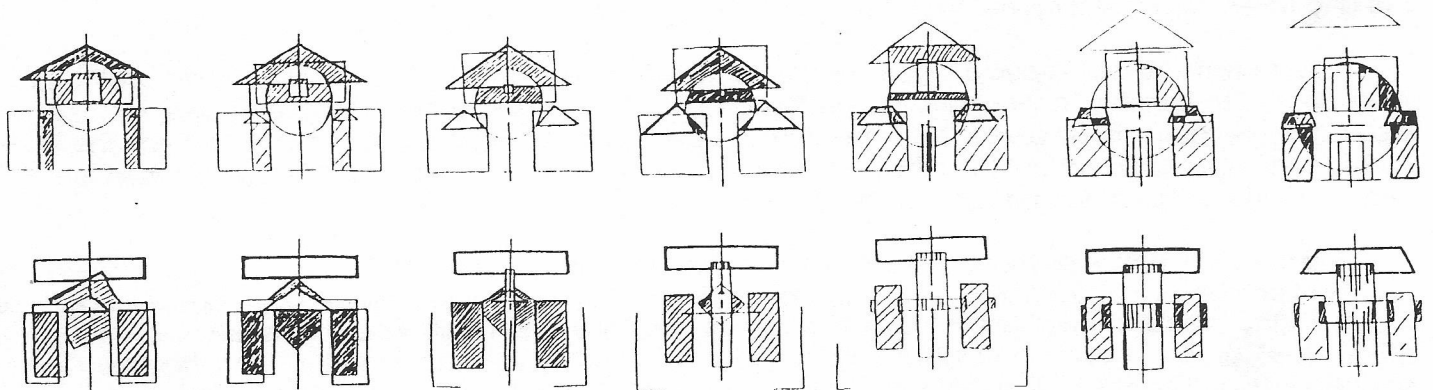


# FRAME FRAME<sup>by</sup>

Summer/Fall 1995



Q/S/FA central

animation quarterly

<http://laotzu.art.niu.edu/fbfindex.html>

# 12th Chicago International Children's Film Festival

by Marie Cenkner

I had the pleasure of again being part of the animation jury for the Chicago Children's Film Festival. This year opening night is October 6th. The festival runs through October 17th. The animation was outstanding this year. I would like to highlight some of my favorites for you.

Four films that I found particularly outstanding for creative use of animation were *The Artist, It's Always Me, Sandburg's Arithmetic* and *Alice*. *The Artist* by Michele Cournoyer, National Film Board is, I believe, rotoscoped. It is the story of a young girl, musically inclined, and not understood by her family. A very lovely film from all points of view. *It's Always Me — Letter Monsters* by Joia Hesserbarth, USA. This drawn, mixed media film about a dyslexic girl, is a very engaging stream-of-consciousness story, though it is a little weak in the narrative wrap-up. *Sandburgs Arithmetic* by Lynn Smith, Canada. Carl Sandburg reads his poem, "Arithmetic." Drawn animation, paint and crayon, loose style, contribute to a film which is excellent for stimulating creativity in the viewer. *Alice* by Bellanger Nicolas, France, is a short three minute story of a little girl's day at nursery school. Drawn animation in simple crayon line style makes for a very original presentation.

There were also several traditional cartoon-style drawn animations worth noting. *Do Nothing Till You Hear From Me*, by Pernilla Hindsefelt and Jonas Dahleck, Sweden, is excellent drawn animation and design. The story is about instruments at night in a large upscale restaurant with a trumpet flirting with a violin, and, of course, a surprise ending. It reminded me of Tubby the Tuba. *The Hen House* by Kari Hakkinen, Finland, has excellent animation and design. The director describes it as "A hilarious animation about the stress caused by profit responsibility in a hen house run according to a hierarchical system." *The Three-legged Cat* by Evan Frizzell, Weston Woods, USA and New Zealand is great animation of charming tales about a peg-leg cat who is mistaken for a hat and taken on a ride atop her owner's brother's bald head.

Two drawn animations with especially good and entertaining messages for children were *The Little Wolf*, and *The Polar Bear*. *Little Wolf* by An Vronbaut, England is good design and animation about the smallest member of a wolf pack who goes astray and is retrieved in an unusual way by his brothers. *The Little Polar Bear: The Teddy*, by Teo Kerp, Germany is about the third party of a trio who feels neglected and a little jealous when the other two decide to adopt a discarded teddy bear.

There were 4 stop motion animated films this year. *Hot and Spotty* by Kevin Griffiths, England, is one of the classic "Old Bear Stories" by Jane Hissey, stop motion toys. *Gogs* by Sion Jones, Deiniol Monis and Michael Most, Wales, is clay animation, well animated and designed. "A stone age family whose lives are ruled by the elements discover fire... but are uncertain how to use it properly." A very comical film. *The Chamber Stork* by Katarina Lillquist, Finland, is nicely done object, stop motion puppet animation. A poet finds an enormous egg in his tiny room. It hatches and the ensuing "raising the creature" adventure changes him forever. *The Barber of Seville* by Natalia Dabibha., Wales production and Moscow production, is 28 minutes of ambitious puppet animation with elaborate sets, camera movements and very smooth animation of the well known opera.

Of special note are several films from the series, *Rights From the Heart - Part II*, produced by the Canadian Film Board. Each one asks a hard question about children and the burden different political and social circumstances inflict on them. No solutions are offered. *Jonas and Lisa* by Zabelle Cote and Daniel Schon is drawn animation on the question, "What can they do?" of three children, an overworked mother and an alcoholic father. *Ex Child* by Jacques Drovin is a pin screen film on "A soldier at 13, Why?" A young boy is inscripted into the army. *Baroque 'n Roll* by Pierre M. Trudeau is stop motion and cut paper animation on "A Racist, Why?" Part I and II are available for purchase from Facets as are many other animated films. Hope you can attend the festival. Feel free to call me (798 432-7824) as the time approaches. I may have a film showing schedule, or you can get one from Facets (312 281-9075)

## Animated Films at The 12th Chicago International Children's Film Festival

The 12th Annual Chicago International Children's Film Festival is organized by Facets Multimedia, Inc., a not-for-profit film and theater organization. The Festival continues Facets' to providing the best in Children's entertainment to Chicago-area audiences. The Festival awards international recognition to those films and videos for children which attain the highest artistic achievements. At the end of each screening, children are given ballots on which to rate the films. Ballots are counted at the end of the Festival and the film chosen by the children is awarded "Most Popular Film of the Festival."

