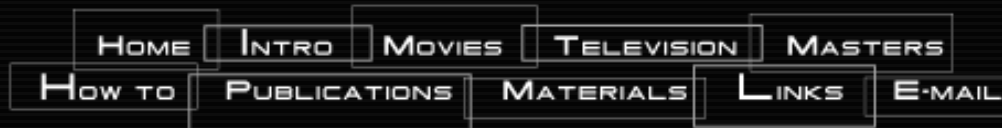


THE ART OF STOP MOTION ANIMATION



an·i·ma·tion (n): The act, process or result of imparting life, interest, spirit, motion, or activity.



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Tim Burton's Corpse Bride © 2005 Warner Brothers.

THE ART OF STOP MOTION ANIMATION

THE STOP MOTION ANIMATION PROCESS

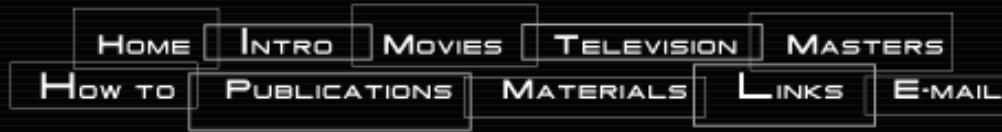
Stop Motion Animation is the cinematic process by which an armatured, poseable puppet is brought to life on screen by breaking up the figure's motion into increments and filming one frame of film per increment. When the final film is projected, the puppet appears to move of its own volition. Anyone who is familiar with the films of Willis O'Brien, Ray Harryhausen, Jim Danforth, David Allen and others have experienced the process at work. The Pillsbury Doughboy and Hamburger helper were created using Stop Motion Animation (Their more recent incarnations are being put through their paces using computer graphics).

Willis O'Brien's technique comprised mainly of building miniature settings and animating his puppets within them. For many scenes, if humans needed to be present, he ingeniously integrated rear projection screens into his miniatures and hidden projectors would project the live action clips one frame at a time. King Kong brilliantly demonstrates the use of this system. The process, however, became a bit prohibitive in cost.

Ray Harryhausen needed a way to integrate his creatures into settings without the need to build many elaborate miniature sets, the reason for this being that the film he was scheduled to work on, *The Beast from 20,000 Fathoms*, had a miniscule budget. He finally devised a process of his own, which is still used today, the split-screen rear projection system.

This process consists of shooting locked down plates in which to incorporate the model(s). The plate is projected onto a rear screen and a wooden frame holding a removeable sheet of glass is placed in front of it. Mr. Harryhausen would then calculate where the creature was going to appear. If the creature needed to appear behind a series of buildings, he would break the plate up along this line, eventually blocking off half of the image. Let's say he blocks off the bottom half of the plate first using black paint on the glass. (this will prevent that section of the film in the camera from being exposed). He then places the model between the sheet of glass and the rear screen and he aligns it so it will appear to be behind the buildings. When he looks through the lens of the camera, he'll see the top half of the plate, the partially obscured dinosaur and an irregularly (in this case) shaped mask covering the inferior portion of the frame. He will then proceed to animate the model and when finished he will replace the sheet of glass in the frame with it's exact opposite. A black mask will be covering the top portion of the image. Mr. Harryhausen will then complete the process by rewinding the film he shot and reexposing it, but only filming the bottom half of the plate on this pass. When developed and projected, the creature will appear to be incorporated into the background plate. Needless to say, this process saved

time and money and created a totally realistic effect and all in-camera. And for those who are familiar with Mr. Harryhausen's work, he named the process *Dynamation* for most of it's use and *Dynarama* on *The Golden Voyage of Sinbad*.



