

frame by frame by frame

LATE
Summer
1992
EDITION

newsletter of ASIFA/Central



by frame by

THE ART OF JOE BARBERA

Legendary Academy Award-winning
Animator, Director and Studio Boss to
Appear Here.

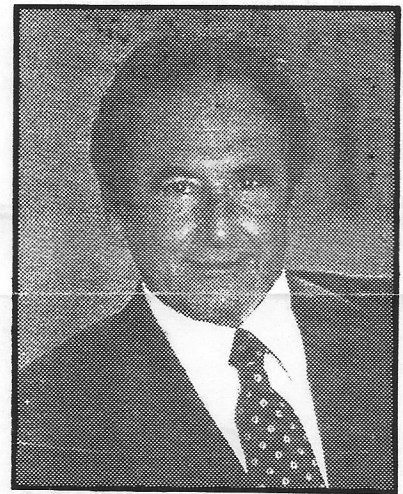
For more than sixty years, Mr. Joseph Barbera has been a doer. Now, after decades of animating, directing and producing, Barbera is now TALKING about his work with the classic Tom and Jerry cartoons, as well as his impact in the revolutionizing of the television animation with such shows as Huckleberry Hound, Yogi Bear, The Flintstones, The Jetsons, and many, many others.

His lecture will be held at Stay Tooned Animation Gallery's newest location in downtown Lake Forest at: Stay Tooned Animation Gallery, "The Arcade," 272 E. Deerpath, Lake Forest, IL, phone: (708) 234-3231.

Mr. Barbera will speak, answer questions, and provide free autographs for those in attendance. Admittance to the lecture is free. Doors open at 5:30, and the lecture is from 6-9 p.m.

Barbera, the son of Italian immigrants Vincent and Frances Barbera, showed early signs of artistic ability while attending Catholic grade school in Brooklyn. Recognizing his talent, the nuns kept him busy doing classroom art until his mother complained that the pretty pictures were taking precedence over his studies.

Joe tried to pursue a traditional career with New York's Irving Trust Company after attending New York University and the American Institute of Banking. However, the banking world lost an apathetic accountant when the inveterate doodler finally sold a drawing to "Collier's," which was then one of the nation's largest magazines.



Joe Barbera

Boyed by this initial success, Barbera sent some of his better cartoons to Walt Disney, requesting a job. Disney replied, promising to interview him on his next trip to New York.

"He never did," Joe remembers. "And, in a way, I'm delighted he didn't. I probably would have become a devoted member of his staff, and still be with the Disney Studios today."

He subsequently joined Van Beuren Studio as a sketch artist (at a much lower salary than he had earned with Irving Trust),
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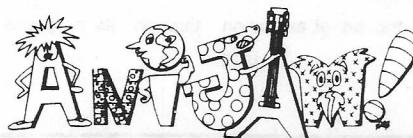
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FREE

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An
Evening
with
Bill Kroyer
& friends

Page 4

Letter from the EDITOR

Dear Reader,

At the May 8th ASIFA/Central Board meeting, I offered to "throw" together this issue of the newsletter.

Needless to say, it ended up consuming quite a bit more time than I had expected it to take. My intention was to have this in the mail the first weekend in June.

Well, I'm getting this out about four days late, and for that I apologize. I also would like to comment about the format and type-style that I'm using in the newsletter.

This issue represents a couple of "firsts" for me. It's the first time I've had the pleasure (?) of editing "Frame By Frame." It's also the first time I've had a chance to use a new desktop publishing software package I've recently gotten.

The software (KeyPublish!) is similar to PageMaker, but unfortunately, I have yet to learn it completely, or work out the software

and hardware problems. I learned that because of a computer memory problem, I was unable to print out any type size besides the one you're reading. I apologize for its small size, but there wasn't much I could do.

I did the best I could given the circumstances. I hope you'll understand.

Please note the upcoming events and meetings. I believe that things are really beginning to move in ASIFA/Central. Get involved. If you can't make a meeting, give us a call, or drop a note.

Don't miss the Bill Kroyer and ASIFA East Awards programs. And there's still time to get involved with the Anijam. Do it.

And have an animated summer.

Bill Naras

Bill Naras, Editor du jour

Volunteer for ASIFA Central
Get Active!

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

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PEGBAR
Newsletter of the Columbia College
Animation Department

Forget the GRADE
By Charles Hamner

This is the first issue of Pegbar - an open stage to share thoughts and ideas about our work in progress. It includes: techniques, storyboards, cartoons, characters, storyboards, drawings, problems, tape comments on animation books, reviews, etc.

Anything goes!!! Also - news about upcoming events, screenings, festivals, and other kinds of animation. Technical articles about the animation like penning with focus camera, one film scrolls, and more and more. If you have something you want to share with us, just write it down and hand it over.

Entries must be typed. Attention: If you submit artwork, it will be reduced to fit this format. Black and white photographs, storyboards, etc. are preferred. Drawings and artwork will be returned.

If you have comments, questions, suggestions, ideas, etc. ask me or call 312-663-1600 x 311. Enjoy!
Ezra Schwartz
Pegbar #1 Page 1

So you're working on a degree in Animation or Film Video, taking the classes, and the degree can't get you a job in your high pay, creative job? You want to see your portfolio and/or a sample reel of your work. The leader accompanied by your project won't make a passable reel. My point is that with all this very expensive equipment, too often students are content to do only what's required by their assignments. And all too often this is done in a last minute hurry for the grade.

Classes are not important to most future employers of art based students. They want to know that you have tried a diverse range of things in school and that you've spent time experimenting. I was not until my last 2 semesters at Columbia that I realized there's all this great equipment that can use whenever want. After you graduate, this wealth of equipment may no longer be so easily attainable. Numerous cameras, computers, animation stands, audio equipment, editing equipment, all almost gone through last to three quarters of each semester and guess who's playing for it? This stuff is here for you to do for you and your work. It's not here for the sake of purpose of going last. Last minute projects look like last minute projects and they rarely get done or improved upon. Most things stumbled upon by accident through constant experimentation.

"Pegbar," is a newsletter published by the students of Columbia College. See "News of Schools" on page 6.

SPECIAL REPORT

ANIMATION NORTH AMERICA

FEATURES FOR THE INDUSTRY

STUDIOS MARCHING TO THE BEAT OF TOONS

From Turner to NBC: A change of channels
By JAY BLICKSTEIN

Who's Who in Animation
By WILLIAM STEVENSON

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ASIFA/Central Chapter News

Student Teaches Students

Dan Scanlon has been teaching animation to grade school age children in workshops sponsored by the Grosse Ile Parks and Recreation Department in Grosse Ile, Michigan. The workshops were reported in a sizable article printed in the News-Herald Newspaper from that area.



Dan Scanlon

Scanlon has won at least 79 awards in local, national and international art competitions. Last year, he won "Best of Show" in the Michigan Student Film Festival, and hopes to pursue a career in the art field.

Motivated Michigan Member Miffed

Ted Bailey of Typecasters Marketing Media was confused to see his company left out of earlier issues of "Frame By Frame." Rest assured ted, the omission was an oversight, caused by some sort of human/computer glitch that blew away the file containing the information that was previously sent. We're sorry for any misunderstanding. Here's the info en toto.

Typecasters Marketing Media, Ltd. is a group of multisensory artisans serving the human and corporate imagination through a skillful blending of technology and art. TMM began pioneering "practical multimedia" in 1985 with the introduction of TypeF/X™ electronic publishing services.

Two years later TMM shattered the barrier to affordable, high-quality computer graphic optical services with the announcement of FilmF/X™ and Image™ digital image manipulation services. Early in 1989, after 18 months of research and development, TMM announced demograF/X™ interactive computer and video animation

services and AudioF/X™ digital audio manipulation services. In short, TMM does electronic publishing, 35mm slide work, video animation, image retouching, digital audio, work with interactive kiosks, photo cards and labels, and media and format conversions.

