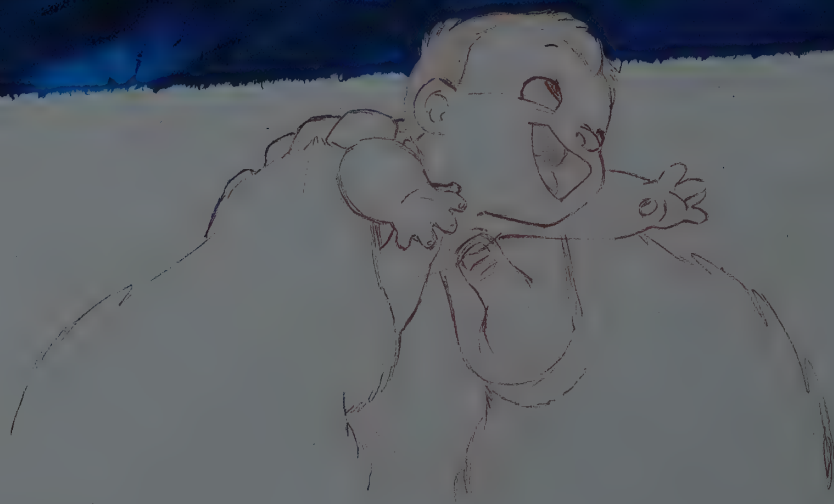


Come stop your crying,
It will be all right.
Just take my hand,
Hold it tight.

I will protect you from all around you.
I will be here,
Don't you cry.

For one so small, you seem so strong
My arms will hold you, keep you safe and warm

This bond between us can't be broken.
I will be here,
Don't you cry.

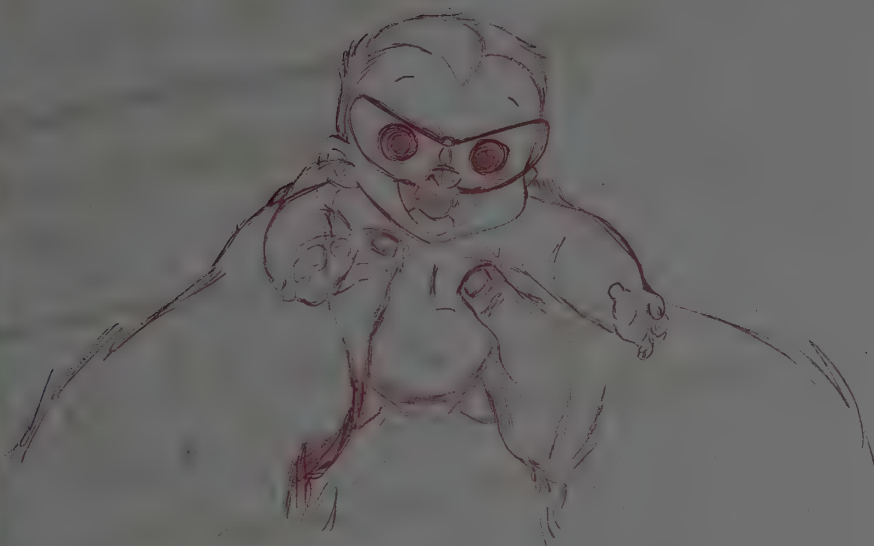


ABOVE AND OPPOSITE: Rough animation
of baby Tarzan by John Ripa.

TOP: Kala soothes baby Tarzan to
sleep. Production still.

Bonnie and the team were adamant that I produce the sessions. I guess they felt that I had the experience to do so. What they didn't know was that to produce your own albums or even those for your friends is relatively "static" free, but standing with your finger on the talkback button with Glenn Close and a crowded control room waiting for your "pearls of wisdom" is a whole different can of nerves!

This insecurity probably existed on both sides. I think Glenn felt a little shy at first having a room full of people, all there to do their jobs. So I applaud Glenn, the way she kept on doing take after take until we all felt that we had it.



Cause you'll be in my heart.
Yes, you'll be in my heart.
From this day on,
Now and forever more.

You'll be in my heart
No matter what they say,
You'll be here in my heart always.
Always.

RIGHT: Collins, the directors, and Executive Music Producer Chris Montan (RIGHT) work with Frank Wolf (LEFT) to mix and record the music for *Tarzan*.

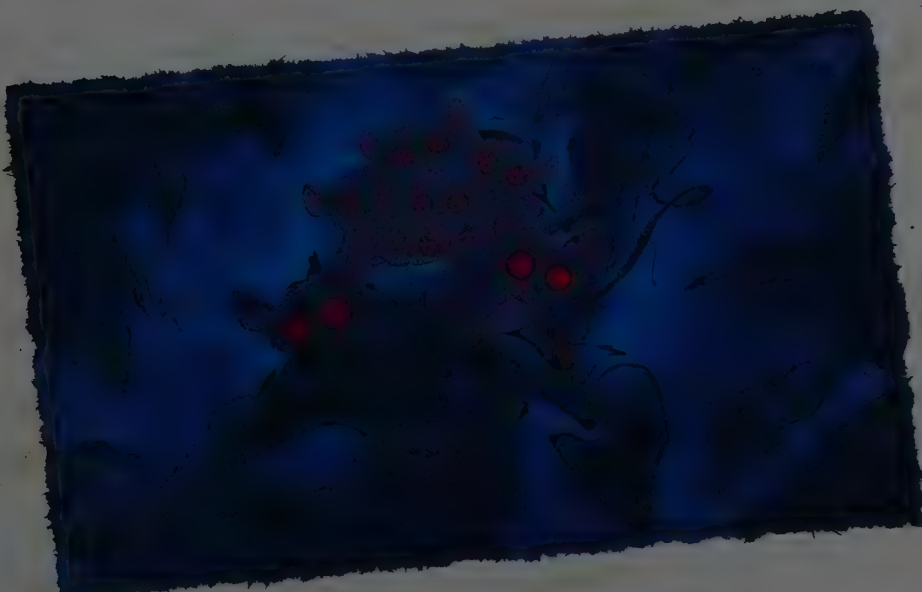
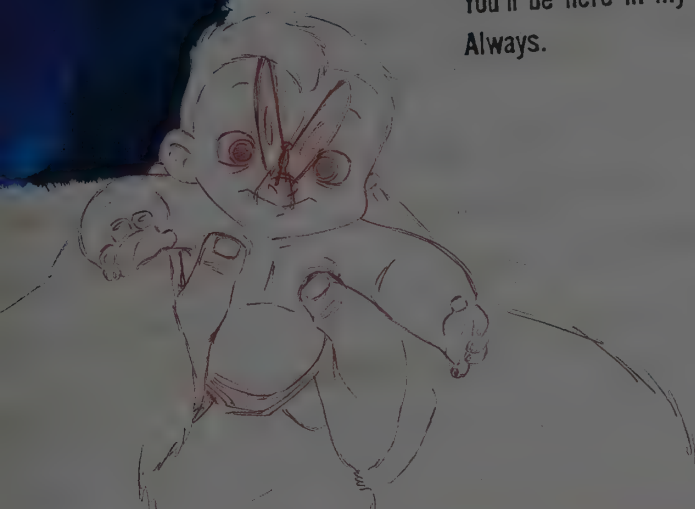
BELOW: These bush babies help to create the serene, magical environment that surrounds Kala and baby Tarzan.

