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FRAME BY FRAME

ASIFA Central

Frame By Frame is the
Quarterly Publication of
ASIFA Central
the Midwest Chapter of
l'Association Internationale
du Film d'Animation

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Spring/Summer, 1994

Quarterly Publication

Riffling without Rabbits: A Non-Roger Approach

by Terry Schoen

Her car is packed; her good-byes have been said; she should be rolling along Kentucky roads researching for the geography book she is writing. Instead, Molly's feet are still planted in bluegrass near her bird feeder . . . and she's wrangling lip-to beak with a smart-alecky cardinal who calls himself Ricky Redbird.

Thus begins "Kentucky GeoQuest", a live action with animation series consisting of four 30 minute programs now broadcasting statewide to 4th grade Kentuckians through the facilities of Kentucky Educational Television, the place where I riffle. As shown in my presentation at our second ASIFA retreat, I have introduced an animated character into a live action environment on film. But having a video character, i.e., Ricky Redbird, interact in a live action video environment called for a new bag of special effects tricks.

One of the many challenges of "Kentucky GeoQuest" was the shift into another animation gear—from a familiar speed of 24 frames per second for film, chink! chink!, to the less familiar speed of 30 frames per second for video. And, the use of live action demands that the character animation be as full as possible, otherwise the character loses credibility and—POOF!-- there goes the viewer's suspension of disbelief, completely invalidating the relationship between live and animated characters. Twos, or 12 drawings per second, has usually worked for me on film, but twos on video would mean 15 drawings per second, 20 percent more Rickys than other characters I've animated -- a significant difference for the sole character animator on this project. Fortunately, my first tests indicated that threes, or 10 drawings per second, worked satisfactorily for video in most cases.

Having equipment for and experience in sound breakdown at 24 frames per second, an adaptation to video's gallop needed consideration too. Scripted by Guy Mendes, Ricky's dialogue was voiced by actor Joe Gattori

(with cameo support by Deryn Hatcher as Ricky's heartthrob, Claudia Cardinal) and recorded onto quarter-inch tape by Chuck Burgess. A copy of the recording was flapped to Allied Film and Video in Detroit where it was transferred to 16mm fullcoat at 30 frames per second. Migrating back to KET, dialogue on the fullcoat could then be read via the playback head of the Steenbeck film editor for the sound breakdown.

Once the final design for Ricky was chosen, I sculpted him into a full-sized model, freestanding at 9" from claw to cardinal headcrest, using modeling wire for strength and molding him with Polyform, a clay-like material which hardens by baking in conventional ovens at 325 F. On producer/director Janet Whitaker's live set, this figure was positioned and videotaped by videographer Esther Reed at the start of each locked-down camera shot; then it was withdrawn as the videotaping continued for the performance of Tandra Smith, the actress who played the role of geographer Molly. The Ricky model proved useful for establishing his position for Tandra's eye direction, for lighting Ricky's position by Don Dean and Prentice Walker, and for monitoring the depth of field needed for both Molly and Ricky. Even though Ricky would be realized later, these factors were still necessary to provide credibility to the animation when shooting live action.

For the next step in the process, we blew the dust off of our Aurora 125 computer graphics system, a virtual antique to the computer epic among us, but the only system that we could commit to a long-term project. A frame of each video shot of the positioned Ricky model was grabbed and stored onto computer graphics discs. A taped pegbar was secured along the inside bottom edge of the Aurora tablet, and a blank, punched 12-field sheet of animation bond was placed on the pegbar so that it covered the surface of the tablet. One of the stored video frames would be recalled and a one-pixel paint line was selected. Important

background elements, including the Ricky model, were carefully traced by the cursor into electronic lines on the canvas monitor. Simultaneously on the tablet, the hand-operated stylus pen imprinted lines from the carbon paper to the animation sheet. This carbon-traced sheet became, in effect, the background layout of the shot and the model tracing provided scale for drawing Ricky. Before leaving the Aurora 125 in the dust, the cursory tracing of the video frames were stored to disk for later retrieval.

After I animated a scene of Ricky in blue pencil on punched animation paper, he was inked by Frank Boyer and Tony Doolin using black fine line markers onto other punched animation paper. Then the pegbar with the carbon-traced background was placed under the copystand and "videoed-in" to the Aurora 125. In addition, the cursory-traced frame of this same shot was recalled. Both backgrounds were switched back and forth on the canvas monitor, while the carbon-traced background was jogged into position by the pegbar and by zooming with the copystand's video camera. Exact registration occurred

when the carbon-traced background aligned with the cursory-traced background during the monitor switching. The pegbar was taped into position and the inked drawings of the shot were then digitized and colorized by Martha Chute, Cindy Asher, and Mark Comfort. Colorization also involved applying negative black for backgrounds on these frames. Once a few scenes were completed, each digitized/colorized drawing of Ricky would be recalled from the disks by an animation program for laydown on 1-inch video Tape for later compositing with the live action by video editor James Walker.

Hey folks, it really wasn't that simple! Here are the final tallies for the character animation of Kentucky GeoQuest: 95 scenes were animated, over 5,200 drawings were inked, digitized, and colorized, and Ricky's screen time clocked-in at more than 9 minutes, 40 seconds. Since I'm probably running out of space in this newsletter, I invite your questions about this project and will answer them in a future issue. As for Ricky's future, he'll be flying the Kentucky airwaves to 4th grade classrooms for years to come I expect.



Japanese Animation (Part 1)

by Curtis H. Hoffmann

Curtis Hoffmann has been living in Tokyo for a while and has been kind enough to share his insights with us on the state of animation in Japan today. He describes what follows as an "outsider's point of view" since he has no direct connection to any of the animation studios there. With the advent of the ASIFA sponsored Hiroshima '94 Animation Festival taking place this year, we thought the article quite timely. It will be presented in parts because of space considerations (and to induce you to pay your dues to receive the next issues of Frame By Frame!)