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THE ART OF STOP MOTION ANIMATION

MOTION PICTURES FEATURING STOP MOTION ANIMATION

- **The Lost World** ●
(1925) Animator:
Willis O'Brien

- **Son of Kong** ●
(1933) Animators:
Willis O'Brien/
Buzz Gibson

- **The Beast from
20,000 Fathoms** ●
(1953) Animator:
Ray Harryhausen

- **It Came from
Beneath the Sea** ●
(1955) Animator:
Ray Harryhausen

- **Earth vs. the
Flying Saucers** ●
(1956) Animator:
Ray Harryhausen

- **The 7th Voyage
of Sinbad** ●
(1958) Animator:
Ray Harryhausen

- King Kong**
(1933) Animators:
Willis O'Brien/
Buzz Gibson

- Mighty Joe
Young**
(1949) Animators:
Willis
O'Brien/Ray
Harryhausen/
Pete Peterson/
Marcel Delgado
Academy Award
Winner

- Animal World**
(1955) Animators:
Ray Harryhausen

- 20 Million Miles
to Earth**(1955)
Animator: Ray
Harryhausen

- The Black
Scorpion**
(1957) Animators:
Willis O'Brien/
Pete Peterson

- The Giant
Behemoth**
(1959) Animators:
Willis O'Brien/
Pete Peterson

- **Mysterious Island** ●
(1961) Animator:
Ray Harryhausen

- **Jack the Giant Killer** ●
(1962) Animators:
Jim Danforth/Tom
Holland/
David Pal

- **Jason and the Argonauts** ●
(1963) Animator:
Ray Harryhausen

- **One Million Years B.C.** ●
(1966) Animator:
Ray Harryhausen

- **When Dinosaurs Ruled the Earth** ●
(1970) Animators:
Jim Danforth/
David Allen
Academy Award
Nomination

- **Flesh Gordon** ●
(1972) Animators:
David Allen/Jim
Aupperle/Jim
Danforth/Bill
Hedge/Laine
Liska/Rob Maine

- **Sinbad and the Eye of the Tiger** ●
(1977) Animator:
Ray Harryhausen

- **Piranha** ●
(1978) Animator:
Phil Tippett

The Wonderful World of the Brothers Grimm
(1962) Animators:
Jim Danforth/Don
Sahlin/
David Pal/Peter
van Elk

The Seven Faces of Dr. Lao
(1963) Animators:
Jim Danforth/
Peter "Sneaky
Pete" Kleinow
Academy Award
Nomination

First Men in the Moon
(1964) Animator:
Ray Harryhausen

The Valley of Gwangi
(1969) Animator:
Ray Harryhausen

The Three Worlds of Gulliver
(1972) Animator:
Ray Harryhausen

The Golden Voyage of Sinbad
(1973) Animator:
Ray Harryhausen

Planet of Dinosaurs
(1978) Animators:
Doug Beswick/Jim
Aupperle/
Steve Czerkas

Laserblast
(1978) Animator:
David Allen

- **The Day Time Ended** ●
(1980) Animators:
David Allen/
Randall William
Cook

- **Clash of the Titans** ●
(1981) Animators:
Ray Harryhausen/
Jim Danforth/
Steve Archer

- **Galaxy of Terror** ●
(1981) Animator:
Brian Chin

- **Q** ●
(1982) Animators:
David Allen/
Randall William
Cook

- **Twilight Zone: The Movie** ●
(1983) Animator:
David Allen

Witches' Brew
(1980) Animator:
David Allen

Caveman
(1981) Animation
Designer: Jim
Danforth
Animators: David
Allen/
Randall William
Cook/
Peter "Sneaky
Pete" Kleinow

The Howling
(1981) Animator:
David Allen

The Thing
(1982) Animator:
Randall William
Cook

**The
Dungeonmaster**
(1985) Animator:
David Allen

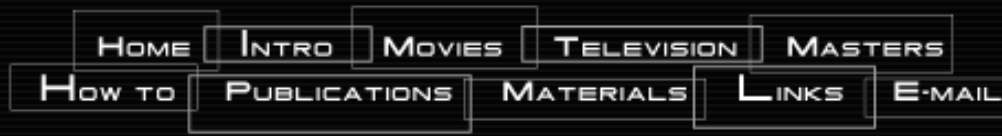
SPECIAL VENUE FILMS FEATURING STOP MOTION ANIMATION

- **Monster Planet**
(1981) Animators: Harry
Walton/Tony Doublin

- **Bermuda Triangle**
(1981) Animators: John
Davis/Stam M. Strawn

INDEPENDENT SHORTS FEATURING STOP MOTION ANIMATION

- **Recollections of the Hermetic**
(1995) Animators: Steve
Michel



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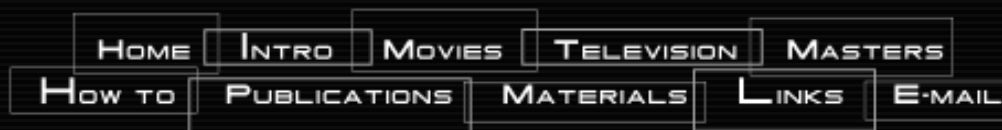
THE ART OF STOP MOTION ANIMATION

