FILM and COMIC BOOKS

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Incompatible Visual Ontologies?

THE PROBLEMATIC ADAPTATION OF DRAWN IMAGERY

PASCAL LEFEVRE

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The problem of action is generally viewed as the deontological problem of (1) the definition of action, (2) the description of actions, and (3) the evaluation of actions. This paper addresses the second and third issues, which are central to ethical theory. The first issue, the definition of action, is addressed in a different section of this paper.

In this section, we will consider the relationship between the definition of action and the evaluation of actions. This relationship is important because the definition of action is not independent of the evaluation of actions. The definition of action is, in part, a descriptive statement about the nature of actions, whereas the evaluation of actions is a normative statement about the desirability of actions.

The definition of action is a statement about the nature of actions, and it is important to understand the nature of actions in order to evaluate them. For example, if we define an action as a intentional, voluntary, and free act, then we can evaluate it as good or bad based on whether it is intended to produce a good or bad outcome. Similarly, if we define an action as a necessary and sufficient condition for a certain outcome, then we can evaluate it as necessary or unnecessary based on whether it is necessary for the outcome to occur.

In conclusion, the definition of action is important for evaluating actions. However, the definition of action is not independent of the evaluation of actions. The two are related, and it is important to consider this relationship when evaluating actions.
The second problem that is the technical problem in the paper is the need for effective and efficient data collection. This is necessary because the data collected needs to be accurate and comprehensive. The data collection process needs to be well-planned and well-organized to ensure that the data collected is of high quality. The process involves the following steps:

1. Define the objectives: What is the purpose of the data collection? What questions do you want to answer?
2. Determine the data types: What types of data will you need? This includes both quantitative and qualitative data.
3. Select the sampling method: How will you select the sample? This could be a random sample, a stratified sample, or a convenience sample.
4. Collect the data: This involves the actual data collection process. This could involve surveys, interviews, or other methods.
5. Analyze the data: Once the data is collected, it needs to be analyzed to draw meaningful conclusions.
6. Report the findings: Finally, the results of the analysis need to be reported in a clear and concise manner.

Each of these steps requires careful planning and execution to ensure that the data collected is of high quality and useful for answering the research questions.
The exploration of how the brain forms and processes memories and experiences in the context of the "Three-Brain" model of cognitive processing and attention regulation is crucial. This model postulates that the brain operates through three distinct stages: perception, attention, and response. Perception involves the initial capture of sensory information. Attention then selectively focuses on relevant aspects of the perceived input, while response integrates the processed information into behavioral or mental actions. Understanding these stages can provide insights into the neurobiological underpinnings of various cognitive functions, including learning, memory, and decision-making. The Three-Brain model is valuable in both normal cognitive processes and in the study of neurological disorders, offering a framework for the development of therapeutic strategies.
You've arrived at a crossroads. Do you continue down the path you know or take a chance on a new one? The decision is yours. For in life, as in art, every choice is a step towards either enlightenment or enlightenment. And who can say what lies beyond the horizon?

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DICK TRACY

IN Pursuit of a COMIC Book Aesthetic

MICHAEL CONN

Acknowledged mage

The 90s (almost) did not without having read or known about the
forms of expression and movement of the comic book. The
coincidence of the comic book's medium and the
medium of animation and film led to a fusion of visual and
aesthetic elements. This fusion of art forms allowed for
new forms of storytelling and expression. The result is a
medium that is both unique and powerful.

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The moment had arrived to portray the
crossed bridge of two worlds. The
connection of animation and film,
which brought together

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When the morning bee, a Dick Tracy story, was first released in 1999, it was

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LIFE leben eichon. Dick Tracy: The Making of the Movie

— MICHAAEL CONN

IN Pursuit of A COMIC Book Aesthetic

DICK TRACY

ACKNOWLEDGED Mages
NOTES

Pascal Lefèvre, “Incompatible Visual Ontologies? The Problematic Adaptation of Drawn Images”

1. My translation of a French quote by Alain Resnais (Thomas 247): “Toujours est-il que jusqu’ici je n’ai jamais vu de film tiré d’une bande dessinée qui me paraisse ajouter quelque chose à l’œuvre d’origine, ça a toujours été des soustractions.”

2. For instance in the recent 1001 Movies You Must See Before You Die (Schneider, 2003) there is only one live action adaptation of a comic, namely Tim Burton’s Batman. Also in other lists comics adaptations seldom appear: Les films-clés du cinéma (Beylie, 1987) or Beste films aller tijden (Hofman, 1993).

