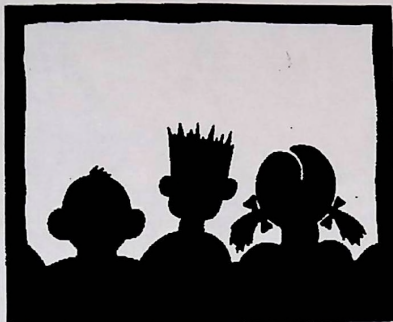


**FRAME BY FRAME
ANIMATION
QUARTERLY
FALL 1994
ASIFA
CENTRAL**

The Chicago International Children's Film Festival



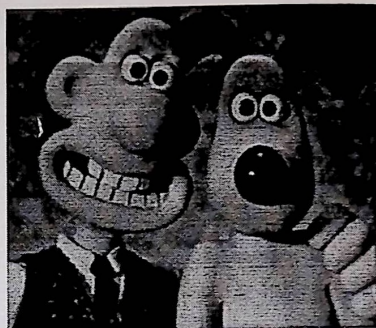
Animation Featured at the Children's Film Festival

The 11th Annual Chicago International Children's Film Festival is organized by Facets Multimedia, Inc., a not-for-profit film and theater organization. The Festival continues Facets' nineteen-year commitment to providing the best in Children's entertainment to Chicago-area audiences. The Festival awards international recognition to those films and videos for children which attain the highest artistic achievements. At the end of each screening, children are given ballots on which to rate the films. Ballots are counted at the end of the Festival and the film chosen by the children is awarded "Most Popular Film of the Festival."

Opening night will be held on Friday, October 7th, at 7:30 PM at the Chicago Cultural Center, Washington Street at Michigan Avenue in downtown Chicago. All other performances through October 15th, will be held at Facets Multimedia, 1517 W. Fullerton Avenue, in Chicago. Best of the Fest will be held at the Harold Washington Public Library, 400 S. State Street, in Chicago, at 4 PM, Sunday, October 16th. Besides the awards presentations and screenings of the winning films, the Best of the Fest will feature the world premiere of Dream Screen, an animated film produced in a special workshop by students of the Sojourner Truth School, and a tribute to the last 25 years of Sesame Street. The number to call for information is 312 281-9075.

Animation is sprinkled throughout the festival, but it is featured in specific programs: Animation Celebration, Monday, October 10th at 10:00 AM and noon Films from Iran on Thursday, October 13th at 11:30 AM, Animation Celebration—Seven Countries in 77 Minutes! on Friday, October 14th at 10:00 AM, and Animation for Kids on Saturday, October 15th at 10:00 AM.

**OCT
7TH
TO
OCT
16th
AT
FACETS
MULTI-
MEDIA**



(c) Aardman Animation

ASIFA International Report by David Ehrlich

I've just returned from Hiroshima and wanted to give you an ASIFA update. Michel Ocelot and I produced an ASIFA CALENDAR for 1995 with the generous artistic contributions of 12 of our members (Bruno Bozzetto, Frederic Back, Paul Driessen et al.). If you are an international member, you should be receiving your copy within the month. If any of our local members wish to purchase them, you should send me a check (made out to me) for \$10/copy, which includes postage. Mail to: David Ehrlich, RR1, Box 50, Randolph, VT 05060. Michel and I plan to make this an annual benefit of international membership. Our 1996 calendar will feature the works of 12 of our women animators.

The HIROSHIMA ANIMATION FESTIVAL was an exceptionally well-organized event. There were a number of fine screenings of Asian animation, as well as a retrospective of Faith Hubley's works. The selection committee had to choose 60 films for competition out of a total of 800 films submitted, so you can imagine the high quality of the competition

shows. Frederic Back garnered another Grand Prix for *The Mighty River* while the British animators again dominated with the Hiroshima Prize (Mark Baker's *The Village*), the Debut Prize (An Vrombaut's *Little Wolf*), First Prizes in Category A (Caroline Cruikshank's *Scratch*), Category E (Joanna Quinn's *Britannia*), Category F (Barry Purves's *Screenplay*), Category G (Nick Park's *Wrong Trousers*) and one of the Jury Prizes (Darren Walsh's *Oozar*). The two American prizes were won by Steve Dovas for his *MTV I.D.* and Mario Kamberg for his computer animation, *Seafari*.

