

# cereal:geek<sup>®</sup>

animation of the eighties

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# editorial

Welcome to the first issue of **cereal:geek**! This glossy magazine dedicated to animated cartoons from the eighties is the result of five months of incredibly hard work.

I first came up with the idea for **cereal:geek** in a Welsh pub with my partner, Harriet, back in September 2006. I strongly believed that a magazine dedicated to a specific decade of cartoons would be a great publication, only if it were assembled by those who had a passion for it, and a sense of irony. We went about contacting and assembling a wealth of talent, some published, some unpublished but all had something that we believed was perfect for this magazine.

The eighties is often considered one of the darkest times of the animation industry. However this very same decade gave birth to one of the largest (if not THE largest) generation of animation fanatics! My personal opinion is that the cartoons of the eighties saved a dying industry. A lack of shows had resulted in large unemployment, short episodic runs meant that staff were not guaranteed long terms of employment, and numerous strike actions were taking place. This was not a prosperous industry.

And then *He-Man and the Masters of the Universe* came along and turned the industry on its head. It was followed by a near ludicrous influx of toy-based shows, all of which saved the animation industry by pumping billions of dollars into it, keeping staff employed all year round and developing new talent, and more importantly inspiring a generation of children to pick up a pencil and draw!

The eighties marked a unique change in the way that animated cartoons were produced. The days of mostly slapstick based routines with a comedy-driven plot were replaced with shows where the writers focused on action, adventure, and character development (depending on the writer!).

Now don't for one second think that I am comparing the classic works of Chuck Jones or Bob Clampett to the cartoons from the eighties. The two don't compare. And that is because they were never supposed to! A lot of critics seem to forget that! Like the eighties itself, the cartoons of this time were unique to the decade.

Of course these toy-based cartoons brought a lot of problems with them, and this is where **cereal:geek** comes in. This magazine isn't here to throw constant praise towards these cartoons; it is here to show quite literally the good, the bad and the ugly.

This publication is my best effort to keep the cartoons of the eighties fresh! If you loved hearing the sound of Megatron's fusion cannon, Dungeon Master's riddles, Mumm-Ra's screams, and the power of Grayskull then this is the magazine for you!

*James "Busta Toons" Eatock*



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If you have any **comments**, or if you would like to **contribute** the next issue please send an email to:

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KALLIS AND EATOCK ENTERPRISES PRESENTS

# FIGHT NIGHT - WHO WILL WIN?! - SPORTS ARENA MON. JAN 1986



**PETER**  
**VENKMAN** **VS** **JAKE**  
**KONG**

**THE REAL**  
**GHOSTBUSTER**

**THE FILMATION**  
**GHOSTBUSTER**



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## **JAKE WINS!** by Jon Kallis

"You know I was so happy the day I got the new TV listings. I sat in front of the tube in anticipation. Ghostbusters. Then I realized, I wasn't actually in the show," said Peter Venkman as he stared down at Jake Kong through the misty fog. Both were transported to a new dimension in broadcasting... a land where two of the same cannot exist in harmony. Before rating points and viewership could weigh in, the final battle between the son and the slime was about to take place.

The land still had the foul stench of dead cat and lasagna from the Heathcliff and Garfield rumble that aired in another timeslot. "I am here to defend the honor of my father before me," stated Jake as he held his Dematerializer with a steady hand.

"Well, you should have tried an F Troop cartoon then," mocked Peter as he quickly armed himself with his Proton Gun and let Jake take a small zap. However, he was not out for the count.

"You never did learn how to set your proton pack on explosive overload, did you?" questioned Jake as he pulled something discretely out of his backpack.

"That's it, right now!" commanded Peter as he ran towards him.

Suddenly, a flash of yellow flew from the ground. "Time flies like an arrow, but fruit flies like a banana," winked Jake. Peter's balance was destroyed by the peel of a banana supplied by Tracey the Gorilla just mere minutes before the battle began.

Wasting no time, the glow of the Dematerializer's ray surrounded Peter and transported him away as the Rocky theme song was heard echoing throughout the dimension by wild, chanting grunts from a rather large primate.