Opening night, "Over the Rainbow," will be held on Friday, October 6th, with a reception at 6:30 PM and a screening at 7:30 at the Chicago Cultural Center, Washington Street at Michigan Avenue in downtown Chicago. Tickets should be obtained in advance and are \$25 per person. (312 281-9075) Some of the films to be screened at "Over the Rainbow, A Celebration of Short Films" include Frog, Where are you? by Gary Templeton, Baroque 'n Roll by Pierre Trudeau, Arkelope by Roslyn Schwartz, Sandburg's Arithmetic by Lynn Smith, Little Wolf by An Vrombaut, Birdland: Over the Rainbow by Jannik Hastrup, The Three-Legged Cat by Euan Frizzell, AN Artist by Michele Cournoyer and Where the Heart Remains by Alison Toomey.

All other performances . . . October 17th. will be held at Facets Multimedia, 1. . . W. Fullerton Avenue, in Chicago. The number to call for information is 312 281-9075. Animation is sprinkled throughout the festival, but it is featured in specific programs:

**Saturday, October 7th, 10 AM, Cinema One, Facets Multimedia**  
**Into The Garden with Beatrix Potter!** Films from Great Britain.

**Saturday, October 7, 3:30 PM, International Performance Studio, Facets Multimedia**  
**Take One!** A workshop with Caroline Thompson, director of Black Beauty, writer for Nightmare Before Christmas, The Secret Garden and Edward Scissorhands,

**Sunday, October 15, 12 noon, Cinema One, Facets Multimedia**  
**Zebras and Goblins Galore!** An Animation Celebration  
Films from Norway, Finland, Canada, the US, Japan, New Zealand and Wales.

## ATTENTION MUSICIANS! PREPARE TO JOIN THE MULTIMEDIA REVOLUTION!

by Mary Lou Haynes

Would you be interested in enrolling in a twelve week evening course in downtown Chicago titled 'Introduction to Audio and Computers in Multimedia'? Requirements/prerequisites would include a basic knowledge of music composition and some college. A Music degree is NOT required. The hands-on course could begin with the Winter semester starting Jan 8, 1996 to be taught by a composer/computer specialist through a Chicago music organization. Tuition could be charged to your Visa/Mastercard and a certificate is issued upon successful completion. Class could be on Tuesday or Wednesday or Thursday night for 2 hours from 6pm to 8pm. No books, midterms or finals!

To respond to this survey, please e-mail your choice of evenings (Tues or Weds or Thurs) with your Name, Address, Phone numbers to: M. L. Haynes, MorgPk@aol.com. You will be sent a result of the survey responses and more info in mid-December.

## The Animation Network Club: Contents and Questions

by Jane B. Dabish

The Animation Network Club, out of West Bloomfield, Michigan, publishes a newsletter and runs events with speakers from the industry. Last July the group held a one-day seminar featuring Ken Southworth from the American Animation Institute in North Hollywood, California. Mr. Southworth has worked in the animation industry for over fifty years, for Disney, Hanna-Barbera, Filmation and Walter Lantz. He spoke about his experiences as an animator and demonstrated his work and answered questions. Jim Fobar, a fine arts illustrator who works as a freelance assistant animator and background artist for local companies also spoke. He talked about what major studios are looking for in new employees and about the role of computers in animation today.

Future events will be announced in the Animation Network Club's newsletter. The Club also makes available a Cartooning Package, which sells for \$3.99, which is great for students entering the animation industry, or for anyone who enjoys cartooning. To purchase the package or to be added to the mailing list, call (810) 626-2285 or write to The Animation Network Club, P.O. Box 251651 W. Bloomfield, MI 48325-1651

# Toy Story: The First Computer Animated Feature

by Byron Grush



"We're storytellers who happen to use computers. Story and characters come first and that is what drives everything we do,"

says "Toy Story's" director, John Lasseter. And everything John Lasseter does brings to the animation process that unique story-telling abil-

ity that sets his work apart from the crowd and sets standards that make us forget we are watching renderings made on a computer. Lasseter, a former Disney animator, is perhaps known best for the short films he has directed for Pixar, including "Luxo, Jr.", "Red's Dream", the Academy Award winning, "Tin Toy" (which may have part of the inspiration for Toy Story), and "Knick Knack".

Disney and Pixar have teamed up again to produce "Toy Story", the first full-length computer animated feature film. Due to be released in November, 1995, you can get a preview of the film on the Disney world wide web site,

<http://www.disney.com/MoviePlex/Features/ToyStory/ToyStoryHomeT.html>. In the past, Disney has struggled with the integration of computer animation into its films, attempting too little too soon in "Tron", using the computer for layout in "The Mouse Detectives", or mismatching whole scenes as in "Beauty and the Beast". This time, the success or failure of the film will depend a great deal on how well the look and feel of the computer generated characters reinforce the Disney formula of art, story, music and famous actor's voices.

Borrowing from Raggedy Ann and Andy a little, "Toy Story's" toy characters come to life when people are not present. There is also a hint of the conflict between tradition and new technology as the old favorite toy, a pull-string cowboy doll, is threatened by the arrival of an space-age action figure complete with laser gun. The older toys include Mr. Potato Head and

a Slinky Dog, and a Bo Peep figurine lamp. The most intriguing concept in the story revolves around the venture into the outside world that leads the cowboy and his advisory into the world of the "mutant" toys. Here, the application of the computer makes the most sense in its potential to create a surrealistic and bazaar environment.

