

FRAME

BY

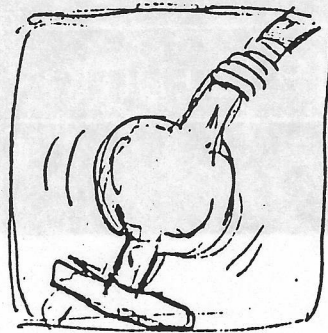
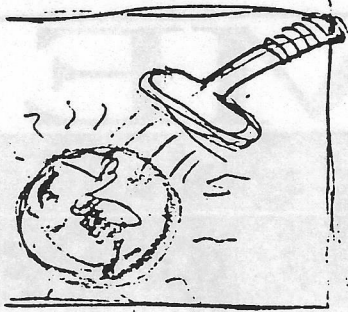
FRAME

FALL 1992 EDITION

*newsletter of*  
**ASIFA/Central**

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storyboard for Anijam project by Dan Cascardo



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**IMPORTANT**  
**Anijam**  
**meeting**  
**IMPORTANT**

THERE WILL BE A MEETING on Tuesday, Dec 1 at 7pm to discuss and view works-in-progress for the Anijam project. At Animation Plus! gallery. There will be 1/2" & 3/4" available. Notice: the new title for the project is "It's a Funny World." If you're coming, you should bring a munchie for the potluck.

So far (as of 10/28) there are 8 Anijams in the works, & most are about one min long. Jim Richardson will be sending out another Anijam notice to all Anijammers by the middle of November.

# FERNGULLY DIRECTOR BILL KROYER CHATS WITH ASIFA / CENTRAL

by Deanna Morse

Prior to SIGGRAPH, animators Bill and Susan Kroyer showed behind the scenes videos of *Ferngully: The Last Rainforest* in an informal evening with ASIFA /Central members.

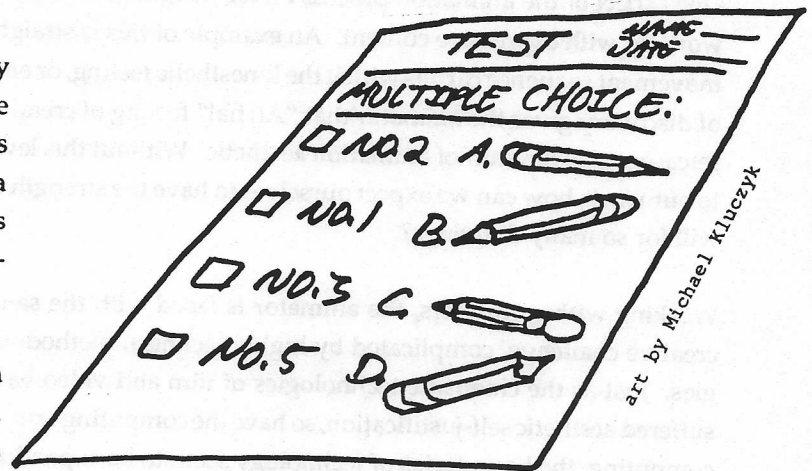
Bill brought a walking tour of the studio, where he visited individual areas of production, showing us all stages of the animation process. We saw the background artists, the line-test systems, the computer animators, the storyboard wall, various designers, and some of the completed cels from the production. He screened several clips from the movie and discussed how they merged computer animation with traditional techniques. At the end, he screened a trailer for a new feature that is still in the pre-production stage.

*Ferngully* is available on video, and I recommend it highly for those of you who missed seeing it on the big screen. The graphics and animation are exceptional, and the music is strong, and integrated well into the story. The film has a strong moral and social message, with 5% of the profits from the film going to groups which protect the environment and rainforests.

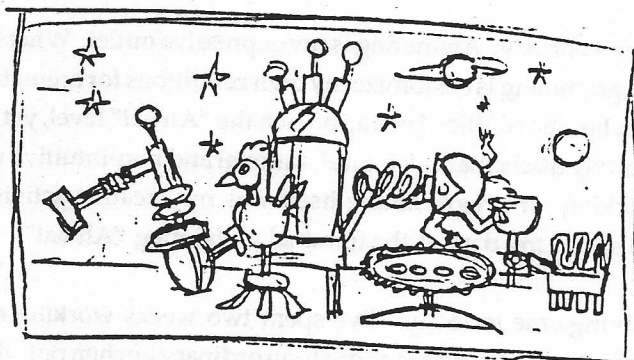
Kroyer Films have produced a number of projects which integrate computer animation into traditional production. His philosophy is to use each approach for what it can do best. In *Technological Threat*, their Oscar nominated short, the computer is used to animate the backgrounds and the "dweeb" characters: little geometric pencil neck workers. The wolfy character is hand-animated.

Prior to that, Kroyer was head of the computer animation unit at Disney during *Tron*, and produced the animated TV series *Ultracross*, and the pilot for Mattel's *Computer Warriors*. Recently, they made the title sequences for *Honey, I Shrunk the Kids*, *Labyrinth*, and *National Lampoon's Christmas Vacation*.

We were very glad that Bill took the time to visit us at ASIFA/Central and to share his visions with us. It was a well-attended evening, with members from Texas & Ohio as well as Chicago. Thanks to all who came!



It's a pencil test! Get it?



OVERALL VIEW OF "RecycleMatic"

storyboard for Anijam project by Dan Cascardo

Join  
**ASIFA**

# ASIFA / CENTRAL MEMBER MAKES IT "HOME" TO CHICAGO

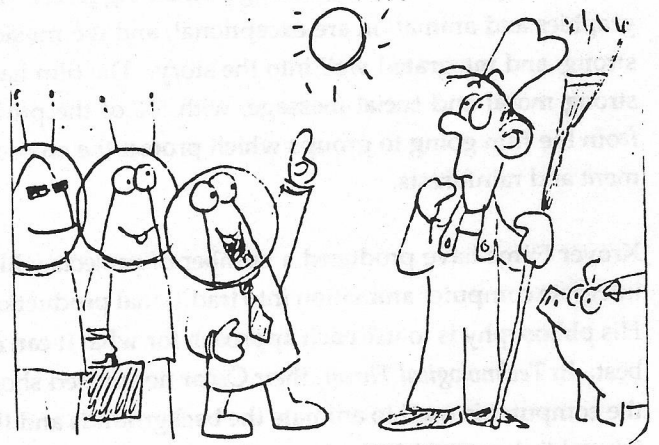
by Leslie Bishko

On the occasion of Bill Kroyer's presentation at ANIMATION PLUS! GALLERY, I spoke with Deanna Morse about writing something for this month's newsletter. I started to write something superficial: about being an out-of-towner, coming to Chicago and describing what I got out of Kroyer's presentation (which was great!).

Instead, since I have been preoccupied with a piece in progress, I would like to share with fellow animators some of what I struggle with by having made the complicated choice to animate via computer.