TV SHOWS FEATURING STOP MOTION ANIMATION

- **The Outer Limits**
(1963-1965) Animators:
Jim Danforth/Al Hamm
- **Land of the Lost**
(1974-1976) Animators:
Gene Warren, Jr./Pete
"Sneaky Pete" Kleinow/
Harry Walton/John Hunek
- **Jason of Star Command**
(1979-1981) Animators:
Jim Aupperle/Stephen
Czerkas
- **Land of the Lost**
(1991) Animators: Marc
Lougee / Justin Kohn /
Kim Blanchette

TV PROMOS FEATURING STOP MOTION ANIMATION

- **Sci-Fi Cinema**
(1982) Animator: Dan
Taylor
- **Sci-Fi Cinema II**
(1982) Animator: Dan
Taylor



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THE ART OF STOP MOTION ANIMATION

STOP MOTION MASTERS



Willis H. O'Brien



Ray Harryhausen



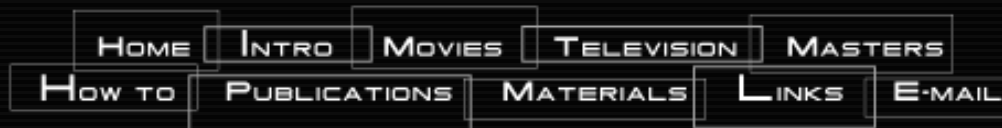
Jim Danforth



Randall William Cook



Jim Aupperle

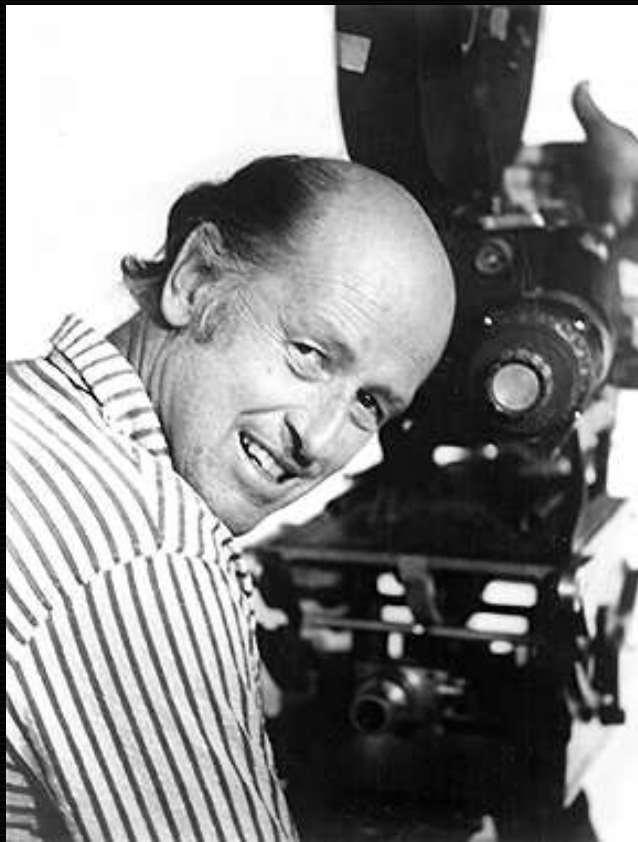


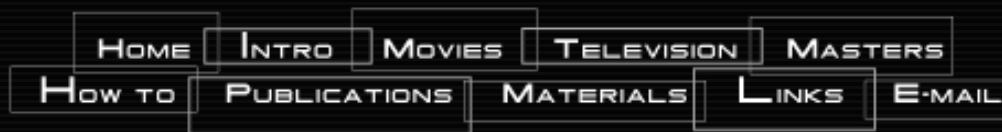
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THE ART OF STOP MOTION ANIMATION

RAY HARRYHAUSEN







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THE ART OF STOP MOTION ANIMATION

