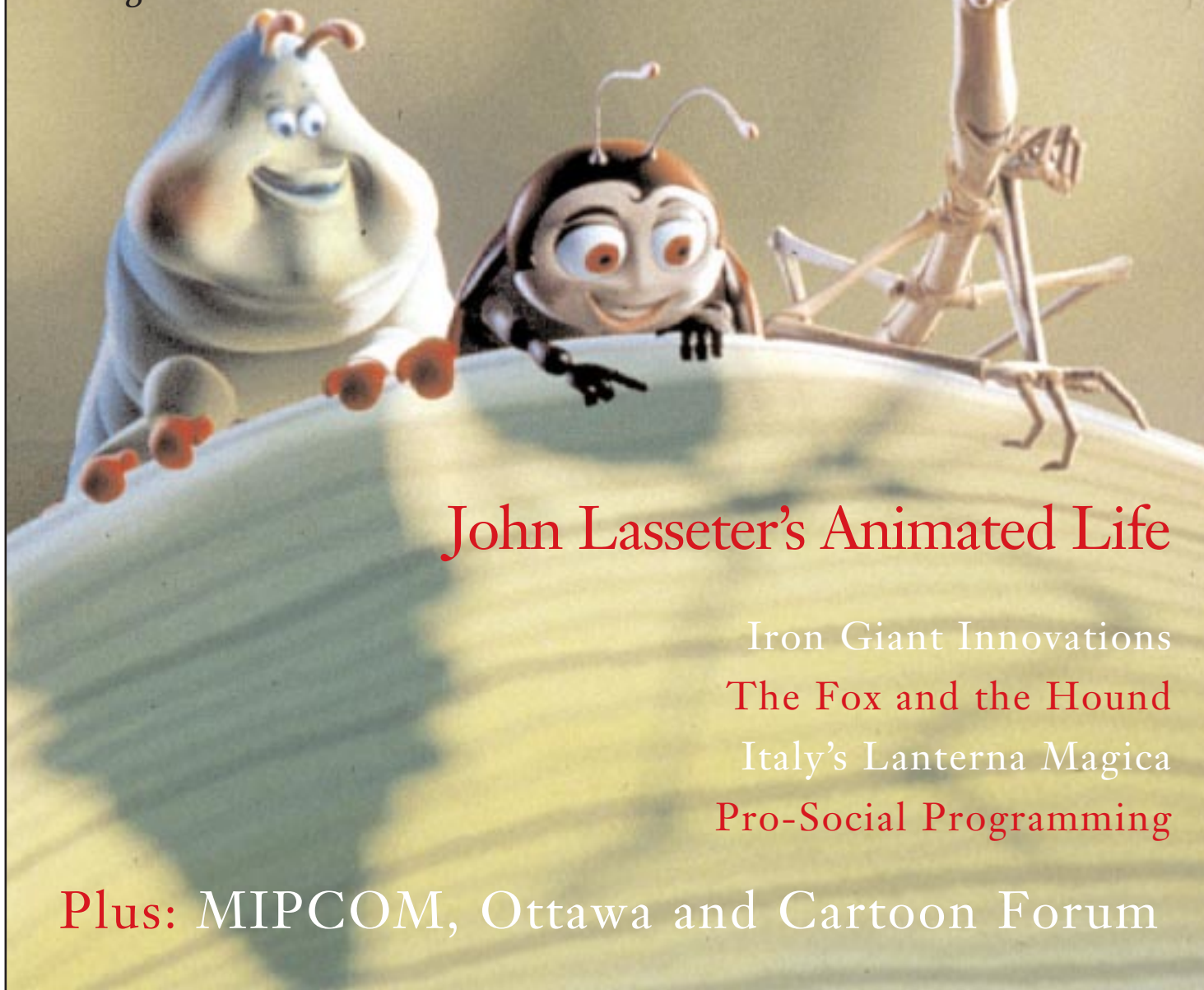


ANIMATION WORLD

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Feature Films and Licensing & Merchandising

A Bug's Life



John Lasseter's Animated Life

Iron Giant Innovations

The Fox and the Hound

Italy's Lanterna Magica

Pro-Social Programming

Plus: MIPCOM, Ottawa and Cartoon Forum

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EDITOR'S NOTEBOOK

by Heather Kenyon

Disney, Disney, Disney...

It is true. One cannot discuss animation without discussing Disney. From early marketing plans to today's newest animated feature, Disney has played a major role in our industry. While many may wrinkle their nose at the monolith, one must admit that the impact of this one man and his company is amazing.

In our Feature Animation section, Tom Sito discusses the turmoil at Disney Feature Animation in "Disney's *The Fox and the Hound*: The Coming of the Next Generation." *The Fox and the Hound* was a film made during the transition between the Old Men of the Classic Era and the newcomers of today's animation industry. While the film was made during the doldrum years, it helped spawn a generation of animators that would reinvigorate the field. We hear from two of these "young newcomers" who are now the grand poo-bahs of animation. Brad Bird discusses "Director and After Effects: Storyboarding Innovations on *The Iron Giant*," the film he is currently directing for Warner Bros. Feature Animation. We have a very special treat as Mike Lyons interviews *A Bug's Life* director in "Toon Story: John Lasseter's Animated Life."

Concerning Licensing and Merchandising, J.B. Kaufman has treated us to a very well-researched and interesting case study in "The Tanglefoot Chronicles: A Case Study." He sheds light on a relatively minor Disney side character, Tanglefoot, whose pop-

ularity in comic strips and books led to a licensing campaign on a limited number of items in the 1930s. Jennifer Kotler also offers kudos to Disney Television in her article, "The Ingredients of Prosocial, 'FCC Friendly' Animation."

Furthermore, in this month's "Dig This!," Zahra Dowlatabadi relates how powerful the home video market really is. Yes, we all know Disney sells a lot of video tapes...but have you ever stopped to think about how many video tapes that really is? Think of the last household you entered with children. Didn't they have a slew of Disney videos? Now, think of all the households worldwide with kids — that's millions of households and millions upon millions of Disney tapes. Zahra begins to put numbers and scope to this thought and it is mind-blowing.

So almost all roads, surprisingly, lead back to Disney in this issue. I'd like to say I was very clever and had planned this to show the long standing superiority of Disney in the realm of this issue's two themes, Feature Animation and Licensing and Merchandising. Instead, it is what they call a happy accident that proves a point — Disney has been the absolute leader in feature animation and licensing and merchandising, pushing us toward the heyday we are currently experiencing. In fact, one could make a case that



Disney was too good at doing what they do. By creating such profits, "everyone" wanted a piece of the animated feature pie, and the resulting L&M earnings. Eisner and Katzenberg's rejuvenating approach was so well executed and defined that now Disney finds themselves

competing with the likes of DreamWorks (now helmed by Katzenberg, of course), Fox and Warner Bros.

As late November and December unfold we will have a better idea of whether or not Disney will hold onto this title against the onslaught. Perhaps one day we will remember the Eighties and early Nineties as when Disney reigned supreme, before other companies, like DreamWorks, joined them in the secure positions that the market has grown to support. Certainly, something will always be special about Disney's well-crafted "brand."

Another article well worth reading this month is Buzz Potamkin's review of the "Advertising to Kids Conference." Buzz makes heads and tails about a crucial shift that is happening in television viewing. Always insightful and witty, Buzz's article will be sure to prompt quite a few conversations in coffee shops and conference rooms.

Until Next Time...
Heather

The Thief and the Cobbler

Sorry, but the article by Alex Williams, son of Richard, regarding his father's intended masterpiece *The Thief and the Cobbler* (Williams 2.12), is full of doggy doo. His piece was way over-the-top in praising his old man's vision. A "magnum opus" it certainly is, but those of us who've tried to sit through it and failed, tend not to blame the fourth-rate vandalism perpetrated by Fred Calvert, but the obvious and all-pervading hand of Williams himself. This film is, it's true, full of spectacular and brilliant animation. The trouble is, it seems to be there purely for the sake of it, and therefore, is only appreciated by the art house fraternity. The visuals sometimes cascade almost out of the screen, but all to no end. Those of us animators who also like a story are left with a jumble; a confusing slurry of criss-crossed plot points which end up going nowhere. We are left wide-eyed and bored at the same time, mouthing silently, "What the f**cks going on?"

As an animator in the U.K. I had the opportunity to work on *Thief*. I was tempted. The pre-*Roger Rabbit* Williams already had a reputation in the business, and *Thief* was already a legend — the 20-year project that was going to be the "Best Thing Ever." Then the reports came back from insiders in

the studio. The project was never going to be finished; not with scenes being rejected at the rate they were by Williams, who was being described as a manic obsessive, unhappy with anyone's work but his own. *Thief* was losing its cache in the industry. People who used to say the name with awe, now spoke it in disaffected tones, as if talking about a retarded old uncle. "Best if it just slipped away quietly..."

Williams had the chance he wanted to get the project finished on time. He blew it. His son's lionizing of his old man's reputation is understandable. I love my dad too. But the language he uses in describing Williams and the greatest White Elephant in animation's history is too florid and one-eyed to be taken seriously. He asserts that *Thief* didn't meet the deadline because of Williams' "perfectionism." Bull muffins. Try megalomania. Try compulsive obsessionism. Alex insists that the project was pulled out from under his father with only another 10-15 minutes of animation to go. Going by Williams' previous efforts that equates to about five more years! Disney would have had three features out in that time. Get real. *The Thief and the Cobbler* was a legend only while it was being constructed piece by painful piece, and gossiped about by animators

in pubs. That's why Williams didn't want to finish it. He knew that when the world saw it, even if there was box office, it would be forgotten in a month. He was right of course. Realistically speaking, it never saw the light of day. Stillborn. Not fully formed.

Alex Williams recommends that those of us "courageous" enough to sit the film out should watch with the sound turned down. It's an intriguing comment. I wonder if his father always, in his heart of hearts, intended it that way? Animators usually think that it's their wonderful imagery that makes a film. In truth, even the undeniably stunning visuals in *Thief* would only make up half a film. People need the whole experience — words, music and action. I feel that Williams left too many big holes in his "magnum opus," and the rats don't need a second invitation to come in.

Malcolm McGookin

Exec. Producer, Bandicoot Productions

Brisbane, Australia

We Got The Amiga Blues

I was just inquiring why in your article, "Small Studio/Home Studio: An Overview of Low-End Computer Aided Animation Choices" by Michelle Klein-Häss (Klein-

Häss 3.5), you didn't mention the incredibly cost effective and (still) regularly used in television 3D and 2D production, computer system known as the Amiga? There is an abundance of animation and video production products available for the low-end user on the Amiga — yet it seems to be ignored by your article!

Yours Sincerely,
Chris Andrews

More Amiga Blues

Yo! In your recent article "Small Studio/Home Studio: An Overview of Low-End Computer Aided Animation Choices" by Michelle Klein-Häss, you forgot the animation program used on Amiga computers and now ported on PCs: Take2. It's even announced on your site!!!

I'm a professional anima-

tion filmmaker and still use the Amiga and Take2, plus other software for compositing and coloring. I even shoot my Mag monitor with a Bolex 16mm, all slaved by my Amiga 3000, 25mhz, 18m RAM with a 1G HD, and drawings scanned with an Epson.

Your writer should research *all* avenues.

Pierre Sylvestre
Scratch Productions

Changes to the 1998 Season

I think since the piece, "Tooning in the 1998 Season" (Bevilacqua 3.6), was written, there were a few changes with the Fox network schedule. Apparently due to Marvel Comics' financial problems, both *Silver Surfer* and *Captain America* have been shelved. *The X-Men* and *Spider-Man* cartoons from Fox are being

moved to UPN for reruns. In addition, the *Fantastic Four* and *Iron Man* cartoons from the Marvel Action Hour will alternate with UPN's *The Incredible Hulk* to create the new *Incredible Hulk and Friends* show. These will also be reruns. UPN will also have some kind of Disney block for reruns. (All these bits of information appeared in *Manias* online magazine.) I'm sure this material will be too late when the next issue comes out, but I think it should be mentioned.

Just as a side note, I would love to see *Corto Maltese* in the States, but I don't know if any studio or distributor here would take that kind of chance. Continued success with your great online publication.

Sincerely,
Neil A. Hansen

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course material for
animation students.**



Dig This! Millions of Disney Videos

by Zahra Dowlatabadi

The home video markets enormous success has played a key role in transforming the world into a global village. You may find yourself traveling to far and remote villages where standards of living may be radically different to what you are accustomed to, but even in such places, you are very likely to come across the one and only neon sign that advertises "VIDEO." This rapidly growing multi-billion dollar industry is in desperate need of a system to track the top-performing video rentals and sales on an international basis. The

limited data that exists indicates that animation — specifically Disney's animation — has consistently placed among the top video rentals and sales. According to the *1995 International Television and Video Almanac*, children's videos account for 41% of the Australian home video market. *Screen Digest* (Dec. 1997) cites animation cornering 64% of the European home video market. A survey of the 1989 Italian Top Ten Video Sales lists the following titles:

1. *Who Framed Roger Rabbit?*
2. *Pinocchio*
3. *The Sword in the Stone*
4. *Goofy's Vacation*
5. *Donald Duck and His Ugly Ducklings*
6. *Mary Poppins*
7. *Mickey Mouse*
8. *Chippendale [Chip And Dale]*

Adventure

9. *From All Of Us To All Of You*

10. *U2: Rattle and Hum*

Source: *1990 International Television and Video Almanac*



The Jungle Book is the U.K.'s all time # 1 video rental. © Disney. All Rights Reserved

Even though this survey is almost ten years old (prior to Disney's recent series of hits starting with *Little Mermaid*), it attests to the studio's consistent track record. As if the nine out of ten titles being Disney features in Italy is not impressive enough, see the U.K. List of All Time Top Rental Videos:

1. *The Jungle Book*
2. *The Lion King*
3. *Fantasia*
4. *Snow White and the Seven Dwarfs*
5. *Beauty and the Beast*
6. *Aladdin*
7. *Bambi*
8. *River Dance - The Show*
9. *Peter Pan*
10. *The Aristocats*

Source: *1997 International Television and Video Almanac*

A similar trend exists in the U.S. market in the domain of video sales. *Video Store Magazine's* Top 100 Sell-through Titles between 1992-1997 covers the genres of family, drama, comedy, romance, sci-fi, action and animation. The dominating category is the family pictures classification with 35 titles. Animation comes in a close second with 30 listings. Disney's animated features account for 25 of these titles. However, out of these 25, six are in the all time top ten. Here is the U.S. Top Ten Sell-through List of Videos:

1. *The Lion King*
2. *Snow White and the Seven Dwarfs*
3. *Aladdin*
4. *Independence Day*
5. *Jurassic Park*
6. *Toy Story*
7. *Beauty and the Beast*
8. (tie) *Men in Black*
8. (tie) *Pocahontas*
10. *Star Wars Trilogy*

Source: *Video Store Magazine* (July 11, 1998)

According to the *Daily News* (June 7, 1998) over half of the Disney Studio's overall revenue is generated by home videos. This fact is only confirmed by the above lists. All over the world Disney is selling millions of video tapes. A significant second is MCA/Universal projects such as the *Land Before Time* original and sequels, and *An American Tale*



Over half of the Disney Studio's overall revenue is generated by home videos. The latest sure-fire money-maker is *The Lion King II: Simba's Pride*, which was released direct-to-video on October 27. © Disney. All Rights Reserved.

series which have had their share of success as Best Selling Holiday Videos.

It would be illuminating to compare the U.S., U.K. and Italian data with that of other countries. A comparison with Japan would be of particular interest since that country has its very own lucrative and thriving animation industry. Presently, most articles addressing the international market tend to focus on specific areas such as the country's population, number of TVs at home, number of VCRs, video prices, average number of titles released, number of legal Home Video Distributors and an estimated piracy level. Indeed, it is very difficult to track any information without first ascertaining the answers to these questions. This information may be readily available in some countries, and simply require translation. We would like to invite readers who have access to reliable sources that list a country's top performing rental and video sales information to participate in our fact-finding mission by

sending an e-mail to:
editor@awn.com

Hopefully, we can explore further into this territory and bring you updates as we uncover new grounds.

What else should we dig? Every month, *Animation World Magazine* will highlight the most interesting, exciting happenings in animation, in "Dig This!" Send us your ideas, suggestions, videos, products or works-in-progress today. You dig?

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Zahra Dowlatabadi is currently co-writing a book with Catherine Winder entitled How To Produce Animation. Zahra's most recent credit is that of associate producer on Warner Bros. Feature Animation Quest For Camelot.

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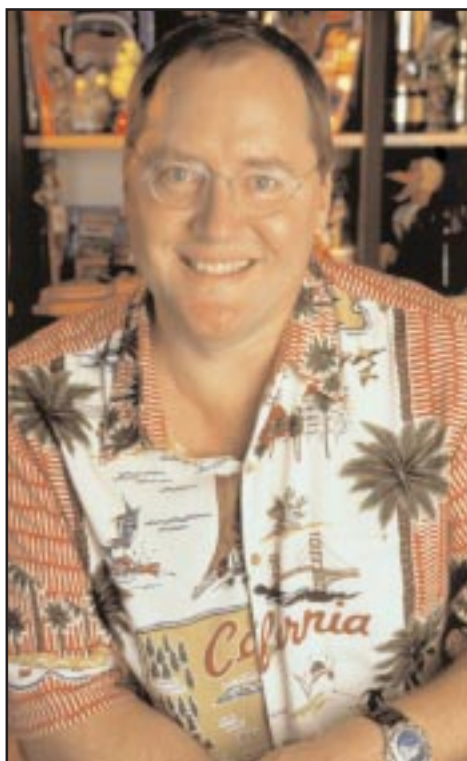
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John Lasseter. Photo courtesy of Disney.

It was late 1995 and *Toy Story* was the big story. The film was ruling the box-office, critics were tossing out four star reviews like confetti and animation historians were dubbing the film's director, John Lasseter, the "Walt Disney of computer animation."

You cannot base a whole movie on just the imagery alone. - John Lasseter

Lasseter knew he had done well, but wasn't sure just how well, until he and his family were returning from a vacation at Walt Disney World. "We stopped and changed planes at the Dallas-Fort Worth airport," he remembers. "Getting off the plane, my son said, 'Daddy! Daddy! Look!' And there was a little boy, about four years old, with his mom, clearly waiting for his dad, he was so excited...and he was holding a Woody doll. It all came home at that point. I realized how these

Toon Story: John Lasseter's Animated Life

by Mike Lyons

films really touch people."

With *Toy Story*, we were not only introduced to the amiable pull-string cowboy doll, Woody, the supercharged Buzz Lightyear action figure, and such familiar faces as Mr. Potato Head, Slinky-Dog and green Army men, but we also got a true milestone - the first all-computer animated feature.

The Story Supreme

Best of all, *Toy Story* wasn't just all about the technology; it was a solid story with memorable characters, that just happened to be told with computer imagery. As one of the pioneers of the medium, as well as vice president of creative development for Pixar Animation Studio, co-producer of *Toy Story* with Disney, this is what John Lasseter strives for over any photo-realistic effect that computers can provide. "You cannot base a whole movie on just the imagery alone," he says. "It has to be the story and the characters."

Audiences liked these elements of *Toy Story* so much, that the film went on to generate over \$350 million in ticket sales and also brought a Special Achievement Oscar to Lasseter.

The Walt Disney studio liked *Toy Story* too, so much so that, last year, Disney and Pixar signed an agreement to produce

jointly five movies over the next ten years. The first of these is *A Bug's Life*, a re-telling of "The Grasshopper and the Ants" fable for a new generation. The film hits theaters this month, as the second



Toy Story. © Disney. All Rights Reserved.

of this falls computer animated "insect epics." The first was last month's *Antz* from chief competitor DreamWorks, SKG.

It had never dawned on me that you could do this as a career. - John Lasseter

Getting An Early Start

Audiences may be just beginning to latch on to computer animation, but for Lasseter, it's like an old friend, with roots that go back to childhood. "I loved cartoons," admits Lasseter. "I would get up at the crack of dawn on Saturday, get my bowl of cereal and watch cartoons from when they started until 'Bowling for Dollars' came on."

Coupled with this was the

fact that Lasseter's love for artistic creation was fueled by his high-school art teacher mom. "She would bring home extra paint, paper and markers," adds Lasseter. "So, I was constantly doing little art projects."

Over the next decade, the Pixar studio, would lead the computer animation industry both technically and aesthetically.

Years later, while a high school student himself, Lasseter discovered Bob Thomas' book, *The Art of Animation*, which took a behind-the-scenes look at the making of *Sleeping Beauty*. "I realized that people make cartoons for a living. It had never dawned on me that you could do this as a career."

Lasseter began corresponding with the Disney studio and during his high-school senior year, they sent him a letter stating that they were initiating a character animation program with the California Institute of the Arts (Cal Arts). Lasseter enrolled and spent four years learning the craft from Disney's masters of the medium.

A Disney Beginning

In 1982, the young artist was hired at the Disney studio as an animator. A dream job? Yes, but for Lasseter, something was missing. "I was always feeling that animation had reached a plateau with *101 Dalmatians*," he says. "Somehow, I felt that the films after that, while they had wonderful moments and characters, overall, they were just the same old thing."

Lasseter knew that animation needed something to help it rise to another level. Then, he heard about a film that the Disney studio was producing using the



Luxo Jr. © Pixar.

nascent technology of computer animation. It was called *Tron*. Lasseter was able to get an early glimpse of the film's "light cycle" sequence and says, "It absolutely blew me away! A little door in my mind opened up. I looked at it and said, 'This is it! This is the future!'"

Lasseter talked the Disney studio into letting him do a thirty-second test that combined hand-drawn animation with computer backgrounds. "It was exciting," says Lasseter, "but at the time, Disney was only interested in computers if it could make what they were doing cheaper and faster. I said, 'Look at the advancement in the art form. Look at the beauty of it.' But, they just weren't interested."

The Birth of Pixar

The studio may not have been interested, but Lasseter still had an incredible thirst for this burgeoning medium, which led him to Lucasfilm Ltd., where

Edwin Catmull, now Pixar's vice president and chief technology officer, was starting up a computer division. In 1986, Steve Jobs, co-founder and chairman of Apple Computer, Inc., purchased the computer division of Lucasfilm and incorporated it as an independent company, under the name Pixar, where he now serves as chairman and chief executive officer.

Over the next decade, the Pixar studio, located in Point Richmond, California, would lead the computer animation industry both technically and aesthetically. Lasseter directed the studio's first short film, 1986's *Luxo, Jr.*, which starred a desk lamp and its precocious child. Two years later, another of the studio's shorts, *Tin Toy*, also directed by Lasseter, would tell the tale of a destructive baby and a nervous wind-up toy. The short subject would make history as the first computer animated film ever to win an Academy Award. The short subject sprang from Lasseter's love for toys (he still has his entire Hot Wheels car collection from childhood), which was taken to greater heights with *Toy Story*.

A Bug's Life

Now, both Pixar and Disney hope that computer-generated lightening indeed strikes twice with *A Bug's Life*. In the film, a misfit ant named Flik (voiced by News Radio's Dave Foley) tries to save his



A Bug's Life. © Disney Enterprises, Inc./Pixar Animation Studios. All Rights Reserved.

colony from a group of greedy grasshoppers, led by the villainous Hopper (Kevin Spacey). Flik recruits a group of insects he thinks are mercenaries, but instead turn out to be inept performers from a flea circus.

Both Pixar and Disney hope that computer generated lightening indeed strikes twice with *A Bug's Life*.

"Part of what makes a great movie is character growth," says Lasseter, who co-directs *A Bug's Life* with Andrew Stanton. "With Flik, he grows quite a bit, but more importantly, everyone around him, because of his influence, also grows a tremendous amount. In your own life, you don't realize all the people that you come in contact with - your friends, your loved ones - how much you affect them. It's a really apt emotional core to the film that fits with everyone's everyday lives."

In addition to Spacey and Foley, *Bug's Life* also features a stellar voice cast that includes Julia Louis-Dreyfus as the ant Princess Atta, Denis Leary as Francis, a male lady bug with a "chip on his wing," Jonathan Harris (Dr. Smith from *Lost in Space*) as Manny, the praying mantis magician, the late Roddy McDowall as the ant Mr. Soil, and Phyllis Diller as the Queen of the ant colony.

There is another member of the cast that many outside animation circles may not recognize. Joe Ranft, a veteran Disney story man, provides the voice of Heimlich, the always-hungry caterpillar. During the early days of production on *Bug's Life*, Ranft provided the voice for Heimlich on the film's temporary soundtrack. Lasseter remembers, "In creating the char-

acter Heimlich, Joe, who is just a very funny person, did this hilarious, high-pitched, German, mama's boy voice. We were just cracking up."

While casting the voices, the filmmakers searched for another, "permanent" Heimlich, but none seemed to match Ranft's performance. Then, Lasseter brought a rough-cut, "story reel" home to show his wife and five sons. "Every time Joe said Heimlich's line, my wife giggled," he says. That's all it took, Lasseter told Ranft the next day that he had the part.

Next?

As a follow-up to *A Bug's Life*, Disney and Pixar will release *Toy Story 2* next year. In the sequel, Woody is stolen by an overzealous toy collector and Buzz and the other playthings must venture out to save their friend. Lasseter, who will serve as the film's executive producer with animators Ash Brannon and Colin Brady directing, says he had no qualms with handing his characters over to other people. "They are my 'babies,' but they are also our 'babies.' Everybody helps create these characters and films. They're in very capable hands."

Lasseter is now watching another "off-spring" grow up, as *A*



Flik, star of *A Bug's Life* is described as "an original thinker out-of-step with the rest of the more traditionally-minded bugs." Sound like someone we know? © Disney Enterprises, Inc./Pixar Animation Studios. All Rights Reserved.

Bug's Life enters theaters. "I always equate it to having a child and then raising it," he says. "At a certain point, your son or daughter graduates from high school and goes to college. You give them to the world and hope that you did okay. That's very much like these movies. When we get to the release date, we realize that the movie doesn't belong to us any more. It belongs to the world and you just hope that you did okay."

No doubt "proud parent" Lasseter will be hoping for a strong showing at the box office, a warm reception from critics and, most importantly, a child somewhere hugging a Flik doll.



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Mike Lyons is a Long Island-based freelance writer, who has written over 100 articles on film and animation. His work has appeared in Cinefantastique, Animato! and The Disney Magazine.

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Disney's *The Fox and the Hound*: The Coming of the Next Generation

by Tom Sito

Films can be important for different reasons: blockbuster box office, the creative apogee of a particular performer, the first to debut a new innovation. The Walt Disney Studios 1981 release *The Fox and the Hound* is probably not on many lists of top ten animated films of all time but it has an importance unique from other animated films. It marked the turning point, when the Golden Age artists of *Pinocchio* and *Bambi* yielded their torch finally and forever to the Baby Boom generation.

It was the last major work of the legendary Nine Old Men: Frank Thomas, Ollie Johnston and Woolie Reitherman. Milt Kahl, Marc Davis and Ward Kimball had moved on from feature animation or otherwise retired, and Eric Larson had focused on training incoming talent. John Lounsbery and Les Clark had died. *The Fox and the Hound* would be the first animated film with which Walt Disney had absolutely no involvement.

Run the video today and you'll notice something interesting about the screen credits. It is the last Disney film with no complete roll credits at the end. Credits were for a select few and moved to the long set-up sequence at the

beginning. The names not mentioned are as interesting as those that are.

If ... you could get a full personnel roster of *The Fox and the Hound* you would see ... a veritable who's who of current Hollywood animation power.

If through some form of prestidigitation you could get a full personnel roster of *The Fox and the Hound* you would see unveiled before you a veritable who's who of current Hollywood animation power, including: Glen Keane, Don Bluth, Tim Burton, John Musker and Ron Clements, future Pixar head John Lasseter,

Henry Selick, Don Paul, Jerry Reese, Richard Rich, Brad Bird, Randy Cartwright, Ed Gombert and Dave Spafford, and the first American women animators since the days of Retta Scott, such as Linda Miller, Heidi Guedel and Lorna Cook. Bill and Sue Kroyer met on this film. The dean of Hollywood life drawing Glenn Vilppu did layout. Animation union heads Steve Hulett and Earl Kress were writers on it. Future *Beauty and the Beast* producer Don Hahn was a low-level production person. Also at Disney, but on another project, was a newly arrived animator from Germany named Andreas Deja.

In Need of Rejuvenation

Disney Animation had been in a slow decline since 1959's *Sleeping Beauty*. In 1958 the studio downsized its staff from 500 to 125 and this reduced staff level continued into the mid-1970s. If they hired at all it was a very, very selective process. From 1970 to 1977 Disney animation had hired only 21 people, and most of these were in the last year, 1977. To the young artists then beginning their careers it



The Fox and the Hound. © 1981 Walt Disney Productions. All Rights Reserved.

seemed easier to attain Nirvana then get into Disney.

Art does not require youthful energy. Hokusai and Titian did some of their best work at a very old age. Animators like to brag that they'll never retire, but draw until they "hit the disk." The Disney artists who visualized Walt's dreams in the 1940s were generally the same men and women at the desks 30 years later. However, by the mid-1970s it was obvious that if something wasn't done soon, Disney Animation would die out with its creators. Walt Disney had planned an extension of his training school to be built in Valencia, California and it became the California Institute of the Arts (Cal Arts). By 1976, its first graduates were taken on as trainees.

The trainees were brassy, bell-bottomed, long-haired and iconoclastic. They rode bicycles through the hallways. For the hedonistic Disco Era, they were a well-behaved bunch, but for a sleepy studio whose policy forbidding women to wear pants only changed in 1977, they were a breath of fresh air.

Yet the elder statesmen kept them aware of who was boss. These men and women had learned their craft the old fashioned way — tough, no nonsense, butt kicking. This would be their method of teaching their young ingenues. Many animators have stories of a Milt, Frank or Ollie chewing them out for their mistakes. One animator told of being made to stand before his director while he rifled through scene folders mumbling, "Hmmm, you're not good enough for this one yet...you're not good enough for this...hmpf...maybe you can manage this one."

The trainees produced two

short pencil tests over a four-month period and if judged worthy they would be assigned to a veteran artist to do production.

From 1970 to 1977 Disney animation had hired only 21 people, and most of these were in the last year, 1977.

An Era of Change

The studio had gone from Walt's death in 1966 to Roy Sr.'s death in 1970 to be led by Disney's son-in-law Ron Miller. In 1971 they had bought the rights to *The Chronicles of Prydain* which would become *The Black Cauldron*. All through the 1970s trade publications announced its development by a new generation of "Nine Young Men" but always with the same accompanying artwork done by old master Mel Shaw. The truth was the elder statesmen felt their young charges just weren't ready for such a difficult and dark story.

After *The Rescuers* (1977) Milt Kahl retired. The studio did *Pete's Dragon* and a Christmas special called *The Small One*. Production on *Cauldron* was again put off while the staff began work on a film based on Daniel Mannix's 1967 book *The Fox and the Hound*.

The story of Tod the fox who befriended a hunting dog named Copper was originally much more realistic. It ended with a hunter nailing Tod's lifeless pelt to the wall then euthanizing Copper with his shotgun. The story department "Disneyfied" the tale

until the hard drinking hunters' importance was supplanted by a sweet, pudgy old lady, and friend and foe all became pals at the end. This grated on a lot of the younger story people.

Chief the dog gets hit by a freight train and drops a thousand feet into a gorge, yet in the last sequence appears okay with a little bandage on his paw. Story veteran Vance Gerry argued for the department: "But he gets hit in the kisser with a freight train!!" To which Ron Miller and co-director Art Stevens countered: "Geez, we never killed a main character in a



The Fox and the Hound. © 1981 Walt Disney Productions. All Rights Reserved.

Disney film and we're not starting now!" Besides, Ollie had done some neat test animation of Chief hobbling around in a cast. They then made young animator Randy Cartwright go back to the scene where Copper finds Chief's body and had him animate Chief's eyes opening and closing so the audi-

ence knew right away he was not dead.

Another controversy was when 70 year-old director Woolie Reitherman wanted to add a sequence three quarters through the movie where Phil Harris and Charro, playing two whooping cranes, would sing a silly song called, "*Scoobie-Doobie Doobie Doo, Let your Body Goo, err...Go.*" Just about everyone but Woolie hated the idea and he was at last compelled to scrap it. The director of *Jungle Book* walked into a friend's office and said dejectedly, "I dunno....maybe this is a young man's medium..." He moved over to developing *Catfish Bend* and in 1985 was, unfortunately, killed in a car accident.

By early 1978 veteran animators Frank Thomas and Ollie Johnston had completed their handling of Copper and Tod and had begun to think of their book projects like *Illusions of Life*. Veteran story artist Larry Clemons had written and recorded the dialogue of Copper and Tod as pups with the child actors, then retired.

The Exodus in Mid-Stream

By 1979 the field was clearing for the Young Turks, but factions had developed in their ranks. It's one thing to give complete obedience to a silver haired legend who created Captain Hook, quite another when someone who sat in class next to you is now a supervisor demanding the same unquestioning discipline.

There was a group devoted to Don Bluth and his vision for revitalizing the studio. They worked after hours in Don's garage on an independent short *Banjo the Woodpile Cat*. Another group worried about his influence. Bluthies vs. Mouseketeers.

The room where Bill Kroyer, Brad Bird, Henry Selick and John Musker worked was dubbed the "Rats Nest" by their detractors. They had a meeting with Ron Miller about the future of the studio that Bluth may have interpreted as a challenge to his authority.

Finally, Don decided the films he desired to make couldn't be done at Disney. On his birthday, September 13, 1979, Don Bluth, Gary Goldman and John Pomeroy entered Ron Miller's office and tendered their resignations. One third of the staff followed suit. Miller was outraged. He felt personally betrayed by these artists, all of whom had been nurtured and painstakingly trained to take their role as Disney lifetime employees.

Miller ordered all of the resigners off the studio property by noon that same day. Gathering the remaining staff he began a speech with: "Now that the cancer has been excised..." The Bluth group went on to build their studio and be Disney's chief competition for the next decade.

Miller pushed the release date for *The Fox and the Hound* back from Christmas 1980 to summer 1981. New artists were hired and promoted to fill the ranks. To make up for the lack of experience of the new animators much of the quality control would rely upon a corps of veteran assistant animators (clean-up artists) — Tom Ferriter, Walt Stanchfield, Chuck Williams, Dave Suding and more. Like master sergeants their solid reliability would bring the project to completion.

Still more young talent not associated with Bluth but tired of the infighting left the studio. Andy Gaskill, Bill Kroyer, Dan Haskett, Brad Bird and more. Animator

Glen Keane began a reputation for himself by re-storyboarding and animating the bear fight sequence. I've been told the original storyboards were even more dramatic but were toned down by the directors for fear of losing their family "G" rating. However, even Keane left the studio for awhile.

Will Finn was an inbetweener who was let go after animator Linda Miller left to go with Bluth. He asked the personnel director who was firing him, "Are there ever cases of someone who was fired ever coming back?" The old man smiled, "Well, yes, but I don't think so in your case." Despite that he did return eight years later as a master animator, creating Cogsworth, Iago and Gimsby for Disney. He is currently co-directing DreamWorks' *El Dorado*.

The Disney artists who visualized Walt's dreams in the 1940s were generally the same men and women at the desks 30 years later.

The Next Chapter

The Fox and the Hound finally opened to not spectacular, but good box office and critical acclaim. The studio moved on to *Black Cauldron* which at one point was slated to be the directorial debut of John Musker and Ron Clements, however the older directors Art Stevens, Ted Berhman and Richard Rich convinced Miller and producer Joe Hale to keep them as the directors. Musker and Clements went on to develop *Basil of Baker Street*. *Black Cauldron* failed disastrously in 1984.

Disney Chairman Ron Miller was ousted in the famous 1984



The Fox and the Hound. © 1981 Walt Disney Productions. All Rights Reserved.

takeover that spawned the Roy Disney-Eisner-Katzenberg era. Today, Miller and his family own Silverado Vineyards in Napa Valley and make a nice chardonnay. Richard Rich opened his own studio and created *The Swan Princess* in 1995.

By 1979 the field was clearing for the Young Turks, but factions had developed in their ranks.

Don Bluth scored a major hit in conjunction with Steven Spielberg with *An American Tail* in 1986. This success is referred to by animators as the "Wake Up Call" to the new Disney management to the potential of animation. *Basil of Baker Street*, renamed *The Great Mouse Detective*, marked Disney's first step in the road back to dominance.

The rest of the story is well-known: *Who Framed Roger Rabbit?*, *The Little Mermaid*, *Beauty and the Beast*, *Aladdin*, *The Lion*

King — a new Golden Age sprung from the seeds planted in 1976.

A Sampling of Then and Now

John Musker and Ron Clements (story artist and animator): Producer-director team of *The Little Mermaid*, *Aladdin* and *Hercules*.

- Tim Burton (assistant & development artist): Producer of *The Nightmare Before Christmas* and director of numerous live-action films like, *Batman*, *Batman Returns*, *Ed Wood*, *Edward Scissorhands*, *Mars Attacks!* and *Pee Wee's Big Adventure*.

- Glen Keane (animator): Animation creator and designer of characters Ariel, Beast, Aladdin and Pocahontas.

- Bill and Sue Kroyer (animator and assistant): Director team of *FernGully: The Last Rainforest*, plus an Oscar nom for *Technological Threat*.

- John Lasseter (animator): Oscar winning CGI pioneer; creative director of Pixar and director of *Toy Story*.

- Don Bluth (animation director):

Creator of Don Bluth Animation, director of *The Secret of Nimh*, *An American Tale* and *Anastasia*. Currently a director at Fox Feature Animation in Phoenix.

- Lorna Cook (animator): *Prince of Egypt* story head and director of DreamWorks' *Spirit* project.

- Jerry Reese (animator): Director of *The Brave Little Toaster* and live-action film *The Marrying Man*.

- Brad Bird (animator): Currently, director of Warner Bros.' *The Iron Giant* and previously of *The Simpsons* and *Amazing Stories' Family Dog*.

- Chris Buck (animator): Director of Disney's *Tarzan* and *A Wish for Wings That Work*.

Bibliography/Acknowledgments

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Mouse Tales by Eric Koenig.

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Tom Sito is a 20-year animation veteran and teacher who's credits include He-Man and the Masters of the Universe, The Little Mermaid, Beauty and the Beast, Aladdin, The Prince of Egypt and Paulie. He was elected president of the animator's union M.P.S.C. 839 in 1992 and has served in that capacity ever since.