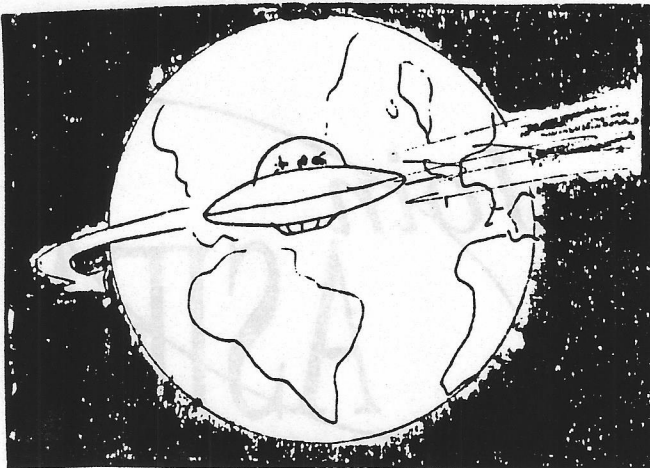
One aspect of the animation process I have delighted in is the inventive, experimental level, where one merges the way of working with expressive content. An example of this is straight ahead animation, where the activity of rapidly sketching a movement sequence carries with it the kinesthetic feeling, or energetic quality, that will later emerge as expression. This level of discovery gives the animator that "Ah ha!" feeling of creative release and is the stuff of animation aesthetic. Without this level to our work, how can we expect ourselves to have the strength of will for so many drawings?

Working with computers, the animator is faced with the same creative challenge, complicated by highly technical methodologies. Just as the cinematic technologies of film and video have suffered aesthetic self-justification, so have the computing arts. In computing, the boundaries of technology seem to be expanding in all directions, towards infinity! Knowing this, when faced with the limitations of current software, the creative challenge in me wakes up and says, "I know it's possible. I can write a program to do this. My art will not be compromised!"



storyboard for Anijam project by Jim Richardson

The truth is, I'm an artist and not a programmer. Programming, for me, is like my 1980 Dodge Omni - it gets me from one place to another. Driving the car does not require that I know how to build a carburetor in order to do it. So, I embark on programming missions to fulfill my creative drive. I become lost in the netherworlds of the machine and completely lose contact with the creative process.



storyboard for Anijam project by Jim Richardson

Well, not entirely. Animating is my expressive outlet. What I do by programming is customize my own conditions for animating. Herein lies the conflict: I can approach the "Ah ha!" level, yet it is a painfully mathematical, logical, rational and non-intuitive way of working. If programming itself was my creative activity, I could spend my days at the terminal exclaiming "Ah ha!"

This brings me to today. I've spent two weeks working on a program that will help me animate an ordinary kitchen pot which will have some unexpected ways of moving. I finally worked out the kinks, and posted this message within the digital environment of the computer lab:

(continued...)

## PROGRAMMING VERSES/EQUALS ANIMATING

I'm through writing code to animate The Pot  
MANY THANKS to those who helped me a lot!  
You know who you are, your names will be seen  
At the end of my piece, scrolling through the screen  
I wanted to say thanks for now,  
I'll thank you again when it's done,

ANYHOW,  
This has been an exercise in endurance,  
Mathematical knowledge and debugging experience,  
These things combined I met with resistance,  
Artmaking, it seemed, way off in the distance!

My view of my work has been re-arranged  
The line between Science and Art has changed  
I think, for me, it will always be there  
Yet, I may find this line a more random affair  
It moves quite a bit between one and the other  
Some places I move with it, others, I jump over

Whether or not anyone asks me,  
the Pot has EXPRESSIVE MEANING, you see!  
The work I've just done, though crucial, is PRELIMINARY  
To anything creative, aesthetic, lively, expressionary!  
(what I'm getting at here is that it was a process of making up a  
process for the artmaking process..)

Yet, "the code" is a part of it all  
By writing it, we can chip at the wall  
between Science and Art, and since we're not fools  
To merge the two we will design some great tools!

Sorry about the rhyming, it just happened.

The "Ah ha!" moment has not arrived for me, as I haven't used the new program yet to MAKE the animation. I want to be very clear about the difference between the "Ah ha!" of getting my program to work and the "Ah ha!" of animating with it.

What I got out of Bill Kroyer's presentation is that the world of animation involves pulling off amazing feats of human accomplishment. The broad range of separate elements that collectively form the animation are affected by HOW they come together. A painter holds the brush in her hand, the paint is on the brush, the canvas is waiting, and the interactive process begins - a UNITY of action and expression. Kroyer's studio is spread throughout with people working individually towards the collective whole. There is no direct interactive relationship between a single pencil drawing and the final frame of film where its role comes to full fruition. The creative vision was maintained through bookkeeping, planning and communication. These methods for coordinating the production of *Ferngully* were ultimately responsible for its success. The issues of interactivity and feedback in the animation process are integral to animated productions of all scales, from the one-woman one room at one time and proclaim, "Folks, here's how we're going to do this.." Likewise, I am unable to synthesize my idea notebook, directories of objects and animation scripts, backup tapes, two differently notated versions of my soundtrack log and my precious animate-the-pot program into one creative process. The program, however, is an example of how I can get closer to the unity of action and expression.

Thus have I connected my animator's spirituality with ASIFA/Central and the collective animation unconscious.

The work in progress is being made at:  
The Advanced Computing Center for the Arts and Design (ACCAD)  
The Ohio State University

Frame By Frame, Published by ASIFA/Central,  
the Midwest Chapter of  
l'Association Internationale du Film d'Animation  
(the International Animated Film Association).

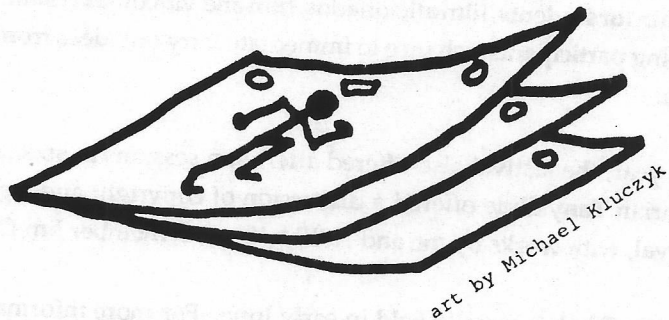
Please send any correspondence to:

ASIFA/Central,  
790 N. Milwaukee Avenue,  
Chicago IL 60622.

EDITOR, DESIGN & LAYOUT - JEFF JANKENS

Computer, mailing, and printing services provided by  
Grand Valley State University, Allendale, Michigan.

ASIFA/Central is a not-for-profit corporation registered in the State of Illinois to  
promote the art of animation through its programs.



# FESTIVAL REPORTS

by Deanna Morse

## SINKING CREEK FILM AND VIDEO FESTIVAL Nashville, Tennessee

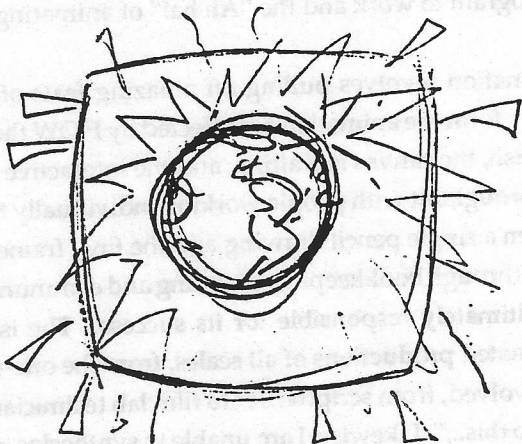
I have been connected with Sinking Creek for so many years, working in some capacity with the festival that I am always surprised that people don't know about it.