The old tried and true is in effect, as Disney taps into some box office talent. Tom Hanks is the voice of Woody, the cowboy, while Tim Allen play Buzz Lightyear, the action figure. Somehow, however, I imagine that Don Rickles as Mr. Potato Head and Annie Potts as Bo Peep will probably steal the show. Music for the picture is composed by Randy Newman and will be more integrated into the emotions of the plot, rather than following the standard animated musical style found in other Disney movies, according to Lasseter.

Most of the animators who worked on "Toy Story", and some reports number them in the 100 to 150 range, were from traditional backgrounds with experience in clay, puppet or hand drawn animation. Pixar wrote some proprietary software, especially for network rendering of the complex and time-consuming scenes of the neighborhoods and environments. Expect to see lots of articles about the technology used in this movie. Already there have been a few in Animation Magazine, Computer Graphics World and Cinemafantastic. The stills I have seen remind me of characters from "Tin Toy" and "Knick Knack", while the lighting and sets seem to have gone to yet another level, allowing some dramatic ambience usually absent from computer animated films. What I'm hoping for is the subtle and touching movement Lasseter achieved in "Luxo Jr.", which confirmed him in my mind, at least, as the first computer animator able to bring life to what can sometimes be a very cold and mechanical medium.

## The 6th International Animation Film Festival In Japan: HIROSHIMA '96

Hiroshima '96 will take place from August 22 to 26, 1996. Under the spirit of Love and Peace, The Hiroshima Film Festival has always been aiming and striving for the development of animation art and it is our sincere hope to continue the manifestation together with all of you who love this art form.

Final date for entry forms is March 21, 1996.

Period for films/videotapes is March 1 - April 21, 1996

HIROSHIMA '96 FESTIVAL OFFICE

4-17, Kako-machi, Naka-ku, Hiroshima 730 JAPAN

Phone: 082-245-0245

FAX: 082-245-0246

Cable: HIROANIMA

## **WANTED: ARTICLES, PAPERS, PICTURES, NOTICES**

**for Frame By Frame Animation Quarterly.**

**Deadline for next issue: November 15th, 1995**

Send written material as hard copy printout and text only format on floppy disk (IBM or MAC high density disks) and pictures as TIFF, TGA, GIF, or photographs through mail to:

**Frame By Frame  
c/o Byron Grush  
720 Prairie Ave.  
Naperville, IL 60540**

E-mail articles and notices to:  
byron@art.niu.edu

### **Startoons McClenahan Honored by Leonard Kohl**

On Saturday, September 9, 1995, animator Jon McClenahan became the second ASIFA/Central member to be honored by the International Popeye Fan Club with the prestigious Lifetime Achievement Award. The fan club annually honors an individual for his or her outstanding contribution to keeping the character of Popeye the Sailor before the public eye.

During his animated career McClenahan has worked on a variety of projects, such as Warner Bros./Steven Spielbergs Tiny Toon Adventures, Animaniacs, Taz-Mania, etc. He was honored more for these contributions in the field of animation than for his work on Popeye.

McClenahan began his animation career as an in-betweenner working on the Hanna Barbera Popeye television series in Australia. I need to tell you right off the bat, that Popeye is one of my all-time favorite characters, real or fictitious, said McClenahan. Ive always been attracted to him as a character — a rough, foul-mouthed, ugly sailor. I never animated him — for that I am deeply regretful. I only in-betweened on Popeye. It was a thrill! Just putting a drawing of Popeye on my lightbox was like a wonderful dream come true.

A plaque was presented to McClenahan during the 5th Annual International Convention by Michael Brooks, co-founder of the official Popeye fan club. The club is now located in Chester, Illinois, the hometown of Popeyes creator, Elzie Segar. Brooks said, Jon McClenahan is worthy of the award for his love of the character, and his love of animation. Maybe someday, Jon McClenahan himself will produce a Popeye cartoon series that [the sailors] creator, E.C. Segar would be proud of.

## **WANTED: Animation Clips for PIXEL BY PIXEL Gallery**

Send video tape, MPEG, FLIC, or short clips and GIF or JPEG of stills of your animation for our on-line animation gallery. Get info from <http://laotzu.art.niu.edu/asifa.html>

### **STAYTOONED GALLERY PRESENTS**

Mrs. J. Ward, the voice of Rocky and Bullwinkle, at the Lake Forest Gallery on Oct 21st, 1995.

For details and a schedule of other speakers in the Lecture Series, call 708 234-3231

McClenahan said to be honored was thrilling, and thoroughly enjoyed visiting the town of Chester, with its statue of Popeye overlooking the Mississippi river, meeting the people of Chester, and participating in the 16th Annual Popeye Picnic and Parade. He mentioned his only regret was that he hadnt been more persuasive in convincing his family to join him at the convention in Chester. I hope to be back next year, McClenahan said.

Previous honorees include former Max Fleischer animator Gordon Sheehan, Cliff Holman a childrens television entertainer, and comic book artist George Wildman.

In 1993, Sheehan (who also is an ASIFA/Central member) was the first recipient of the Lifetime Achievement Award. His work on the Fleischer Popeye cartoons began in 1933 with the little sailors first appearance, and included many Popeye classics.

That same year, Cousin Cliff Holman also received the award for his nearly 40 year run of a Popeye T.V. program. In 1994, George Wildman was honored for his work on the comic book adventures of Popeye during the 60s and 70s.

The Official Popeye Fan Club membership weighs in at over 600 members strong, and includes professional animators, writers, artists, and just plain old Popeye fans. Members get a quarterly newsletter, and advance notice of special events. For further information on how to join, contact Michael L. Brooks, 1001 State Street, Suite 1, Chester, IL 62233; or call (618) 826-4567

# Modern Media/ Modern Architecture Animation in Architecture

## An Interdisciplinary Teaching Method

by Linda and Mark Keane

We seek to liberate the creative process in the undergraduate design studio. This program proposes an exercise to facilitate the beginning. It is a model based on several years of practical application at two schools of architecture. The following describes the methodology and subsequent findings.