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Lanterna Magica: The Story of a Seagull and a Studio Who Learnt To Fly

by Chiara Magri

Lucky and Zorba: A Fortunate Encounter

A good story is at the heart of every good film, therefore, Enzo D'Alò didn't have any doubts when, two years ago, he came across the Luis Sépulveda novel *The Seagull and the Cat Who Taught Her to Fly* and decided to make it into a film. He didn't even hesitate when he presented it to Vittorio and Rita Cecchi Gori, some of Italy's leading producers, who have produced amongst other programs the Cannes Festival Grand Prix winner *La vita è bella* by Roberto Benigni. In addition to the vitality of the characters, strong narrative and visual potential of the short story, Sépulveda is almost a household name after a string of publishing successes in Italy and Europe. Furthermore, it is a tale with a moral, a fable, calling for respect for both nature and man's differences. The story, featuring a gang of cats and a seagull, has a straightforward message, with explicit moral values which are accessible and enjoyable for all readers from children to adults.

As a result, Enzo D'Alò and executive producer Maria Fares had a strong proposal, both in the film's story and their ability to produce an animated version with their Lanterna Magica company. It seems that it was one of those

happy occasions where a valid idea comes at a favorable moment when it is in tandem with the markets requirements. However, it was certainly not by chance. The Lanterna Magica, founded in Turin in 1983, has slowly built up a wide range of animation experience in advertising production, social information with strong involvement in the education and training sectors, as well as with specials and short TV series.

What is lacking is a distribution strategy capable of overcoming linguistic and cultural differences.

Above all, they had a precious ace up their sleeves with *The Blue Arrow*, a full-length animated film released in 1996 and produced with Monipoly and Fama Film. As Maria Fares explains, "As with the majority of European animated films, possibly worse still for Italian ones, we had enormous problems with the distributors. We had the usual complications of setting up the necessary financial backing and producing in a coun-



Enzo D'Alò. Photo courtesy of Lanterna Magica.

try that has produced little or nothing for many, many years. This is why I jumped for joy when Mikado, a relatively small but prestigious Italian distributor, took on our film. The market penetration wasn't strong and distribution investments were meager but the film cut out an important space

on the quality film circuit. It was these positive results we got from *The Blue Arrow* that gave us credibility. I'm not talking commercial results, but rather those from critics and the media. Cecchi Gori saw the film twice. We signed the contract in three months and *Lucky and Zorba* was financed with 10 billion lire. Cecchi Gori has shown great sensitivity but I also think there is a lot of interest from investors for full-length animated features today. We have a good relationship with Cecchi Gori which will continue after *Lucky and Zorba*. We are looking at other projects both for cinema and home video."

Distribution and Production Difficulties

As Fares stated, the real

obstacle for European features is the distribution. Relations between animation producers and distributors are not structured well enough to guarantee adequate promotion of the film. According to Cartoon, the animation division of MEDIA, a good 70 features have been made in Europe in the last seven years. There is no lack of talent, projects or even investors. The demand is there. What is lacking, however,

is a distribution strategy capable of overcoming linguistic and cultural differences. *The Blue Arrows* outcome is symptomatic: in Italy it was mediocre because of restricted showings, in France (distributed by Gebeka) it fared better and sold 110,000 tickets in 5 months.

This obstacle seems to be overcome with *Lucky and Zorba* since the producer can also guarantee cinema, TV and home video distribution themselves. The aim is for an international market and the prospects look promising as deals are underway with Miramax.

Demand does certainly exist as Lanterna Magica is now working on two new films under D'Alò's direction. *Momo* from a Michael Ende novel for the German producer Taurus in conjunction with Trickcompany, the German animation company known for their two successful films based on the *Werner* comic strip (grossing \$20-31 million). The second film is for the Italian state television, RAI, and will be, at last, an Italian version of *Pinocchio*.

Maria Fares claims, "You see, for Italy there's only one prob-



The Blue Arrow has been very successful, and will be distributed on video by Miramax. © Lanterna Magica.

lem to solve — the offer. What I mean is that the production forces aren't up to it yet in Italy. Our company has a strong 'art workshop' feeling dealing predominantly with features, even though we also do TV productions. We've set up a solid and well-tested team for high quality productions, so in addition to D'Alò's films, we are moving ahead with other projects from other important Italian authors. First of all, we've got a film by Guido Manuli shown successfully to Cecchi Gori. The script is ready and we are developing the characters. A second project is *Juanin Padan*, by Giulio Cingoli, one of the great veterans of Italian animation, together with Dario Fo, actor, writer, jester and Nobel Prize winner for literature in 1998."

Lanterna Magica's features are at the forefront of this Italian reawakening.

In other words, Fares underlined a problem which the Italian sector is facing: that of pro-

duction ability. Italian animation from the '50s to the '70s was predominantly used for publicity, with a wide variety of unusual and imaginative characters, and animated mini-series. Then for a long period between the '70s and '80s it underwent a severe crisis due to the withdrawal of advertising funds and a near total disinterest on

the part of both TV and cinema producers. Market growth, MEDIA Programs actions and, above all, the awakening interest of the State television has started a regeneration in the productive tissue and is bearing its first fruits in TV series as well. Lanterna Magica's features are at the forefront of this reawakening.

The Lanterna Magica Approach

A 20-minute promo of *Lucky and Zorba* was officially presented at the Venice Film Festival in September, with excellent reviews from the media, producers and distributors. The screenplay is by Umberto Marino and Enzo D'Alò. The adaptation has been approved by Sèpulveda himself and his voice will be used in the Italian version. The music has an extremely important role and has been entrusted to Peter Gabriels Real World organization and composed by David Rhodes. Prestigious, classic, but innovative, choices have been made for this film.

"Whether to release *Lucky and Zorba* at Christmas against Disney and Spielberg or more pru-

dently in January? I don't know, it's a decision for the producer," says Enzo. "I only know that I want to finish the film for Christmas. This means we will have produced a feature in record time: one and a half years. I won't do it again ... but it had to be in the cinemas this year, two years after *The Blue Arrow*. We're doing this because our relations with the producer are very good and the team is experienced, plus dealings with Cartoonia [the company for coloring and shooting services] have got better and better. Even external help, that for *The Blue Arrow* was a multitude of free-lancers, has become more structured and organized with real animation services."

With Lanterna Magica's help the Italian production industry has grown and is becoming a consolidated structure. Cartoonia, a computer services company in which Lanterna Magica has a share with one of the leading video production and post-production companies, Roman Etabetta, can now, thanks to the feature experience, offer high quality services on a par with the competitive Far East.

With Lanterna Magica's help the Italian production industry has grown and is becoming a consolidated structure.

Marco Massa, managing director of Cartoonia, explains, "There has been an enormous effort on the graphic elements of the Lanterna Magica films. We have found solutions to give both the characters depth and the backgrounds a multitude of shades. We use Pegs but I don't

think it's simply a choice of software. We have to find solutions to problems continually as they come up. The quality of the film requires this. Working with Enzo is stimulating and lends a new experience but at the same time a service company can't be tied to only one producer. Cartoonia is working a lot for TV series for Italy and Europe."

Enzo's Mix of Message and Entertainment

Enzo is now an animated feature specialist and after fifteen years with Lanterna Magica he has more than a passing knowledge of animation and — something of a rarity in the European game — he is not an animator but rather comes to animation as a director. "I wanted to do *Lucky and Zorba*, like *The Blue Arrow*, as a film and no more. It doesn't matter that its animation, I want, above all, for it to be cinema, that communicates with audiences as cinema does." D'Alò loves storytelling and animation is the best means. While this film is for family audiences, his films are usually a long cry from both noisy special-effects and fussy élitist authors. "I try to use a cinema language but ensure that the pictorial element of the image remains intact. The scenography was done in watercolor and that's how I want them to appear. Indeed, for the whole film there's a strong element of children's drawings because the film came from a rhyme told by a poet to his daughter and from the



**Zorba the cat from *Lucky and Zorba*.
© Lanterna Magica.**

child's imagination. It's a story of cats, real cats even if they can speak. We've tried to make them credible even though they are always and only cats. No glasses on the nose, or paws used as hands. Even the animation has followed this principle — it's fluid, but never over the top or caricatured. In this way we've been able to get cats that are completely different from the *Aristocats*, even if it meant driving Walter Cavazzuti, the creator of the characters, mad."

The theme of the film is differences — the job of hatching a seagull egg falls to Zorba the cat, who adopts the chick and brings it up in a community of cats. Once all obstacles are overcome, Zorba must then teach her to fly. To do so, the characters have to accept



Lucky the seagull from *Lucky and Zorba*. © Lanterna Magica.

their obvious differences and learn to understand the value of differences and their beauty. Enzo explains, "Compared to the original story, I played down the strong ecological theme to play more on the relations between the characters, like the one between the seagull and Pallino, the kitten; their conflicts, including the less obvious ones, that help the growing up process."

However, there is no shortage of spectacular conflicts like the one between the cats and some horrible mice, disgusting creatures who march to a decidedly rock rhythm song. There are a variety of characters, but the film is about the community of cats, not

one, single, classic hero. As Enzo remarks, "I don't really like heroes. Heroism, for me, is overcoming one's own limits, awareness of your own mistakes and creating your own identity. Maybe we are a little 'understated' compared to some animation because I wanted to stick to reality, but I liked the idea of choosing the cats point of view. There are human beings but they work in terms of the cat's world, just like in feline reality. Concerning the stylistic choice, I don't really like special effects. I use them if the film requires,

but if not, I don't use them. Our stories don't need special effects. We have used 3D but only to solve complex animation problems." D'Alò did use special animation techniques, however, in three particular parts of the film: in the opening sequence, a dream sequence and for the vision of a dying seagull. Michel Fuzellier, the film's background designer, Mario Addis and Valter Cavazzuti all worked on Enzo's storyboard using their independent free-styles, creating a few intensely imaginative minutes of pure 'art' animation. "If it had been a live-action film, I would have used animation, but as things were I used a different and freer form of ani-

mation," explains Enzo.

Behind Enzo's modest tones there lies a lot of hard work

It doesn't matter that it's animation, I want, above all, for it to be cinema. — Enzo D'Alò

and strong productive involvement. It seems that Lanterna Magica, Enzo D'Alò and Cecchi Gori have succeeded in delicately creating a balance between style, a strong message and entertainment. Both European and Italian animation is eagerly waiting to see how high the Seagull will fly.

Translated from Italian by Guy Watts.

Chiara Magri has worked in animation since 1984. She was responsible for the programming of the International Festival of Animated Film of Treviso. Since 1993 she has been teaching a course in animated film history at the Istituto Europeo di Design in Turin. Since 1989 she has edited and published the monthly ASIFA newsletter, the only specialized publication on animation in Italy. She is secretary general of ASIFA Italy. In 1997 she carried out an in-depth survey on the production sector of animation in Italy for RAI, the Italian national broadcaster.

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Director and After Effects: Storyboarding Innovations on The Iron Giant

by Brad Bird

Editor's Note: Due to the sensitive nature of the material in development, Warner Bros. was unable to provide artwork from The Iron Giant or photos of the studio. So, readers: use your imaginations and wait for the release in 1999!

Many years ago, I had an argument with a fellow animator (now a Disney director) about the way animated features were storyboarded. This artist had been trained in the Disney method, as I had, and was convinced that it was the most effective way to plan an animated film. Simply put, the Disney method is to develop the "business" of the story (gags, situations, emotions, etc.) completely before dealing with *how* the business is to be presented. To consider the staging of a scene at this early point was seen as a straight jacket; a restriction of possibilities and a liability to the healthy growth of a story.

While I believed in the effectiveness of the Disney method (its hard to argue with Walt's results), my insatiable appetite for well-directed movies had begun to have an effect on my own thought process. It became increasingly harder for me to have an idea without simulta-

neously imagining how the idea was staged. "Why separate it?" I challenged. "If someone comes up with a better way to do a scene, you can always change it!"

While staging is no substitute for story, I felt then, as I do now, that the camera is an unseen character, the eyes of the audience. It can assume a million different natures: a restless child, a cold killer, a fly on the wall...

He asked me if I wanted to "see something cool" and proceeded to show me a "moving storyboard"...

Developing Story and Scene

I had no idea at the time that my impatience with the process would save my hide a few years later when working on *The Simpsons*, with its demanding mixture of priceless material and merciless schedules. In almost every episode there was a gag that was difficult to stage as written, plus, the comedy was more complex and the show's pace more accelerated than any other comedy, live-action or otherwise, on television.

At the time, all animated shows were staged in the same boring way: a wide establishing shot every time a location was

introduced, medium shots anytime someone was moving around, close-ups whenever the characters were talking — all rendered at a consistent, and dull, eye-level.

It quickly became clear that the ambitious nature of *The Simpsons* scripts, where the average half-hour contained an hour's worth of twists and turns, demanded more elaborate staging than the delightful "one-minutes" for *The Tracy Ullman Show* from which they sprang. The scripts wild veerings between the lowest butt-crack jokes and Noel Coward references demanded a visual equivalent, and I started pushing the storyboard artists, many of whom had trained on "Saturday morning animation," to think of each episode as a movie, and to look toward Hitchcock, Welles, Kubrick and Scorsese for inspiration rather than other animation.

I began to imagine how I could use this fabulous technology in animation and now, with *The Iron Giant*, I've finally gotten the chance.

Many of the techniques these master filmmakers used to heighten drama could also be

used to heighten comedy. We also tried to push the pace; doing long takes (a tremendous hassle when one is filming one frame at a time) one minute and then, going into a rapid series of jump cuts (also a hassle) the next.

Camera movement is always kept to a minimum in TV animation (pans are discouraged, except to follow a character in a walk or run cycle), but I felt camera moves were an important story-telling tool, especially because we had to keep our drawing count down. I pushed the use of short pans to get more movement into the shows, and as a way to reveal information in a comedic way. We had no time to ponder how a show was to be depicted, we had to get it out *now* because another episode was coming down the conveyor belt.

A Perpetual Battle

While I'm very proud of having been part of *The Simpsons* for so many years, I missed the finesse of full animation, on which all of my early training had focused. Many of my ambivalent feelings about the animation business spring from a *Sophie's Choice* between:

- A) the project with plenty of time, money and resources to execute beautifully a narrow range of tired old material...or...
- B) the project with almost no time and money to execute fresh and exciting material.

Given this awful choice, I've reluctantly chosen the latter, and found myself in television (i.e. *The Simpsons*), more often than not with material superior to anything I'd encountered in feature

animation. Then, however, I was tied to a schedule that allowed us only to fill a few boxes with drawings and detailed instructions before we had to send it overseas.

Fortunately, with *The Iron Giant*, Warner Bros. has offered me my first opportunity to do something in feature animation outside of "the familiar tale set to Broadway music" formula, but with a budget sufficient to execute it here, in this country, under one roof and in full animation. Still, our parameters are tight. With a production schedule a year shorter and a budget less than half the size of our friends at either of the two Ds (Disney and DreamWorks), our margin for error is minuscule. However, we are determined to tell our story as effectively as we can.



Macromedia's Director was first used as the storyboard software on *The Iron Giant*, which explains why that department at Warner Bros. Feature Animation is called "Macro."

Enter the New Technology

One of our most useful tools has been the use of After Effects, an off-the-shelf software technology by Adobe. My first exposure to this technology was

several years ago, when I was up North visiting a friend of mine, Matthew Robbins, who, when not writing or directing feature films often directs commercials for Industrial Light & Magic.

It gave us a chance to try things that were more ambitious than our schedule and budget really allowed.

He asked me if I wanted to "see something cool" and proceeded to show me a "moving storyboard" that had been executed just the night before by I.L.M. effects supervisor John Knoll, co-author of Adobe Photoshop. Using only the pre-existing storyboard drawings Matthew had been faxed by the ad agency, a Macintosh computer and the program he'd co-created, Knoll had added tremendous dimension and motion to the sketches, quickly transforming them into real movie shots.

Tree limbs swayed in the wind as leaves blew through the air. Camera moves turned flat drawings into dimensional multi-plane shots. I was hooked. I began to imagine how I could use this fabulous technology in animation and now, with *The Iron Giant*, I've finally gotten the chance.

Using camera moves on pose test reels is certainly nothing new, (we even used them on *The Simpsons* to try to get our timing down before we shipped the shows overseas), however, they have significant limitations; the artwork is semi-transparent, and has to be carefully registered on animation paper.

Traditionally in feature ani-

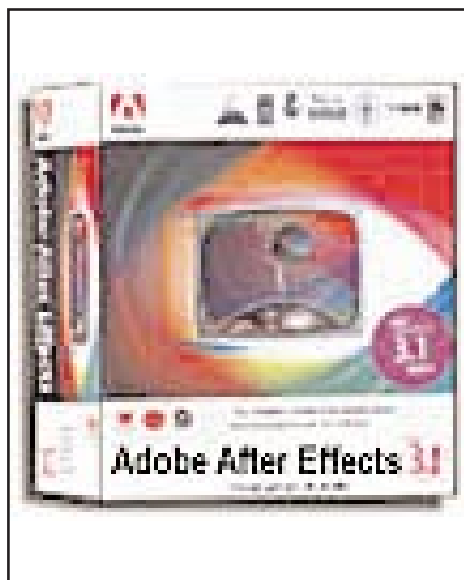
mation, camera moves were developed much later in the process, most often after animation was complete, and if the idea of the shot wasn't solid, much more time and money had been wasted.

What is unique about After Effects, and another comparable program Macromedia's Director (which we actually began with before switching to After-Effects full-time), is the speed and flexibility of the program. One can simulate complex camera moves with remarkable accuracy, using simple, unregistered artwork that is opaque like finished animation.

Applying It To The Giant

Led by Jeff Lynch, our *Iron Giant* story team quickly grasped how to prepare storyboards for Director and After Effects shots. In fact, once they got it down, it was actually *less* work for them than conventional storyboards. Soon, thanks to our gifted Macro (by the time we switched from Director to After Effects, we had already coined this new department 'Macro' after the software manufacturer and somehow that never changed!) artist Andrew Jimenez, some surprisingly effective shots were dropping into our story reel. This was a very useful tool, not only for explaining the film to Warner Bros. executives, but also to our own crew, which was growing rapidly.

Because it allowed us to introduce much more movement into our story reels, which can become almost painfully static, it enabled us to get a much better approximation of the finished film at a much earlier point, particularly when combined with a non-lin-



Adobe's After Effects is becoming a key tool for a variety of stages in animation production. It is now used as the main storyboarding software on *The Iron Giant*.

ear editing machine like an AVID, which can easily speed up or slow down moves, lengthen holds or pluck out frames.

We solved many timing and staging problems before the scenes even started layout.

Working with Jeff, who was part of that early *Simpsons* storyboard team, and his stellar crew, we solved many timing and staging problems *before* the scenes even started layout. This new process also occasionally influenced my editing decisions, where the kinetics of certain shots suggested their marriage, the way it often does in live-action films.

Many were skeptical of this technique, seeing it as an extra and unnecessary step. Others were slow to embrace its usefulness as a tool, preferring more familiar methods.

Did this process save us tremendous amounts of money?

No, but it gave us a chance to try things that were more ambitious than our schedule and budget really allowed. We could imagine the pace and the unfolding of our film accurately with a relatively small expenditure of resources. We were free to make the big mistakes in the cheap part of the process.

We were only able to implement partially the process I imagined on *The Iron Giant*, but based on my experience, I'm committed to implement it completely on the next opportunity I'm offered.

Will other people adopt this process? Who knows? Maybe my old Disney friend is reading this article right now...

*Brad Bird started his first animated film at age 11, finishing it at age 13. The film brought him to the attention of Walt Disney Studios, where, at age 14, Brad was mentored by Milt Kahl, one of Disney's legendary Nine Old Men. In addition to working as an animator at Disney and other studios, Bird has written screenplays for both live-action (*batteries not included) and animation. He has since served as executive consultant on The Simpsons and King of the Hill and was the writer, director and co-producer of the original Family Dog for Steven Spielberg's Amazing Stories. Currently, Bird is the director and co-writer of The Iron Giant, an animated feature being produced by Warner Bros.*

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

In the Belly of the Beast: The Advertising to Kids Conference

by Buzz Potamkin

Discuss kids advertising with an adult-centered ad maven, and you get a statement like, "Selling to kids is like taking candy from a baby." Surely, the argument goes, the little tykes are so open, so trusting, so wanting to believe, that those little minds are wide open to the wiles and ruses of any self-respecting snake oil salesman. Everyone tells you it's easy, and then you try it. And then you try it again. And again. And then you begin to understand just how hard it is to take candy from a baby.

**Advertising is the greatest
art form of the 20th
century.
-Marshall McLuhan**

Because kids advertising has always been a minor portion of the ad game (just like animation - which needs kids advertising for life support - is a minor portion of Hollywood), there have been very few serious attempts to explore it within the overall advertising industry. There have been "think tank" retreats (at great expense) to help those already in the industry stay abreast of the latest in the tricks of the trade; there's usually a panel or two at most of the major ad conventions; and recently, there have been a few books on the subject. (See *AWM*, "The Entertainment/Marketing/Exploitation Relationship: Two Takes," May 1998 issue.) But for the most part, kids advertising has been overlooked, misunderstood, and gen-

erally ignored - except when it impinges on the political consciousness (e.g., Joe Camel). So, when the Advertising to Kids Conference was announced for early September in New York, my ears perked up. Was someone really trying to bring an intelligent examination onto Madison Avenue — into the very Belly of the Beast?

On a bright, crisp, spring-like late Summer morning, I strolled across Manhattan to Chelsea Piers, over where the City drops off into the turgid waters of the North River. The long-deserted piers, once the busiest in the world, bustling with trade and excited passengers, have been reborn as the largest indoor health club in Gotham, perhaps the largest in the world. Spread across the old structures along the river from 17th to 24th Street are facilities for every form of athleticism known to urban life - gyms, rinks, fields, cages, alleys, rings, courts, walls, pools, and ranges - each with its own set of joyfully sweating adherents.

**Advertising is of the very
essence of democracy.
- Bruce Barton**

In the midst of this paean to hard bodies, snuggled down on the end of a pier, right under the ice hockey rink, and several hundred feet out into the River towards the Jersey shore, the developers carved out space for one of the nicest meeting venues I've ever seen. Capable of han-

dling meetings of up to 500 or so, Pier 60 is a delight, with three large well-appointed rooms, two of which face right on to the River. The combination of the setting, light, weather, and mass of avian life swirling around outside combined to lift my spirits and perk up my interest in the two days to come.

Day One - Part One

The first day was chaired by Paul Kurnit, President/COO, Griffin Bacal, one of the "old hands" in the kids biz. He opened the proceedings by giving a rousing speech - a call for the outside world to take kids advertising seriously: "You should all be proud to be part of this industry. [M]any of the captains of industry don't see our work. They don't understand it. They don't respect it. Kids advertising has blazed many communication trails... This is a sophisticated industry we're in. There's a lot less room for error in the kids industry than many others. We have to catch the wave...no, stay ahead of the wave...." Paul then took us on a quick tour of the current kids market, outlining the two main points supporting the brief for bringing respect to kids advertising, both of which came back repeatedly throughout the entire conference: Kids are an important and powerful separate market, which is growing by leaps and bounds; and kids ad-supported media are spreading like weeds across the landscape.

The rest of the day built on Paul's start. Michael Cohen, Ph.D.,

gave us a quick Kids 101 - what makes them tick. Precise, witty, and informative, Cohen explored the same territory elucidated so well by Dan Acuff (see *AWM*, "The Entertainment/Marketing/Exploitation Relationship: Two Takes," May 1998 issue) and Gene Del Vecchio, among others, adding timely information from his ongoing research. The main update: media is pushing kids into the world more quickly, and kids are getting older younger - even more so than a few years ago, with strong physical indications that puberty has advanced two years! (An interesting subject for another venue: What was the age of puberty in the past? Was mid-20th century puberty held back by the Victorian nature of society, or is this advance a major turning point in evolution?) Furthermore, Cohen spoke before the Starr Report hit the mass media with shock waves that must have accelerated this trend.

Advertising [is] a judicious mixture of flattery and threats. -Northrop Frye

Following on was a panel discussion on media brand building (product brand building came later), featuring representatives from everyone's favorite vertically and/or horizontally integrated media conglomerates: Time Warner (Cartoon Network), Viacom (Nickelodeon), News Corp. (Fox Family Worldwide), Disney (Disney/ABC Radio Networks), and Time Warner again (*Sports Illustrated for Kids*). Not surprisingly, they all agreed that the future will belong to strong brands that are backed by strong, vertically and/or horizontally integrated media behemoths that can squash any upstarts. What else did you

expect? Actually, before the lawyers call, I will admit that no one said anything about squashing upstarts, but it sure was strong sub-text. This panel also provided my highlight reel with the, "Did I really hear that?" quote of the day: "This year we slimed some nuns. The kids loved it."

Day One - Part Two

After lunch, we segued over to product brand territory. For those of us interested in animation, this was perhaps the most compelling part of the first day, but not because it told us anything new. There was very little about actual brands, but lots about characters in brand building advertising. It was mostly very old - old products, old characters, old campaigns. The Trix rabbit was the touchstone (both in cereal and - a new product - yogurt), with a strong supporting role for Ronald McDonald, and multiple parts for Fred and Barney in Pebbles cereal advertising. Through a panel and a separate presentation (by one of animation's biggest fans, Alice Germanetti, Senior Partner & Creative Director, Ogilvy & Mather), it came through strong and clear that its becoming more and more difficult to launch a new character. In fact, nearly every speaker told the audience that the best way to use a character was to go out and license one (either animated or real, i.e., either Bugs or Michael Jordan), with the obvious warnings about making sure the licensed character fits the brand profile and doesn't overpower the brand. Why? It costs too much to launch a new character, it takes too long (the average brand manager is only around for 18 months, much too short a time frame to really seat a character), there's too much "noise" out there, and

launching a product is tough enough without launching a character at the same time.

Whew! Quite a full day, good information, but very straight and not too variegated. It began to look like no one would ever contradict anyone else, more like a '60s Love-In than cutting edge. The Conventional Wisdom was weighing heavy on my head; the kid biz really is a small business, and I guess we all know each other too well. Even when we suggest something new, it appears that we collectively suggest the same new thing. Almost to underscore the familiarity of it all, as I wandered back down the pier past "The Highlander" (the large Forbes yacht anchored at the pier), I couldn't help noticing that its helicopter looked just like one we had used in *SWAT Kats*.

Day Two - Part One

The weather held for the second day, and again we got off to a rousing start. Joan Chiaramonte, VP, Roper Starch Worldwide, gave us an overview of the macro economics of kid spending - its big, and its getting bigger. The population bulge coming in the 2-11 market is not only the biggest since the Boomers, its actually bigger. More kids, with more purchasing power. Why? 62% of kids are in families where both parents work, and 31% are in single parent households; both these figures are the culmination of secular trends that haven't peaked yet, and both push kids far more into the heart of the purchase decision. As for issues facing kids, AIDS is #1 - frightening, isn't it? - followed by the Clinton scandal (and this was *before* the Starr Report was published). Pollution is still big, and more importantly, its the only one of the top three about which kids

feel empowered - they can actually do something about it. Joans closer was simple. Kids will demand: More, Better, Faster.

The next presentation was a joint effort by Julie Halpin, CEO, The Geppetto Group, and Lisa Fernow, Senior VP, Global Marketing and Strategy, Cartoon Network. It was a tour-de-force on pure marketing. Julie did, "How do I build my brand for the long term when the world in which I compete is oriented to the short-term?" while Lisa did (in my words), "How do I take a 30 year-old classic property and make it sparkle in today's market?" What followed was a step-by-step examination of the current re-launch of Scooby, and, while not brain surgery, it sure was complex and complete. I wouldn't know how to do either presentation justice in less than several thousand words, so you'll just have to believe me that if you ever have the opportunity to hear these two, it's well worth it. They spend time developing insight into both the world around them and the problem at hand, and they apply a well thought-out and rigorous conceptual framework to the data uncovered to establish a solution.

Advertising[s] function is to make the worse appear the better.
- George Santayana

The following panel looked on paper to be dry and academic, dealing with Advertising Wear-Out. It was anything but. Lang Rust, President of Langbourne Rust Research, gave a very short overview of his decades of research in watching kids watch TV. He has a very specific testing regimen for measuring viewer

attention to the same ad when viewed twice. A few things stand out from his research: boring ads wear more quickly; older kids get bored more easily; and humor works best for repeat viewing. And then we finally entered the future.

Rebecca Randall, VP, Marketing & Brand Development, MaMaMedia, held up the mirror so many marketers want to avoid. Her definition of "wear-out" was a clarion call for quality and intelligence. To her, it's: a) a rationale for going to L.A. to shoot a new spot; b) proof that kids aren't "getting" your ad, a signal that your copy isn't working; c) a relic of a bygone era; and d) an adult media invention, as is "media fragmentation." Don't ask me to explain c), as it may have been a throwaway, but Rebecca was very explicit that in a world of souped-up cycles (attention spans, products, and decision making), wear-out is "an adult, reactive broadcast concept" that will have no meaning in the wired world to come. All media is ultimately experiential and individual, and the advertising world must recognize that the solutions of past media may not fit the new media. Kids' relationship with media has changed: in the '70s, consume; the '80s, choose; the '90s, create. They now control the media, where the media once controlled them. Today's kids have new expectations, new attitudes, and new behaviors. Plus, the future will bring the Clickerati: non-linear, multi-tasking, interdisciplinary, techno fluent, accustomed to control, looking for "hard fun," and learning all the time. (As the guy next to me said, "How the hell do I do a media buy in that world?") Rebecca brought back the ghost of Marshall McLuhan (the media is the message), and I

for one was happy for the chance to stretch my brain a little. Is she right? I don't know, but it sure will be exciting to find out.

Advertising is selling Twinkies to adults.
- Donald R. Vance

After Rebecca came some laid-back wisdom, but spot on to today's media planning problems. Alan Gersten, Director of Media Planning Services, Senior VP, Campbell Mithun Esty, took Rebecca's tomorrow head-on and turned us back to yesterday. He takes fragmentation very seriously, and pulled some figures from 1977 to set the tone. In the February, 1977, sweeps, a few of the top network K2-11 ratings were: Batman - 23.8; Bugs Bunny - 17.7; Schoolhouse Rock - a range from 15 to 24. By happenstance, the same shows were also on network TV during the February, 1998, sweeps. And the numbers: Batman - 2.5; Bugs Bunny - 3.5; Schoolhouse Rock - 3.5. Yep, that's an 80-90% drop, and there you have a very clear definition of TV fragmentation. As Gersten underscored, in 1977 kid shows had strong "reach" and an advertiser could impress a critical mass of consumers with a relatively low frequency. Network buys were quality buys, and they deserved (and got) premium CPMs (Cost per thousands). In 1998, big reach is tough, and very expensive where it exists. So frequency is now the king, and ad wear-out becomes a more substantial problem. However, "if [an ad] works, stay with it. Err on the long side, not the short. [And] bad ads never wear out, since they were never good to begin with."

Day Two - Part Two

After lunch, we were treated to what I thought would be the most informative panel of the conference: TV Audience Measurement - Who's Watching? As was pointed out before lunch, fragmentation of the audience is a hot button in the kids biz, and constant readers of *AWM* know that I've got my own thoughts on the subject. (See *AWM*, "The Cost of Eyeballs," September 1997 issue.) Well, kids, you should have been there.

The four panelists were evenly split between those who report the ratings (Nielsen Media Research - the Nielsen ratings people - and Statistical Research - the developer of the SMART rating system) and those who have a vested interest in high numbers (Nickelodeon and Cartoon Network). Bruce Friend, VP Worldwide Research and Planning at Nickelodeon, started with a lucid and intelligent summary of the main questions, and raised these same points for the rest of the panel to discuss. Three of his five questions (content ratings & the V-chip, three and four year-old viewing, and kid/parent co-viewing) are important to media planners, but not of overwhelming interest to general toilers in the trade. His other two are perhaps the two most important overall questions facing the kids TV ad sales business today: Are kids viewing levels (PUTS - persons using TV) declining? And, how is PC/Internet usage affecting TV viewing?

PUT level is the key to the very basis of the ad-supported TV biz. No matter how high the share of the available audience goes to any one of the networks (Nick has been cited with a 55+% share), the total size of the audience must be large enough to imply "reach" -

the ability to gather a "critical mass" number of eyeballs. As was pointed out by Gersten earlier in the day, frequency can only substitute for reach to a limited extent. (A simple analogy: if you have 25,000 people each draw one cel, you have a Disney-level cel count, but you most likely don't have Disney quality.) So any secular decline of Kid PUT levels strikes fear into the heart of the ad sales guys. Well, what's the story?

**Advertising is the rattling
of a stick inside a swill
bucket. -George Orwell**

Friend opened the discussion with a straight statement: "While Nielsen has reported stable K6-11 TV usage (PUT) levels since 1990, K2-5 levels were on the decline...until last year." (Data was from Nielsen, 24-hour day.) He went on to explain that the K2-5 PUT level reclaimed all its loss last year, and therefore is also virtually flat - or slightly up - for the period 1990-97. However, and this is a big "however," K2-11 PUT levels are down 5% over the same period. You may ask how the total can vary from the underlying segments, to which I reply welcome to the world of numbers. Barry Cook, Sr. VP, Chief Research Officer, Nielsen Media Research, didn't argue with these figures (as the raw data came from Nielsen), but he did startle some members of the audience with another look at the same K2-11 universe. Narrowing his remarks to what we all used to call "Kid Prime Time," he cited a secular (ten-year trend) decline of 15-30%: 15% in the Monday-Friday 3-5 p.m. daypart, and 30% in the Saturday morning sector.

To put it mildly, these are

figures for thought. "Why?" you may ask, "So a few dayparts decline, there are still just as many kids watching, just slightly scattered. This is a result of the movement from dedicated dayparts on broadcast to total day usage on cable. Kids are watching at any time, because there is now more kid-friendly programming on in all dayparts." While not a quote from either Friend or Terry Kalagian, VP Research, Cartoon Network, that pretty much summarizes their comments in response to Cook, who, for his part, was more concerned about their attack on his methodology (too complex for quick summation) than drawing conclusions from his PUT figures. Since most of us there had only a passing interest in the methodology, I had a short discussion with my row-mates as the, "Do kids really know how to push peoplemeter buttons?" and "Why can't you guys measure guest viewing correctly?" arguments waxed and waned. For the most part, they were too young to remember the good old days of the high ratings Gersten mentioned earlier in the day, but they were as concerned as I was: while the total count of eyeballs may be the same, these "Kid Prime Time" PUT level drops underscore a drop in audience quality — that critical mass component that is so important to "reach." To be blunt, that quality is what gets the big bucks, the high CPMs; all the rest is really "ROS" (Run of Schedule), which is not worth a premium. Without that substantial CPM premium (sometimes 100% or higher), what's going to pay for new shows? [For more information on this phenomenon, please read *Are Kids Following Little Bo-Peep's Sheep?*, a sidebar discussing the continuing erosion of audience

numbers that will, in time, lead to a lag in advertising dollars...]

As for the PC/Web question, both Friend and Kalagian were relieved to report that Web usage is minor, as the undisputed research shows that only about 10% of kids log on regularly, with average usage about ten minutes a day. In addition, those users are not "high usage" TV viewers, so the conclusion was that the Web is no threat to TV at this time. What happens when connection speed increases and entertainment content migrates to the Web — as opposed to the current info-heavy content — well, that appears to be at least one generation (5-10 years) away, and we'll face that problem when we get there. Besides, all four of our friendly media conglomerates aren't taking any chances: Disney, News, Viacom and Time Warner are all heavy investors in Web content. (If you believe, as I do, that Web migration will be faster than 5-10 years — well, we're in the minority. Check back in a few years for the follow-up, but do spend some time learning Flash Animation.) Speaking of Flash Animation, Dave Shea, Sr. VP/Creative Director, Saatchi & Saatchi Kid Connection, was the next up, with a thorough presentation of www.you-ruleschool.com, the General Mills' web site for kids.

It was a pleasure to have insight into the creative process which produced the site (Dave created it and writes all the content), and the actual demo of the site underscored some of the elements of web design that work better for kids. Here's his basic rule: keep it relevant - kid relevant, site relevant, and brand relevant, but don't do it like other media. Go try the site. I did, I liked it, and it looks deep enough to make it interest-

ing for the intended audience.

The remainder of the session suffered from being at the tail end; while both Renny Gleeson, Associate Creative Director, Darwin Digital, and Leslye Schaefer, Senior VP, Marketing and Consumer Products, Scholastic Entertainment, should have had a more attentive audience, the room was emptying as the day wore on. Renny went deeper into web design, but this group wasn't interested, and probably mainly for the reason Renny himself identified: ad agencies are holding back in this new media, as it's too new and unknown. Leslye made a point all too often forgotten in this biz: we are the shapers of the minds of the future, and we have a responsibility to that future, a responsibility that all too often is swept aside by visions of greed.

Advertising is legalized lying. - H. G. Wells

Speaking of greed, the final presentation for the day was one that was sorely out of place. Promised as "A Sponsored Entertainment Surprise," it turned out to be a blatant promotion on behalf of a property (nameless here) that is looking to break wide next year. The event organizers should have known better, and I hope that in the future they won't let such obvious and intrusive material sneak into what was — on the whole — a successful and informative two days. I also hope the sponsors hold another conference like this one next year, with an agenda on the same high level. We could use some more like it.

The Golden Marbles

A few hours later, the Gold-

en Marble Awards were held at the same venue, as a cap to the conference. The top award winners are included in this issue.

There were two observations that were to me obviously interesting to *AWM* readers. First, despite all the talk about animation characters, there was virtually no animation presented with a Golden Marble. (Yes, Cartoon Network did win for some on-air promos, but that's not the Trix rabbit, or Tony the Tiger, or any of the other brand building characters we heard so much about.) Either these characters are effective advertising presented with a creative flair, and therefore deserved to win awards that went elsewhere, or, despite all we heard at the conference about animated characters being effective, they didn't win awards because they aren't effective. Which is it? Lastly, I couldn't help noticing that the overwhelming number of awards went to the ad agencies that helped create, organize, and co-sponsor the Golden Marbles.

Buzz Potamkin is an award-winning independent producer, best known for The Berenstain Bears and Dr. Seuss. Before he escaped L.A. for New York, he had been president of Southern Star Prods and then executive vice president of Hanna-Barbera Cartoons.

