


FRAME BY FRAME

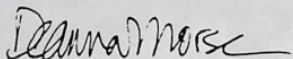
WINTER 1992
newsletter of ASIFA/Central  EDITION

Letter from the **PRESIDENT**

Much is happening with ASIFA/Central! We have several members who are volunteering their time for projects in the organization, and there is lots of positive interest expressed by our members in Chicago and in the region.

Look on page 5 for information about our big January program, celebrating the 50th anniversary of the release of *Hoppity Goes To Town*, organized by ASIFA member Bill Naras. This winter we will also be involved with the Chicago Children's Museum animation exhibit, and are determining what other projects we can undertake.

As always, we need your support! We need your involvement, volunteering your time and energy...and we need your membership renewals. Please send in your renewal forms for 1992!



Deanna Morse is an animator and an Associate Professor of film & 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 has also just recently completed two animations for Sesame Street.

RESULTS of the MEMBER SURVEY

When asked what your involvement in animation was, 39% were animators, 27% were fans, 19% were producers/directors, 14% were students, and 2% were commercially involved, such as with advertising.

57% were familiar with ASIFA and its programs, and 43% weren't.

44% of respondents had a favorable opinion of ASIFA, 5% had an unfavorable opinion (temporarily, I'm sure), and 51% were indifferent.

When asked what your interest in animation was, 48% were interested professionally, 27% were film fans, and 25% were technically interested.

78% of you wanted to do a traveling reel of our members' works, while 22% weren't that crazy about the idea.

90% thought that a directory listing members' skills & services would be beneficial, and 10% said NOT!

76% of you wanted to enter your works internationally in major film festivals, and 24% were absolutely repulsed by the idea.

52% wanted to establish cooperatives to help independent producers with labor & equipment for their projects, but 48% didn't.

When asked how an animation organization like ASIFA could be beneficial to you, most said the newsletter & info, followed by a tie between professional contacts and tech info/seminars, then film screenings, then promotion/exposure at festivals & screenings, then funding assistance & grant info, followed by a tie between production assistance and research & resource files, and ranked last was social activities (doesn't anyone like to party?).

Also, when asked what kinds of programs you were most interested in, most said visiting animators, followed by independent animation screenings, then a tie between classic cartoon and experimental animation screenings, followed by tech seminars, then seminars on funding & grant-writing, and last again were social events and parties.

Thanks again to everyone who filled out and returned the survey! Your participation is greatly appreciated, and is needed to create a better ASIFA for all of us.

Frame By Frame, Published by ASIFA/Central, the Midwest Chapter of the International Animated Film Association. Please send correspondence to ASIFA/Central, 790 N. Milwaukee Avenue, Chicago IL 60622.

Editor, Design & Layout - Jeff Jankens

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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.

ASIFA/Central Chapter News

General news:

We have had two enthusiastic, well attended meetings in Chicago this fall. At the first, I distributed a sheet outlining opportunities for involvement with ASIFA, and solicited member involvement on the Board of Directors. Our second meeting was a planning meeting, where we discussed future activities and programs for the organization.

On December 8th (after this article was written, but before you will receive this newsletter), we will have a general meeting of all Chicago members interested in serving on the board or heading up committees or projects. If you are interested in working in either of these capacities, but were unable to attend the meeting, please contact me at the address below. ASIFA members who do not live in Chicago could also take on some of the chapter responsibilities; we will just need to correspond more regularly. We need to have a strong, active, working board to make this organization succeed!

What's in the works:

Hoppity Screening - We are planning a big program for January 12th. ASIFA/Central member Bill Naras is organizing a program to celebrate the 50th anniversary of the release of Fleischer studios *Hoppity Goes to Town*. Chicago animator and ASIFA/Central member Gordon Sheehan worked on the film, and we plan to honor him at that event. Bill has obtained a free screening facility, and is working to generate promotional materials for the event, as well as materials about ASIFA to distribute at the screening. If you would like to help on this, or volunteer to work at the screening, please let me know. We hope to widely publicize this screening, which should be a good fundraiser for our organization, and should provide us with some visibility in Chicago.

Any out of town members interested in coming into

town for the weekend? We are looking into the possibility of conference rates at area hotels. Call me if you are interested.

Chicago Children's Museum - The Children's Museum at Navy Pier is planning an exhibit on animation which will be up early in 1992. ASIFA members have volunteered to demonstrate animation techniques, and we are discussing the possible installation of a display about animation. We are also talking about developing a public relations piece for ASIFA which could be distributed at the Children's Museum during their animation exhibit in 1992. It could include: information about animation careers in the midwest, information about ASIFA, and listings of local and regional events of animation interest. Is anyone interested in writing and coordinating such a piece?

ASIFA/Central REEL - Several members have expressed interest in working to compile a sample reel of films and videos by ASIFA/Central members. We would probably make the reel available to members for screenings in our communities, and try to work an exchange with other U.S. and international ASIFA chapters. This reel could promote our organization, as well as showcase the talents and diversity of the membership. The first thing we need to do is get a sense of what might be included. If you have work that you are interested in showing in the reel, please send information about it. We need to know:

TITLE

Length

Format (film, video, 1", 3/4", 1/2", etc)

Description, type of project (independent, commercial, student, etc.)