The study of architecture as frozen music in lecture courses via static slide images limits the experiential information for the viewers. Introducing the study of historical references as subject matter to be analyzed, dissected, interpolated and developed into alternative design languages, opens the experience to exploratory invention as a process for design. Utilizing film and video to record the exploratory process unfreezes the music of the typical design studio and allows for the endless review and discussions of architectural issues.

In undergraduate architecture and interior architecture studios, individuals select a twentieth century painting, and/or a twentieth century piece of architecture. Preparing written research on the artist/architect and the work of Modern Art, the student studies issues from which the piece originated, its time period and its impact. The relationship of Fine Art to Architecture is discussed. The blank 8 1/2" x 11" page is used as the canvas: the site. From it, upon it, within it, through it, the studio is challenged to create space. 2-Dimensional design language transfers to 3-Dimensional space, which then transfers to a 4-Dimensional experience of architecture.

Each student conceptually analyses the piece and draws 5 - 10 minute reactionary sketches aimed at understanding the essence of the vocabulary. These initial drawings deal with form, color, texture, spatial definition, balance, composition, and any other influence projected from the original work of Art/Architecture. The sketches act as an interpolative guide through five tiers of design problems ranging in scale: a dinner plate, a table setting for the plate, furniture for the table setting, a pavilion for the furniture, and finally a garden for the pavilion. The actual designs for the plate or the pavilion are structured to generate interaction between scales of design vocabulary, small to large, large to small. Between each ascending

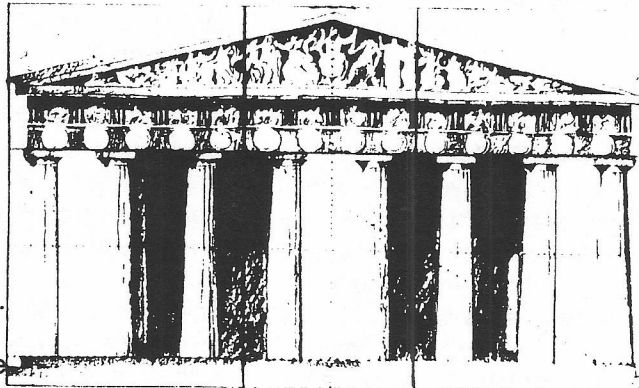
*Linda Keane is an architect, artist and partner in STUDIO 1032, an architectural firm in Milwaukee and Chicago. She currently teaches design, theory and digital animation at the School of the Art Institute of Chicago where she served as department chair from 1985-90. Mark Keane is an architect, filmmaker and partner in STUDIO 1032. He teaches design and Drawing at the University of Wisconsin at Milwaukee where he heads the Frank Lloyd Wright Initiative. Animated Architectural films by Mark and Linda Keane are published in Architecture on Screen (1994), which has been shown on PBS in Chicago and Europe. The two are currently completing a media book, ARCHITECTURE: An Animated Introduction, for CD ROM.*

scale, the complexities of design vocabulary are discussed.

2D to 3D influences are explored, 3D to 4D interactions are developed. On the first blank page the issue of idea origination is discussed. Where do ideas come from? How are they developed?

Once drawing commences the design options expand and the students must continually choose to control the imaging or let it create itself. Rational versus intuitive design directives are introduced. As each two dimensional images is created the students are challenged to begin to choreograph the development of their ideas simultaneous to designing their ideas. This duality of production eliminates the separation of design and final presentation because in the animation process, the two phases occur simultaneously.

As two dimensional images accrue they are pinned up and critiqued for compositional development, content, and intent. It is in this overview of drawings that the notions of animated movement and sensory perception occur. In the traditional studio process each drawing is reviewed for individual strength. In this process, noting subtle differences between the generations of cels created to generate movements, the potential of the design is studied and restudied many times over culminating in a stronger commitment and design direction.



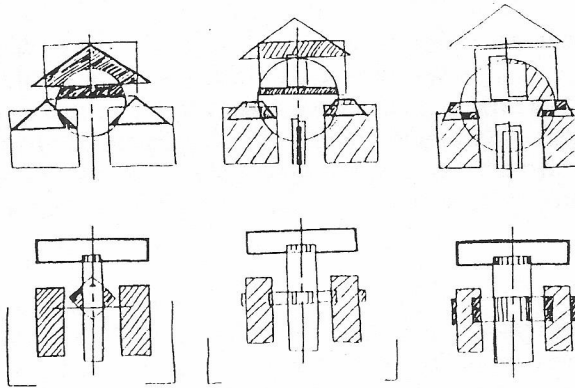
The animated evolution of the design idea frame by frame is a stop action analysis of movement which can be realized in the viewing of the finished celluloid presentation. The step by step creation of movement is the ultimate challenge of bringing life and volume to the two dimensional page. 2D composition becomes 3D form which is perceived in a spatially visual experience. The study of the transition from two dimensions to three dimensions opens up the endless possibilities which exist between plan generation and sectional development.

The actual animated build-up of the plan suggests structural, spatial, design vocabulary possibilities to the students. Unlike similar computer programs, the students control the movement and development of the volumetric process, further enhancing their understanding of spatial arrangements and exercising their manipulative skills. Once two dimensional markings have been evaluated and transformed into three dimensional spatial statements, the notion of scales of design is discussed.

What issues are translatable from the design of a detail to the design of an urban scale? The animated process is conducive to study and overlapping of design vocabularies. How does the design of a door hinge inform the design of a floor pattern, a table, a wall elevation, a section, landscape plan, etc.? Where does design start and stop? What additional information is necessary at each scale? How does the simultaneous consideration of several scales influence the overall design process? As the tiers of drawings are produced the students are considering the element of time. How long does it take us to understand the design of a small object? How long does it take us to experience space (as viewed on the screen)? This introduction to the notion of time and how it influences our perceptions of design language and experience is approachable in the studio setting through the method of animation.

