

SPRING 2001



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FRAME

QUARTERLY PUBLICATION OF ASIFA/Central

SPRING 2001

My Day at the House of Mouse

by Charles Wilson

Whenever I tell people that I do animation, invariably the first question I hear is: "Have you ever been to Walt Disney World?" At which point I go into my diatribe about how I've never been to Disney, yes I'm sure it's a nice place, and no I have absolutely no desire to visit (what can I say, large crowds of happy people freak me out). But when people get insistent with me about the House of Mouse, I break down and mumble something about how it would be nice to attend one of those special "Behind the Scenes" animation tours where you get to do animation and talk to the animators. This is usually enough to placate the proponents of Disney.

Well, it finally happened. I had to go to a business conference in Disney World, Orlando. Even though it was a full week at the conference, I factored in a couple of hours to take the tour and was I glad that I did.

There are actually two animation tours: one that's open to the public and another where you have to sign up ahead of time. I went on both.

The first tour was the "Behind the Scenes" tour. It's a three hour tour--offered twice per week--that you have to schedule before you show up at the parks due to a limited number of spaces. We arrived right when the Disney/MGM Studios park opened and were whisked through security by our tour guide. The entire setup was designed to make us feel as though we were back in the 1930's and applying for an ink-and-paint job working on Disney's new feature film 'Snow White.' First, we were given a simple animation test that consisted of drawing a quick, two-page flipbook. Next, we were escorted around the park where we stopped at major milestones in Walt Disney's early career that have been recreated

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Fantasia on DVD

by Jim Middleton

"Fantasia" has gone through a variety of transformations since it first appeared in 1940. After a disappointing road show run in larger cities, it was slashed by RKO to under 90 minutes for general distribution. The resulting version was a complete mystery to the huddled masses yearning for escapism from World War

II and it pretty much vanished, and with it, Walt Disney's interest in pushing animation to a higher level of art.

The 60s brought an audience for its bright colors and interpreted drug references (it is doubtful that the animators who worked on the mushrooms in the Nutcracker sequence had that in mind), but by then the usual problems associated with film became evident. The spliced and diced "Fantasia" excerpted on

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Letter from the Editor by Jennifer Eldred



Another successful conference and retreat has come and gone. Congrats go out to Melissa Bouwman who did a **great job** of coordinating this years' event. Once again it

was good friends, great animators, wonderful weather and barbeque!

Next year's ASIFA/Central Conference and Retreat is the 10th

Annual and will be held from April 26-28, 2002. Additional information on the 2002 Conference will be published in this and future newsletters. Mary Lou Haynes and Dave Daruszka return to Chair the 2002 Conference. Plans are underway. If you would like to help out, be a presenter or volunteer, please contact Mary Lou at morgpk@aol.com.

If you are interested in submitting an article for the Summer 2001 edition the deadline is July 15.

Jennifer Eldred

The deadline for the Summer 2001 Edition of Frame by Frame is July 15, 2001.

Animation Scholarship Available

Applications are now available for next school year's International Helen Victoria Haynes World Peace Scholarship.

Each year, the Haynes Storyboard & Animation Scholarship program awards a \$1,000 grant to one qualified student attending an accredited college or university by sponsoring a Storyboard Competition.

The money, contributed by the family & friends of the late Helen Victoria Haynes - former bilingual teacher, musician and church activist - defrays the cost of producing an animated PSA based on the theme

'How We Can Achieve World Peace'.

College students anywhere in the world are eligible. The deadline for applying with a Storyboard is **March 15, 2002.**

Winner will be announced in April. Winner is required to complete the PSA for screening at the 11th Annual Midwest Animators Conference in April 2003.

For an application with rules, send an email containing your postal address to: Program Director, HVH World Peace Storyboard & Animation Scholarship Competition morgpk@aol.com

ASIFA/Central Volunteers and Project Leaders

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Mary Lou Haynes, morgpk@aol.com

Conference Co-Chair 2002

Dave Daruszka

Web site:

<http://www.asifa.org/animate>

E-mail: asifa@asifa.org

ASIFA/Central Conference:

April 26 - April 28, 2002

To contribute or volunteer contact:

Randy Rockafellow

E-mail: rrockafellow2@juno.com

To join ASIFA/Central:

Send a check (payable in US dollars to ASIFA/Central) to the address on the back of this newsletter.

ASIFA/Central Mission Statement

ASIFA: Association Internationale du Film d'Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. - adopted 3/92

Printed in the U.S.A on recycled paper.

ASIFA in Annecy

All ASIFA members and prospective members are invited to attend and take an active role in the worldwide animation community. One of our tasks is to improve the communication between ASIFA Groups and ASIFA Board, the local chapters from US Northwest and Switzerland are preparing short presentations of their activities.