Any comments or suggestions for this project will be welcome. We will also need to find a facility for video editing and dubbing and/or 16mm printing and video transfer. Any resources out there? Already,

continued...

ASIFA members Byron Grush and Marla Schweppe have volunteered to work on this project, and Jim Richardson has offered to make an animated title sequence for the reel.

Anijam Reel - Student member Peter Fox expressed interest in starting an Anijam reel for other student members - where each person would animate on some pre-determined theme. Any others interested in participating on such a project? Let us know!

Education - We are talking about ways to reach the midwest animation schools. Byron Grush and Sergey Mavrody have begun working in this area - more to come!

Midwest Directory - Included in the next newsletter will be a directory of all the cel or computer animation companies in the midwest. If your company would like to be in such a directory, send info to address below.

HEY! - Enclosed in this newsletter is more of David

Erlich's updates for International members. For this edition, we have decided to give everyone these updates. However, in the future this information will only go to International members who have renewed for 1992.

Please send your feedback, ideas, suggestions, and areas where you want to volunteer your time or services to: Deanna Morse, 537 South Dearborn #14B, Chicago IL 60605. Phone 312.663.0614. Or, write to the ASIFA office.

this newsletter can be
RECYCLED

thanks!

Thanks to the following ASIFA/Central members who have already renewed their membership, and paid their dues for 1992!


Gigi Alandt, Detroit, MI (international)
Ted Bailey, Grand Rapids, MI (international)
Dan Cascardo, Chicago, IL (international)
Marie Cenknier, Highland Park, IL (international)
Dave Daruszka, Chicago, IL (international)
Monica Dougherty, Chicago, IL (local)
Byron Grush, Naperville, IL (international)
Mary L. Haynes, Chicago, IL (international)
Tim Hodge, San Antonio, TX (international)
Stan Hughes, Chicago, IL (international)
Paul Jessel, Highland Park, IL (international)
Lennie Kohl, Chicago, IL (local)
Carol Lacca, Williamston, MI (international)
Sergey Mavrody, Chicago, IL (international)
Deanna Morse, Chicago, IL (international)
Bill Naras, Chicago, IL (international)

Jim Richardson, Chicago, IL (international)
Mike Riley, Glenview, IL (international)
Dan Scanlon, Clawson, MI (international)
Terry Schoen, Lexington, KY (local)
Marla Schweppe, Evanston, IL (international)
Gordon Sheehan, Chicago, IL (honorary member)

Stay Tooned Gallery, Barrington, IL (Corporate member)

Startoons, Chicago, IL (Corporate member)

• list as of 12/10/91 •

 If your name is not listed, please send in your renewal for 1992. There is a handy membership form included with this newsletter. Additional donations are welcome! Thanks for your support of ASIFA/Central!

Festivals!

For your information and enjoyment, here is a list of exciting upcoming festivals. Before sending in any submissions, we recommend that you first contact the festival headquarters to be advised of any last minute changes (and also so you can get a registration form!).

JAPAN -

Next year's **4th International Animation Festival** in Hiroshima, Japan, will be held August 20-24, 1992. Entry forms must be sent in before sending the actual work. These entry forms must be received by March 21, 1992, and can be obtained by writing to Hiroshima '92 Festival Office, 4-17 Kako-machi Nakaku, Hiroshima 730 Japan (phone 81.82.245.0245). After sending in the entry form, the films or videocassettes will be received only during the period beginning March 1 and ending April 21, 1992. The biggest prize is ¥ 500,000 (how much is that in dollars?).

NEW YORK -

The ASIFA/East chapter will be having an **Animated Film Award Festival** on January 30, 1992. The work that you submit must have been produced within the last three years. Entry fees are \$5-30, and must be in either 16mm or 3/4" format. The deadline is January 2, 1992. For more info: Richard Rauh, 11 Admiral Lane, Norwalk CT 06851. Phone 203.847.4740.

The **6th City Lore Festival of American Film & Video** will occur sometime in March. Entry fee is \$10, and must be either 16mm or 3/4". Deadline is February 15 for City Lore Festival of Film & Video, 72 East 1st Street, NY NY 10003. Phone 212.529.5062.

The **New Directors/New Films Festival**, a prestigious event designed for "new" and "unknown" features, documentaries, and animated shorts, will commence in March 1992, for 35mm or 16mm films. No entry fee! Deadline is January 6. For more info, contact: New Directors/New Films, Film Society of Lincoln Center, 70 Lincoln Center Plaza, NY NY 10023-6595. Phone 212.875.5636.

GEORGIA -

The **16th Atlanta Film and Video Festival** will be held in May. Entries must have been completed after January 1, 1989. There is a \$25 entry fee, and accepted formats are 16mm, Super 8, 3/4", and 1/2". The deadline is January 3, 1992, and for more info you may contact them at 75 Bennett Street NW, Suite M-1, Atlanta GA 30309. Phone 404.352.4254.

OHIO -

The **Cleveland International Film Festival** is to be held March 26 - April 5. Estimated audiences are 21,000, so if you send in your 35mm or 16mm film before the December 31 deadline, you shall be known to many! Fee is \$20. For more info: David Wittkowsky, 6200 SOM Center Road C20, Cleveland OH 44139. Phone 216.349.0210.