OVERLEAF: Production still.



Rosie, a dry but funny lady is also a drummer, so we talked "muso" talk for a while. I'd also been on her TV show, so I felt I knew her a little. She was great, giving us vocal drum parts scattering over the melody.

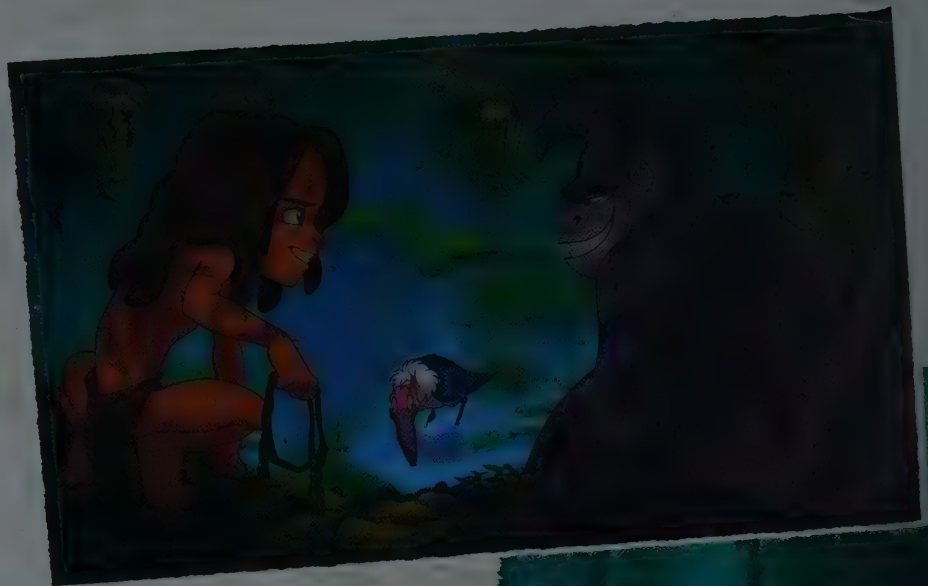
There is a lot of psychological warfare when it comes to producing an artist. The coaching and caressing to get a singer's best work. I know from being on the other side of the glass what I find intimidating or annoying. We left New York with three master tracks and Glenn and Rosie committed to tape and myself very happy to have cleared another hurdle.



All the songs written for *Tarzan* came from gut reactions I had when I read the treatment. They all developed out of little improvisation sessions (as do all songs really) having read where the songs were to be placed and how they needed to feel emotionally. "Son of Man" was based on a piano riff I had, which I knew was a "celebration" of sorts in feel and tonality. I'll always remember Chris Montan's reaction to the first demo . . . him walking down a street in Florida en route to a Disney convention, with headphones, a walkman, and a smile on his face, knowing we had something. I received calls from Michael Eisner and Tom Schumacher to say, "Thank You." My confidence was building now.

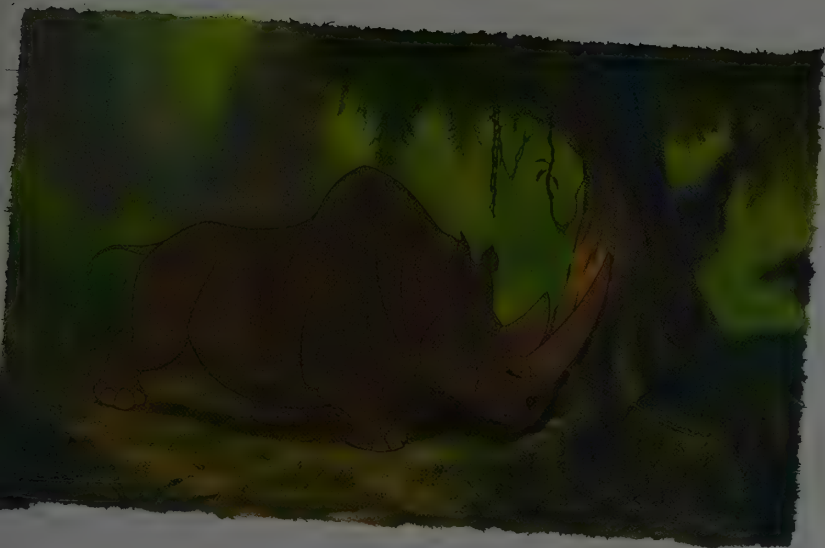
There were no specific lyrics at this stage except for "Son of Man" in the chorus. It was a joyous noise! The fog lifted one day as the story was being refined (which happens almost constantly until the movie is in the theaters!) and the idea came to use the song over the montage of Tarzan growing from a boy of five, through ten and eventually ending as a young man. This worked beautifully and I went off to write the lyrics. These lyrics, written instinctively, remained relatively unchanged, which is something I'm eternally grateful for!

Oh, the power to be strong
And the wisdom to be wise
All these things will come to you in time
On this journey that you're making
There'll be answers that you'll seek
And it's you who'll climb the mountain
It's you who'll reach the peak
Son of Man, look to the sky
Lift your spirit, set it free
Some day you'll walk tall with pride
Son of Man, a man in time you'll be



THESE PAGES: Tarzan gains mastery of his jungle home. Production stills.

Perhaps the most visually stunning and inventive sequence of the film, "Son of Man" features Collins's song of the same title. The sequence follows Tarzan from ages five to twenty as he becomes comfortable with his jungle environment. "In *Tarzan*, the songs provide insight into the character's state of mind," states Kevin Lima. "With 'Son of Man,' we show Tarzan actually gaining agility and control of his world, which is for us all about the journey from adolescence into adulthood."