At the individual level, they have introduced such innovative products as the Visume™ (animated video resume), and CardToons™ (animated video greeting cards). Commercially for the mass market, they produce multimedia storybooks on CD-ROM for the Apple Macintosh, MS-Windows, and CD-I platforms. Currently available is the Electronic Library of Art, Sleeping Beauty, and the interactive guide to the Battle at Gettysburg. Their largest single video project was a total of over 75 minutes of animated multi-lingual shorts for Whirlpool's World Leadership Conference in Washington D.C. Another bi-lingual video project for the joint Russian poliburo/US FAA received a standing ovation at the Russian embassy in England. They are currently competing for the logo development, design and animation services for a new NASA geo-synchronous satellite and uniquely submitted the designs as computer-generated video animations.

Currently commissioned CD-ROM projects include: "The Whitehorse Child," by Greg Baer (completion in June 1992), "Beauty and the Beast," and the interactive guide to Antietam (completion in September, 1992). Current video projects include three minutes of animation of various cave dwellers/families/animals as well as situations for a Dog Training project (bid against Classic Animation and Bajus Film -- completed May, 1992), and "Building Fences" video animation (completed in May, 1992). Current interactive projects for the educational market appear to be one of their largest undertakings, containing almost 2,000 vocabulary and comprehension lessons for grades 2 through 10, and covering over 8,400 core vocabulary words.

The following is a partial list of clients with whom TMM has had the opportunity to work: Amway, Applied Technology Center, Apple Computer/Manufacturer Headquarters, Architectural Synthesis, Inc., Better Business Bureau, Butterworth Hospital/Media Center, CenterCore Furniture,

Crystal Video, Colby Place Productions, Comptons/Multimedia Group, Diesel Technologies, Dow Chemical, DuPont, Eagle Ottawa Leather, Eclat Information Systems, EPIC, Erkfitz & Associates, Frank's Nursery and Crafts, Freis & Associates, Gantos, G.E. Lighting Systems, Girardin Sportswear, Goodrich Broadcasting, Gospel Films, Grand Rapids Chamber of Commerce, Haworth Furniture, Herman Miller Furniture, Hydroflo, IBM Computer, ITVA (International Television Association), J.A. Francis & Associates, Johnson & Dean, Learning Unlimited, Lightolier, Little Caesars Pizza, Locke Group, MEGA (Muskgegon Economic Growth Alliance), NEC Technologies, Norman Payne Advertising, Northern Automotive, Rikk David Productions, RTL Advertising, Russain Politburo, Sealed Power, Sefton Associates Advertising, Sony, Sound Off, Inc., Steelcase Furniture, Steele Productions, Strategic Marketing Group Advertising, Studio 28/Jack Loeks Theatres, Sysco Frostpack, Tandy, Trendway Furniture, Upjohn, U.S. Department of Agriculture, U.S. Gypsum, U.S. Trailer, WODJ/107.3-FM, Wondergem Lukens Advertising, Westinghouse Furniture, Whirlpool Corporation, WXMT/TV-17 (Fox Network Affiliate)

TMM is located at: 6161 28th SE, Grand Rapids MI 49546, Phone: (616) 940-1041, FAX: (616) 940-1832

(Boy, are you guys busy! I hope that covers it, Ted. --Ed.)

She's Got a Demo

Gale Freeman, a Chicago-area voice-over, and character voice performer, has recently updated her demo tape. Gale's tagline is "A handful of characters... and straight voices, too." Besides doing character voices and voice-overs, she is also an on-camera spokesperson. Anyone interested in hearing Gale's vocal talents should give her a call at (708) 866-8412.

Two Texas Tidbits

Member Tim Hodge of Willming Reams Animation, Inc. in San Antonio, reports that last fall they installed an SGI workstation with Wavefront® software, and it opened up a lot of possibilities for them. In addition to flying logos, et al, they are incorporating computer animation with cel animation. Tim says, "So far the results have been very exciting."

Tim is also working on a personal project that combines cel animation with computer generated backgrounds. The film was actually started some time ago using borrowed time on an IMI. He hopes to have the production completed in time for Ottawa '92.

Tim further relates that in Texas, Peeler-Rose Productions in Dallas continues to work with Bobby Goldsboro on a series of children's videos. These are original stories written by Goldsboro, and it is interesting to note that they have gone to electronic ink and paint for these projects.

TWO ANIMATION GALLERIES OPEN

Animation Plus! Gallery™

ASIFA/Central Corporate Sponsors Open New Outlets

Animation art lovers will be happy to learn of the opening of two new Chicago area galleries.

Animation Plus! Gallery has announced the opening of it's newest outlet located at Port Clinton Square in Highland Park. This contemporary gallery is completely new and designed to be the ultimate one in the

**STAY
TOONED**
Gallery

country. More information can be obtained by calling (800) 866-2781.

Stay Tooned Animation Gallery has opened it's newest location in downtown Lake Forest in "The Arcade" at 272 E. Deerpath. Their phone number is (708) 234-3231.

event!

MEMBERS ONLY.

Members ONLY Event

Bill Kroyer, animation director of such films as "Tron," "Technological Threat," and the recent animated feature film, "Ferngully: The Last Rainforest," will be in Chicago for the SIGGRAPH '92 conference in July.

Mr. Kroyer has agreed to meet with ASIFA/Central members at the Animation Plus! Gallery at 790 N. Milwaukee in Chicago, beginning at 6:30 p.m. on Sunday, July 26th.

He has promised to show animation clips and discuss his animation experiences -- only if he gets some Chicago-style deep-dish pizza (sorry, no thin crust, thank you very much).

This event is open to current members only. If you need to renew your membership, do it now.

An Evening with Bill Kroyer & friends

JULY
26th



BARBERA

(Continued from page one)

and later worked as an animator for Terrytoons. Quickly mastering the art of animation, he moved to Hollywood, where he found a job in the animation department of MGM Studios.

In June, 1937, Barbera met William Hanna, who had also recently joined the MGM staff. Their creative partnership began a few months later when MGM brought them together to produce a single, six-minute animated short. Barbera's comic inventiveness, storytelling sense and skilled draftsmanship meshed perfectly with Hanna's precise understanding of comic tempo.

The pair's first collaboration was titled "Puss Gets the Boot." To test the graphic development of the cartoon, the young producers invented the pose reel, a series of drawings photographed to give the illusion of movement.

Throughout the next two decades, Joe and Bill shared one office, seated at desks facing each other, while working on "Tom and Jerry." During that time, they were honored with seven Academy Awards for their famed cat-and-mouse team, and won more acclaim for making cartoon characters dance with Gene Kelly in the motion pictures "Anchors Aweigh" and "Invitation to the Dance."

All the audience appeal and awards were of no consequence when MGM, badly hurt by the growing competition of television, closed its entire animation department. Finding themselves unemployed, Barbera and Hanna decided it was time to jump on the television bandwagon and begin making cartoons directly for the small screen.

The pair were stunned by the budget for their first television project: \$2800 for a five-minute short ("Ruff and Reddy"). It was a major departure from their "Tom and Jerry" days, when MGM allotted a minimum of \$50,000 per cartoon. Joe and Bill met the

challenge by creating a whole new arena of "limited" or "planned" animation that required fewer drawings, but kept audiences laughing.

The pressure of pioneering brought out the best of the team's talents. After a quarter of a century of using just two non-speaking characters, they envisioned a whole galaxy of characters, each with a distinctive look and lingo.

Paving the way was *Huckleberry Hound*, star of television's first all-animation series, a half-hour syndicated program that also introduced *Yogi Bear*. This hit was followed by several more syndicated sensations ("Quick Draw McGraw," "Augie Doggie and Doggy Daddy," "Snooper and Blabber," among others), leading up to the studio's next breakthrough: the first prime-time cartoon show. A sitcom with a prehistoric setting, "The Flintstones," was also the first animated program with half-hour storylines.

Establishing a "beachhead" in the evening hours, the studio quickly followed with more prime-time shows ("The Jetsons," "Top Cat," and "Johnny Quest"), as "The Flintstones" continued its run for an unprecedented six years on the nighttime network schedule.

But it was Saturday morning, the time period that evolved during the '60s into the exclusive province of children's programming, that truly brought Barbera and Hanna into their own. They have been the top suppliers of Saturday morning shows for more than three decades, some years producing as much as 70% of the programs on the combined network schedules.

The artistry of this creative duo has not, however, been limited to animated television series. Among the many live-action telefilms and specials to their credit is the Emmy Award-winning drama, "The Gathering." They have also produced several successful animated features, among them "Charlotte's Web," a musical based on E.B. White's

classic; "Heidi's Song," inspired by Johanna Spyri's famed children's book, and a *Jetsons* feature motion picture, "Jetsons: The Movie," released by Universal Pictures in 1990.