TEXAS -

On February 21-25, 1992, the **Third Wave International Women's Film and Video Festival** will take place. Dedicated to features and shorts produced by women, this festival accepts submissions in 16mm or 3/4" before January 6. Costs \$10. Contact the Third Wave Women's Film & Video Festival, Women's Media Project, Box 49432, Austin TX 78765. Phone 512.442.5760.

COLORADO -

The **3rd United States Environmental Film Festival** will occur April 23-26, 1992. Although this festival is not just for animations, this is the only American film festival that is dedicated strictly to works dealing with environmental issues. An audience of at least 10,000 is expected. Accepted formats are 35mm, 16mm, and 3/4", and the deadline is January 6. To find out more info (including what the entry fee will be), contact Jeanne Sauer, USEFF, 1026 West Colorado Avenue, Colorado Springs CO 80904. Phone 719.520.9157.

SINGAPORE -

The **5th Singapore International Film Festival** will be accepting 35mm, 16mm, 8mm, and 3/4" features, shorts, and documentaries (not necessarily animated works) until December 31, 1991. The festival will occur in March. Contact them at 17A Cecil Street, Singapore 0104. Phone 223.5109.

FINLAND -

On March 4-8, 1992 the **22nd Tampere International Film Festival** will be showing 35mm or 16mm entries to an expected audience of 13,000. The Grand Prize is going to be a bronze statuette, and they'll even throw in a nice sum of \$6,500 to make it extra special! There is no entry fee, and the deadline is January 15, 1992. Contact Kirsi Kinnunen, Box 305, 33101 Tampere, Finland. Phone 358.31.235681.

GERMANY -

The **6th International Animation Film Festival** will be in full swing in Stuttgart from March 20 to March 25, 1992. This show should prove to be interesting, as special attention is going to be given toward recognizing films from the various republics of the former USSR. Special attention will also go to young people who are newcomers to the wonderful world of animating. I could not obtain information regarding entry fees, accepted formats, or even the deadline, so it would behoove you to contact them at Teckstraße 56, D-7000 Stuttgart 1. Phone 711.2622699.

By the way, the next ASIFA/International Executive Board Meeting will be held in Stuttgart during the festival.

SPECIAL EVENT

Time To Remember Hoppity



On December 4, 1941 an enjoyable animated feature called *Mr. Bug Goes to Town* was released just in time for the holiday season. The Fleischer animation studio had rushed to finish the film for this traditionally profitable time of year when lots of families go to the movies.

Vivid, colorful, and intricately animated, the film had received considerable early press because of its opening shot where the camera pans over an enormous three-dimensional model of New York City. The Fleischer shop devoted four months to the construction of the set, and worked out a complex choreography of camera movements which segued into animation of the big city, drawing closer and closer to street level, where most of the action takes place.

The story is about how the little insect inhabitants of

HOPBITTY
GOES TO
TOWN

Technicolor • BY NORA FLEISCHER • STORY BY DALE FLEISCHER • MUSIC BY

Bugville U.S.A., located just 45 inches from Broadway, deal with the destruction of their homes by the encroachment of human civilization. The hero of the film is Hoppity, an awkward but lovable grasshopper, who is in love with the pretty Honey Bee. Hoppity eventually saves the day, despite the villainy of G. Bagley Beetle, a ruthless bug that would even allow Bugville to be destroyed in order to win Honey Bee for himself.

The film was unique and is historical in that it was the first American feature cartoon released that was based on an original story. Dave Fleischer reportedly got the idea for the film from Maeterlinck's *The Life of the Bee*, but could not secure the rights. So he created a new story about Hoppity and his friends.

With a bouncy musical score by Frank Loesser and Hoagy Carmichael, it seemed to Max and Dave Fleischer that they had a sure winner in "Mr. Bug." But unfortunately for the Fleischers, the film failed to be a success. As fate would have it, timing was against Hoppity & company - the movie happened to be released the same week as the bombing of Pearl Harbor.

That problem, coupled with the lackadaisical promotion by Paramount, created shabby box-office returns, causing the movie to be pulled from distribution. To make matters worse for the Fleischers, Paramount, already annoyed with the amount of money the brothers were spending on their cartoons, foreclosed on the studio, wresting control of it away from Max and Dave. The film returned to the theatres a number of months later as part of a double-bill, renamed *Hoppity Goes to Town*.



Technicolor MAX FLEISCHER AND DAVE FLEISCHER



Technicolor MAX FLEISCHER AND DAVE FLEISCHER

While *Hoppity Goes to Town* is no *Fantasia*, it is indeed a well-made animated feature. It definitely compares favorably with many of the Disney Studio efforts of the '60s and '70s, and is without a doubt far better than most other non-Disney cartoon features. It remains a charming and good-looking film, made with the delightful Fleischer style that adults seem to enjoy as much as kids do.

ASIFA/Central will be sponsoring a special showing of *Hoppity Goes to Town* to celebrate the film's 50th anniversary. The showing will be on Sunday, January 12, 1992 at 2pm in the Talman Theatre at 4901 West Irving Park in Chicago.

ASIFA/Central members are admitted free.

ASIFA/Central greatly appreciates the Talman Savings and Loan's participation in this event.

Written by Bill Naras. Story sources: *Enchanted Drawings*, by Charles Solomon; *Of Mice and Magic*, by Leonard Maltin, and other sources.