This produces 150 to 300 drawings explored over a range of time, 3 days to 3 weeks. The studio as a whole is asked to suspend prior conceptions of what design language is, how it is generated, and how it permeates into a finished product. The suspension is critical to the exploratory nature of the process. This becomes evident as work is quickly produced in a constant battle: the right and left sides of the brain being transformed into drawn vocabulary on the page.

The individuals then interpolate the initial series of sketches creating a hybrid set of images. Each two original drawings are used to generate a third. The new hybrid is then interpolated with the two originals and so on until the tableau is complete. In-between sketches begin to assimilate the growth of a process, or a path to discovery. With each drawing complete in 7 - 10 minutes, the intent is to deal only with abstract vocabulary and the transformation of its expression from the paper to the public. As the drawings accrue, the work is laid out and discussed, much in the manner of the painter reflecting upon the canvas, the sculptor introspecting the sculpture. Each person's process unfolds differently with a variety of potential aesthetic premises. Only in the creation of work is the dialogue about work possible.



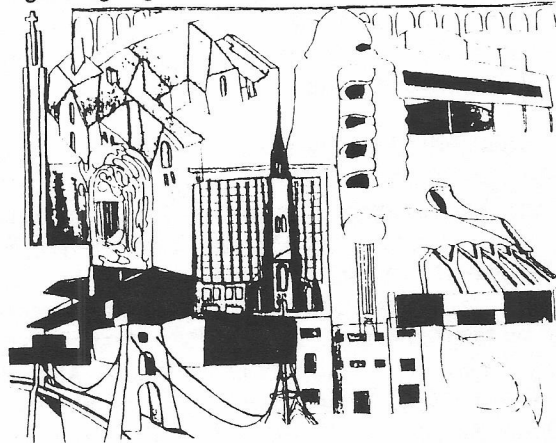
The final series of matrixed drawings are then animated on film at a relative rate per second. Students use a 16mm film camera and high speed color negative film to document the drawings at the rate of 2 - 3 frames per image with changes in speed to enhance certain areas and reveal nuances pertinent to the design language. The produced film is then transferred to video at 24 frames per second and at 18 frames per second.

Video allows for color change and light density change from the original work. The video is the final resource for critique and discussion. Drawn images actualize into visual poetry.

This process is subject to on-going criticism both negative and positive.

The blindspots to the project are the two dimensional study of historical graphics which are abstracted away from context. The interpolation process is often forced and mandates arbitrary solutions. We have found that the course taken by each student is initially confounding and requires blind adherence to the system. At times this trust between student and instructor has not been established to reach the potential of the project.

But to defend the process there have been various rewards which have instilled confidence in our pursuit of animation in architecture. First, the strength of final compositions and schemes in each of the design problems used to date have fostered positive evaluation from peer



instructors. Secondly, the demand of generation of images at this scale drives the student to seek out the greatest extent of visual research in order to manipulate the base image. Third, although the product, the film, is not the intent and often results in crude cinematic endeavors, the celebration of the process in this media creates an enthusiasm in the student

body that maintains direction and magnitude for whatever length is determined. This enthusiasm begets a certain pride in their work as an individual and as a studio that generates a 4 minute film. Fourth, the exercise expands on the graphic skills of the student and dexterity of the media by the sheer number of drawings required. Fifth, and perhaps most important, the impact of the project can be seen at the beginning of the next program when a film is not being made.

# The Annecy 95 Festival

by David Ehrlich

The Annecy Festival was a grand sprawling event, with simultaneous screenings of Competition Shows, Panoramas and Retrospectives throughout the city. It proved to be a bit too large and unwieldy for the ambitious organizers, however, and the result was a disorganized final prize-giving ceremony that was humiliating to the prize-winners as well as to all the filmmakers who were present. ASIFA is in the process of soliciting comments (positive and negative) on the Festival and will present them, with its own criticisms, to the Mayor of Annecy as well as the Festival Director. If you attended the Festival and wish your comments to be included, please fax them immediately to ASIFA's Secretary-General, Bordo Dovnikovic: 385-1 250 345.

One of the positive high points of the Annecy Festival was the retrospective of the films of the Chinese Director, Te Wei. ASIFA organized the show, wrote the catalogue text, and presented Te Wei with its ASIFA Prize. Our President, Michel Ocelot, delivered the Prize dedication in French and English while Swiss Director, Georges Schwizgebel, gave the Chinese translation:

"Te Wei was one of the two founders of the Shanghai Animation Studio in 1957 and served as co-Director of the Studio until the chaotic years of the Revolution when the Studio was forced to stop production and he was severely criticized. He regained his position in 1976 and, without bitterness or regret, he gently proceeded to lead the Studio and its artists into a Golden Age of animation during which the Shanghai Animation Studio became known throughout the world for its artistic excellence.

"As an artist in his own right, it is with "Where is Mama", "Buffalo Boy and the Flute", and "Feeling From Mountain and Water", that Te Wei made his greatest contribution. Adapting the rigorous discipline of traditional Chinese brush painting to animation, Te Wei has given us a body of work that truly expresses both in its form and its content, the grace and stillness of nature and man's place within it.

"For his courage and quiet strength as a human being, for the enduring quality of his artistic contribution, and for his leadership of the Shanghai Studio during those turbulent years, we are honored this year to present the ASIFA Prize to Te Wei. In paying tribute to Te Wei, ASIFA wishes to acknowledge those others in our art who have, despite their hardships and suffering, managed to persist in their creation and have left us not only with artwork of lasting vitality but with a faith in the courage and strength that may lay within us."