Seizing the opportunity created by the opening of new markets, Barbera has also fulfilled a lifelong dream by creating a series of Bible stories directly for home video. This award-winning collection, "The Greatest Adventure: Stories from the Bible," has set record sales for original children's videos and original animated videos since its initial release in 1986.

Hanna-Barbera was sold to Taft Broadcasting in 1967. In 1988, Taft was acquired by and became a division of Great American Broadcasting Company. In December of 1991, Hanna-Barbera was again sold, this time to Ted Turner's TBS. David Kirschner, who says he was raised on Hanna-Barbera cartoons, now heads the firm as president and chief executive officer. The original partners remain actively involved with the studio and with the parent company.

Being such a fountainhead of characters, storylines and gags would seem likely to exhaust anyone, but the energetic Barbera has still found time to involve the studio in a wide range of public affairs programs aimed at helping children and their families. These include a public awareness campaign for Shriners Hospitals for Crippled Children; A "Laugh Room" project to entertain children at Harbor-UCLA Medical Center in Long Beach; A national seat belt safety campaign featuring "The Flintstones;" and an Earthquake Preparedness Program featuring *Yogi Bear*. *Yogi* is also the official "spokesbear" for D.A.R.E. -- Drug Abuse Resistance Education.

Barbera, who lives in Studio City with his wife Sheila, has three children -- Jayne, a production executive; Neal, a writer/producer; and Lynn, married to a producer and a mother of two.

THINGS TO COME?

Programming Committee Meets; Will Meet

The ASIFA/Central Programming Committee met on April 12, and discussed the upcoming slate of events and potential programs. See the ASIFA/Central Calendar on the back page for events and meetings. Here's what was discussed at the April meeting:

Members Dan Cascardio and Jim Richardson gave a brief report on the status of the ASIFA/Central Anijam Project. Holding a fund-raiser was suggested. The first Anijam Committee meeting will be held on June 10, 1992.

During a brainstorming session, numerous ideas were batted around by the persons at the meeting (namely, William Borg, Dan Cascardio, David Daruszka, Byron Grush, Mary Haynes, Stan Hughes, Curtis Katz, Tim Kinnard, Len Kohl, Joe Menalthe, Bill Naras, Jim Richardson, Mike Riley, and Erik Sherman). Here are the ideas in no particular order:

* Trickfilm '95 -- a major film fest to be held possibly at the Film Center of the Art Institute of Chicago.

* Sci-Fi Animation Program

* Festival Weekends for out-of-town members.

* Cable TV "Animathon" -- a fundraiser/information program.

* A program of classic animation made during or about WWII.

* A Members Work Showcase

* Directors Series -- Classic cartoons by selected directors (e.g. Fleischer, Jones, Freleng, etc.)

* Student Film/Video Fest

* Tours of local studios/facilities.

* Paul Jessel Puppet Animation "Revisited."

* Group Activities such as group tickets to animation programs at local theatres.

* Co-sponsored events such as ASIFIA International Programs (visiting animators, traveling reels), or programs sponsored by Facets, the Film Center, Randolph Street Gallery, Stay Tooned Gallery, etc.

* Animation "sub-culture" shows (e.g. Japanese animation, Lord of the Rings marathon, etc.)

* Really Rotten Animation Show

* Workshops for: techniques and technicals aspects of animation; Grants and funding; equipment.

* A possible informal name change for ASIFA/Central.

The next meeting of the Programming Committee will be held on June 14, 1992, at 2:00 p.m. at the Animation Plus! Gallery at 790 N. Milwaukee, in Chicago.

All members are encouraged to attend or write to the Programming Committee with their thoughts, suggestions and input.

WE'RE LOOKING FOR A FEW GOOD EDUCATORS

Student Membership Coordinators Needed

ASIFA/Central is looking for people from the education community who would like to act as Student Membership Coordinators for their institution. The Student Membership Coordinator will be the liaison between the ASIFA/Central Membership Committee and the members or prospective members from schools in your area.

Membership to ASIFA is open to anyone with a strong interest in the field of animation. It is NOT necessary to teach or study animation to be the coordinator at your school.

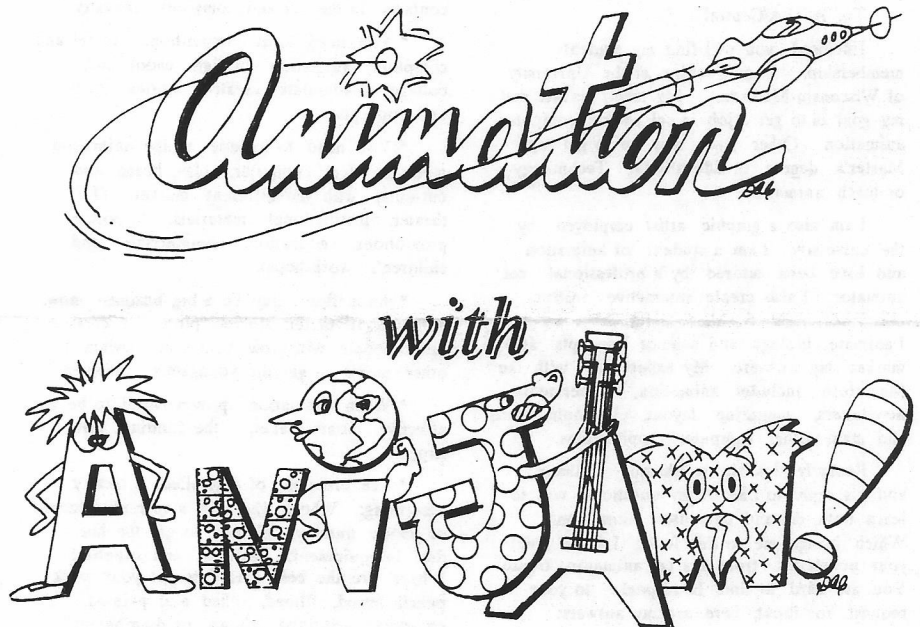
Besides making students aware of ASIFA, coordinators could serve an active

role in some special projects the group is planning. These might include an annual student animation screening, a video tape compilation of student works, or a special section of the newsletter to heighten awareness of activities at other schools.

Student membership carries with it all the privileges of a local membership: free admission to ASIFA programs, reduced admission to co-sponsored events, and a year-long subscription to "Frame-By-Frame," ASIFA/Central's newsletter.

Please consider acting as Student Membership Coordinator -- or pass this info along to someone who may be interested.

This is an invitation to



JAMMIN' WITH ASIFA/CENTRAL

An Invitation to Animation

The Anijam Committee has scheduled two meetings for the month of June.

The first meeting will be held Wednesday, June 10, 1992, starting at 6:00 p.m. at the Cascardio Art and Design Studio, located at 217 W. Huron, Suite C, Chicago IL 60610.

The second meeting will be on June 24, 1992, at the same location and time.

Just in case you don't know what an "anijam" is: It's when a group of animators make individual short films (15-30 seconds in length) with a common theme, and then the shorts are edited together into one fantastic film!

According to member Jim Richardson, "It's time that ASIFA/Central produced an Anijam that would showcase the talented animators that make up its membership. This project would also provide an opportunity for non-animators who might be

interested in helping the animators complete the Anijam segments -- like the exciting and necessary tasks of inking and painting cels."

The theme of the Anijam would be: Saving Planet Earth. All prospective participants would first storyboard a 15-30 second animated short dealing with the theme. Participation would be limited to ASIFA/Central members who would closely coordinate their efforts with other participants through regular meetings or fax/phone contact. A small participation fee may be necessary to help finance the Anijam's production and post-production costs.

For more information contact Jim Richardson (312) 728-2241, or Dan Cascardio (312) 335-8262. Both numbers are for FAX and phone. If you are unable to make the meetings, and want to be involved with the production, please call or write.

news of schools

written by: *Byron Grush*

Columbia College Students Publish Animation Department Newsletter

Ezra Schwartz, a student of animation at Chicago's Columbia College has published the premier issue of "Pegbar." According to Ezra, "Anything goes!!!" in the newsletter.