Contributors to this edition of *Frame By Frame*:

Bill Naras
Deanna Morse
Byron Grush
James Duesing
Marla Schweppe
& Marie Cenker

Kathey Rose, a performance artist and animator, will be appearing at Northern Illinois University in DeKalb on February 20, 1992 to lecture and present a video of her most recent work. For more info, call Harry Wirth at 815.753.0291.

InterJam '91

InterJam '91 is an electronic animation "jam" or collaboration between artists. It is intended to be interactive, non-linear, and run on multiple platforms. Participants in InterJam communicate through electronic mail and send image files to each other. Rather

than standardizing on one system of animation or style of working, InterJam attempts to bridge platforms and personal approaches in order to bring collaborative aesthetic issues into play.

"Non-linear" means the work can be created simultaneously by a number of different people. Each person works out from the original "core" animation and takes it in their own direction. They may decide to add to the beginning or the end, to rearrange frames, to delete some or all of the core, or to work from one or more particular frames to produce a new sequence.

ASIFA/Central member Byron Grush started such a project in July of 1991, working from Northern Illinois University School of Art's Sparkstation. If you wish to contribute to InterJam, please contact him or Mary Beams at the School of Art, Northern Illinois University, DeKalb IL 60115. Phone 815.753.0291 or by internet to byron@art.niu.edu or to mary@art.niu.edu.

After contacting him, Mr. Grush will send you a questionnaire to fill out, asking what facilities you have access to, if you can generate computer images, what format, if you can do data translation, etc.

Maxwell's Demon



James Duesing is an animator who lives and works in Cincinnati, Ohio. He is currently Assistant Professor of Electronic Art at the University of Cincinnati, and his hand-drawn animation has been exhibited widely, in over a hundred international festivals and exhibitions. Recently he finished an eight-minute computer animation, titled *Maxwell's Demon*, which took him three and a half years to complete. Mr. Duesing had this to say about his newly completed work:

"*Maxwell's Demon* is conceptually an outgrowth of the hand-drawn animation I have been producing, but technically I have redirected myself to create a completely computer-generated work. Great attention to surface qualities and color depict complex social structures in which characters eke out an existence shaped by their

culture.

Maxwell's Demon is the story of characters who have been corralled on an industrial reservation named Lorado, in a world that has shifted to being information- and service-based. The reservation is built on a polluted lake, which is a tourist attraction. Locals run souvenir stands, selling plastic things (Frisbees, hula-hoops and such) as remnants of their past industrial culture. In Lorado, there are many kinds of love, and everyone has a pet. When the last living fish commits suicide because of bad water conditions, it sparks a confrontation between Fashionette and Maxwell, the one-armed owner of the reservation's largest boutique. In the course of the argument, the lake more

or less accidentally gets set on fire, freeing the inhabitants of the reservation but destroying their home in the process. Fashionette begins to plan a new life for herself and the reservation, but no one knows how to start putting out the large-scale chemical fire.

The process of doing this animated project was an involved one, developed over the course of several years. I spent the first year doing pre-production work on the computer, and organizing actors and musicians for the production of the components of the soundtrack. After eight months of creating the movement extremes for the characters and the environments, I began the actual animation and dumping images to tape. The inbetweening allowed me to finely tune the techniques I initiated in creating the extremes while exploring ways to create computerized movement. In the work, you will notice that the complexity and density of the movements increase as the project progresses."

Maxwell's Demon was made at the University of Cincinnati DAAP Computer Graphics Center.

los angeles INTERNATIONAL animation CELEBRATION

As another Los Angeles International Animation Celebration fades slowly into memory, we would like to pass on a few highlights to our fellow ASIFA/Central members. Even though we arrived at LAX with our heavy-duty foam seat cushions, we again failed to win a Golden Buns award. We attended 20 of the 27 screenings shown over a six-day period - enough to make the purchase of VIP passes worth the cost. We saw all the films in competition and were grateful to the pre-screening jury and the entrants for the unusually high quality of this festival. There were so many films that we enjoyed that we will be only able to mention a few that stood out for various reasons.

Many of our favorites appear on the awards list:

-Two Sisters (Caroline Leaf) - a somber and poetic tale about two reclusive sisters and how their relationship is altered by a visitor; executed in paint on glass (?) using Ms. Leaf's familiar metamorphosis technique

-Fool of the World (Cosgrove-Hall) - stop motion 54 min. telling of a Russian folk tale notable for its unusually good puppet design, especially evident in the banquet sequence where one of the puppets saves the rest by eating an enormous meal they are "required" to consume

-Sacajawea (Neil Affleck) - the story of the native American woman who guided the Lewis & Clark expedition; the free loose drawing and use of metamorphosis combined with the fluid script and excellent narrator overcome the occasionally weak drawing

-The Hunter (Mikhail Aldashin) - cel animation, a hilarious tale about a hunter's attempt at stalking various prey with the aid of his wife's creative disguises; winner of two prizes

-Creature Comforts (Nick Park) - Aardman Studios multi-award winning clay animation interviews with zoo animals

-Manipulation (Daniel Greaves) - cel, torn and crumpled paper animation depicting an unfortunate cartoon character being tormented by the animator, a hilarious switching of fates

-Tom Thumb (David Borthwick) - a mesmerizing and unsettling unrealistic rendition of the familiar fairy tale using pixelated people and stop motion puppets; an adult film, made as a pilot for the BBC 2 television

-Deadly (David Anderson) - a visceral combination of stop motion and hand-colored

SIGGRAPH

SIGGRAPH'91 was held in Las Vegas. Locals complained that business was off. Concluded that only a bunch of wierdo's could possibly prefer computers to Las Vegas offerings!