About ten years ago, Japanese animation, A.K.A.: anime, entered its peak. More recently, anime has gone into a decline, and the commercial studios aren't receiving the same amount of financial backing as before. From the commercial side, as opposed to independent artists, there are several large studios including TOEI and Sunrise, and a whole bunch of little garage outfits that handle small jobs on a piecemeal scale. Most of the money spent on any given title is actually eaten up by the copyright holders and show producers. A smaller chunk filters down to the anime studio, and an even smaller amount makes its animator. Because the smaller studios more animators are design work and for computer games Sega systems, and PC Engine personal games markets.

In the past, most had been aimed at giant robots and emphasis is now growing number of such as Sailor Moon Cha, A.K.A. Red Cha, and series younger audience. due to marketing sponsor companies products so they the type of show the air, as well as series. This is most boy's shows such as

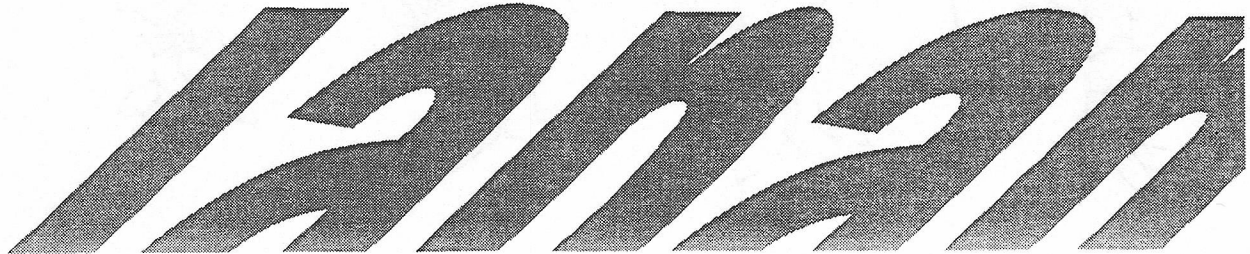


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way to the average of this, a number of have shut down and leaving to do graphic character animation for the Nintendo and the FM Towns and computer ROM

anime made for TV the boy's market: action shows. The shifting. There is a magical girls shows and Akazukin Cha-Riding Hood Cha aimed at a much Part of this shift is pressures. The want to sell their pretty much dictate that will make it on the duration of the obvious with the Mighto Gaine,

which revolves around the toy action figures market to a much greater degree than GI Joe ever did. While there are a couple of very successful shows like Dragon Ball and Sailor Moon, most other series only last about 26 episodes before being replaced. Dragon Ball has been around since February, 1986, and is still going strong. It inspired weekly in a comic strip format in the most popular comic magazine, or "manga," called Shonen Jump, as well as being very popular on TV. It has also spawned 9 movies, with one more coming to the theaters this spring. Dragon Ball characters can also be found sponsoring products ranging from yogurt to eye drops to children's study desks, and various candies. There have been 5 games produced for Nintendo. On the other hand, Sailor Moon began only in March, 1992, and has reached nearly the same status level as Dragon Ball. The rest of the TV production is more or less ignorable.



Anime movies are still popular, though, and over 15 movies a year see theatrical release. The animation quality is nowhere near what one would expect from Disney or even Ralph Bashi, but facial detail and shading is better, and the range of stories is much more impressive. Ghost stories, action adventure, magical girls, retellings of Greek legends and slice-of-life family comedies abound.

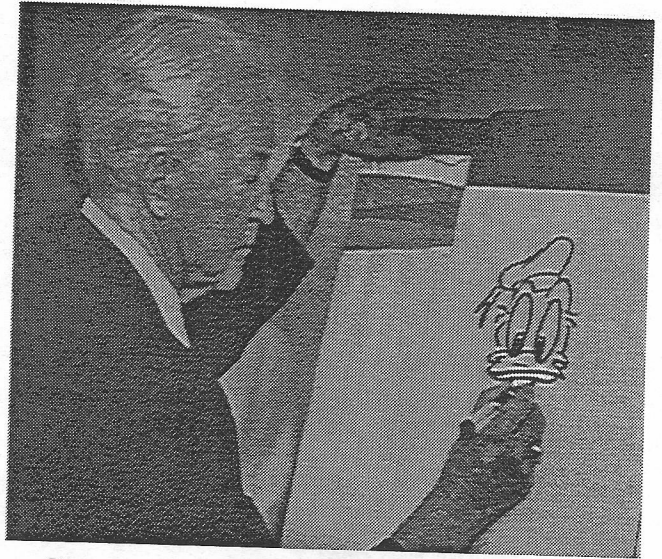
In Japan, there is a very strong market for anime made directly for the video tape rental market. While the number of good TV series has declined, the gap has been filled by the increase in Original Animation Video, or OAV. The animation quality is vastly superior to that appearing on TV, and often rivals that in the movies. Further, there are more new titles coming out each month and the variety of stories and genres are staggering. To add to the fire, many of the older TV series are being released on video tape and laser disc, such as Yamato, Haxsion Daimaoh, Devilman, Yokoso Yoko, and Gatchaman.

The only drawback to OAVs is the price-to-play time ratio. Previously, rental movies would last about 92 minutes. For 300 yen, or about \$2.50, US More recently, the OAVs have dropped down to 30 minutes, but are rented out at the same 300 yen a piece.