Grand Prize for Best Animated Film was shared by "Switchcraft" by Konstantin Bronzit of Russia, and "Gary Larson's Tales from the Far Side" by Marv Newland, Canada/USA. A Special Prize awarded unanimously by both judges went to "Repete" by Michaela Pavlatova, Rep. Tchegue, with Special Distinctions going to the following: "About Love" and "Fly" by Andrej Ushakov, Russia, "Le Moine et le poisson" by Michael Dudok de Wit, France, and "Aahhh !!! Real Monsters" by Igor Kovalyov, USA. The Short Films and Features Prize was awarded to "Bob's Birthday" by Alison Snowden and David Fine, Great Britain/Canada, with other prizes going to "Stressed" by Karen Kelly, Great Britain, "Gagarin" by Alexij Knaritid, Russia, "My Baby Left Me" by Milorad Krstic, Hungary, "Mrs. Matisse" by Debra Solomon, USA, "Heisei tankuki gassen Pompoko" by Isao Takahata, Japan and "Close to You" by Maciek Albrecht, USA/Pologne. The UNICEF prize for Short Films went to "Rights From the Heart" by Jacques Drouin, Canada and the Best Student Film winners were "The Wooden Leg" by Downen Doherty, Great Britain and "Annie" by Christine Ferriter, USA.

## **ABITIBI: Festival International En Abitibi-Temiscamingue**

Oct 28 - Nov 2, 1995

animation, documentary, fiction, original version with French or English subtitles.

215 Ave Mercier, Rouyon-Noranda, Quebec, Canada J9X 5W8

Tel: (819) 792-6212

Fax: (819) 762-6762

## **31st Chicago International Film Festival**

Showcasing new trends, emerging talent, and the future of film and television. Categories include: feature, student, short subject, and documentary film, television production, television commercial, and special achievement.

Held 12-29 October, 1995.

Detail from: <http://www.ddbn.com/filmfest>



**Leipzig: International Festival for Documentary & Animation**

October 31 - November 5, 1995

DOKFESTIVAL LEIPZIG, Elster, 22-24, 94109, Leipzig, Germany

**International Animated Film Festival  
ESPINHO: CINANIMA '95**

November 7 - 12

Apartado 43, 4501, Espinho, Codex, Portugal  
tel: 351-2-72-16-21  
Fax: 351-2-72-60-15

**NAMUR FESTIVAL INTERNATIONAL DU COURT METRAGE  
November 14 - 19**

animation, fiction, documentary, experimental  
14, Ave Golenvaux, 5000 Namur, Belgique  
tel: 32-81-2290-14  
fax: 32-81-22-17-79

**POTTIERS: RENCONTRES HENRI LANGLOIS  
December 5 - 10**

Espace Pierre Mendes-France, 1 Place de la  
Cathedrale, Poitiers 86000, France  
tel: 33-49-41-80-00  
fax: 32-49-41-76-01

**SCAN '95: Digital Passion**

The 15th Annual Symposium on Small Computers in  
the Arts at the Franklin Institute Science Museum,  
Philadelphia, PA

November 3 - 5, 1995

contact Misako Scott, (610) 664-3417 E-mail:  
scan@netaxs.com  
Small Computers in the Arts Network  
209 Upland Road  
Merion Station, PA 19066-1821

**SCAN '95 Computer Art Competition**

Silicon Gallery  
139 North Third Street  
Philadelphia, PA

November 3 - 25th, 1995

For more information contact:  
Rick de Coyte  
phone: 215 235-6060, Fax: 215 238-6067  
E-mail (CompuServe) 71233,1437 or (Internet)  
decoyte@omni.voicenet.com

**Film Front National Student Film & Video Festival  
Oct 12, 1995**

206 Performing Arts Building,  
University of Utah  
Salt Lake City UT 84112,  
(801)328-2428

**14th Women In the Director's Chair Intl Film  
& Video Festival**

accepts submissions from women in all genres &  
lengths  
contact: WIDC, 3535 N Sheffield #202, Chicago IL  
60657, (312)281-4988,  
(312)281-4999(FAX)

**INDEPENDENT FILM & VIDEO SHOWCASE**, cable  
access show, seeks student & independent films &  
videos to give artists exposure. Details from: Box 1626,  
4202 East Fowler Av, Tampa FL 33620

**CENTER FOR CONTEMPORARY ARTS** accepts docu-  
mentaries, shorts, animation, experimental works, and  
features for its cinematheque program. Send 1/2" or  
3/4" tapes with SASE to: Ron Beattie, Center for  
Contemporary Arts, 291 E Barcelona Rd, Santa Fe NM  
87501

WE'RE LOOKING FOR FILMS—**Spike & Mike's Original  
FESTIVAL OF ANIMATION**, We want great animated  
short films for both The Festival of Animation and Sick  
and Twisted. Send us your pencil test or demo reel. If  
we can use your film we will contact you with the  
details. In special cases, we may fund a portion of  
the production costs. Be sure to include your name  
and number. Send to: Spike, Mellow Manor  
Productions, 7488 La Jolla Blvd, La Jolla CA 92037,  
(619) 459-8707, (619) 459-8722(FAX)

**ART IN GENERAL** seeks video works or guest curated  
video programs for new monthly screening series. All  
kinds of work welcome, from experimental film &  
video to home videos; doc & activist to public  
access works. For more info, call: Joanna 212-219-  
0473

**ECOMEDIA** Seeks Film & Video works for ecological  
screening series at the Blagden Alley Artscience  
Warehouse. All genres accepted; emphasis on ecolo-  
gy. Details from: 926 N St Rear NW, Washington DC  
20001 OR 202-842-3571

**VIEWPOINTS, KQED's** showcase of independent point-  
of-view works, seeks films & videos express "strong  
statements on important subjects", submit VHS or 3/4"  
tapes (1.5 hr length preferred), to: Greg Swartz,  
KQED, 2601 Mariposa St, San Francisco CA 94110,  
(415) 553-2269

Call For SHORT FILM & VIDEO, all genres, any medium,  
one to 60 min long, unconventional, signature work in  
VHS or 3/4" for first nat'l story, submit to: **EDGE  
Television**, 7805 Sunset Blvd Suite 203, Los Angeles CA  
90046

## Animation on The World Wide Web

by Byron Grush

It is difficult to do justice to a tour of animation sites on the World Wide Web because the Web is so volatile. It's an ever changing collection of individual sites scattered around the world with sites being added (and disappearing) every day. Animation is a popular subject on the Internet, and you will find Web sites devoted to archiving animation clips as well as sites promoting big and little production companies and on-line magazines. It's easy to get lost looking for information or interesting stills and movies to download.