The most memorable aspect of the Film and Video Show had all the audience members holding up paint sticks with a red reflective square on one side and green on the other. Using the stick each audience member was able to control one pixel on the screen. By following simple directions the entire audience worked together. The closest thing to animation was a countdown. A series of zeros and ones on the back of the chair in front of each participant provided the script. Clearly not an efficient way of animating, it provided fun for all involved. Plans are already in place to provide a venue at SIGGRAPH'92 for interested parties to design their own project using the system designed by Loren and Rachel Carpenter.

Another first for SIGGRAPH'91 was a juried show of virtual reality and hypermedia installations. The show floor was split between the two with about a dozen exhibits of each. The jurors sought projects which represented real applications ranging from industry to education to art.

An expanded format for education provided many opportunities. In a course entitled "Educating the Computer Animator", co-chaired by Scott E. Andersen of Industrial Light and Magic and Jonathan P. Luskin of the California Institute of the Arts. The lecturers included John Lasseter of

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Pixar, Nancy St. John of Industrial Light and Magic and Andries van Dam of Brown University discussing their philosophies of educating the computer animator. The consensus was that the computer animator should have a firm grounding in traditional cel animation. What think you?

The course entitled "Advanced Techniques in Human Modeling, Animation and Rendering" presented high end development in animation tools including animating cloth, representation of skin, high level control of motion, representation of dirt and advanced modeling tools.

Another course that received rave reviews was presented by Dean Winkler of Post Perfect, Inc. on "Video Technology for Computer Graphics". He single-handedly presented extensive valuable video information for the computer animator. Hopefully he'll be invited back for next year.

Papers on animation included "Animation Aerodynamics", "Animated Free-Form Deformation: An Interactive Animation Technique" and "Motion without Movement", An Object-Oriented Framework for the Integration of Interactive Animation Techniques", "Inkwell: A 2 1/2D Animation System" and "Automated Generation of Intent-Based 3D Illustrations". Also interesting to the animator were a group of papers on hands and legs.

On the exhibit floor, SoftImage created quite a stir. Actor, their 3d animation package for the Silicon Graphics Iris now provides animators access to inverse kinematics, deformable envelopes and dynamics. They also introduced an effects package that includes morphing of two dimensional images. Alias introduced several new products primarily geared for designers and of course showcased their Power Animator which does raytracing, natural phenomena, character animation, video paint and video integration. Autodesk introduced a new and improved Animator for the IBM called Animator Pro. New Tek was on the floor with the Video Toaster. Thompson Digital Image introduced Explore Professional Animator.

SIGGRAPH'92 will be in Chicago the last week of July, so there should be a high turn out of ASIFA central members. Hope to see you there.

written by

Marla Schweppe

Animator and President
Tornado Productions

xerography of live action; the subject is man's preoccupation with the machinery of violence and his confusion between sex, power, and violence

Not given awards but on our favorites list are:

-*And The I'll Stop* (Paul Fierlinger - USA) - combination of rotoscope and drawn animation, seven chemically dependent people tell their stories; an excellent message film

-*Adam* (Peter Lord - Aardman Animation - UK) - smooth animation in clay; the creation myth as filtered through Aardman Studio

-*What Happened* (Richard Kizu-Blair - Colossal Pictures - USA) - stop motion of a life-sized wooden figure; we were so absorbed by the life-like movement that the content of the poetic soundtrack escapes us: a see-again film!

-*Lost Animals* (HD/CG New York - USA) - computer rendition of prehistoric animals with a high level of realism; this should keep traditional animators on their toes

-*Door* (David Anderson - Redwing Film - UK) - another strange poetic film by the maker of *Deadsy*; combines pixelated live action and stop motion

-*Pulsar* (Katsushi Bowda - Japan) - a ballet of art deco shapes using replacement model animation (we think!)

-*Potato Hunter* (Timothy Hunter - USA) - excellent stop motion story of a man and his dog hunting buffalo-like potatoes

In addition to the films in competition, there were 11 premiers and 4 special programs. Two industry-oriented presentations (Alternate Television and Prime Time Animation) included film clips and speakers and were very informative. One of the special presentations was a Salute to TVC Animation (UK, John Coates, producer, was present). This is the studio that brought you *The Yellow Submarine*, *The Snowman*, *When the Wind Blows*, etc. They premiered their latest film *Father Christmas*: a wonderful film about what Santa does in his 364 days down time. Excellent work over a long period of time has made TVC Animation one of the most admired studios in the field of animation.