## **PETER WINS!** by James Eatock

Arriving at Central Park in his Ghost Buggy Jake found Peter already waiting for him, ever the ladies' man, talking to a woman walking her dog. "I have to say it's not a pleasure to meet one of the Real Ghostbusters," said Jake. "Oh, that's very witty," replied Peter. "It's such a shame J. Michael Straczynski left Filmation for DiC!"

Without hesitation Peter drew his Proton Gun and fired a stream towards Jake, but with cat-like agility Jake leapt out of harms way. "Didn't we meet in Ray's Aunt Louis' house? Or was that was another fraud in similar threads?" recalled Peter. "At least I'm not dressed like I'm taking out the garbage." Jake replied with a growing anger. Peter laughed, "I hate to alarm you, but that's exactly what I'm going to be doing!"

Jake fired his Dematerializer missing Peter, but striking Slimer who had followed Ecto 1 to the battle. "Slimer!" Peter screamed in disbelief. Jake began, "Let's go, Gho--!" but before he could finish he found himself in the grip of Prime Evil, who had opened a nearby portal. As Jake burnt in the grasp of the villainous ghost Peter threw down his trap, fired his Proton Gun and captured Prime Evil. "What was he, a class two?!" Peter quietly said to himself.

Jake knelt in horror as Peter explained everything. "I spoke to Prime Evil earlier today and told him where you'd be," said Peter. "And when he appeared to take you away I knew that I could trap him, thus vanquishing your only real nemesis and putting you out of business." Jake knelt stunned as a banana skin landed on his head, dropped by an ever-hungry green ghost. "Slimer! How?!" Peter questioned. Slimer explained in his own way that the Dematerializer was merely a deterrent, explaining why Jake Kong and his allies would fight the same ghosts over and over again!

As Peter walked away from the fallen Filmation creation he could hear in the distance his fans chanting his name, "Dr. V! Dr. V! Dr. V!"



*K. C. Mally*  
Zukka  
bustatoons

Most of the animated series from the eighties suffered from the same problem; a variety of animation studios working on the same show and in some instances working on the same episode! This would often result in some episodes looking great, and some looking awful by comparison. One has only to look at *The Transformers* series for a variety of different styles during one single episode.

Here I present an example of an action sequence being animated in a variety of different styles from *The Real Ghostbusters* episode "Killerwatt".

The first two images below showcase the style of animation that is seen in the first few minutes of the episode as the Ghostbusters makes their way to their latest bust. The characters are animated in a uniquely awkward style, and there appears to be a rule enforced upon the animators that Slimer must remain hunched over in all of his scenes, with his arms appearing to protrude from the top of his head! In the second image you will see that not only are the characters far from being on-model, but they are all posed in a rather unflattering way, appearing to have a weight issue, especially Winston Zeddemore. The third image below represents the sudden shift in animation studio. It is blatantly obvious that the style of animation has changed dramatically, the pace is much faster, and the electricity that surrounds the possessed drills crackles with all the delightfulness of an animator who is putting a lot of effort into their work. Something that has not been seen thus far.



In the first image below all four Ghostbusters and Slimer squash and stretch, darting out of the way and there is a lot of unnecessary movement. However this is not a bad thing and we can see that the animators are having a great deal of fun, being very traditional in their cartoony approach to physical comedy, while at the same time delivering beautifully animated sequences. Although the animation in the second image is not breathtaking, Peter Venkman's expression, his "take", is very anime. The third shot as the Ghostbusters run away from some possessed tools again shows some great physical comedy, the characters even kicking up dust as they run.



The next few shots appear to be in a variety of styles until we get the obvious dramatic change with Egon Spengler being drawn very boldly as he is captured by two ghostly vacuum cleaners. You can see just by the style of the drawing that it is a higher quality of animation; he looks almost heroic in size. The second image initially does not look like anything special until Peter fires into the mouth of the possessed vacuum cleaner and we see a fantastic-looking light show. Also noticed that when Slimer is suddenly pulled out of shot he does so in a very amusing way, turning slightly and then violently turning in the other direction.