The first issue had a story about the importance of doing quality work, compared to work that is simply good enough to get a passing grade in animation classes. There was also an article about the growing Computer Graphics department at Columbia, and another about the on-going

projects of a student at the school. Also included were storyboards, sketches, and model sheets for proposed characters.

Comments, questions, suggestions, and submissions are welcome. Columbia College is located at 600 S. Michigan Avenue, Chicago IL 60605. (312) 663-1600 x311. Good luck, guys! We're looking forward to the next issue.

University of Wisconsin-Madison

Bill McGraw, a senior at the University of Wisconsin, sent us a few comments and ideas recently (see "Letters"). The University will offer a course in animation for Fall of 1992. Bill is an advisor to one of the professors. They are looking for used animation equipment such as disks, pencil test equipment and instructional materials.

Northern Illinois University School of Art

Animation is integrated into much of the

Electronic Media and Media Arts program in the School of Art at NIU. While the program is broad and touches upon film, video, computer imaging, desktop publishing and presentation graphics, one of the "basics" of time-art design is seen to be animation.

Faculty in the Media Arts alternative include Mary Beams, Byron Grush, Frank Kulesa and Norman Magden. Animation ideas are explored with Hypercard and turbo Pascal programming, as well as through "classic" hand-drawing techniques and a taste of 3-D modeling, and animation with AutoDesk Animator and AutoDesk 3D Studio.

Advanced undergraduate and graduate students have been experimenting with single-frame video as an alternative to film based animation. Interested persons should contact Mary or Byron at (815) 753-0291, or write c/o The School of Art, Northern Illinois University, DeKalb IL 60115

LETTERS

To: ASIFA/Central

Enclosed you will find my student membership. I am a senior at the University of Wisconsin-Madison. My major is Art and my goal is to get a job in cel and/or computer animation. Other goals may be to get my Master's degree in Educational Technology or teach animation.

I am also a graphic artist employed by the university. I am a student of animation and have been tutored by a professional cel animator. I also create interactive instructional materials for the Macintosh computer. I animate biology and science concepts and market my software. My experience with the Macintosh includes animation, Hypermedia, newsletters, magazine layout, electronic mail, and many other computer applications.

Recently I wrote to Shamus Culhane, and his reply to one of my questions was to learn both cel and computer animation. Which brings me to this letter. I found (sic) your newsletter from my cel animator friend. You are hard to find. In response to your request for input, here are my answers:

* The University of Wisconsin-Madison will offer a course in animation for the fall of 1992. I am advisor to one of the professors. He wants to know where we can get used animation equipment such as animation disks, pencil test equipment and instruction materials. In short, you need to respond to student needs, instructional materials and placement (job) networking.

* Students need advice, help in techniques, and a platform to exhibit their creations. You need to organize students (high school and college). You need to organize the campuses.

* You need to hold local animation seminars, instruction and exhibits.

* The American Animation Institute holds classes in animation in Los Angeles. Most of us cannot go to Los Angeles or Chicago to attend these important lessons. Why can't these meetings be videotaped and rented to us?????????

* You need to communicate more effectively with people like me looking for

contacts in the cel and computer industry.

* You need local competitions in cel and computer animation in high school and college to stimulate creative stories, ideas and concepts.

* You need to include all the animation mediums (cel, computer, clay, beans and cut-outs) with the different markets (TV, theater, instructional materials, corporate promotions, education, commercials and children's workshops).

* Animation may be a big business now, but without better stories, plots and creative ideas people will grow bored and switch to other media -- get the youngsters involved.

* When animation proves itself to be an effective money-maker, the funding will happen.

* The creation of a detailed directory describing: Who's who and a current address or phone number; Where to get the best deal in equipment, services, and supplies; Where are the best places to get your work pencil tested, filmed, inked and painted, reviewed, critiqued, shown or distributed; Who to talk to about technical concerns; Current openings in animation, or who to call; Videotapes on the techniques of cel and computer animation; Videotapes exhibiting the work of other animators; Videotapes of more frequent meetings; A service bureau to help students who do not have adequate resources to compete with animators with better resources; Better use of cable access and PBS TV stations to show different animation creations (cel or computer); More midwest contacts, educational, computer animation, and how-to emphasis.

The problem that most effects (sic) me as a student is the lack of effective instructional materials. Cel animation seems that (sic) have more materials than computer animation. The areas that need help seem to be 3-D computer animation, perspective, color rendering and drawing with a mouse.

Your organization can dramatically increase its membership, resources and effectiveness if you address the issues I have outlined. I know of 20-50 people on campus

who would gladly support a group of people that would help them with animation problems. In Wisconsin, there are many students who need timely advise! (sic)

Thanks for your attention.

If you need help in animation using Macintosh computer software (Macromind Director, AnimationWorks and Hypercard) or Amiga software (Walt Disney Studio, Deluxe Video or Image), let me know.

If you need articles on the use of computers and animation in education, I can be of some assistance.

If you need help with your newsletter, let me know.

Bill McGraw, Windsor WI

Whew! What a letter! Nearly all of the issues you mentioned are interests of ASIFA/Central, its board, and its membership. Also, you can be sure that at one time or another, nearly every other member has wished that ASIFA would do even more.

The problems and issues you mentioned are real, and many have been addressed by ASIFA through our participation in the Children's Museum animation workshops, the University Outreach Program, and the newsletter. Unfortunately, it would be very difficult to address some of the items on your "wish list" simply because of the logistics involved.

ASIFA/Central is a small, not-for-profit organization run by a handful of dedicated volunteers. Many are working in animation, but many, like myself, aren't. We just love animation.

We're glad you've discovered ASIFA, and hope you'll continue to be a member long after you've become a successful animator. Thanks for your offer to help. How about getting those 20-50 friends of yours to join? That would be a great start.

Here's another idea. A few members of the Programming Committee have voiced their desire to try and schedule programs outside of the Chicago area. Is the University of Wisconsin-Madison a possible site? Let us know. Again, thanks for the letter. --Ed. P.S. Board member Byron Grush's tip about drawing with a mouse is to "Dip its tail in ink."

ASIFA EAST 1992 AWARDS PROGRAM

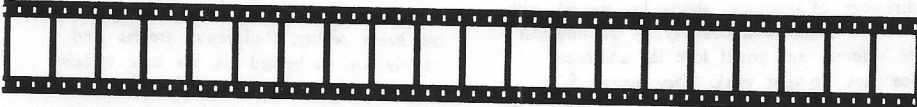
event!

Friday, August 7, 1992 -- 7:00 p.m.
Columbia College, 600 S. Michigan
Avenue, Chicago

There will be a special, one-night presentation of the ASIFA East 1992 Awards Reel showing the very best in student productions, and the best in Professional animation in the areas of sound, concept, design, animation and direction.

The reel also has winners of the special awards categories of "Best Under Two Minutes," "Best Over Two Minutes," the Charles Samu Award and the Coe Film Award.

Admission is free, but seating is limited.



FILM/VIDEO SEMINARS

Chicago Filmmakers, 1229 W. Belmont, Chicago IL 60657, Phone: (312) 281-8788 (Membership:\$25/Student or senior:\$15)

* Introduction to Screenwriting, Tuesday evenings, 6:30-9:30, July 7 - August 25, \$170

* The Screenwriter as Storyteller, June 24 & June 28, \$300

* CP-16 Camera Seminar, Dates:TBA, \$20

* Budgeting Workshop, Sunday, August 30, 11 a.m. - 5 p.m., \$40

* Introduction to Filmmaking, Dates:TBA, suggested ages: 14-18, Fee: \$290

The Center for New Television, 1440 N. Dayton Street, Chicago IL 60622 (312) 951-6868 (Individual Membership:\$25-\$60)

* Introduction to Video Production, June 13, 15, & 20, 6:30-9:30 p.m., \$105

* The Video Signal, July 28, 6:30-9:30 p.m., \$20

* Introduction to Videotape Editing,

June 30, July 1, 6 & 8, 6:30 - 9:30 p.m., \$110

* Intermediate Editing, June 12, 18, 23, 25, & 30, 6:30-9:30 p.m., \$225

* Introduction to On-Line Editing, July 11, 18, 25 & August 1, 10 a.m. - 4 p.m., \$450

* The Art of Editing Seminar, June 22, 6:30-9:30 p.m., \$55

* Introduction to the Amiga Toaster, July 8, 6:30-9:30 p.m. \$25

* Preparing Video Documentation for Time Arts Grants, July 14, 6:30-9:30 p.m., \$40

* Self Distribution: Getting Your Work Out There, July 21, 6:30-9:30 p.m., \$55

* Merchandising to Raise Money For Your Film or Video, June 25, 7:30 p.m., \$5 (What a deal!)