Founded in 1969 by Mary Jane Coleman, to showcase the work of American independent, non-commercial films, the festival was originally held on her farm (near the Sinking Creek), but soon outgrew itself and moved to the campus of Vanderbilt University in Nashville, Tennessee. Now directed by Meryl Truett, the festival offers a week-long opportunity to screen films and videos, enroll in workshops in screenwriting, animation and video production, and meet with guest filmmakers who screen their work.

Affordable dormitory-style campus housing is available, and with a low fee for a week-long festival pass, this festival is a real bargain for students, film aficionados, film and videomakers and teachers. The workshops are a unique element of this festival, offering participants a chance to immediately try out ideas from the many films and videos that are screened daily to inspire them.

This year, the festival also offered afternoon sessions in specialty areas. I taught a workshop in computer animation, and historian Tony Slide offered a discussion of copyright and legal clearances. A video installation area was also part of the festival, with works by me and ASIFA/Central member Jim Duesing.

Sinking Creek is usually held in early June. For more information on Sinking Creek, write Meryl Truett, Director, Sinking Creek Film and Video Festival, 402 Sarratt Student Center, Vanderbilt University, Nashville TN 37240, or call 615-322-2471.



storyboard for Anijam project by Dan Cascardo

## SIGGRAPH

Chicago

Nearly 30,000 animators and computer graphics folks converged on Chicago in late July for SIGGRAPH '92. This year's theme was "Insight Through Images". The conference included its usual menu: 44 full or half-day courses (three sample titles: Fundamentals and Overview of Computer Graphics; Particle System Modeling, Animation and Physically-Based Techniques; Fractals: From Folk Art to Hyperreality), 32 papers and panels (three sample titles: Animation, Modeling, Artificial Life), an art show, a film/video art show, the Electronic Theater, and an exhibition floor with 255 companies. New this year was The Showcase, featuring a variety of high performance computing applications and The Cave, an interactive virtual reality demonstration area. In the Cave, participants wore stereo glasses to be immersed in a virtual snowstorm, a fractal exploratorium, and molecular models. Another room, G-Tech, featured virtual reality demonstrations that used less-than supercomputers. G-Tech allowed you to dance with and control computer generated sprites, and to generate visual poetry. Also new this year was SIGKIDS, co-coordinated by board member Marla Schweppe. SIGKIDS provided a group of Chicago students with mentoring relationships to introduce them to the field of computer graphics and animation. They met regularly, had tours of computer facilities, and participated in workshops. During the

(continued...)

conference, they participated in a panel and showcased their work during the week.

On the floor, animators were buzzing about the demonstration of new animation software from SOFTIMAGE (Québec). Their newly introduced Actor module includes a number of useful features for character animation. Using inverse kinematics, one can easily build a skeletal hierarchy: when a hand is moved, the software figures out the arm positions automatically. There is a collision detection component, so that a characters feet can automatically recognize the floor. And the software offers function curves which will calculate the hip and shoulder curves for a walk once the basic cycle is input. In addition, there are icons for manipulating physical properties such as the effect of gravity or wind on a character. To end their demonstration, they showed how a body suit could be used to input motion curves, which then could be finessed by the animator. Out of the 255 exhibitors, this was definitely the most interesting demonstration for animators. (Of course, there were lots of morphing packages offered, too...)

Also of interest to me was a new system of laying to tape, called Quick Pass, demonstrated by DIAQUEST. Rather than go to tape sequentially, their new software program dumps several frames at once, as many as will be stored in memory. If you had a 60 frame animation, it could be laid down in, say, three passes, with the first pass laying frames: 1, 4, 8, 12, 16, 20, etc. the second pass: 2, 5, 9, 13, 17, etc. Such an elegant, and seemingly simple solution - I'm surprised that it was only implemented now. It will save on laying-to-tape time, and also on machine wear-and-tear.

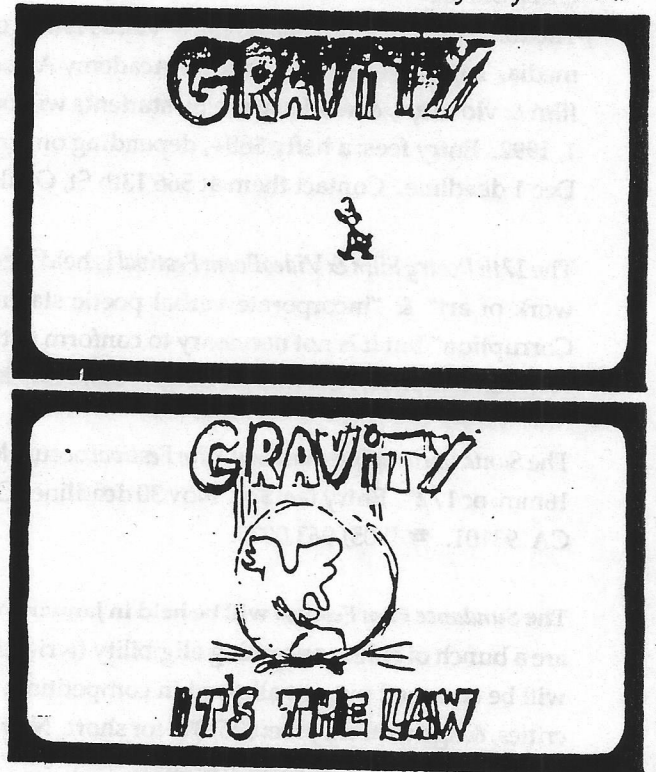
SIGGRAPH '93 will include three new exhibit areas. Machine Culture will present interactive and interactive media artworks which explore today's cultural issues. Designing Technology will exhibit works which focus on the influence of design and the designer's role in the development of technology and interactive technology. Tomorrow's Realities will be a specially designed non-traditional gallery which demonstrates the latest in new and emerging technologies, establishing a framework in which to consider the social, economic, cultural and political implications of computer graphics. With a budget of 6 million dollars, SIGGRAPH '93 will undoubtedly replicate past successes, and be efficient, inspiring, visually rich, and very high-tech. SIG '93 will be held in Anaheim, August 1 - 8, 1993. If an attendee suffers from digital overload, they can always walk over to the Magic Kingdom to experience some fast moving rides, animatronics, and people dressed in mouse costumes.

For information on SIGGRAPH, contact Conference Management, 401 North Michigan Avenue, Chicago, IL 60611 tel. 312-644-6610.

### OTTAWA INTERNATIONAL ANIMATION FESTIVAL

Ottawa, Ontario, Canada

An ASIFA-sanctioned festival, the Ottawa festival is held every two years, usually in early fall. This year's festival screened about 70 films and videos in competition (selected from over 700 entries), and a Panorama of a dozen or so titles entered out-of-competition (films that have been awarded prizes in other ASIFA-sanctioned festivals). In addition, there were seven retrospectives programs: Bretislav Pojar, Ken O'Connor (layout artist for Disney), Cuban animation, Jules Engel and films from Cal Arts, films from Sheridan College, the Shanghai Animation Studio and Hans Fischerkoesen. Additional programs included a screening of *The Tune* by Bill Plympton, *Rights from the Heart* from the French studios of NFB, computer animation and current works made for television.



Storyboard for AnJam project by Curtis Racz, Len Kout, & Bill Naras

Although I have attended several past Ottawa festivals, this was my first year to have a piece juried into the festival. *Dogs*, made for Sesame Street, a collaboration with Rose Rosely, was accepted into competition, which made us guests of the festival. The festival paid for our hotel, and gave us both free passes and a per diem. It's definitely worth entering to have a week in Ottawa as a guest of the festival!