Thanks to the University of Texas, Austin Department of Advertising, for the selection of quotes used to illustrate this article. The quotes are borrowed from the department's web site, <http://advertising.utexas.edu/research/quotes/Q100.html#Advis>.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

The 1998 Golden Marble Award

Winners



Selected by Awards Jury: Joe Bacal of Griffin Bacal, Julie Barkan of Barkan Productions (previously with Foote, Cone & Belding), Paul Posnick of Posnick & Kolker, Lisa Bennett of Leo Burnett, Dave Shea of Saatchi & Saatchi, Alice Germanetti of Ogilvy & Mather, Bob Skollar of Grey Advertising, Cathy Grisham of Campbell Mithun Esty and Jeff York of J. Walter Thompson.

Best Electronic/Video Game Commercial:

"Nintendo - Tongue Lashing," Nintendo of America, Leo Burnett, Chicago.

Best Doll Commercial:

"Cool Blue Barbie," Mattel, Inc., Ogilvy & Mather, Los Angeles.

Best Action Figure Commercial:

"Alien Autopsy," Bandai, J. Walter Thompson, Chicago.

Best Game Commercial (Non-Electronic):

"Operation - I'm the Doctor for You," Hasbro Games, Griffin Bacal, New York.

Best Creative Play Commercial:

"Crayola - Heart," Binney & Smith (CDA), TBWA Chiat/Day, Toronto.

Best Toy Commercial, General (two awarded):

"Sergeant Soaker," Hasbro/Larami, Griffin Bacal, New York.
"Goldie," Bandai, J. Walter Thompson, Chicago.

Best Breakfast Food Commercial, (three awarded):

"Frosted Cheerios - Fly," General Mills (CDA), Harrod & Mirlin/FCB, Toronto.
"Zippy," Kellogg (CDA), Leo Burnett, Toronto.
"Book Reports," Kellogg (USA), Leo Burnett, Chicago.

Best Restaurant Commercial:

"Dentist," McDonalds (USA), Leo Burnett, Chicago.

Best Snack Food Commercial:

"Raccoon," Hostess, Campbell Mithun Esty, Minneapolis.

Best Beverage Commercial:

"Morse Cold," Kraft (CDA), Young & Rubicam, Toronto.
Best Food Commercial, General, Gold:
"Soup 'n Jamb," Campbell Soup Co. Ltd., BBDO, Canada.
"Juice Boy," Good Humor Breyers, Ogilvy & Mather, Chicago.

Best Hygiene Commercial:

"3M Nexcare Brand Tattoo Designs Bandages," Nexcare Brand by 3M, Just Kid Inc., Stamford.

Best Sporting Goods Commercial, Gold:

"I Can Play," Nike, Wieden & Kennedy, Portland.



Jeff York of J. Walter Thompson, Chicago accepts an award and congratulations from an animated character. Photo courtesy of Bruinco Marketing.

Best TV Program Commercial:

"Dexter's Laboratory - Smaction," Cartoon Network, Atlanta.

Best Commercial for a TV Network or Kid Programming Block:

"Bongos," Cartoon Network, Atlanta.

Best Entertainment Venue Commercial:

"Hungry Boy," Playland, Apple Box Productions, Palmer Jarvis DDB, Vancouver.

Best Print Advertising (two awarded):

"Find the Real Flavor," Quaker Oats, Foote, Cone & Belding, Chicago.
"Some of the Best Outside Shooters," Hasbro Games, Griffin Bacal, New York.

Best Overall Out-of-Home Advertising:

"Kool Aid - Smile Campaign," Kraft (CDA), Young & Rubicam, Toronto.

Best On-line Advertising:

"You Rule School," General Mills Inc. (USA), Saatchi & Saatchi, New York.

Best Campaign:

"Cartoon Crisis Center," Cartoon Network, Atlanta.

Best Public Service Advertising (two awarded):

"Big 'Ol Bug," Partnership for a Drug-Free America, Saatchi & Saatchi, New York.
"Video Boy," Presidents Council on Physical Fitness and Sports and The Advertising Council, Lowe & Partners/SMS, New York.

Best of Show:

"Raccoon," Hostess, Campbell Mithun Esty, Minneapolis.



A group representing TBWA Chiat/Day accept an award. Ken Faier of Bruinco/Kidscreen stands at the podium to the right. Photo courtesy of Bruinco Marketing.

Are Kids Following Little Bo-Peep's Sheep?

"Advertisers rarely lag too far behind current market conditions."
- "The Cost of Eyeballs," Animation World Magazine, September, 1997.

Right before *AWM* went to press, *Electronic Media* (a trade weekly) asked "Where have all the kids gone?" in an article about Saturday morning audience dilution headlined, "A Monstrous Battle Over Kids." Readers who have been with us over the last year know that we've been treated to Buzz Potamkin's coverage of the fragmentation phenomena since the start of last season, so this audience dilution comes as no surprise. In his article, "In the Belly of the Beast: The Advertising to Kids Conference" in this issue, Potamkin notes the 90% decline in K2-11 ratings for the top Saturday morning shows over the last two decades (through last season), and the latest numbers from the first four weeks of the new season only underscore the continuation of this decline, as the table below shows.

Of the five top networks (Nickelodeon, Fox Kids, ABC, The WB, and Cartoon Network), four show declines of 9%, 16%, 17% and 18%, while one shows an increase of 27%, with the total (and average) rating for all five

declining over 12%. (Note: a minor portion of this fall was caused by a drop in K2-11 PUT level for one Saturday - Starr Report Saturday - but it rose back to either even or nearly so for the following three weeks.)

Electronic Media did not report on advertiser and/or ad agency response, and our short lead time did not give us the time to follow-up. We will as the season unfolds. However, *Electronic Media* did give us a preview in the same issue: the Big Four Network Prime Time 18-34 year old demo has also declined (surprisingly, by the same 12%) in the new season, and this excerpt from that cover-

age both echoes our premonition from last year and seems sure to presage what will follow in kids.

"In a year-to-year comparison ... of the new season, [the networks] are down 12 percent in the coveted demographic.... 'As the ratings continue to erode and prices remain high, an advertiser has to begin to worry that its costing him more than its worth to reach his target audience,' said [a] well-known media research consultant who asked to remain anonymous." - *Electronic Media*, 10/19/98.

	Fall 1998		Fall 1997	
Network	Rating	Share	Rating	Share
Nickelodeon	4.3	20	5.2	23
Fox Kids	3.2	15	3.8	16
ABC	3.0	14	3.3	15
The WB	1.8	8	2.2	9
Cartoon	1.4	6	1.1	4
Average	2.7	12.6	3.1	13.4

The Tanglefoot Chronicles: A Case Study

by J.B. Kaufman

The explosion of Walt Disney character merchandise in the 1930s redefined the practice of character licensing. Cartoon characters, both Disney and otherwise, had been merchandised before, but the popularity of Mickey Mouse released an unprecedented flood of watches, toys, story-books and other products. By the mid-'30s these items featured not only the Disney "stars," but also such peripheral characters as Red Riding Hood from *The Big Bad Wolf*, Peter Pig from *The Wise Little Hen*, and the anonymous title characters from *Funny Little Bunnies*. Then there was a floppy, lovable horse named Tanglefoot. Such was the power of the studio's merchandising activities that Tanglefoot achieved some modest recognition as a Disney character—without ever appearing on the screen.

Tanglefoot achieved some modest recognition as a Disney character—without ever appearing on the screen.

Tanglefoot's basic inspiration did spring from a film: *The Steeplechase*, a Mickey Mouse short released in September, 1933. However, the horse in the film is called Thunderbolt, and is represented as a prize racehorse. Plot complications in *The Steeplechase*

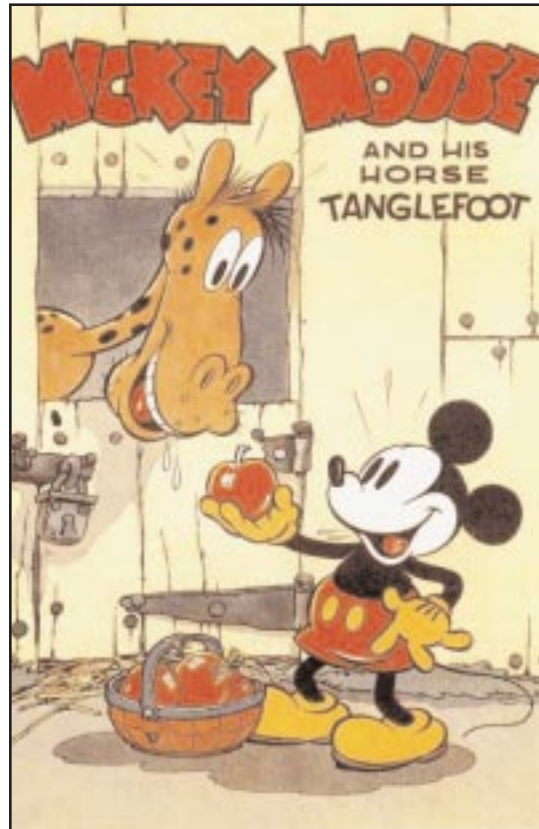


Image courtesy of J.B. Kaufman. © Disney. All Rights Reserved.

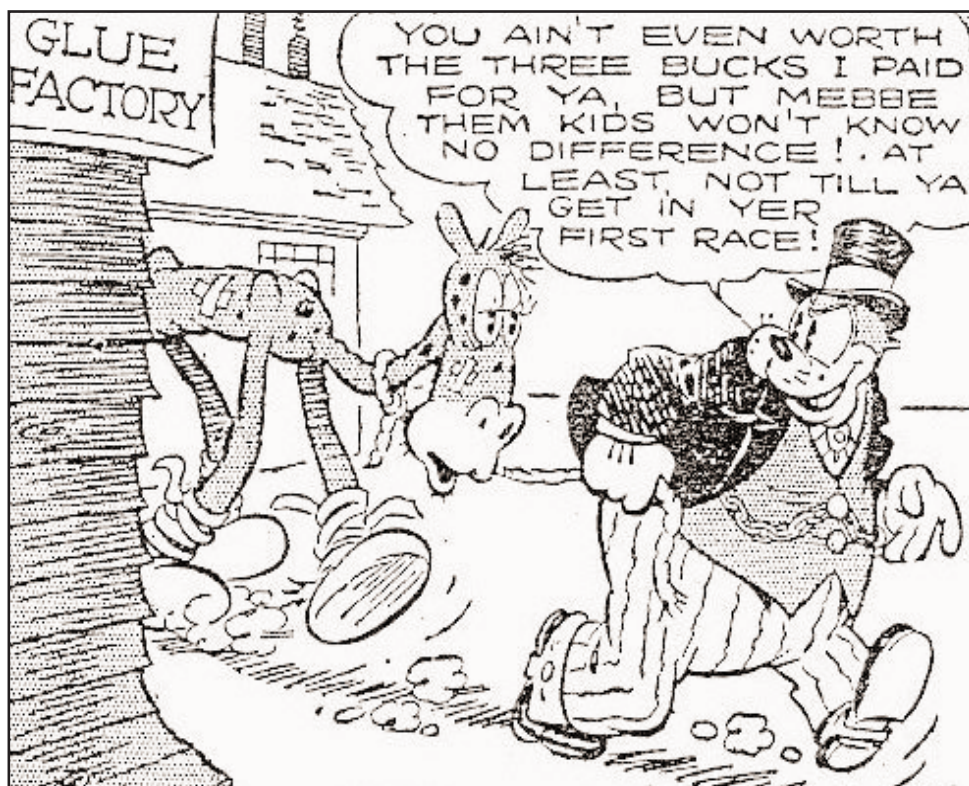
arise not from the horse's ineptitude, but from a jug of gin he finds in his stable just before the big race. (One of the film's highlights is the horse's extended drunk sequence, animated with loony grace by Fred Moore.)

A Horse is Born

Like many Disney films of this period, *The Steeplechase* inspired a story line in the concurrent Mickey Mouse newspaper comic strip. As in most cases, there was only a loose connection between the film and the strip; the demands of a one-reel film differed

considerably from those of a newspaper continuity lasting, in this case, over three months. Accordingly, as was his custom, comic-strip artist Floyd Gottfredson went his own way with the story. Some elements from *The Steeplechase*—the character of "the Colonel," an attack by a swarm of hornets, and Mickey's stammering victory speech (along with a storekeeper character borrowed from the film *The Pet Store*)—did reappear in the strip. But before they did, Gottfredson introduced a new character: Tanglefoot the horse.

At first, as his name suggests, Tanglefoot appears to be a one-joke character; he is simply a clumsy, broken-down horse, purchased for \$3 from a glue factory by unscrupulous characters who resell him to Mickey for \$5000. But as the strip progresses, Tanglefoot follows the contemporaneous trend of the Disney films and develops a personality. He may be hopeless as a racehorse, but he has a heart of gold. He and Minnie are instantly attached to each other, and he evinces a special affection for Pluto and follows him everywhere. At one disastrous race, Tanglefoot is smitten with one of the other horses. When the race begins and he sees her running away from him, he is hurt and bewildered—but then reverses direction, running the wrong way so that he can meet her as she comes back



June 20, 1933. The very first appearance of Tanglefoot: the "Mickey Mouse" comic strip. Image courtesy of J.B. Kaufman. © Disney. All Rights Reserved.

around the track. All this notwithstanding, Tanglefoot's ultimate triumph in the climactic race is no fluke; he exerts a mighty effort for Mickey's sake and wins a genuine victory.

The invention of this new character was necessary because the horse who had appeared in such early Mickey films as *The Cactus Kid* had, by 1933, evolved into a full-fledged character: Horace Horsecollar, who stood upright and spoke English. This makes for some odd moments in the comic strip, as Horace joins the mocking chorus in ridiculing Tanglefoot. (In one strip Mickey asks to borrow a watch so that he can clock Tanglefoot's speed. "Shucks, Mickey! You don't want a *watch*!" Horace scoffs. "What you need is a *calendar*!") The obvious analogy is to Pluto and Goofy, who similarly coexisted in the Disney universe—two dogs, one recognizably canine, the other anthropomor-

phized. As if to underscore the parallel between Pluto and Tanglefoot, Gottfredson devised another racing story in late 1934, this time featuring Pluto.

As luck would have it, another 1934 publication provided an ideal showcase for Tanglefoot's talents.

Storybook Appearances

Through this first comic-strip appearance, Tanglefoot found his way into the world of storybooks. Among the most popular Disney storybooks of the 1930s were Whitman's series of "Big Little Books," which generally retold stories from the comic strips, illustrated with art from the strips themselves. A typical Big Little Book would run over 400 pages and would synopsise an entire continuity from the Mickey Mouse strip. In 1934 the "Tanglefoot" con-

tinuity was given a curious variation on this treatment: it was divided into a series of six "Wee Little Books," packaged in a slipcase. Each book was written like a chapter in a serial, summarizing the preceding action and leading up to a cliffhanger ending. When read in sequence —*Mickey Mouse At the Carnival*, *Mickey Mouse's Misfortune*, *Mickey Mouse and Tanglefoot*, *Mickey Mouse's Uphill Fight*, *Mickey Mouse Will Not Quit*, and *Mickey Mouse Wins the Race* — they retold the entire story of Tanglefoot's adventures.

As luck would have it, another 1934 publication provided an ideal showcase for Tanglefoot's talents. *The Mickey Mouse Waddle Book*, published by Blue Ribbon Books, was a storybook with a gimmick. Inserted among its pages were heavy cardboard pages with three-dimensional characters that could be punched out and assembled. The book came packaged with a cardboard runway, and after assembling all the components, the reader could watch the characters "waddle" down the runway. A racing story was an obvious subject for such a book, and accordingly Tanglefoot was given another storybook role.

In the *Waddle Book* story, Mickey and Minnie buy Tanglefoot and are soon ridiculed by farmer Gideon Goat for doing so. Angrily springing to Tanglefoot's defense, Mickey accepts the Goats' challenge to race his own stout horse, Bromide. Preparations for the race are complicated by a facet of Tanglefoot's personality which Gottfredson had only briefly suggested: playfulness. He refuses to take running seriously. The race itself (before an audience which includes Horace Horsecollar) borrows a comic twist from the strip

when Tanglefoot puts on an early burst of speed, only because he is terrified by the starters gun. More comic mishaps follow, but they pave the way for a "legitimate" climax in which, once again, Tanglefoot wins the race by an honest effort of will.

Around the same time, Tanglefoot's career came full circle when, once again, he *didn't* appear in a film.

Meanwhile, in May-June 1934, Tanglefoot was making another appearance in the comics, this time in the weekly Mickey Mouse Sunday page. This story served to flesh out Tanglefoot's personality still further, for it had nothing to do with racing; the story was driven not by the need to win a race but by Tanglefoot's well-meaning mistakes. This time the story begins with Mickey, already the owner of the horse, trading him for a car over Minnie's objections. (The car's owner is, more or less, the same goat who had appeared in the *Waddle Book* story.) The car promptly falls apart, and Mickey is obliged to buy Tanglefoot back again. The two then embark on various business ventures—delivering, respectively, ice, groceries, and milk—all of them ruined in some way by Tanglefoot, who tries earnestly to follow directions but never quite understands them. The horse redeems himself when he accidentally foils an attempted bombing by three "dangerous Reds," and in the last installment both Mickey and Tanglefoot emerge as heroes.

By now Tanglefoot was accepted as a candidate for fur-

ther merchandising efforts. In 1935 the N.N. Hill Brass Company advertised a pull toy which featured Mickey Mouse, in a little cart, being pulled by Tanglefoot. The toy came with interchangeable parts so that the cart could also be pulled by Horace Horsecollar (on roller skates!), Donald Duck or Pluto—but Tanglefoot was featured in the company's ad. The International Silver Company had already produced a child's silver plate engraved with Mickey Mouse aboard a bucking horse which may or may not have been Tanglefoot. (The other possibility was the unnamed horse who appears in the 1934 film *Two-Gun Mickey*, and whose resemblance to Tanglefoot ends with his gangly build.)

In 1936 yet another storybook was devoted to our hero: McKays *Mickey Mouse and His Horse Tanglefoot*. This was a retelling of the story from the 1934 Sunday comic pages. Like the Big Little Books, it was illustrated with the original comic art, but this book was produced on a

more elaborate scale, with full-color illustrations.

Behind the Scenes

Around the same time, Tanglefoot's career came full circle when, once again, he *didn't* appear in a film. In November 1936, a story outline titled "Mickey's Race Horse" was circulated in the studio, with an appeal for gags and story material to be developed into a new short. The title character was identified as "like Tanglefoot they use in the comic strip" and described as "a clumsy, useless looking type—anything but a race horse." Thus, reversing the usual procedure, a character originating in the comics was to be brought to the screen. The proposed plot called for Mickey and Donald to compete in a sulky race against Pegleg Pete, who would indulge in various dirty tactics to defeat them. With Tanglefoot's help, Mickey and Donald would manage to turn one of Pete's own ruses against him, and so win the race. (A film along these lines would essentially have been a loose remake of the silent film *Alice's Brown Derby*, which Disney had released in 1926.) Nothing substantial came of the idea at this time, but numerous gags were submitted and collected in a file.

In the spring of 1938, the file was reopened for another story outline, this one simply titled "Tanglefoot" and, once again, built around a sulky race. This time Tanglefoot was to suffer from hay fever—the idea of a horse with hay fever clearly appealed to the artists involved—and a new character, a horsefly designed like a horse, was suggested (along with Mickey and Goofy). But these



Thunderbolt, the horse in *The Steeplechase* (1933), was a prize racehorse who merely happened to get drunk just before the big race. Image courtesy of J.B. Kaufman. © Disney. All Rights Reserved.

were mere embellishments; the comedy in the film was primarily to spring from Tanglefoot himself. Under the leadership of story director Tom Armstrong, a crew worked for several weeks at developing this idea into a film.

Transcripts of the story meetings confirm that Walt Disney was intrigued with the project. By now Tanglefoot had existed, in one form or another, for nearly five years, and Armstrong wanted to know how Disney envisioned the character's personality: "There have been so many ideas as to using the horse that nobody seemed to know." The answer: Disney was interested in the idea of Tanglefoot as a playful character. Just as in the *Waddle Book*, Mickey's attempts to prepare Tanglefoot for the big race were to be frustrated by the horse's inability to concentrate on anything serious. By this time the studio's evolving style had phased out shallow characters like Horace Horsecollar, but Disney saw possibilities in Tanglefoot. "Ferdinand was a bull that didn't want to fight," he commented. "Tanglefoot is the horse that can't take things seriously."

Of course numerous gags

were suggested for the "Tanglefoot" story: a wheel might come off the sulky just before the race, causing Goofy to run frantically alongside; or Tanglefoot might bear down on the finish line in a dead heat with another horse, sticking out his tongue to win the race. Throughout the conferences, however, Disney consistently vetoed gimmicky gags in favor of those stemming from personality. "Strive for the personality of the horse rather than relying on props for gags," he said at one meeting. "You can hang everything around him instead of depending on an assortment of slapstick gags."

**Tanglefoot is the horse that
can't take things seriously. -
Walt Disney.**

In the end the story was abandoned, and Tanglefoot was put out to pasture. Some of his playful traits were later passed on to other cartoon horses in the Disney stable, notably those who appeared with Goofy in *How to Ride a Horse* and *El Gaucho*

Goofy. But during his brief moment of glory in the 1930s, Tanglefoot served as a symbol of the remarkable creative energy generated by Disney's enterprises—and the way they built upon each other.

Acknowledgments

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The Ingredients of Prosocial, “FCC Friendly” Animation

by Jennifer Kotler

In the fall of 1997, the U.S. Federal Communications Commission (FCC) began requiring U.S. broadcast television stations to air at least three hours each week of educational television for children. Noncompliance with this requirement places stations at risk of delaying their license renewal; compliance makes them eligible for expedited renewal.

What makes a show truly prosocial and FCC friendly?

Educational television has been loosely defined, but the intent is for stations to air programs that are created with a main intention of meeting the educational and informative needs of children. Many assume that this category only includes programs that teach hard cold facts like numbers, vocabulary, science, history and the news. Many creators shy away from these types of programs for kids in middle childhood as they believe (probably correctly) that the last thing most children want to do when they come home from school is to continue to think. However, there is one type of show that generally can be very successful and appealing to children, one that many stations are using to fulfill this educational/informative requirement. These programs can be so

clever that children do not even realize that they're being taught. This type of show is the prosocial program.

The term, “prosocial” generally refers to actions that society deems appropriate, decent and beneficial. Programs that contain prosocial content may teach actions that support interpersonal skills such as helping others, negotiation, cooperation, sharing and tolerance. Prosocial programs can also teach children how to feel good about themselves by teach-

ing perseverance, honor, pride, and self-esteem. There are prosocial elements in many programs on television. In between the laughs, sitcoms often have many elements of prosocial behavior. *Step By Step*, *Blossom*, and *Family Matters* are good examples. Even superhero cartoons can teach children that it pays to be the “good guy.” If there are elements of prosocial behavior in many programs, then what makes a show truly prosocial and FCC friendly?

Guidelines for Success

What makes a prosocial program truly educational is that the main goal of the program is to provide children with information about the social world that they live in, and to provide a safe arena in which to explore the contexts and consequences of their interactions with others. The program can give children the opportunity to learn how to handle difficult situations, and how to get along with others, but it can also teach them how to be true to themselves. During an episode of *Pepper Ann*, Pepper Ann learns to deal with her father's absence on Thanksgiving. On *Fudge* older brother Peter learns not to exclude his younger brother anymore. *Hangtime* episodes typically deal with problems facing teens like drugs, friendships, and dating.

In order to create a pro-



With its multi-cultural cast, *C-Bear and Jamal* is a good example of a prosocial program. © Film Roman.

gram that is prosocial, yet entertaining, applicable, understood and most importantly, watched, there are a few guidelines that producers can follow. These guidelines are based both on marketing techniques that work to gauge children's attention and interest, as well as strategies to make sure children comprehend and learn from what they see. Successful programs that stimulate thought, as well as entertain audiences, tend to contain the following ingredients:

Appropriate Levels of Humor

Humor is one of the main ingredients of successful children's programs. Humor not only initially gains attention, but it retains it there as well. It is important, though, that the humor not distract children from learning the main theme of the story. In other words, the show should be funny but not so funny that the humor interferes with the main message. For young children, the humor should be linked to, and paired with, the main message, rather than being presented before or afterwards. If the program is basically humorless and rather serious with a sprinkle of laughter throughout the program, young children will come away from the program remembering the funny lines and skits, while forgetting the main message. Although, children over seven years of age are often able to distinguish between what is central to the plot and what is more glitz and style, it helps to make the main message as clear and obvious as possible.

It is also important that the type of humor used is appropriate for the age group. Sarcasm can be great for older children and teenagers who understand it.



During an episode of *Pepper Ann*, Pepper Ann learns to deal with her father's absence on Thanksgiving. © Disney. All Rights Reserved.

Younger children are not as able to understand sarcasm and exaggeration and may be confused with presentations that contradict the main theme. Plays on familiar words, physical humor and silly sounds are more appropriate for younger audiences.

Research has overwhelmingly demonstrated that violent television can have harmful effects...prosocial television has both immediate and long-term beneficial effects.

Action, No Violence

Children, and adults as well, are naturally attracted to movement and activity. Studies demonstrate that salient features such as scene and angle changes, loud noises, and vibrant colors tend to grab children's attention. Young audiences have shorter attention spans and programs such as *Sesame Street* that tailor segment length to meet young

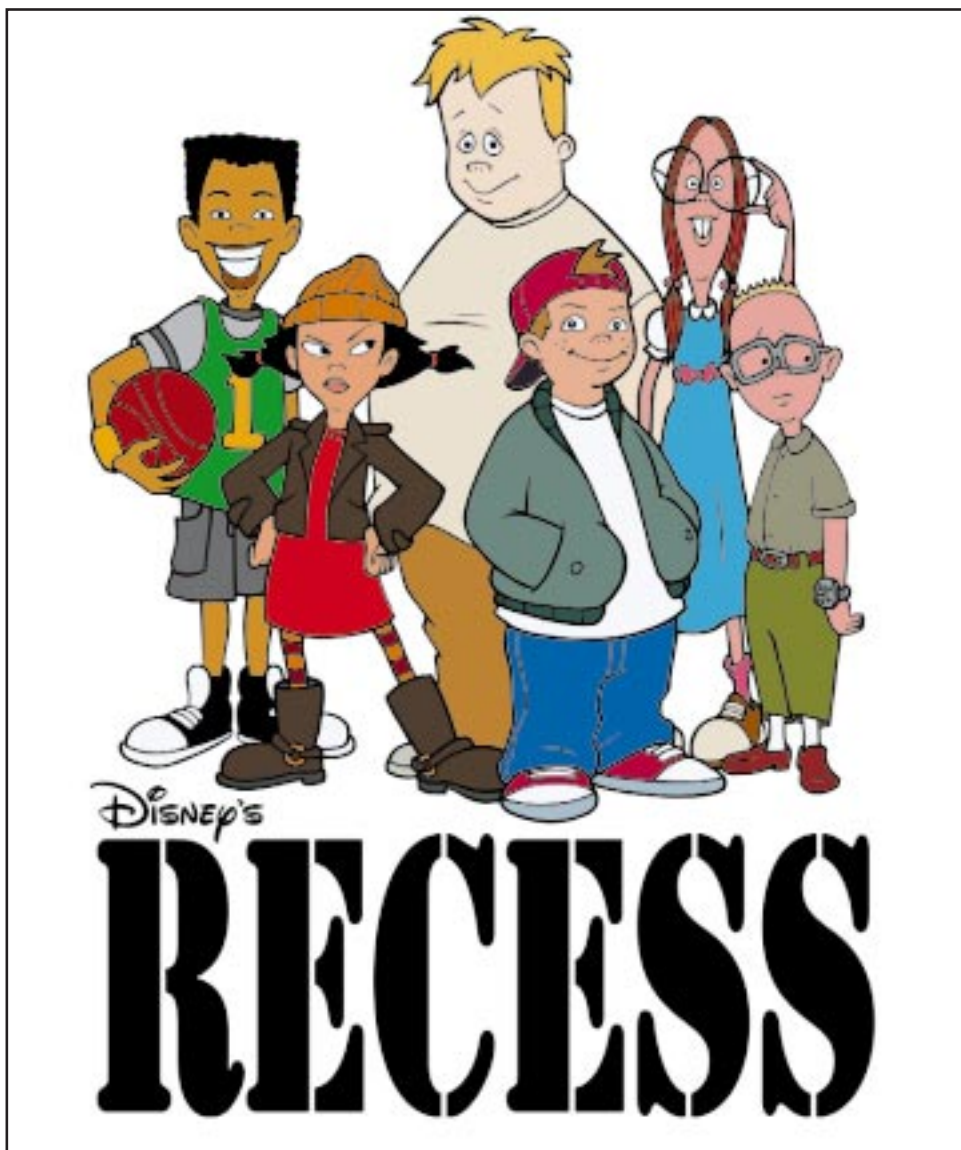
children's attention spans, will be more successful in maintaining the attention of young audiences. There is no conclusive data that supports the contention that rapidly paced programming on *Sesame Street* leads to hyperactivity. There is some evidence that cartoons containing large amounts of violence may lead to hyperactivity, but there is little evidence that fast-paced educational or prosocial television does so.

Because violence tends to have many qualities that hold attention, many believe that inclusion of some violence is necessary for successful ratings. Action need not be equated with violence. There can be many activities that do not include violence, such as going on an imaginary voyage, collecting clues to solve a mystery or looking all over the house for the lost cookie jar. Suspense and uncertainty can produce excitement without containing violence.

Applicability

If a particular program is based on social relationships, then it should contain story lines to which children can relate. Children pay attention to plots that contain relevance to their lives. Even if the context of the story involves people or things with fantastic powers, such as talking animals and superheroes, many of the positive social skills that are presented should be ones that kids without special powers can imitate.

Although as children get older they are able to distinguish reality from fantasy, many shows can provide socially realistic problems that need addressing whether those addressing the



Disney's Recess contains children of all shapes and sizes. © Disney. All Rights Reserved.

issues are people, aardvarks, Rugrats or Muppets. Part of what children get out of these shows is an understanding of how things work in the real-world, especially for situations in which they have little real-world experience. If the program presents realistic problems, then it should provide real-world solutions and real-world outcomes. This might mean not treating serious situations lightly. Certain problems cannot be solved within a half-hour. Sometimes people just do not like other people. Sometimes life is just plain unfair. Provide realistic scenarios that might result from real-life

encounters without becoming too scary, depressing or otherwise frightening.

There is no conclusive data that supports the contention that rapidly paced programming on Sesame Street leads to hyperactivity.

Diversity, Not Stereotypes

Including characters of all different colors, cultures, beliefs, abilities and interests provides a number of characters with which children can identify. *Disney's Recess* contains children of all

shapes and sizes. *Muppet Babies* represents all different types of creatures. *Winnie The Pooh* presents friendship across all kinds of animals. Whenever possible, stay clear from ethnic, racial, religious, gender and physical stereotypes. It's important to include characters that differ from each other, but try to avoid making the character with glasses the nerd, the girl a shallow person who only cares about clothes, and the bad guy the one who looks uglier than everyone else.

Formative research on how children respond and learn from these programs is costly but necessary if effectiveness is the primary goal.

The Mighty Central Theme

There is a way to get a message to children at their level without overacting, talking down to them, or sugar coating what they need to learn. However, it is important to get the point across. Some cartoons like *C-Bear* and *Jamal* and *Doug* do a very good job of this. They have one character speak to the audience as if they could hear his thoughts as he sizes up the situations in which he is involved. This is a good way to talk to the audience without being condescending.

Personalizing the message also signals to children that what this particular person is saying is important. If the same character in each episode is known as the wise one and is consistent in delivering important messages, children will learn to attend to what that character has to say. Young children may have difficulty knowing how to distinguish what is important from something that is unimportant.

tant. Pairing the central theme with some very salient auditory or visual feature that elicits children's attention, will often aid in the child's comprehension. For example, whenever Fat Albert said, "Hey, hey, hey!" something important was about to happen.

Caution: Side Effects!

Using these suggestions to create a prosocial program may cause certain known side effects. Children whose television diets

contain a large amount of prosocial and educational television in general tend to get along better with others. They are more cooperative, generous and tolerant than their peers who watch less prosocial and more violent fare. Just as research has overwhelmingly demonstrated that violent television can have harmful effects, there is also a large amount of research indicating that prosocial television has both immediate and long-term benefi-

cial effects.

Truly "FCC friendly" programming may not be easy to make. It certainly takes a lot of energy and patience to create a show that is funny, entertaining and yet, teaches children how to be better human beings. Formative research on how children respond and learn from these programs is costly but necessary if effectiveness is the primary goal. For example, every new format of *Sesame Street* is pre-tested in preschools for children's attention and comprehension. What works is included in the program; what doesn't is revised.

Producers of animation succeed most often when they team up with child development researchers and educators to create programs for children that are educational yet entertaining, informative yet exciting, and full of action and suspense yet free of threats, coercion, and violence. Including certain key ingredients in programs can make the difference between a program that is entertaining but benign and one that is wonderfully creative, prosocial and thoroughly enjoyable. The outcome is worth the effort—that I learned from *Captain Kangaroo*.

Jennifer Kotler is a doctoral student in Child Development at the University of Texas at Austin. She has spent the past four years as a research assistant at the Center For Research on the Influences of Television on Children (CRITC). Her current research focuses on parental regulation of children's television use.

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Here's A How de do Diary: August

by Barry Purves

Editor's Note: Lumps, warts and all, for eight months Barry Purves will share his personal production diary with us for his current project with Channel 4, tentatively titled Here's A How de do. This film will take a look at three men: Gilbert, Sullivan and Richard D'Oyly Carte. D'Oyly Carte brought Gilbert and



Barry Purves.

Sullivan together and formed the D'Oyly Carte Opera Company, which performed Gilbert and Sullivan operas for 100 years. While the trio worked together for roughly 25 years, their relationship was strained at best. How will the production of their story go? All we can do is read along monthly and find out...

Note: The on-line version of this article includes a sneak preview Quicktime movie of Barry Purves' animation of Queen Victoria dancing with Carte and Sullivan.

August 3rd

A day off, and what do I do but go to the International Festival of Gilbert and Sullivan. Friends of mine were in a rather hastily hobbled together *Pirates*, but it still worked its magic. My friend Jill, playing Ruth, had a rehearsal just four hours before the performance, and that was it. I know she knows the role, but it must be

terrifying going out there not really sure what everyone else is doing. The festival had some real legends of G & S just wandering 'round beautiful Buxton, but oh, there were some seriously obsessed, dangerous, and being honest, rather sad fanatics. I know G & S is a

big part of my life, but there are limits...My passion is for the craft of the operas and not really about something lacking in my life. Too often, this manic obsession is not based on an appreciation of the skill and craft of the actual operas, more it is like belonging to an exclusive club or clique. It's about a fetish. There's an element too of the fans possibly achieving some sort of greatness by association due to the accessibility of the operas. (This written by a man who has made a career out of making films that are based on other peoples greatness and trivializing them!) This compulsion is a very complex thing and peculiarly British. Actually, Saemi, my Japanese friend, told me in a letter today of the fun she had at "Warship Pinafore" and how G & S are very much loved by the Japanese (though *The Mikado* was banned until 1945).

We finished Episode Two today and the rather spectacular

transformation into the auditorium. So much work and it was gone in just a couple of seconds. I wish there had been more time for the animation and a bit of preparation, but as I have said so many times, the music carries it through. Oh dear, that is becoming a feeble excuse.

I was looking through an old script that I'd written years ago, and there was a long discarded outline for "Next 2 - Here's a how de do." I'd totally forgotten that the idea had been around quite so long. It was almost identical in intention, but I'd clearly written it for a much larger budget and longer film. Sadly, it had some wonderful ideas that I'd lost somewhere along the way. It's too late to incorporate them now, but the film is working as it is, anyway. Jo Cameron Brown, who had sung on our piano demo, saw the two episodes so far, and picked up on all sorts of things, which no one else had seen.

I don't mind if heads go out of shot, or a limb misses a shaft of light — in fact I try to do that deliberately.

August 4th

Cut together Episode Two and it works very well. *The Mikado* scene transformations are seamless and very satisfying. We tried to get ready for Episode Three. The

puppets are being changed and having their make-up redone, so no shooting! But I slowed things down as I'd had a ghastly night with food poisoning or something. The Mount Vesuvius springs to mind. I had to go home in the afternoon and retire under the duvet with the grateful cats. It's a bit worrying that I'm falling to pieces already, and we're not even half way through. I am truly worn out and can't catch up with things. The thought of an imminent world tour is a bit scary!

Not a particularly scintillating day, with 12 seconds of not particularly scintillating animation.

August 5th

A dynamic but rather clumsy start to Episode Three. I really should not have been in work, as I felt worse than awful, but in the lack of an understudy...

The video was giving me more black frames than usual, making me lose any sense of rhythm (a bad workman always blames his tools), and I made numerous mistakes, which I have tried to make work. Oh, to have the luxury to reshoot for artistic reasons. With us all under so much pressure, and the subsequent sniping and general grumps, for the first time it was not a pleasure to go into work. Ironically, despite my mood, D'Oyly Carte was at his happiest. In fact, my drinking champagne acting seems to suggest he was an alcoholic. He has been so athletic and jolly today, unlike me. I'll try to get a good sleep tonight (but there is the homework, letters, life

and so on to catch up with), and bounce in tomorrow full of energy, enthusiasm, and above all, ability.

August 6th

Still not feeling a hundred percent, but I was back with a vengeance. I've been trying to work out why this particular film is taking such a toll on me. Possibly, it could be the nature of Gilbert and Sullivan themselves, who squeeze more words into a second than anyone else; this, along with every movement being choreographed, is extra hard work, but worth it. It is certainly livelier than my other films, with the characters not pausing for breath ever. This is time-consuming. Then there are complex costumes and props which also slow us down, but it's probably more that I've got less support and equipment than I've had before — for nearly every new shot the lighting has to be totally rejigged as we just do not have enough to go round, for example. There is so much other stuff that Jean Marc and I have to do, just to get ready, that the actual important shooting time has been cut drastically. Possibly too, I don't have the stamina I had a few years back, as life has been somewhat complex and wearing, filling up an already over-full brain. All in all, I suppose I'm sad that too many other things conspire to prevent me from concentrating on the actual shooting of a film that needs more concentration than any film I've done before. A shame really. The answer is to delegate of course, but delegate to whom?

However, I was cheered up tonight by a visit from David Steadman, a conductor long associated with the D'Oyly Carte Company.