JIM DANFORTH



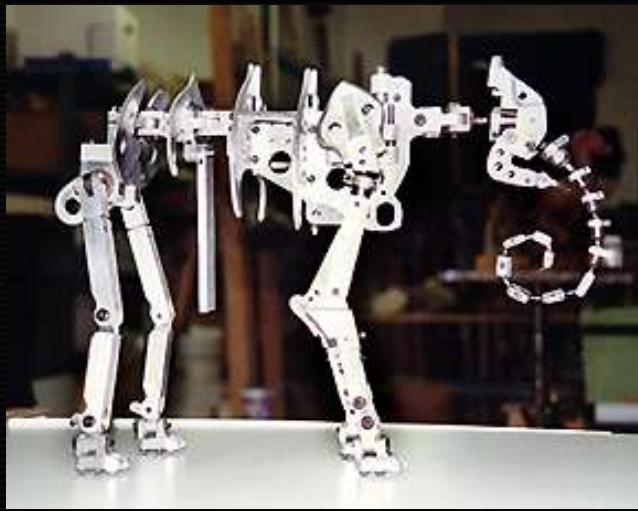
UPCOMING PROJECTS



SCULPTURES



ARMATURES





Scorpion tail armature from the film
The Black Scorpion.



Cowboy armature from the film
Mighty Joe Young.

JIM DANFORTH CONCEPTUAL ART



Centauri III



Gilgamesh



King Kong



Species: X



Jana



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THE ART OF STOP MOTION ANIMATION

RANDALL WILLIAM COOK





Jackal boy from the film *I Madman*.



Terror Dog from the film *Ghostbusters*.



Terror Dogs from the film *Ghostbusters*.



Demon God from the film *The Gate*.



Demon God from the film *The Gate II*.



Blair Monster from the film *The Thing*.



Blair Monster from the film *The Thing*.

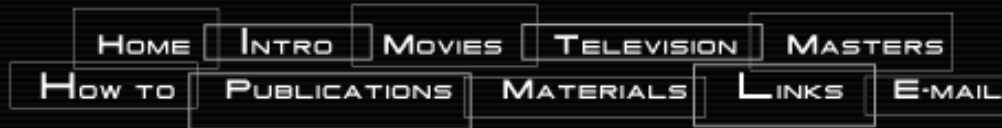


Minion from the film *The Gate*.

(Actors in suits. Not Stop Motion.)



Bat creature from the film *Fright Night*.
(Puppet. Not Stop Motion.)



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THE ART OF STOP MOTION ANIMATION

JIM AUPPERLE

FLESH GORDON



Animating God Porno (aka God Nesuahyrrah).



Another setup.
Notice smaller God Porno model.



Making an adjustment to the set.



Taking a light reading.



CU of light reading.

PLANET OF DINOSAURS



Jim overseeing his handywork.



Posing between takes.
Doug Beswick animated most of this sequence. Jim Aupperle animated one or two shots. Jim also created the miniature foreground and was in charge of lighting.



Making an adjustment.



Whittling away the horn for impalement sequence.



The *Planet of Dinosaurs* team:
Jim Aupperle, Stephen Czerkas & Doug Beswick.

JASON OF STAR COMMAND



Animating the alien insect.



Surface gauges used to ensure smooth animation.

DREAMSCAPE



Animating the battle with the fearsome snake man.



Preparing a shot.

GHOSTBUSTERS



Terror Dog!



Man's best friend.

THE THING



The gruesome Blair Monster!
Animation by Randy Cook.
Lighting by Jim Aupperle.



Between exposures.
Animation by Randy Cook.
Lighting by Jim Aupperle.

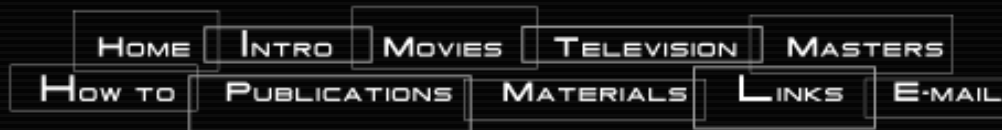


On the tentacles and detonator set.
Animation by Randy Cook.
Lighting by Jim Aupperle.