# SAME EPISODE

## DIFFERENT STYLE

Now in these next three images we have the pièce de résistance with Peter looking over his shoulder at Egon, spinning around and firing at the possessed oven. A simple move? Not when animated with this much passion. Peter turns with his teeth gritted and we are treated to a slight trailing of eerie energy from the Proton Gun. A beat follows the turn and then we see him recoil as the high-powered stream of charged particles shoots fourth towards its intended target. This is without a doubt the best piece of animation in the episode thus far. It is an amazing contrast of styles and this episode highlights it more than any other in the series



These next three images show just how much effort the animators put into the simple ensnaring of the ghost. The first shows the crackling powerful energy with which the beam is animated. The second image is so quick that you would miss it at normal speed; we see the beam pulling the ghost out and the possessed oven reacting in shock. The third shot shows the ghost now in the beam being taken out of shot, with the oven comically landing on the floor and teetering somewhat. It should be noted that in this sequence Egon is animated to react with all that is going on about him.



Now pay close attention to the first two images, because this is the last time that we will see the distinctly beautiful animation in this episode. The first two images show part of an amazing piece of animation with the ghost struggling to break free of the beams; it is a great scene to behold. Now look at the third image. Believe it or not this is supposed to be the same ghost! And yet, look how crudely it has been drawn. I do not think I have ever seen such a contrast in styles from one shot to the next! This is what happens when you mix studios...



As you can see in the three images below the rest of this action-packed scene treats us to more pathetically animated ghosts of varying colors. Unfortunately except for one additional brief anime-like scene in act two the remainder of this episode is animated very poorly.



# DARK SIDE OF THE EIGHTIES

by Aidan Cross - illustrations by Ken Steacy



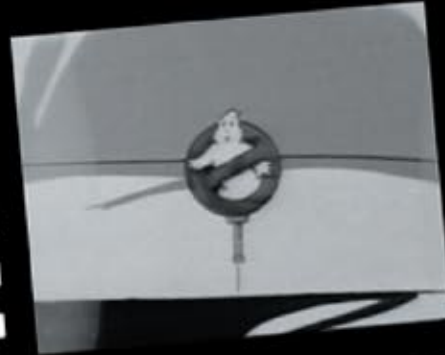
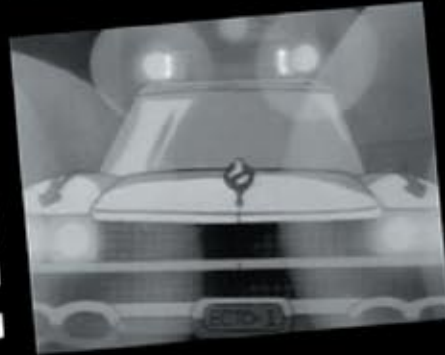
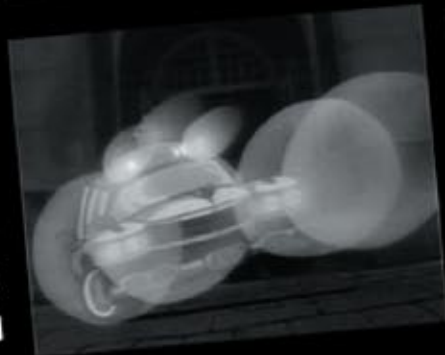
The Real Ghostbusters were perhaps less susceptible to controversy regarding violence than other 80s cartoon heroes. Unlike their peers such as the Transformers, He-Man and She-Ra, and the Teenage Mutant Ninja Turtles, the Ghostbusters are free from the old swords, guns etc. and are armed instead with a set of proton blasters designed purely for combat against supernatural beings... whom, themselves being of a metaphysical nature, are presumably immune to genuine pain thus rendering the Ghostbusters possibly the least conventionally violent of all eighties cartoon heroes. (Although it sure is scary to think what their proton streams would be capable of if they accidentally hit a human with them...)

But what of their adversaries, the ghosts, and various other paranormal entities? Well, being a kids' show, *The Real Ghostbusters* didn't feature any demon hands groping Sigourney Weaver's breasts like in the film that inspired the whole series. The ghosts of this show mostly stuck to their primary purpose... scaring people, of course. But they sure employed a pretty wide range of techniques for achieving this aim, and over the course of one hundred and forty episodes, there seemed to be no limit to the varieties of ghosts and other spectral phantasms available to keep the Ghostbusters occupied. This show may not have been a hot target for the anti-violence squad... but when it came to scare tactics, not to mention accusations of Satanic and occult-related overtones, *The Real Ghostbusters* had the letters of complaint pouring in by the bucket load.