The next festival should be held in 1994. Entries are usually due in February preceding the festival. Watch our future newsletters for information on entering.

## F E S T I V A L S

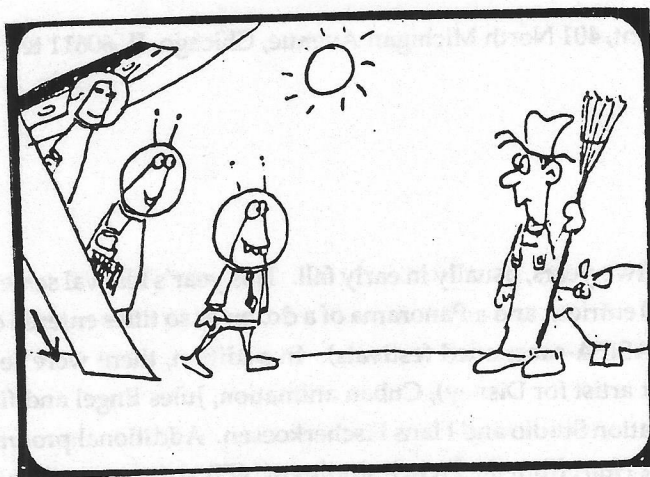
### CALIFORNIA -

The *23rd National Educational Film & Video Festival* occurs May 18-23, & is known for being the key US festival for educational media. Top winners are eligible for Academy Award competition in the documentary & short subject categories. Animation, film & video art, & works made by students will be accepted. Entries must have been completed between Jan 1, 1991 & Dec 1, 1992. Entry fees: a hefty \$80+, depending on length; \$30+ for students. Formats: 16mm, 3/4", 1/2", & interactive media. Dec 1 deadline. Contact them at 566 13th St, Oakland CA 94612. ☎ (510) 465.6885.

The *17th Poetry Film & VideoPoem Festival* is held Dec 5-6, & specializes in works that "integrate poetry, film & music in a unified work of art" & "incorporate verbal poetic statement in narrated or captioned form." Theme for 1992 is "Innocence & Corruption" but it is not necessary to conform to this theme. Entry fee: a paltry \$5. Nov 26 deadline. Contact them through Herman Berlandt, Fort Mason Center, San Francisco CA 94123. ☎ (415) 776.6602.

The *Santa Barbara International Film Festival* occurs Mar 5-14, & they'll be accepting anything you throw at them that's on 35mm, 16mm, or 1/2". Entry fee: \$30. Nov 30 deadline. Contact them through Diane M. Durst, 1216 State St, suite 710, Santa Barbara CA 93101. ☎ (805) 963.0023.

The *Sundance Film Festival* will be held in January, & has become the première US showcase for new independent films. There are a bunch of rules concerning eligibility (write them). Dramatic films have to be at least 70 min long, docs 50 min, & shorts will be screened but not allowed in competition. This festival is attended by many distributors, programmers, journalists, critics, & agents. Entry fee: \$35; \$10 for short. Nov 1 deadline. Contact them through Geoffrey Gilmore, 3619 Motor Ave, suite 240, LA CA 90034. ☎ (310) 204-2091.



storyboard for Anijam project by Jim Richardson

### NEW YORK -

The *Montage '93 International Festival of the Image* is inviting all students pre-K through graduate school to submit work for the International Student Media Arts portion of the festival. Any animation, video, film, or computer imagery is eligible, but all submissions must be on 1/2", 3/4", Beta, 8mm, or Hi-8 video only. Max length is 30 min, and must be received by Feb 1. *Montage '93* will be held July 11-Aug 7. Contact them at 31 Prince St, Rochester NY 14607-1499. ☎ (716) 442.8897.

### NEW MEXICO -

The new *Santa Fe Film Expo* is going to be held during the month



of March, & you can submit anything on 35mm or 16mm, including "that which defies categorization." Entry fee: a modest \$15. Nov 16 deadline. Contact them through Lisa Lyon/Linda Klosky, Center for Contemporary Arts, 291 E. Barcelona Rd, Santa Fe NM 87501.

#### GERMANY -

The 43rd Berlin International Film Festival will occur in February, & will have over 29,000 attendees, as this is one of the world's top international festivals. It is supported by all levels of the German government, & is divided into 7 sections. Categories include 35mm & 70mm features & shorts, narrative, docs, experimental, avant-garde intellectual & political films, & works made for children. Low-budget, commercial, & studio work all represented. This is an important meeting place for screenings & sales, and reps from over 40 countries will be there for the European Film Market. Nov 30 deadline. Contact Internationale Filmfestspiele Berlin, Budapester Strasse 50, D-1000 Berlin 30, Germany. ☎ 49.30.254890.

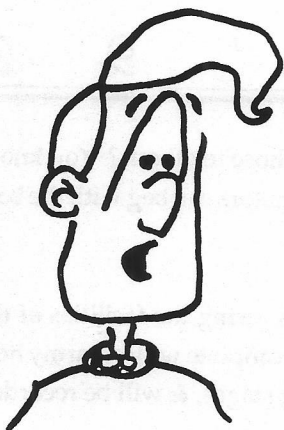
#### FRANCE -

The 15th Créteil International Women's Film Festival will be held Mar 26-Apr 4, & is one of the world's oldest showcase for films made by women. Expected crowd 35,000+, including filmmakers, journalists, distributors, & buyers. Controversial & critical discussions are expected. Many special sections: image of women in Chinese cinema; lesbian cinema & video (1st major retrospective); cinema & environmental concerns; symposium on feminist film criticism. All films must be directed or co-directed by women. No student work. Entry fee for US pre-selection: \$15 to cover s&h, payable to Bérénice Reynaud, preview on 1/2" only. Nov 1 deadline. Contact her at California Institute of the Arts, School of Film/Video, 24700 McBean Pkwy, Valencia CA 92355. Send SASE for application.

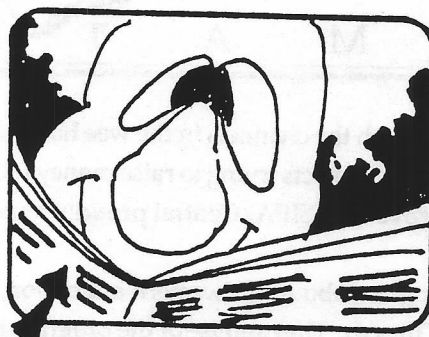
#### RUSSIA -

The St. Petersburg International Non-Fiction Film Festival occurs Feb 1-7, & accepts docs, experimental (no actors). Special section on music videos or advertising spots. Entry fee: \$35. Nov 1 deadline. For info & application for US pre-selection, contact Anne Borin, c/o Marie Nesthus, Donnell Media Center, 20 W. 53rd St, NY NY 10019. ☎ (212) 362.3412. Festival address: 12 Karavannaya St, 191011 St. Petersburg, Russia. ☎ (812) 235.2660.