Though there's no one there to guide you
No one to take your hand
But with faith and understanding
You will journey from boy to man
Son of Man, look to the sky
Lift your spirit, set it free
Some day you'll walk tall with pride
Son of Man, a man in time you'll be

In learning you will teach
And in teaching you will learn
You'll find your place beside the ones you love
Oh and all the things you dreamed of
The visions that you saw
Well the time is drawing near now
It's yours to claim it all
Son of Man, look to the sky
Lift your spirit, set it free
Some day you'll walk tall with pride
Son of Man, a man in time you'll be

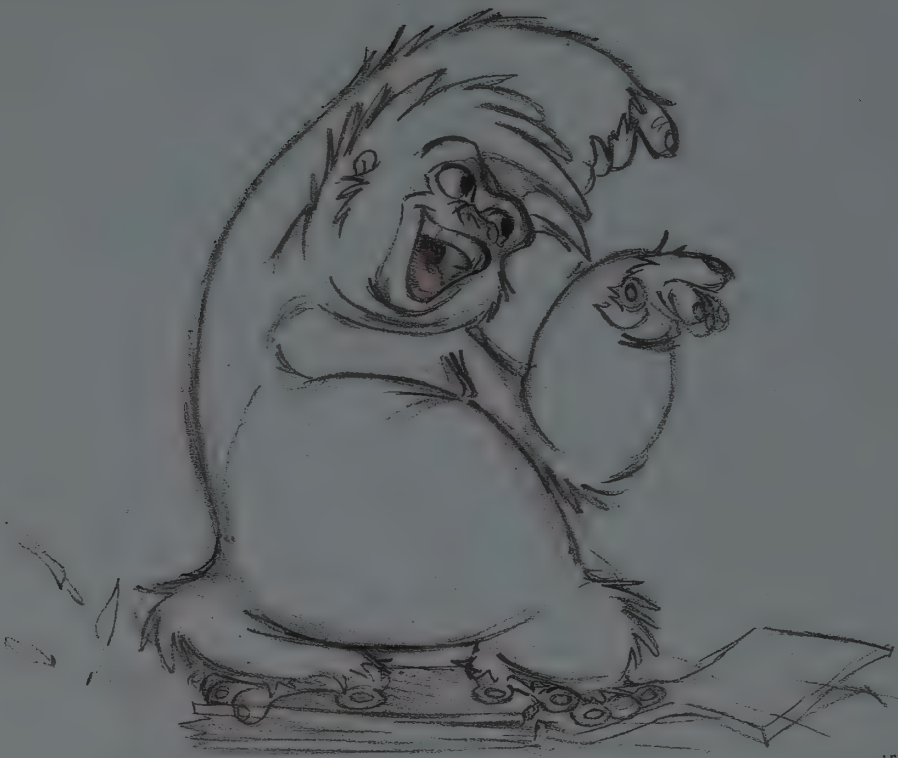
Son of Man
Son of Man's, a man for all to see



OVERLEAF: Production still.







Phil Collins's Journal
 "Trashin' the Camp"

Though this is a simple song, it was probably the most complicated piece to arrange. It has a "chicken or the egg" situation, because the song was linked so strongly to the visuals of the ape gang destroying, albeit by accident, the human camp, during a musical groove made up of sounds of breaking glass, wood, rips, etc. Yet the visuals couldn't be confirmed until the song was arranged. We circled each other for months, trying to figure out how to rectify this. Demo after demo was recorded, almost reaching double figures. There were so many variables, it became mind boggling. Eventually, I worked with computer wizard/musician Mark Mann, and once it was in the computer we could move a "smash" or a "rip" to wherever we or the directors wanted.

Musically, it always seemed that a "New Orleans" feel would be right, with a call and response thing going on between the apes as they got more and more excited as they made their music.

Shoo Bee Doo
 Dab Bee Dah
 N'Doo Bee Doo
 N'Dab Bee Dah Dah'n Doo Dah

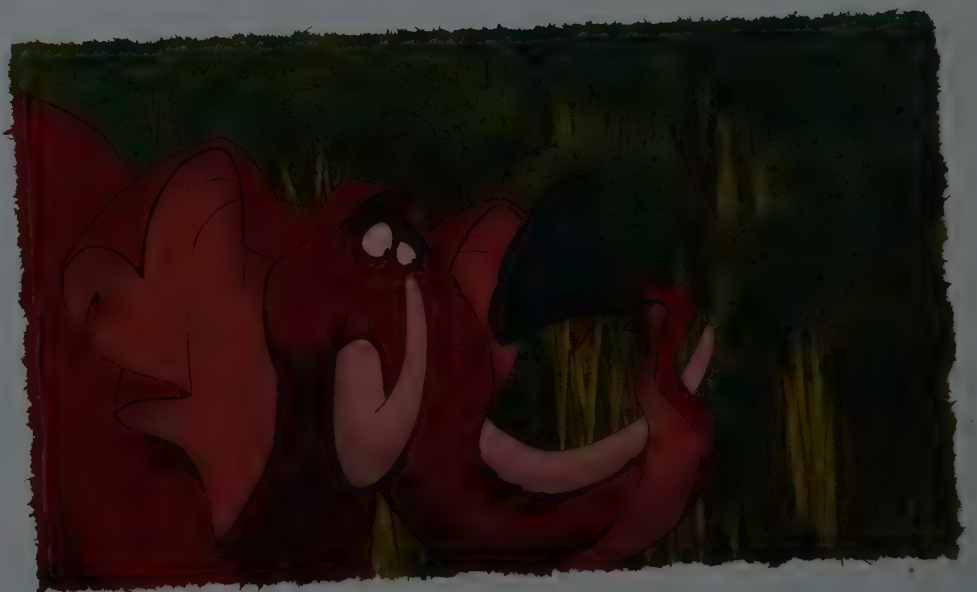
Shoo Bee Doo
 Dab Bee Dah
 N'Doo Bee Doo
 N'Dab Bee Dah Dah'n Doo Dee Ya
 Dup-Duh Dow Dow Dow

Shoo Bee Doo
 Dab Bee Dah
 N'Doo Bee Doo
 N'Dab Bee Dah Dah'n Doo Dah
 Bup-Bup Ba-Doo

LEFT: Terk leads her posse on a rowdy rhythmic ramble. Rough animation by Mike Surrey.

BELOW, OPPOSITE, AND OVERLEAF: Production stills from the "Trashin' the Camp" sequence.