As was the case with most other 80s cartoons, the controversy surrounding the show was mostly unfair. Generally you just have to watch a few episodes to see that the ghosts, for the most part, weren't actually that scary. The writers were fully aware of the potential for controversy lest the cartoon become too scary for its target audience... they were, after all, basing the show on a movie that was branded not infrequently as a 'horror' film and had not specifically been aimed at a children's audience. Creators Dan Aykroyd and Harold Ramis were initially quite confident that the movie was too scary for kids, and the cartoon was produced in response to the film's surprising popularity among younger viewers. Therefore, for safety's sake, the ghosts were generally more daft than scary, taking on silly forms such as rowdy college students reuniting for a post-death reunion ("The Old College Spirit"), phantom baseball players ("Night Game"), and a TV cartoon mantis coming alive ("The Revenge of Murray the Mantis").

These ghosts were likely to amuse rather than scare even the most sensitive of youngsters, and the fact that most of the more generic ghosts of the show actually resembled weird alien creatures rather than ghosts helped maintain a tone for the show that was far more comedic than frightening. And violence was never a major concern- even in one episode that focuses loosely around a phantom murder case ("Boo-Dunit", in which characters from a murder mystery novel manifest as phantoms) the murder is never actually shown, nor are the details hinted at- a couple of knives manifesting out of nowhere are the closest we get to violence.

That said, *The Real Ghostbusters* was never a purely lightweight kids' show in its heyday, nor was the controversy completely unjustified. While the ghosts may generally have been of a more comical





nature, several episodes were unafraid to tread upon a darker, more serious path.

"Ragnarok and Roll" features some rather intense character development, even touching on the emotional, in its plot of a lovelorn man attempting to bring about the end of the world as revenge, after being jilted by his lover. He does this by means of an ancient temple in the mountains and a beautifully haunting flute melody which causes immense destruction. The pilot episode "Knock Knock" also ventures into much darker territory than many later episodes, when a devilish face on a foreboding-looking door in an underground station states aloud the words "Do not open until Doomsday". Not to mention the rather creepy scenes in the hidden underworld beyond the door. Then there was the notoriously controversial "The Collect Call of Cthulhu" which touched upon the classic Lovecraftian myth, as well as the Necronomicon. Violence may not have been too prominent, but with its occasional forays into darker territories and its frequent allusions to ancient myths, occult practices and folklore, *The Real Ghostbusters* definitely gave its younger viewers a fair share of moments to lose a few nights' sleep over.

Indeed, considering all of the above, it can be said that *The Real Ghostbusters* treaded a fine line between the purely comedic, and the genuinely dark. Even though most episodes concentrated more strongly on the comedy elements, the humor was juxtaposed against a backdrop of a dark, sparse and cold envisioning of New York City, an often surreal urban environment where the impossible could happen, and the safest of street corners could conceal an unhallowed abyss.

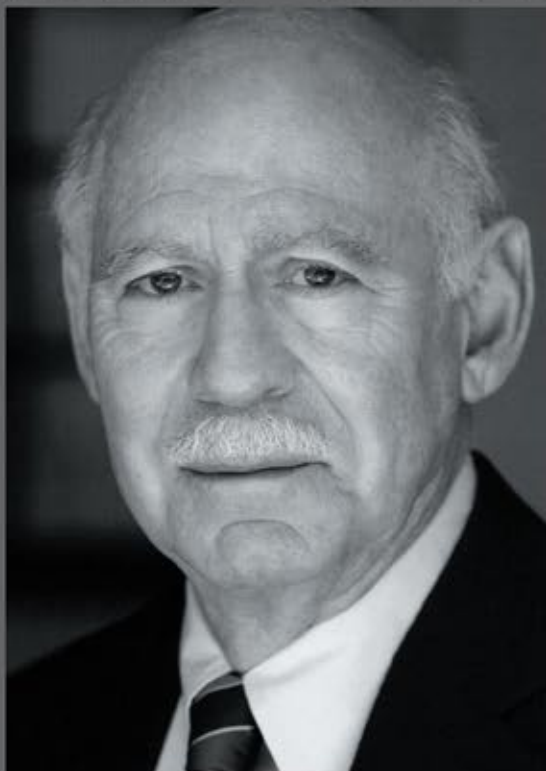
Even at its campiest levels, there was certainly a very creepy undercurrent running through *The Real Ghostbusters* series, and the excellent development of the four leading characters along with the frequent cultural references and comic one-liners ensured the show would always remain just as highly enjoyable for adults as it would for the kids. Perhaps, I dare say, more so than most- if not all- other eighties cartoons. Sadly this was not to last throughout the show's entire run (it had a longer run than most cartoons of its era, lasting right through from 1986-1992)- in the show's later seasons, it was renamed *Slimer!* and *The Real Ghostbusters* and the focus was shifted from the main stars to their comical pet green ghoul, Slimer. Although he had been originally brought in just to give the younger kids some light entertainment, TV watchdogs who couldn't handle the darker elements of the show forced the makers to tone them down, resulting in Slimer being promoted to lead character and the dark elements being almost completely removed in favor of pure daftness and less character development. This change in format ultimately alienated the adult audience and led, counterproductively, to the show's decline in viewing figures.