3. It is not unusual to read reviews such as “Another Movie Based on Comic Book Disappoints” (Baxendell, 2005). The Spanish scriptwriter and critic José Miguel Pallarés (2003) devotes a complete book to adaptations of comics, but explicitly excludes the superhero genre because in his view those films get already too much promotion. On the contrary adaptations of “graphic novels” such as Ghost World, American Splendor, Immortel, or Sin City seem to please more the film critics. Only exceptional superhero adaptations such as Spider-Man or X-Men get a quite positive press (Boogaerts 83–88, 157–62).

4. For instance at ALAS (a blog), fans of Watchmen say that they would not like to see Watchmen adapted to film.

5. Of course, not all comic adaptations were as financially successful; Altman’s Popeye (1980) or Ang Lee’s Hulk (2003) were viewed as box office disappointments.

6. Benoît Peeters (1996) states: “Si les rencontres entre cinéma et bande dessinée n’ont pas donné naissance à beaucoup de chefs-d’œuvre, elles ont par contre conduit à un grand nombre de films curieux.”

7. Art Spiegelman (1998): “I don’t want to see Maus as a movie. I’ve had lots of offers. I fired my first agent because he wanted to make a movie, and I kept telling him I didn’t want it. (…) I’m not interested in it because (A) that aforementioned line about large groups of people [Spiegelman’s father told his son not to trust large groups] and (B) the fact that it took so long for me to find the proper way to get it told in panel form, thirteen years—it would have been eleven and a half if I hadn’t tried to stop smoking for a year and a half. But thirteen years to learn about animation and adapt it again. And it required a lot of the abstraction that came with the comics medium.”

8. After my query at the comix-scholars list in May 2005 various persons responded that they experience such a primacy effect. Among others Chris Hayton wrote (19 May 2005): “To a greater or lesser extent, depending on fidelity to the original story, I become irritated or disappointed by the departure from, for example, the Tales to Astonish/Incredible
cinema are predominantly created in an optical denotation system. The idea is that the digital must not be recognized as such; it must look real as much as possible.

21. Creative film directors use also some of these picture elements, but they are harder to manipulate and control on a film set than a drawer can with a pencil on paper. Given some drawing talent, leaving out elements—stressing the major lines—is easier on paper: what you do not draw does not exist. While a drawer has to add details, a director has to leave out details.


23. My translation of an Italian text by Costa (25): “Molto spesso si è rimproverato al cinema di finzione ispirato ai personaggi dei fumetti l’incapacità di restituire l’incanto, la magia, in una parola lo stile di quell’universo figurativo. In realtà, molti dei problemi posti dalla relazione tra il cinema e il fumetto sono analoghi a quelli che si pongono tra cinema e pittura: la staticità della pittura e quella del fumetto, rispetto al movimento del cinema, reagiscono in maniere diverse, in quanto la grafica dei comics ha inventato e codificato forme di dinamismo dalle quali dipende gran parte del suo fascino figurativo. Il cinema può cercare di restituirla solo attraverso complesse operazioni di selezione e stilizzazione dei suoi propri mezzi espressivi.”

24. Though the combination of digital animated actors with real actors in one frame is sometimes problematic in Immortel.

25. In some films (as Oshima’s Ninja Bugeicho) naturalistic spoken dialogue and sound effects are added to the still images from a comic (in our example panels from the Sanpei Shirato’s manga of the same name). But Oshima’s fast cutting of stylized still images, naturalistic spoken dialogue, and richly musical sound effects produce a strange and often very striking disjunction (Burch 738–39).


1. In the original comic strip this character is called “Junior.” At the end of the film the Kid must choose a proper name for himself, and decides on “Dick Tracy Jr.”

2. Measurements have been taken from a cross section of strips reprinted in Gould, Dick Tracy: The Thirties.

3. John Belton explains that when a soundtrack was added to film, the old standard ratio of 1.33:1 was lost. In 1932 the Academy of Motion Picture Arts and Sciences established the Academy ratio, only it was now 1.37:1. He notes that although it is a slightly different ratio, it is still referred to as 1.33:1 (43–45).

Kerry Gough, “Translation Creativity and Alien Econ(Com)cics: From Hollywood Blockbuster to Dark Horse Comic Book”

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