

- KROYER - SLIDE 1 - Last year we did a film called Technological Threat. As you may know we do things a little bit differently. We animate some things in the computer and then we animate some things by hand. So the traditional things are drawn on paper. On punched animation paper. Then, the computer things are rendered in the computer and then they are plotted out.

- KROYER - SLIDE 2 - We use a Hewlett-Packard plotter and we draw these little drawings. You can see the little holes in the bottom of the paper.

- KROYER - SLIDE 3 -

- KROYER - SLIDE 4 - Those are Xeroxed on to acetate cells in the traditional manner and then they are painted. So, we have an unusual rendering engine. It is kind of unique in the business. When we do a small project, such as a commercial, we have few enough cells and enough of a budget to do these in our studio in Hollywood. But, when we do large projects like Honey I Shrunk the Kids or Technological Threat, we will send them overseas to be painted because it is a lot cheaper. They get these cells and they paint. So, I went over to Korea to do Technological Threat, and everything was invested in this little film. I got it done and I have the negative. This is the whole film. This little can of negatives. I hand carried it with me back to LA and I went through customs and the customs guy took it away and said you have to have a broker get this. I said, "No, this is my life, I keep this!" He says, "No no no you have to get a broker." So I went through customs with the rest of my bags and I looked over and on the floor of the terminal I saw this guy's briefcase and on top of it was the negative to Technological Threat. He is nowhere around. People are walking around, you know. So I went over to it and he came up and I said "you can't do this, this is important." He said, "Don't worry about it. I will take care of it." So he went away with it. I got home and I was really worried and called customs. I said, I just want to check and make sure it is there. They looked and said, they had nothing there by that name. Then I called the Korean airlines and they said, that went out hours ago. So, to make a long story short, for three days over the fourth of July weekend we had no negatives for Technological Threat. Monday morning I went in and it was on my desk. They had put it in a vault! I got a few grey hairs on that. I thought that was bad.

- KROYER - SLIDE 5 - Along came this film called Honey I Shrunk the Kids. This was a big project. It had 5,500 cells. We did a lot of things in the computer and a lot of things by hand. We did about 3,500 of the cells in our computer. Things like the letters and the environments were all computer objects. We had a big dust buster from Hell and we had typewriter keys. By the time we had all this stuff, this is just some of the art we had. We sent this over to the Philippines to be painted and it all got there fine. They painted it all. Then, they called and said "we have some bad news, our cameras aren't working so we have to send this to Korea to shoot it." This is really a global village. They said "don't worry everything is fine" and loaded it on the plane. The next day they called me up and said "well the good news is two of the boxes got here and the bad news is they lost 1/3 of the art." They lost 100 lbs of art. This is original art. It is kind of irreplaceable. The film is due to be shown at Epcot in seven days. So it was just terrible. They started searching all over the world. Every place that airlines flew out of Manila, they started looking. So, the entire world is looking for these cells from Honey I Shrunk the Kids.

- KROYER - SLIDE 6 - The next day they found it, thirty hours later they found it in Manila. We finally got it. I am going to show this because some of you haven't seen it. I just wanted to mention the people who worked on both of these films and did a great job for us. Brian Jennings, Mark Pomplan and Brian Schindler and then our production manager Leslie Hinton. And we used basically the Iris and the Hewlett-Packard plotter to do this. After all of that stress, here is what we ended up with. -

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