On the surface, most anime is made for the commercial market: 20 minute TV shows, 30 minute OAVs, or 90 minute movies. So, where are the 5 minute shorts that western audiences have grown up with in the form of Loony Toons and Tom and Jerry Cartoons? Well, this form of storytelling hasn't caught on all that well. There are occasional filler shorts -- 2 to 3 minute songs animated with characters aimed at young children, or 5 minute sit-com pieces that are badly animated and feature ignorable character designs. This filler material is used primarily on the NHK Educational channel.

to be continued.....

40 Year Legendary Disney Animator Bill Justice to Commemorate Donald Duck's 60th Birthday



Stay Tooned Gallery announces a rare mid-west appearance by **Mr. Bill Justice**, the animator behind Wald Disney's Donald Duck and Chip and Dale. To celebrate Donald Duck's 60th birthday, Mr. Justice will speak on Saturday, June 11th, 1994 at 6 PM - 9 PM at the Stay Tooned Gallery located at "The Arcade", 272 E. Deerpath, Lake Forest, Illinois. Part of the Gallery's 5th Annual Animation Lecture Series, admission is free. Invitations or information is available by calling 708 382-2357.

Mr. Justice will talk about his 40+ years of work at Disney and his work on over 57 theatrical shorts and 19 features. The lecture will include rare video clips, an audience question and answer session and some actual drawing by the man behind Donald Duck's and Chip and Dale's most memorable moments. He will also talk about his memorable scene of Bambi slipping on the ice with Thumper, the toys coming out of Mary Poppin's toy box, his work on Fantasia, as well as his work on the creation of Disneyland, Disney World and Tokyo Disneyland.

For more information, call Tracy or Jim Lentz at 708 234-3231

ANIME

FOURTH ANNUAL SOCIETY FOR ANIMATION STUDIES STUDENT ESSAY CONTEST

SAS announces the competition for its Fourth Annual Student Essay Contest to recognize outstanding student scholarship. Two cash awards totaling \$1000 will be made -- First Prize of \$600 and Second Prize of \$400. Prize money is made possible by a grant from the Motion Picture Screen Cartoonist, IATSE Local 839, in Hollywood, California.

DEADLINE: Postmark date of July 1, 1994

Candidates must be enrolled as undergraduate or graduate students, and be members of SAS at the time of submission (Student membership in the Society is \$20). 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. Entries must be in English or be accompanied by an English translation. Submissions must be double spaced, typewritten and should not exceed 5,000 words. Please submit three copies. No entries returned without SASE.

Entries should be sent to:
Student Essay Contest, Society for Animation Studies
Attn: Richard Leskosky
2117 Foreign Languages Building
University of Illinois
707 South Mathews Avenue
Urbana, IL 61801 USA
Tel: (217) 244-2704 Fax: (217) 244-2223

Have you got an **E-Mail** address? We suspect that many **ASIFA CENTRAL** members do have electronic mail in some form or another, through services like CompuServe, America Online, Delphi, Genie, Portal, Prodigy, The Well, or Internet accounts. We would like to make a directory of our members, and perhaps begin to correspond about how the "Electronic Super-highway" might be used. It would be fairly simple, for instance, to **provide FRAME BY FRAME** as an "on-line" publication. We could set up a reflecting mailing list or a NeWs group. Recently, *Society for Animation Studies* announced it is considering similar electronic activities. This might be an opportunity to share ideas and announcements with other animators across the "net." Drop me a note at: byron@art.niu.edu if you're interested in forming ASIFA ON LINE! --- Byron Grush.

CALL FOR PAPERS

Society for Animation Studies Conference
San Francisco State University
October 6 - 9, 1994

The Sixth annual SAS Conference, hosted by the Cinema Department at San Francisco State University, will intersperse paper presentations with filmmaker panels, teaching workshops and rare film screenings.

Papers are being sought on authorship studies, genre redefinition, animation theory, myth narratives and their source cultures, voices of feminism and cultural diversity, the role of international organizations, pop culture from an international point of view, sound design in modern animation, and close analysis of selected films as well as fresh perspectives on traditional topics.

Submit a 250-500 word abstract. Papers published prior to conference not accepted. Student essay contest submissions are eligible.

Deadline: July 1, 1994. Later proposals will be considered, but will be ineligible for financial aid if coming from the US. The selection committee will review all proposals and respond by July 15, 1994. Completed papers must be submitted by August 31, 1994.

Send Abstract to:
Martin McNamara, SAS Conference Chair
Tel/Fax: 1-414-337-7060
or Patricia Amlin, Animation Coordinator
Tel: 1-510-548-5560

Cinema Department, San Francisco State University
Tel: 1-415-338-1629
1600 Holloway Avenue
San Francisco, CA 94132

Third ASIFA Midwest Animator's Conference

Friday April 21st through Sunday April 23rd 1995 at
the Starved Rock Lodge in Starved Rock State Park,
Utica, Illinois

The last two Animator's Conferences were such a
hit that we decided to do it again! We're
announcing the conference early this time so it's
easier to make plans. Come get to know other
midwest ASIFA animators and their work.

We'll have a variety of activities organized for the
weekend.

For those of you who haven't attended a
conference yet, Starved Rock provides lots of
opportunity for relaxation. There's an indoor pool,
whirlpool and saunas. The state park is located in
a beautiful natural area near the Fox River
waterway. You can watch barge traffic go
through the locks or hike along a variety of trails.

If you have questions or need further information,
contact Marla Schweppe at 716-271-1121 or Marie
Cenkner at 708-432-7834.

Rooms should be reserved through the retreat, not
through the lodge. Rooms are available for Friday
and Saturday night. [The lodge will not allow a
room to be reserved for Saturday night only].
Please specify whether you would like a single
room (approx. \$130 for two nights) or would like
to share with another person (approx. \$65 each
for two nights). Prices vary and are subject to
change by the Lodge. Since there are a limited
number of rooms
available in the
lodge, these rooms
will be assigned on
a first come first
serve basis. If there
are more people
than rooms, other
accommodations
are available nearby. Room fees are payable
upon arrival directly to the lodge.