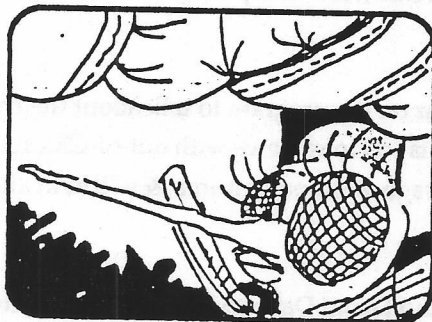
all listings, except "Montage '93", from Oct 1992 edition of The Independent



art by Michael Kluczyk



storyboard for Anijam project by Sean McMenemy



by Curtis Katz, Len Kohl, & Bill Naras

# ASIFA / INTERNATIONAL UPDATE

by Deanna Morse

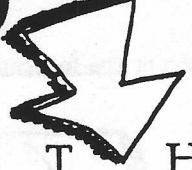
During the picnic at the *Ottawa Animation Festival*, we had an informal meeting of ASIFA/U.S.A. Chapter presidents and representatives. David Ehrlich and Marty McNamara, our US representatives to ASIFA/International were present, along with folks from ASIFA/East, ASIFA/San Francisco, ASIFA/Hollywood, and ASIFA/Washington. I represented ASIFA/Central.

David reported the move of the editorial offices of ASIFA News, the ASIFA/International quarterly newsletter from Belgium to Prague. This move has been in the works for some time and should offer the same quality of publication for less money.

We had a lengthy discussion about mechanisms for establishing unity among our U.S. chapters. Currently, we send our newsletters to each other, reprinting news of interest to our regional members. We talked about the possibilities of a "year-end" national newsletter, but this was not implemented due to lack of funding and a volunteer to coordinate the details and copy. We also discussed the possibility of a national directory, or a national members reel. More discussion will continue on these possibilities. We decided to send each other copies of our newsletters on disc, where feasible, so that other chapters could more easily integrate information from around the country.

If any members have news that you would like to have included in ASIFA News, our international publication, please send it to me, and I will make sure that it gets to the new editors.

# SUPERproject!



A N I M A T H O N ' 9 3



by Curtis Katz, Len Kohl, & Bill Naras

Have you ever wandered through the channels in the wee hours of the morning and seen one of those telethons? You know the ones with the minimally talented acts trying to raise money for some obscure cause. Well, animators can beg with the best of them, & we're going to prove it. ASIFA/Central proudly announces ANIMATHON '93.

The idea is to produce a program about midwestern animation, starring midwestern animators, using the facilities of the public access TV station in Chicago. The premise of the program is a tongue-in-cheek "telethon" complete with smarmy host with the purpose of "saving" animation in the midwest. The project is currently in the planning stages, & will be recorded sometime in early 1993.

We are looking for animators willing to appear on the program to talk about their work, as well as contributions of tape or film you have produced. We are also open to taped interviews with out-of-Chicago members for inclusion in the program. The programs will be cablecast around the Chicago metropolitan area, & will be available to other cable access centers through a bicycling agreement.

If you want to be a part of this project, please call David Daruszka at 312.233.8788 (leave a message with Igor the Answering Machine).

FILM FESTIVALS, PART I

David Ehrlich

- 1) AMERICAN FILM AND VIDEO FESTIVAL. May, 1993.  
ENTRY DEADLINE; November 2, 1992.  
This Festival is primarily for educational documentary films. There are roughly 100 categories, of which only one (Number #1, in fact) involves animation. The entry fee is the highest I've seen for shorts at any festival, here or abroad: \$80. If your film wins a Blue or Red Ribbon (about 200 are awarded) your film will be seen at the Chicago event by a large number of educational programmers and exhibitors. If you have \$80 to spend, contact: Kathryn Osen, Festival Director, American Film and Video Association, 8050 North Milwaukee Ave., P.O. Box 48659, Niles, Illinois 60714. Tel: (708)698-6440. FAX: (708)823-1561.
- 2) ATLANTA FILM AND VIDEO FESTIVAL. May, 1993  
ENTRY DEADLINE: December 18, 1992  
Individual cash awards from \$100-\$300 are given to a few animated shorts. The two film judges this time around are Debra Zimmerman and St. Clair Bourne, specialists on women's media and documentaries. It would make sense that if you are a woman animator, making a socially-committed film, you have a good chance here. \$30 fee. IMAGE Film/Video Center, 75 Bennett Street, N.W., Suite M-1, Atlanta, GA 30309. Tel: (404) 352-4254/352-4225.
- 3) CLEVELAND INTERNATIONAL FILM FESTIVAL. April, 1993  
ENTRY DEADLINE: December 31, 1992.  
I praised this small festival two years in a row. The 1992 event proved even more well-organized, and it is evidently growing rapidly under Dave Wittkowsky's fine hand. They select 5-15 animated shorts for screening with the features. The entry fee is \$25 and includes UPS return of your film--a great deal for the money! Cleveland International Film Festival, 6200 S.O.M. Center Road #C20, Cleveland, Ohio 44139. TEL: (216) 349-0270 FAX: (216) 349-0210
- 4) THOMAS A. EDISON BLACK MARIA FILM & VIDEO FESTIVAL. Tour: Jan-May, 1993  
ENTRY DEADLINE: November 5, 1992  
This Showcase of winning films circulates to over 40 museums and universities along the East Coast. From over 200 entries, pre-screeners and jurors choose four Grand Prize Winners, ten Honorable Mentions and 25-30 Director's Choice Selections, most of them "rigorous" structuralist work, with a touch of socio-political consciousness. ASIFA-East member, Talia Schenkel is a Jury member this year. Work submitted to this festival must be available from January through May, 1993 for public screenings in the Tour. This will deny you exclusivity for one of the other Tournees. Entry Deadline: November 5th. TAEBMFVF, c/o Essex-Hudson Film Center, East Orange Public Library, 21 South Arlington Avenue, East Orange, NJ 07018.
- 5) GOLDEN GATE AWARDS (SAN FRANCISCO INTERNATIONAL FILM FESTIVAL) April, 1993  
ENTRY DEADLINE: DECEMBER 6, 1992  
An outgrowth of the San Francisco Film Festival, this event has a special category for animation and computer-generated imagery. There are usually 20-40 entries in this category, from which the Jury of Bay area animation professionals chooses 3-6 films for awards and mentions and later screenings at the Film Festival. The fee is \$50 for films 10 minutes or less and \$70 for films 11-30 minutes. The staff is reliable, efficient and friendly. Golden Gate Awards, San Francisco Film Society, 1560 Fillmore Street, San Francisco, CA 94115-3516. Tel: (415) 567-4641 FAX: (415) 921-5032.

6) INDEPENDENT FOCUS

DEADLINE: NOVEMBER 1

Every year, WNET/Thirteen in New York chooses 7-10 animated shorts for broadcast during the late spring and summer. If your film is selected for broadcast, they pay \$55/minute for three releases in 3 years. There is no entry fee. INDEPENDENT FOCUS, THIRTEEN/WNET, 356 West 58th Street, New York, N.Y. 10019 Phone (212)560-2917 FAX:(212)560-6866

7) ACADEMY AWARD FOR ANIMATED SHORT

DEADLINE: NOVEMBER 30TH

If your short has won a best-in-category award at one of 40 major festivals, or has played as theatrical release for three consecutive days in 1991 in a commercial cinema in Los Angeles County (in one of Expanded's Tournees, for example) or has won a Cine Golden Eagle, then it qualifies for submission. Three films out of over a hundred are nominated by Academy voting. It's a long shot, but you never know, and there's no entry fee. Call the Academy for forms : (213)859-9619 or FAX them ((213)859-9351.