University of Wisconsin-Madison/ Extension Communication Programs,

222 Lowell Hall, 610 Langdon Street, Madison WI 53703, (608) 262-6130

* Video Production: The Basics, June 15-17, 9:00 a.m.-5:00 p.m., \$225

SEE SIGGRAPH

Use Complimentary Form Below For
FREE Registration For Exhibits ONLY

The 19th Annual International Conference on Computer Graphics and Interactive Techniques is going to be held in Chicago, July 26-31, 1992. The conference, sponsored by the Special Interest Group in computer GRAPHICS (SIGGRAPH) promises give exciting opportunities to network and exchange ideas.

SIGGRAPH is the leading forum for the presentation and publication of scholarly papers on computer graphics. Its annual conference has a long-standing reputation as the marketplace for computer graphics hardware, software, and systems.

The conference attracts as many as 25,000 participants from around the world, and you can be part of it all.

Just pre-register using the complimentary Registration form reproduced below. With this you gain admission to the Exhibits area only. If you are interested in participating in the seminars offered, or need more information, contact: ACM SIGGRAPH '92, P.O. Box 95316, Chicago IL 60694-5316, USA, Phone: (312) 321-6830, FAX: (312) 321-6876

* Pre-Production & Scripting, June 18-19, 9:00 a.m.-5:00 p.m., \$175

* Advanced Video Production, June 22-24, 9:00 a.m.-5:00 p.m., \$225

* Video Editing, June 25-26, 9:00 a.m.-5:00 p.m., \$175

Sony Institute of Applied Video Technology Workshops,

2021 N. Western Avenue, P.O. Box 29906, Hollywood CA 90029, (213) 462-1987

Sony has scheduled nearly 50 workshops across June through September. Most will take place in California, New Mexico, or (See SEMINARS page 10)

SIGGRAPH '92 Exhibition-Only Complimentary Registration



Save the \$25 on-site registration fee. Complete this card to receive complimentary registration to the SIGGRAPH '92 exhibition, including registration to all the events listed below. **After Tuesday, July 7, exhibition-only registration will cost \$25 on site.**

Exhibition Hours

Tuesday, July 28
10:00am-6:00pm

Wednesday, July 29
10:00am-6:00pm

Thursday, July 30
10:00am-3:30pm

BEFORE JULY 7

FREE

Identification. Your badge will read exactly as shown here.

Name	FIRST NAME, MIDDLE INITIAL, LAST NAME
Job Title	
Telephone	AREA CODE, NUMBER
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Address	STREET
	CITY, STATE, PROVINCE, POSTAL CODE, COUNTRY

ACM SIGGRAPH '92
P.O. Box 95316
Chicago, IL 60694-5316 USA

1 Complete this card

If you register for SIGGRAPH courses, papers, or panels, your registration includes the exhibition and you do not need to return this card.

2 Please print clearly

Leave one space between words. Abbreviate where necessary. Your badge will read exactly as indicated. Do not use pencil as faxed copies are illegible.

3 Mail before Tuesday, July 7

Free registration ends July 7. Your badge will be mailed to you if you return this card by July 7.

Festivals!

FILM FESTIVALS: PART NINE

By David Ehrlich

This is the final festivals column for the year. As I shall list a number of festivals with deadlines through the next newsletter in September, some of the information, such as exact dates and entry fees, is necessarily approximate.

Denver International Film Festival (October 8-15)

This feature film festival has been growing rapidly in the last few years, and it usually boasts the premieres of a number of American independent productions. It traditionally pairs 5-7 animated shorts with features and the director, Ron Henderson, is appreciative of American animation. Send films or video copies between June 1st and August 15th. No fee. DIFF, 999 18th Street, Suite 247, Denver CO 80202, Phone: (303) 298-8223.

Hawaii International Film Festival (Early December)

This feature film festival, run by the people at the East-West Center in Honolulu, specializes in feature and short films that encourage understanding and friendship between the peoples of North America and Asia and the Pacific Rim. Most of the films are by Asians or by Americans about Asians, but there are exceptions. Bill Plymton's "25 Ways To Quit Smoking," which screened there last year, has nothing to do with Asia. It's just a good film. Films selected for the festival then tour theatres throughout the islands, with no admission charged. The entire event is impeccably run by director, Jeanette Paulson. Deadline is early June, but they will screen films and tapes through early July. No entry fee. HIFF, East West Center, 1777 East-West Road, Honolulu HI 96848, Phone: (808) 944-7666.

Mill Valley Film Festival and Video-Fest (October 9-15)

This is another up-and-coming feature film festival that has become enamored with the pairing of animated shorts with its features. The ASIFA/San Francisco people have been helping with the festival with the selection and promotion of the animated shorts. No entry fee, and deadline is June 30th. MVFFV, 80 Lomita Drive, Suite 20, Mill Valley CA 94941, Phone: (415) 383-5256.

New York Film Festival (September 25-October 11)

The king of the American film festivals, selection of your animated short here brings elite press screenings, a black-time party and the Linclon Center show, itself. Entry mid-July, with no entry fee except return UPS charges. NYFF, Film Society of Linclon Center, 140 W. 65th Street, New York NY 10023, Phone: (212) 877-1800

Telluride Film Festival (September 4-7)

Though this event is much smaller than New York, in my opinion it's the best in the country. Held in a beautiful ski resort in a

glacial valley surrounded by mountain peaks, this festival draws the American premieres of the finest films of the year, along with their directors and stars. EVERYONE waits on line to enter the theatres for each show, so you might well end up standing behind Jane Fonda or Roman Polanski and striking up a conversation about the film you had just seen. This is the ONLY festival in which directors of animated shorts are treated with as much honor and courtesy as the directors of features, and you'll love the audience feedback to your work. They accept 5-7 animated shorts each year. Entry deadline is August 1st, but the sooner they see your work, the better your chances of selection. There is now an entry fee, and you should call or write first: TFF, National Film Preserve, Box B1156, Hanover, NH 03755, Phone: (603) 643-1255.

Zagreb '92 (June 22-26)

I don't have a concrete update for you on Zagreb, but I am printing a letter I received from Zagreb '92s director, Josko Marusic:

"I would like to inform you that our preparations for ZAGREB 92 are in full swing. Naturally, due to difficult circumstances in our country, the final outcome of our strife is still uncertain. We are receiving letters of support from all over the world, but from time to time we hear from people who wonder whether it makes sense to organize a festival in a country devastated by war, in a country still in war.

Here are the answers to their questions:

We decided that ZAGREB 92 should take place not because we are turning a blind eye to everything happening in our country, but precisely because we see it all too well. War does not change into peace like night to

day. Our fight for civilized and human life will not be won by our nice wishes. This war happened because we did not manage to span the gap between beauty and hatred, a dream of bright future and fear of the dark.

Our festival, just like our animated film, grew like a flower watered by our wishes and desires for a better life. Now is the time of awakening and facing up to the facts, now is the time of growing up and maturing. This is our harsh reality. Children's dreams and naivety are far behind us. We have to face the truth like grown men and women.

Dear friend, we feel that our relation to ZAGREB 92 is the measure of our success in everything that led us while we spent time together, worked together, and judged animated films together for these twenty years. I dare say that if our festival fails, ASIFA will suffer. The success of our festival is the success of ASIFA, realization of all our efforts, realization of dreams of hundreds of artists who offer understanding hands through art "frame by frame." If our festival fails, the animation movement will fall apart into numberless individual attempts, and ASIFA will become a formal organization void of purpose and soul.

Therefore, please help us! Write, call us, give us support, help us to organize this important event. We can organize the festival by ourselves, but we believe that both we and you need this festival. Millions of people, our friends are still waiting in the darkness of cultural prehistory, they will need our helping hand as well. We are just about to come out of darkness, help us, help yourself, too.