Make checks payable to ASIFA Central.
Include your name, address, phone, fax number,
E-mail address and your room information. We
have room with one King size bed and with two
double beds. State your preference and who you
will share with, if anyone.

The conference fee is \$40.00.
Mail registrations to:

Marla Schweppe
ASIFA Midwest Animator's Conference
762 Elmwood Terrace
Rochester, New York 14620-3716

LETTERS

For an upcoming paper in the Animation Journal, I
am attempting to create a more complete listing of
collaborative animated films that use three or more
animators as contributors to a group project. Do you
know of any films, US or otherwise, that could be
added to this list?

Skip Battaglia Animated Star Bangled Banner
Priestly, Gratz Candyjam
Mary Newland Anijam
 Kom Kommer
David Erlich Academy Leader Variations
 Animated Self Portraits
Steven Johnson Amnesty International Declaration
of Human Rights
Paul de Nooijer A Palace

Any Assistance you could offer would be much
appreciated. Thank you for your time.

Sincerely,
Karl Staven
P.O. Box 4104
Ithaca, NY 14852

.....and.....

According to **Linda Simensky**, president of
ASIFA EAST, in a recent article in **ANIMATOR**, a
new group called **Women In Animation**
(WIA) was formed this year by Rita Street,
editor/publisher of *Animation Magazine*. With a
few other women from the industry as a sort of
companion group to ASIFA Hollywood,
Rita formed the group to be a
professional, non-profit organization
which will foster the dignity, concerns,
and positions of women who are
involved in all aspects of the art of
animation. Their goals are two-fold: to
look out for women's issues in
animation, and to foster animation as
an art form. There are already 300 names on
the mailing list, and meetings generally attract
an attendance of 100 to 150. Linda Simensky is
talking to women in her area in order to form a
WIA chapter in New York. The Los Angeles
chapter is working on becoming a national
group with chapters in other cities, so the
movement is underway. How about a Mid-west
WIA? Linda's number is 212 258-7727.

OTTAWA 94

International Animation Festival
September 28th to October 2

The Ottawa 94 International Animation Festival, taking place from September 28th to October 2nd, 1994 at Canada's prestigious National Arts Center, promises to deliver even more of the best. All the events that the Festival has become known for will be returning -- the competition; the retrospectives, tributes, and special screenings; the traditional animator's picnic; the workshops; Chez-Ani, the animators' rendezvous and informal screening room; and of course, the parties.

Ottawa 94 invites all filmmakers, production companies, students, critics, and interested parties to take part. The deadline for entries is July 15th, 1994.

The festival is currently developing its retrospective and workshop programs. If you have any ideas for programs that you would like to see presented at Ottawa 94, please contact us.

MENDRISIO CARTOON '94

1st International Animation Festival in Switzerland

Mendrisio Cartoon '94 will take place November 24 - 27, 1994 in Mendrisio, a town in South Switzerland.

Interested directors and animators should contact the festival at
fax. +91 / 46 53 64

Luca Morandini, Director
Mendrisio '94
1st International Animation Festival in Switzerland
Via Vincenzo Vela 21
CH 6850 Mendrisio

Sidney Film Festival

June 10-25
405 Glebe Point Road, P.O. Box 25
Glebe NSW 2037, Australia
Tel: +6126603844
Fax: +6126928793

5th International Animation Festival, Hiroshima '94

August 25-29
Hiroshima Festival Office
4-17 Kako-Machi
Naka-Ku, Hiroshima 730, Japan
Tel: 81-82-245-0245
Fax: 81-82-245-0246
Cable: HIR@ANIMA
Telex: 653765 HIRANI J

11th Annual Chicago International Children's Festival

October 7-16
Entries before June 15th, 1994
Facefs Multimedia
1517 West Fullerton Avenue
Chicago, IL 60614
Tel: 312-281-9075
Fax: 312-929-5437
Telex: 20-6701

43rd International Film Festival Mannheim-Heidelberg

October 15-22
Entries before August 8, 1994
Collini Center
Galene, D-68161 Mannheim,
Germany
Tel: 49(0)621-102943
Fax: 49(0)621-463423
Telex: 463423

39th International Film Festival, Valladolid, Spain

October 21-29
Entries before July 31, 1994
Angustias
1.2a Planta apartado de correos
646
47003 Valladolid, Spain
Tel: 305 700-77-86 305 899,
302044
Fax: 309835
Telex: 26304 FONCABE

CINANIMA '94, Espinho

November 8-13
Entries before August 15, 1994
CINANIMA
Apart. 43
4501 Espinho
Codex, Portugal
Tel: (02) 724611
Fax: (02) 726015

5th New England Children's Film and Video Festival

November 1-20
Entries before June 15, 1994
Cheryl Hirschman, Exec Director
Center for Children's Media
28 Woods Road
Medford, Massachusetts, 02155
Tel: 617-391-4260
Fax: 617-730-8393

37th International Leipzig Festival of Documentary and Animated Films

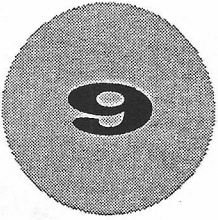
November 15-20
Entries before Sept. 5, 1994
Dokfestival Leipzig
P.O.B. 940,
04900 Leipzig, Germany
Tel: (3 41) 294660

Holland Animation Film Festival, Utrecht

November, 1994
contact Gerban Schermer
Hoogt 4
3512 GW Utrecht, The
Netherlands
Tel: +31(30)312216
Fax: +31(30)312940

Sinking Creek Film/Video Festival

November 8-13
Sinking Creek, Meryl Truett,
Executive Director
402 Sarratt
Vanderbilt University
Nashville, TN 37240
Tel: 615-322-2471
Fax: 615-343-8081



The 1994 SIGGRAPH ART and DESIGN SHOW

by Deanna Morse
Chair, Art and Design Show, SIGGRAPH

Almost one hundred works are included in the Art and Design of SIGGRAPH, to be shown at the annual conference at end of July in Orlando. The show includes 53 hanging pieces, 3 sculptures, 9 installations, 5 essays (including an interactive essay) and 22 computer assisted animations.