He was thrilled with everything he saw, and laughed heartily at a lot of the in-jokes, and the whole concept. It's true about 'six degrees of separation,' linking us through six stages with anyone we care to name. Through David, I was suddenly linked to Gilbert and Sullivan themselves. David had called the widow of Isidore Godfey, who was the music director for the company for several decades; the company was then run by Bridget D'Oyly Carte, the granddaughter of D'Oyly Carte himself, and so the link goes on. Quite thrilling really.

Seeing Sullivan prancing around with such grace today, made me realize why, in spite of all the ridiculous effort, I do this silly job.

August 7th

I don't think even the hardest of souls will fail but to be carried along by the infectious liveliness of the start of this episode. We did a very bizarre shot yesterday, but it did contain the image that recurs in all my films, that of one character actually giving life to an inanimate other. Here Carte became a rather manic puppet-meister, having the lads exactly where he wanted them. I'm not sure my floppy puppet acting was as floppy as it could have been (it's difficult with old fatty Sullivan having no waist to speak of), but it does work and we pull a little twist with it. The camera was right in the way for me, but it looks okay. Sadly, there's no room in this film for my other favorite image, that of a human body, preferably naked, with an animal or bird head on. Quite why I find this

image so powerful, I do not know. Over to you, doctor...

Another long letter from Saemi in Japan, full of wonderful articles about Gilbert and Sullivan's successful history in Japan. I'd love to direct a production over there.

In spite of me being spectacularly ill, and having to change from one episode to another, it has been a good, but tremendously stressful, week. Still, we've got some good footage out of it. We are half way now officially, but I've not shot half the film. There is no physical way to shoot faster.

Someone please tell me that the end result is worth all this stupid amount of effort and angst.

August 10th

Having burnt the old but-tocks whilst doing a bit of naked weeding yesterday on my roof garden, I was a little tender today, but then that's more information than you need to know.

Some clumsy organizational logistics got me off to a very slow start, but I have surprised myself by doing a more than adequate shot. The three chaps have danced to one verse of the Princess Ida, "Oh don't the days seem lank and long," and it has turned out wonderfully. This whole episode has gone into a new plane. It is very lively, and those puppets are throwing themselves around. Their antics disguise the lack of camera moves, and certainly the film does not seem static. My peculiar way of linking shots, of really pushing a move through two consecutive shots, gives such spontaneity. I love it when animation does not

seem planned and plotted. I don't mind if heads go out of shot, or a limb misses a shaft of light — in fact, I try to do that deliberately.

With all this running around, I still managed to do 12 seconds, but hey, look at the time, and look at my disheveled face.

Our work experience lad this week, Steve, is having problems understanding Jean-Marc's gallic mumblings. Plus, Jean-Marc snaps a bit, but it's quite light-hearted. Steve is certainly keen to help.

Christopher Gillet, our tenor, and his family called in to see us. They were all amused to hear Dad's voice coming out of a rather manic puppet. It does give me a thrill to work with artists of his caliber, though I fear that thrill was lost on the crew. Chris has just finished working on an opera for Peter Greenaway. Ironically, there were a couple of articles a few years back, calling me the Peter Greenaway of animation. I wish.

August 11th

Not a particularly scintillating day, with 12 seconds of not particularly scintillating animation. If the audience did not look at the printing on Carte's bed sheets (of reviews of the operas and bank notes) as he flung them back, they might think the characters have developed a rather unhealthy fetish for sheets. There's a lot of staring and fondling going on. I'm sure this film, with a different soundtrack, could be riddled with innuendo. I do love it when puppets are tactile with each other, but this could easily be misread.

I had a panic over all the weekend that I'd been so busy on Friday's shoot trying to get the rhythm right, I'd totally forgotten to lip synch all three characters. I

just could not remember moving the mouths. Come Monday morning and of course, I'd not forgotten, but it was a little alarming to have no memory whatsoever of something I'd been working so hard on.

A good chat to Paul Berry last night — sadly, I seem to have missed out on a perfect project. The BBC are doing a four-minute film on the complete history of their children's puppet films. Now if anyone knows anything about condensing things...but there we go, I was not asked. I have been asked to run another animation training scheme. I don't think I could do that again sadly.

I do find the small actions so difficult. A puppet suddenly dies if it's held for too long.

August 12th

A good day, with no atmospheres or anything. I've just buckled down and thrown myself into it. As a result, there's been some good animation. Dear Sullivan certainly had a spring in his step. He did a step-ball-change with such elán, that I was very impressed. What with Carte doing a backwards somersault onto the bed a few days ago, I'm really throwing these puppets around, and being so bold. It seems to be paying off. I keep saying how lively this episode is, but anyone who watches the tape smiles away. I don't think this film is rib-tickling funny, and there are no actual gags, but I hope it is witty, wry and warm. If I'm being honest, it's probably Sullivan's glorious music that gives the film its energy. I'm so lucky that I haven't had to work with some of the composers

who've done music for recent films. No names mentioned, but some soundtracks recently have been jaw-droppingly awful. There is no way that I could listen to that 300 times a day, as I do our soundtrack.

The more I listen to Wyns music editing and David Firmans arrangements, the more I keep hearing things bubbling away underneath, or echoes from something earlier. I just hope this music is not squashed in the dubbing process, as has happened to me before. Seeing Sullivan prancing around with such grace today, made me realize why, in spite of all the ridiculous effort, I do this silly job. To give credible (not realistic, but credible) life to a lump of latex, brass and cloth is a wonderful selfish joy. I shall miss these boys and their friendly bickering. I think I am closest to Gilbert and his haughtiness, but I like Sullivan for trying to please, and Carte for forever trying to keep the peace. In fact, all these are three different sides of me.

I know I'm naïve when it comes to business, but something in this equation does not quite add up.

August 13th and 14th

Two days in one as, how rash of me, but I went out for a drink with a chum. Two hours of a social life and everything falls behind. There is so much to do each evening for the next day — if I miss those hours, I can never quite catch up. I don't know how directors on features manage, but then I assume they have some help.

After the invigorating day on Wednesday, these two days have been a bit of a let down. I've certainly got the footage out, but it was all a bit mediocre. Again, I found Gilbert flapping his arms without it meaning anything. It looks good, but...I hope that



Barry dressed as Brunhilde, as he appeared in a TV commercial. Photo courtesy of Bare Boards Productions.

won't be the general feel of the whole movie. Certainly this episode looks good, with the chaps running around like crazy, but does it actually mean anything? I think its clear the characters are in high spirits, but is it clear why? I'm enjoying this episode, and there are some lovely visual and musical moments. Sullivan is quite funny singing about how his "uniform" attracted the lady groupies.

Heard from Channel Four who like Episode Two, thank goodness, and they definitely want the film as a compilation. I think it will work better as a complete film, and not just one episode a night.

I'm treating myself to a half-term cultural break in London with *Oklahoma!* and Jean Brodie. I can't wait. Of course, come Monday I'll be awful.

I got "Queen Victoria" ready for her big moment next

week, but I think I'll have to quickly find a replacement, as she looks tiny, even next to Sullivan. Sorry, Vickie love, you're too short and fat for the part. Next!

August 16th

Quite a weekend and how I had been looking forward to seeing *Oklahoma!* As the orchestra struck up with a series of ravishing and inventive stage pictures, I was giddy with excitement (and not a little nervous as I'd taken my sister who has been previously immune to the charms of musicals and opera).

Breathtakingly original touches all the way through, and I could feel my sister warming to it and loving all the movement and color. "Wait until she sees the ballet, and the 'Farmer and the Cowman' number," I thought. Well, sadly, she is still waiting. The show stopped dead, just before the ballet. Amazingly, the audience of mainly tourists thought this was the interval and clapped wildly. Did they not think the music had a certain inconclusive feel to it; what with stopping mid-bar? The technology of the Nationals amazing revolving stage got in the way and lost all power. That was that. No chance of catching up with it again. My sister is left on the edge of her seat wondering what did happen, and feeling very cheated. You don't expect that at the National, but it did look to be a truly great redefining production of a show that has always redefined musical theatre. There are said to be so many firsts about *Oklahoma!*, some of which are a little far-fetched, as Gilbert and Sullivan had pushed those barriers some 60 years earlier. Okay, G & S never used dance in this way, but they dared to start a show with an

old lady alone on stage — for Aunt Ellers butter churn in *Okla-homa!* swap Phoebe's spinning wheel in *Yeoman*. Both teams used a chorus as never before. Both also used the songs to develop the situation and character. Rodgers and Hammerstein reaped the harvest of the seeds sown by Gilbert and Sullivan. One way or another, we owe so much of modern musical culture to G & S. Our language is full of Gilbertian phrases, whether we know it or not. Maybe I could do a film about Rodgers and Hammerstein.

Caught Fiona Shaw as Jean Brodie in the evening — a magnificent fluent and witty performance, and what it had to say about enlightening people was so true. This production was not afraid to show Brodie's potential danger, but it did revel in the infectious thirst for knowledge with which I could so identify.

Once again, music and movement as one — it's so exciting when there is such harmony...

August 17th

About 70 seconds of rushes this morning. Without the sound laid to them, they look rather odd — just what are those characters up to? Music makes sense of their bizarre movements. We were a bit worried that the contrast, color and brightness seems a little erratic. I'm worried in case we are pinning too many hopes on the grading in two months. We are not allowed any post-production tinkering, so everything is going to be very raw and real. Quite satisfying, but also quite dangerous. I would like the benefit of some electronic assistance to tidy things

up.

As Gilbert stood haughtily to one side, watching Queen Victoria (a new taller and slimmer version) knight Sullivan, I suddenly felt a parallel in my own life, but I'll have to be a bit oblique here.

I bought a wonderful book at the weekend — *Understanding Animation* by Paul Wells, who I know. I'm flattered that he dedicates a whole essay to my film *Screen Play*, and analyses it in such great detail, comparing it to Stanislavskian techniques. Paul clearly sussed-out what I was trying to do, but I'm not sure I would have been so articulate and profound as he was. There is a danger sometimes, that critics can analyze a gesture too deeply. The fact that a character pauses for a second may not necessarily have any significance other than that was the only way to get the footage out that day!

Saw *The Avengers* last night. What an atrocious movie, and a disgrace to the series that inspired it. Here is a fine example of what is wrong with so many films. The original TV series was a masterpiece of wit and invention, imaginatively rising out of tiny budgets. As I've said before, necessity really is the mother of invention. Here Hollywood threw so much money at it, and it's a mess. *The Avengers* was never about special effects. It was far more subtle and clever than that. Sadly, a big budget killed its very essence. I think the same happened with *Mars Attacks*. A homage to cheesy B-movies might have been more imaginative with a relatively cheesy B-movie budget. It might have forced everyone to be that much more inventive. Since when did big explosions have the same effect as wit and pure creativity?

August 18th

A long shot in the morning of Gilbert at his most sarcastic and bitter. I think I managed to catch all the rhythms and innuendo in Steven's wonderfully animated delivery. I needed to keep Gilbert as still and controlled as possible, as the music was hardly there. I do find the small actions so difficult. A puppet suddenly dies if it's held for too long. It's a very fine balance to get right. Poor Gilbert, I have made him not a terribly endearing character, but then I'm not sure he was. I think he must have been cold and aloof — maybe that's why I keep identifying with him!

A couple of reshoots in the afternoon. This is a luxury, and here, this was for lighting reasons. Sadly, and predictably, the animation looked dull second time round as I was trying to match the continuity rather than let it flow as usual.

The lolanthe set is lurking, ready for the end of the week, and looks quite spectacular.

Sandra Dugdale burst in, in a whirlwind of colorful joie de vivre. As she watched the puppets singing with her voice, she hooted as only she can.

Our work experience this week, Andrew, is so full of enthusiasm. It's great, but embarrassing that he's already done a paper about me. He's so enjoying being here.

August 19th

The crew saw a less than pleasant side of me today. I have been very grumpy, as I am when things prevent me from filming. The lighting took forever today, as literally, every light has to be moved for each new set up. We do not have enough to be able to have a versatile permanent set up,

like a theatre lighting rig. I eventually got filming in the afternoon, on a sequence that had kept me awake last night, fretting. This was several shots of Queen Victoria dancing with Carte and Sullivan. I did not enjoy filming as there was too much going on in the studio, making concentration difficult. However, the end result looks quite jolly, and through sheer hard work, I managed to get the rhythms just right, and all the choreography fits the complex beats. Watching it without music, it looks a little rough and basic, but with the music it does work. We were finally brought the new recording system, but no-one was quite sure how it works, and I'm not sure there is enough space in my head to learn a new and complex routine. Call me a Luddite, but better the devil you know. I have kicked up a fuss about the present recorder because it gives me so many black frames, but it works with the music. The new system seems to have trouble with the music. A bit drained tonight, but I think my dark mood has gone. It does not show on screen though. I suppose the pressure just gets too much sometimes.

I did get into a bit of bother and feared the shot would be lost, but I gave myself a stiff talking to, and got through it.

August 20th

A more cheerful day, battling with the logistics of shooting out of sequence due to costume changes and so on. Sullivan had a quick trip round Manchester, and came back dressed as the Fairy Queen from *Iolanthe*, and he looks suitably...well, words fail me.

As he was hanging from a wire, looking a parody of Wagner's Brunhilde (as Gilbert had intended, and Sullivan hints in the music), something was nagging in my head. Why did this seem so familiar? Where had I seen a man with a mustache dressed as a bargain basement Brunhilde? Suddenly, it hit me and I laughed aloud, confusing the crew. It was me! In a commercial some ten years ago, I spent a day hanging from a wire dressed as Brunhilde. This film is, whether intentionally or not, having so many echoes of my own life. As I've said before, each of the three characters are all aspects of me. The transformation into the fairy sequence is working well, with Gilbert's thoughts, and his jealous spite, coming across very clearly. However, it's the four second shot of Carte and Sullivan dancing with Queen Victoria that cracks everybody up. It borders on camp, well, not camp, but pure silliness, pure Gilbert and Sullivan really.

Paul Berry came in again today, and was amazed at how much we had done since he was last here. He seems to love it all so far, and has picked up on all the things where I'm being, if not groundbreaking, at least a little adventurous. One way or another, there is no other film like this. Happily, I don't think you need to know anything about G & S to get pleasure out of it.

An enormously difficult day tomorrow, getting Big Ben set up. I'm a little anxious about all the flying, and how much I will be able to control the puppets.

Went to see the set of *Rotten Ralph*, Cosgrove Hall's big, new series that started filming this week. It looks wonderful, so clean, fresh and lively. It pleased me to

note that I'd trained Sue, the director, and Jo and Steve, the animators.

August 21st

Immensely pleased with *The Iolanthe* tableau, though it took all day to set up. We, with the As and When Men, have created something so spectacular with the simplest of means. Suddenly, the three men are dressed as fairies and flying over a panoramic view of London. Very simple, and very effective — which is why my company is called Bare Boards. There was a saying in theatrical circles, that all you need for a show is bare boards and a passion. I have the passion, and the bare boards. I love starting with an empty space and creating illusions. I never try to create reality, but the illusion of it. These three men are not really flying over London, as I have made the rod supporting them very thick and obvious, but for a moment I give the illusion of them flying over London. I find this much more stimulating, and I hope the audience does as well, by having to use their imagination.

Incidentally, Bare Boards was the name of the Manchester University drama department's student magazine. There was a character in it called Howard Uno, who lampooned the staff and students rather ruthlessly. One week, in a medieval mystery play whilst playing the Second King on the way to Bethlehem, I dried. The First King had gone off prematurely and had literally left me speechless. My reaction to the prompt was to say, "Pardon?" This moment, in front of tutors, not only got me into the Howard Uno cartoon strip, but also convinced me that I was not the great actor I had hoped I would be. But the

Bare Boards name stuck with a good way of looking at things — creating rich imagery with utter economy, by using the imagination.

I was, sadly, born only with the “work hard” part of the “work hard, play hard” equation.

August 24th

An enormously long and strenuous day, but also slightly disappointing. I have probably overreached myself with this shot of the three men, as fairies, flying over London. It should have had the “wow” factor, but it was probably too ambitious for the time and facilities we have. Twelve seconds with everything happening; lights, camera moves, flying figures, twinkling lights all proved too much for the collective concentration. I’m sad that my acting was a little basic. I had so been looking forward to this shot, and knew how to make it funny, but the lack of a sophisticated flying rig, well any rig actually, made the whole thing very pedestrian, as it were. Still, we got through it and it will come as quite a surprise at the end of this episode. Sad to think of all the effort involved in shooting for ten hours, and a single frame can ruin all of the work and probably has. If anyone in the audience had a mind to, there is a subtext to be read in the actions. It does symbolize their situation.

I have a friend over from Stuttgart, Andreas, who has probably seen more animation than anyone. A real fan. His idea of a holiday is to come and help us. I’m grateful for the help, but I feel guilty that I’ve not had the time to talk my way through the process

with him of what we are doing. Still, he was busy twinkling away the lights of the city. But I hate to be seen as less than sociable and affable. As I got home tonight at some time past 11, I had no conversation or anything left, other than the need to do the work for tomorrow. Such effort — is it worth it? We’ll see in a couple of months (if I’m still surviving).

I now have a rather bloodshot eye from staring at too many lights.

August 25th

Someone please tell me that the end result is worth all this stupid amount of effort and angst. I’m afraid it’s the fairies again. I really could have done with much more preparation for this epic, under any circumstances, scene. I’m afraid they are all hanging in the sky twitching away — not quite the grace and elegance I could have done with more time. It’s a challenge to keep them as fairies and as Gilbert, Sullivan and Carte, and I’m not sure that I’ve met the challenge. I’m worried that we’ll have some reshoots here due to some lack of concentration elsewhere, and probably with me.

I know I’m naïve when it comes to business, but something in this equation does not quite add up. I’ve had the busiest last 12 months ever, what with running three training schemes for a director and six animators, a bizarre commercial for Holland and now this big film. A decent amount of money you would think, but I’ve not actually seen it. It’s all been assimilated into getting the company up and running. This is fine, but it doesn’t feed the cats. We are not too organized in regards to all this, and unfortunately, my mind is only in G & S land. There are

labors of love and there is getting rewarded for working hard. I think we would have some surprises if people were paid on this film according to the actual work they put in...Some people involved are working their socks off for very little reward, and other people are not.

August 26th

A complicated bit of logistics with the Big Ben set. As it disappears, literally, in the middle of a shot and we remove it, I had to make sure everything we’ve shot on it was okay, as we cannot set it up again. Our rushes are developed in London, 200 miles away. As you can imagine, we can only send away as infrequently as possible. Happily, the sequence is more or less all right, so we carry on tomorrow.

I’m still a little disappointed with this *lolanthe* sequence, as the music is so glorious, with a wonderful aggressive rhythm. All the months that I have been imagining it, it was going to be athletic and lively, with the fairies swinging all over the place. Sadly, the reality is a little different and duller, but I think in the context of the whole episode it will work very well. It is certainly an unexpected sequence, and does get the point of the characters’ differences over clearly. I got myself in a bit of a mess with the rhythms of:

“Go away Madam
I should say Madam
You display Madam
Shocking taste.”

I was animating to the beat of the repeated use of “madam,” but really, and this is so obvious if I’d listened, really listened and read the score, the accent is on the repeated rhymes of “ay.” Still, so much arm flapping and wing fluttering is going on that no-one

will notice. I'm just a little sad as I love this musical section and I've been so scrupulous with the beats so far.

Chatting to Sue about her series, and they are having ghastly problems with the computers and technology. The machines keep crashing and so much disappears forever.

August 27th

Wow, what an epic 19 seconds today. This shot of Carte coming out of *The Iolanthe* tableau did not turn out quite as I had intended. Originally, I'd planned that we would feel sorry for Carte that Gilbert and Sullivan had walked out on him. But Carte led me a different way as I did it — it's now more Carte saying, "Listen, I have a right to be pissed off as well as you two." This works very nicely, and he certainly did look grumpy. It was such a hard shot for me, coordinating things through pure guess work, as we could not even try to plot this shot as things were built and dismantled as we went. I did get into a bit of bother and feared the shot would be lost, but I gave myself a stiff talking to, and got through it. The music gives it a great structure. Once again, music and movement as one — it's so exciting when there is such harmony, especially after slightly mis-timing things yesterday.

I must say both Carte and myself were glad to get the feet on solid ground again.

I was a little amused as I got to the barsheeted section of, "A Policeman's lot is not a happy one." Sadly, probably one of the most famous phrases of the English language had been barsheeted as "A Policeman's life..." I don't know what it says about the peo-

ple I work with, but it's a little frustrating. I'm glad Gilberts internal rhymes of "lot" and "not" are so appreciated! Well, hopefully, that's Episode Three done, and it's certainly lively, visually surprising and bold, plus tells quite an accurate story. This will have been the hardest episode. Still Sullivan with Queen Victoria makes me laugh — it's just right, and I can't say that too often.

August 28th

Well that's Episode Three cut together, and I showed it to various directors at Cosgrove Hall, and they all burst into spontaneous applause, which is comforting. Seeing all three episodes makes sense of everything. The thing people seem to have picked up on and like is the way it flows as if it has been shot on three cameras. It certainly has an energetic spontaneity to it, and hard to believe that there are only about five camera moves in it. In spite of all our problems and the stress, there is something a little special going on here. I wish I could show it to my Ma and Pa. They would love it. I remember the pleasure Ma had from working on *Screen Play*, and the pride I had from her being involved.

August 31th

The logistics of having the puppets reskinned and recostumed over the weekend were complicated by most people being at the Mardi Gras in town. I was, sadly, born only with the "work hard" part of the "work hard, play hard" equation. Perhaps, even more frightening, it's the same thing to me. Even whilst the whole of Manchester is on some high spirited binge, I came home and worked on the storyboard.

Huh!

Sondheim summed up the obsession, the loneliness of being stuck in a creative project, in his musical *Sunday in the Park with George*. As Seurat wrestles with the minute detail of a hat:

"Finishing the hat
How you have to finish the hat
How you watch the rest of the world
From a window
While you finish the hat...
...But the woman who won't wait for
you knows
That, however you live
There's a part of you always standing
by,
Mapping out a sky
Finishing a hat
Starting on a hat
Finishing a hat
Look I made a hat
Where there never was a hat."

Sad, really. With the sun shining, and knowing that everyone else was out having fun, we were less than enthusiastic at work. It was therefore ironic that Sullivan was singing: "Away, Away, Ere I expire. I find my duty hard to do today."

Still we got 14 seconds done, with Sullivan being even grumpier than we were.

Read Barry's previous monthly diaries in *Animation World Magazine*, starting with the June, 1998 issue.

Barry Purves is a Manchester-based filmmaker. Through his production company, Bare Boards Productions, he has directed several stop-motion animated films and commercials, including Next, Screen Play, Rigoletto and Achilles.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

The 1998 Ottawa International Animation Festival: A Nice Mix of Films, Business and Fun

by Deborah Fallows



Improving on the success of the 1996 Ottawa International Animation Festival (OIAF) was a difficult challenge since the recruiting frenzy for classical animators has since eased, but by no means diminished. Running for 21 years, OIAF claims to be the largest in North America (in terms of film entries), as well as North America's only competitive festival and second largest in the world. Attendance certainly matched, and possibly exceeded, the record established in 1996 (30,000 ticket sales). Weekend passes were sold out and the theater was packed every night. The festival opened September 29 with a glitzy gala screening of *Antz* and concluded with the traditional Awards Cere-

mony and closing party on October 4.

Believing that independent animation in Canada is important to the future of the animation industry, Nelvana was pleased to support the festival again financially and increase participation in workshops and panels. Canadian federal, provincial and local government bodies provide 20% of the financing and ticket sales account for 5%, leaving the OIAF to depend on industry sponsors for 75% of the total funding. The future success of the OIAF and independent animation will continue to depend on industry support.

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The Films: A Bizarre Mix

Billed as the centerpiece of the festival, the official competition included 83 films, selected from 1,200 entries from more than 40 countries. The competition provided film-goers with an eclectic assortment of experimental, abstract, mixed-media, and limited commercial films, all on the same menu. This mix provided the audience with an opportunity to see

films that they might otherwise miss. Many Canadians politely endured the fatiguing number of experimental and abstract films in the mix but later expressed their frustration. Of the experimental films, some were spectacular, while others were simply demonstrations of techniques and difficult to appreciate. Experimental films are interesting if the technique is new like *Busby* from Anna Henckel-Donners-Marck in Germany. In this brilliant student film, hands were choreographed to resemble a kaleidoscope.

I was disappointed that only five of 83 films in the official competition were Canadian. They were: *Linear Dreams*, Richard Reeves; *AMF's Tiresias*, Anne Marie Fleming; *Bingo*, Chris Landreth; *The Three Brothers*, Tom Bernier; *Natterjack Christmas*, Steven Evangelatos and *When the Dust Settles*, Louise Johnson. Congratulations to the Canadian winners: Richard Reeves' *Linear Dreams* for the Viacom Canada Prize for Best Canadian Film and Chris Landreth for *Bingo* which secured Media Prize Best Computer Animation. Could there be another Oscar nomination in store for Chris Landreth?

In addition to the competition there was a range of programming from the flashy opening-night gala screening of *Antz* to

esoteric retrospectives and tributes including: "Before and After Independence: 40 years of Estonian Animation;" "Alexei Karaev: Poetry from the Urals;" "The Ideology of Being: Igor Kovalyov;" and "Angst for the Memories: Stefan Schabenbeck." Mainstream retrospectives included: "Charles Thorson; A Taste of Tashlin;" "Forbidden Animation;" "Acme Filmworks" and the "New Canadian Animation Panorama." Canada enjoys a reputation as a leader in production and technology associated with computer animation, the video market and of course, our long-established history in classical animation. Although the programming in the New Canadian Animation Panorama was a weak reflection of the talent level in Canada, overall the OIAF deserves credit for providing diversity in the programming and taking risks.

Many Canadians politely endured the fatiguing number of experimental and abstract films in the mix but later expressed their frustration.

A Well-Integrated AniMarket

The AniMarket, strategically placed at the theater entrance in the National Arts Centre, meant that industry booths were quite accessible to the film-goers regularly attending the screenings. Other festivals tend to banish industry booths to separate build-ings and segregate business from screenings. The conscious decision to integrate the booths within the theater provided Nelvana with an excellent opportunity to screen new projects, meet with potential artistic talent for our 2D and 3D productions and connect with

potential production partners. Eager animation students from Miramichi College, Algonquin College, Capilano College and The University of the Arts (Philadelphia) were prominent this year. The AniMarket as usual was well-supported by the Canadian animation industry including Nelvana, Cinar, Walt Disney Animation Canada, Teletoon, Chromacolour, Toon Boom, Dynamight Cartoons, and a variety of animation colleges, like Sheridan, Algonquin, and Centennial. American booths included: PDI/DreamWorks, Pixar and Nickelodeon. Newcomers Hardware Canada Computing, Crater Software (Spain), John Libbey & Company (book publishers from Australia) and EOS Electronic (UK) were welcomed.

Filmmakers, artists, producers and students scope the booths for updates on developments within the industry. The Ottawa AniMarket is open for the full duration of the festival making it the most gruelling and most rewarding in which to participate. Fortunately this year we convinced the "Festival" to delay the opening of the AniMarket to 10:00 a.m. daily. Although the official closing time

for the booth was 9:00 p.m., we all agreed to our own closing time of 6:00 p.m. daily. Recruiters do like to have time to see the films and look for potential talent at screenings. We also like coffee and it was nowhere to be found near the National Arts Centre!

Who would ever think that Ottawa was the party capital of the world!?

Professional Development Workshops and Panel Discussions

Workshops and panels were all well-attended and expanded this year to include the prospering and evolving areas of computer animation and cable networks. Nelvana was pleased to support five workshops/panels and share expertise in production and computer animation technology. One well attended panel was "New Tools of the Trade" with Scott Dyer from Nelvana, and David Plant from Silicon Graphics Canada. The panel brought technical interest to discussions on how Nelvana met the challenge of combining Alias software for modeling with Softimage software for animation.

David Fine and Alison Snowden, creators of *Bob and Margaret*, were also on hand to discuss the transition from producing a Oscar winning NFB short, *Bob's Birthday*, to developing a prime time series like *Bob and Margaret* with Nelvana.

At the top of every students list were the multiple standing room only workshops on "Preparing a Portfolio." Students greatly appreciated the time and effort



Left to right: Paul West, coordinator of Algonquin College Animation/TV Program in Ottawa, Maurice Sherwood of Studio B, Vancouver (showing off the fake teeth that helped him win second place in Klasky Csupo's Austin Powers look-alike contest) and Don Perro, coordinator of Capilano College's Commercial Animation Program in North Vancouver. Photo courtesy of Don Perro.



At the Funbag party, around the table clockwise, from left: Jay Francis, (Film Roman), Liza-Ann Warren (Warner Bros. Classic & Television Animation/Hanna-Barbera), Richard Mair (Nickelodeon), Marisa Materna (Klasky Csupo), Liz Morton (Natterjack Animation), Lyn Hart (Studio B), Don Perro (Capilano College) and Kathleen Helpie-Shipley (Warner Bros. Classic Animation). Photo courtesy of Don Perro.

displayed by Warner Bros. and Pacific Data Images.

Ottawa Equals Parties?

Who would ever think that Ottawa was the party capital of the world!? Industry support was strong. Even the brisk Northern air did not interfere with the well-cel-

ebrated afternoon picnic, sponsored by Warner Bros. In addition, out of the six evenings, there were six parties: Dreamworks/PDI, Dynamight, Funbag, Hardware Canada Computing, Nickelodeon & Klasky Csupo and the finale — the closing night party. They were all great! If there wasn't a party to

your liking, one could always venture to the Chez Ani for a night-cap.

The Ottawa AniMarket is open for the full duration of the festival making it the most grueling and most rewarding in which to participate.

Congratulations Ottawa! Independent animation is alive and the success of the 1996 Festival was clearly matched in 1998.

Read the complete list of Ottawa award winners in Animation World News, and view more photos from the festival in this issue's Ottawa '98 Scrapbook. Visit the official Ottawa International Animation Festival web site in AWN's Animation Village.

Deborah Fallows is the director of recruiting for Nelvana Limited, based in Toronto.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

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Ottawa '98 Scrapbook

Animation World Magazine invited readers to send in their best snapshots from the 1998 Ottawa International Animation Festival, which is reviewed in this issue by Deborah Fallows. Thanks to everyone who sent photos!



Participants in a panel discussion about the future of animation festivals, from left to right: Marcos Magalhães (Anima Mundi), Lea Zagury (Anima Mundi), Tom Knott (former director, Ottawa), Chris Robinson (director, Ottawa), Gerben Schermer (Holland), David Ehrlich (ASIFA) and Suzanne Buchan (Fantoche). Photo © Wendy Jackson.



A prize-winning pumpkin carved at Ottawa's famous animators' picnic. Photo © Stephen X. Arthur.



The QAS (Quickdraw Animation Society) crew, from left to right: Jill Armstrong, Carol Beecher, Richard Reeves and Cynda Ward. Photo © Stephen X. Arthur.



A pair from the National Film Board of Canada: producer Jennifer Torrance, left, and product manager Hélène Tanguay. Photo © Stephen X. Arthur.



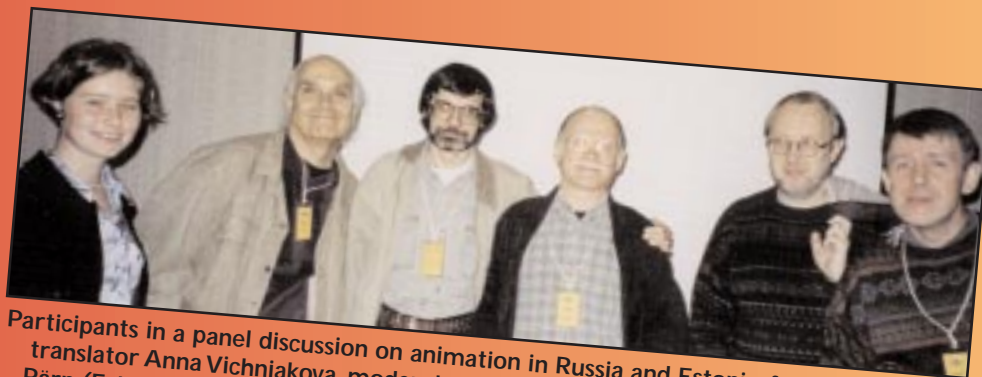
Vanessa Schwartz, director of *The Janitor*, with animation writer Emru Townsend. Photo © Stephen X. Arthur.



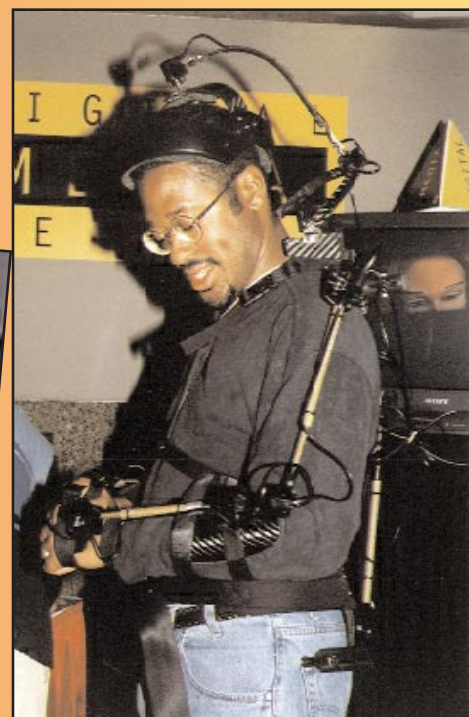
Richard Reeves (*Linear Dreams*) and Kirsten Winter (*Smash*) pal around after a screening. Both had plenty to smile about later, as prize winners on awards night. Photo © Stephen X. Arthur.



Cecile Starr speaks with audience members after her presentation of films by Mary Ellen Bute. Photo © Wendy Jackson.



Participants in a panel discussion on animation in Russia and Estonia, from left to right: translator Anna Vichniakova, moderator David Ehrlich, Alexei Karaev (Russia), Priit Pärn (Estonia), Janno Põldma (Estonia), Rao Heidmets (Estonia). Not in photo: Mati Kütt. Photo © Wendy Jackson.



Emru Townsend suiting up for Puppet Works' motion-capture demonstration. Photo by Vicky Vriniotis, courtesy of Emru Townsend.

A Look Back at MIPCOM '98

by Loris Kramer



Loris Kramer. Photo courtesy of Sony Wonder.

As I write this, I am still recovering from my week in the South of France. I know it sounds glamorous and while I can think of much worse places to work than the French Riviera, it is still *work*! After six days of MIP Jr. and MIPCOM meetings, endless French dinners and too many nights at the Martinez bar, the fog is starting to clear and I am happy to say that we had a very successful week. While I heard people saying that this market seemed slower than in the past, from my viewpoint, the children's programming business is alive and well.

I have somewhat of a unique perspective when looking at the market. Not only am I looking for programs to buy, I am also there seeking co-production partners for our projects and looking for other companies' projects in which to invest. This gives me the opportunity to see many of the

available programs, both in development and finished, and also to find out what the other buyers are looking for.

There has been an excess of animated programming fed into the marketplace in the last few years and buyers are looking for alternatives.

The Immediate Future of Animation

Before I start to sound too "Pollyanna-ish," I should say that while the children's programming market is strong, animation seems to have slowed down. It is live-action that is currently most in demand. This is probably because there has been an excess of animated programming fed into the marketplace in the last few years and buyers are looking for alternatives. It doesn't mean that all is lost for animation, it just means that for the next year or two it will be more difficult to get an animated show made. The good shows will always find a home, but the glut of mediocre product will have a much more difficult time succeeding.

Remember, however, that our business is very cyclical. As soon as the buyers are inundated with live-action programming, they'll start searching for animation again.

Today, if you do get a show picked up domestically, you are lucky if the license fee covers 10% of the production cost.

How to Get a Show to Mipcom and Why

Before I go any further, I should explain how a show even gets to MIPCOM and more importantly, why we take it there in the first place. There used to be a time, only a few short years ago, when we Americans didn't think we needed the international marketplace to get a show produced. If you were lucky enough to have a show picked up by a U.S. network, most, if not all, of the production costs were covered and you were on your way. If you didn't have an American broadcaster, you dropped plans for the show.

Today, if you do get a show picked up domestically, you are lucky if the license fee covers 10% of the production cost. What would have seemed like a laughable idea a few years ago is now commonplace; we find one or two strategic international co-production partners and begin pro-



A busy MIPCOM 1998. Photo by Yves Coatsaliou, courtesy of Reed Midem.

duction on shows without having even pitched to the U.S. broadcasters yet.

Every series we have in production or are about to start on is a result of relationships and deals done at MIPCOM.

Preparing for MIPCOM

One trip to Cannes and you'll realize what a difficult job we as buyers and co-production executives have in weeding through the tremendous number of shows and ideas available. That's why it is so important to prepare properly and do your research before even taking an idea to MIPCOM. This is the only way a show has a chance of standing out among the plethora of programming. MIP Jr., the two-day children's programming market proceeding MIPCOM, had hundreds of programs available for screening. At MIPCOM itself, it seemed as though there were thousands of additional projects seeking our attention.

This is why a lot of work should be put into a show before it even reaches the smoke-filled aisles of the Palais. A property's chances of success are directly related to how much thought and research goes into it. It is very important to know what the marketplace wants and, while it is difficult, if not impossible, to come up with an idea that appeals to every buyer in every country. You must have a pretty good sense of the overall current trends.

Also, it is essential to know what the individual buyer wants. There is nothing worse than pitching a fabulous idea for an animated fantasy adventure series and



Inside the showroom... Photo by Yves Coatsaliou, courtesy of Reed Midem.

then having the buyer tell you that he only wants live-action dramas. Conversely, from a buyer's perspective, I can tell you that if I've just wasted precious "sitting down and resting my feet time" to hear a pitch for a documentary on the history of the jelly bean, I won't be too happy.

Finally, be flexible. Even if you've done all of your research and think you have a great idea, *listen* to what the buyers are telling you. Be open to change and creative comments. Most of the time it will help your chances of success.

Back to This Year's Market...

As I mentioned, the overall reaction to animated programming at this year's MIPCOM was less than enthusiastic. I overheard many buyers saying that they didn't see anything that stood out. Now, you can choose to have a pessimistic reaction to this news or, as I have, look on the positive side. The fact that there wasn't anything spectacular means that if you come up with the next wonderful idea, you will have a greater chance of sticking out among the

competition.