Of the film premiers we saw, *Werner Bienhart* (a Neue Constantin Film Production, 90 min, Germany) stood out. It recalled Bozetto's *Allegro Non Troppo* - the live action trials of an animator trying to finish his film on schedule for his unscrupulous producer. It was an excellent excuse to do a series of hilarious shorts about Werner Bienhart, a "beer-swilling plumber's apprentice." (cel animated)

Two Japanese premiers were also presented. *Neo Tokyo* (Haruki Kodokawa Productions): a series of three shorter cel animated films. Man trapped by or fighting against mechanical or social machines seemed to be the main theme. Well designed. *The Sensualist* (Yukio Abe, director), taken from a 17th century Japanese novel about a wealthy middle-aged

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"play boy," a foolish tailor, and a beautiful courtesan in the pleasure district of Edo - definitely an adult theme but, from the overheard conversations upon leaving, not as daring as American audiences were hoping for. It is a very beautiful film though.

Lastly, we saw the long-awaited world premiere of Bill Plympton's *The Tune* (US, 80 min). The film is executed in Plympton's familiar drawing style with the aid of a very small staff (3?). The story is reminiscent of *The Yellow Submarine*: an artist on a quest used to string a series of musical adventures together. Our hero, "Del, faces a deadline to deliver a song to Mr. Mega of Mega Music." The music and songs are excellent, the story episodes are mainly funny (our favorite is the Guru), but some of the scenes had very little detail or visual interest. Mr. Plympton asked the audience to write suggestions to him after the screening, and we hope he will be able to rework the weak scenes to make this the classic film it can be.

In closing, it was a great festival and we encourage animators to support it by attending and sending more good films. Thanks go to Terry Thoren and the directors & staff for bringing it all together. We are looking forward to packing our super-thick foam seat cushions and heading west again in two years.

Copies of the festival program can be examined at ASIFA/Central meetings.

written by

Marie Cenkner

(with an occasional insight from Paul Jessel)

LAIAC AWARDS!

Grand Prize:

Caroline Leaf for *Two Sisters* (National Film Board, Canada).

First Work For Public Exhibition category:

1st prize, Serge Elissade for *Street Sweeper* (Le Studio Eclipse, France);

2nd prize, Charlie Fletcher Watson for *Bluefields Express* (UK).

Animation Produced For Promotional Purposes category:

1st, Clive A. Smith for *Road Warrior* (Bear Spots, Inc. Canada);

2nd, Lidia Przyluska for *PBS Logo* (Colossal Pictures, USA)

Animation Produced For Children category:

1st, Paul Demeyer for *The Goose Girl* (UK);

2nd, Alexei Karaev for *The Sneethes* (USSR)

Animation Produced for Television category:

1st, Brian Cosgrove & Mark Hall for *Fool of the World* (UK);

2nd, Corky Quackenbush for *Big Baby* (USA)

Experimental Animation category:

1st, Phil Denslow for *Madcap* (USA);

2nd, Flip Johnson for *Pulp* (USA)

Computer Assisted Animation category:

1st, Steve Goldberg for *Locomotion* (PDI, USA);

2nd, (tie) Mike McKenna & Bob Sabiston for *Grinning Evil*

Death (MIT Media Lab, USA) and

Pascal Vuong for *The Invisible Man in Blind Love* (Eurocitol,

France)

Animation Produced for Educational Purposes category:

1st, Neil Affleck for *Sacajawea* (Filmfair Communications, USA);

2nd, Cathy Joritz for *Give AIDS the Freeze* (Germany)

Animated Works Shorter than 5 Minutes category:

1st, Mikhail Aldashin for *The Hunter* (USSR);

2nd, Nick Park for *Creature Comforts* (Aardman Animations, UK)

5-15 Minute category:

1st, Daniel Greaves for *Manipulation* (Tandem Films, UK);

2nd, David Borthwick for *Tom Thumb* (Mission Control, UK)

15-30 Minute category:

1st, Garri Bardin for *Grey Wolf and Little Red Riding Hood* (USSR);

2nd, David Silverman for *Blood Feud* (Klasky/Csupo, USA)

Special Jury Prize:

David Anderson for *Deadsy* (Redwing, UK)

The Jim Henson Award for the Most Humorous Film:

Mikhail Aldashin for *The Hunter* (USSR).

Bob Clampett Scholarships:

Stephen Hillenberg for *The Green Beret* (CalArts, USA);

Rowland High School for *The Red Bicycle & School Dismissal* (USA);

Philip Hunt for *Spotless Dominoes* (Royal College of Art, UK)

Commodore Amiga Animation Competition:

Mike McKenna & Bob Sabiston for *Grinning Evil Death* (USA);

Serge Elissade for *Street Sweeper* (France)

Just so you'll know, the next edition of *Frame By Frame*, Spring 1992, will be out sometime toward the end of February, depending on how much information I receive. So, please send me any articles or news or info or idle gossip before the first week of February!

Send to:

Jeff Jankens

113 Ott

GVSU

Allendale MI 49401

SIGGRAPH-related INFO

In the ACM SIGGRAPH Education Committee's Report, they stated that they have voted to support their newsletter for the first year, in order to evaluate its usefulness. So, everyone on their mailing list will get the *Education Committee Newsletter* for **free** until August 1992. If you're not on their mailing list, and would like to be, write to G. Scott Owen, Chair - Education Committee, Mathematics and Computer Science, Georgia State University, Atlanta GA 30303.

Also of interest is the availability of the *SIGGRAPH Video Review* on disk. This database was developed by Copper Goloth, Jane Veeder, and ACM SIGGRAPH, and lists the contents of the current 74 issues of the SVR, with info such as the year the particular animation was made, contacts, and sometimes even a summary of the animation. These 800 entries can be searched through by category or by custom key word, and best of all - it's free! For more info contact Copper Goloth, University of Massachusetts, Department of Art, 364 Fine Arts Center, Amherst MA 01003. Phone 413.545.6943.