BEETLEJUICE



Tim Burton surrealism.
Work done at Doug Beswick's shop.
Lighting by Jim Aupperle.



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THE ART OF STOP MOTION ANIMATION

SHOOTING YOUR OWN STOP MOTION ANIMATION

Due to the flood of e-mails I have received regarding this subject, I have decided to include a section on this site to answer as many of your questions as I possibly can. I hope to update this page with information on specific pieces of equipment and suppliers so you will know who to call and where you can get some of the items mentioned.

Nowadays, it is very difficult to find Super-8 cameras, especially ones with single frame shooting capability, which is necessary for Stop Motion Animation. Harder still is finding a lab that will process the film once you've shot it. If you have the money and a desire for quality, a 16mm camera would be the wise choice, but from the e-mails I've received, many of you cannot afford such equipment. I am constantly asked about video cameras and computers and how they can be used for animation.

If you have the money, an ingenious way would be to buy a digital still camera that records photos onto a magnetic disk of some sort. There are many models now that range in price from relatively inexpensive (a couple of hundred dollars) to very expensive (thousand of dollars). You could shoot your animation with one of these cameras, then transfer the frames to your computer and "splice" them together there. There are various programs out there that can be used to edit your frames. ADOBE PREMIERE and ADOBE AFTER EFFECTS are two such programs. There's also a piece of software specifically designed for this purpose. It's called STOP MOTION PRO, but I haven't had the opportunity to use it yet.

I have also received an e-mail from animator and programmer Larry Fagan regarding some software he created called MOTION SHOT. So far it's only available for the Mac platform. I haven't had the opportunity to use it, but it looks great.

If you don't have access to this software, there are utilities available on the internet for the Macintosh that allow you to edit video and make a sequence from a series of still images. The greatest advantage to using this method, is that some camera models allow you to save images at different resolutions, some as high as that of 35mm film (2k is the norm) or higher, whereas video is always low quality (640 x 480 @ 72 dpi). This is useful if you would like to have your animation recorded to film at a later time by a lab such as E-FILM. E-FILM specializes in recording digital images to 35mm film for the motion picture industry.

Another approach, entailing more time, money and equipment would be to shoot your animation using a video camera. Again, remember that your are working with NTSC video, the resolution of which is not very good to begin with.

If you are looking to buy a video camcorder, your best bet would be to look into the SONY

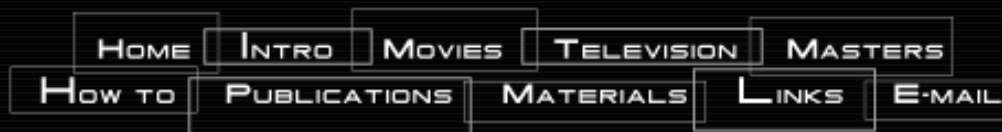
line of Digital video cameras. A few of the models include a stop motion feature and have very good image quality as far as video goes. If you cannot afford to buy one, you might be able to rent one or borrow one from a friend.

If all you have is a plain old VHS camcorder without single frame capability, it is still possible to use it if you have access to the software I mentioned earlier and some additional hardware. The problem of course is that when you press the button on one of these cameras, it will shoot a burst of several frames, depending on how fast you are at the trigger. Even with flying erase heads for clean edits your results will not be smooth. What to do? Just shoot short bursts for each pose of your puppet(s) and deal with editing your sequence together somewhere else.

Once you've shot your animation bursts with your camcorder, you will need to edit single frames from your clips into one sequence. If you work at an editing facility or have access to one, you could input your video into an AVID and edit your video there, but I doubt that most of you would have access to such equipment. If you have a home computer (I only know Macs) and you have ADOBE PREMIERE or AFTER EFFECTS or some other type of editing software, then it's just a matter of getting your video into the computer and editing it together that way. Nowadays computers are including Audio and Video inputs, but I'm not too familiar with that. Once you edit your video together, then you can output it to tape again.

IF YOU WOULD LIKE TO E-MAIL ME:

Please let me know where you are e-mailing from. I'm curious as to what parts of the world my website is reaching.



