

Newsletter of ASIFA Central

FRAME BY FRAME

ASIFA Central

Midwest Chapter of the International Animated Film Association

Fall

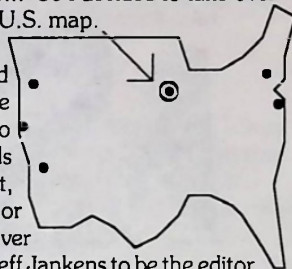
1991

Letter from the **PRESIDENT**

After many years of running the organization almost single-handedly, and several years of threatening to resign, Dave Daruzska has finally said "Time Out!" and stepped down from the presidency of ASIFA. It looked like the ASIFA/Central chapter was going to fold.

It seemed to me, as a long time ASIFA member, and a midwest animator, that we could not let this happen. There are two active chapters on the East coast, in Washington and New York City. There are three active chapters on the West coast, in Los Angeles, San Francisco, and the Pacific Northwest. To not have a midwest chapter implies that there is no animation happening except on the edges of America. As we all know too well, we midwesterners do more things than sit and watch our corn grow... So I decided to take over the organization, and keep our little dot right in the middle of the ASIFA U.S. map.

For this year, I am committed to our publishing a quarterly newsletter, and to hold organizational meetings in Chicago to try to set up a more active network of members in that city. Unless Chicagoans step forward to coordinate local programming, I see the organization moving more towards a regional focus, trying to serve the larger membership base of the midwest, and increasing our visibility as animators working outside of the major markets. I have received a grant from Grand Valley State University, to cover the costs of postage and printing for our newsletter, and commandeered Jeff Jankens to be the editor for this year.



Our first organizational meeting will be in Chicago at Animation Plus! gallery on October 15th. We need the active input of Chicago ASIFA members at that meeting, where we will take volunteers for board and committee positions. If you cannot attend that meeting, but are interested in taking an active role, please leave a message at the gallery or on my machine (312-663-0614). For those members outside of Chicago, we need your ideas, your input, your suggestions for things this organization can do to serve our needs. And we need volunteers!

For those of you who wonder what David is up to these days, he and Mary have bought a house, and instead of coordinating memberships, organizing meetings and writing and editing the newsletter, Dave is investing his time fighting red ants, fixing walls and fireplaces, patching roof leaks, painting. He's agreed to stay active with the chapter, and to work with others to coordinate some ASIFA programming in Chicago.

I will look forward to your input, and your active participation. Let's keep our dot on the map.

Deanna Morse

Deanna Morse is an animator and an Associate Professor of film and video in the School of Communications at Grand Valley State University, Allendale, Michigan. This year, she is on sabbatical, and is studying computer animation at the School of the Art Institute of Chicago. She is also currently producing two animations for Sesame Street.

NEWS

Animation is a billion-dollar business according to a marketing report for investors. The figure is misleading, however, as it reflects only the amount major features and video sales have generated over the past ten years. But the report does show some amazing grosses for the industry including almost \$600 million in 1988 and about half that last year. As for individual feature releases, *Roger Rabbit* had the biggest gross with \$154,112,000 followed by *The Little Mermaid* at \$84,355,000 and *Oliver and Co.* at \$53,279,000. The fourth and fifth place films were *Land Before Time* at \$48 million and *American Tale* at \$47.5 million. The only programs of shorts on the list are the 2nd Animation Celebration at \$1.5 million and the 22nd Tournée at \$768,000. The report was published by Kragan and isn't completely accurate, but it does suggest that there is money to be made in animation!

ASIFA-Canada reports that Marv Newland is still working towards a feature. It will now be called *Flame Job*. Danny Antonucci is directing a sequel to *Lupo the Butcher* called *Meat the Family*. Cordell Barker is still rewriting the script of his first short since *Cat Came Back*. "It will probably not be called 'Death to Spiders,'" he says. Brad Caslor is working on a black comic fair-trade called *Cockroach*. Richard Condie has a new film out called *The Apprentice*, and will star in a documentary about him, Caslor, and Barker called *Cel Mates*.