The SIGGRAPH '94 Art and Design Show continues the tradition of showcasing a survey of the best recent works in art, design, and animation. The show is broad-based and media inclusive. We considered entries in fine arts, design, interactive installations, art-based or multimedia essays and animation. The '94 show also includes site specific works, shown outside of a gallery setting. We also produced an Art and Design Show video, with comments from the jurors designed to place the work in a context.

We see some themes in the works this year. Several of the pieces represent a search for cultural roots. Some reflect the experience of being a tourist. Several look at family and memories. There were works that interspersed reality and fantasy elements. Some are obviously playful. There were a few with overt political statements. Many of the pieces considered the human form, and several were self-portraits. The animation included a number of collage pieces, and stories or story fragments.

As with all art, this show challenges our perspectives, stretches the limits of the expected, embraces change, and considers the meaning of visual language, codes and symbols. Unlike many art shows, all of these artists are working with "tools" that were invented during their lifetimes, providing comment on the present.

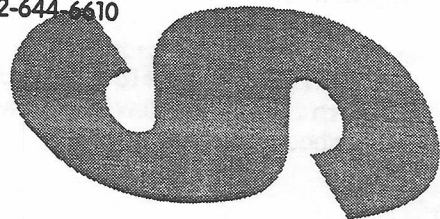
The primary criterion for acceptance, as stated in our call for participation, was aesthetic. As you might expect, the work was evaluated with "traditional fine arts" criteria, including use of compositional elements, color, line, form and tone. In addition, the jurors considered the aesthetic intention of each, judging the artworks

on what we felt the artist was trying to achieve. We selected works that approached artistic design and creation in original ways. We looked for work that would challenge our perspectives. We included art that was visually exciting or had a strong emotional content. We asked for works that could not have been created without the wide variety of computer tools that artists use today. As computer generated works, the art bears the mark of the media that assisted with its creation. Some works are graphic displays of mathematical concepts. In these, the computer has determined a distinctive appearance, a syntax, that makes the work easily recognizable as computer art. In other works, where the artist has used the tools for more traditional artistic intention, these marks are less obvious. In many of the interactive works the computer serves another function. By redefining the relationship of the viewer and artwork, the computer serves as a medium as well as a tool.

Within SIGGRAPH, the Art and Design Show is one of the few places individual voices are expressed through technology. Much of computer graphics work is collaborative, and here is one opportunity to consider the statement by a single artist. Unlike most of the conference, this art work is not intended to be in the service of commercialism. The Art and Design Show is one of the few places at the conference where the computer is used to offer comment on the role of technology in society today.

We hope that you get a chance to attend the conference and see the art and design show. SIGGRAPH runs July 24-29, 1994 at the Orange County Convention Center, Orlando, Florida. For more information, contact:

SIGGRAPH '94
Smith Bucklin and Associates
401 N. Michigan Avenue
Chicago, IL 60611
Tel 312-644-6610



The Art of Animation is a new international magazine published twice a year in English. Its editor, Jo Jurgens, used to publish a Norwegian version called *Fantasia*. Subscription price is 150 Norwegian KR. Veimester Kroghs Gt 24 N-7015 Trondheim, Norway

Zabreb has not been touched by war for the last two years and is reported to be safe for tourists. The Croatians are proud of the Zabreb Animation Festival and of their newly won independence. All participants will find a warm and friendly reception. ASIFA is urging all its members to support the festival. A lifetime achievement award will be given to **Dusan Vukotic** for his exceptional contribution to the international development of the art of animation.

The University of Iowa Video Center and the University Hospital Schools have won a bronze "Telly" Award for their video production "Everyone Is Communicating." Iowa City artist/cartoonist and ASIFA Central member **Dewy McGuire** developed and designed the animation for the program. McGuire designed over twenty different characters, along with the hundreds of drawings needed for animation in less than a six week period for the ten minute program.

Faith Hubley has been invited by the **Hiroshima '94 Animation Festival** to serve as its first female Honorary President. She has been making her own films at the rate of one a year, casting messages for peace full of love throughout the world. The festival also announced several of its upcoming programs. These include **Asian Animation**, with films from Vietnam, Singapore, Indonesia, the Philippines and other Asian countries which have not yet been screened outside those countries, and the **Fantastic World of Aardman Animations**, which produces claymation and will offer screenings, an exhibition of models and a seminar by Peter Lord. There will also be programs for children, a **National Film Board of Canada** program and a program on Computer Animation.

In Memorium: Walter Lantz
Animation legend, Walter Lantz passed away on March 22nd, 1994, a few weeks shy of his 95th birthday.

Disney animators with mischief on their minds inserted X-rated scenes into laser disc versions of **"Who Framed Roger Rabbit?"** Thousands of discs already sold contain full frontal nude views of the shapely cartoon character Jessica Rabbit, along with an X-rated sexual encounter and graffiti offering Disney boss Michael Eisner's home phone number as that of a brothel run by Allyson Wonderland. At 24 frames per second, the action is too fast for the eye to pick up the subliminal inserts, but laser disc technology lets the viewers watch one frame at a time. The most revealing scene comes when Jessica is riding through Toon Town with actor Bob Hoskins. Their taxi crashes and they tumble out. As Jessica tumbles, her skin-tight red dress rides up. At normal speed she appears to be wearing underwear, but slowed down, three frames show her wearing nothing.