The ASIFA General Assembly and elections were well attended, especially considering the great distance many had to travel. At its first meeting, the new board elected its officers. Michel Ocelot (France) is our new president. Bordo Dovnikovic (Croatia) is our new secretary general. Normand Roger and Huquette Parent (Canada) will jointly handle the treasury, and the vice presidents are Renzo Kinoshita (Japan), Jerzy Kucia (Poland), Eduard Nazarov (Russia), and myself. Because Bordo will be touring the east coast of the U.S. and Canada this fall, Gunnar Strom will continue as secretary general until January.

FRAME BY FRAME ANIMATION QUARTERLY

JAPANESE ANIMATION

(part 2)

by Curtis H. Hoffmann

The most popular movies are, of course, the Disney releases dubbed into Japanese. And, there is usually at least one American TV series on the air, also dubbed. In the past, *Batman: the Animated Series*, *Teenage Mutant Ninja Turtles* and *Tiny Toons* have been aired. Most adults have not seen them, though. As in the west, the Japanese believe that anime is for children. By the time one reaches high school age, there's no time for something like watching cartoons. The notable exceptions are college students. Once you get into college, the pressures on you drop a bit, and there's always a party-party-party attitude until graduation. After that, job pressures keep adults as busy as high school students, but many of the most avid animation fans in Japan are college students.

This leaves advertising, theme parks, opening credits for live-action TV shows and computer games, which is where most of the money is being spent for production and where the animators are allowed to unwind a bit.

Computer games are a multi-billion dollar market, so the competition to produce the next major hit is pretty great. In Japan, game play is not as important as the appearance of the games. Good-looking backgrounds, character designs, and animation are a must. Further, CD-ROM players are built into many of the new PC's on the market, so CD-ROM games, with their greater capacity for high resolution graphics are becoming more popular.

Computer animation is a big staple for theme parks and vice versa. And, a growing number of commercials and TV opening credit spots feature 100% computer animation. In Japan, rules for what can be shown on TV are much looser, and the idea of what constitutes entertainment is far less limiting. This means that ads and opening spots can get REALLY weird at times. (read, sexist.)

Commercials appear to be the one outlet where anything goes in terms of the media used. Crayon on paper, cel animation, computer animation, clay, paper cutouts — it can all be found in the course of 8 hours of broadcast time on one channel. And, some of the clay animation is very sophisticated, given the products the producer has to try to sell (packaged curry, vegetables, diapers, etc.)

Other than 5-minute shorts, the greatest hole in Japanese animation as a form of creative expression and storytelling is: independent animation. What little independent anime that is produced does not receive air time. It's more likely that western audiences have seen more independent Japanese works than Japanese audiences have. There are various reasons for this, and the most obvious one is market pressure. Art museums in Japan are run like businesses and there aren't many art theaters in evidence. Fortunately, the Hiroshima Animation Festival is held once a year, and this helps a little. It's not advertised in Tokyo, though, so very few people know about its existence.

Osamu Tezuka has been called "the God of Manga," for the changes he introduced into the paper form of entertainment. He also had a big impact in the anime field (having created *Mach Go Go Go* (AKA: *Speed Racer*), *Atom Boy*, *Kimba the White Lion* and several other TV series that have been dubbed into English and released in the U.S.) Some of his experimental works have also been seen outside of Japan. *Broken Down Film* and *Jumping* have been included in the international animation festival video tape collections.