Many people complained that the market was slow and there weren't as many people there, but I can only comment on my experience which was terrific. I had more meetings than ever, plus they were more productive than ever. Sony Wonder has had a fantastic year, which is all directly related to our past work at MIPCOM. Every series we have in production, including *Rainbow Fish* and *Wondrous Myths & Legends*, or are about to start on, such as *The Lost Legends of Krogg* and *Atomic Babies*, is a result of relationships and deals done at MIPCOM.

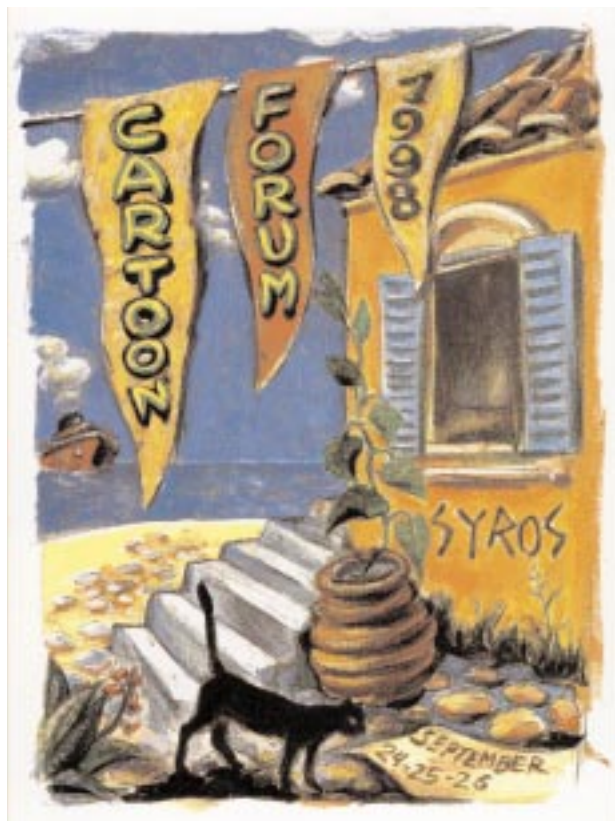
Now, it's time to get back to the office and start plodding through the stacks of pitches I shipped home. Somewhere in that pile, I hope that I will find the next big hit.

Loris Kramer is vice president of creative services at Sony Wonder.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

The Cartoon Forum: More Advancements for Europe

by Marie Beardmore



This was my first Cartoon Forum and something I'd been looking forward to attending for a long time. It didn't disappoint. Nestled in the Cyclades, the picturesque Greek island of Syros proved a perfect host for this, the ninth, Forum. For those who've never attended, Cartoon Forum is a four-day event organized by the Media Program Cartoon to facilitate the co-production of animation projects. Its unique in that it brings producers together with distributors and broadcasters offering them not only the chance to find funding but also get invaluable feedback from broadcasters, and more often than not, secure broadcasting

partners. This is done through presentations which take the format of a screening and brief talk about the project, followed by feed back from the floor.

Presented Programming

The day starts with the croissant show where all 600 participants gather for a coffee and croissant and to see previews of the days films. This year 70 projects were screened and presented to a record 600 participants. In case you're wondering, there are not 600 people

at each screening; there are usually three screenings at the same time and then there's no compulsion to attend so people may have other meetings, decide to review their own presentation or simply take a breather. Of the 70 projects presented, 43, including *Ethelbert the Tiger* from Link Entertainment, *Les Mars Brothers* from France Animation, and *Lisa* from Happy Life, were assured of finalizing their budgets, with 20 out of the 43 (126 program hours) receiving guarantees of full finance in the short term, representing a total of 85,816,607 ECU. Twenty-three other projects, including *Penny Dreadful* (Allegro Animation) and *Pigeon Man* (Mil-

images), have, at least according to their producers, an equally good chance of raising their finance within the next two years.

The success of an event like Cartoon depends on a workable structure so producers can get maximum benefit from the time they're allocated. Presentations are structured over half an hour which is time enough to outline the show, screen a brief pilot and then allow questions and comments from the floor.

This year 70 projects were screened and presented to a record 600 participants.

Of all the shows presented, my personal favorite has to be *240, The First Hero of the Third Millennium*, from Cromasoma. Its set on earth in 2020 AD where, following a drop in birth rates, a powerful multinational company launches a new product on the waiting world: 240, the first genetically engineered child. Delivered in an easy-open vacuum-packed container, the child has an IQ of 240, genius level, but is something of a couch potato. Another favorite was *Sheep* from Hit Entertainment and produced by Ginger Baker through Grand Slamm Films, the producers of *Kipper*. Based on the book *Sheep in Wolves Clothing* by Satoshi Kitamura, it promises to be a delightful series based on the adventures of

three young sheep, Hubert, Georgina and Gogol, who with the help of their cousin, a private detective by the name of Elliot Bah, solve mysteries, help out other animals and, in time honored tradition, have adventures where they

The other big announcement was the establishment of the European Federation of Animation Producers...

try and escape from their adversary, the wolf.

The most successful of the business meetings were *Planet Persheid* from GUM Studios in Germany, and *Mouth and Trousers* from Cosgrove Hall Films in the U.K. Presentations of *Mouth and Trousers* and *Grizzly Tales* from Honeycomb Animation/Elephant (UK) attracted the highest number of investors and confirmed the markets interest in British creativity. French projects also scored highly with 14 of them confident in raising their budgets relatively soon. Plus, three French programs tied in fourth place in terms of audience attendance — *La Prophétie des Grenouilles* (Folimage), *Carnard à l'Extreme* (Alphanim), and *Crazy Cruise* (Goldvision).

Other Announcements

At Syros, Cartoon also filled its role as industry platform announcing that there would be a

Cartoon Forum for feature films to galvanize that sector of the industry. The event will bring together investors specifically interested in the theatrical market and will probably take place in Germany, Italy, or France, all of whom have offered to play host to the event which is likely to take place next year.

The other big announcement was the establishment of the European Federation of Animation Producers which was proposed by the four European syndicates and producers associations of France (SPFA), Spain



We may be returning to Greece soon...So enamored with the animation industry is Syros that the mayor has announced from now on it will host an annual animation event!

(AEPA), Cartoon Italia (Italy), and PACT (UK). Each of these organizations has and is separately organiz-

ing to promote its country's animation industry, but sees the need for a Europe wide alliance to provide a cohesive structure and platform to address issues that are of concern to European producers, such as the issue of subsidy. For the first year this will be headed up by Paco Rodriguez, president of the Spanish producers association, AEPA.

The Golden Cartoon

The finale of Cartoon was the awarding of the Cartoon d'Or which went to Folimages *L'Enfant au Grelot* (*Charlie's Christmas*). It's a double blessing for Folimage who had previously won the coveted award for *The Monk and the Fish* in 1995. *L'Enfant au Grelot*, a 26-minute film made by Jacques-Rémy Gierd, recounts the story of Charlie, a little orphan found by a Jacques Tati-like postman, who discovers he is the son of Father Christmas. A graduate of the Ecole des Beaux Arts (Lyon), Rémy Gierd created the Folimage studio in 1984 with a small group of like minded people. He's an author, director and producer of shorts and TV series and a member of the Academie des Arts et Techniques du Cinema. His illustrious career has included several awards; in 1988 he was awarded the César for *Le Petit Cirque de Toutes les Couleurs*, and

now, ten years after directing children's short films, he's venturing into longer films like *L'Enfant au Grelot*. Currently, he's working on the script for a feature film *The Frog's Prophecy*, a project which gives a modern perspective to the Biblical story of the flood.

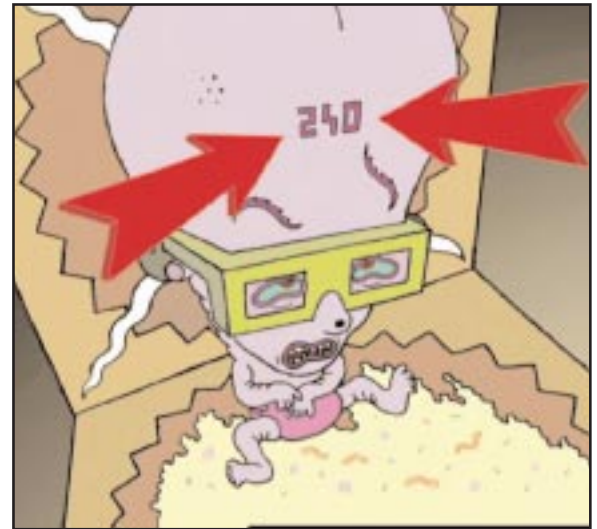
It will be interesting to see if there is any bending on the rigid exclusion of North American broadcasters.

Charlie's Christmas was up against stiff competition for the Cartoon d'Or with one of the most favored contenders being Piet Kroon's *T.R.A.N.S.I.T.*; made on cels and with pencil on paper, the film presents a classic Twenties love tragedy as a puzzle for the audience to unravel. Also up for the award was Joanna Quinn's *Famous Fred* which, amongst other prizes, won the BAFTA Children's Award, the 1996 Best Animation Prize and the Grand Prize for Best TV Special at the Annecy

Festival 1997. Meanwhile *Charlie's Christmas*, which won the prize for Best Film for Young People at the Stuttgart Festival and the prize for the Best TV Special at the Annecy Festival 1998, is being theatrically released in France and Belgium starting on October 14, 1998.

Future Changes?

Next year's event will be held at Cordoba in Spain. It will be interesting to see if there is any bending on the rigid exclusion of North American broadcasters. At this year's event both ITEL's chief executive Andrew MacBean and Charlie Caminada, Hits sales director, made a case for opening up the event not just to North American broadcasters but to broadcasters globally. While everyone understands the caution by which such change should be approached it seems that there is a growing call to open up the event, on a controlled basis, and that if European producers hope



Of all the shows presented, a favorite was 240, *The First Hero of the Third Millennium*, from Cromasoma.
© Cromasoma.

to secure carriage across the Atlantic, there is a need to allow non-European broadcasters at least the opportunity of observing how European producers operate. The argument against is a genuine concern that once the event is opened up it will be swamped by non-European cash rich players. Let's hope that somehow a workable compromise can be reached. Watch this space.

P.S. So enamored with the animation industry is Syros that the mayor has announced from now on it will host an annual animation event!

Marie Beardmore is a London-based freelance journalist who specializes in writing about the international animation industry. She is also developing her own animation projects which include a children's series for 4-9 year-olds and an animated sitcom.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.



L'Enfant au Grelot / Charlie's Christmas by Jacques-Remy Girerd. © Folimage.



The Golden Cartoon



by Jacques-Rémy Girerd

Editor's Note: Upon hearing the news that L'Enfant au Grelot/Charlie's Christmas won the Cartoon d'Or, Animation World Magazine asked director Jacques-Rémy Girerd, a long-standing, well-respected member of the European animation community, to share his thoughts on winning the Cartoon d'Or, the status of animation production, his upcoming project, and the opening of his brainchild L'Atelier-Ecole des Arts Animes.

Note: The on-line version of this article includes a Quicktime movie of *L'Enfant au Grelot/Charlie's Christmas* by Jacques-Rémy Girerd.

The Cartoon d'Or

The Cartoon d'Or award is my first, big reward. This prize is a very strong sign of recognition by the entire profession. I've never felt such a strong emotion. The whole auditorium gave me an ovation and I experienced a great moment of happiness.

It encourages me to continue on the path that I have always taken: that of hand-crafted quality.

This award was one step forward for me. I began to make animated films in 1978. Ten years later, I won the Cesar award for

The Little Circus of All the Colors (Le Petit Cirque de Toutes les Couleurs). Today receiving the Cartoon d'Or, as well as an Emmy nomination for *Charlie's Christmas*, won't change my way of working. On the contrary, it encourages me to continue on the path that I have always taken: that of hand-crafted quality.

Animation in Europe and the World

In recent years, animation has enjoyed a vivid evolution,



Jacques-Rémy Girerd.
© Folimage.

after a long period of lethargy. In France, as elsewhere, animation has become a worldwide business, with a high-pressure division of labor: the stories and characters are conceived by people living in London, Paris or Los Angeles, and animation and painting is executed in Shanghai or Taiwan where the cost is not so high. Folimage has done just the opposite. Everything is done right in Valence, from planning to realization, from backgrounds to voice recordings and all without recourse to computers. Folimage is the only studio in Europe to have retained 12 cel painters.

My Upcoming Project

After the Cartoon d'Or, I returned to my project, *The Prophecy of the Frogs*, a feature-length animation that was presented to the Cartoon Forum at Syros, and aroused the interest of a number of participants. The story of this



L'Enfant au Grelot /Charlie's Christmas by Jacques-Rémy Girerd. © Folimage.

animation, about 75 minutes long (the final length isn't quite set yet), revolves around the myth of Noah's Ark, but with a very contemporary viewpoint. The release date is set for the year 2000.

After the Cartoon d'Or, I returned to my project, *The Prophecy of the Frogs*, a feature-length animation...



L'Enfant au Grelot / Charlie's Christmas by Jacques-Rémy Girerd. © Folimage.

A New School

L'Atelier-Ecole des Arts Animes will open its doors in the year 1999. This project is completely novel in that the school will educate students in the entire process of directing animation films, contrary to other schools which only teach the certain, different skills involved in the chain of creating an animated film.

The course of study will unfold over three years, during which the students will have the opportunity to make one or more animated films, relying especially

on the material and experience of the Folimage Studio. The recruitment of students will begin in February 1999, based on their portfolio and a competitive selection. Potential students must be at least 23 years old, and convince us of genuine experience in the field of animation, or a very important personal motivation.

For further details, please contact:
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*Jacques-Rémy Girerd is the director of this year's Cartoon d'Or winning film, *L'Enfant au Grelot/Charlie's Christmas*.*

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

Bonus HTML Features

Every on-line (HTML) issue of *Animation World Magazine* contains additional features not found in the download or print Acrobat version, such as Quicktime movies, links to Animation World Network sites, extended articles and special sections. Don't miss the following highlights that are showcased exclusively in this month's *Animation World Magazine* HTML version:

<http://www.awn.com/mag/issue3.8/3.8pages/3.8toc.html>

- **Here's A How de do Diary: August**

Barry Purves' monthly installment includes a "sneak preview" Quicktime movie of Barry Purves' animation of Queen Victoria dancing with Carte and Sullivan.

<http://www.awn.com/mag/issue3.8/3.8pages/3.8purves.html>

- **The Golden Cartoon**

Jacques-Rémy Girerd's editorial includes a Quicktime movie of his Cartoon d'Or winning film *L'Enfant au Grelot/Charlie's Christmas*. <http://www.awn.com/mag/issue3.8/3.8pages/3.8girerdcharlieeng.html>

- **67 Aluminum Plates**

Wendy Jackson's article includes a Quicktime movie of *67 Aluminum Plates*, the animated film made by Jan Pinkava and friends at the Ottawa International Animation Festival.

<http://www.awn.com/mag/issue3.8/3.8pages/3.8jacksonottawa.html>



Cartoon D'Or



by Jacques-Rémy Girerd

Note de la rédaction: A l'annonce de la remise du Cartoon d'Or à L'Enfant au Grelot Animation World Magazine a demandé à Jacques-Rémy Girerd —réalisateur confirmé et membre respecté de la communauté européenne de l'animation— de partager sa réaction sur cette récompense. Jacques-Remy évoque également le statut de la production aujourd'hui, ses projets de films, ainsi que l'ouverture de sa création, l'Atelier-Ecole des Arts Animés.

L'animation en Europe et dans le monde

Ces dernières années, le cinéma d'animation a connu une évolution fulgurante, après une longue période de léthargie. En France comme ailleurs, l'animation est devenue une affaire mondiale, avec une division très poussée des tâches : les histoires et les personnages sont conçus par des créateurs installés à Londres, Paris ou Los Angeles. Dessins et gouachages sont exécutés à Shanghaï ou Taïwan ; là où le coût



Jacques-Rémy Girerd.
© Folimage.

est le moins élevé. Folimage a fait le pari inverse. Tout est fait sur place à Valence, du projet à la réalisation, des décors à l'enregistrement des voix, et sans le recours à l'ordinateur. Folimage est le seul studio en Europe à avoir conservé 12 gouacheuses.

Cela m'encourage au contraire à rester dans la voie que je me suis tracée : celle de la qualité.

Le Cartoon d'Or

Le Cartoon d'Or est ma première très grande récompense. Ce prix est un signe très fort de reconnaissance de l'ensemble de la profession. Je n'ai jamais ressenti une émotion aussi forte. La salle m'a fait une ovation. J'ai vécu un grand moment de bonheur. Cette récompense est une étape. J'ai commencé à créer des films d'animation en 1978. 10 ans plus tard, j'ai eu le César pour *Le petit cirque de toutes les couleurs*. Aujourd'hui le Cartoon d'Or, ainsi que la nomination de *L'enfant au grelot* aux Emmy Awards, ne va rien changer à ma façon de travailler. Cela m'encourage au contraire à rester dans la voie que je me suis tracée : celle de la qualité.



L'Enfant au Grelot / Charlie's Christmas by Jacques-Rémy Girerd. © Folimage.

Les projets

Après le Cartoon d'Or, je me suis remis à mon projet : *La prophétie des grenouilles*, un dessin animé de long métrage qui a été présenté au Forum Cartoon à Syros. Et qui a suscité l'intérêt de nombre de participants. L'histoire de ce dessin animé d'une durée d'environ 75 minutes (durée totale non encore déterminée) revisite le mythe de l'Arche de Noë, sous un éclairage très contemporain. La sortie est prévue pour l'an 2000.

L'Ecole

L'école ouvrira ses portes à



L'Enfant au Grelot / Charlie's Christmas by Jacques-Rémy Girerd. © Folimage.

l'automne 1999. C'est un projet totalement novateur puisque cette école formera à la réalisation de films d'animation et non plus seulement aux différents métiers intervenant dans la chaîne de création d'un dessin animé.

Après le Cartoon d'Or, je me suis remis à mon projet : La prophétie des grenouilles, un dessin animé de long métrage...

L'enseignement se déroulera sur 3 années pendant lesquelles

les étudiants auront l'occasion de réaliser un ou plusieurs films d'animation, en s'appuyant notamment sur le matériel et l'expérience du studio Folimage.

Le recrutement s'effectuera à partir de février 1999, sur dossiers et concours. Les candidats devront être âgés de 23 ans au minimum et justifier d'une réelle expérience en matière d'animation ou alors d'une très importante motivation personnelle.

Pour plus de précisions, veuillez contacter :
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Jacques-Rémy Girerd est le réalisateur de L'Enfant au Grelot, gagnant du Cartoon d'Or 1998.

Note: Les lecteurs peuvent contacter les contributeurs d'*Animation World Magazine* en adressant un e-mail à:
editor@awn.com.



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67 Aluminum Plates

by Wendy Jackson

Note: The on-line version of this article includes a Quicktime movie of 67 Aluminum Plates.

"ATTENTION! Feel free to give any shape you want to this sculpture. Gently move the aluminum plates. The artist would like you to share in the pleasure of handling the forms in space..."

So reads the plaque next to a large, metal, moveable sculpture in the Garden Court of the National Gallery of Canada, Ottawa. It was early October, 1998, and Oscar-winning director Jan Pinkava (*Geri's Game*) was in town for the Ottawa International Animation Festival, taking place just a few blocks away at the National Arts Centre. Browsing the gallery, Pinkava was struck by inspiration

to take the artists words quite literally, and animate the piece. He approached the gallery's staff, who were receptive to the idea and got to work clearing the red tape involved with filming in a public place.

67: The Magic Number

The roughly six-foot, seven-inch high sculpture, titled "Column," is made up of 67 relatively lightweight aluminum plates, connected to a column on which they rotate freely. It was created for the Canadian centennial in 1967 by Ulysse Comtois, a former film editor inspired by his craft. Comtois, now 67 years old, lives in Granby, Quebec and was thrilled to hear of the project.

Pinkava enlisted the help of colleague Jean-Claude Kalache of Pixar Animation Studios; Rob Anderson, Jordan Craig and Karolina Craig of Ottawa-based animation studio, Dynamight Cartoons; Denis Lelong, an animator from Paris; and Carol Beecher of the Quickdraw Animation Society. Within



Jan Pinkava, right, speaks with Charlie Hill, curator of the Permanent Canadian Collection at the National Gallery, about proper handling of the sculpture. Photo courtesy of Carol Beecher.

24 hours, they were set-up in the gallery, filming "Column" one frame at a time.

This is a non-profit spontaneous piece of artwork, produced by volunteers. — Jan Pinkava



The production team: Jordan Craig, Karolina Craig, Jean-Claude Kalache, Rob Anderson, Carol Beecher and Jan Pinkava. Photo courtesy of Carol Beecher.

The Production

Dynamight Cartoons provided the set-up to film the animation digitally: a Sony DCR VX1000 Digital Handy Cam connected to a Macintosh PowerMac 8500/180, using Strata Video Shop and Adobe Photoshop to capture the images. After Rob did the technical set-up, Jordan and Karolina manned the computer while Jan and Jean-Claude animated the



Pinkava used a straight wooden board to move all of the arms of the sculpture in unison. Photo courtesy of Carol Beecher.

sculpture. The crew averaged roughly five seconds an hour, working from about 8 a.m. until 5 p.m. In all, about 35 seconds of animation were created, shooting on ones and twos. Toward the end of the shoot, a few additional animators helped out.

The next day, the footage was edited together in Adobe Premiere. Specific movements such as the corkscrew-like action were

cycled, to create a one-minute completed piece. Ed Eagen of local sound studio 12th Root created a digital score by using samples of Pinkava saying "67 Aluminum Plates," the title of the film. Chris Mullington of Television Factory also collaborated on the final sound and video mixing.

It must be the first time that a festival actually produced a film. — Chris Robinson

Spontaneous Collaboration

"This is a non-profit spontaneous piece of artwork, produced by volunteers," said Pinkava, "I'm happy for all parties concerned to share the work and distribute it to whomever in a non-commercial spirit."

"What excited me was that the making of this film fit so perfectly with the artists intention of having a kinetic sculpture that should be physically manipulated by the viewer," said Carol Beecher, who assisted with the animation

and acted as a production manager, taking photos and notes. "It was really interesting to watch the process of animating something this large. Once a rhythm of shooting was developed it looked like we were doing a square dance with the sculpture."

The film was finished in time for the closing night awards show, where it was screened and met with wild applause by the audience. "It must be the first time that a festival actually produced a film," said festival director Chris Robinson, "this really captures the spirit of creativity that festivals are meant to inspire."



An overhead view of the production stage. Photo courtesy of Carol Beecher.



The Macintosh computer used to shoot the frames digitally. Photo courtesy of Carol Beecher.

Wendy Jackson was associate editor of Animation World Magazine.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

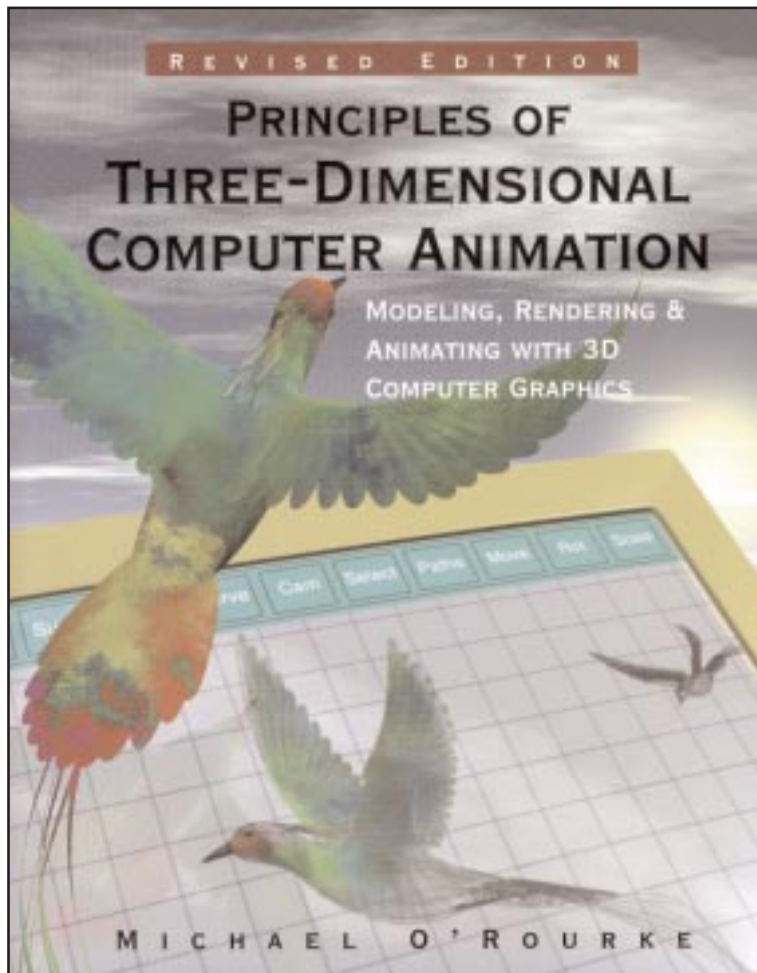
Principles of Three-Dimensional Computer Animation: Revised Edition

book review by Mark Christiansen

P*inciples of Three-Dimensional Computer Animation* is an academic textbook which gives an overview of the basic terms and techniques of computer animation without ever once referring to a specific software package. If, having read that, you are disinclined from reading any further, let me say up front that while this book will most likely be used as a textbook to teach the fundamentals of computer graphics, it would also be a worthwhile read for anyone who missed out on college computer graphics courses and wishes they'd had them, or wants an explanation of the inner workings of computer graphics that isn't limited to how one particular software package operates.

Mr. O'Rourke takes nothing for granted as far as the reader's prior knowledge of computer graphics is concerned.

Principles will not offer one the practical "how-tos" of model-



ing, animation, and effects, but it can tell one in clear, effective terms how those processes are done. In this edition a chapter has also been added on Production Planning, which includes storyboarding and production estimates, which, while a little on the thin side, helps pull the book out of the ivory tower and into the real world of production.

An In-Depth Overview

One thing I enjoyed about

the book, as someone who has worked in computer graphics for a few years but never formally studied it in school, is how the author offers an etymology of terms and an explanation of how and why different computer graphics processes were developed. If, for example, you were curious about spline curves, you could learn from this book that the word "spline" is derived from ship-building, followed by concise descriptions of the characteristics of various types of spline curves.

The author's insistence on keeping the text above specific computer graphics programs is the correct choice from an academic point of view, however, it can be confusing

The book does do a nice job of putting one at ease that even complex applications in computer graphics are comprehensible...

to hear terms that are not used in your particular software package, or to read descriptions of entire

techniques that do not exist in your package. However, even if your particular package does not support solids modeling or mapping, expressions, or motion dynamics, it's actually quite useful to know that your program's way of doing something isn't the only way, and to get an idea of why these features are desirable in higher end systems.

Mr. O'Rourke takes nothing for granted as far as the reader's prior knowledge of computer graphics is concerned. The section on "Lights" begins, "In an environment where there is no light at all - for example, a windowless room, with the lights turned off - you can see nothing. The rendering of a three-dimensional computer graphics scene is similar. In order to 'see' - that is to render - a scene or any objects within that scene, you must define lights." What follows is a thorough explanation of how software lighting behaves differently from real world lighting, and the different parameters that can be set to light and shade a scene. Largely absent from the discussion are suggestions of what settings one should use to achieve a given effect; the focus is on how the different controls function and what they do.

The discussion becomes less helpful and accurate the further it strays from computer graphics.

Strengths and Weaknesses

The book does do a nice job of putting one at ease that even complex applications in computer graphics are comprehensible to the relative novice. The sec-

tion on expressions includes some sample operators and functions that one would typically use, as well as an explanation of how C-programming-related syntax typically works. The level of discussion is helpful even to someone who has no intention of ever actually coding any expressions oneself, just in order to get a feel for the boundaries of this particular technique.

The book is at its best when describing graphics principles such as smooth shading in real time and the Z-buffer algorithm.

The discussion becomes less helpful and accurate the further it strays from computer graphics. For example, at one point the text states that "the aspect ratio of 35mm film is 1.5:1" when in fact, the standard aspect ratio of 35mm is 1.77:1, also known as 16:9. The book's discussion of storyboards includes no actual examples (thus, a purely visual method of storytelling is described entirely with text!) and there's no mention of exposure sheets in the discussion of lip-synching.

The thing I liked the most about this book was its thorough coverage of areas of 3D animation that I didn't know as much about, as well as details about the evolution of certain techniques. For example, there's a nice explanation of the difference between right-handed and left-handed coordinate systems which shows how everything changes depending on which direction the Z axis faces. The summary of various curve types and how they differ is great. Furthermore, the book is at its best when describing graphics

principles such as smooth shading in real time and the Z-buffer algorithm; understanding these better at a nuts-and-bolts level can help one better optimize work flow.

It is worth bearing in mind that at its price point, this book is going to be primarily used as a course textbook for college level computer graphics classes, and that is the use for which it is best designed. If you don't feel you would benefit from an academic approach to learning more about 3D animation, I would look instead at one of the "how to" books from New Riders or Coriolis that I'll be reviewing in upcoming issues of *Animation World Magazine*. But if you've been exposed to computer graphics at some level that left you wishing you understood more of the acronyms, terminology and techniques common to computer animation software, or if you're the kind of person who is curious to learn more of the background and evolution of 3D graphics, then this book is definitely worth a look.

Principles of Three-Dimensional Computer Animation by Michael O'Rourke. New York, W.W. Norton & Company, 1998. 285 pages. ISBN: 0-393-73024-7 (U.S. \$55.00 paperback).

Mark Christiansen works for a major entertainment company in Marin County, California, where he creates 3D and 2D graphics and animation.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

A Frame By Frame Chronicle of a Unique Collection: Animation at the Cinémathèque Québécoise

by Jean Hamel

The Cinémathèque Québécoise chose to specialize in animation under special circumstances. One must admit that because of the presence of two National Film Board of Canada offices in Montreal, there was already an exceptional interest in animation in Quebec and Canada. Since Norman McLaren, animation was the one area in which the Canadian cinema became known worldwide. These factors, combined with the interest the Cinémathèque had already shown on the origins of the animated film, led to the organization, within the framework of the Eighth International Film Festival of Montreal on the occasion of the World Fair in 1967, of a global retrospective of animation films from their beginnings to the present.

Since Norman McLaren, animation was the one area in which the Canadian cinema became known worldwide.

Two hundred and fifty films were presented, programmed in 18 screenings, from the American primitives to Grand Prize winners of the Annecy Festivals, by way of Canadian films and various thematic shows. About 200 animators met at this festival, and experienced new techniques. These film retrospectives were accompanied

by a World Animation Exhibition, tracing the evolution of the animated film, and underlining its connection with comic strips. More than 15 countries participated. With patronage from the International Federation of Film Archives [FIAF], and the International Animated Film Association [ASIFA], and with the collaboration of the National Film Board of Canada, the event was a smashing success.

A Solid Beginning

The great scope of this enterprise made it possible for the Cinémathèque to research the beginnings of animation, interview some of the pioneers, and also acquire, and in some cases restore, a large number of film prints. Also some filmmakers, artists and companies donated to the Cinémathèque the documents that had been on display at the exhibition. We were from then on in possession of an important collection that allowed us to maintain a specialization in the field.

At that time Louise Beaudet (1927-1997) was confirmed in the post of Animation Curator at the Cinémathèque Québécoise.

Before then, the Cinémath-



The Cinémathèque Québécoise.

èque only owned a number of National Film Board films and some rare films from the private sector. The collection really only took shape in 1967 when 250 silent films from the American pioneers were acquired for the retrospective devoted to them at the Festival. We made sure a historical logic followed by systematically acquiring 300 more Hollywood cartoon titles from the golden era of the 1930s to the 1950s.

Today the animation collection comprises approximately 5,000 titles.

Further Acquisitions

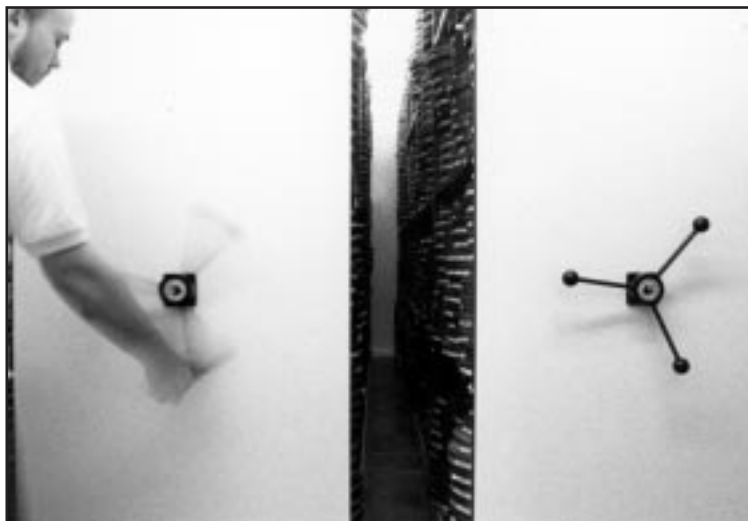
An exchange with Eastern Europe was particularly fruitful. We now have an inventory of several hundred films from the best

Polish, Bulgarian, Yugoslavian and Czechoslovakian productions. Furthermore, this figure does not include episodes of television series which were also archived with us by the countries that produced them. We must also stress the generosity of Russia's Gosfilmofond in this respect. We received from them no less than seven animated features, as well as numerous short films both old and new.

In 1982 the Cinémathèque presented the exhibition, "The Art of Animated Cinema" at the Museum of Fine Arts of Montreal. On this occasion the National Film Board deposited the greater part of its animated productions with the Cinémathèque, completing the collection that had accumulated over the years. Furthermore, the film screenings that accompanied the exhibition at the museum allowed us to buy about 70 film prints which brought the collection more up to date with contemporary titles. In effect, the collection was enriched by adding computer generated films, advertising spots, and experimental films by younger Canadians, Americans and Europeans.

Some distributors, both national and foreign, ceded to us their prints when the rights expired, contributing in this fashion to diversify and add a greater range to our collection. In this manner, we obtained a sizable number of films from Hungary, Switzerland, France and Italy.

The retrospectives and special programs prepared by the Cinémathèque for various festivals



Opening the doors to the vault. Photo © Cinémathèque Québécoise.

constituted another source of acquisitions. The research implicit to this work led to the discovery of prints formerly unknown, which now occupy a place of honor among our most prized titles.

In the mid-1980s an agreement with Radio-Canada resulted in the deposit of animated films made by their French section since 1968, along with the relevant documentation, including negative and positive prints, storyboards, cels, cut-outs, soundtracks, and key drawings. This represented a happy addition to the national heritage already entrusted to our care.

On the topic of McCay, the Cinémathèque possesses his complete works or at least all that survives.

Special Collections

Today the animation collection comprises approximately 5,000 titles. Among the rarest are some of the works of Raoul Barre, Oskar Fischinger, Otto Messmer, Charlie Bowers and Winsor McCay, plus, the famous *Matches*:

An Appeal made in England in 1899. This film is considered to be the earliest animation film of all.

On the topic of McCay, the Cinémathèque possesses his complete works or at least all that survives. One generally concedes to him the authorship of the first genuine animation film made in the United States. An exceptional draftsman, he instinctively

understood the principles of modern animation and the grammar of their structure. He also experimented, in unpublished projects, with the subjects of progressive movement, rhythm, and the characterization of personalities. Because of this, McCay played a major role in animation history, and his films influenced a whole generation of American animators. Thanks to the efforts of individuals and organizations, including the Cinémathèque, certain films were preserved in authentic full copies. In the 1920s, 75 cans of nitrate film were given to a friend of McCay's, who kept them in his garage for years. In 1947, an advertising film producer examined and catalogued the film prints and negative elements that hadn't already decomposed. They were then kept in cold storage for another 20 years by McCay's friend. At the time of the 1967 retrospective, the entire bunch of cans were shipped to the Cinémathèque, which quickly made safety copies of them all, since their time had run out.

One can also find in our collection many impeccable first-generation 35mm prints of Otto



Inside the film vault. Photo © Cinémathèque Québécoise.

Messmer's "Felix The Cat" films. The films we hold from both Messmer and McCay have been commercially distributed on laserdisc in collaboration with the U.S. company Lumivision.

The Cinémathèque reaches a larger public that discovers, through our weekly screenings, the great diversity of international animation.

In 1996, the Cinémathèque received the most important donation in its history from the Cinar Film company. This production house, specializing in animated series for television, gave us some 750 feet of cels from the following programs: *C.L.Y.D.E*, *White Mane*, *The Irresistible World Of Richard Scarry*, *Lulu*, *Robin Hood Jr.*, *Albert The Fifth Musketeer*, and others. The Canadian commission for examining cultural goods for exportation gave this exceptional gift the value of roughly \$8,138,817 Canadian dollars.

Since the opening of its new quarters in February 1997, the Cinémathèque reaches a larger public that discovers, through our weekly screenings, the great

diversity of international animation. Furthermore, the Cinémathèque will open "Forms in Movement" in the Spring of 1999, an exhibition devoted to animation which will remain on display in the Raoul Barre Hall until the year 2001.

The Cinémathèque in Brief

Founded in 1963 by a group of passionate film lovers and filmmakers, the Cinémathèque Québécoise has the mission of preserving and documenting the heritage of film and television



The late Louise Beaudet. Photo © Cinémathèque Québécoise.

animation in order to distribute, make known and render it accessible to a larger and more diversified public. Its expertise is universally recognized in the domain of Canadian and Quebecoise film production, as well as that of international animation. Over the past 30 years, the efforts devoted to the preservation of this film heritage, and the efforts deployed more recently in the area of television archiving, have allowed the Cinémathèque to assemble invaluable collections. Consecrated to the past and turned toward the future, the Cinémathèque Québécoise is the museum of the moving image at Montreal!

Contact Information

We are a place which welcomes all those interested in the history, present and future of the cinema, television and new media world:

Information: (514) 842-9763

E-mail: info@cinematheque.qc.ca

URL: www.cinematheque.qc.ca

Translated from French by William Moritz.

The essentials of this article are derived from a text prepared by Louise Beaudet, published in 1988 in issue No. 38 of the magazine *Copie Zero*.

Jean Hamel has been director of communications for the Cinémathèque Québécoise for the last eight years. He has been working in the field of cinema since 1978.