"Moving East to Montréal" the newsletter reports several new works are about to be released, including Ishu Patel's *Divine Fate* which will be released next year, Heidi Blomvist's *The Alchemist*, Christopher Hinton's *Blackfly* based on a Canadian song, Les Drew's *Every Dog's Guide II*, Bob Doucet's *Second Debt*, and John Weldon's *The Lump*.

There was also a paragraph which read: "*Dinosaur Project* (working title), coordinated by Marcy Page, brings together 13 animators from

across Canada for a collection of humorous and serious vignettes about dinosaurs. Page, NFB animator John Weldon, and freelancers Pierre Veilleux, Veronica Soul, Jon Minnis, Bill Maylone, Louis Piche, Pepita Ferrari, Daniel Schoor, and Brian Duchschcherer have each created sequences, some of which have been incorporated into an NFB documentary about recent dinosaur finds, as well as an independently co-produced feature-length documentary and PBS Nova special."

The current quarterly magazine also has news of dozens of other projects just finished or in the works, photos of animators being silly at Ottawa '90, another couple of articles on the late great McLaren and the new two-hour documentary on his creative process, and other fine articles.



Disney Studio Chairman Jeffrey Katzenberg has announced that sometime in 1996 or 1997, *Fantasia Continued* will be released in theatres. *Fantasia Continued* will contain parts of the original *Fantasia* plus new segments that will replace certain portions of the 1940 version. Possibly three new segments will be included in the new version, and they will be produced by the same team that did *The Little Mermaid* and the upcoming *Beauty and the Beast*. Disney has tentative plans to add new segments to *Fantasia* every few years so that the film can be rereleased on a regular basis, each time with a new twist.

Volunteer for ASIFA Central

Get Active!

EVENTS

CHICAGO -

The Stay Tooned Gallery continues its guest lecture series with **Robert McKimson Jr.**, the son of the late Warner Brothers director, Robert McKimson. He will be there on October 26, 1991 to talk about his father's career in directing 107 shorts, as well as to display some of his father's original studio artworks.

Also, in late November, **Mr. Ken Boyer**, the director of the Emmy award-winning *Tiny Toons*, will talk about the making of the show. All lectures commence at 6pm, and it's free! Q&A periods and free autograph sessions, too. For more info, contact the Stay Tooned Gallery at (708) 382-CELS.

LOS ANGELES -

The 4th **Los Angeles International Animation Celebration** is to be held October 31 - November 7, 1991. Hosted by Expanded Entertainment, this festival and competition has been described as "America's Cannes Film Festival of Animation." It will showcase more than 400 films from the best of both classic and contemporary animation, and provide an exciting forum of competition for new animated works from around the world. This international contest will be judged by a panel of world-renowned animation experts, with cash prizes and awards of more than \$100,000 to the best in categories including, but not limited to: shorts (grouped according to running time), commercials, public service announcements, experimental animation, computer animation, educational films, rock videos, and animations for children. The deadline was August 31, but go anyway! Rumor is that if you missed the deadline, you can call to see if your category has been completed and maybe you can be squeezed in!

Also at the festival will be the winners of the **MTV Animated Storyboard Competition**, entitled "World Problems...And Solutions." MTV is seeking to promote a better understanding of

important global issues among the youth of the world, so this year the MTV Competition theme has been widened to encompass not only environmental issues, but also to address social themes like intolerance, prejudice, and censorship. For more information contact: Los Angeles International Animation Celebration, 2222 S. Barrington Ave, Los Angeles CA 90064. (213) 445-2375. Volunteers are needed, too!

BRUSSELS, BELGIUM -

The 11th **Festival du Dessin Animé et du Film**

d'Animation will be held in 1992 at the Palais des Congrès from February 27 - March 7. All entry forms must be received by December 1, and all films must be received by February 1. For more info contact: Doris Cleven or Philippe Moins, Folioscope asbi, rue de la Rhétorique 19, 1060 Brussels - Belgium. Phone 02-534-41-25 or 02-534-35-33.