But this unfortunate decline should not hinder us from remembering, and celebrating, what the show was in its heyday- an endlessly imaginative and innovative show which perfectly blended comedy with pure creepiness to give both kids and adults an ideal mix of laughs and chills, fixing itself firmly as one of the best cartoons of its era.



# VOICE ACTOR SPOTLIGHT

## ALAN OPPENHEIMER



Alan Oppenheimer is one of the most skilled and versatile voice-over actors in the business, and in addition to his voice work, has also had a very well-developed career as a live-action character actor. Early on in his acting career, in the 1960s, Alan's presence could be seen on many of the decade's more popular shows such as *I Spy*, *The Andy Griffith Show*, and *Get Smart*. It was at the end of the decade that Alan really began to increase his amount of voice-over work, taking on additional parts in Hanna-Barbera's *Scooby-Doo*, *Where are You?*, and even on the odd foreign language dub such as the Japanese monster movie *Gamera*.

It was in the 1970s, as Alan continued to appear in popular contemporary series such as *Ironside*, *Bonanza* and *McCloud*, that he first took on starring roles in cartoons, beginning with *Inch High Private Eye* in the same self-titled series. On a more science-fiction tangent, Alan was also the first actor to play Dr. Rudy Wells in the initial season of *The Six Million Dollar Man*. The end of the decade saw Alan take on a role that would certainly be a prelude of things to come. Namely, the chief villain of Filmation's *Flash Gordon* in the form of Ming the Merciless.

With the dawn of the 1980s, Alan was soon to be heard once again as the primary adversary in another Filmation series, with their original production of *Blackstar*. Alan's deep tones were well-suited to the voice of the Overlord character, and no doubt that was the kind of voice that Filmation initially had in mind for his next major bad guy role...

1983 of course, saw Alan give his most long-running and fondly-remembered role of the leader of the Evil Warriors in Filmation's

new series based on Mattel's line of toys. *He-Man and the Masters of the Universe* was an immediate hit upon its debut in September 1983, and yet it didn't take long for people to appreciate that in many ways, the true star of the show was Alan Oppenheimer's incomparable Skeletor! Alan's performance of Skeletor was quite unlike anything that had been heard before, and certainly didn't resemble his immediate predecessor, the Overlord - but in the end, it became a natural fit.

Unsurprisingly, as with other animated productions, Alan also provided the voices for other major characters, most notably Mer Man, Man-at-Arms, and both Cringer and Battle Cat. Once again, his voice over skills came into full effect as he juggled through these many voices, and managed to imbue what seemed like an immense amount of thought and feeling in each role. As a testament to his role as Skeletor, Brian Dobson's interpretation of the same character in the 2002 series was directly based on Alan's performance, almost 20 years after the fact.

Thanks mainly to *He-Man*, the 1980s saw an explosion of animated series made for TV, and Alan's tones were to be heard on many of them as well. In *The Transformers*, Alan's most notable roles included the eccentric tank Warpath, the pacifist Beachcomber and the distinctly Mer Man-esque (OK, it was identical!) voice of Seaspray. Live action-wise, there was plenty to note as well, including roles in *Trapper John, M.D.* and *Knight Rider*. One of Alan's most notable voice acting roles at the end of the decade was in Filmation's final TV series *BraveStarr*, where Alan provided the voices of Handlebar, outlaw Scuzz and Stampede.