As far as the instrumentation of the songs and score for *Tarzan*, Collins and Mancina shared the desire to be faithful to the film's setting. Mancina, an avid collector of unusual musical instruments from all over the world, was able to incorporate many of the oddities from his personal collection into the film. A South American guitar called a Charango is heard in the lullaby. The musical theme for the leopard Sabor involved the use of an African bow-like instrument known as a Birembau and a Bullroar, an Australian instrument that you swing over your head to produce





a drone-like sound. Collins had been listening to African music since the late 60s and had even used big tribal rhythms for some of the songs on his most recent album, *Dance to the Light*. This seemed like a natural progression for him.

One song that presented some difficult and unique challenges was “Trashin’ the Camp.” Set in the human camp, this number finds Terk, Tantor, and their gorilla pals on a musical romp where close coordination was required between the visuals and the sounds. For the recording sessions, Collins and company had to bring in a variety of objects to match the sound of those seen in the film.

Collins recalls, “I actually did all the sound effects. I went around the studio bashing things with my hands and with the sticks. Everybody was looking at me like I was crazy. Eventually I hit myself on the forehead with my fists and they said, ‘that’s it.’ We only did a couple of takes of it, but the next day, my head was all red. At the next session, we sent some guys out to get some pots and pans for the drum duet when a couple of the gorillas are challenging each other. It was great fun.”

Doo Bup She Doo... wooh!

Ohhh...

Shoo Bee Doo

Dab Bee Dah

N’Doo Bee Doo

N’Dab Bee Dah Dah’n Doo Dah

Shoo Bee Doo

Dab Bee Dah

N’Doo Bee Doo

N’Dab Bee Dah Dah’n Doo Dee Ya

Wha Bah Bah—Dah—Dah Wha Whah

Shoo Bee Doo

Dab Bee Dah

N’Doo Bee Doo

N’Dab Bee Dah Dah’n Doo Dah

Doo Bup She Doo... wooh!

Ba Doo Duh, Bup Ba Doo Duh

Doo Bup She Doo... wooh, wooh!

Doo Bup She Doo... wooh, wooh!

Doo Bup She Doo... wooh!



ABOVE AND OPPOSITE TOP: Production stills from the "Strangers Like Me" sequence.

OPPOSITE BOTTOM: Tarzan lies awake among his sleeping gorilla family. Storyboard art by Glen Keane.

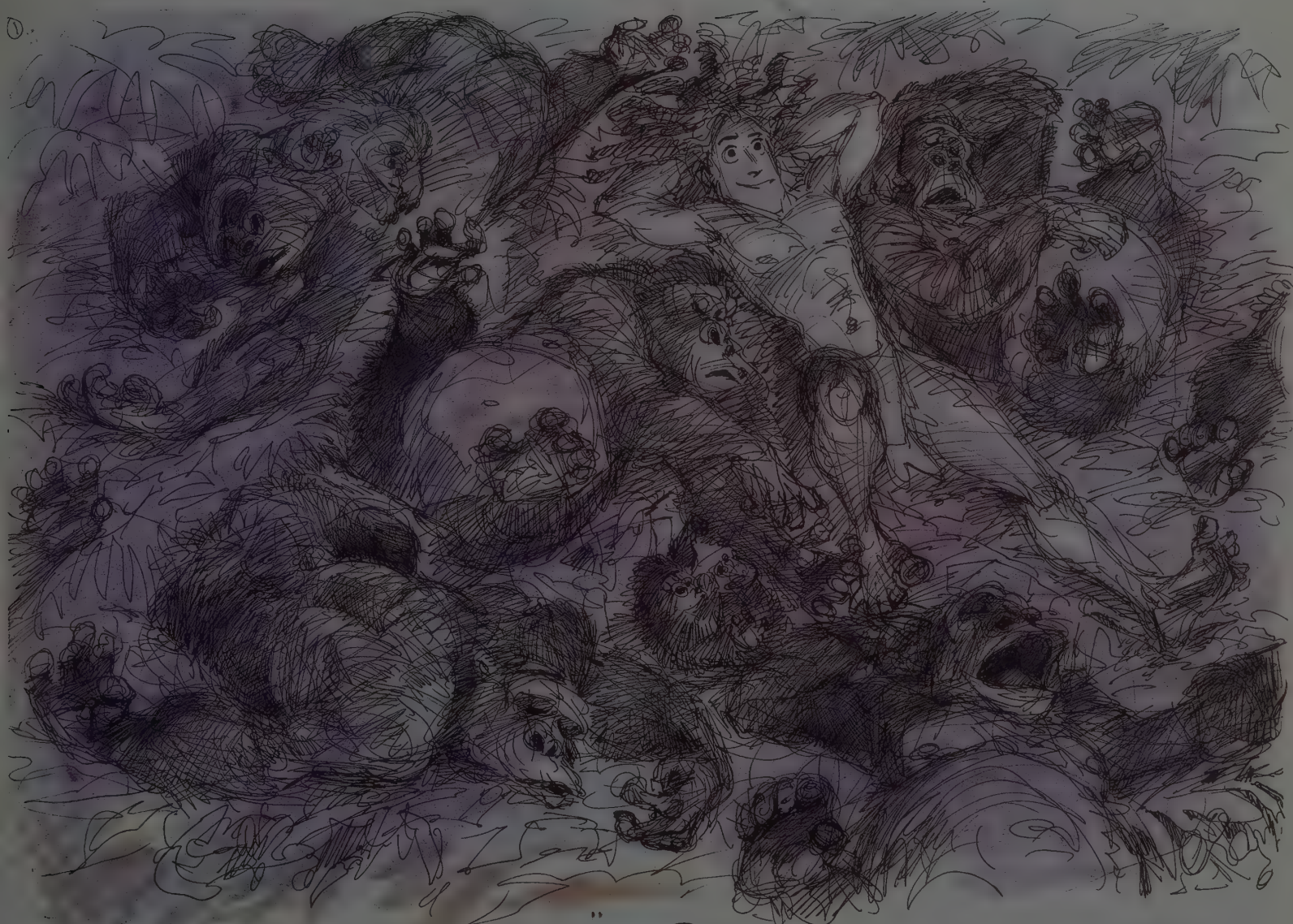
A final song, "Strangers Like Me," explores the depth of Tarzan's curiosity and emotions as he meets other humans for the first time in his adult life and discovers a long-suppressed feeling of belonging. "In 'Strangers Like Me,'" says Lima, "we decided it was going to be about discovery and what it is to be a man. The visuals show him gaining knowledge and learning about the outside world."