# M E M B E R N E W S

ASIFA member Jim Richardson & Anijam was highlighted in the August 24 edition of Screen magazine. The article discussed his leadership in the project, as well as his thoughts about doing it: "We want to show that animation is alive and well in the Midwest." The deadline for the project was decreed to be December 1.

One of our corporate sponsors, STARTOONS, has completed two new projects. On Sun, Dec 6, *It's a Wonderful Tiny Toons Christmas Special* will air, featuring the Tiny Toons characters we have come to know & love. Check local listings for airtime. They have also completed production on *McGee & Me*, a series of half-hour videos with a moral message for children. These productions incorporate an animated character interacting with live-action kids. The videos are being distributed by Tyndale Publishers through Christian bookstores.

On Saturday, Oct 24, the STAY TOONED! GALLERY hosted the making of *The Rocky & Bullwinkle Show*, with guests William Hurtz & Chris Jenkyns. Mr. Hurtz was the director & animator, and Mr. Jenkyns was the head writer for the classic Jay Ward cartoon shows *Rocky & Friends* and *The Bullwinkle Show* (as well as *George of the Jungle*). They gave a rare talk on the makings of these ground-breaking shows, & this first-time pairing of the two gave fans a unique perspective on these classic shows.

# N E W S N E W S N E W S

DISNEY will be more than doubling the size of its Florida animation facility to accommodate tripling its staff size over the next 4 years (from 73 to 181).

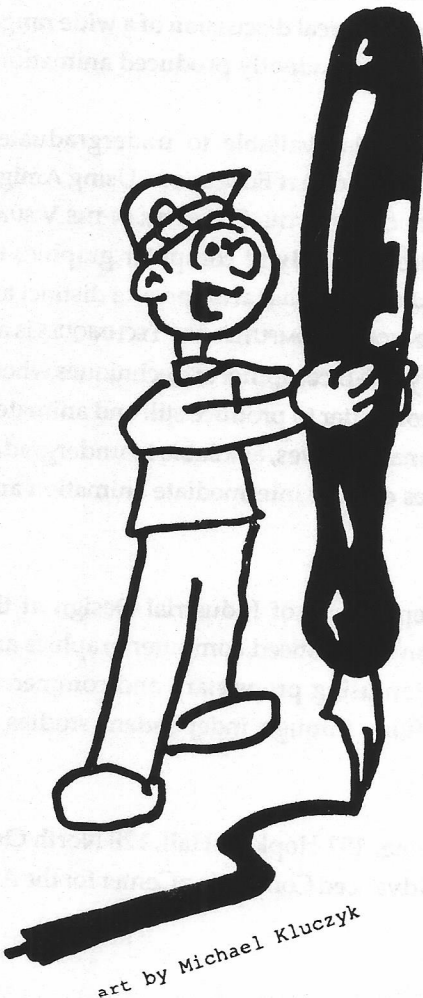
WARNER BROS. has announced plans to sell all of its animation art exclusively at its own retail stores. This plan could be a serious blow to independent gallery owners, who estimate that up to half of the art they sell is Warner Bros. Reasoning for this decision comes from a supposed problem with bogus art, & that this new program will better police the marketplace.

According to some newspapers, almost all of the more than 300 employees of DON BLUTH's Ireland studio were laid off in August. No details, but it is assumed the reason is due to *Rock-A-Doodle's* poor reception in theatres, causing a very serious money problem. Negotiations have begun with MGM, Inc. to help bail them out.

DISNEY is going to release a boxed gift set for Christmas that will feature 78 songs, ranging from *Steamboat Willie* through *Beauty & the Beast*, that will not only contain songs from their animated classics, but also lesser-known tunes from live-action films & the amusement parks. It's being marketed as a serious music collection for adults, & includes a 60-page illustrated booklet. You can get 3 CD's for about \$50, & 3 cassettes for about \$35.

FRIZ FRELENG, the director/animator of Looney Tunes, Merry Melodies, & Pink Panther, is writing an autobiographical art book. It will be co-authored by Dave Weber, & published by the Donovan Publishing Co.

LIQUID TV is back! Ten new shows will premiere on MTV this fall, with segments using puppet, cel, cut-out, & computer animation, as well as stop-motion & live action with effects. Contributing artists from Hungary, Britain, Korea, Czechoslovakia, & US. Peter Chung's gruesome *Aeon Flux* will return with 5 new episodes.

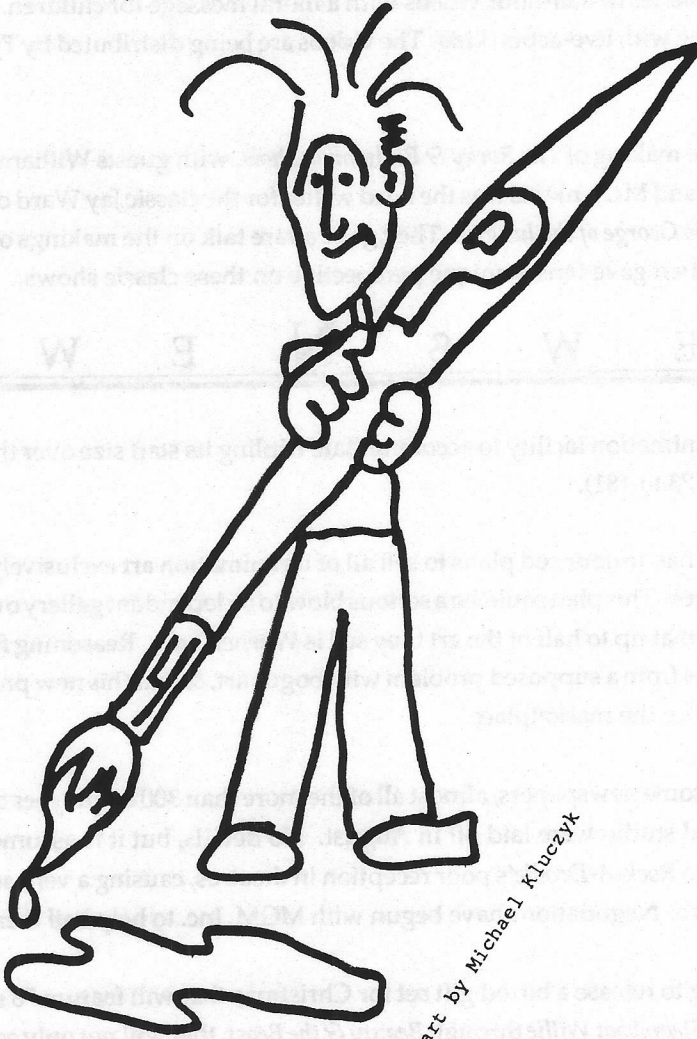


art by Michael Kluczyk

# N E W S O F S C H O O L S

Interested in studying animation or computer animation at Ohio State? Here's what ASIFA member Leslie Bishko said about OSU:

Animation courses offered in the College of the Arts are designed to introduce both film and computer animation techniques at the undergraduate and graduate levels. BA, BFA, MA, and MFA degrees can be pursued with an animation emphasis through individualized curriculum in the Departments of Art, Art Education, Industrial Design, and Theatre.



ANIMATION PRODUCTION I is currently required for all cinema majors. It explores fundamental animation techniques as applied to animation methods such as hand painting on film, flipbooks, computer assisted pencil tests, use of cel levels, cut outs, rotoscoping, pixilation and 3D models. ANIMATION PRODUCTION II focuses on a more personal investigation of animation, leading to individual projects, concept development and refining technique. Group technical projects explore in-camera affects, camera movement, multiple exposures and use of the computer assisted animation stand. The courses include screening and critical discussion of a wide range of commercial and independently produced animation.