When the TV animation market began to scale back in the 1990s, so too did Alan's voice acting work. He subsequently appeared in a greater number of live-action productions, such as the network president Eugene Kinsella on several episodes *Murphy Brown*, as well as direct-to-video science fiction movies from Full Moon Entertainment in the form of *Trancers IV* and *V*, and even *Star Trek's The Next Generation*, *Deep Space Nine* (in a season also featuring live-action Skeletor Frank Langella!) and *Voyager*.

Most recently, Alan's voice could be heard on the soap opera *Passions* where he played the voice of the once-unseen character Alistair Crane. He could also be heard in one of the more notable anime productions in recent years in the form of the giant robot show, *The Big O*, as the voice of Norman Burg. As with most voice actors, keeping track of their latest productions is a task and a half in itself, and Alan naturally has work in the pipeline.

Alan's many roles over the years have brought much pleasure to audiences across the world, yet ultimately it is undoubtedly his seminal performances in *He-Man and the Masters of the Universe*, and as Skeletor in particular, that fans will never forget.

interview with...

## LARRY DITILLIO



In the eighties cartoon boom, many shows were constantly attacked by outsiders complaining and criticizing the medium for the level of violence that was portrayed in these shows being aimed at young children. Larry DiTillio has written and story edited countless scripts for animation, including work for such hits as *He-Man*, *She-Ra*, *Jayce and the Wheeled Warriors*, and *The Real Ghostbusters*. I recently had the opportunity to sit down with Mr. DiTillio and get his take on violence in eighties animation, something that today's cartoons seem to have almost free will with.

**KALLIS:**

*Do you feel that violence is necessary for an action oriented cartoon series?*

**DiTILLIO:**

Yes and No! Obviously animated action series feature physical conflict, between equally "violent" protagonists and antagonists BUT no one at cartoon houses will ever say "violence". They always call it action. I'll add that in most cases this is a true distinction. In most animated superhero/fantasy shows you'll see a superhero punch out a villain but you will NEVER see the hero rip off the villain's head and use it for a mailbox. In fact you'd never even see the villain do that. That is what makes action cartoons action and not hardcore violence.

**KALLIS:**

*As a writer, how do you deal with restrictions that are put upon yourself when writing a script?*

**DiTILLIO:**

I'm tempted to say I scream that all executives are addle-pated bozos who wouldn't know a good story from their aged auntie's pock-marked posterior but the truth is, cartoon-writing is a job like any other. You don't get to tell your boss how to do things. The trick is to make sure the restriction is a solid one, i.e. not something arrived at on a whim; and work with it. For example – on the original *He-Man* you knew right off the bat that you weren't going to see anybody killed or maimed. In fact you never saw much more than *He-Man* punching to camera and a villain fly into a mud puddle (sure was a lot of mud on Eternia, eh?). The series was aimed at young kids as were the toys that spawned it so this was a valid restriction at the time. All our writers knew this and all adhered to it.

**KALLIS:**

*Did you feel that the "powers that be" put too many restrictions upon writers in the eighties when it came to violence that creativity and storytelling were hindered significantly?*

**DiTILLIO:**

Personally I feel all restrictions on storytelling hinder creativity but on the other hand, you have to serve your audience and this is what these restrictions are all about. I also believe that you can tell a good action story without gallons of blood-letting. Moreover using restrictions well is in itself creative.

**KALLIS:**

*While story editing different series in the eighties, did you find yourself constantly removing violence from the original scripts?*

**DiTILLIO:**

Nope. Most of the writers I used were cartoon pros and they knew the rules.

**KALLIS:**

*You wrote scripts for different animation houses in the eighties. Did each have their own unique view/guidelines on the use of violence in their cartoons?*

**DiTILLIO:**

Not really. Filmmaking was more sensitive about it than any other studio. Ruby-Spears was more than happy to turn you loose on a pier 6 brawl but still no killing, no really serious injury. That was just industry standard at the time.