LE FESTIVAL DU
DESSIN ANIMÉ

CAMBRIDGE, ENGLAND -

The 13th annual **Eurographics '92** conference and exhibition will commence September 7, 1992. This is the leading international computer graphics conference in Europe and a vital meeting point for researchers, practitioners, industrialists, teachers, and users, providing a forum for the latest developments in graphics technology, for case studies in graphics systems and applications, and surveying the state of the art. Conference themes and topics include: multimedia and hypermedia, graphics technology, visualization, animation, and many others. The 1992 Conference is Sept 9-11. Tutorials given by international experts on subjects such as multimedia, virtual reality, among many others, are Sept 7 & 8. The Eurographics '92 Computer Graphics Exhibition is Sept 9-11. For more information contact: Eurographics UK, PO Box 38, Abingdon, Oxon OX14 1PX. Phone Alex Bruce at +44 905 613236.

NEW PUBLICATIONS

Felix, The Twisted Tale of the World's Most Famous Cat

This book was written by John Canemaker and covers the first successful series in which the star had a well-defined personality. The book centers on the great films of the 20's. It is available from Pantheon Books for \$30, with 180 pages and lots of illustrations (some in color).

Animation Magazine

The cover story of the May/June issue is an article on Nick Park and Aardman Animation. It also features an article on the first animated TV commercial, more collecting stuff, trivia, production news, and much much more. Their new address is 4676 Admiralty Way Suite 210, Marina Del Rey CA 90292. (213) 313-9212.

Animato! #21

This magazine is full of info for animation fans. This issue includes an interview with Disney director Mike Gabriel, another with designer Maurice Noble who worked on Disney and Warner Bros. classics, details on the features released on tape by Streamline Pictures, an episode-by-episode guide to *Tiny Toon Adventures* including credits and plot info, and much much more. Subscriptions are \$10 for 4 issues at PO Box 1240, Cambridge MA 02238.

Make Your Own Animated Movies and Videotapes

Yvonne Andersen, head of the Yellow Ball Workshop for kids and instructor at Rhode Island School of Design, has written a book that "should start any beginning animator off on the right foot." There are sections on flat, 3-D, and video animation, as well as special effects, computer animation, editing, and sound tracks. This 176-page hard cover book has 200 photos and 50 drawings. From Little Brown and Co., 1991; \$19.95 + \$3 s&h.

Write to: Yellow Ball Workshop, 62 Tarbell Ave, Lexington MA 02173.

American Animated Films: The Silent Era 1897-1929

Denis Gifford wrote this amazing book about the filmography of American animated films produced before the advent of sound. Published by McFarland & Co. Send \$29.92 + \$2 s&h to: PO Box 611, Highway 88, Jefferson NC 28640.

Emile Cohl, Caricature and Film

This monumental monograph by Donald Crafton is at once a biography, a critical interpretation of Cohl's graphic and cinematographic work, and an indispensable filmography for all archive and historical work dealing with the film-maker's productions. Published by Princeton, 1990.

The Encyclopedia of Animated Cartoons

This newly revised comprehensive resource is full of detailed information on every animated cartoon production from 1911 up to the present. Fully illustrated, with over 1,000 entries on silent cartoons, theatrical sound cartoons, full-length animated features (which includes complete summaries, side notes from producers, and tech credits), TV specials and cartoon series (including premier and rebroadcast dates, and episode titles), and Academy and Emmy award listings of both winners and nominees. With index. Send \$40 to: Facts On File, Inc. 460 Park Ave S., NY NY 10016-7382. (212) 683-2244.

Six New Animated Videos from Expanded Entertainment

Titles include: "New British Animation from Channel 4," "Paul Driessen Animator," "Aardman Animations: The Lip Sync Series," "22nd International Tournée of Animation," "The Animation Celebration Collector Series: Volume 1", and "Outrageous Animation: Volume 2." Send \$39.95 and \$3.50 s&h to: Expanded Entertainment Animation, PO Box 25547, Los Angeles CA 90025.

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Get Animated's Who's Who of Animation

A comprehensive volume containing information on professionals in the animation industry, including animators, directors, writers, layout artists, background painters, character designers, assistants, tweeners, voice artists, and producers. Send \$19.95 + \$2 s&h to: Get Animated! PO Box 1458, Burbank CA 91507.

VIDEOS, FILMS, WORK WANTED

Fullbright Grants for Graduate Study Abroad deadline is October 31. Contact the Institute of International Education, 41 Sutter, San Francisco CA 94104. (415) 362-6520.