NEXT ASIFA BOARD MEETING: JAN. 5, 1992

The ASIFA/Central Board Meeting went well on the afternoon of December 8! If you could not make it to this meeting, this is what happened:

First order of business was electing board member positions.

The following people volunteered and were appointed board members:

Dan Gascardo
Sergey Mavrody
Deanna Morse
Bill Naras
Mike Riley
Jim Richardson

If you are also interested in volunteering, please contact us!

Regular board meetings will now occur **the second Sunday of every month**, starting at 1:30 for a half-hour potluck munchie gab session. From 2-3:30pm the actual meeting will take place. This all happens at the Animation Plus! Gallery, 790 N. Milwaukee Avenue, Chicago IL 60622.

BUT!

Due to the *Hopcity* event on January 12, the next month's meeting will be on January 5.

AND SEND IN THOSE RENEWAL FORMS!

MEMBERSHIP in ASIFA Central

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

☐

LOCAL - \$20 per year

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

☐

PROFESSIONAL / INTERNATIONAL - \$35 per year

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

☐

CORPORATE SPONSOR - \$250 per year

- All Professional Membership benefits

☐

STUDENT - \$10 per year

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

NAME

ADDRESS

CITY

STATE

ZIP

TELEPHONE (work)

(home)

☐

NEW

☐

RENEWAL

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

Please allow 30 days for processing.

ASIFA Central is a not-for-profit corporation chartered in the State of Illinois.
All memberships and donations are tax-deductible to the full extent of the law.

FILM FESTIVALS: PART III

David Ehrlich

1) TAMPERE INTERNATIONAL SHORT FILM FESTIVAL

Only a few short films by Americans are accepted each year, but if yours is one of them, you'll get wonderful exposure at a very well-organized event, and a chance at prizes ranging up to \$1500. Deadline is January 1st. TISFF, Box 305, SF-33101, Tampere, Finland. Tel: (358)31 35681. No entry fee.

2) ASPEN FILMFEST SHORT FILM COMPETITION

The Aspen Filmfest is in September, but this year, it has moved its shorts competition to February 27 and 28 as a separate event. Over \$5000 in prize money will be awarded. Past winners of the animation awards include Bill Plympton (HOW TO KISS) and John Lasseter (TIN TOY). Deadline is December 1, and there is a \$25 entry fee. ASPEN FILMFEST, 601 East Bleeker, Aspen, Colorado 81611. Tel: (303)925-6882.

3) STUTTGART INTERNATIONAL TRICKFILM FESTIVAL

I haven't yet received materials on this festival, but as the deadline should fall in December sometime for a March 20th-25th event, you should contact them immediately for entry forms. Begun in 1980 as a small experimental animation festival run by Professor Ade and his students at the Stuttgart Academy of Art, this event has grown by leaps and bounds into a world-class festival attended by serious animators, critics and exhibitors from throughout the world. It gives out more prize money than any other animation festival, it features about twelve hours of competition films with a number of fine retrospectives and information screenings. The Juries and Selection Committees are drawn from the tops in the field (George Griffin served on the Jury two years ago), the films are screened and returned in impeccable condition and within a short period of time, and the management returns calls and FAX's immediately. Student film are highly valued and experimental animation is shown to advantage along with more traditional work. Although this is not yet an ASIFA-Patronized Festival, it certainly fulfills the regulations for its being so, and I personally recommend Stuttgart as one of the finest in the world, getting even better all the time. SITF, Teckstrasse 56-D- W7000 Stuttgart 1, Germany. Tel: 0 711 262 26 99. FAX: 0 711 262 49 80. No entry fee.

4) HONG KONG INTERNATIONAL FILM FESTIVAL

This festival has set records for the number of spectators each season (over 150,000!), and although these thousands are going for the feature films, they do politely sit through the animated shorts that precede them, and such screenings have led in some cases to Asian TV sales. Deadline is December 1. HKIFF, Festivals Office, Hong Kong Coliseum Annex Building, Parking Deck Floor, KCR Kowloon Station, 8 Cheong Wan Rd., Kowloon, Hong Kong. Tel: 3-642217. No fee.

The following two festivals have sent information and entry forms well ahead of their deadlines. Both events are superbly organized and I recommend each without reservation. Because these materials were sent out early, I thought it most appropriate to list both events this month, giving you all more than enough time for correspondence and preparation. I wish more festivals would get their acts together as quickly and thoroughly as have Shanghai and Hiroshima.

5) HIROSHIMA '92

One of the finest animation festivals in the world, HIROSHIMA '92 is one of the few ASIFA-patronized animation festivals left. (ASIFA withdrew its support from LUCCA last year; VARNA has ended due to the economic situation in Bulgaria; it hardly seems possible that ZAGREB can continue this year in the midst of the tragic situation there.) Meticulously organized by Sayoko Kinoshita, this August 20th-24th event already was sending out entry forms last month for a March 21st, 1992 deadline! Screenings of Competition, Information and Retrospective Shows are chosen by superb International Selection Committees (Jane Aaron served two years ago, and Paul Glabicki will serve this time around) and Juries of the finest artists award prestigious and, in many cases, cash prizes. If your film is accepted into Competition, you will be given exquisite Japanese hospitality that you will remember forever. HIROSHIMA '92 Festival Office, 4-17, Kako-machi, Naka-ku, Hiroshima 730, Japan. Phone: 81-82-245-0245. FAX: 81-82-245-0246. No entry fee.