Computer animation is available to undergraduates through the department of Art Education. Using Amiga computers, INTRODUCTION TO THE COMPUTER IN THE VISUAL ARTS is an introductory study of computer graphics in relation to the traditional visual arts and as a distinct art form. THREE-DIMENSIONAL COMPUTER ART TECHNIQUES is an introductory study of 3-D computer art techniques where students use the computer to produce still and animated imagery. Additional electives, available to undergraduates and graduates explore intermediate animation and image making.

At the graduate level, computer animation techniques are taught through the Department of Industrial Design at the Advanced Computing Center for the Arts and Design. Students are given instruction in advanced computer graphics and animation techniques including modeling, data generation, rendering, and animation using proprietary and commercial software packages. After this series of courses, students can work on animated films through independent studies or interdisciplinary group studies courses.

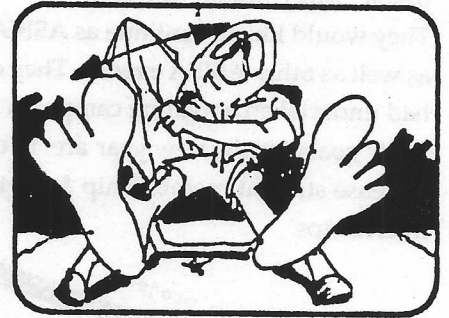
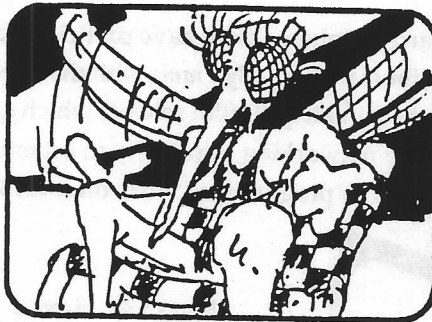
For more information on undergraduate programs, contact the Office of Arts Advising, 152 Hopkins Hall, 128 North Oval Mall, Columbus, OH 43210; for more information on graduate programs, contact the Advanced Computing Center for the Arts and Design, 1224 Kinnear Road, Columbus, OH 43212-1154.

# P U B L I C A T I O N S

The Animation Magazine's Industry Directory has 62 pages of names & addresses, with categories including ad agencies, art dealers, animators, A/V services, background artists, etc. (over 40 other categories). Good source for sending résumés, promotional services. Listings include contact person, address, & phone #. No pix or ads in directory - just listings. Send \$25 to Animation Magazine, 5889 Kanan Rd, Suite 317, Agoura Hills CA 91301. ☎ (818) 991.2884.

PIONEER LDCA's animation laser discs are now available for \$100 each. Some titles are: *The World of Alexeieff & Parker*; *Dojoji Temple*, *House of Flame* by Kihachiro Kawamoto; *The World of John Whitney*; *The Magic Ballad* by Tadanari Okamoto; and others. All discs are at least one hour long, & some are two hours. A one-hour McLaren disc, & 2 two-hour discs of National Film Board of Canada animation will be available "soon." If your institution buys 5 or more at one time, a 15% discount will be applied. Contact: Cecile Starr, 50 W. 96th St, NY NY 10025. ☎ (212) 749.1250.

*Desktop Computer Animation: A Guide to Low-Cost Computer Animation*, by Greg McNichols, can be ordered for \$45+\$3.50 s&h from Focal Press, 80 Montvale Ave, Stoneham MA 02180. ☎ (800) 366.2665.



storyboard for Anijam project by Sean McMenemy

# T H E T U N E

It's Bill Plympton's very first animated feature. It's called *The Tune*. And it came to Chicago! Here's sort of a synopsis: The young hero, Del, is a struggling would-be songwriter searching for that song to catapult him to superstardom. Or at least grant him a steady income so he can marry his sweetheart, Didi, a browbeaten secretary. Unfortunately, Didi's sleazy boss, Mr. Mega, CEO of Mega Music (and Del's boss too) gives Del a deadline: a smash hit in 47 minutes or he's fired. *The Tune* played at the Music Box theater, 3733 N. Southport in Chicago, for two weeks only - Oct 23 thru Nov 5. Hope you didn't miss it.

# A N I M A T I O N M A G A Z I N E R E T U R N S !

Animation Magazine went into a brief hiatus last year, as it was (re)purchased by Terry Thoren, the original publisher. The magazine is six years old, & is the only periodical in the world directed both at animation professionals and fans of the art. It offers news of the industry, reviews, interviews, festival listings & other articles of interest. The new issues are bigger & better-looking than in the past. To subscribe, write Animation Magazine, 5889 Kanan Rd, Suite 317, Agoura Hills CA 91301. Subscriptions are only \$15 for 4 issues (1 year), \$21 for 6 issues, \$36 for 12 issues. Send info about your projects to: Deanna Morse, Associate Professor, School of Communications, Grand Valley State University, Allendale MI 49401, for inclusion in the *Midwest Update* column, a regular feature in Animation Magazine.

# MISSION STATEMENTS

Now's your chance to vote for your 1993-1994 ASIFA/Central board members! All of the following people are up for re-election, so read about them & then vote on the ballot page. Then lick a stamp & mail it in!

## DAN CASCARDO

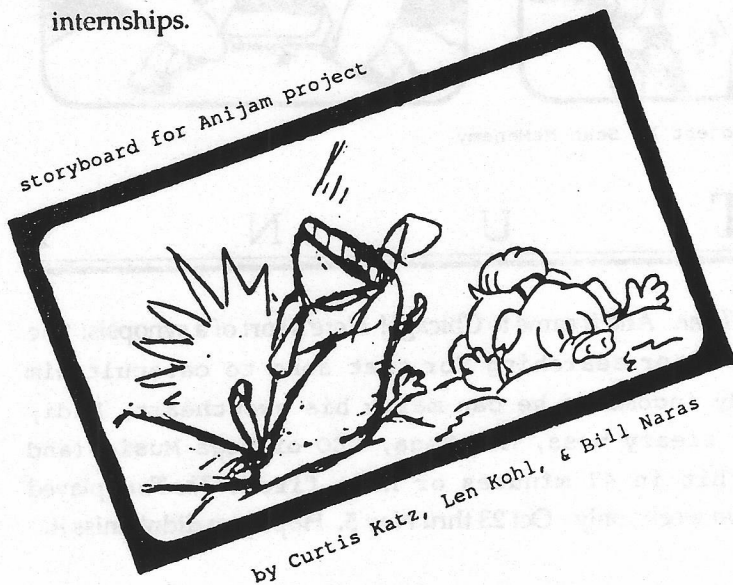
With Jim Richardson, he is coordinating the Anijam project. He is a graphic designer & animator who has designed a number of characters for animation. He also designed our yellow promotional flyer which helped to bring in new members.

## MARIE CENKNER

She has volunteered to continue as Treasurer (which is not a board position). She is the co-owner, with ASIFA member Paul Jessel, of ANIMASAUR PRODUCTIONS in Highland Park, where they use a variety of animation techniques - like foam-cast armatures, which you have all seen at some point, because they have done the "Helping Hand" character of Hamburger Helper commercials.