We are about to organize Coatian ASIFA. We will keep you informed of our actions. I hope we shall meet in Zagreb in June.

YOU HAVE BEEN SOLICITED

Society for Animation Studies Calls for Papers

The fourth annual Society for Animation Studies Conference will be held October 23-25, on the campus of the California Institute of the Arts, near Los Angeles.

Featured events of the conference will include a special panel discussion uniting many of the original U.P.A. animators. Select U.P.A. masterpieces will be screened as well. Other events at the conference will be guest appearances of Disney animators from the golden age, and special screenings of independent works of animation.

Persons interested in proposing papers on topics to be presented at the conference are encouraged to submit an outline or rough draft no later than July 11, 1992. Papers are being solicited on the following topics:

* U.P.A. and related issues such as stylization, designed movement, and the influence of U.P.A. around the world.

* Animation pioneers such as Charlie Bowers, Reiniger, Starevitch, etc. Cohl, McCay and Messmer have been done.

* Historical Methodology: What are viable approaches and tools for research and reportage? When has enough been said?

* Definitions of Animation: Are digital simulations of live action really animation? How about optically-printed live-action footage that looks unreal or impossible? Flipbooks?

* Eastern European Masters: Next to U.P.A., this is one of the most neglected areas of animation criticism. Animators such as Witold Giersz, Jiri Trnka, Jan Lenica, Prit Parn, Yur Norstein, Walerian Borowczyk, etc.

* Women Animators and Women's Issues in Animation.

(see TOPICS on page 10)

REGARDING STUTT GART

Festivals!

Some personal observations from John Schnall on the Stuttgart '92 Festival

On the surface, the Stuttgart Trick-film Festival appears to be run by Professor Albrecht Ade, a dignified older gentleman prone to formalities and speeches. Most attending Stuttgart this year know the truth however -- this festival is driven by two young, crazed animation fanatics named Otto Alder and Thomas Basgier. They've been stalking all the animation festivals, luring animators in from around the world with their friendly presence, chasing hard to find films from across the globe. Their maniacal drive has resulted in one of the most intensive and concentrated film festivals around.

Reflecting the current interest in animation from what was once the Soviet Union, the Stuttgart festival offered four "information" programs of recent Soviet films. Not content to stop there, the festival screened retrospectives of Garri Bardin, Youri Norstein, jury member Alexander Tartarsky, Moscow's Pilot Films from the Ukraine -- and then there were the student shows, the Mongolian show, the Starewitch

programs, the Swiss retrospective, and the "night" programs which BEGAN at 1:00 a.m!

Like I said, intensive.

There were so many programs that one usually had to choose between seeing yet another film showing and such luxuries as a night's sleep or a real meal. However, whenever I opted for bags under my eyes and a growl in my stomach, I was not disappointed. The programs were crammed with beautiful films I'll probably never find anywhere else. Thank you, Otto and Thomas!

In addition to all the films, there were some other very unusual performances. I missed a reading -- in German -- of Bruno Schult's "Street of Crocodiles," presented with the Quay Brother's film, but I did catch Prit Pyarn's performance art piece entitled "The Death of Dark Animation in Eastern Europe." While a D.J. played two turntables and a sampling keyboard, Prit, dressed in a white jumpsuit, scrawled a black smudge on

a white wall for hours. He began at midnight, and was going strong when I left around 3:30 a.m. Hell, he'd probably still be there if they'd let him.

Prit Pyarn became one of the most intriguing characters at Stuttgart. His film, "Hotel E," which won an award in the very competitive competition (about forty films made it into competition this year), was a look at the new Europe and a particularly ascerbic satire of American capitalist ideals. Yet there Prit was -- selling T-shirts of his character, wheeling and dealing. He'll clearly survive his country's transition successfully.

Of all the international festivals I've attended, Stuttgart gave me the strongest feeling of communication between people from truly diverse cultures. Thomas and Otto's influence again -- bringing in the world animation community.

An impromptu band played at an ASIFA party. People joined in at will. At times, no two members were from the same country.

I finally met Sergei Ainutdinov, a Russian animator whose film, "Amentia," is remarkably similar to my own film, "Grim." Although "Grim" was not shown at Stuttgart, the incredibly helpful festival staff arranged a private, impromptu screening for Sergei. Alas, we couldn't speak each other's language, but I feel as if we had communicated.

Piotr Dumala, whose beautiful new film "Franz Kafka" received an honorable mention, had a poetic way to describe the forces which united the two films, but the poetry had to be cut short. Piotr had to rush off to catch another film show. Too much to do -- too little time.

My one complaint about Stuttgart's programming is that quite a few films were shown in two or three different programs. It was frustrating to be seeing a film a second time in one day while knowing I was missing something in another theatre.

Mid-way through the festival, Otto and Thomas announced their decision to resign from the festival staff. They feel there is insufficient funding for them to do their jobs effectively. Their announcement was met with a huge protest from the animation community. Petitions were circulated, the daily festival bulletin was filled with pleas to reconsider -- but their minds seem made up.

The question now is, can the festival continue at its current high level without them?

While Otto and Thomas were the backbone of this year's fest, the entire festival staff, made up largely of the staff of the theatre where most of the screenings were held, were truly extraordinary. Perhaps they can fill those vacant shoes. It's also possible that Otto and Thomas are bluffing in an attempt to get more funding for the festival.

We'll see. But for now, I'm glad I had a chance to experience what just might be the last truly great Stuttgart festival.

ANY OLD TERM PAPERS AROUND?

Society for Animation Studies Sponsors Second Annual Student Essay Contest

The Society for Animation Studies (SAS) has announced that it is accepting entries for its Second Annual Student Essay Contest.

Criteria for judging will include clarity and strength of argumentation, quality and originality of scholarship and research, and contribution to the understanding of the field of animation.

The jury will be chaired by Mark Langer, from Carleton University, Ottawa, Canada.

All submissions must be double-spaced, typewritten, should not exceed 5000 words, and should be submitted in triplicate. No entries will be returned unless accompanied by self-addressed stamped envelopes.

Two cash awards will be made, \$750 for First Prize, and \$250 for Second Prize. The prize money was made possible by a generous grant from the Motion Picture Screen Cartoonists, IATSE Local 839, in North Hollywood, California.

Candidates for the awards must be enrolled as undergraduate or graduate students, and be members of the Society for Animation Studies at the time of submission.

Essays prepared by students to fulfill the requirements of courses may be submitted, although previously published essays cannot be accepted. Papers submitted for presentation at the 1992 SAS Conference, at the California Institute of the Arts, Valencia California are eligible.

Contest entries should be postmarked by July 1, 1992, and sent to:

Mark Langer, Jury Chair, Film Studies
Room 427, St. Patrick's Building
Carleton University
Ottawa, Ontario K1S 5B6 Canada
Work phone: (613) 788-2600 x3793
Home phone: (613) 565-0215
FAX: (613) 788-5604

FEST ENTRY FORMS AVAILABLE

Not Much Time Left On These

* Ottawa 92 International Animation Festival (September 30 to October 4, 1992)
DEADLINE: July 17, 1992. Canadian Film Institute, 2 Daly Avenue, Ottawa, Ontario, Canada, K1N 6E2. Phone: (613) 232-6727
FAX: (613) 232-6315 TELEX: 0636 7004 74

* The New York Festivals -- Television & Cinema Advertising, Public Service

Announcements (January 29, 1993)
DEADLINES: June 30, 1992 (Main Entry Deadline), September 11, 1992 (Secondary Entry Deadline -- for spots produced during summer months for airing in early fall). 655 Avenue of the Americas, 2nd Floor, New York, NY 10010 USA, Phone: (914) 238-4481

HANDS-DOWN BETTER?

Inanimate Objects Spring to Life

by Marie Cenkner

The camera pans down a grocery shelf. As it passes the soft drinks, a can bounces out, flips its lid open and begins speaking. It gets so excited that it does a back flip as several nearby jars jump back and open their lids in amazement.

Is this the latest, high-tech, expensive, computer-generated commercial? No. It's simply a recently-aired example of the classic technique of STOP-MOTION.

You may have heard of other names for various members of the same family of dimensional animation: Claymation ®; puppet, or object animation, replacement or sequential animation, even pixillation.