Real Time seeks experimental films in 16 & S-8 (previews VHS) for monthly public screenings at PS 122. 150 First Ave, NY NY 10019. (213) 477-5288.

Art Maggot Hysteria - a cable TV show in Los Angeles. Jonathan X, PO Box 3898, Los Angeles CA 90078. (213) 665-0171.

Image Union pays \$25 a min. Jamie Ceaser, WTTW 5400 N. St. Louis Ave, Chicago IL 60625. (312) 583-5000.

Axlegrease weekly public access show, wants work on tape. Send SASE to Cheryl Jackson, Buffalo Media Resources, 372 Conn. St., Buffalo NY 14213. (716) 884-7172.

'Blue' Feminism...

"Smurfette Principle" is the title of a feature from the "New York Times Magazine" in which is told how Katha Pollitt studied TV animation and found that female roles are few and stereotyped. Her Smurfette Principle refers to how "a group of male buddies will be accepted by a lone female, stereotypically defined. In the worst cartoons - the ones that blend seamlessly into the animated cereal commercials - the female is usually a little sister type, a bunny in a pink dress and hair ribbons who tags along with the adventurous bears and badgers." She found that even the better shows have few females - if any. The only female in *Winnie the Pooh* is Kanga, a mother. *Muppet Babies* has a pint-sized Miss Piggy, "a camp glamour queen." There are no female puppets on *Sesame Street*. She also asks, "how can it be that 25 years of feminist social change have made so little impression on preschool culture?"

...And Smurfette's Scathing Rebuttal!

Lucile Bliss, the voice of Smurfette, asks, "what is it coming to? The feminists want female characters to be so masculine, so tough, so rough, and so horrible. You can be strong without being ugly and vicious." She points out that while on the surface Smurfette is caring, respectful, unselfish, and sweet, underneath there is a strong person who has saved several TV episodes with her intelligence and skills. She emphasizes how the *Smurfs* shows are wholesome fantasy for kids that promote positive values and teach cooperation and other social skills. "What's wrong with that?", she concludes.

**Announcing seven new members accepted at the
June meeting of International ASIFA at Annecy!**

Eileen Claffy
Jeanne Flanigan
Alex George
John Howard

James Lentz
Tracy Lentz
Charles Scott

Recollections of a Summer Animation Intern

by Jeff Jankens

I'm one of those people who has always loved cartoons. I grew up learning to appreciate good quality animation, able to distinguish (at a young age) between the carefully drawn animation that was meant to entertain, and the sloppy, low quality (almost robotic), assembly line corporate advertising cartoons that were meant only to sell.

I remember one of my favourite Saturday-morning cartoons wasn't on for very long, but I was wowed by the superior animation of it. I don't remember very much about it, but it was called *Mighty Orbits*.....

Anyway, I moved on to fall in love with computer animation. I was completely enthralled by the surrealistic 3-Dness of it all, and I knew I wanted to do computer animation for a living.

So I became a Film & Video animation student at Grand Valley State University in Grand Rapids, Michigan, and after being in two animation courses under the wise and caring guidance of Deanna Morse, I was itching to animate the whole world!

Luckily, I happened upon Digital Arts, a well-respected company which writes and sells state-of-the-art computer graphics and animation software for PC and Silicon Graphics computers. After I saw what was being done with their software, I began salivating at the phantasmagoric 3-Dness of it all, and I knew that if I couldn't do that kind of work, I'd die.

So after pestering them for awhile and showing them my work, I eventually was taken on as a summer intern.

Was I happy? Was I shocked? Was I dreaming?

Therefore, I was plunked in front of my own computer, handed the software manual, and let loose to animate the whole world in 3-D!

Diligently, I pored over the manual. At the end of my first week I was a little depressed because I was only on page 5,001. But no mere book was going to stop me!

Gradually, in spurts, I learned the software and hardware. I made my first wire-frame animation within the first week, and by the second week my creativity quotient was shooting through the roof. I experimented with building different things. A robot. A shell. A spikey cactus. My supervisor was quite pleased with my progress (or so he said!), but I wasn't. I hadn't done any flying shiny logos or anything yet!