As a songwriter, Collins was able to stretch in new directions with this assignment. "When I write on my own, the structure—both chords and lyrics—tends to be quite simple. However, with the songs for *Tarzan*, I pushed myself into a much more dramatic area than I would normally go. This of course proved necessary as the film when through so many emotional and dramatic changes. I ended up having written the kind of songs I'd never written before. Writing songs for this movie pushed me into different areas and caused me to do something better than ever. In a way, I felt I'd grown up a bit as a writer."

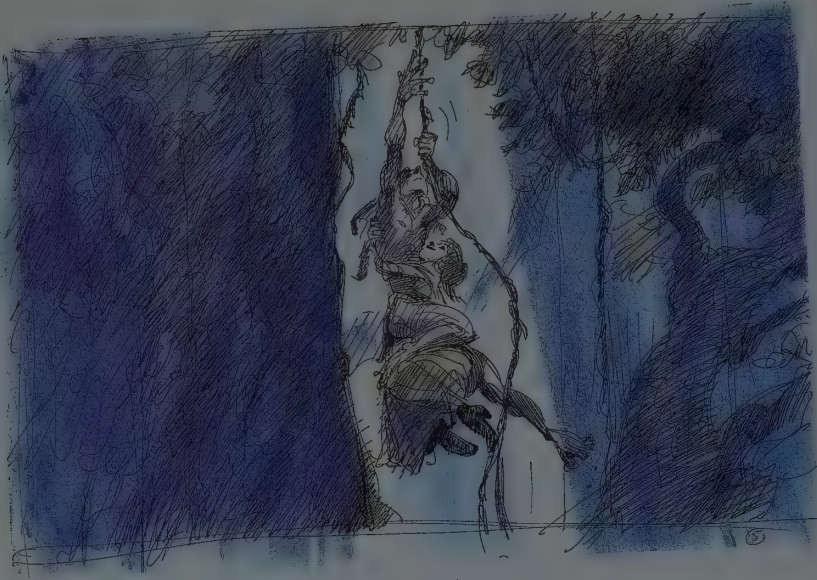
Whatever you do, I'll do it too
Show me everything and tell me how
It all means something
And yet nothing to me

I can see there's so much to learn
It's all so close and yet so far
I see myself as people see me
Oh I just know there's something
bigger out there

I wanna know, can you show me
I wanna know about these strangers like me
Tell me more, please show me
Something's familiar about these strangers like me



These emotions I never knew some other world without people



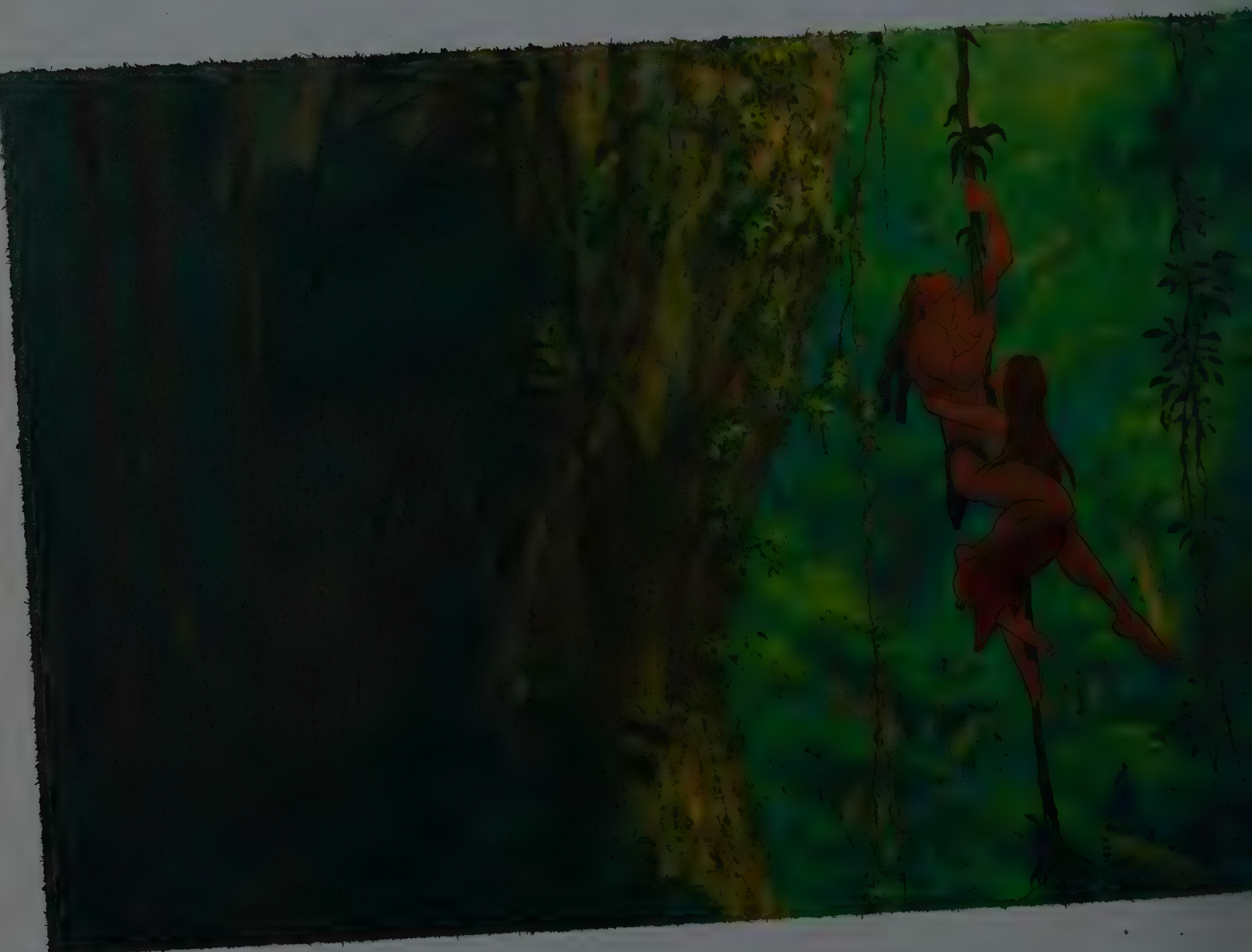
THESE PAGES: Tarzan takes Jane to see the wonders of his world. Storyboard art by Glen Keane.

BELOW: Production still.