The following is an attempt to describe each stop-motion method, and explain the pros and cons of each.

STOP MOTION (or stop action) is simply a technique for recording movement one frame at a time onto film. An object is moved, a frame is exposed. It is moved again, another frame is shot. And so on. When the film is projected at the correct speed, you get apparent real-time movement.

From a producer's point of view, (e.g. cost) there are two major considerations.

WHAT can be stop-motioned, and in what environment will the action take place?

TOPICS

(Continued from page 8)

* Narrative Structures and Strategies in Animation.

* Dreams, Myths and Archetypes in Animation.

* Emerging Animators -- Who are the new talents?

Those desiring to propose other topics are welcome to do so. Papers should be of a length to allow presentation in a 20-minute time slot, including illustrations on slides, film or video. A few small grants may be available to help scholars defray their costs.

Outlines or rough drafts should be sent to:

Dr. William Moritz, Film/Video School
California Institute of the Arts

24700 McBean Parkway

Valencia CA 91355

Phone: (805) 255-1050

FAX: (805) 253-7824

For information on the Society for Animation Studies, including membership, contact:

Society for Animation Studies

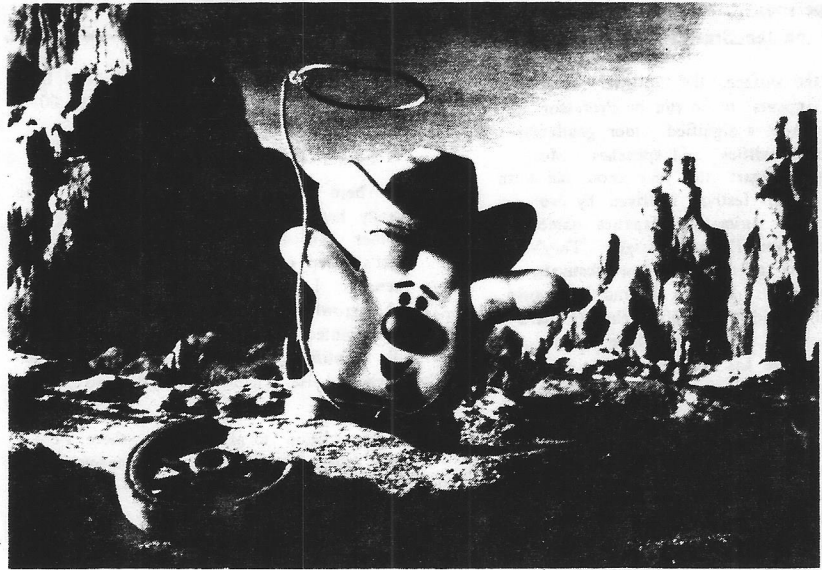
The American Animation Institute

4729 Lankershim Boulevard

North Hollywood CA 91602-1864

Phone: (818) 772-2474

FAX: (818) 506-4805



The Helping Hand is an example of "puppet" stop-motion animation.

Let's look at the objects first. For example, with Claymation ®, a trademark of Will Vinton Productions, which became widely known with the popularity of the California Raisins. The technique is exactly what the name implies. Clay sculptures are moved, and sometimes even re-sculpted for each frame of film. The animator will occasionally make SEQUENTIAL MODELS of often-used parts, such as heads when there is lip-sync action. This technique is excellent if you need exaggerated facial expressions, metamorphosis, or the character is for a single job or set-up. The major drawbacks to animating clay are: it is time consuming; and the clay is heavy, making it difficult to produce free movement or walking. Remember the California Raisin shuffle?

PUPPET animation overcomes some of these problems. The puppets are usually foam-rubber casts over custom-made metal skeleton. This makes them very light and durable -- suitable for walking, flying, free gestures and continuing characters or longer productions. Replacement sequential heads are often used to increase expressiveness. The Pillsbury DoughBoy, the Hamburger

Helper Hand, and King Kong are stop motion puppets.

OBJECT animation is a very cost-effective way of giving life to inanimate objects. Any object can be rigged with wire, lead, supports, etc., and be brought to life. The object can also be altered so it can bend. Sequential models can be made for it to grow or "morph." Currently, computer-generated morphing is being over-used in many productions. It is very expensive, but is extremely effective for live object to live or inanimate object transformations. Another time to select computer-generated morphing over the stop-motion type is when the shot call for rubberoid distortion or liquids, as in the recent Listerine commercials.

PIXILATION is when the "object" being animated happens to be a living, breathing entity -- usually a person. This type was recently used in the Budweiser spot aired during Super Bowl XXVI.

Of course, the animator can MIX & MATCH all of the above animation types to overcome the problems of process, time and budget. (This has the added advantage of (Continued on next page)

SEMINARS

(Continued from page 7)

New York. Call Sony to get a complete catalog of events.

* Camera Technique and Visualization, Itasca IL, September 22-24, \$899

Paul Gray Film Directing Seminars

1223 Wilshire Boulevard, Suite A, Santa Monica CA 90403, (800) 248-5969

* Seminars on film directing, film and television comedy, and script revision will be held in Santa Fe, New Mexico on July 18-25, 1992. The fees range from \$175-\$350, and certain discounts are available. Call for catalog/registration form.

Lawyers for the Creative Arts Legal Seminar

Katherine Lauderdale, WTTW/Channel 11's general counsel, talks about media law practice in Chicago. June 17, 12:00 Noon, Illinois Center, 18th floor. For more info call: (312) 848-6590

Women In Film Meeting/Meet Brian Wilson

Brian Walton, executive director of the Writer's Guild of America -West, speaking on "What writers need to know about writing in the '90s. June 22, 6:00-8:00 p.m., Hyatt Regency Suites ballroom, Chicago. \$20 (includes hors d'oeuvres) Info: (312) 372-2376

THE GENIUS OF DISNEY

Museum of Broadcast Communications Opens New Home

On Friday, June 12, 1992, the Museum of Broadcast Communications will open its new facility housed in the Chicago Cultural Center at Randolph Street and Michigan Avenue in downtown Chicago.

The opening gala will mark the museum's 5th anniversary, and promises to be a major media event. On the following day MBC's summer-long tribute "The Genius of Disney: The Television Years," will get underway.

In the first program, David Smith, director of the Disney archives in Hollywood, will join a panel discussing how Disney

entered television, and how the different Disney programs evolved and changed up to and including shows on the Disney Channel of today.

Then on August 22, museum visitors will get a chance to meet and talk with some of the original Mickey Mouse Club Mouseketeers.

During the month of September, the museum will focus on the art of the Disney animators. On September 13, at 2:00 p.m. there will be a special panel discussion featuring Disney animators that worked on many of the classic Disney features. The panel discussion will be moderated by an ex-Disney animator.



Also, throughout the summer, one hundred popular Disney episodes will be screened in the museum's theatre.

For more information about the Disney tribute, other museum events, or membership call (312) 629-6000.

ON THE SILVER SCREEN (OR NOT)

The Looney Tunes Hall of Fame

100 minutes of classics. September 4-10. \$5. Music Box Theatre, 3733 N. Southport, Chicago. Phone (312) 871-6604.

Japanimation Series

"Project A-KO," feature film, June 12-18; "Dominion Tank Police," four episodes (3 hours), June 19-25. Both in Japanese with English subtitles. Facets Multimedia, 1517 W. Fullerton, Chicago. Phone: (312) 281-4114.

Rock-A-Doodle on Video

HBO Video will be releasing the Don Bluth production of "Rock-A-Doodle" to video on August 19. The purchase price of the cassette will be \$24.98 with a coupon to get a \$5 rebate contingent on the purchase of Wisk Laundry Detergent. Let's not all stamper!

Kartoon Klassics

Every Saturday morning at 8:00 a.m.,

WCFC/Channel 38 in Chicago broadcasts an eclectic (i.e. whatever they can get) collection of public domain cartoon shorts. The toons range from really crummy dupes of Warner's product, to very nice prints of Fleischer, Van Buren, Felix the Cat (re-colored), and even some Disney.

Hanna-Barbera Home Video Library On Moratorium

As recently reported in the Spring '92 "Whole Toon" catalog supplement, the entire library of Hanna-Barbera Home Video has been withdrawn from the market.