Topics to be addressed include objectives of the new board and updates on ASIFA projects, followed by a question and answer session and open networking time to greet old animation friends and meet new ones.

ASIFA Animation Art Auction

During the festival, the ASIFA booth will hold a silent auction of original animation art works from famous animators, including Bill Plympton (MUTANT ALIENS, in competition), Wendy Tilby and Amanda Forbis (WHEN THE DAY BREAKS, Annecy grand prix 1999), Georges Schwizgebel (past Annecy juror and exhibition artist), Don Hertzfeldt (REJECTED, in panorama and Oscar nominee) and other brilliant animators.

All proceeds will go toward the ASIFA production fund to finance new animation collaborations by ASIFA members. Please come to the ASIFA booth and make a bid on your favorite piece of art! Animators, if you are interested in making a donation of your artwork for future online and festival auctions, please speak to someone in the booth or contact jacksonhall@asifa.net The ASIFA Booth is located at the entrance of the room Eugene Verdun and will be open from 9 a.m. to 7 p.m.

New edition of ASIFA News

At ANNECY 2001 Chris Robinson, the new editor of our printed magazine ASIFA NEWS

will bring a package of the latest edition. It will be available at the ASIFA Booth.

Content:

* Letter from the new President by Abi Feijo
ASIFA's perspectives for the next 3 years

* In Brief
News from ASIFA chapters

* Peeling Limes: Various Persons Named Priit
by Chris Robinson
Article about the famous Estonian animator

* The State of Independent Animation by
Pierre HÉbert Analysis of contemporary
tendencies

* Remembering Alison De Vere by Kayla
Parker
In memoriam of the great artist from UK

* Upcoming Festivals
Festival Calendar for the next months

WEB PAGES FOR ASIFA MEMBERS

International ASIFA Members can have a link to ASIFA.NET or 10 MB free web-space for an initial fee of US\$ 10

The ASIFA.NET homepage was up-dated on 1st and 21st May 2001, putting the ASIFA Member Pages and ASIFA Groups pages more in front.
<<http://asifa.net>>

Check it out.

Thomas Renoldner
Editor ASIFA.NET

"The Wonderful World of Color/Disney" was hardly the movie of a generation before. Adding to the problem was an 80's reissue with a re-recorded soundtrack that, even with updated stereo sound, lacked the enthusiasm of the original deteriorating master recordings by Stokowski's Philadelphia Orchestra.

A 1991 "limited edition" on video was able to reconstruct the original music from the multiple channel recordings of the late 1930s; the images were restored from the master prints and the package made for a nice Christmas release.

With DVD, however, we are able to go even beyond the limitations of videotape and present far more material in a more convenient format. As a result, the newest issue of "Fantasia" and, with it, the documentary disk of "Fantasia Legacy" allows for a detailed study of this flawed masterpiece of animation from the Disney studios.

First of all, it reintroduces us to the "road show" version of "Fantasia," a lumbering beast that ran over 2 hours on its initial release. The discovery of the complete negative of Deems Taylor chatting away (so well parodied by Elmer Fudd in "Corny Concerto") came without the complete soundtrack, so a contemporary "voice actor" was employed to lip synch the narrative. Not that this adds a whole lot, since much of Taylor's presence was over-explaining the animation about to follow, but the restoration does provide a few interesting moments, as when the orchestra has problems with its tubular bells or when it bursts into applause after Mickey's performance in *The Sorcerer's Apprentice*.

Secondly, it gives a lot more credit to others whose conception art made several of the sequences possible. Oskar Fischinger, more often brushed aside in the traditional studio histories, not only gets a lot more credit (most likely due to the involvement of animator and historian John Canemaker) for his ideas in the *Toccata and Fugue*, but an excerpt of his "version" is presented from the

extensive storyboard sketches he created (and, further, the DVD offers nearly the entire collection of storyboard images to study). Kay Nielsen's work and contribution is also extensively credited, especially for the layouts on 'Night on Bald Mountain'. In fact, each sequence has with it a complete library of development studies, test sketches, and rejected concepts.

Having the relative entirety of "Fantasia" available to watch and study also allows us the luxury of playing armchair quarterback with the film. The 'Pastorale' sequence, while a few seconds longer than even the 1991 video release, is still carefully cropped to eliminate the politically incorrect Black cupids (suddenly the image becomes very, very grainy); even with that, I feel it emerges as the least accomplished and most rushed-appearing portion of the film. Technical errors in the camerawork mar otherwise good shots, and at one point, the little winged horses fail to maintain the same color within the same shot. Ward Kimball, set to work on this sequence, stated he had disliked the experience since he would rather have been assigned to 'Dance of the Hours'. Unfortunately, that attitude shows in the final result. While what remains has several nice touches, its lackluster style (especially when compared to what preceeds and follows) saps the film of a lot of energy during its last half.