A good starting point (at least we think so) is to log on to ASIFA Central's World Wide Web site at <http://laotzu.art.niu.edu/asifa.html>. (Note for beginners: type the full "URL" into the open box of your browser. After you've gotten the ASIFA Central home page, add it as a "bookmark" or "Hot List" item so you can easily get back to it). From there you can load our own "Hot List" of animation sites and "Search Engines" which will help you locate more sites.

As of this writing, the most popular browser seems to be Netscape, since it has many "extensions" built in to display those wacky backgrounds and blinky text lines Web authors love to use. You will need some good external "viewers" in order to look at Quicktime movies and AVI or FLIC files and hear the WAV audio files which can be downloaded. You should expect to spend a lot of time in the kitchen making sandwiches while some of these files transfer, especially if you are using a modem at 14.4 KB or even 28.8 KB data rates. Even with a machine directly on the Internet, many larger files can seem to take forever to load. And is it worth the wait? Sometimes yes, sometimes no. But the adventure of exploring this brave new web world is exhilarating and potentially addictive. It is the spirit of independence and empowerment to individuals which make the World Wide Web so important to our era. Say a little prayer to protect us from the freedom-fearing censorship wheedling blue-meanies out there that will try to suppress it.

Maintained by private companies, universities and government agencies who relay data over their lines the Internet was originally formed to protect sensitive computer networks against attack by foreign governments in time of war. The first Web software appeared around 1991 and Mosaic, a graphical "browser" client for the Web appeared in 1993. There are now thousands of Web servers in 84 countries. All the major on-line commercial services like CompuServe and America On-line have been providing WWW interfaces for their customers.

As you begin to discover and explore the Web you begin to see that Web "Pages" are merely documents which you request from remote sites which are downloaded to your own computer. There is an illusion of being

"connected" but this is only true during the transfer. Sites are linked together by imbedding the addresses of documents found at other sites in the local pages. Written in a simple language called HTML, or hypertext markup language, authors can not only reference other documents, they can include them by using embedded links.

But back to our Animation Spots Page. First, of course, there's Frame By Frame (<http://laotzu.art.niu.edu/fbfind-ex.html>). We have started to post articles from Frame By Frame on the Web. So far, we have articles from Spring 1995, Winter '94/95, Fall 1994, and Spring/Summer 1994. We will be adding current issues and try to keep going back in time to include previous issues as well. Some animation magazines have started Web sites as well. fps: The Magazine of Animation on Film and Video can be found at <http://www.cam.org/~pawn/fps.html>. Also, the Animation Journal published by Maureen Furniss can be found at <http://nexus.chapman.edu/animation>.

Other ASIFA Chapters have started to use the internet. ASIFA Hollywood will be starting a Web site, and can be reached through E-mail at [asifa@earthlink.net](mailto:asifa@earthlink.net). ASIFA Canada/Vancouver has been organized by Leslie Bishko ([bishko@cs.sfu.ca](mailto:bishko@cs.sfu.ca)) and she has some really good information on her own Web pages at <http://fas.sfu.ca/cs/people/GradStudents/bishko/personal/leslie.html>. We've tried to post some general information about ASIFA (International) in What is ASIFA International? by David Erlich found at <http://laotzu.art.niu.edu/~asifa/asifaint.html> and about our own chapter through What is ASIFA Central? at <http://laotzu.art.niu.edu/asifa.html>, Membership Form at <http://laotzu.art.niu.edu/~asifa/membrfrm.html>, and Midwest Animator's Conference and Retreat at <http://laotzu.art.niu.edu/~asifa/confinfo.html>. We also try to keep updating the Current Festival Listings at <http://laotzu.art.niu.edu/~asifa/currfest.html>.

There are many schools, particularly those with computer animation areas, which have Web pages offering a great deal of information. We've listed just a few: Rochester Institute of Technology, where Marla Schweppe teaches, at <http://www.cs.rit.edu/~mks/CompAnim/index.html>, The Center for Digital Multimedia at NYU at <http://found.cs.nyu.edu/CAT/index.html>, and my own experimental Web site, The Broomcloset at Northern Illinois University at <http://laotzu.art.niu.edu/broomcloset.html>. Also look for interesting things going on at Ohio State, University of Illinois at Urbana and many other schools. These can usually be found by searching for the main university Web site starting with <http://www.clas.ufl.edu/CLAS/american-universities.html>, a listing of American Universities.

Some companies with Web sites include Walt Disney, Curious Pictures, MCA/Universal, Silicon Graphics, Autodesk, Softimage, Rhythm & Hues, Universal Cartoon Studios, NewLine Cinema, and Chiat/Day. You'll just have to log onto our Animation Spots Page to get these addresses, I'm tired of typing! There's also a Disney

Picture Archive in Pittsburg at <http://www.pitt.edu/~jmpst33/Shmo.html>, and The Betty Boop Archive at <http://www.phantom.com/~voidmstr/BettyBoopArchive.html>. Vintage Ink and Paint on the west coast has a Web site at <http://www.earthlink.net/~sworth/>.

For an exploration of animation, I suggest search the Web by using one of the many "search engines" and indexing sites such as Yahoo at <http://www.yahoo.com>, or The Web Crawler at <http://webcrawler.com/>. Animation Indexes include Yahoo-Computers:Graphics:Animation at <http://www.yahoo.com/Computers/Graphics/Animation>, Thee Computer Animation Index at <http://skynet.oir.ucf.edu/~suzan/companim/companm2.shtml>, and Thant's Animations at <http://mambo.ucsc.edu/ps1/thant/thant.html>.