**KALLIS:**

*Do you feel that some eighties cartoons were able to get away with including more violence than others and why?*

**DiTILLIO:**

*G.I. Joe* is the one show that comes to mind here. They had enormous levels of violence, carpet-bombing; gun-play etc. etc. They got away with it

because who could criticize the beloved American G. I. The most hilarious part of all this mayhem was that they always had to insert a shot of all the villains escaping unscathed that was patently absurd given the level of ordnance.

**KALLIS:**

*Many critics described Filmation's He-Man as being too violent for children. How do you respond to such an accusation?*

**DiTILLIO:**

The telling point about criticism of violence in *He-Man* is that many of the critics never actually watched the show. They just convinced themselves that any show called *He-Man* had to be macho and violent and they were not going to let their darling little ones watch it. Indeed much of the criticism came before the show was ever aired. When we finally did come on the air, it was fairly obvious the show was very sensitive to violence issues and some of these folk backed off. Others of course continued to shout that we heralded the end of Western civilization, as we know it. Frankly, that's not too bad a thing in my book, given the mega-level of violence western civilization has perpetrated over the years.

**KALLIS:**

*You had a unique opportunity to write for not only the original He-Man but also the 2002 Mike Young Productions remake. How did you approach the use of violence differently in the more recent version?*

**DiTILLIO:**

As for the 5 episodes of the Mike Young *He-Man* that I wrote (as a freelancer not a staff writer) I pretty much enjoyed the ones I did the first season and got pretty frustrated with it in the second when the toy company began demanding we hawk their new Snake Man line in every fracking episode, a demand that gutted many of my stories after they left my hands. However they did have a lot more leeway in the use of violence and really wanted a lot of action. That was good, it made the stories more real. The bad part was soon they wanted nothing but action and many of the good dramatic lines established in the first season suffered from it.

**KALLIS:**

*Do you feel that the cartoons of the 80s were much more censored than cartoons from the 50s-60s and present day? If so, why were the 80s more-so singled out?*

**DiTILLIO:**

Hoo-Boy, the answer to this could be a whole book in itself but I'll try to answer it as briefly as I can. The U.S. changed drastically in the 60's as anybody who lived through that time, as I did, knows. Most of this change was for the good but it was also scary as is most drastic change. It was inevitable that in time there would be a backlash from those who were not very happy with the changes. This backlash came in the 80's and was personified by Peggy Charren founder of "Action for Children's Television (ACT)", a woman whose goal was to improve children's TV. Her success led to the rise of many "Children's Advocate Groups", some of which were legitimate entities and others who were just plain nuts.

One whose name I forget used to rate all kid

cartoon shows for violent content and used a system whereby they actually counted each single incident of violence in a show. The fact that this system was intensely flawed was revealed when they stated that *The Smurfs* was the most violent kid show on TV. Nevertheless they thrived in the 80's and then gradually disappeared as the decade came to an end. In 1990 as a direct result of ACT's lobbying, Congress passed a law called the Children's Television Act that put many limits on various aspects of kid shows.

**KALLIS:**

*Children often imitate or repeat things that they see on television. You are both a writer and a father. From those perspectives, do you feel that if a child viewed violence they would become more prone to do violent acts in real life?*

**DiTILLIO:**

Yes, IF the violence is viewed inside the home between family members. Violent kids come from violent parents and siblings NOT from TV shows. In my lifetime I have viewed countless violent and ultra-violent movies and shows but as I was not raised in a violent household I never grabbed up an automatic weapon and began blasting up a high school. Children need to be taught the difference between reality and fantasy by their parents and they also need to be taught how to live as civilized human beings in a civilized world. When parents fail to teach these lessons to their kids society suffers.

As a writer of cartoons, geared mainly to kids, I feel my obligation to the kids is to write stories that deal with a broad spectrum of emotional and social issues as well as action.

When I do my job right, both kids and parents can watch a show together and find something useful in it. My greatest thrill was getting letters from parents who did just this and wrote to thank me for promoting a dialogue between them and their young ones.

TV should never be a baby-sitter for a kid, it should be a family event.

**Larry DiTillio**

**Los Angeles, 9/29/06**

I would like to extend my thanks to Larry for participating in this interview. The eighties were such a ground breaking time for children's animation, we cannot forget to thank them for paving the way for the freedoms that present day cartoons currently enjoy.



Larry DiTillio



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