That much having been said, the "Fantasia" box set is a great way to utterly kill an entire weekend (with the multiple soundtracks and audio commentaries, I clocked in nearly 17 hours among the three disks). With the enhanced images, sound, and capacity for frame-by-frame study available in DVD technology, it was a valuable learning experience. And the dancing mushrooms are still cute.

— Jim Middleton

...hiding out at The Animating Apothecary
PO Box 1325 Battle Creek MI 49016
evolving website at
<http://homestead.juno.com/jimmiddleton>

ASIFA/Central Board Meeting 2001 *by Randy Rockafellow*

The annual board meeting was held Saturday April 28th, 2001 during our yearly members' retreat at Starved Rock Lodge. Here is a summary of the board meeting activities.

ASIFA/Central Volunteer Project Leaders gave reports on their activities as follows:

Deanna Morse gave a report on the treasury. We are about where we were a year ago, maybe a little lower. We still have a bank balance that supports our activities.

Randy Rockafellow gave a report on membership. Tom Brierton stepped down as Membership Coordinator and Randy Rockafellow took over membership responsibility.

Melissa Bouwman gave a report on the 2001 Annual Midwest Animators' Conference & Retreat. Overall she said things went pretty smoothly. Thanks goes out to Jim Middleton for providing our door prizes and lending his character design for ASIFA/Central material.

Jennifer Eldred, newsletter editor and vice-president, reported on her work in compiling and editing our quarterly newsletter "Frame by Frame." She invites anyone who wants to write articles or submit content to send or email the material to her at eldredj@usa.net

Randy Rockafellow, gave an overview of the activities with the web site. The web site has had many quiet content updates to the members, festival, and school directories.

New Business:

Dave Baker discussed his work on bringing an International Animation Festival to Kalamazoo, Michigan. He encouraged ASIFA/Central to help spread the word and let animators' know it is scheduled to happen the week May 11-17, 2002. Dave mentioned the possibility of getting

discounts for ASIFA/Central members and maybe a booth for our organization.

Randy Rockafellow announced some possibilities regarding updating and possibly moving the web site. The need to have the web site redesigned was also discussed. Getting students to take on the work was offered as a suggestion. A company offering the ability to add a database backend to the site had approached Randy. Which subsequently has proved to be too expensive a process for the organization to undergo. A panel was created to further discuss the future development and direction of the site. Deanna Morse, Jennifer Eldred, and Jim Middleton all volunteered to be part of the discussion.

Dave Daruska and Mary Lou Haynes made their pitch to move next year's conference closer to Chicago. What they presented was a spot at the Doubletree Guest Suites. Which promises more conference space, nearby shopping, nearby hiking trails, 2 pools and 2 jacuzis. Pretty much everything we've enjoyed about Starved Rock and then some. All for very comparable prices to what we spend at Starved Rock Lodge. The overwhelming positives had everyone on the board in agreement to move the 2002 Conference & Retreat to the Doubletree Suites.

The meeting was adjourned, and we headed off to the outdoor patio to enjoy our sunshine filled BBQ luncheon. During which Jim Middleton's door prizes were raffled off.

Our 10th Annual Midwest Animators Conference is scheduled for Friday Apr 26 - Sunday Apr 28, 2002 at the DoubleTree Guest Suites Downers Grove, Illinois. Everyone mark this date on your calendar then book your housing by calling: 1-800-222-8733.

See you there!

10th Annual Midwest Animators Conference

Friday Apr 26 - Sunday Apr 28, 2002

IMPORTANT REGISTRATION DATES

EARLY BIRD: Until Jan 1, 2002

ADVANCE: Jan 2 - Apr 1, 2002

LATE: Apr 26 -27, 2002

REGISTER NOW TO ENSURE YOUR SEAT!

ANIMATION CONFERENCE BROCHURE,
REGISTRATION & CANCELLATION INFO,
SCHEDULE, ALTERNATE LODGING LIST

Contact: Mary Lou Haynes

e-mail: morgpk@aol.com

SUBJECT: "10th Annual Animators Conference
2002"

FAX/WRITE US

Indicate "10th Annual Animators Conference 2002"
or "Int'l Helen Victoria Haynes WORLD PEACE
Storyboard & Animation Scholarship Competition"

Fax: 1-508-445-5924

Post: Send SASE to:

M. L. Haynes

PMB 324

3400 W. 111th Street

Chicago, IL. USA 60655

LODGING

DoubleTree Guest Suites, near I-355 & I-88, is near
Morton Arboretum & Forest Preserves!

Accessible from both Chicago airports (O'Hare &
Midway)! Please Request 'ASIFA / Central - Midwest
Animators Conference'. Lodging fees are payable to
DoubleTree Guest Suites.