Expanded Entertainment has released a tape called *The World's Greatest Animation*, containing eleven Oscar winners plus a few other films that were nominated. 1-800-996-TOON for information.

Picture Start new releases include *Greentoons* and *Madre Tierra*. Greentoons, billed as "environmentally aware animation", includes *Whale Songs*, by ASIFA Central member **Mary Beams**, as well as 13 other aware-winning films from North America. *Madre Tierra* (Mother Earth), which won the series award in last year's **Chicago International Children's Film Festival**, is a nine-part series of animated films made under the direction of two Danish animators and one Uruguayan by a large group of South American artists. Picture Start has had two new video releases picked up by the national video retailer, Blockbuster Video, including their 5th Annual "Best of the Fests". Picture Start distributes its "Kid Start" and other series on video tape from 1727 W. Catalpa Ave, Chicago, Illinois, 60640. Call 1-800-528-TAPE (8273) for details.

Strata Animation Contest: StrataVision 3D Animation program for Mac/PC Judging based upon effectiveness in regards to design of modeling, rendering, and special effects of the animation. Cash and Strata product prizes. Strata Inc. c/o Nikki Shields, 2 West St. George Blvd., Suite 2100, St. George, UT 84770

THE 90's CHANNEL is a full time (24 hours a day) cable channel that reaches more than half a million cable subscribers in Los Angeles, Baltimore, Denver, Detroit, Scottsdale (AZ), Vernon (CT) and Alameda (CA). It features work from independent video and filmmakers throughout the U.S. For more information, contact THE 90's CHANNEL, 2010 14th. St., #209, Boulder, CO 80302, Tel: 303 442-8445

Autodesk (Animator Pro, 3D Studio, AutoCad programs for DOS) will be producing a demo reel for **SIGGRAPH '94** in Orlando. They are looking for submissions for this reel. Autodesk also is conducting the Second Annual Autodesk University Image and Animation Contest with 23 categories of between \$1000 and \$10,000 in prizes. Entry deadline for the Image and Animation Contest is August 1, 1994, with winners to be announced in October, 1994. For information: Autodesk, Inc., 2320 Marinship Way, Sausalito, CA 94965, Tel: 415 332-2344.

Duane Boldt of Chicago is seeking information on Sid and Marty Krofft and their Saturday morning TV shows from the 60's and 70's. These include Bigfoot and Wilboy, The Bugaboos, H. R. Pufnstuf and Sigmund the Sea Monster. Send any information you might have to Duane Boldt, 2415 W. Winnetka, Chicago, IL 60625

WTTW Channel 11's **"Image Union"** is broadcasting independently produced film and video work Saturdays at 10 P.M. with a rebroadcast Thursday at approximately 1:30 A.M. For a schedule or information about submissions, contact Tom Olson at 312 509-5429 or WTTW Channel 11, 5400 N. St. Louis Ave., Chicago, IL 60625, Tel: 312 583-5000

Canyon Cinema, operating as a non-profit cooperative distribution center for independent filmmakers, regularly publishes catalogs of work for rental or sale. For more information, contact Canyon Cinema, 2325 Third Street, Suite 338, San Francisco, CA 94107, Tel: 415 626-2255.

Al Cohn and **Rich Moskai**, both who used to work for the Illinois Film Office, recently bought the **Chicago Filmletter** from founder Ayce Barry. For more information about this valuable resource, contact Chicago Filmletter, 1532 N. Milwaukee Ave., Suite 202, Chicago, IL 60622, Tel: 312 235-FILM (3456)

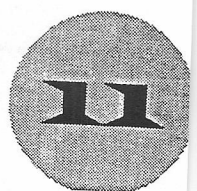
Canadian Broadcasting Corporation (CBC) Manitoba is calling for submissions for **"Open Wide"**, a weekly half-hour television series that profiles the best of alternative, underground, and independent cinema from Canada, the U.S. and the world. For more information, contact Gavin Rich, "Open Wide", CBC Manitoba, 541 Portage Ave., Winnipeg, Manitoba, R3B 2G1, Tel: 204 788-3111.

Individuals interested in being listed in the **Illinois Production Guide**, the annual directory of film, television and video personnel in Illinois, contact the State of Illinois Film Office, Illinois Department of Commerce and Community Affairs, James R. Thompson Center, 100 W. Randolph, Suite 3-400, Chicago, IL 60601, Tel: 312 814-3600.

Mellow Manor Productions, the producers of **Spike and Mike's Festival of Animation**, are interested in seeing and hearing about new films, projects and ideas for inclusion in their many festival and distribution compilations, including the **"Sick and Twisted"** and **"Regular"** programs. They also seek interested parties to develop a computer animated **"Intermission"** piece or an **"End Show"** segment. Mellow Manor pays for ink, paint, camera work in 35mm, 16 to 35mm blowups and lab costs. For information contact Michael Eastwood, Production Coordinator, Spike and Mike's Festival of Animation, 7488 La Jolla, CA 92037, Tel: 619 459-8707, Fax: 619 459-8722.

Animation Magazine is seeking animation writers and other submissions for possible inclusion in future publications. Submit writing samples to: Rita Street, Animation Magazine, 5885 Karan Road, Suite 317, Agoura Hills, CA 91301 or call 800 996-TOON.

ASIFA is the French acronym for "Association Internationale du Film D' Animation", an organization formed in France by a group of professional animators and chartered by UNESCO in 1960 to encourage the art of animation and further international understanding and goodwill through the medium of the animated film. Today, there are nearly thirty chapters around the world.