Turner Home Entertainment completed the purchase of Hanna-Barbera in December of 1991, and Turner says it will be at least a year before any H-B titles are available again on home video. It is also reported that some existing supplies of certain titles are being pulled from the shelves and destroyed.

The Whole Toon Catalog is available from Whole Toon Access, P.O. Box 369, Issaquah WA 98027. \$2.00

Production Hot-line

Variety reports that Walt Disney Productions has started production on a new animated feature, "King of the Jungle." Disney also has another feature in the pipeline, "Aladdin," which began production in March of 1991. "Aladdin" is being directed by the team of John Musker and Ron Clements.

Lost World Saved from Extinction

The June '92 issue of The American Cinematographer has an interesting article about the ground-breaking Willis O'Brien classic "The Lost World."

The article recounts how the film was reconstructed in the '70s by using footage from various film libraries. It also explains what footage was deleted from the original release, and what shots are still lost.

"The Lost World" is a direct filmic ancestor to the classic stop-motion animation/live action feature "King Kong."

SPRING TO LIFE

(Continued from previous page)

confusing both the viewer and the client.)

After the primary concern of WHAT must be animated, the next consideration confronting a producer is: In what environment is the action to take place?

In the example at the beginning of this article, the environment is a real object set (the grocery shelf). For puppets such as the Hamburger Helper Hand, it is a puppet scale set. Or the stop-motioned object can be combined with live action.

Less expensive and often over-looked methods are those of front or rear-screen projection of previously shot live action. Another vintage method of combining live and animated objects is through the use of split-screen photography. "RoboCop II" used split-screen and rear projection techniques.

A more expensive but much more flexible technique for productions finishing on tape is ULTIMATTE COMPOSIT. The live action is shot with the consultation of an animation director, allowing space for the stop-motion animation. The animation is shot against Ultimatte blue or green with care taken to match the lighting and camera angle of the live action. Besides being costly, technical problems can arise with shadows, reflections and "clean" edges.

Also problems may arise if the animation is shot for projection at 24 frames per second. There are 30 video "frames" in one second, and matte problems may occur when normal film-to-tape transfer takes place. To overcome this problem, it is sometimes recommended to shoot the animation at 30 frames per second. An expensive solution, because it increases animation and production time approximately one third. It may also be possible to

conform the animation so the live action is in video frame sync.

The world of animation is a large one, and hopefully this introduction will make you a little more familiar with some of the different methods and processes, and when they might be used.

Possibly the best reason for using stop motion has been voiced by one of Chicago's best known stop-motion fanatics, director Paul Jessel: "Of all the forms of animation, stop motion is the most magical because it doesn't reveal its technique. You KNOW they are inanimate objects, but they appear to be alive."

(ASIFA/Central member Marie Cenker has been doing animation for over 15 years, and is currently producer/director at Animasaur Productions, a company she runs with her husband, commercial animation director Paul Jessel.)

**REMEMBERING
GRACIE LANTZ
1904-1992**



**VIDEOS, FILMS,
WORK WANTED**

Help Wanted

Journeyman lay-out and animation effects people are needed for several feature animation projects. You may be placed immediately or in the near future. Recent experience is helpful. If you are union-ranked or otherwise experienced, please contact: Prescott Wright, (415) 864-5779, or send a brief resume to: FilmWright, P.O. Box 31441, San Francisco CA 94131

Animated Films Wanted

Animated films under three minutes wanted for use as part of continuous loop information programming in bank lobbies, office buildings, etc. Films must be able to stand alone without a soundtrack. Licensing fees will be paid. Films will serve as visual breaks between information segments. For more information write: George Eastman, Kinetics, 215 W. Ohio Street, Chicago IL 60610. No phone calls, please!

PUBLICATIONS

**The Job Hunter's Handbook for the
A-V, Video & Film Industries**

Tips on how to look for jobs in the industry. 64pp; \$22.45; Kemper Associates, 680 N. Lake Shore Drive, Chicago IL 60611

Elliot M. Katt: Bookseller Catalog

Technical and reference books about cinema, acting, music and writing. Elliot M. Katt: Books on the Performing Arts, 8568 Melrose Avenue, Los Angeles CA 90069-5111 Phone: (310) 652-5178 FAX: (310) 659-3521

Script City Catalog

Scripts of all kinds; some animation. Script City, 8033 Sunset Boulevard, Suite 1500, Hollywood CA 90046 Phone: (213) 871-0707 \$2.00

Script Word Processing

"Screenwrite," a text formatting program specifically designed for screenplays and teleplays; "AVScripter," a two-column script formatter. Both programs are "share-ware" and sold per floppy disc, so for about ten bucks, you can have your scripts in the "right format." The Software Labs, 3767 Overland Avenue, #112-115, Los Angeles CA 90034. Phone: (213) 559-5456 FAX: (213) 559-3405

HUMAN CAUSES

New Organization of Animators

Animation Magazine reports Hanna-Barbera's Bill Hanna is pushing for a new organization of animators to promote positive social change on a worldwide scale.

Hanna wants to see animators working

for causes such as human rights and ending world hunger. He proposed the idea at a UNICEF conference, suggesting that the organization set up alliances with groups such as ASIFA.

ANIMATION PLUS! VIDEO

Gallery Offers Video Catalog

Animation art collectors everywhere might be glad to learn that the Animation Plus! Gallery is now offering a full-color video catalog.

The video catalog is almost an hour and a half long, and includes over 300 images, representing all the major studios in production artwork and limited editions. Accompanying the video, is a printed catalog which corresponds to the images on the video.

The purchase price of the video is \$15, and the charge will be applied toward the price of any artwork acquired through the gallery. The video can be ordered post-paid from:

Animation Plus! Gallery
790 N. Milwaukee
Chicago IL 60622
Phone: (800) 866-ART-1
FAX: (312) 243-8358

CONGRATULATIONS!

Video Winner

Congratulations to Marcey Abramovitz, winner of the "Hopppy Goes To Town" video tape raffle held at the 50th Anniversary Celebration in January.

MEMBERSHIP in ASIFA Central

ASIFA, 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 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) _____

NEW

RENEWAL

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.

ASIFA
Association Internationale du Film d'Animation



ASIFA/CENTRAL CALENDAR

June 10: Anijam Project meeting, 6:00 p.m., Cascardo Art and Design Studio, 217 W. Huron, Suite C, Chicago IL 60610 (312) 335-8262 or (312) 728-2241

June 14: Program Committee meeting, 2:00 p.m., Animation Plus! Gallery, 790 N. Milwaukee, Chicago IL 60622

June 20: Joe Barbera Lecture, 5:30 p.m., Stay Tooned Gallery, "The Arcade," 272 E. Deerpath, Lake Forest IL 60045 Phone: (708) 234-3231

June 24: Anijam Project meeting, 6:00 p.m., Cascardo Art and Design Studio, 217 W. Huron, Suite C, Chicago IL 60610 (312) 335-8262 or (312) 728-2241

July 1: SAS member Student Essay Contest deadline.

July 11: SAS Conference papers/topics draft deadline.

July 12: ASIFA/Central Board Meeting, 2:00 p.m., The home of board member Marla Scheppe, 8614 Trumbull Avenue, Skokie IL 60076 (four streets west of McCormick Boulevard and 1 1/2 blocks south of Dempster Avenue) Pot Luck, so call (708) 933-0356.

July 26-31: SIGGRAPH '92 Conference and Exhibition, McCormick Place, Chicago (Use exhibition-only registration form inside newsletter by July 7th for free admission)

July 26: Meet Animator Bill Kroyer ("Tron", "Ferngully"), 6:30 p.m., Animation Plus! Gallery, 790 N. Milwaukee, Chicago IL 60622 -- MEMBERS ONLY!

August 7: ASIFA-East 1992 Awards Program, 7:00 p.m., Columbia College, 600 S. Michigan, Chicago.

August 22: Museum of Broadcast Communications "Meet the Mouseketeers."

September 13: Museum of Broadcast Communications "Disney Animators Panel Discussion."

ASIFA
central

FRAME BY FRAME

Newsletter of the Midwest Chapter of the International Animated Film Association

790 N. Milwaukee Ave.
Chicago, IL 60622



Paul Jessel
1463 Glencoe Ave.
Highland Park, IL 60035