Every gesture, every move that she makes
Makes me feel like never before
Why do I have
This growing need to be beside her

Ooo, these emotions I never knew
Of some other world far beyond this place
Beyond the trees, above the clouds
I see before me a new horizon

I wanna know, can you show me
I wanna know about these strangers like me
Tell me more, please show me
Something's familiar about these strangers like me

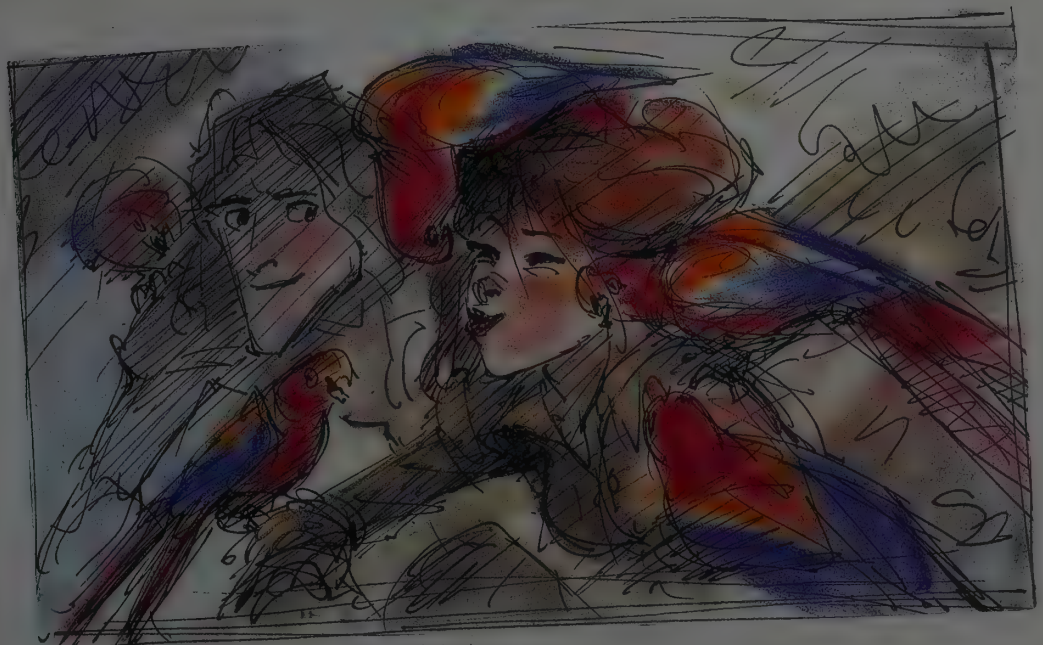




Come with me now to see my world
Where there's beauty beyond your dreams
Can you feel the things I feel
Right now, with you
Take my hand
There's a world I need to know

I wanna know, can you show me
I wanna know about these strangers like me
Tell me more, please show me
Something's familiar about these strangers like me

...I wanna know



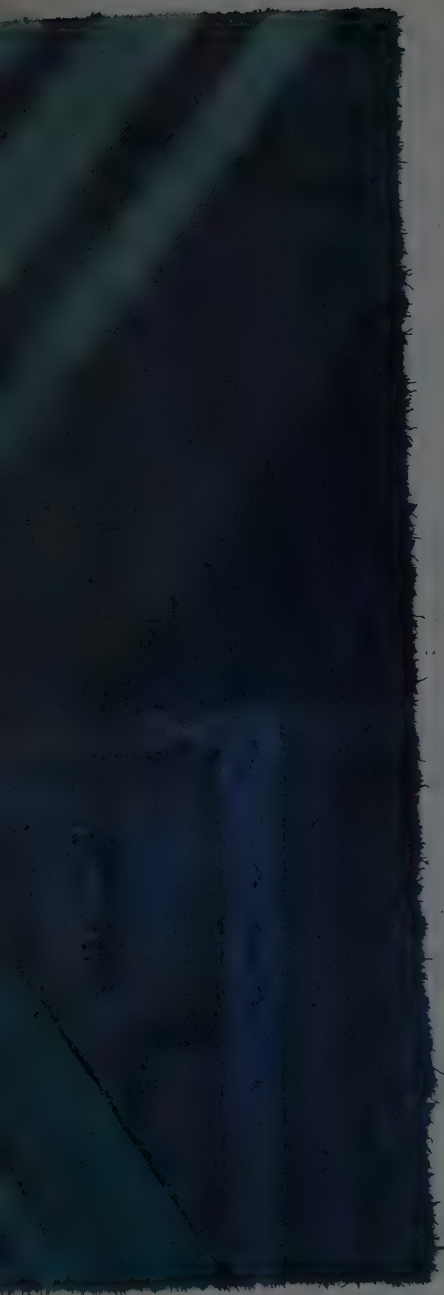
WITH YOU



ABOVE: Tarzan attempts to break free from Clayton's trap. Production still.

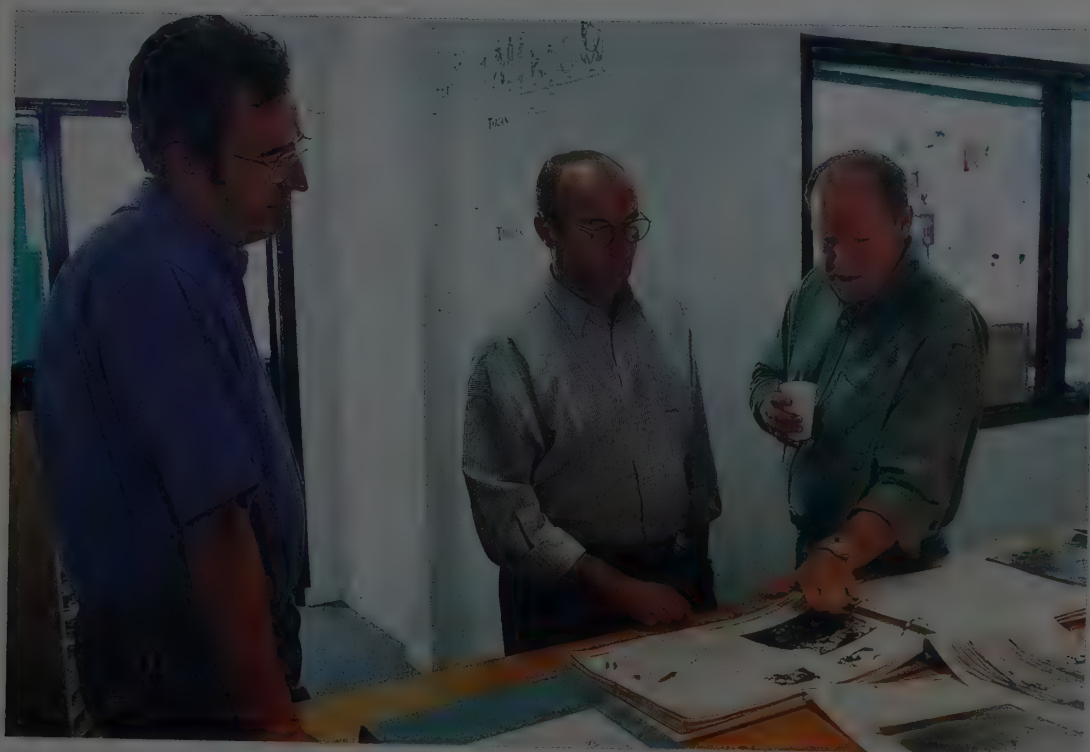
Another turning point for Collins during the production was a trip to the Paris Studio in 1997. At the suggestion of Bonnie Arnold, he spent a day visiting with Glen Keane and the group of dedicated artists working there. "I really thought that Glen and Phil should meet," states Arnold. "Having gotten to know the both of them over the course of the production, I realized that they were cut from the same cloth—brilliantly creative, but in different mediums. I asked Phil if he would like to visit the Paris Studio, and he jumped at the chance."