## BYRON GRUSH, SERGEY MAVRODY

They would like to continue as ASIFA board members. They have participated in the *Hoppity Goes to Town* public program, as well as other ASIFA events. They contribute to *Frame By Frame* with their "News of Schools" educational column, & they had undertaken a mailing campaign to approximately 40 film schools which gave ASIFA/Central 4 new student members. Their goals for the new year are: to do more networking, especially to establish contact persons in various institutions; to increase student membership & participation in programs; to work on a 1993 student film festival; & to gather info about internships.



## MARY LOU HAYNES

She has been a board member of ASIFA/Central for several years. She is a musician/vocalist. She was a coordinator of the animation jury for the Chicago International Film Festival. She is active on the programming committee & is interested in proposing a science-fiction animation film festival for ASIFA to program in Chicago.

## LEN KOHL

He is a cartoonist & was active this year as a volunteer at the Chicago Children's Museum in their Animation: Pictures on the Move exhibit. He has served as archivist for ASIFA/Central & is working to organize our library of animation resources.

## JIM LENTZ

He has invited a number of guest animators to Chicago to speak at the STAY TOONED! GALLERY as part of their Celebrity Animator series. I would like to stay on the board. I believe I could provide help in soliciting more corporate sponsorships throughout the midwest U.S.

## DEANNA MORSE

I am willing to continue as President of ASIFA/Central for another year. My interest in serving on the board will be to continue to build a strong, decentralized base of activities, with quarterly meetings in Chicago, an active board of directors, & working committees & programs/projects. Because I see ASIFA/Central as a regional organization, I will encourage ideas & programs that will serve the wide geographic base of our members. I will continue to coordinate the funding & publication of the

(continued...)



quarterly newsletter, & will continue to work on building our membership. Jim Lentz & I plan to pursue strengthening our corporate memberships. I will also serve as a liaison to ASIFA/International.

**BILL NARAS**

He has programmed a variety of animation events in & around Chicago. He has been active on the programming committee, & last year he coordinated the special *Hoppity* event, for which he produced an informational slide show about the Fleischer studio & ASIFA. He was also guest editor for the second summer newsletter of *Frame by Frame*.

**JIM RICHARDSON**

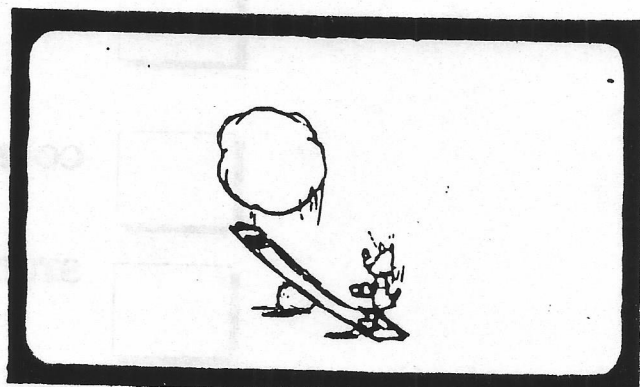
My accomplishments this year as a board member were to help organize & produce the Anijam project with Dan Cascardo. So far, the project is rolling into production & will be completed by Feb 1993 sometime! I wish to remain a board member for another year. I hope to complete the Anijam project, help organize some sort of Anijam fundraiser, & a world premiere press party. I also would like to do title sequences for the Midwest Reel & the Animathon cable access show.

**MIKE RILEY**

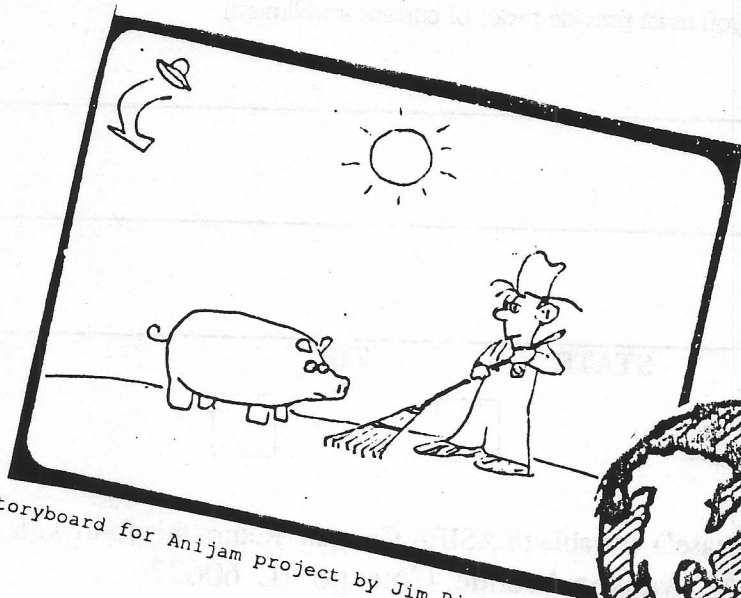
He has been a member of ASIFA/Central for over 15 years. He has served on its executive board for the past five years. Mike has made short animated films & taken courses on filmmaking at the School of the Art Institute of Chicago. He has worked with animator J.P. Somersaulter & contributed both painting & camera work to the film *Yo-Yo the Clone Too*. In addition, Mike has attended animated film festivals in Los Angeles, Toronto, & Ottawa. He also has been on the animated film jury for the International Children's Film Festival & the Chicago International Film Festival. Mike's other interests include geometry & ice hockey. he has sponsored high school film clubs & taught animation techniques to inner city students.

**MARLA SCHWEPPE**

I would like to continue as an ASIFA board member. I am particularly interested in extending the activities of ASIFA/Central to include members & potential members from beyond the Chicago area. I would like to continue working on the ASIFA/Central Reel & to pursue other activities yet to be established, which would allow members from throughout the midwest area to participate.



storyboard for Anijam project by Curtis Katz, Len Kohl, & Bill Naras



storyboard for Anijam project by Jim Richardson



# MEMBERSHIP in ASIFA Central

ASIFA, l'Association Internationale du Film d'Animation (the International Animated Film Association), is a unique organization dedicated to the artform of animation. With chapters in over 50 countries, ASIFA bridges the political and cultural barriers to encourage and promote animation to both industry professionals and the general public. ASIFA Central, the Midwest American Chapter, encourages the work of Midwestern animators by providing networking opportunities. Support animation in the Midwest and around the world by joining today!

## LOCAL - \$20 per year

- Subscription to *Frame by Frame*, chapter newsletter
- Free admission to ASIFA-sponsored programs
- Discount admission to co-sponsored programs
- Local voting rights

## PROFESSIONAL / INTERNATIONAL - \$35 per year

- All Local Membership benefits
- International membership and voting rights
- Discounts on international ASIFA festival admissions & entry fees
- Subscription to *ASIFA News*, international newsletter

## CORPORATE SPONSOR - \$250 per year

- All Professional Membership benefits

## STUDENT - \$10 per year

- All Local Membership benefits (see above)  
(you must provide proof of current enrollment)

NAME

ADDRESS

CITY

STATE

ZIP

TELEPHONE (work)

(home)

Please make your check or money order (no cash please!) payable to ASIFA Central. Return this form with payment to: ASIFA Central, 790 N. Milwaukee Avenue, Chicago IL 60622.

Please allow 30 days for processing.

ASIFA Central is a not-for-profit corporation chartered in the State of Illinois.  
All memberships and donations are tax-deductible to the full extent of the law.