I was informed that I was to have a fully rendered animation ready for SIGGRAPH. I suddenly could not think of anything to do for a project! Oh how I sweated and racked my brain to think of an idea! Finally I thought of doing some kind of animation with a Mayflower-type ship in a bottle. So, after storyboarding somewhat, hoping that I wasn't overstepping my experience level, I set out to build an entire ship from scratch.

Whoa! It was a bigger task than I had foreseen! At first I tried modeling a ship just from looking at a picture of one. HA! What a joke! Undeterred, I went to the library and checked out everything that had to do with building ships and boats. Luckily I found a book that had some actual schematics of the original Mayflower!

A couple weeks later, after many trials and more errors, I had a ship with doors and masts and sails and windows! For the sake of time, experience level, and computer work load, I didn't put too much detail on the ship. That means no anchor, no ropes, no chains, no steps, and no gilded curving railings. But, in order to have smoothly flowing sails flapping in the wind, I couldn't use standard polygons. I had to embark on the uncharted voyage to the realm of the BI-CUBIC PATCHES!

For those of you who don't know (which I didn't at the time), bi-cubic patches are mathematically defined, infinitely curving shapes. So, no matter how close you zoom in on a patch, it will still be curved; unlike a curve made up of polygons, which is made up of a bunch of straight lines and will look like a straight line if you zoom in close enough. So with patches I could have very smooth sails, and manipulate and animate them easier and more realistically.

I did eventually finish my Mayflower animation, but, alas, it was not complete for SIGGRAPH. Only half of the animation was

continued...

rendered. The reason for it not being ready was that it was being rendered at a quality that was too high for my purposes, taking up too much storage space and taking too long to render. So my supervisor showed me how to jack down the quality levels, resulting in requiring less than half as much storage space and speeding up the rendering time considerably - with no real noticeable change in image quality!

I learned so much as an intern for Digital Arts! I finished another animation after the Mayflower one (this time with shiny reflective men!), and I even went to SIGGRAPH in Las Vegas! It was my first time at a SIGGRAPH, and I met some important and interesting people and had lots-o-fun!

I would like to thank everyone at Digital Arts for giving me the chance, and I encourage any budding animation student to be wild, be creative, be different, and don't give up on your dreams!

Next issue: Winter 1991

- Highlights from SIGGRAPH '91
- Summary of member survey
(if you didn't mail yours in, please just mail us any comments or ideas you have. What would you like this chapter of ASIFA to do? What would you like to do for this organization?)
- Midwest Update - news of current animation activity in the midwest. Want to be included? Send info to Deanna Morse at ASIFA Central address.
- Membership renewal information.
- More interesting resources, listings, and animation news!

What would you like to read in *Frame By Frame*?

Send feedback and suggestions to:

Jeff Jankens

113 Ott

Grand Valley State University
Allendale MI 49401

ASIFA CENTRAL MEETING October 15

The next ASIFA Central meeting will be Tuesday, October 15, at 7:30pm, at the Animation Plus! Gallery, 790 N. Milwaukee Avenue, Chicago IL 60622.

This meeting will be both organizational and fun: discussing and planning future activities for ASIFA Central, soliciting volunteers for board positions and committee assignments, and viewing animated films!

The film-screening portion of the evening is 60 minutes worth of American independent animations.

These include works by:

Jane Aaron
Skip Battaglia
Paul Glabicki
George Griffin
Al Jarnow
Marcy Page
Sara Petty

HOPE TO SEE YOU THERE!

FRAME BY FRAME FALL 1991

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Contributor
Deanna Morse

Please send correspondence to:
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ASIFA Central is a not-for-profit corporation registered in the State of Illinois to promote the art of film animation through its programs.

M E M B E R S H I P I N A S I A C E N T R A L

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

☐

LOCAL - \$20 per year

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

☐

PROFESSIONAL / INTERNATIONAL - \$35 per year

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

☐

CORPORATE SPONSOR - \$250 per year

- All Professional Membership benefits

☐

STUDENT - \$10 per year

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

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NEW

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RENEWAL

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

Please allow 30 days for processing.

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