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Chronique image par image d'une collection unique

Le Cinéma d'Animation à la Cinémathèque Québécoise

par Jean Hamel

La Cinémathèque a choisi de se spécialiser en cinéma d'animation suite à des circonstances particulières. On doit admettre que du fait de la présence à Montréal des deux studios d'animation de l'Office National du Film, il existe depuis longtemps un intérêt exceptionnel pour l'animation au Québec et au Canada. Rappelons que depuis les années de guerre avec Norman McLaren, l'animation est l'un des domaines où le cinéma canadien s'est fait connaître mondialement. Ces facteurs, liés à l'intérêt que la Cinémathèque a porté dès les débuts au film animé, l'ont incité à organiser, dans le cadre du 8e Festival International du Film de Montréal et à l'occasion de l'Exposition Universelle de 1967, une rétrospective mondiale du cinéma d'animation de ses origines à nos jours.

Avec Norman McLaren, l'animation est l'un des domaines où le cinéma canadien s'est fait connaître mondialement.

250 films répartis en dix-huit séances furent présentés depuis les primitifs américains jusqu'aux Grands Prix des Festivals d'Annecy en passant par des oeuvres canadiennes et divers programmes thématiques. Cette manifestation donna lieu à une rencontre internationale d'environ

200 cinéastes d'animation et à une confrontation des techniques contemporaines. La rétrospective était accompagnée d'une exposition mondiale retraçant l'évolution du cinéma image par image et soulignant ses liens avec la bande dessinée. Plus de quinze pays y participèrent. Placé sous le patronage de la Fédération Internationale des Archives du Film (FIAF), de l'Association Internationale du Film d'animation (ASIFA) et avec la collaboration de l'Office National du film du Canada, l'événement remporta un succès éclatant.

Des débuts prometteurs

Cette initiative de grande envergure fut l'occasion pour la Cinémathèque de faire des recherches sur les débuts de l'animation, d'interviewer des pionniers et d'acquérir aussi (de restaurer dans certains cas) un grand nombre de copies. D'autre part, des cinéastes, artistes ou sociétés cédèrent à la Cinémathèque une partie des documents exposés au cours de l'exposition. Nous étions donc désormais en possession d'un fonds important qui nous permettait de prétendre à une spécialisation dans ce domaine.



La Cinémathèque Québécoise.

C'est à ce moment que Louise Beaudet (1927-1997) fut confirmée dans sa fonction de conservateur du cinéma d'animation à la Cinémathèque Québécoise.

Aujourd'hui, la collection de films d'animation comprend approximativement 5.000 titres.

À cette époque, la Cinémathèque ne possédait que quelques films de l'ONF et de rares copies provenant du secteur privé. La collection a commencé à se constituer véritablement en 1967 quand 250 films muets relatifs aux pionniers américains furent acquis pour l'hommage qui leur fut rendu au cours de la rétrospective. Nous avons veillé à assurer une suite logique de l'histoire en acquérant systématiquement au-

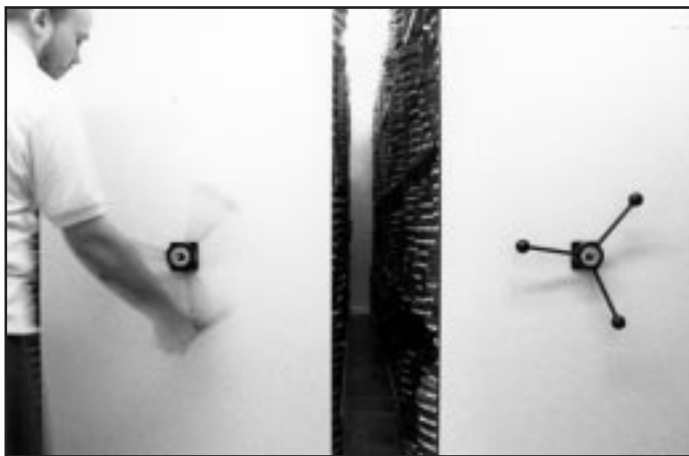
delà de trois cents titres de la période fastueuse des années 30-50 du Hollywood cartoon.

Des acquisitions nouvelles

Les échanges ont été particulièrement fructueux avec l'Europe de l'Est. Nous comptons aujourd'hui quelques centaines de films parmi les meilleurs produits en Pologne, Bulgarie, Yougoslavie et Tchécoslovaquie. Ce chiffre n'inclut pas les séries réalisées pour la télévision déposées par ces pays. Il faut souligner aussi la générosité de Gosfilmofond de l'ex Union soviétique à notre égard. Pas moins de sept longs métrages nous sont parvenus par leur intermédiaire, auxquels se sont ajoutés de nombreux courts métrages tant anciens que récents.

La Cinémathèque possède la totalité de l'oeuvre de McCay - ou du moins ce qu'il en reste.

L'année 1982 a été marquée par la présentation de l'exposition *L'art du cinéma d'animation* au Musée des beaux-arts de Montréal. Cet événement a favorisé le dépôt par l'Office National du Film d'une large partie de sa production de films animés, complétant le fonds accumulé tout au long des ans. Par ailleurs, les projections de films qui accompagnaient l'exposition du Musée ont donné lieu à l'achat d'environ soixante-dix copies, de sorte que l'aspect contemporain de la collection s'en est trouvé plus à jour. Effectivement, des films réalisés



L'ouverture des portes des archives. Photo © Cinémathèque Québécoise.

par ordinateur, des publicitaires récents, des films expérimentaux des jeunes générations canadienne, américaine et européenne sont venus enrichir ce secteur.

Des distributeurs nationaux et étrangers nous cèdent leurs copies à l'expiration de droits, contribuant de cette façon à diversifier davantage l'éventail de notre collection. Si bien que nous avons obtenu de cette manière bon nombre de films hongrois, suisses, français et italiens.

Les rétrospectives et programmes spéciaux préparés par la Cinémathèque pour divers festivals ont constitué une autre source d'acquisitions. Les recherches implicites à ce travail ont permis de découvrir des copies à priori introuvables et figurant maintenant à la place d'honneur parmi nos titres les plus précieux.

Le protocole d'entente intervenu avec la Société Radio-Canada au milieu des années 80 atteste le dépôt des films d'animation produits par le réseau français depuis 1968 et les documents y afférent.

Cet imposant ensemble incluant négatifs et positifs, scénarimages, acétates, découpages, bandes sonores, dessins clés, représente une heureuse addition au patrimoine national déjà confié à nos soins.

Des collections uniques

Aujourd'hui, la collection de films d'animation comprend approximativement 5.000 titres.

Parmi les plus rares, on y retrouve ceux de Raoul barré, de Oskar Fischinger, de Otto Messmer, de Charles Bowers, de Winsor McCay et le fameux *Matches Appeal* réalisé en Angleterre en 1899 (ce film est considéré comme le plus ancien film animé de tous les temps)

Au sujet de McCay, la Cinémathèque possède la *totalité de l'oeuvre* - ou du moins ce qu'il en reste. On lui accorde généralement la paternité du premier véritable dessin animé réalisé aux États-Unis. Dessinateur exceptionnel, il a su appréhender les principes de l'animation moderne, à en structurer la grammaire par ses expériences inédites sur le mouvement progressif, le rythme et la caractérisation des person-



Au coeur des archives. Photo © Cinémathèque Québécoise.

nages. De ce fait, McCay a joué un rôle capital et ses films ont influencé toute une génération d'animateurs aux États-Unis. Grâce aux efforts d'individus et d'institutions, y compris la Cinémathèque, certaines copies ont été sauvées de justesse. Dans les années 20, 75 boîtes de pellicule nitrates furent remises à un ami de McCay qui les conserva dans son garage durant des années. En 1947, un producteur de films publicitaires examina et catalogua les films et les éléments de tirage qui ne s'étaient pas autodétruits. Ils furent conservés pendant vingt ans dans un entrepôt aux frais de l'ami de McCay. Au moment de la rétrospective, le tout fut remis à la Cinémathèque, laquelle s'empressa de les faire transférer sur support de sécurité, car le temps pressait.

On retrouve également dans notre collection plusieurs copies 35 mm impeccables de la première génération des *Félix le chat* de Otto Messmer. Les films de McCay et de Messmer ont d'ailleurs fait l'objet d'une commercialisation sur vidéodisque en collaboration avec la firme américaine Lumivision.

En 1996, la Cinémathèque a reçu la plus importante donation de son histoire de la société Cinar Film. Cette maison de production, spécialisée dans les séries animées pour la télévision, nous a donné quelque 250 mètres linéaires de celluloses des émissions suivantes : *C.L.Y.D.E.*, *Croc Blanc*, *Le Monde irrésistible de Richard Scarry*, *Lulu*, *Robin des Bois Junior*, *Albert le cinquième mousquetaire*, etc. La Commission canadienne d'examen des exportations de biens culturels a attribué à ce don exceptionnel une valeur d'environ 8.138.817 \$CAN.

Depuis l'ouverture de ses nouvelles installations en février 1997, la Cinémathèque rejoint un public plus large qui découvre, dans le cadre de notre séance hebdomadaire, la grande diversité du cinéma d'animation international. De plus, la Cinémathèque inaugurera *Formes en mouvement* au printemps 1999, une exposition consacrée au cinéma d'animation qui restera à l'affiche de la salle Raoul-Barré jusqu'à l'an 2001.

La Cinémathèque rejoint un public plus large qui découvre ... la grande diversité du cinéma d'animation international.

La Cinémathèque Québécoise en bref

Fondée en 1963 par un groupe de cinéphiles et de cinéastes passionnés, la Cinémathèque Québécoise a pour mission de conserver et de documenter le patrimoine cinématographique et

télévisuel afin de le diffuser et de le rendre accessible à un public de plus en plus large et diversifié. Son expertise est universellement reconnue dans le domaine de la production québécoise et canadienne, ainsi que dans le domaine du cinéma d'animation international. Les efforts consacrés depuis plus de trente ans à la préservation de ce patrimoine cinématographique et les énergies déployées plus récemment dans le domaine des archives télévisuelles ont permis à la Cinémathèque de constituer des collections inestimables. Consacrée au passé et tournée vers le futur, la Cinémathèque Québécoise, est le musée de l'image en mouvement à Montréal !

Un endroit accueillant pour tous ceux qui s'intéressent à l'histoire, l'actualité et l'avenir du cinéma, de la télévision et des nouveaux médias :

Contact

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L'essentiel de cet article provient d'un texte rédigé par Louise Beaudet et publié en 1988 dans le No 38 du magazine *Copie Zéro*.

Jean Hamel has been director of communications for the Cinémathèque Québécoise for the last eight years. He has been working in the field of cinema since 1978.

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Louise Beaudet. Photo © Cinémathèque Québécoise.

Animation World News

by Wendy Jackson

All of the news in this section of *Animation World Magazine* is published **first** in the *Animation Flash*, AWN's weekly e-mail newsletter. Read it first in the Flash! Subscribe today.

www.awn.com/flash

Business

Kratky Film Restructures.

Czech production and distribution company Kratky Film Praha a.s., which owns the Bratri v triku and Jiri Trnka animation studios, has been substantially restructured. The company has been struggling financially since 1994, and has been facing possible bankruptcy since 1997, a measure prevented by a recent investment from insurance company Ceska Pojistovna, now the majority shareholder in Kratky Film. The restructuring has also caused a management shake-out. At Kratky Film, Karel Hajek is the new general manager and CEO, replacing Jan Knoflicek; Jiri Porubsky is the new executive and financial director/COO, and Alexander Jerie is the new sales director, replacing Jiri Busek. John Riley, who was in charge of international sales, has also left Kratky Film. Prague Academy of Performing Arts animation professor Jiri Kubicek has replaced Jiri Sojak as head of the Bratri v Triku cartoon studio, and Michal Havlik has replaced Jiri Vanek as head of the Jiri Trnka puppet film studio. "I am very happy to realize that with all



Jiri Trnka Studio's stop-motion animated series, *Fireflies*. © Kratky Film.

the changes in the company, there has also come an enormous enthusiasm from all employees," said general manager Karel Hajek. "I am sure that it will help us to manage the prospective problems which might still come." Kratky Film owns rights to hundreds of animated films it has produced or co-produced at Bratri v triku and Jiri Trnka animation studios since 1945, yet due to financial circumstances these films have hardly been distributed internationally.

Now, with new investment capital, the company hopes to utilize the library, as well as to sell revived animated productions such as Zdenek Miller's cartoon series *The Mole* and the stop-motion *Fireflies*.

Hahn Expands Into Asia. Berlin, Germany-based animation studio, Hahn Film is launching production studios in Taiwan and Vietnam. Each studio will employ about 150 people, and will be devoted to digital ink and paint services, ini-

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digital media world 98

tially for Hahn projects, but may branch out to service other studios in the future. The first studio, called Saigon Graphics Enterprises, in Ho Chi Minh City, Vietnam, is already up and running, working on the production of the animated series *Wild Life*, which is being distributed by Hit Entertainment and is pre-sold to the Fox Family Channel (U.S.), the BBC and Nickelodeon (U.K.). The second studio, in Taipei, Taiwan, is a joint partnership with local entrepreneurs, and will be called DigiMation. It will open for business in mid-November. Commenting on the expansion in the *Hollywood Reporter* [10/6-12/98], Hahn Film CEO and founder Gerd Hahn said, "I want to ensure better quality. If you go to a major animation studio (in Asia) that works for Saban or Disney, you get pushed around and the quality goes down. If I have my own studio, I can control the quality and I know whos working for me."

SAG Singing New Toon. A new three-year agreement between the Screen Actors Guild (SAG), representing voice-over performers working in television animation, and the Alliance of Motion Picture and Television Producers (AMPTP), representing 108 television animation producers, has been approved by the Guild's National Board of Directors. The deal is a final version of one that was announced in August [AF 8/11/98], when it represented only 60 animation producers, and was still pending approval by SAG member performers. The contract gives voice-over performers immediate wage increases, starting with the basic session fee, up from \$559 to \$576. In addition, the residual formula payable for

prime-time re-runs on Fox will immediately increase by 10% and then another 10% beginning the second year of the contract. The definition of an "interstitial bit" was expanded from 90 to 120 seconds, granting producers greater flexibility in the right to use excerpts in "generic" promos or in "re-caps." Animation studios represented in the deal include Disney, Warner Bros. and DreamWorks Television Animation. The deal has no impact on voice-over performers working in theatrical animation, as their work is covered by SAG's Basic Theatrical Agreement.

Toon Union Holds Elections. At its membership meeting on September 29, the Motion Picture Screen Cartoonists and Affiliated Optical Electronic and Graphic Arts, Local 839 IATSE re-elected the following officers, who were nominated without opposition: President: Tom Sito, Vice-President: George Sukara, Business Representative: Steve Hulett, Recording Secretary: Jeff Massie, Sergeant-At-Arms: Jan Browning. In addition, 17 nominations were received for 11 positions on Local 839's Executive Board, including eight incumbents (marked with a *): Román Arámbula, Bronwen Barry*, Ben Berkman, Dave Brain*, Pat Connolly-Sito*, Elena Cox, Martin Forte, Bob Foster, Warren Greenwood, Jim Hillin, Earl Kress*, Craig Littell-Herrick*, Greg Manwaring, Enrique May*, Karen Nugent, Ann Sullivan* and Stephan Zupkas*. Current Executive Board members Sheila Brown, Tom Ray and Dave Zaboloski did not run for re-election. Ballots have been mailed to active Local 839 members in good standing, and were counted on October 24. The results will be announced on Local 839's infor-

mation page.

For more information on the M.P.S.C. union, visit *Animation World Magazines* July 1998 issue for president Tom Sito's article, "The Hollywood Animation Union (M.P.S.C. #839)."

Creative Capers Opens Digital Doorway. Glendale, California-based animation and development studio, Creative Capers Entertainment has partnered with Dallas, Texas-based content delivery system company, Rapture Technologies, to form a new company. The 50/50 joint venture, called Digital Doorway, will be based in Glendale and focus on production and marketing of interactive gaming, entertainment and educational titles for the PC, console, hand-held and online markets. Digital Doorway management will be headed by Creative Capers founders Sue Shakespeare (CEO), Terry Shakespeare and David Molina (both executive vice presidents of creative design), and Rapture Technologies founders Doug Gillespie (president) and Jeff English (v.p. of research and development). Creative Capers, which has had an exclusive development deal with Disney since 1996 (They created the game-turned-cartoon series *Nightmare Ned*), is maintaining its status as an independent studio. Creative Capers is currently working on game projects for Disney Interactive and co-producing two live-action TV series and a feature film with Jersey Films. Digital Doorway has not yet announced new projects.

Take a look back at *Animation World Magazines* December 1996 issue to read Harvey Denneroff's article, "Visioneering: Interactive Animation at Creative Capers."



Marie-Pierre Moulinjeune. Photo courtesy of Ellipsanime.

People

Musical Chairs. Ellipsanime, Canal +’s Paris-based studio that produces the animated series, “Corto Maltese,” has hired **Marie-Pierre Moulinjeune** as deputy director for international development and co-productions. She will supervise the development and production of animated films and TV series, and report to vice president Robert Réa. Moulinjeune was previously in charge of coordinating animated co-productions for Télé-Images, and prior to that she was head of program acquisitions for France 2. Her background also includes a stint at Canal J and ten years at DIC Entertainment. . . .

The University Of Southern California (USC) has hired Internet developer **Mark Pesce** to head up a new department in the School of Cinema-Television devoted to interactive media. Pesce is cited as being the person who developed Virtual Reality Modeling Language (VRML), the programming code that enables real-time interactivity on the web. He is

also co-founder, with Jan Mallis, of an Internet content company called blitcom. Pesce designed the certificate program in 3D Arts at San Francisco State University’s College of Extended Learning, and has been teaching at the college level since 1995. He has authored three books about the World Wide Web as well. Commenting on his new post at USC, he said, “We’ll be exploring the convergence of entertainment and technology. We expect that the graduates of this program will generate the best of the next generation of interactive works.”. . .

Buzz Potamkin has been named to the board of directors of **Visionary Media LLC**, a New York-based company that develops online content. Potamkin is president of an independent animation production firm, Project X, through which he will now explore opportunities for Visionary Media’s web properties, such as *WhirlGirl*, to reach additional media including film and television animation. Since founding Project X in 1996, Potamkin has just completed producing the direct-to-video title *Buster & Chauncey’s Silent Night* for Columbia Tri-Star Home Video. “Since I moved back from Los Angeles I have been looking at the Internet as a prime venue for emerging entertainment properties,” Potamkin said. From 1991 to 1996, Potamkin worked at Hanna-Barbera Cartoons in Los Angeles, most recently as executive vice president, executive producer and head of TV. A veteran of the industry, Potamkin previously worked in advertising and founded two other companies: Southern Star Productions and Perpetual Motion Pictures. . . . Three executives have been promoted at **Nickelodeon’s** New York headquarters. **Marjorie**

Cohn has been upped to senior vice president of current series. She was previously vice president/executive producer of current series, and has been with the company for ten years. **Alison Dexter** has been upped to senior vice president of production operations and planning. She was previously vice president of production operations, and joined the company in 1991 as a line producer. **Sergei Kuharsky** has been promoted to senior vice president of brand and franchise management. He was previously vice president of marketing for U.S. television, and joined the company in 1995 as vice president of marketing, following a marketing job at Warner Bros. Home Video. . . . **The Greenblatt Janollari Studio**, a Los Angeles-based production company, has signed **Eric Fogel**, creator of the MTV animated series *Celebrity Death Match* and *The Head*, to develop a concept for a new, prime-time, stop-motion animated series. The deal



Marjorie Cohn. Photo courtesy of Nickelodeon.

gives Fogel a flat six-figure sum for developing a series concept and pilot script, which, if adapted as a series, will be executive produced by Fogel, and targeted for fall 1999. No network is attached at this early stage. Negotiations were handled by Chris Fenton and Aaron Kaplan of The William Morris Agency, Susan Grode of Katten, Muchin & Zavis, and Fogel's manager Jim Strader at Strader Entertainment. Although Fogel is currently in a first-look contract with MTV, he was able to make the deal with Greenblatt Janollari after offering MTV and Viacom Television an opportunity at the show. They passed. . . . The Harrison, New York-based East Coast office of **Blue Sky | VIFX** has promoted **Michael Feder** to associate producer. Feder came to Blue Sky | VIFX in 1997, following production stints at Turner Pictures Worldwide and Jersey Films in Los Angeles. Blue Sky | VIFX's CEO David Brown stated, "Mike really deserves this promotion and I believe with his strong production background and experience he will continue to make significant contributions to building the studio's relationships with the New York production community." . . . North Hollywood, California-based **Film Roman** has hired **William Shpall** as chief operating officer. For the past two and a half years, Shpall has been a principal in the financial consulting firm, Intercomm, and was previously CFO of Carolco Pictures. Film Roman CEO David Pritchard commented on Shpall's appointment, "I'm delighted to have Bill join me in shaping the company as we continue to implement the new strategy at Film Roman. The critical ingredient of a successful entertainment company is financial



Tom Sito. Photo courtesy of Tom Sito.

planning and operating discipline and Bill brings us both." . . . Los Angeles-based Klasky Csupo has expanded its commercials division with the signing of eight directors to its roster: **Corky Quakenbush** is a stop-motion animator famous for his raunchy *MAD TV* spots; Sweden-native **Stig Berqvist** is a 2D animator who recently completed working on *Stressed Eric* with Klasky's TV division, and also co-directed short films including *Otto* and *Revolver*; **Jim Blashfield** is a Portland, Oregon-based mixed-media director known for his cut-out look utilized in such music videos as Michael Jackson's "Leave Me Alone" and Talking Heads' "And She Was;" **Sally Cruikshank** is a Los Angeles-area 2D cel animator known for her work on *Sesame Street* and independent films such as *Quasi at the Quackadero*; **Steven Dovas** is a New York-based commercial director with a recent independent film, *Call Me Fishmael*; **Debra Solomon** is also a New York independent whose musical shorts include *Mr. Matisse* and *Everybody's Pregnant*; JOHN HAUGSE is a computer painting artist and director of the film *Disparate Measures*. Finally, **Mike Johnson** is a stop-motion animator, and director of the short, *The Devil Went*

Down to Georgia. Klasky Csupo Commercials is headed up by **Liz Seidman** and former MTV exec **John Andrews**. . . . **Tom Sito** has left his post as head of story at DreamWorks Feature Animation, entering a one-year development deal with **Warner Bros. Feature Animation**. At Warner Bros. he will join Piet Kroon on development for the animated feature, *Osmosis Jones*, which sources say the two may co-direct if the film is green-lit. As president of the Motion Picture Screen Cartoonists Union (M.P.S.C.) Local 839 and vice president of ASIFA-Hollywood, Sito is an influential force in the animation industry. Warner's hiring of Sito is a bold move that will send a signal to the industry that the company is sticking with animation, even after the dismal performance of its debut film, *Quest for Camelot*, and the exit of the division president Max Howard, who left in July for a producing role at DreamWorks. "Everyone thought they were down and out after *Quest*, but I think Warner Bros. is a company that's going to surprise a lot of people," said Sito. He added that everyone at Warners is excited about moving in a different direction than other animation companies, aiming for a focus that's "urban, hip, cool and action-oriented." At DreamWorks, Sito worked on story development for *Prince of Egypt* and *Antz*, and was head of story on *Shrek* and *Spirit*. In a landmark six-figure deal, Sito joined DreamWorks in 1995, leaving Disney with Jeffrey Katzenberg shortly after he partnered with Steven Spielberg and David Geffen to form DreamWorks SKG. This issue of *Animation World Magazine* includes an article by Tom Sito about how the young crew of Disney's *The Fox and the*

Hound has gone on to lead the industry today. . . . After 20 years in the animation industry, including Oscar and Emmy wins, animation producer and consultant **Nick Bosustow** and his wife Julie have fulfilled a lifelong dream and accepted an invitation from the U.S. Peace Corps to work in Guatemala for the next two years, where they will assist small businesses. The Bosustows will leave the U.S. in January, after selling their home. Nick is the son of Steven Bosustow, a founding member of the legendary UPA animation studio. . . . Los Gatos, California-based **Coryphaeus Software**, recently renamed **Centric Software**, has hired **Neil M. Mitchell** as vice president of marketing and **Edward Marchiselli** as vice president of sales. Mitchell was previously with Landmark Graphics and Marchiselli has held positions with Applicon Inc. and British Aerospace Dynamics. Centric Software provides 3D-behavior modeling, simulation and visualization software to the aerospace, automotive and heavy manufacturing industries, as well as worldwide defense organizations. . . . Venice, California-based **Digital Domain** has hired **Enrique Santos** as director of technology, a role in which he will oversee the company's technology department and assume responsibility for its overall technical direction. Santos was previously senior manager of technology at **Walt Disney Feature Animation**, where he managed technical support for animated features from *The Lion King* to *Mulan*. At Digital Domain, Santos will report to vice president of digital operations, Edward Kummer, with whom he worked at Disney for four years. Prior to Disney, Santos worked at Hewlett Packard

and Apollo Computer. He earned a masters degree in science from Marquette University. Santos said, "Working for the team that sunk the Titanic is the coolest thing I've ever done." . . . **Digital Domain** has also hired **Linda Schnurer** as director of financial planning and analysis. She was previously manager of corporate strategic planning and development at Warner Bros. She earned a masters degree in business administration from Harvard University. . . . Copenhagen, Denmark-based **Interactive Television Entertainment** has named **Preben Henrichsen** to the newly-created position of promotion and new business manager. He was previously sales and marketing manager for the broadcaster Kanal2/TV Denmark. . . . Paris, France-based **Salsa Distribution** has hired **Xavier Gonz  les del Valle** as marketing manager, replacing Marianna Herrera-Brun. Del Valle has a background in journalism and public relations, and has worked in creating exchange programs between executives in Latin America and Europe. . . . Vancouver, Canada-based **Gordon Stanfield Animation** (GSA) has hired **Penny Fenwick** as head of program sales and co-production coordinator. She has been working in television sales and promotions since graduating from Concordia University 1997 with a masters degree in animation. . . . **Fox Kids Worldwide** has promoted **Ynon Kriez** to president, Fox Kids Europe, a newly created position. As managing director of Fox Kids Europe since its launch in 1997, Kriez, based in London, has already overseen the launch of language-localized children's channels in the U.K., Ireland, France, the Netherlands, Norway, Sweden, Den-

mark, Finland and Poland, as well as a program block in Spain. Haim Saban, chairman and CEO of Fox Family Worldwide commented on Kriez's leadership, "His success during this relatively brief period of time exemplifies our aggressive strategy to become the prominent children's television leader in Europe and throughout the world." Before moving to Fox, Kriez was senior vice president of business development for Saban Entertainment, a position in which he played an instrumental role in the formation of the strategic alliance between Fox and Saban that resulted in Fox Family Worldwide. He joined Saban as director of business development in 1994. . . . San Francisco, California-based computer animation studio **Mondo Media** has hired **Douglas Kay** as president. He was previously vice president of development for Berkeley Systems. Before that he was chief technical officer at LucasArts, following nine years at Industrial Light & Magic, where he was a founding member of the computer graphics department in 1985. Mondo Media CEO John Evershed said, "We've been looking for someone like Doug to help us propel the company to the next level." In his new role, Kay is charged with strengthening Mondo Media's position as a creative service company, as well as expanding the business into the realm of original content development. . . . **David Palmer** has been named vice president of marketing at **Columbia Tristar Television Children's Programming**, a new position. Sander Schwartz, the divisions executive vice president and general manager, commented on Palmer's appointment, "We know he will play a vital role in designing and implementing

strategic marketing campaigns for our current and future animation franchises." Palmer was previously vice president of marketing for MGM's consumer products division. Prior to MGM, he held marketing and promotions positions at Film Roman, Turner Broadcasting System, The Walt Disney Company and Rogers & Cowan. . . .

Joe Alonso has been named international vice president of sales and marketing for **Crater Software**, creators of CTP (Cartoon Television Program), a 2D animation program for Windows 95 and NT. He will be based in the company's Montreal, Canada office. Alonso previously held sales and marketing positions with Toon Boom Technologies, Softimage and Discreet Logic. . . .

Marie-Line Petrequin will leave ProSieben and join German company **Igelfilm** as managing director of animation and development in the area of production/co-production of animation. She was previously vice president and head of the animation department at ProSieben Media AG, where she has worked since 1990. At ProSieben she arranged the company's co-production participation in animated series such as *Space Goofs*, *Oggy and the Cockroaches* and *Ned's Newt*. At Igelfilm starting October 1, she will be responsible for sales and acquisitions of animation programs for the company, which is in the process of becoming public and expanding into the area of animation. Igelfilm's managing director Christian Lehmann said, "Marie-Line Petrequin has excellent international connections which will help us to expand rapidly into new

fields of the media business, now that the company is going public. All the more so because the future of animation in Germany will be increasingly determined by distrib-



Caricature of Chris Bailey drawn by colleague Kelly Asbury. Image courtesy of Chris Bailey.

ution companies and investors." . . . Animation director **Chris Bailey** has joined the full-time staff of **Dream Quest Images**, the effects studio owned by Disney. He has been working with the company on a freelance basis during the past year, as an animation supervisor on *Mighty Joe Young* and as a creature animation consultant on *Deep Rising*. He will now focus on being animation director for the live-action feature film, *Inspector Gadget*. Bailey's long list of credits includes directing the Oscar-nominated short *Runaway Brain*, and animating on the Disney Animal Kingdom attraction "It's Tough to be a Bug," music videos for "Opposites Attract" (Paula Abdul) and "Hard Woman" (Rolling Stones), as well as Disney features *Hercules*, *The Lion King*, *The Little Mermaid*, and others. . . . **Paul Waxman**, a former marketing executive at Irwin Toy, has branched off and formed his own

company, **d.e.e.p. Entertainment**. Based in Toronto and Halifax, Canada, the company will focus on development of animation properties such as *NuKeD* and

The Lugs, for which financing partners are currently being sought. . . .

Mark Simon, president of Animatics & Storyboards, and author of the book "Storyboards: Motion in Art," and producer **Dave Kallaher** have joined forces to start a new company, **Aargh! Animation, Inc.** Based in Orlando, Florida, the company will specialize in cel and stop-motion animation, character design and storyboards.

Jeanne Pappas Simon, co-owner of Animatics & Storyboards, will be head writer for Aargh!. . . . **Cambridge Animation Systems (CAS)**, cre-

ators of Animo 2D animation software, has hired **Mark Watt** as director of research and development. Watt co-founded Second Nature Industries, a company in Los Angeles. He was previously a senior programmer with Xaos, Thomson Digital Image and Digital Pictures. Watt will be based at CAS' U.K. office. **Tom Carrigan**, recently hired by CAS as director of international sales, will also be based in Glendale, California, not in the company's U.K. office as was stated in last month's news. . . .

Laura Stone Walstone has joined **DIC Entertainment** as director of international licensing. Her previous positions include vice president of OH! NO!, Inc., director of licensing at Just Toys, and director of licensing at Extreme Studios. . . . **The Visual Effects Society (VES)** has hired **Michele Smith** as director of operations. The Los Angeles-based non-profit organization was founded in 1997

by former marketing consultant Tom Atkin, now executive director. He said, "We look forward to her active participation and contribution as the society continues to grow worldwide." Smith previously worked in the accounting department at Polygram Filmed Entertainment, and has an MBA from Pepperdine University. . . . New York-

-based **Lee Hunt Associates** has hired **Jane Friesen** as head of production. She was previously executive producer and general manager at Click 3X, and supervising producer at Sony Music Studios. . .

Films

Antz Arrivez. DreamWorks Pictures and Pacific Data Images' computer-animated feature film, *Antz* opened in U.S. theaters on Friday, October 2. After the first two weeks in the number one spot, by its third week in theaters, the total cumulative box office gross was \$51.5 million. *Antz* will make its international debut starting in New Zealand and Australia on October 29. The film's 78 minutes of animation (112,320 frames) took two and a half years and a staff of over 200 people to produce. Character voices featured in the film include Woody Allen, Dan Akroyd, Danny Glover, Gene Hackman, Jennifer Lopez, Sharon Stone, Sylvester Stallone and Christopher Walken. DreamWorks took the animation world by surprise in June when they announced that they would release *Antz* six months earlier than its previously announced debut set for March 1999 [AF



Antz. © DreamWorks LLC.

6/30/98], a highly competitive move which placed the film in theaters nearly two months ahead of Disney's *A Bug's Life*. However, in case there is still any confusion between this season's insect movies, *Antz* is clearly targeted at an older audience than *A Bug's Life*. PDI's second CGI feature for DreamWorks, *Shrek* is in pre-production, and will get a head start on production shortly after the release of *Antz*. DreamWorks' first, now second-to-be-released animated feature, *Prince of Egypt*, produced in their Los Angeles facility, is slated for a December 18 debut.

Antz is reviewed by Jerry Beck in the October 1998 issue of *Animation World Magazine*.

Lenica Documentary In

Progress. Animation historian Marcin Gizycki has begun production on a 30-minute documentary film about animator Jan Lenica, a Poland native whose credits include animated shorts such as *Janko the Musician* (1960), *Labyrinth* (1962), and several films with Walerian Borowczyk. After teaching in Kassel and Berlin, Germany for the past 20 years (plus, stints working in France and the United States), Lenica has returned

to Poland where he is currently making a 30-minute film called *Wyspa R.O. (The R.O. Island)*, with Studio Miniatur Filmowych. Both films are being funded by Polish Television. Lenica's new film—his first in 20 years—will be a combination of animation, optical printing effects, and live-action starring fellow animator

Piotr Dumala. Gizycki is also working on a documentary about the history of Polish animation, and is a contributor to a forthcoming book about Studio Miniatur Filmowych, which celebrates its 40th anniversary this year.

The Ottawa International Animation Festival will host a retrospective of Jan Lenica in the year 2000. For information about the festival, visit the official web site.

Mainframe Travels With IMAX.

Vancouver, Canada-based Mainframe Entertainment will produce two feature-length, stereoscopic, 3D computer-animated films for IMAX large-format cinemas. The announcement comes exactly two years after the two companies announced a production deal [AF 8/21/96] to produce two 3D CG-animated ride-films based on Mainframes TV series, *ReBoot*. The first one, *ReBoot, the Ride* opened in IMAX ride theaters last year and the second, *Journey Into Chaos* will open next month. In the new deal, the first film to be produced will be *Gulliver's Travels*, based on the story by Jonathan Swift and scheduled for release in 2000. The 15/70 format film will feature an eight-story-high Gulliver in the story's Lilliputian world of the early

1700s. Mainframe's Ian Pearson and production designer Brendan McCarthy are adapting the story. "The fantastic nature of *Gulliver's Travels* makes it a perfect choice for an IMAX 3D presentation," said Mainframe CEO and vice chairman Christopher Brough, "No other company has ever produced a film like this." The second feature in this deal has yet to be determined.



In the 1960s, Chuck Jones directed the animated *How the Grinch Stole Christmas*. Now it's going to be a live-action film. Photo courtesy of and © MGM Home Entertainment.

Animation Inspires 2 New Movies. Recycling is alive and well in Hollywood. An astounding number of animation properties are being optioned for adaptation as live-action films, such as *Inspector Gadget* and *Sailor Moon* (DIC/Disney). This week, two more such deals have been announced. *How the Grinch Stole Christmas*, a book by Dr. Seuss and then an animated feature directed by Chuck Jones at MGM, will have its next reincarnation as a live-action feature starring Jim Carrey. Universal, which already owns the theme park rights to Dr. Seuss properties, and Ron Howard's Imagine Films paid Dr. Seuss' widow Audrey Geisel nearly U.S. \$5 million for the film rights. Holiday 1999 is the target release date. The second cartoon movie deal announced this week is based on Cote Zellers

Prometheus & Bob, a stop-motion animated short series about a caveman and an alien that airs on Nickelodeon's weekly animation variety show, *Kablam!* Amy Heckerling and Albie Hecht will produce the live-action adaptation for Nickelodeon Movies. "My daughter first brought *Prometheus & Bob* to my attention and I was hooked instantly," said Heckerling. "[It] is intelligent and hilarious."

Television

TV Tidbits. North-Hollywood-based **Film Roman** has been hired as the production company for the WB's new prime-time cartoon, *The Downtowners*, the first animated series to be developed by Castle Rock Entertainment's Television unit, whose live-action credits include *Seinfeld*. Thirteen half-hour episodes of *The Downtowners* have been ordered, for debut on the WB network in fall 1999. Series creators Bill Oakley and Josh Weinstein (former executive producers of *The Simpsons*) are executive producers, Lauren MacMullan is supervising director,

Colin ABV Lewis is producer and Mike Wolf is animation producer. Film Roman has become something of a prime-time animation hot-house, as it is also in production on three other such series, *The Simpsons*, *King of the Hill*, and *Family Guy*, all for Fox. What's the secret? Read Mike Wolf's article, "In the Spotlight: Creating Prime Time Animation" in the March 1998 issue of *Animation World Magazine* **Nickelodeon** plans to launch a 24-hour version of its network in Russia, per a recently-signed agreement with Metromedia International Group. Programming will consist of Russian-language dubbed U.S. shows such as *Rugrats*. This will be Nickelodeon's sixth territory-specific network, following existing channels in Australia, Latin America, the Nordic countries, Turkey and the U.K. . . . **Nickelodeon** has signed a deal with Italian broadcaster **Radio Televisione Italiana** (RAI) to produce the first localized foreign-language version of *Blue's Clues*. The show will premiere on the **RAI Uno** network in the second quarter of 1999. In Italy, RAI will local-



The Downtowners. © 1998 The WB Network.