In the few years following Tezuka's death, there has really only been one anime producer to fill the void he left behind. Hayao Miyazaki, creator of *Lupin III: Castle Cagliostro*, *Kiki's Delivery Service*, *Laputa*, *Castle in the Sky* and *My Neighbor Totoro*, has given us a number of great movies and good TV episodes. His studio, Studio Ghibli, is churning out one TV series each season now. Unfortunately, Miyazaki is not driven by the same forces that impelled Tezuka, and his studio has focused on TV and theatrical releases while ignoring the experimental short film.

In short, Japanese TV animation is in decline, theatrical works are still a big market, and the OAVs are on the uprise (look for more 4-6 volume OAV series.) The advertisement industry loves animation and will continue to push the envelop with it. As computer technology continues to advance in the game markets, computer games will take on more of the aspects of interactive TV animation. The Japanese economy is in a recession now, and the decrease in spending for things like games and toys will have a continued impact on TV sponsors.

FRAME BY FRAME ANIMATION QUARTERLY

Membership Form

YES!

Mail this form (and your money) to:
ASIFA CENTRAL MEMBERSHIP
c/o Marie Cenkner
1463 Glencoe Ave.
Highland Park, IL 60035

DO IT!

<input type="checkbox"/>	\$22.00	General
<input type="checkbox"/>	\$42.00	International
<input type="checkbox"/>	\$250.00	Corporate Sponsor
<input type="checkbox"/>	\$12.00	Student
<input type="checkbox"/>	<input type="checkbox"/>	New
<input type="checkbox"/>	<input type="checkbox"/>	Renewal

Here's my money!

Name

Street Address

City, State, Zip

Voice Phone

Fax

E-Mail

Third ASIFA Midwest Animation Conference

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

Submit papers and presentation proposals by March 15th, 1995!

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

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

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

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

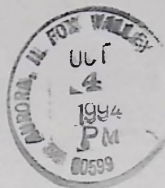
Make checks payable to ASIFA Central. Include your name, address, phone, fax number, E-mail address and your room information. We have room with one King size bed and with two double beds. State your preference and who you will share with, if anyone. The conference fee is \$40.00. Mail registrations to:

Marla Schweppe
ASIFA Midwest Animation Conference
762 Elmwood Terrace
Rochester, New York 14620-3716

Chris Sullivan
Animated Films
October 29th
Chicago Filmmakers
1543 W. Division
Chicago, Illinois
312 384-5533



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



Jim Middleton g july94
201 Arcadia Blvd.
Battle Creek, MI 49017

**The last Frame By Frame
listed an incorrect address
for Stay Tooned! Gallery.
Please update your mailing
data base! Sorry 'bout that!**

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

General correspondence:
ASIFA Central
c/o Stay Tooned! Gallery
220 S. Cook Street
Barrington, IL 60010

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

Membership Information:
ASIFA Central Membership
c/o Marie Cenkner
1463 Glencoe Ave.
Highland Park, IL 60035

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

CALL FOR PAPERS

Third ASIFA Midwest Animator's Conference
Friday, April 21st through Sunday, April 23rd, 1995
at the Starved Rock Lodge
in Starved Rock State Park, Utica, Illinois

We are looking for papers and proposals that deal with animation to be presented at our third annual conference and retreat. Presenters need not be members of ASIFA. Topics may range from your own work or the work of other animators to critical or theoretical issues in historical or contemporary (or future) animation. Independent, experimental, commercial, computer generated and educational points of view are welcome. Papers will be juried and published in the Spring, 1995 issue of Frame By Frame. Presentations of visual and/or aural material or demonstrations need not be submitted in publishable form, but we need to see a written proposal, including equipment or space needs. Please inform us of your intent to submit as soon as possible. Papers for publication need to arrive at ASIFA Central, c/o Stay Tooned Gallery, 220 S. Cook St., Barrington, IL 60010, by March 15th, 1995.