An Inexpensive Pencil Test System

by David Thrasher

What I've put together is a used Amiga 500 computer with an accelerator (40 MHz, 68EC030 CPU, 4 meg of 32 bit memory) and a Vidi Amiga 12 digitizer to capture images from a color video camera. For software, I've had Disney Animation Studio and Deluxe Paint IV. What I've found out is that this set-up is perfectly adequate for pencil tests but lacks suitable quality for finished work.

The Disney Animation Studio package is not well suited for my purpose of doing pencil tests but is very good for learning animation techniques. It includes several animation files demonstrating basic animation techniques (squash and stretch, two legged walk, etc.) and the program is written to be very similar to a traditional animation studio setup. You do a pencil test, you use an exposure sheet to adjust timing, and you use Ink and Paint to composite your animation over a background and color it. This program is also available on the IBM platform, in case you are interested.

Deluxe Paint IV turned out to be a little better suited to my purpose of a pencil test. After you've loaded your animation it is very easy to duplicate or delete frames to make your timing work and there is an adjustment for the frame rate so you could adjust it to reflect your final use (12 fps if you are shooting on straight twos, 24 fps if you are shooting on ones or if you want the number of frames to accurately reflect your shooting strategy, or 30 fps for video). A further advantage of Deluxe Paint is its variety of painting tools.

The Vidi Amiga 12 digitizer (which plugs into the parallel port) doesn't give very clean images but, of course, it isn't a high end product either. The camera being used and the lighting could be the contributing factors too.

For output to tape I can either use the monochrome output directly from the computer or use the Amiga 520 video adapter that I bought for color output. For most pencil tests color is probably optional. All output is real-time with this system and requires no single frame recorders because of the resolutions and number of colors that I'm using. What I've described is something that would fit into a shoestring budget (or in my case, a "frayed thread" budget).

Here is a cost breakdown of what I spent for comparison purposes:

Used Amiga 500 Computer: \$300
Used Amiga 1084 Monitor: \$100
(typically \$230-250)
GVP A530 Turbo expansion: \$499
One 4 meg 32 bit wide SIMM: \$200
(expansion can take 8 megs)
Vidi Amiga 12 digitizer & software: \$139
Disney Animation Studio: \$42
DeLuxe Paint IV: \$99
Amiga 520 video adapter: \$35

The video adapter and the Disney software are really optional if this set up is just used for pencil tests. I'm sure it is possible to do something similar with a Macintosh or a PC but it will be more costly. The software will cost more and special, more expensive, adaptive hardware is required since these systems do not put out NTSC video.

There is a new paint program for the Amiga on the low end of the price scale that might be worth looking into called Brilliance. I don't know too much about it yet so I really can't comment on its animation suitability.

Motion Control and Other Adventures

by Roger Holden

Greetings from Lawrence, Kansas, in the "Land of Oz." Lawrence is home to Mad Magazine artist Paul Coker, who created the characters for the classic Rankin-Bass production, "Frosty the Snowman." Lawrence is also home to world famous author, William S. Burroughs. The "Reading Rainbow" feature books are filmed here. Lawrence is host to a tremendous music scene. Lawrence is only 20 miles away from the central headquarters of NewTek, the Video Toaster people. They reside in Topeka, Kansas. I am Roger Holden, and I operate an animation and audiovisual research facility called 21st Century Sound & Vision. By the way, I am running for election to the board of ASIFA Central.

I attended this year's retreat at Starved Rock, and let me tell you that this was a special excursion not to be missed. I hope that all of you seriously consider attending next year's retreat. Networking was awesome, animated presentations were stunning, and the beautiful scenic surroundings were inspirational. I took some 3-D lenticular pictures of the scenery. I will make reprints available at cost to ASIFA Central members.

At the retreat, I presented a synopsis of my past and present work. In 1981, I designed a motion control system that allowed dozens of feature "Reading Rainbow" books to be filmed in Lawrence. My system was used up to and through the 1987 season. Currently, the "Reading Rainbow" books are still being filmed in Lawrence by animators Oscar and Janet Rojas at the Dolezal Animation Studio. "Reading Rainbow" won the 1993 Emmy for Best Children's Series.

The 1981 system previously mentioned was designed around an Atari 800 computer and 4 Superior Electric stepping motors. Communication from the computer to the motors occurred through a printer port with parallel output. I wrote the software in assembly language and Basic. The system achieved super smooth pans, zooms, or combinations to an accuracy of 1/2000" in of an inch. For "Reading Rainbow" artists would cut out pictures from children's books or use the original artwork. They would then prepare those pictures for the camera by painting over printed

words and by hiding book seams. Occasionally, cels were created to produce animated effects such as a lightning bolt, eye blink or volcanic fire. Camera moves were designed by drawing them on translucent tissue paper overlapping the artwork. These tissue drawings were used as guides for finding the starting and ending positions for the animation computer. The motion control system was then programmed to execute the shot with a variety of accelerate and decelerate options for each of the 4 axes of motion. This allowed for smooth curved pan effects. This technique was beautifully effective on Paul Goble's book, *The Gift of the Sacred Dog*. This book told the traditional Native American story of the gift from the Great Spirit of the horse to the people. The colorful artwork of the book is brought to life through smooth camera moves, curved pans, music, and narration by Michael Ansara. Keep an eye out for this "Reading Rainbow" episode which shown repeatedly.

In 1984-5 I designed my next motion control system for Tec Films, Dallas' oldest surviving film studio. In 1987 I opened Magic Visions studio in Lawrence and designed a third motion control Oxberry animation camera system. Over the last 7 years we have produced a music video tribute to William S. Burroughs (which aired in Canada and, in part, on MTV's 1990 "Buzz" series), won international awards for an illustrated music video tribute to Dr. Martin Luther King, Jr., and won the Film Advisory Board's Award of Excellence for our picture animated story which presents issues of fair housing to children in a manner that they can comprehend. We have also received a grant to develop and explore innovative uses of tactile sensations and sound to communicate imagery to visually impaired or blind people.