6) SHANGHAI INTERNATIONAL ANIMATION FILM FESTIVAL

This is another perfectly organized animation festival taking place December 5-10, 1992. With materials sent out last week, 8 months ahead of their June 30th, 1992 deadline, they have surpassed even the Japanese in thoroughness. They announce in their materials that they will return all films within two weeks after the close of the festival, and I can attest to the fact that this is exactly what they did after their 1988 event. The Chinese are hungry for fine animation. They get only DUCK TALES on TV. And though they could not understand much of what they saw in '88, they kept coming back for more and gently asked probing questions of the animators present, trying to get closer to what they were seeing. If you can afford it, go. In any case, definitely send your films. It may seem like the other side of the world (actually, it is), but air mail small packet or air mail parcel post will take only about a week. SIAFF Office, 618 Wan Hang Du Road, Shanghai, P.R.China. No entry fee.

FILM FESTIVALS - Part Four

David Ehrlich

1) BACA FILM & VIDEO FESTIVAL

Now in its 26th edition, this festival used to be one of the most prestigious independent film festivals the U.S. For many years, the entry fee was \$20, and films chosen for screening were paid a minimum rental fee. The screenings were very well-attended by aficionados of the genre, and Jury members who awarded special certificates would also write complete film reviews that would be sent on to the filmmakers. There are now no more reviews written or sent; "small honorariums" go only to "several of the selected films"; the screenings I have attended in the last few years average 25-30 spectators, mostly students; and most depressing of all, the entry fee is now \$40. Even with this \$40, you must enclose your own stamped postcard for acknowledgement of receipt of your work. The screenings of selected films will be held at several locations in March, including The Metropolitan Museum of Art, Millenium, and Anthology Film Archives. Deadline is December 16, 1991. BACA/THE BROOKLYN ARTS COUNCIL, 200 Eastern Parkway, Brooklyn, N.Y. 11238. Tel: (718)783-3077 or 783-4469.

2) OBERHAUSEN INTERNATIONAL SHORT FILM FESTIVAL (KURZFILMTAGE), April 30-May 6

This is probably the most prestigious Short Film Festival in the world. Now under new management for its 38th annual edition, the films selected might not all have a socio-political or a Structuralist grounding, but I wouldn't bet on it. Only one or two American animated shorts are selected each year, and these have more usually been on the borderline between experimental animation and experimental film, utilizing optical effects. However, if your film is selected, it will reach a huge audience of extremely intelligent Europeans, many of whom have a nice budget from their TV stations with which to purchase your film. Deadline is March 1st. No fee. Internationale Kurzfilmtage Oberhausen, Christian-Steger-Strasse 10, Postfach 10 15 05, D-4200 Oberhausen 1, Germany. Tel: (02 08) 80 70 08. FAX: (02 08) 85 25 91

3) ASIFA-EAST AWARDS

This is just an advance notice to get your film completed so that it can compete in the annual ASIFA-East competition. Other festivals come and go, but this one has been going on for years. Animated shorts are given three or more prizes in each of the categories of Direction, Design, Animation, Concept, and Sound/Music. In addition there are special prizes for best Children's Film, for the film most expressive of Charles Samu's goals of international understanding, for best Student films, and a number of Honorable Mentions. The "Jury" is composed of our peers, all the ASIFA-East members who show up in the midst of a January snowstorm to vote on the films they like the best. The prize-winning films are subsequently screened to a New York audience that has often topped 300. The prize-winning films then go on to screenings at each of the other ASIFA groups in the U.S. ASIFA-San Francisco members have adopted a wonderful policy of themselves voting on the winning films, giving cash prizes to the top three choices. Deadline will be in early January. For entry forms, write: ASIFA-East Awards, c/o Linda Simensky, 470 W24th Street, #15A, New York, N.Y. 10011. Your chapter President should also be able to send you a copy.

Many of you have been sending films to festivals for quite some time, some of you are just beginning. I'd like to get some feedback from you about the way in which you are being treated. Now that most of these festivals know I am on the ASIFA Board, and that I am writing these columns, my own films are being returned immediately after the event, without torn sprocket holes, my calls and FAXes are answered within a reasonable time, and I even receive festival catalogs in the mail. Some festivals, like Wellington, Melbourne, Hiroshima, Annecy, Shanghai and Stuttgart abroad, and Sinking Creek here in the U.S., have always handled things impeccably, much to the credit of their directors and staffs. Many of the others seem to have improved through the years, at least as far as it concerned my submissions. I'd like to find out about your experiences. ASIFA cannot really act to improve these festival without concrete evidence of problems, and the evidence must come from you. We now have a very effective international lobbying group. These festivals need our support but they now are beginning to understand they must continually earn it. Please take the time to WRITE me whenever you experience a problem (Don't call, leave a message and hope I call you back, as I have no budget for long-distance calls from Vermont).

David Ehrlich, RR 1, Box 50, Randolph, VT. 05060 FAX(802)234-5401