Mike, Lu & Og, a new "World Premiere Toon" by Chuck Swenson. © 1998 Cartoon Network, a Time Warner Company.

ize the series by using the same blue-screen technology used on the original production to insert an Italian, live-action host into the existing computer animation. Nickelodeon plans to make similar sales to other countries, as this production concept was designed into the show from its inception. Read about the production process used on *Blue's Clues* in the September 1998 issue of *Animation World Magazine*. . . . **Nickelodeon** has signed a volume output deal with **Television New Zealand** (TVNZ) for the broadcast rights to 17 animated and live-action series—755 episodes in all—including *CatDog*, *Rugrats*, *Hey Arnold!*, *KABLAM!*, *Angry Beavers*, *Aaahh!!! Real Monsters*, *The Wild Thornberrys* and *Oh Yeah! Cartoons!* The deal extends into 2003. In a similar deal, the German broadcaster RTL has purchased four Nicktoons shows for broadcast in its weekend morning kids programming block. *Hey Arnold!*, *Rocko's Modern Life*, *CatDog* and *Angry Beavers* will be introduced to the networks pro-

gram line-up starting in November. The sale comes on the heels of Nickelodeon's withdrawal from the tough German market [AF 6/2/98] as a network. Nickelodeon ceased broadcasting on German airwaves in May, a decision motivated by weak ad sales and increased competition for viewers. Undaunted, the Disney Channel is still planning to launch a digital pay TV channel in Germany, but no date has been announced. . . . **Cartoon Network** will debut two new "World Premiere Toons" shorts on November 6 at 8:00 p.m. *Mike, Lu & Og* by Chuck Swenson is about a girl named Mike who leaves her home in New York City and ends up on a remote island where the natives are friendly. *Kenny and the Chimp* by Tom Warburton is about an awkward 11-year-old and his best friend, a primate named Chimp. The debuts kick off the network's "Cartoon Cartoon Weekend" special, a 52-hour marathon of more than 100 shorts from the "What a Cartoon!" series as well as *Dexter's Laboratory*, *Cow and Chicken* and *Johnny Bravo*. Plus, for those of you who are wondering, John Kricfalusi's long-awaited "What a Cartoon!" shorts are still in produc-

tion, but no air date has been set. . . . Bonjourno, Mickey! The Italian version of **The Disney Channel** began broadcast on October 3, launching with the country's first TV broadcast of the animated feature, *The Lion King*. All programming is dubbed in Italian. The channel is being transmitted daily from 6 a.m. to midnight, as part of a digital bouquet of channels offered by Telepiu. Disney Channel Italy is headquartered in Milan and headed up by vice president and managing director Janet Scardino. The former Sunbow Entertainment VP joined the company in March 1998. An additional 40 people, mostly Italians, will staff Disney Channel Italy. Programming will start out with 15% Italian-produced acquisitions combined with 85% Disney productions. This is the seventh country in which Disney Channel has launched, following Australia, France, Malaysia, the Middle East, Taiwan and the U.K....In celebration of Disney's 75th anniversary, the **Disney Channel** will air a collection of rarely seen early films by Walt Disney. Films such as the 1920s live-action/animation shorts, *The Alice Comedies* aired October 16-29, nightly on the



Walt Disney and actress Margie Gay as Alice, surrounded by animated characters in *Alice's Spanish Guitar*. © The Walt Disney Company. All Rights Reserved.



The Big Snit by Richard Condie. Could it be a full series? © Richard Condie.

"Vault Disney" programming block, Monday-Saturday at 11 p.m., Sunday at 9 p.m. Although other studios had been putting animated characters into live-action environments, Disney, with *The Alice Comedies*, was the first to place a live-action character into a cartoon world. The Disney Channel aired some of the 56 Alice films, including the never-before-released pilot, *Alice's Wonderland*. . . .

Gaumont-IGEL Pact. Paris, France-based Gaumont Multimedia and Hamburg, Germany-based IGEL Media have reached a multi-year, multi-million dollar first-look distribution agreement giving IGEL all television and home video rights on future Gaumont Multimedia animated series for Ger-

many, Scandinavia, Japan and Korea. The deal, sealed at MIP-COM, reflects both companies' need to address the increased competition and decreased number of broadcast slots available in Germany and Asia. As a result of the agreement, the two companies project launching at least two new animated series each year, throughout the unspecified, multi-year term of the deal. IGEL Media, a 15-year-old company that is on the verge of going public, recently hired managing director Marie-Line Petrequin away from ProSieben [AF 9/22/98], a bold move signaling the company's new commitment to animation. She said, "Our relationship is based on long-term trust and a mutual vision, ingredients that are certain to generate continued suc-

cess." Gaumont president Marc duPontavice said, "I have enjoyed a long and successful relationship with Marie-Line...As an executive, she fully understands all facets of international partnerships and co-productions."

NFBC Developing Its Library.

The National Film Board of Canada (NFBC) has entered into a license agreement with Los Angeles-based producer Jean Madar to develop new TV series and films based on a collection of popular animated shorts from its library. Madar, a Montreal native whose background includes work with Pixibox and Medialab, will use the animated shorts as ready-made pilots for new projects. He has grouped the NFBC films into four collections: "Kids" for children's animation, "Tunes" for musical shorts, "Crazy" for more adult-oriented films, and "Insane" for late-night fare. Madar believes the NFBC collection is an untapped resource that will appeal to idea-hungry Hollywood networks searching for animation properties. Comedy Centrals animated series *Bob and Margaret*, for instance, spawned from a short called *Bob's Birthday* (1995) produced at the NFBC. Lynne Williams, manager of U.S. sales and international market development for the NFBC, said, "We are delighted to be working with Jean to develop bigger audiences for this wonderful work." The NFBC, known worldwide for its vast collection of animated shorts, has experienced a resurgence of popularity in recent years. Animation channels Cartoon Network and Locomotion have been airing NFBC shorts for some time, and similar compilation programs debuted this month on Canada's all-animation channel



Epoch Ink's character design for the "Do the Evolution" Pearl Jam video. © 1998 Todd McFarlane Entertainment, Inc.

Teletoon (the 13-part series *Anima-
nia*) and a New York PBS affiliate
station (*Leonard Maltin and His
Animation Favorites From The
National Film Board Of Canada*).

Get 'em while they're hot!
Original production cels from one
of NFBC's most favorite animated
shorts, Richard Condies *The Big
Snit* are available for purchase
exclusively in the Animation World
Store.

**Epoch & McFarlane Jam On
Music Video.** Santa Monica, Cali-
fornia-based Epoch Ink Animation
and Phoenix, Arizona-based Todd
McFarlane Entertainment collabo-
rated on a fully-animated music
video for Pearl Jam's song "Do the
Evolution." The four-minute video
was produced in just 12 weeks
with a budget of U.S. \$220,000.
The dark, comic-style 2D anima-
tion was produced traditionally on
hand-inked cels at Epoch Ink and
its partner studios Sun Min and

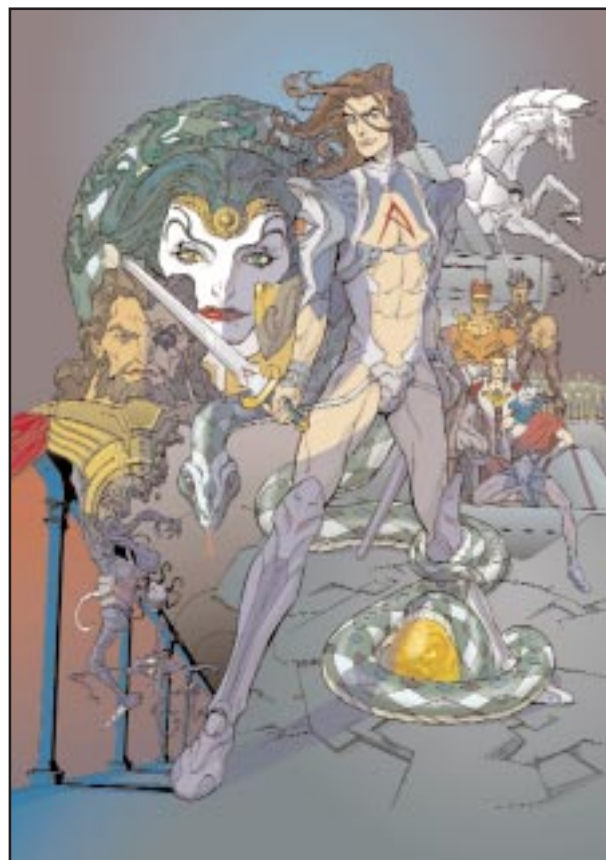
Jireh, in Korea, under
the direction of anima-
tion director Kevin
Altieri and Todd McFar-
lane, creator of *Spawn*.
Pearl Jam's leader Eddie
Vedder decided he
wanted the band's first
video in seven years to
be animated, and per-
sonally edited a mock-
up for the video using
scenes from taped
episodes of *Spawn*.
Once the job was
assigned to McFarlane
and Epoch, the direc-
tors had no script to
work from, only Ved-
der's mock-up video,
song lyrics, and an
audio-recorded conver-
sation between Vedder
and Todd McFarlane,

from which a storyboard was cre-
ated. Epoch's president and cre-
ative director Joe Pear-
son and McFarlane exec-
utive Terry Fitzgerald co-
produced. The video,
which is now in heavy
rotation on MTV, depicts
a dark history of the
world covering the "cre-
ation comets" impact on
primordial earth, the
death of the dinosaurs,
the ascent of man, end-
ing with a bleak techno-
logical future and even-
tual destruction of the
planet.

**Chung Designing For
Samsung.** Korean com-
pany Samsung Entertain-
ment Group is launching
a new animated series
for adults called *Alexan-
der*. Peter Chung, cre-
ator of *Aeon Flux*, is

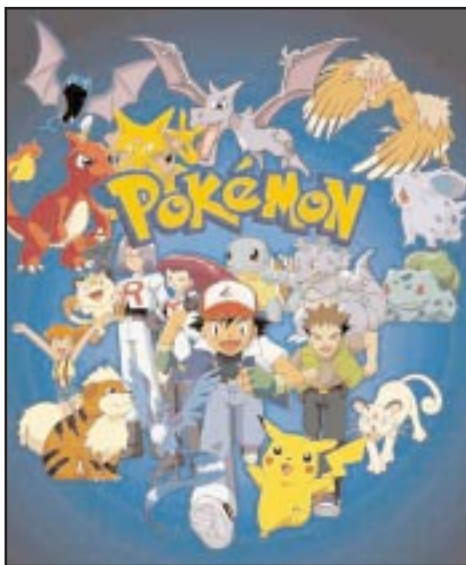
designing the characters for the
fantasy-adventure show, which is
set in 4th Century B.C. Macedo-
nia, and is based on the novel
Alexander's War Chronicles by
Hiroshi Aramata. The executive
producer is Haruki Kadokawa, the
producers are Masao Maruyama
and Rintaro, and the supervising
director is Yoshinori Kanemori. Ani-
mation is being produced at Mad
House in Japan. Screenmusic Stu-
dios in Los Angeles will handle
post-production. Thirteen 30-
minute episodes are planned.

**Varga Charging on Don
Quixote.** Budapest, Hungary-
based Varga Studio is working on
a new, stop-motion animated spe-
cial, *Don Quixote de La Mancha*,
based on the classic novel by
Miguel de Cervantes. The 30-
minute program has been in
development for two years, and is
now being co-produced with S4C,



Alexander. © Samsung.

HBO America and BBC for Spring 1999. The stop-motion materials used—metal skeletons with rubber and clay heads—were developed by studio founder Csaba Varga, who will assume the role of director for the first time since his 1993 short, *Beasts*.



Pokémon. © Lacey Entertainment.

Pokémon Hits The World. New York-based 4 Kids Entertainment is bringing the popular Japanese animated series *Pokémon* to the international market. The show started in U.S. syndication in September, and is signed to appear on Italy's MediaSet network, Australia's Channel 10, Mexico's Televisa, Canada's YTV and Brazil's Globo TV. Also known as *Pocket Monsters*, the cartoon caused a stir last December when hundreds of young Japanese viewers simultaneously suffered seizures while watching an episode that featured a high-contrast flash sequence, an effect known as "photosensitive epilepsy." The offending sequence has since been removed, so broadcasters can rest easy. More than 52 half-hour episodes are available.

Nelvana Greens Redwall. Nelvana Limited has greenlit production on 13 episodes of their new animated series, *Redwall* based on the book series by Brian Jacques. The show is about the legends of a mythical medieval abbey populated by woodland creatures. Nelvana co-CEO Michael Hirsh said, "It has all the elements of a medieval fairy tale."

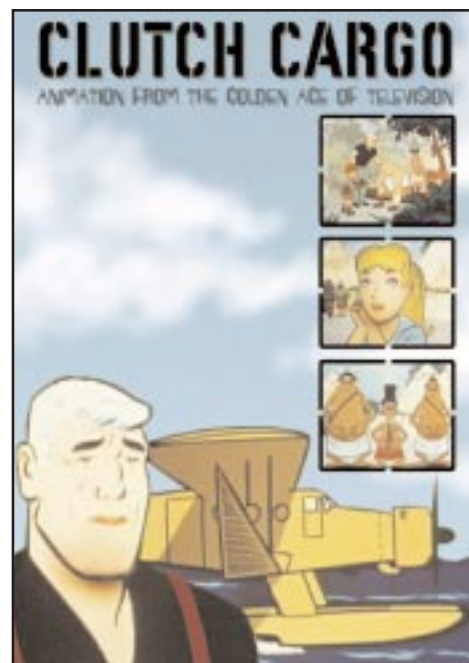
BKN Starting Conspiracies. Bohbot Kids Network (BKN) is launching the animated series *Roswell Conspiracies—Aliens, Myths and Legends* for a Fall 1999 U.S. debut and BKN affiliate debut in 2000. Its unusual format will be comprised of 20 one-hour episodes that can also be split into 40 half-hour episodes. With a production budget of U.S. \$850,000 per episode, the show is described as Bohbots most ambitious children's series to date. The science-fiction show, based on the concept that a NATO Alliance was formed to seek out and destroy alien trespassers, is aimed at kids aged 7-13. It will be produced with a blend of cel animation and special effects at Epoch Ink in Santa Monica, California, with the talents of Joe Pearson, Rick Ungar and Gregg Davidson.

Kids + Turns One. One year ago, CANAL + Distribution launched KIDS + to handle international sales of its more than 800 hours of children's programming. Kids + has since sold programming to Italy's Disney Channel Italy and RAI, Germany's Super RTL, Ireland's RTE, Switzerland's Television Suisse-Romande and France's France 3. Kids +'s new animation being launched at MIPCOM this year includes a feature-length version of *Trouble With Sophie*, as well as

new episodes of *Fennec* and *Blazing Dragons*.

Cosgrove Hall Busts Out 2D Toon. Manchester, England-based animation studio Cosgrove Hall, known for its stop-motion production on series such as *Brambly Hedge* and *The Animal Shelf*, is launching production on a new, 26-part, drawn 2D animated series called *Foxbusters*. The show is about a group of renegade chickens that challenge the process of natural selection and try not to get eaten by foxes. David Freedman and Alan Gilbey are writing scripts. The ITV Network Centre has commissioned 11 episodes for debut in September 1999. *Foxbusters* will be distributed by Cosgrove's sister company, ITEL.

Retro Toons Get Energized. Sydney, Australia-based independent producer and distributor Energee Entertainment Pty Ltd., producers of the animated series *Crocadoo*, has acquired two cartoon series



Energee Entertainment is reviving classic cartoons such as *Clutch Cargo*. Image courtesy of Energee Entertainment.

from the 1960s to sell to the nostalgia niche market. *Clutch Cargo* follows the seaplane travel adventures of Clutch and his friends Spinner and Paddlefoot, and *Space Angel* follows the intergalactic adventures of law enforcer Scott McCloud from the Earth Bureau of Investigation. Both are contained in half-hour episodes which can also be shown as five-minute daily strips or used as fillers. Energee has also acquired *Go to Hell*, a feature-length animation completed last year by Australian animators Ray and Leaf Nowland, and *Mr. No*, a series of 3D animation shorts without dialogue. Finally, Energee will also be selling its own productions, *The Legend Of Mulan*, a 45-minute special derived from the same Chinese legend on which the Disney feature is based; *The Digswell Dog Show*, a 13-episode half-hour cartoon about a suburban dog; *Scrooge Koala's Christmas*, a half-hour Christmas special and, lastly, *Poetica*, a series of 30 mixed-media shorts (2.5 min. each, co-produced with La Cinquieme in France) by 18 directors, illustrating narrated poems by William Blake, Lewis Carroll, Dylan Thomas, Charles Baudelaire, and others.

Salsa Sales Strong. Paris, France-based Salsa Distribution has sold several animated series to the international market. *Buddy Buddy* has been sold to Cartoon Network Latin America; *The Animated World Faiths* (S4C/Channel 4/BBC) has been sold to The Discovery Channel and *Simmsala Grimm* has been pre-sold to HBO, a network

which also bought Salsas animated series *Shéhérazade*. Salsa has also acquired the Australian animated series *Skippy—Adventures in Bushtown* produced by Yoram Gross, Télé Images and VIDEAL, and is introducing the live-action/animation series *The Adventures of Dudley the Dragon* to the Latin American market.

Little Company Making Big Deals. One-year-old Gloucester, U.K.-based The Little Entertainment Company (LEC Ltd.) has two new series, *Magical Mystery Merlin* and *Charlie Marmalade*. The company's first two animated shows have recently secured broadcast spots on BBC (*Little Monsters*) and ITV (*Billy*).



The Buddy System. © GLC Productions.

GLC Opts for Buddy System. New York-based GLC Productions is seeking partners for a computer-animated series called *The Buddy System*. The pilot episode, titled

"The Third Ticket" portrays a couple of hockey fans at a game, one of whom, to the disappointment of his buddy, invited his girlfriend. Animation was produced on SGI machines with Alias|Wavefront's PowerAnimator and Maya software. "The Third Ticket" is also being screened as a short film at festivals such as the recent Los Angeles International Short Film Festival.

Interactive TV Gets Animated. Copenhagen, Denmark-based Interactive Television Entertainment is launching several new interactive game shows, including two that will incorporate animation, based on the concept used for the series *Hugo the TV Troll*. *Tush Tush* will use real-time motion-capture animation to allow viewers to interact with the program via the Internet and telephone. *Yo-Yo*, developed with Los Angeles-based Dream Entertainment, will offer animated carnival-type games linked to video games which viewers can play simultaneously on consoles in their homes.

Fairwater Launches WWW Shorts. U.K. company Fairwater Films has a new series of animated interstitials for the international market, titled *World Wide Webley*. The 52 one-minute shorts depict the adventures of the title character, a spider, in cyberspace, covering such topics as electronic mail and Internet etiquette. The series was made with backing from Glamorgan University, and directed by Tony Barnes, creator of *Transylvania Pet Shop*. Fairwater Films is also seeking production partners for animated series in development including

Toenail Folk (move over, *South Park*), *Pubic Hare* (definitely for adults) and *Vegetable Hospital* (soap opera satire).

Monster Animating Arcade.

Dublin, Ireland-based Monster Productions, an animation studio and distribution company formed in 1995 by former management and artists from the Don Bluth studios, has acquired the rights to produce a television series based on 7th Levels video game *Arcade America*. Monster is also currently distributing the 13-episode animated series *The Storykeepers*, while seeking co-production partners for several other animated projects

including an animated feature film based on *Jack and the Beanstalk*, a series called *Kwiatkowski* based on detective novels by Jurgen Banscheraus, and a series called *Tap End Tales*, which has received development aid from Cartoon and The Irish Film Board.

Voltron Returns.

World Events Productions is introducing a new animated



Voltron: The Third Dimension.
© World Events Productions.

series to the international market. *Voltron: The Third Dimension* debuted in September in over 180 U.S. markets. The 3D computer-animated show is based on the original *Voltron* cartoon made in the 1980s. The first 26 episodes of the new series were produced by Mike Young Productions (*Prince of Atlantis*) and Netter Digital Entertainment (*Babylon 5*).

September Nielsen Ratings.

By special arrangement with Nielsen Media Research, AWN publishes the Nielsen ratings for animated programs on a monthly basis in the Animation Flash. The ratings included herein are only for U.S. national network television. The following list of animated national network programs is ranked by Household Ratings. A Rating is the percentage of households that tuned into the program. This percentage can provide us with the number of households that tuned into the program on average during the month. The universe estimate for the 1997-98 television season is 98 million TV homes. Each rating point represents one percent of that universe, or 994,000 TV households. Translation: *The Simpsons*, with a 6.4 rating, was viewed in just over 6 million (6.4 x 994,000) households. The below ranking is an average for the month of September 1998 (monthly cycle includes the last day in August).

Rating/Program (Network, Day, First Telecast, Time)	Rating/Program (Network, Day, First Telecast, Time)
6.4 The Simpsons (Fox, Sun., 9/07, 8:00 p.m.)	1.5 Invasion America 1 (WB, Sat., 9/19 9:30 a.m.)
6.1 King of the Hill (Fox, Tues., 9/15, 8:00 p.m.)	1.5 Oggy & the Cockroaches (Fox, Sat., 9/12, 11:30 a.m.)
5.0 King of the Hill 2 (Fox, Tues., 9/01, 8:30 p.m.)	1.5 Pinky & The Brain special (WB, Sat., 9/12, 10:00 a.m.)
4.7 King of the Hill 1 (Fox, Tues., 9/01, 8:00 p.m.)	1.5 Pinky, Elmyra & Brain (WB, Sat., 9/19, 10:30 a.m.)
4.0 Disney's One Sat. Morning special (ABC, Fri., 9/11, 8:30 p.m.)	1.5 Sylvester/Tweety Mysteries 2 (WB, Sat., 9/05, 11:30 a.m.)
2.5 Disney's One Sat. Morning 3 (ABC, Sat., 9/05, 9:30 a.m.)	1.5 Sylvester/Tweety Mysteries (WB, Sat., 9/05, 11:00 a.m.)
2.4 Disney's One Sat. Morning 4 (ABC, Sat., 9/05, 10:00 a.m.)	1.5 World's Finest special 2 (WB, Sat., 9/12, 8:30 a.m.)
2.3 Disney's One Sat. Morning 2 (ABC, Sat., 9/05, 9:00 a.m.)	1.5 World's Finest special 3 (WB, Sat., 9/12, 9:00 a.m.)
2.3 Godzilla (Fox, Sat., 9/12, 9:00 a.m.)	1.4 Disney's 101 Dalmatians (ABC, Sat., 9/05, 8:00 a.m.)
1.8 Bugs Bunny and Tweety Show 1 (ABC, Sat., 9/05, 10:30 a.m.)	1.4 Disney's Hercules (ABC, Sat., 9/12, 8:00 a.m.)
1.8 Bugs Bunny and Tweety Show 2 (ABC, Sat., 9/05, 11:00 a.m.)	1.4 Squigglevision (ABC, Sat., 9/12, 12:30 p.m.)
1.8 Disney's One Sat. Morning 1 (ABC, Sat., 9/05, 8:30 a.m.)	1.4 X-Men (UPN, Sun., 9/25, 10:00 a.m.)
1.8 Spy Dogs (Fox, Sat., 9/12, 10:30 a.m.)	1.3 Batman/Superman 2 (WB, Monday-Fri., 9/14, 4:30 p.m.)
1.7 Disney's Jungle Cubs (ABC, Sat., 9/05, 10:30 a.m.)	1.3 Histeria special (WB, Sat., 9/12 11:00 a.m.)
1.7 Invasion America 2 (WB, Sat., 9/19, 10:00 a.m.)	1.2 Batman/Superman (WB, Monday-Fri., 8/31, 4:30 p.m.)
1.7 Men in Black (WB, Sat., 9/05, 10:00 a.m.)	1.2 Batman/Superman 1 (WB, Sat., 9/05, 9:00 a.m.)
1.7 The New Adventures of Winnie the Pooh (ABC, Sat., 9/05, 12:00 p.m.)	1.2 Hulk and Friends (UPN, Sun., 9/26, 9:30 a.m.)
1.7 Pinky & The Brain (WB, Sat., 9/05, 10:30 a.m.)	1.2 Spider-Man (Fox, Tues.-Fri., 9/15, 3:00 p.m.)
1.6 Mad Jack (Fox, Sat., 9/12, 11:00 a.m.)	1.2 Superman (WB, Sat., 9/05, 8:30 a.m.)
1.6 Men in Black special (WB, Sat., 9/12, 9:30 a.m.)	1.2 Toonsylvania (Fox, Monday, 9/14, 3:30 p.m.)
1.6 Science Court (ABC, Sat., 9/05, 12:30 p.m.)	1.1 Batman/Superman 1 (WB, Monday-Fri., 9/14, 4:00 p.m.)
1.6 Spider-Man (Fox, Monday-Fri., 8/31, 4:00 p.m.)	1.1 Incredible Hulk (UPN, Sun., 9/06, 9:30 a.m.)
1.6 Spiderman (UPN, Sun., 9/26, 10:30 a.m.)	1.1 World's Finest 1 (WB, Sat., 9/12, 8:00 a.m.)
1.6 Sylvester/Tweety special (WB, Sat., 9/12, 10:30 a.m.)	1.0 Batman/Superman Labor Day special (WB, Mon., 9/07, 4:30 p.m.)
1.5 Batman/Superman 2 (WB, Sat., 9/12, 10:30 a.m.)	1.0 Jumanji (UPN, Sun., 9/06, 9:00 a.m.)
1.5 Histeria (WB, Sat., 9/19, 11:30 a.m.)	1.0 Mr. Potato Head (Fox, Sat., 9/12, 8:00 a.m.)

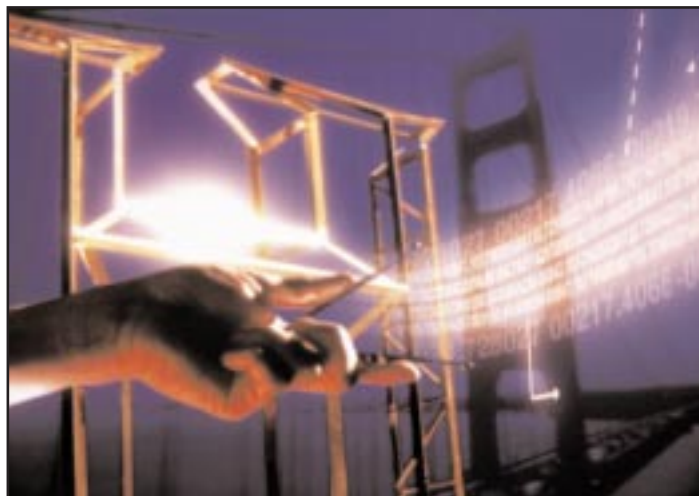
Commercials

Seeing Spots. Montreal, Canada-based **Productions Pascal Blais** completed a 30-second clay-animated commercial for J. Walter Thompson's client Kraft/Oscar Mayer Foods and their product "Lunchables." The spot, titled *Kitchen Hoops* was directed by Pascal Blais, and is the third in a series of animated spots for this client. It portrays a boy and his father playing a game of basketball, and celebrating afterwards by breaking out the product, "All Star Burgers and Hot Dogs." The commercial is airing nationally in the U.S. . . . San Francisco-based **Wild Brain, Inc.** produced two new commercials for Ogilvy & Mather's Hershey's Kisses ad campaign. The two new 15-second spots were directed by Carl Willat, who has directed more than 15 Hershey's Kisses ads over the last decade. *Drag Racing*, like all previous 15 spots, uses tried-and-true stop-motion. However, for the second spot, titled *Fishing*, Willat used computer animation, marking the first time CGI has been used in this campaign. Willat insisted, however, that CGI will not replace stop-motion. "Our primary responsibility is to tell the story," he says, "and we must be open to using whatever additional tools are appropriate to help tell that story." . . . Wild Brain has also launched its first of a multi-spot animated campaign for Kentucky Fried Chicken (KFC) restaurants. The Young & Rubicam campaign, which combines 2D and 3D animation with live-action, introduces *The*



Wild Brain animated Hershey's Kisses and Colonel Sanders. Images courtesy of Wild Brain.

Colonel, KFC's new animated spokesperson, new KFC products and a new overall look for the fast food company. The first spot, "Popcorn Chicken," directed by Robin Steele, unveils KFC's new modern image, complete with a rapping, dancing spokescharacter, a redesigned version of the company's legendary founder, Colonel Sanders, now voiced by actor Randy Quaid. . . . San Francisco-based **Radium** produced a 30-second animation of the MTV logo for the network's annual MTV Movie Awards show. The



ViewPoint Studios' *Modern Marvels* main title package for The History Channel. Image courtesy of ViewPoint Studios.

sequence is being used as a lead-in to clips of nominees introduced in the show. Artist Alaina Goetz

used Maya and Flame to create the piece, which was produced in just three days. . . . Boston-based **ViewPoint Studios** and **Heck Yes! Productions** have redesigned the main title animation package for the History Channel's show, *Modern Marvels*. The 20-second open was created with Flame, compositing motion control photography with animation by Mike Leone of ViewPoint. . . . New York-based **J.J. Sedelmaier Productions** created the animation in a two-spot package for Griffin Bacal's client Tonka and their new product, Cool Tools toys. The spots combine live-action with animation of drawings by designer Doug Fraser, animated by Vinnie Bell. J.J. Sedelmaier Productions also created animation in an ad for Hasbro/Parker Brothers' ad for "Family Game Night." The animation is done in a childlike style, directed by Sedelmaier and animated by Tony Eastman. . . . Los Angeles-based **Industrial Light & Magic Commercial Productions**, a division of ILM parent, Lucas

Digital, used animated visual effects in a commercial for First Union. Live actors were composited

ed with a 3D CG environment featuring a floating piggy bank, animated money and other exaggerated elements of the finance world. The production team included director Steve Beck, visual effects supervisor George Murphy and CG lead Tim Stevenson. . . London-based **Passion Pictures** produced ten seconds of computer animation in two different spots for food supplier, The Co-op. Depicting realistic chickens and a pig, the 3D CG sequences were directed by Chris Knott, using software such as Morph Gizmo for facial animation and the Light-wave plug-in, Steamer for atmospheric haze

Video

Col Tristar Debuts Buster & Chauncey. On October 13, Columbia TriStar Home Video released *Buster & Chauncey's Silent Night*, a direct-to-video animated musical based on the true story of "Silent Night." The 48-minute film was produced by Buzz Potamkin and is Columbia TriStar's first in-house direct-to-video animated feature. Voice talent, directed by Susan Blu, includes the late Phil Hartman, Tom Arnold and Marie Osmond. Two of the three original songs were written by Lynn Ahrens and Michael Flaherty, the music writing team that wrote the Academy Award-nominated songs for Fox's animated feature, *Anastasia*. *Buster & Chauncey's Silent Night* is rated "G" and available for U.S. \$12.95.

Antz II Marching On. DreamWorks' animated feature film, *Antz* grossed over \$36 million in the first 10 days since its U.S. theatrical release, topping two weeks' box office charts. Reeling from this suc-

cess, DreamWorks is developing a direct-to-video sequel to *Antz*. The film would, like its predecessor, be produced by computer animation studio Pacific Data Images (PDI). It is also being considered for theatrical release. Either way, a studio spokesperson confirmed that if the production is green lit, it would be 18-24 months before its release. But after the "surprise" early release of *Antz*, who knows what this crafty studio has up its sleeve....

Read Jerry Beck's review of *Antz* in the October 1998 issue of *Animation World Magazine*.

Klasky Creates McAnimation.

On October 8, McDonald's restaurants in the U.S. will start distributing a new animated video series starring the company spokesperson, Ronald McDonald. All three of the productions were produced by Los Angeles-based animation studio, Klasky Csupo. Just in time for Halloween, the first release is a 40-minute video titled *Scared Silly* (directed by John Holmquist), featuring Ronald and friends on a camping trip to a

haunted house. It will be available for \$3.49 with any purchase. Additional videos will be released in 1999: *The Legend of Grimace Island* and *The Visitors From Outer Space*. Klasky Csupo CEO Terry Thoren enthused, "We were thrilled to be challenged with this latest evolution and think Ronald as an animated hero is a natural next step for one of the world's best-known live characters." R.J. Milano, McDonald's vice president of U.S. marketing, said, "Klasky Csupo's cutting edge animation presents Ronald and the McDonaldland characters in a whole new way—one that is entertaining and appealing for kids and a great value for our family market." McDonald's claims that Ronald McDonald is recognized by 96 percent of American children.

Varga TVC Going Golden. Golden Books Family Entertainment has signed a deal with animation production company Varga tvc Ltd. (formed last year between Hungarian Varga Studios and TVC London) to produce animated video specials based on the Gold-



Ronald McDonald and friends in *Scared Silly*. Photo courtesy of Klasky Csupo.

en Books titles: *The Poky Little Puppy*, *Saggy Baggy Elephant* and *Scuffy the Tugboat*. The three videos will be available by Spring 1999. All animation production will take place at Varga tv's London studio, with a production team that includes writer Bruce Talkington, creative director Dave Unwin and director Ramon Modiano. Varga producer Andras Erkel said, "Since Varga tv launched in 1997 we have worked with American partners including Miramax and we are thrilled to be co-developing and producing this slice of American culture with Golden Books." Lauren Levine, Golden Books' vice president of creative affairs said, "It's a challenge taking these classic characters and making them fun and relevant to kids, some 40 years after they first came out. Working with John Coates and Varga tv, who brought *Peter Rabbit* and *The Snowman* to life, ensures that our legacy is in the best possible hands."

Newbie Scooby Movie. Warner Bros. Family Entertainment has released a new, direct-to-video animated title, *Scooby-Doo on Zombie Island*. The production was done at Hanna-Barbera (now a part of the Warner Bros. family), executive produced by Jean MacCurdy, produced by Cos Anzilotti with supervising producer Davis Doi, directed by Jim Stenstrum and written by Glenn Leopold. The video was released today and is priced at U.S. \$19.96. A huge promotional push for the video includes tie-ins with 1-800-COLLECT, Wendy's Restaurants, Cartoon Network, LEGO and Nascar. "The marketing support is the biggest company-wide promotional campaign for a direct-to-video title in Warner Bros. Family Enter-

tainment history," said Brian Moreno, vice president of marketing for the division, "The strength of our sponsors' investments exemplifies their belief that a beloved animated character like Scooby-Doo debuting on home video has equal visibility to a theatrical release and can stimulate as strong consumer sales for home video and licensed merchandise." On September 15, Rhino Records released *Scooby-Doo's Snack Tracks: The Ultimate Collection*, an audio CD of Scooby-Doo music. Clips from the animated video are being showcased on the Warner Bros. web site (www.warnerbros.com), and on Thursday, September 24 at 7 p.m. (ET)/ 4 p.m. (PT), Scooby and Shaggy, with help from supervising producer Davis Doi, will participate in a live chat on AOL (keyword: LIVE).

Technology

Tools Of The Trade. German media group, ProSieben Media AG has bought a 20 percent stake in Los Angeles, California-based **Arête Image Software** (AIS). The strategic alliance marks the first time the Munich-based company has invested in the American market. AIS, established in 1996, specializes in creating software—such as RenderWorld and Digital NatureTools—that enables animators to integrate water and atmospheric effects. The deal gives ProSieben exclusive rights to use AIS' technology and market it in Europe. Dr. Georg Kofler, ProSieben's chairman of the board, said, "The alliance will further strengthen our position in the feature film and TV production sector. We hope to jointly develop new projects in order to make state-of-the-art technologies available to a

wider public." . . . **Toon Boom Technologies** has released the Windows NT version of its USAnimation software package. Seoul, Korea-based Sun Woo Entertainment is the first studio to place an order for the new product. The studio is already using the SGI version of the software, and will now have a multi-platform set-up that allows the NT and SGI platforms to be used simultaneously. . . . **Sheridan College** is using Side Effects Software's Houdini package in its one-year-old educational program aimed specifically at training technical directors (TDs). "The complexities involved in technical animation are much greater than can be taught in a single year, so I developed the technical director program as an optional second year to our Computer Animation program," said Avrim Katzman, a former TD and current director of the Visualization Design Institute at Sheridan College. "My confidence in Houdini has been well rewarded: of the recent graduating class, 80% were hired related to their knowledge of Houdini." . . . **7th Level** has released Agent 7, software that utilizes voice recognition and RealAudio to create talking animated characters. Users select from a pre-made cast of animated characters, speak into a microphone or add an existing voice track, and Agent 7 automatically animates the character's lips and facial expressions using "phoneme" (voice) recognition. The resulting animation can be streamed in the same manner as RealAudio. 7th Level is offering a free, two-character trial version on the web site, www.real.com/products/tools/5.html. . . . MICROSOFT has renewed its contract with **Totally Hip Software** for the licensing of GIF animations used in



Cutting Edge Technology's new workstations are compatible with several animation software packages.

Photo © CETI.

Microsoft's software. Randall McCallum, CEO of Totally Hip, said, "Using our own technology to develop content for Microsoft products provides our development team with feedback that has helped make WebPainter an award-winning Web design tool." Read a review of WebPainter in the April 1997 issue of *Animation World Magazine* **The University Of Washington** has obtained a patent for its pen-and-ink illustration software developed by **Inklineation**, a young Seattle-based company started by people in the school's Computer Science and Engineering Department. The technology, which was presented in two papers at SIGGRAPH '94, is now available for worldwide licensing. Laguna Hills, California-based **Cutting Edge Technology, Inc.** (CETI) has introduced two new high-end graphics workstations: ProStation GS 400D and ProAlpha GS 667. The workstations, which cost \$9,995 and \$12,875 respectively, are compatible with animation software such as Alias|Wavefront's

Maya, Softimage 3D, Lightwave 3DKinetix 3D Studio MAX, and others.

Internet & Interactive

Rugrats Crawl Onto Computers.

Broderbund Software has released its first three *Rugrats* CD-Roms: *The Rugrats Movie Activity Challenge*, *Rugrats Adventure Game* and *Rugrats Print Shop*. Aimed at kids aged 6-12, the activity-based games

include creative activities, problem-solving stories and story-based adventures. Tie-in promotions with Burger King, Blockbuster, Oral-B, Simon & Schuster and other affiliates in the Viacom universe will coincide with the November release of the theatrical feature, *The Rugrats Movie*. Kevin O'Leary, president of Broderbund's parent The Learning Company, said, "The unprecedented strength and breadth of the Rugrats franchise offers us the opportunity to promote the Rugrats CD-Roms on a broader scale and with much greater impact than our competition." *Rugrats Print Shop* is U.S. \$19.99 and the other two titles are \$29.99 each. All of the CD-Roms are in Windows/Macintosh hybrid format.

Education

Teletoon Awards Scholarships. Canadian animation channel Teletoon announced the winners of its first Animation Scholarship Competition, at the

Ottawa International Animation Festival awards ceremony on October 4. The prize money—a total of Canadian \$28,500—is being divided among 15 selected winners in three categories. First place winners received \$4,500, second place \$2,000, third place \$1500, fourth place \$1,000 and fifth place \$500. The winners are as follows:

Entrance Category:

- 1st place: Liem Nguyen, Kelvin High School (Winnipeg, MB).
- 2nd place: David Stodolny, Chinguacousy Secondary School (Brampton, ON).
- 3rd place: Noémie Champoux, École Secondaire Montcalm (Sherbrooke, QC).
- 4th place: Huy Nguyen, Fr. Michael Gotz Secondary School (Mississauga, ON).
- 5th place: Erik De Leon, Fr. Michael Gotz Secondary School (Mississauga, ON).