In 1994, we incorporated 21st Century Sound & Vision. We have exclusive rights to a no glasses 3-D film and video process developed at the University of South Carolina. This technique can be seen on ordinary TVs and videotapes without the use of special screens or glasses.

I would greatly appreciate your vote (for Board member).

Membership Form

YES!

- General \$22.00
 - International \$42.00
 - Corporate Sponsor \$250.00
 - Student \$12.00
- New Renewal

Name _____

Street Address _____

City, State, Zip _____

Voice Phone _____

Fax _____

E-Mail _____

Here's my money!

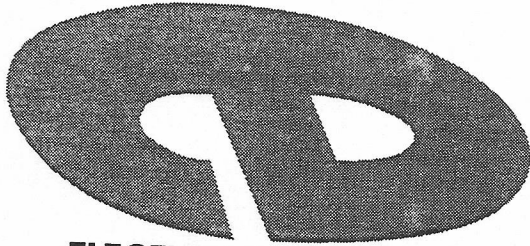
All memberships and donations are tax deductible to the fullest extent of the law.

Mail this form (and your money) to:

ASIFA CENTRAL MEMBERSHIP
 c/o Marie Cenker
 1463 Glencoe Ave.
 Highland Park, IL 60035

DO IT!





ELECTION FOR THE BOARD OF DIRECTORS OF ASIFA CENTRAL

This is your mail-in ballot for the election of the Board of Directors of ASIFA Central. Please read the instructions carefully.

The names listed below have indicated interest in serving as members of the Board of Directors of ASIFA Central. These names are being presented as a slate. You only need mark the area on the ballot marked YES to vote for ALL of these individuals. If you do not wish to vote for these individuals, please mark NO. This is not a popularity contest or competitive election. Any ballot not returned will be counted as an abstention. Please mark, sign and return your ballot to:

ASIFA Central
c/o Stay Tuned Gallery
220 S. Cook Rd.
Barrington, IL 60010

by no later than August 1, 1994.

Candidates for the Board of Directors

Official Ballot

- Byron Grush*
- Mary Lou Haynes
- David Herrold
- Roger Holden
- Leonard Kohl*
- Bill Naras*
- Steve Sofflet
- Terry Schoen

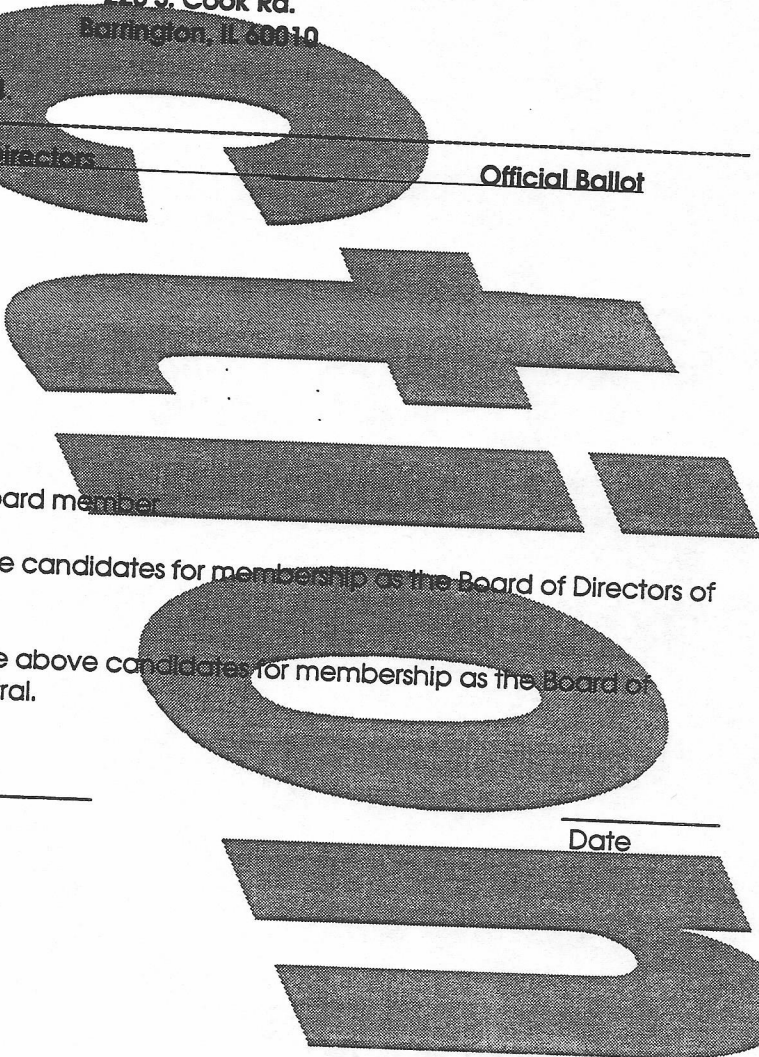
* Indicates currently serving Board member

YES, I support the above candidates for membership as the Board of Directors of ASIFA Central.

NO, I do not support the above candidates for membership as the Board of Directors of ASIFA Central.

Signature _____

Date _____





c/o Stay Tooned! Gallery
200 S. Cook Street
Barrington, IL 60010

we have moved!
our new mailing address
is care of Stay Tooned Gallery
200 S. Cook Street
in Barrington, Illinois
special thanks to

Tracy and Jim Lentz
for giving us a new home!

This may be your last issue! Check the mailing label for your renewal date!