RATES: \$99. per night, Single / Double / Triple
occupancy. \$109. per night, Quadruple occupancy.
Suites: 2 Rooms, Kitchenette, 2 TVs, Sony
Playstation, Data Port/Internet Access, Hair dryer!
Amenities: 2 Pools, Jacuzzis, Saunas, Fitness
Center, Lounge, Restaurants, Local Shuttle,
Parking, more!

Hotel: DoubleTree Guest Suites at Esplanade
Conference & Fitness Center

Address: 2111 Butterfield Road,
Downers Grove, IL. USA 60515

Hotel Phone: 630 - 971 - 2000

Central Reservations: 1-800-222-8733

Fax: 1-630-971-1168

Web site: www.doubletree.com

Letter from the President

Another successfully relaxing, informative,
inspiring weekend animators' conference has
come and gone. Kudos to Jim Middleton and
Deanna Morse for their presentations and for
everyone else who shared their animation reels.

Of particular note is the CD's Jim handed
everyone which was filled with public domain
music. I've already started animating to Track #4
March from Traviata how about everyone else?

After David and Mary Lou's 2002 Animators'
Conference/Retreat presentation I can't wait to
head to the DoubleTree. It looks like it will shape
up to be an great weekend and animation
celebration for our 10th Annual Conference &
Retreat. I might even decide to take the train and
free shuttle service to avoid the not-so-fun drive.

Several things are underway, discussions about
the future direction of the web site. Volunteers to
help update the content on the web page as well
as the web design are needed. So if you have
web page design experience and want to help,
email me. Discussions are also happening to help
improve membership and the membership
renewal process. Of note is the possibility of
renewing for 2 or 3 years at a time.

Also we want to hear from our members. Write an
article about animation that you've seen,
animation festivals you've attended, and the
animation projects you have or are working on.

Send articles to eldredj@usa.net. Send stills or
links to animations of your work to share with our
animation community to asifa@asifa.org.

-Randall Rockafellow

House of Mouse (Wilson) continued from page 1

in the park (like his first studio in California). We were given a rich history of Walt Disney, what he did during World War I, his early business ventures, and how he came up with Mickey Mouse. After the history lesson was over, we were driven to the Disney Institute for our painting test. We were given paint, brushes, cels with Steamboat Willie Mickey Mouse and modern day Mickey Mouse, and a diagram detailing what colors Mickey should be painted in. While we painted, everyone (including the tour guide) swapped stories about their favorite Disney movie, their first time at Disney World, and oh how nice it would be to work for Disney Feature Animation.

After the tour was over, we were taken back to Disney/MGM Studios and instructed that the painted cels would be mailed to us within one to two weeks once the paint dried.

The first tour went so well I decided to stay a little longer and see the other tour. This tour was about 20-30 minutes long. It encompassed several video screenings of the animation process as well as great moments in Disney animation history. What I particularly loved was the chance to talk (however briefly) with a couple of the animators who were there to draw sample characters and answer questions. Another real treat was seeing storyboards and example scenes from upcoming Disney/Pixar films including *Monsters, Inc.*, *Atlantis*, *Tarzan*, and *Lilo & Stitch*. Opposite the storyboards was a set of windows that allowed people to look down at the animators as they worked on Disney's next feature film.

Based on what I saw on the computer screens, I'm really looking forward to *Lilo and Stitch*, the story of a little Hawaiian girl and her 'monster' friend. Yep, that's about all I was able to derive from the storyboards. Sorry folks, no spoilers to be found here.

The end of the second tour was inside a small museum room where the Disney Academy awards were displayed along with artwork, models, and prints from various films (*Fantasia 2000* and *Sleeping Beauty* where on display when I was there, but the guide told me that the exhibits rotate on a regular basis).

One word of warning: The second tour exits into a gift shop where you can buy Disney animated film products--cels, prints, books, music, videos, statues, etc. Needless to say, they saw me coming a mile away! After spending way too much money in the gift shop, I went back to the conference. All the way I cursed the people who told me to go to Disney. They had been right all along. Dang.

That night, while I was dealing with my usual bout of insomnia, I surfed among the ten Disney channels piped into my room. At 2 a.m. they showed an episode of the Walt Disney World show from back in the '70's. The topic: Disney Feature Animation -- a detailed history of the animation process including interviews with Frank Thomas, Ollie Johnston and a very young looking upstart named Glen Keane. My Disney experience was complete!

- Charles Wilson

Calendar of Events 2001

World Animation Celebration

August 7-17, 2001

www.wacfest.com

email: wacfest@aol.com

SIGGRAPH 2001

August 12-17, 2001

www.siggraph.org/s2001

Ottawa Animation Festival

October 18-21, 2001

www.awn.com/ottawa