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THE ART OF STOP MOTION ANIMATION

STOP MOTION ANIMATION BOOKS AND MAGAZINES

TITLE:

Cinefantastique
Volume 6 Number 1
Land of the Lost (Behind the Scenes)

Cinefex #5
Ray Harryhausen: Acting Without the Lumps; Clash of the Foot-Tall Titans; Caveman - The Real Stars

Stop Motion Animation
Volume 1
Editor: Don Dohler
ISBN 0-9603770-1-8
Out of Print

Stop Motion Animation
Volume 2
Editor: Don Dohler
ISBN 0-9603770-2-6
Out of Print

Special Effects Vol. 1
Starlog Photo Guidebook
Has a section titled *Models for Animation*, which has great photos, but no real in-depth information on the process.

Cinemagic #3
Developing an Animation Style; Building a wireframe armature
Out of Print

PUBLISHER:

Cinefantastique
P.O. Box 270
Oak Park, ILL 60303

Cinefex
P.O. Box 20027
Riverside, CA 92516

Cinema Enterprises
12 Moray Court
Baltimore, Maryland 21236

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12 Moray Court
Baltimore, Maryland 21236

Starlog Press, Inc.
475 Park Ave. South
New York, NY 10016

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Cinemagic #5

Gleaming Eyes for Stop Motion Models

Out of Print

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Cinemagic #18

Tie-Downs for Animation Models

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Cinemagic #20

Precision Ball-and-Socket ArmatureParts

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Cinemagic #21

Foam Rubber Build-up Method

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Cinemagic #23

Animation Armatures

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Cinemagic #26

Is Stop Motion Dead?;
TripleHeader (Inter-changeable heads for your animation model);
Filming Anthony Laudati's *The White Gazelle*

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Cinemagic #27

Jim Danforth, a tale of Cinematic Survival; The Art of Stop Motion Animation; Split-Screen "Dynamation" Technique; Skull-Bashing Made Easy (Building ball-and-socket skulls for animation models); *Sculpting in Clay*

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Cinemagic #28

Comments on the "Death" of Stop Motion(by Jim Danforth); *Pete Peterson: Working Against All Odds; Bringing the Dead to Life* (Animated skeletons for Michael Jackson's *Torture* video); Michael Myerberg's *Hansel & Gretel*.

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Cinemagic #33

Stop Motion With Style (Developing your own style); *Illusion Engineering* (A mid-western company creates quality armatures, affordable by both amateurs and pros.)

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New York, NY 10016

Cinemagic #34

Jack the Giant Killer (Behind the scenes); *Rules for Lighting Monsters*; *How to Beat Strobing* (Adding Motion Blur to your animation)

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Cinemagic #36

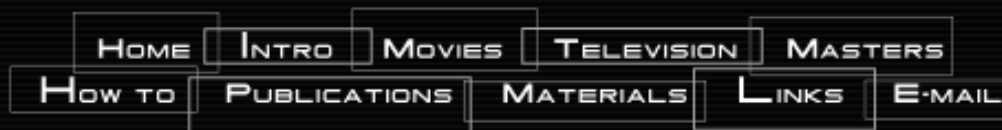
Creating Realistic Miniature Sets; *The Puppetoon Movie*; *The Beast from 20,000 Fathoms* (Behind the scenes)

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For out of print items you may want to check [e-bay](#).



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THE ART OF STOP MOTION ANIMATION

STOP MOTION ANIMATION MATERIALS & SUPPLIES

SUPPLIER:

Adhesive Products Corp.

1660 Boone Ave.
Bronx, NY 10460
212.542.4600

Alcone Company

(Paramount Theatrical Supplies)
575 - 8th Avenue
New York, NY 10018
212.594.3980
www.alconeco.com

American Edalstall

1 Atwood Avenue
Tenafly, NJ 07670

Art Supply Warehouse

29 Haviland St.
South Norwalk, CT 06854
800.243.5038

AVES Studio

P.O. Box 344
River Falls, WI 54022
800.261.2837
www.avesstudio.com

Brookstone Company

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Peterborough, NH 03458
www.brookstone.com

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Hard to find tools and other useful gadgets for miniature and armature work.

Edmund Scientific Company

101 Gloucester Pike
Barrington, NJ 08007-1380
Tel 800.728.6999
Fax 856.547.3292
www.edmundscientific.com

Lots of useful and interesting tools and parts. Also sell "Lenscreen", a high resolution rear-screen material. Also carry 50/50 (half-silvered) mirrors.