Let your fingers do the clicking by starting at the ASIFA Central Home Page. Don't be discouraged if some of the addresses have been changed or are not presently working, that's just the nature of the Web. I hope you will explore and enjoy and even contribute to the richness and diversity of the Animation on the World Wide Web.

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**ECOMEDIA** Seeks Film & Video works for ecological screening series at the Blagden Alley Artscience Warehouse. All genres accepted; emphasis on ecology. Details from: 926 N St Rear NW, Washington DC 20001 OR 202-842-3571 November 30, 1995 San Diego Film Festival—We are currently accepting video previews of film for our 1996 Festival. Between now and the end of November 1995 we will accept videos (any format) of feature or short films; animation and/or live action; fiction or documentary. Films must be either 16mm or 35mm married prints. Films must be no older than 1994 and never have been screened in San Diego before. There are six awards for excellence. The award for Best short Film includes a \$1,000 cash prize. Detail from: [rbaily@ucsd.edu](mailto:rbaily@ucsd.edu) OR San Diego Film Festival, Dept 0078 UC San Diego, 9500 Gilman Drive, La Jolla CA 92093 OR 619-534-7665 (FAX)

**Blackchair Productions** seeks films and/or videos by independent artists for ongoing screening in the Seattle area. Details from: [witerain@nwrain.com](mailto:witerain@nwrain.com) OR Send clearly-marked submissions of anything to: Blackchair Productions, 2318 Second Av #313-A, Seattle WA 98121 (include an SASE if you want your tape returned)

**Money For Women/Barbara Deming Memorial Fund** Inc, open to individual feminists in the arts, grants up to \$1,000, applicants must be citizens of US or Canada, information available from: Money For Women, Box 40-1043, Brooklyn NY 11240-1043

**The Seventh Annual Indiana Film & Video Festival:** CALL FOR ENTRIES. Sponsored by the Indiana Film Society, the Indiana Film & Video Festival recognizes and awards the works of independent film and video makers in and from Indiana and its neighboring states Illinois, Kentucky, Michigan and Ohio. The competition is open to independent film and video makers, professional, amateur, and student artists. For more information, contact: THE INDIANA FILM & VIDEO FESTIVAL, c/o The Indiana Film Society, 820 East 67th St, Indianapolis IN 46220, 317-255-2464 OR [TMORRIS@GANDLF.UINDY.EDU](mailto:TMORRIS@GANDLF.UINDY.EDU)

**The eighth annual Virginia Festival of American Film,** to be held October 26-29, 1995, announces its annual call for film entries. The VFAP features independent films among a diverse variety of classics and feature premieres, and invites filmmakers to participate in stimulating discussions with academic and general audiences. Filmmakers such as Ross McElwee, Christine Choy, Mark Rappaport, and Su Friedrich have participated in past years. The Festival is soliciting 16mm and 35mm films, of all genres and lengths, completed after August 1994. Submissions must address the 1995 theme: U.S. and Them: the Cross-Cultural Politics of American Film, or related topics (including travel, exile, immigration, war, tourism, diasporas, ethnography, international spies, interplanetary aliens). Entries, on VHS or 3/4" tape. Contact for entry form: Virginia Festival of American Film, 104 Midmount Lane, Charlottesville VA 22903 OR 800-UVA-FEST OR [FILMFEST@virginia.edu](mailto:FILMFEST@virginia.edu)

**Third Annual New York Digital Salon 1995,** Call for Entries, Computer Animations, Catalog Essays, Gallery Artworks, Net-Works, details from: [binkley@sva.edu](mailto:binkley@sva.edu) OR <http://www.sva.edu/salon/info.html> OR Timothy Binkley, New York Digital Salon, School of Visual Arts, 209 E 23rd St, New York NY 10010

CALL FOR ENTRIES, **European Media Art Festival,** Postfach 18 61, D-49008 Osnabruck, Germany, 49(0)5 41 2 16 58 OR 49(0)5 41 2 83 27(FAX) OR [emaf@bionic.zer.de](mailto:emaf@bionic.zer.de) OR <http://EMAF.NDA.NET/nda/emaf> 950401 Academy of Motion Picture Arts & Sciences Annual Student Film Awards, 8949 Wilshire Blvd, Beverly Hills CA 90211, (310)247-3000, (310)859-9619(FAX)

**Black Entertainment Television** seeks films & videos by black independent makers, directors, producers for 1/2 hour weekly show, info: Screen Scene, BET, 1899 9th St NE, Washington DC 20018, (202)636-2400

**90'S CHANNEL,** embracing controversy & search & programming & that offers fresh approaches TV, welcomes tapes for submission. Details from: The 90's Channel, 2010 14th St #209, Boulder CO 80302 OR 303-442-8445



c/o Byron Grush  
720 Prairie Avenue  
Naperville, IL 60540 USA

Frame By Frame is now on the World Wide Web!

ASIFA Central Home Page

<http://laotzu.art.niu.edu/asifa.html>

Frame By Frame Home Page

<http://laotzu.art.niu.edu/fbfindex.html>

Frame By Frame is the  
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du Film d'Animation

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Conference information:  
ASIFA Midwest Conference  
c/o Marla Schweppe  
762 Elmwood Terrace  
Rochester, New York 14620-3716

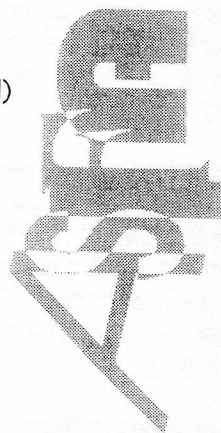
Quarterly submissions:  
Frame By Frame  
c/o Byron Grush  
720 Prairie Ave.  
Naperville, IL 60540

## join ASIFA Central!

### Membership Form

- \$20.00 General
- \$40.00 International (includes General)
- \$250.00 Corporate Sponsor
- \$12.00 Student (General only)

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