"Glen would show me what he was doing and he had so much energy," recalls Collins. "I came to feel very close to him and some of the others. He was describing one scene in which



Tarzan is on the ship trying to break out of the hold. He told me he needed some kind of rhythm to help him animate the action. I went back to my studio and wrote some things even though I knew they would probably not be in the movie. It was great to work with the guy drawing the character and have him tell me what he needs so that he could do his job. It was also pretty amazing to think that this was the guy who had drawn so many of the characters that were a part of my daughter's life and had affected her so much. He's incredible. After the trip, we would stay in touch with one another. Every time he sends me a fax, he also does a drawing for me. I've got them all framed.

"I'm most proud of giving the filmmakers what they wanted and hopefully more than what they wanted," concludes Collins, "and feeling like I've written better than I could have done. That's a tremendous feeling of satisfaction. I've grown a lot through this movie—we've all grown because of the experience. You never get to that place where you've done it all. I'm constantly having to push myself to arrive at something that does the job. It's a great feeling to be a part of a project that's going to last forever."



LEFT: Head of Layout Jean-Christophe Poulain, Phil Collins, and Glen Keane at the Walt Disney Feature Animation Studio in Paris.

OVERLEAF: Tarzan prepares to fight Sabor. Production still.

Disney's TARZAN

Directed by
KEVIN LIMA AND CHRIS BUCK

Produced by
BONNIE ARNOLD

Based on the story
TARZAN OF THE APES
by Edgar Rice Burroughs

Screenplay by
TAB MURPHY
and
BOB TZUDIKER & NONI WHITE

Songs by
PHIL COLLINS

Score Composed by
MARK MANCINA

Associate Producer
CHRISTOPHER CHASE

Art Director
DANIEL ST. PIERRE

Edited by
GREGORY PERLER

ARTISTIC SUPERVISORS

Associate Art Director
DAN COOPER

Story
BRIAN PIMENTAL

Layout
JEAN-CHRISTOPHE POULAIN

Backgrounds
DOUG BALL

Clean-Up
MARSHALL LEE TOOMEY

Visual Effects
PETER DE MUND

Digital Production
ERIC DANIELS

Production Manager
JEAN LUC FLORINDA

Executive Music Producer
CHRIS MONTAN

Artistic Coordinator
FRASER MACLEAN

PARIS UNIT ARTISTIC SUPERVISORS

LayoutOLIVIER ADAM
BackgroundsJOACHIM ROYO MORALES
Clean-UpCHRISTOPHE CHARBONNEL
Visual EffectsALLEN BLYTH
Production ManagerCORALIE CUDOT-LISSILLOUX

CAPS SUPERVISORS

Scene PlanningTHOMAS BAKER
Animation CheckBARBARA WILES
2D Animation ProcessingJANET BRUCE
Color ModelsROBYN L. ROBERTS
Paint/Final CheckKAREN COMELLA
CompositingHORTENSIA M. CASAGRAN
Digital Film PrintJAMES "JR" RUSSELL
Technical CoordinatorBRANDY HILL
ANN TUCKER

STORY

STEPHEN ANDERSON, GAËTAN BRIZZI,
PAUL BRIZZI, DON DOUGHERTY, ED GOMBERT,
DON HALL, KEVIN L. HARKEY,
RANDY HAYCOCK, CAROLE HOLLIDAY,
GLEN KEANE, MARK D. KENNEDY,
BURNY MATTINSON, FRANK NISSEN,
JOHN NORTON, JOHN RAMIREZ, JEFF SNOW,
MICHAEL SURREY, CHRISTOPHER J. URE,
MARK WALTON, STEVIE WERMERS,
KELLY WIGHTMAN

Additional Screenplay Material
DAVID REYNOLDS and JEFF STEPAKOFF

VISUAL DEVELOPMENT & CHARACTER DESIGN

CHEN-YI CHANG, GUY DEEL, PETER DE SÈVE,
VANCE GERRY, JEAN GILLMORE,

IAN S. GOODING, JOE GRANT, BRIAN JOWERS,
H. B. (BUCK) LEWIS, RICK MAKI, HANK MAYO,
SERGIO PABLOS, TINA PRICE,
JEFFREY RESOLME RANJO,
HAARALD SIEPERMAN, JOHN WATKISS,
ROWLAND B. WILSON

PRINCIPAL LOCATION DESIGNS

PAUL FELIX, LOĆ RASTOUT, DAVID DUNNET

LAYOUT

Journeymen
JAMES ALLES, JAMES BEIHOLD, FRED CRAIG,
VINCENT MASSY DE LA CHESNERAYE,
PIERRE FASSEL, RICHARD CARL LIVINGSTON,
ANTONIO NAVARRO, SIMON O'LEARY,
JOHN PUGLISI, TOM SHANNON, ALLEN C. TAM,
SHERILAN WEINHART, TANYA T. WILSON

Layout Key Assistants
CENT ALANTAR, MAX BRASLAVSKY,
DENISE BLAKELY FULLER, ROBERT CARDONE,
MAREC FRITZINGER, LAM HOANG,
JOHAN ANTON KLINGLER,
DENISE LOUISE KLITSIE, MARK E. KOERNER,
ARMAND SERRANO