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Manufacturers of precision engineered stop motion armatures.

Illusion Engineering, Inc.

P.O. Box 526
Marshall, MI 49068

Stop Motion armatures and accessories.

The Joint Works

P.O. Box 9280
Marina Del Rey, CA 90295

Owned by Bill Hedge.
Manufacture joints for Stop
Motion armatures.

Jonas Brothers, Inc.

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**The Little Black Book
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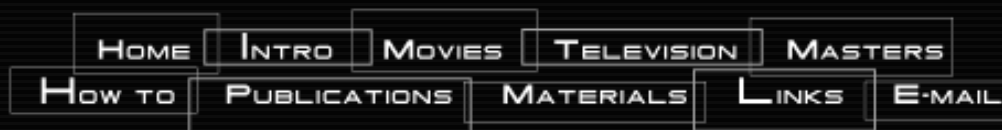
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<http://www.awn.com/mag/issue2.11/2.11pages/2.11briertonani.html>



Brierton Studios

<http://members.aol.com/stopmotion/webpage.htm>



Gryphyn Studios

<http://easyweb.easynet.co.uk/edawe/index.htm>



Kinema Works

<http://www.kinemaworks.com>



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AWN: Animation World Network!

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Canale 5

<http://www.c5.mediaset.it/>

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Capucine

<http://www.marciniak.com/cap/cap.html>

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CD Universe

<http://cdu2.cduniverse.com>

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Chromatek's ChromaDepth 3-D Home Page

<http://www.chromatek.com/>

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CLUBVELVET

<http://www.tamboo.com/CV1.html>

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Combustible Edison

<http://194.243.154.52/cinema/crampi/deb.htm>

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Cyber-Seuss

<http://www.afn.org/~afn15301/drseuss.html>

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Debora Caprioglio

<http://194.243.154.52/cinema/crampi/deb.htm>

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Digitalia

<http://www.diesis.it/uffici stampa/clienti/digitalia/principessa.htm>

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DUNE

<http://www.flg21.com/dune/index.html>

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The Encyclopedia Mythica

<http://www.pantheon.org/mythica/>

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Footlight Records

<http://www.Footlight.com>

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The Godzilla Movie Store

<http://www.godzillamovies.com/>

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Goldmine Online

http://www.krause.com/goldmine/is_411/cvrstry/cvrstry.htm

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Goreyography

<http://www.goreyography.com/west/west.htm>

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Gumby on the Web

<http://www.emsphone.com/gumby/>

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The H.P. Lovecraft Archive

<http://www.hplovecraft.com>

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H.P. Lovecraft Page

http://www.rt66.com/~kalmoth/hpl_.html

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The Iconfactory

<http://www.iconfactory.com/>

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Internet Movie Database

<http://us.imdb.com/>

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Italian Horror in the Seventies

<http://www.imagesjournal.com/issue05/infocus/seventies.htm>

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Italway

<http://www.italway.it/cinema/indexenglish.html>

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Ken Crane's Laser Disc Super Store

<http://www.kencranes.com/>

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Kerwin Mathews

<http://www.neosoft.com/~meeker/kerwin.html>

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<http://sharon.kirchgruppe.de/Kirch/title.htm>

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Mario Adorf Filmography

<http://www.videoflicks.com/Act/S000123.htm>

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THE MATRIX

<http://www.whatisthematrix.com>

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<http://www.medusa.it/>

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Monster Planet Godzilla

<http://www.trudang.com/simulatr/simulatr.html>

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Manex Visual Effects

<http://www.mvfx.com>

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<http://www.paginegialle.it/>

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The Seven Wonders of the Ancient World

<http://ce.eng.usf.edu/pharos/wonders/>

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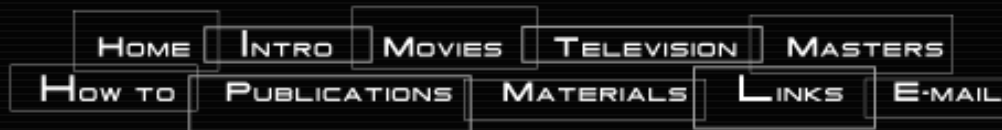
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