Layout Assistants
LISSA JANE ANLEY, EDGAR CARLOS,
THOMAS DEBITUS, JAMES AARON FINCH,
MATTHIEU GOSSELIN, BRIAN KESINGER,
JULIO LEON, CHENG Z. DIANE' LU,
DAVID MARTIN, BIRGITTA ERJA POLLANEN,
DONALD REICH, CHUNG SUP YOON

Blue Sketch
MADLYN ZUSMER O'NEILL, VALÉRIE BRAUN,
BILL DAVIS, EITHNE ERSOZ, NOEL C. JOHNSON,
MONICA ALBRACHT MARROQUIN

Casting by
RUTH LAMBERT and MARY HIDALGO

VOICE CAST

(in alphabetical order)
ClaytonBRIAN BLESSED
KalaGLENN CLOSE
Young TarzanTAYLOR DEMPSEY
JaneMINNIE DRIVER
TarzanTONY GOLDWYN
Professor PorterNIGEL HAWTHORNE
KerchakLANCE HENRIKSEN
TantorWAYNE KNIGHT
Young TarzanALEX D. LINZ
TerkROSIE O'DONNELL

CHARACTER ANIMATION

TARZAN

Supervising AnimatorGLEN KEANE

Animators
GEORGES ABOLIN, PIERRE ALARY,
MARCO ALLARD, DAVID BERTHIER,
BOLHEM BOUCHIBA,
BORJA MONTORO CAVERO, PATRICK DELAGE,
ERIC DELBECQ, THIERRY GOULARD,
ENIS TAHISIN ÖZGÜR, STÉPHANE SAINTE-FOI,
TRAN-QUANG-THIEU JC, KRISTOFF VERGNE

JANE

Supervising AnimatorKEN STUART DUNCAN

Animators
JARED BECKSTRAND, DOUG BENNETT,
ROBERT BRYAN, CAROLINE CRUIKSHANK,
MARK KOETSIER, DOUG KROHN

YOUNG & BABY TARZAN

Supervising AnimatorJOHN RIPA

Animators
STEVEN PIERRE GORDON, JEFF JOHNSON,
YOSHIMICHI TAMURA

KALA

Supervising AnimatorRUSS EDMONDS

Animators
MARIO I. MENJIVAR,
ANDREAS WESSEL-THERHORN,
DOUGG WILLIAMS

TERK

Supervising AnimatorMICHAEL SURREY

Animators
ADAM DYKSTRA, DANNY GALIEOTE,
DAVID MOSES PIMENTEL, CHAD STEWART

CLAYTON

Supervising AnimatorRANDY HAYCOCK

Animators
TIM GEORGE, RICHARD HOPPE,
MICHAEL STOCKER

PORTER

Supervising AnimatorDAVID BURGESS

Animators
DAVID BLOCK, THERESA WISEMAN

KERCHAK

Supervising AnimatorBRUCE W. SMITH

Animators
ROBB PRATT, MARC SMITH

TANTOR

Supervising AnimatorSERGIO PABLOS

Animators
JAMES HULL, MIKE KUNKEL, JEAN MOREL,
STEVAN WAHL

APE FAMILY

Supervising AnimatorJAY JACKSON

Animator
CATHERINE POULAIN

BABOONS AND BABY BABOON

Supervising AnimatorBRUCE W. SMITH

CAPTAIN & THUGS

Supervising AnimatorT. DANIEL HOFSTEDT

FLYNT & MUNGO

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These credits are not final.

*I dedicate this book to the memory of my father, Herbert Green,
who taught me to love the written word and to reach for the stars.*

Acknowledgments

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I feel privileged and honored to know and work with Glen Keane, the supervising animator for the character of *Tarzan*. Not only is he one of the greatest artists to ever work in animation but he is an incredibly wonderful person and a fantastic interview as well. To hear him talk about creating *Tarzan* and bringing the character to life on the screen is to be in the presence of a true master.

My thanks as well to all of the other supervising animators, department heads, writers, and voice talent who gave so freely of their time and shared their experiences for this project. They include Doug Ball, Brian Blessed, Dave Burgess, Glenn Close, Eric Daniels, Peter Demund, Minnie Driver, Ken Duncan, Russ Edmonds, Paul Felix, Tony Goldwyn, Nigel Hawthorne, Randy Haycock, Lance Henriksen, Wayne Knight, Mark Mancina, Dominique Monfery, Tab Murphy, Rosie O'Donnell, Brian Pimental, Jean-Christophe Poulain, John Ripa, Dan St. Pierre, Harald Sieperman, Bruce Smith, Mike Surrey, Marshall Toomey, Bob Tzudiker, and Noni White.

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During my tenure with the Studio, I have been lucky enough to count many of the great animation/film scholars and authors as my friends and colleagues. I have learned a great deal from these special associations and I will always be indebted to Leonard Maltin, John Canemaker, John Culhane, Bob Thomas, Scott Eyman, Stephen Rebello, J.B. Kaufman, and Russell Merritt. A very special thanks to my long-time friend, author and historian Charles Solomon, whose support, encouragement, and encyclopedic knowledge were invaluable.

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—H.E.G.

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BOOKCASE: Sketch of *Tarzan*
by Glen Keane.

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Debbie Du Bois.





The Tarzan Chronicles

The Tarzan Chronicles reveals, in page after vibrant page, the mystery behind the magic of Disney's roaring jungle adventure. Select entries from journals kept by key members of the *Tarzan* creative team—including musician Phil Collins, directors Kevin Lima and Chris Buck, and legendary animator Glen Keane—illuminate the struggles, the triumphs, and ultimately the joy that marked the four-year journey from idea to finished film. Discover why the often-tackled story of *Tarzan* was so intriguing to the Disney filmmakers and how they decided to focus on the thematic question "What constitutes a family?" Read first-hand accounts of how the filmmakers created a *Tarzan* unlike any other. More than 500 pieces of artwork—ranging from concept sketches and storyboards to animation and production stills—enhance vivid, personal recollections and an inspired text that will delight readers in search of insider information about how this magnificent film came to life.

Howard E. Green is a key player on Disney's motion picture publicity and marketing teams. He currently serves as vice president of studio communications. He has written the official press materials for every animated film over the past twenty years, including *The Little Mermaid*, *Beauty and The Beast*, *The Lion King*, and *Mulan*. He lives in La Cañada, California.

A Welcome Book



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