Continuing Education:

- 1st place: Jakub Pistecky, Emily Carr College of Art & Design (Vancouver, BC).
- 2nd place: Gilbert Ngo, VanArts (Vancouver, BC).
- 3rd place: André-Guy Landry, NBCC Miramichi (Miramichi, NB).
- 4th place: Barret Chapman, Capilano College (Vancouver, BC).
- 5th place: Brock Ellis, Emily Carr College of Art & Design (Vancouver, BC).



Most Promising Students (Graduates):

1st place: Jason Surridge, Vancouver Film School (Vancouver, BC).
2nd place: James Wootton, Vancouver Film School (Vancouver).
3rd place: Jayson Thiessen, Vancouver Film School (Vancouver).
4th place: Karen Lloyd, Vancouver Film School (Vancouver).
5th place: Brock Ellis, Emily Carr College of Art & Design (Vancouver).

For these awards, hundreds of Canadian high school, college and university students submitted applications over the past year, and from those, 30 students were selected as semi-finalists. The 1998/99 Teletoon Animation Scholarship Award information packets will be distributed to schools in December.

Call for Entries

Disney Invites Kids to "Create Story Magic." The Disney Channel has launched its annual "Create Story Magic" contest, inviting kids aged 6-12 to compete for the chance to have his or her original story turned into an animated short. Last year's winner was 12-year-old Ian O'Neal, whose story, "Dragon Friend" was selected from over 22,000 entries, animated by Walt Disney Television Animation and broadcast on Disney Channel this year. Every year, the winner also receives a trip for four to Disneyland and Walt Disney Studios. This year's contest is being promoted by Target Stores and Cable in the Classroom. Entries will be accepted through December 31, by mail, and for the first time, on the contest web site: www.storymagic.com.

MILIA Awards Interactivity. MILIA, the International Content Market for Interactive Media Conference will take place in Cannes, France, February 9-12, 1999. Entries for the fifth Milia d'Or Awards and the New Talent Pavilion are still being accepted. The event is organized by the Reed Midem Organization, the same company that puts on MIPCOM and MIP TV. For the second year, MILIA will present a conference called "Towards the Convergence of Animation and Video Games," the objective of which is to bring together publishers, producers and developers of interactive products to promote partnerships. For information about this partnership program, visit Frederique Doumics article, "MIPCOM Meets MILIA" in the December issue of *Animation World Magazine*.

For information about MILIA and its awards, visit the MILIA web site, accessible through Animation World Networks Calendar of Events section.

<http://www.awn.com/awneng/village/calendar.html>

ITS Monitor Awards. The International Teleproduction Society (ITS) has issued its call for entries for its 20th annual International Monitor Awards, which will be presented in New York, July 24, 1999. The awards are mainly for the teleproduction and digital media industries, honoring excellence in various fields of production and post-production. The 20 categories include Short Subjects, Childrens Programming, Commercials and On-Air Promotions. The early-bird deadline (discount entry fees) is December 11, 1998 and the final deadline is January 15, 1999. For information and entry forms call (703) 319-0800.

NY Kids Fest. The New York International Childrens Film Festival (NYICFF) will take place February 4-19, 1999 in New York City. The festival will showcase 50-60 new works of all types, including animation. Festival organizers are seeking "creative, intelligent, passionate work that does not speak down to children," and "will consider difficult subject matter, controversial themes." There are no juried prizes, rather, audience members complete ballots to select audience awards in different age categories. In addition to the films in competition, the festival will feature special presentations, retrospectives and discussion panels. The entry deadline is November 1, 1998. For an application, send name and address to ebeinc@inch.com. Beginning October 7, application forms will be available on-line at: www.gkids.com

Events

Last Month in Animation

The following is a list of events which took place since the last issue of *Animation World Magazine* was published. These listings are published weekly in the *Animation Flash*, a newsletter which is distributed by e-mail. Subscribe now! Are there animation events going on in your area? Share your regional event news with the international readers of the *Animation Flash*! Please send announcements to editor@awn.com, at least eight days in advance.

* Wednesday, September 23 - Sunday, September 27. Syros, Greece.

The Cartoon Forum took place, bringing together animation producers, buyers and funding bod-

ies from all over Europe. Presentations of animated projects were given by producers from France (26%), U.K. (20%), Germany (9%), Belgium (8%), Greece (7%) and Spain (7%), as well as Denmark, Ireland, Italy, Luxembourg, Norway and Sweden. Beside the business meetings, conference proceedings included a seminar on animation production in Greece and a presentation of Dominic Schreibers TV animation survey done for the *Financial Times* in London. On the final night, the winner of the prestigious "Cartoon d'Or" prize was announced and followed by a press conference with the director.

The Cartoon Forum is reviewed by Marie Beardmore in this issue of *Animation World Magazine*. Plus, the organization CARTOON was profiled by Heikki Jokinen in the October 1997 issue of *Animation World Magazine*.

* Thursday, September 24 - Saturday, September 26. Palma de Mallorca, Spain.

The University of the Balearic Islands presented ANI.MAR '98, short for the Amateur Animators Focused International Festival. This competitive festival has three categories: 3D animation short films, traditional animation films less than 15 minutes and traditional animation films more than 15 minutes. The event also offered workshops, retrospectives and exhibitions. For information contact info@studio1.uib.es.

* Friday, September 25 - Sunday, September 27. Los Angeles, California, U.S.A.

UCLA hosted three puppet performances brought over from the Henson Festival of Puppet Theater,

in conjunction with the new Cotsen Center for Puppetry at Cal Arts: *Ubu and the Truth Commission* by South African group The Handspring Puppet Company (featuring animator William Kentridge), *Electric Shadows* by American-Indonesian act Wayang Listrik and *Short Stories* by Peruvian Teatro Hugo and Ines. For info, call (310) 825-2101.

* Friday, September 25. Utrecht, Netherlands.

The Utrecht School of the Arts faculty of Art, Media & Technology held their annual presentation of the European Media Master of Arts, including Computer Animation. The event will take place at "Baby" in Amsterdam. Admission for Baby members is free. All others are admitted by invitation only. Contact hans.mertens@kmt.hku.nl for more details.

* Friday, September 25. London, England, U.K.

In honor of Warner Bros.' 75th anniversary, The Museum of the Moving Image (MOMI) launched an exhibition of original Looney Tunes art work. In honor of MOMI's tenth anniversary, admission was free until the end of September! For more information about MOMI, visit the "Hidden Treasures" feature in *Animation World Magazine's* October 1997 issue.

* Friday, September 25 - Sunday, September 27. Bethesda, Maryland, U.S.A.

The Small Press Expo (SPX) and the International Comics and Animation Festival (ICAF) took place simultaneously at the Holiday Inn Hotel. More than 200 artists and publishers participated, including Jeff Smith, creator of the comic

Bone, which is being turned into an animated feature by Nickelodeon Movies. For information, visit www.indyworld.com/spx.

Read up on your comics knowledge in *Animation World Magazine's* latest Comics issue (July 1998)!

* Saturday, September 26. New York City, New York.

Animazing Gallery hosted an appearance by layout artist Maurice Noble, starting with a gala tribute from 3:00 - 5:00 p.m.. Noble was present, and available to sign artwork purchased at the show. Animazing is located at 415 West Broadway in Soho. RSVP was to (212) 226-7374 or animazing@worldnet.att.net.

Read Karl Cohens article, "Maurice Noble: Animation's 'Old Rebel'" in the March 1998 issue of *Animation World Magazine*.

* Saturday, September 26. Los Angeles, California, U.S.A.

From 5 - 8 p.m., Los Angeles art gallery and book store Every Picture Tells A Story hosted a reception with Michael Bedard, illustrator of the new childrens book *Sitting Ducks*. Bedard's work is currently being adapted for an animated TV series and feature film by Polygram. The exhibition of Bedard's illustrations ran through October 18. To pre-order signed books or to contact Every Picture Tells A Story, call (310) 932-6070.

* Monday, September 28. New York City, New York, U.S.A.

Two hundred lucky *Dilbert* fans were treated to a live performance by the comic strips creator, Scott Adams, at the Kit Kat Klub. But don't bother trying to get tickets:

they were won in a contest staged weeks ago on the *Dilbert* web site. The event was a promotion for Adams' new book, *The Joy of Work*, which is being published by HarperBusiness. An identical show was staged in Los Angeles for 200 more contest winners, on October 5 at the El Rey Theater. *Dilbert*, the animated series, will debut on UPN next year.

* Monday, September 28. San Francisco, California, U.S.A. The Ideas in Animation series of live music set to contemporary animation continued at Minna Street Gallery with two performances at 7:30 and 9:30 p.m. Nik Phelps and the Sprocket Ensemble performed live music to animated films *My Good Eye* by Alfonso Alvares, *Noodle Canal* by Cyndi Levine and *Attack Kitten* by Linnea Wigren, as well as a special treat of live-action footage from the Burning Man festival. Admission is \$10.00 general, \$7.00 for students. For information call (415) 681-3189.

* Tuesday, September 29 - October 4. Ottawa, Canada. The Ottawa International Animation Festival took place at the National Arts Centre and surrounding locations. Programs included an international film competition, retrospectives of Acme Filmworks, Charles Thorson, Igor Kovalyov and Mary Ellen Bute, as well as Dutch, Estonian, Brazilian and Canadian animation, plus there were many workshops and artist presentations. AWN president Ron Diamond (ron@awn.com) and *Animation World Magazine* associate editor Wendy Jackson (editor@awn.com) were present at the festival. The festival is reviewed in this issue of

Animation World Magazine, along with a festival scrapbook comprised of photos from the festival. For full program information, visit the official festival web site in AWN's Animation Village.

* Friday, October 2 - Sunday, October 4. Virginia Beach, Virginia, U.S.A. The Neko-Con anime convention took place at the Holiday Executive Center. Guests of honor included director Hiroki Hayashi (*Bubblegum Crisis*). For information visit www.eskimo.com/~neko-con/.

* Friday, October 2. Eagle Rock, California, U.S.A. Occidental College hosted a free shadow puppet theater performance and concert by the company Bali & Beyond, called *Alice in the Shadows*, based on stories by Lewis Carroll. The play is for an adult audience, although all ages were welcome. The show started at 8 p.m. on the Thorne Hall Patio, 1600 Campus Road in Eagle Rock. For information call (818) 768-7696.

* Saturday, October 3, Chatsworth, California, U.S.A. Learning Tree University offered a one-day seminar on "Writing for Animation" from 9 a.m. to 5 p.m. Jean Ann Wright, who also leads writing seminars for Women In Animation taught the class. Enrollment was \$95, plus a \$10 materials fee. Call (818) 882-5599 or visit www.ltu.org/enroll.htm.

* Saturday, October 3 - Sunday, October 4. Los Angeles, California, U.S.A. The third annual Teen Comic Art & Animation Festival took place at the Los Angeles Public Library in

downtown L.A. Saturday's events included workshops, portfolio reviews and company presentations. Sunday was "Anime day" with screenings of Japanese animation from 1 to 5 p.m. For information call (213) 228-7510.

* Saturday, October 3 - Friday, October 9. Cannes, France. MIPCOM and MIPCOM Junior once again brought together the television producers, distributors, buyers, and programmers of the world. Animated programming of all types was offered by dozens of suppliers. Animated events within the conference included receptions with companies such as: BKN International, Film Roman, Nelvana and Southern Star. MIPCOM is reviewed by Sony Wonders Loris Kramer in this issue of *Animation World Magazine*.

* Sunday, October 4. Long Beach, California, U.S.A. California State University, Long Beach hosted an event launching the second annual "Women in the Realm of Computer Visual Arts, Effects, and Animation" web site (www.animation.org/animation/women/). Site creator Kellie-Bea Rainey spoke on the subject. The event was sponsored by Advanced Media Production and was held from 4 - 7 p.m. The location was building UTC, room 127. For information call (818) 980-5853 or e-mail kellie-bea@kellie-bea.com

* Tuesday, October 6. London, England, U.K. The Museum of the Moving Images lunch time lecture series, "First Tuesdays" showcased 70 years of animated advertising from J. Walter Thompson. From 1 to 2 p.m., Chris Bardsley, creative direc-

tor for the agency, lectured on the company's history of animated commercials, from George Pal's puppet works to the latest CGI spots for Smarties and stop-motion spots for Dairy Lea. Tickets were £2.50 each. For information call (44) 171 815 1339.

* Thursday, October 8, Los Angeles, California, U.S.A.

Jeffrey Scott, Emmy-winning writer of over 450 animation scripts (*Wacky World of Tex Avery*, *Dragon Tales*), was a speaker for the Women In Animation Writers' Seminar series. The event started at 7:30 p.m. at Saban Entertainment. Admission was \$5. Call Jean Ann Wright at (818) 360-8321.

* Friday, October 9 - Sunday, October 11. Atlanta, Georgia, U.S.A.

Anime Weekend Atlanta, the largest Japanese animation event in the Southeast U.S., took place at the Marriott North-Central Hotel. Scheduled guests included Amy Howard, the voice of Nova on *Star Blazers*; George Lowe, the voice of Space Ghost and C. Martin Croker, the voice of Zorak and Moltar, from *Cartoon Planet*; Tim Eldred, artist and animator and Steve Bennett and Kuni Kimura from Studio Ironcat. For information visit www.anime.net/~awa/.

* Saturday, October 10. San Francisco, California, U.S.A.

The Mill Valley Film Festival presented an animation program including Dave Thomas' *A Dog Cartoon*, Ryan McCulloch's *Without You*, Frazier Bradshaw's *Baker*, *Paints*, *Cakes*, Velvy Appleton's *Hervic in Cloudland*, and Matt Broersma and Shari Rubins documentary on San Francisco independent animators, *Meet the Mole*

People. For information and location, visit www.finc.org/mvff.

* Sunday, October 11. Los Angeles, California, U.S.A.

Griffith Place Entertainment presented Hollywood Shorts, a monthly film festival dedicated to introducing emerging directors/writers and producers to the Los Angeles' film community. This month's animated film was *Exo-Skeleton and Companion Cartoons*, a 10-minute computer animation by Pyros Pictures. The screening took place at The Joint, 8771 West Pico Boulevard (at Robertson) in West L.A. from 6 to 9 p.m. Call (310) 358-7634.

* Tuesday, October 13. New York City, New York, U.S.A.

The Czech Center hosted a reception to present the second edition of *For the Love of Prague*, the book by Oscar-winning animator/director Gene Deitch, an American who has been working in Prague for more than 30 years. Gene and his wife Zdenka were present to autograph copies of the book and answer questions. Contact the book's distributor, Peter Lemkin, at plemkin@terminal.cz. The reception started at 7 p.m. at the Czech Center, 1109 Madison Avenue. For information call (212) 288-0830, extension 100.

For the Love of Prague was reviewed in the July 1998 issue of *Animation World Magazine* by Adam Snyder.

* Tuesday, October 13. New York City, New York, U.S.A.

Animation legend Chuck Jones made an appearance at the Warner Bros. Studio Store Gallery at One East 57th Street (corner of 57th and 5th). The event was by

invitation only so attendees needed to call first: (212) 754-0300.

* Tuesday, October 13 - Friday, October 16. Pasadena, California, U.S.A.

Miller Freeman presented the Digital Video (DV) Conference and Exposition at the Pasadena Center. Highlights included courses on Maya and After Effects software, character modeling and animation for the web. For information visit www.dvexpo.com.

* Wednesday, October 14 - Thursday, October 15. Pasadena, California, U.S.A.

The D.Film Festival, a showcase for independent digital media, had two shows during the DV Expo: one on Wednesday at 12 p.m. and the other on Thursday at 7:15 p.m.. For information visit www.dfilm.com.

* Wednesday, October 14. Los Angeles, California, U.S.A.

The University of Southern California (USC) Animation department presented a screening of abstract animated films by German artist, Bärbel Neubauer. The artist was in attendance. A chronological selection of films were screened, including her latest film, *Firehouse*. The screening took place in the School of Cinema-Television's George Lucas Building, room 108. For this special screening, the public was welcome to attend.

Read all about Bärbel Neubauer's filmmaking process in the September 1998 issue of *Animation World Magazine*.

* Thursday, October 15. North Hollywood, California, U.S.A.

The Women In Animation Writers' Group presented "Collaborating

With Musicians: From Scratch Tracks to Final Production," a panel discussion featuring Alex Rannie from *The Simpsons* and Bambi Moe, vice president of music at Walt Disney TV Animation. Admission was \$10 for members, \$20 for non-members. The event took place from 7-9 p.m. at Film Roman, 12020 Chandler Blvd., Suite 200, in North Hollywood. RSVP was essential. Call (818) 623-0020 or e-mail kellie-bea@women.in.animation.org.

* Thursday, October 15 - Saturday, October 17. Rome, Italy. The Animated Castles, International Animated Film Festival held its second edition. For information contact l.raffaelli@iol.it or visit <http://cicr.roma.it>.

* Thursday, October 15 - Saturday, October 17. Santa Cruz, California, U.S.A. The D.Film Festival, a showcase for independent digital media, had a show at UC Santa Cruz's Kresge Town Hall. For information visit www.dfilm.com or call (831) 459-2159.

* Thursday, October 15 - Sunday, October 25. Chicago, Illinois, U.S.A. The 15th Annual Chicago International Children's Film Festival (CICFF), presented over 150 films and videos for children from 30 countries in a juried competition. For information call (773) 281-9075 or e-mail kidsfest@facets.org.

* Thursday, October 15 - Friday, October 23. Phoenix, Arizona, U.S.A. The Art Institute of Phoenix hosted an exhibit of comic art called "A Sampling of Chaos." A reception was held on October 15 from 6-8

p.m. For information call (800) 474-2479.

* Friday, October 16 - Saturday, October 17. Karlsruhe, Germany. The D.Film Festival, a showcase for independent digital media, had two presentations during the Trans Fest: a screening on Friday and a panel discussion on Saturday featuring D.Film executive producer Bart Cheever. For information visit www.dfilm.com.

* Saturday, October 17. Burbank, California, U.S.A. Women In Animation (WIA) hosted a workshop entitled "Careers in Animation: A Reality Check!," 10 a.m. - 4 p.m. at the Walt Disney Feature Animation Studios, at 3100 Thorton Avenue (near the Burbank airport). This all-day workshop was geared towards helping students of all ages learn more about the career opportunities available in the animation industry. Panels included speakers from Walt Disney TV, DreamWorks SKG, Blue Sky, Rhythm and Hues, Klasky Csupo and Hyperion. Admission was \$30 for WIA members, \$35 for non-members. RSVP was essential. Call the WIA hotline at (310) 535-3838.

* Saturday, October 17. Irvine, California, U.S.A. The University of California, Irvine's Extension and Digital Arts programs presented "Digital Dreams," a conference about the digital animation industry, from 12 to 2:30 p.m. A panel discussion with film clips featured speakers from Digital Domain, Industrial Light & Magic (ILM), Pacific Data Images (PDI), Pixar and Rhythm & Hues. The panel moderator was Lisa Atkinson, a freelance visual effects and CGI supervisor. The event took

place in the campus' Crystal Cove Auditorium. Tickets were \$20 and could be purchased in advance by calling UCI Extension at (949) 824-5414 or visiting: www.unex.uci.edu.

* Saturday, October 17. Edmonton, Alberta, Canada. The Association of Science and Technology Centers' conference, ASTC '98, took place at the Edmonton Science and Space Center. Boston-based animation studio FableVision had a booth to introduce their new interactive media guru, Brad Larson. For information, visit www.astc.org.

* Saturday, October 17. Boston, Massachusetts, U.S.A. The Museum of Fine Arts Boston presented the premiere screening of Mary Kocol's independent animated film, *My Father's Story*. The screening took place at 2 p.m., and general admission was \$7 (\$6 for students and members). For information about the film and future screenings, visit www.ne-arts.net/mkocol.

* Monday, October 19 - Wednesday, October 21. San Juan, Puerto Rico. The D.Film Festival, a showcase for independent digital media, had two shows during the San Juan Cinemafest. For information visit www.dfilm.com.

* Tuesday, October 20 - Sunday, October 25. Reykjavik, Iceland. The 12th Nordic Children's Film Festival took place. A variety of Nordic productions, including animation, was screened. For information, contact childrenfestival@iff.is.

* Tuesday, October 20. Valencia,

California, U.S.A.

California Institute of the Arts' (Cal Arts) Animation department presented a screening of abstract animated films by German artist, Bärbel Neubauer. The artist was in attendance. A chronological selection of films was screened, including her latest film, *Firehouse*. The screening took place from 7 to 10 p.m. in the Bijou theater in the main Cal Arts building at 24700 McBean Parkway (McBean exit off 5 freeway). For information, call (805) 255-1050.

* Tuesday, October 20 - Friday, October 23. Rio de Janeiro, Brazil. SIBGRAPI, the International Symposium on Computer Graphics, Image Processing and Vision took place. The SIBGRAPI Video Festival is traditionally presented during one of the four nights of the symposium. Its purpose is to show visual explanations of animation, computer graphics techniques, algorithm animation and software demonstrations, as well as computer-generated films produced by TV companies. For information visit www.lcg.ufrj.br/~nando.

* Wednesday, October 21. Burbank, California, U.S.A. ASIFA-Hollywood presented "An Evening With Art Leonardi" hosted by Tom Sito. Leonardi was an animator on Friz Freleng's unit and worked on *Pink Panther*, *Tiny Toons* and *Shelley Duvall's Bedtime Stories*. The event started at 7 p.m. and admission was \$5. Call (818) 842-8330.

* Wednesday, October 21. London, England, U.K. The International Emma Awards is an independent awards competition open to all forms of interactive media whether published, com-

missioned or on-line. For information visit www.emmaawards.com

* Wednesday, October 21. Beverly Hills, California, U.S.A.

The Writers Guild of America's Media and Technologies Committee and Medialab presented "Rewriting the Future," a discussion on the impact of new technologies on traditional storytelling. Harry Shearer, actor, comedian, and voice of several characters on *The Simpsons*, performed as a live virtual character created by Medialab. In addition, Francis Ford Coppola appeared in a video presentation. Admission was free and the event took place at 7:30 p.m., at the Writers Guild Theater, 135 South Doheny Drive in Beverly Hills. For more info call (323) 782-4620.

* Thursday, October 22 - Sunday, October 25. Brisbane, Australia.

The Brisbane Animation Festival, a biennial event, featured a new international competition. Categories included Grand Prize, People's Prize, Best Use of New Technology and Best Student/Debut Film. For information, contact darren@visualeyes.net.au.

* Saturday, October 24. New York City, New York, U.S.A.

Animazing Gallery hosted a *Nightmare Before Christmas* party, featuring the debut of a Jack Skellington lithograph signed by Tim Burton. Animazing is located at 415 West Broadway. For information, call (212) 226-7374.

* Saturday, October 24. New York City, New York, U.S.A.

The American Museum of the Moving Image hosted a talk and demonstration by Blue Sky/VIFX about the animated effects the stu-

dio produced for the new 3D Imax film, *T-Rex: Back to the Cretaceous*. The event began at 12 noon, and was suitable for children ages nine and up. As a special treat, Chris Wedge gave a sneak preview from his soon-to-be-released animated short. For information, call (718) 784-4520.

* Saturday, October 24. Thousand Oaks, California, U.S.A.

Learning Tree University offered a class, "How to Get Hired in the Animation Industry," taught by industry recruiter Pamela Thompson, from 9:30 a.m. - 12:30 p.m. For information and registration call (805) 497-2292.

* Sunday, October 25. Hollywood, California, U.S.A.

The AFI Film Festival presents "Suspended Animation," a 90-minute program of stop-motion and computer-animated shorts, curated by Sojourn Pictures. Films include *Geri's Game*, *Bingo* and *1001 Nights*. The show took place at Mann's Chinese Theater, 6925 Hollywood Blvd., starting at 2:30 p.m. For information, call (213) 520-2000.

* Monday, October 26. San Francisco, California, U.S.A.

The Ideas in Animation series continued at Minna Street Gallery with two performances at 7:30 and 9:30 p.m. Nik Phelps and the Sprocket Ensemble, with guest musician Jana Herzen performed live music to animated films by Meredith Root, Martha Colburn and Michael Rudnik. Admission was \$10.00 general, \$7.00 for students. For information call (415) 681-3189.

* Tuesday, October 27 - Saturday, October 31. Leipzig, Germany.

The 41st annual Leipzig International Festival for Documentary and Animated Film showcased a retrospective of German animation since 1945, as well as 119 animated films in other programs including a competition. For information, contact dock-leipzig@t-online.de.

Awards

Girls, Inc. Honors Animated Women.

Girls, Inc. (formerly Girls Clubs of America), a U.S. non-profit organization devoted to "helping every girl become strong, smart and bold," has announced that six women in the children's entertainment industry will be honored at its annual celebration luncheon. The event will take place on Tuesday, November 10, 1998 at the Beverly Hilton in Beverly Hills, California. The honorees are: Margaret Loesch, president of Jim Henson Television Worldwide; Sue Rose, creator and executive producer of the animated series, *Pepper Ann*; Anne Sweeney, president of Disney/ABC Cable Networks and president of The Disney Channel; Brenda Laurel, founder of Purple Moon; Donna Brown Guillaume, executive producer at Confetti Entertainment Company; and Meryl Marshall, executive producer at Two Oceans Entertainment Group. In addition, a corporate vision award will be presented to Los Angeles-based animation studio, Klasky Csupo. The organization's co-chairs include Betty Cohen, president of Cartoon Network Worldwide; Carol Monroe, senior vice president of programming and development at Fox Kids Network; Herb Scannell, president of Nickelodeon/Nick at Nite and Nancy Steingard, executive vice president



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of Universal Cartoon Studios and Universal Family Television. Proceeds from the fund-raiser will benefit Girls, Inc.'s programs, which include college scholarships and a media awareness initiative called Girls Re-Cast TV. For information about the organization, or to purchase tickets for the celebration luncheon, visit: www.girlsinc.org.

Sitges Selects *Un Jour*. The Sitges Fantasy Film Festival wrapped up on October 16 in Barcelona, Spain. The international jury for the "Animat" animation festival within a festival was comprised of Jerry Beck (U.S.A.), Mercedes Gaspar (Spain) and Giorgio Valentini (Italy). They selected *Un Jour* by Marie Paccou (France) as Best Film, and gave an Honorable Mention to *Glassy Ocean* by Shigeru Tamura (Japan). In the main festival, Bill Plympton's film, *More Sex & Violence* won the "Best Short Film" award.

Visit the December 1997 issue of *Animation World Magazine* to read "Sitges: Horror and Animation in Barcelona," a review of last year's Sitges festival, by Bill Plympton.

Writers Group Honors Bressack. The Writers Guild of America's Animation Writers Caucus presented its first-ever Animation Writing Award to Gordon Bressack, at its annual meeting and reception on Wednesday, October 7, 1998. The honorary award is given to "that member of the Animation Writers Caucus and/or the guild who, in the opinion of the Board of Directors, has advanced the literature of animation in film and/or television through the years, and who has made outstanding contributions to the profession of the animation writer." Craig Miller, chair of the Animation Writers Caucus, said, "We're very pleased that the guild has seen fit to present this new annual award. It confirms the guild's determination to bring animation writing fully into its fold and that the guild holds animation in the same esteem it holds all other writing." Bressack, whose credits include *Animaniacs*, *Pinky and the Brain*, *Tiny Toons*, *Darkwing Duck* and *Captain Simian and the Space Monkeys*, received a 1996 Day-time Emmy for Achievement in Animation for *Animaniacs*.

In 1994, the WGA formed

the Animation Writers Caucus (AWC) to address the issues of working conditions in the field of animation, as well as to provide a forum in which animation writers could gather to exchange information and address methods of organizing. Read all about it in Craig Miller's article in the September 1998 issue of *Animation World Magazine*.

Ottawa Picks Carrots. The Ottawa International Animation Festival wrapped up on Sunday night with an awards show at the National Arts Center in Canada's capital city. The grand prize went to the new Estonian film, *Night of the Carrots*, by Priit Pärn who was on hand to accept the award as the festival also hosted a four-part retrospective of Estonian animation. The jury, comprised of Igor Kovalyov (Russia/U.S.A.), Janno Põldma (Estonia), Erica Russell (U.K.), Mike Smith (U.S.A.) and Lea

Zagury (Brazil), chose not to award prizes in two categories: Educational Production (C) and Music Video (F). The additional winners are as follows:

Category A (Independent Works Under 30 Minutes): *Underground* by Matti Kütt (Estonia).

Category B (Best First/Student Work): *Peaches* by Charmaine Choo (U.K.).

Category D (Commercial): *MK.00* by Fred MacDonald, Olive Jar Animation (U.S.A.).

Category E (Station/Program Identification): *Flying Daddy* by Keita Kurosaka (Japan).

Category G (Television Specials): *For Ever and Ever* by Micheala Pavlátova and Pavel Kouteck (Czech Republic).

Category H (Television Series): *Pond Life: Bitter and Twisted* by Candy Guard (U.K.).

Chromacolour Award for the Best Use of Colour: *Firehouse* by Bärbel Neubauer (Germany).

Gordon Bruce Award for Humor: *Crocodile Gangsters* by Eric Blesin (Belgium).

Zach Schwartz Award for Best Story: *The Mermaid* by Alexander Petrov (Russia).

Mike Gribble Award for Most Hilarious Film: *Millennium Bug* by Lee Lanier (U.S.A.).

Viacom Canada Prize for Best Canadian Film: *Linear Dreams* by Richard Reeves (Canada).

Craft Prize for Best Sound: *Smash* by Kirsten Winter (Germany).

Media Prize for Best Computer Animation: *Bingo* by Chris Landreth (Canada).

Special Jury Prize: *Black Burlesque* by Tomasz Kozak (Poland).

Special Jury Prize: *Bermuda* by Ülo Pikkov (Estonia).

Most Innovative Design: *Staggerings* by Peter Collis (U.K.).

The Ottawa International Animation Festival is reviewed in this issue of *Animation World Magazine*, available on-line November 1.

Toons Win Twin Geminis. The Academy of Canadian Cinema and Television presented the 13th annual Gemini Awards on Sunday, October 4 in Toronto. The winner



Night of the Carrots by Priit Pärn. © Priit Pärn.

in the "Animated Program or Series" category is Nelvana Limited's 2D series, *Sam & Max*, produced by Patrick Loubert, Gwenn Saunders Eckel, Michael Hirsh, Stephen Hodgins, Robert Ross, Clive A. Smith and J.D. Smith. The winner in the "Preschool Program or Series" category is Cochran Entertainments' mixed-media show, *Theodore Tugboat*, produced by Andrew Cochran. In addition, on October 2, Canadian software developer Puppet Works and Beevision Productions were honored with the Gemini Award for Outstanding Technical Achievement. As part of their acceptance speech, the companies demonstrated their real-time motion-capture technology at the gala event.

AMPAS Reveals Sci-Tech Oscar Noms. The Academy of Motion Picture Arts and Sciences (A.M.P.A.S.) has selected 34 achievements to be considered for 1998 Academy Awards. The selected achievements are announced in advance, "to enable those with claims of prior invention or with devices similar to those under consideration to advise the Academy," said category committee chair Edmund M. DiGiulio. Following is a list of achievements being considered which have some relation to animation technology: INFERNO Special Visual Effects System, Discreet Logic; RenderWorld, Arete Image Software, Inc.; Laser Based Motion Picture Film Recording System, Pixar Animation Studios; The ILM Skin Animation System, Industrial Light & Magic and PDI Facial Animation System for Computer-Generated Characters, Pacific Data Images. Demonstration of selected

achievements will be conducted on Tuesday, October 27 in the Academy's Samuel Goldwyn Theater, and the committee will meet on December 9 to vote on the awards. The Scientific and Technical Awards will be presented at the Regent Beverly Wilshire Hotel on Saturday, February 27, 1999.

It's "Christmas" for the Cartoon d'Or. Every year since 1991, the organization CARTOON, with the support of the MEDIA program of the European Union, selects one short European animated film as the "Cartoon d'Or," or "best European animation film." This year's winner, announced at the Cartoon Forum in Greece (September 23-27), is *L'Enfant au Grelot* (*Charlie's Christmas*) by Jacques-Remy Girerd (France), which also won awards at this year's Annecy and Stuttgart festivals. The 26-minute film is distributed by U.K.-based Eva Entertainment and was produced at Folimage in Valence, France, the studio where the 1995 Cartoon d'Or winner, *Le Moine et le Poisson* (*The Monk and the Fish*) was also produced. That film's director, Michael Dudok de Wit, animated the main character in *Charlie's*

Christmas. Director Jacques-Remy Girerd said he will spend the Cartoon d'Or prize money (25,000 ECU, approximately U.S. \$25,000) toward his feature film, *La Prophétie des Grenouilles* (*The Frog's Prophecy*). Next year, Girerd also plans to expand Folimage, a studio he co-founded, to include an animation school. In a program with three other animated shorts, and through the AFCAE independent distributors network, *Charlie's Christmas* will be released in French theaters starting October 14. Previous Cartoon d'Or winners are *La Vieille Dame et les Pigeons* (1997) by Sylvain Chomet (France), *Quest* (1996) by Tyron Montgomery (Germany), *The Wrong Trousers* (1994) by Nick Park (U.K.), *The Village* (1993) by Mark Baker (U.K.), *Manipulation* (1992) by Daniel Greaves (U.K.) and *Creature Comforts* (1991) by Nick Park (U.K.). This year's other nominees up against *Charlie's Christmas* were *Famous Fred* by Joanna Quinn (U.K.), *Frontière* by Christian Fisher (Germany) and Maud Gravereaux (France), *Heavy Stock, the Sound of the Railway* by Michael Salkeld (U.K.), *Sientje* by Christa Moesker (Netherlands) and *T.R.A.N.S.I.T.* by Piet Kroon (Netherlands).

The organizers of the Cartoon Forum also announced the formation of a forum specifically for animated features. A date and place for this new event has yet to be determined. The next Cartoon Forum, which focuses on TV animation, will take place September, 1999 in Cordoba, Spain.

The 1998 CARTOON Forum is reviewed by Marie Beardmore in this issue of *Animation World Magazine*. Plus, the organization CARTOON was



L'Enfant au Grelot /Charlie's Christmas by Jacques-Remy Girerd. © Folimage.

profiled by Heikki Jokinen in the October 1997 issue of *Animation World Magazine*.

Ignatz Honors Comics. The Ignatz Awards presentation took place on September 26, during the Small Press Expo (SPX) in Bethesda, Maryland. Named after Ignatz, George Herriman's brick-wielding mouse, the awards aim to recognize outstanding work that challenges popular notions of what comics can achieve, both as an art form and as a means of personal expression. A panel of five cartoonists (Michael Cohen, Tom Devlin, Tom Hart, Marc Hempel and Dylan Horrocks) selected the nominations, and winners were voted on by SPX attendees. The winners are:

Outstanding Artist:
Dave Sim (*Cerebus*, published by Aardvark-Vanaheim).

Promising New Talent:
Carla "Speed" McNeil (*Finder*, self-published).

Outstanding Story:
Ghost World by Dan Clowes, serialized in *Eightball* (published by Fantagraphics Books).

Outstanding Series:
Acme Novelty Library by Chris Ware (published by Fantagraphics Books).

Outstanding Comic:
Acme Novelty Library #9 by Chris Ware (published by Fantagraphics Books).

Outstanding Minicomic:
Amy Unbounded by Rachel Hartman.

Outstanding Graphic Novel or

Collection:
Ghost World by Dan Clowes (Fantagraphics Books).

IFP and IFC Award Students. The Independent Feature Project (IFP) and the Independent Film Channel (IFC) have announced the winners of their first student film competition, IFC2000. The U.S. \$2,500 "Outstanding Achievement in Animation" prize has been awarded to *Hisao* by Masahiro Sugano, a student from the University of Illinois at Chicago, School of Art & Design. The film is described as "an animation documentary that portrays the actual life of a Japanese singer/songwriter who has been seeking his dream in a foreign land for the past 25 years." *Hisao*, along with the three award-winning live-action films, were screened on September 19 at the IFP's Independent Feature Film Market in New York, and on October 1 in Los Angeles, at a screening sponsored by Kodak. The films will also air on the Independent Film Channel later this year (date TBD). Animator Faith Hubley, who was honored by the IFC this year, is on the jury that selected the IFC2000 winners. The other animation nominees vying for the award were *Asa Nisi Masa* by Ian Wilmoth (Rhode Island School of Design), *Crazy Glue* by Tatia Rosenthal (NYU Tisch School of the Arts) and *Everybody Bowl* by Dustin Woehrmann (Cal Arts).

ASIFA-Hollywood's Annie Noms. ASIFA-Hollywood has released the list of nominees for its 26th annual Annie Awards, which will take place at Alex Theatre in Glendale, California on Friday, November 13, at 7 p.m. For information call (818) 842-8330.

The Winsor McCay Award for contributions to the art of animation will be given to three honorees this year: Eyvind Earle, Hayao Miyazaki and Ernie Pintoff. The June Foray Award will be given to ASIFA-Hollywood president Antran Manoogian. A special award for Technical Achievement in the Field of Animation is being given to Digital Domain Inc., for their work on *Titanic*. In the 26 competitive categories, nominees were selected by separate panels of industry judges. The winners will be selected over the next few weeks by mail-in voting of ASIFA-Hollywood membership.

The nominees (as provided to AWN by ASIFA-Hollywood) are:

Outstanding Achievement in an Animated Short Subject:
Geris Game, Pixar Animation Studios.
Redux Riding Hood, Walt Disney Television Animation.
Three Little Pigs, Walt Disney Television Animation.
Titey, J.J. Sedelmaier Productions, Inc.
T.R.A.N.S.I.T., The Illuminated Film Company in association with Picture Start.

Outstanding Achievement in an Animated Interactive Production:
The Curse of Monkey Island, LucasArts Entertainment Company, LLC.
Eggs of Steel, Rhythm & Hues.
Flying Saucer, Wild Brain, Inc.

Outstanding Achievement in an Animated Television Commercial:
G-Police, Wong Doody, Acme Filmworks.
Lizards II, Circle-K Stores, Pacific Data Images.
Old Friends, American Express,

Warner Bros. Classic Animation.
Old Navy, Old Navy, Spumco, Inc.
Willy Wonka's Wild Ride Campaign: Shock Tarts, Nestle Corporation, Wild Brain, Inc.

Outstanding Achievement in an Animated Interstitial, Promotional Production or Title Sequence:
Genie's Great Minds: Ben Franklin, Walt Disney Television Animation.
Late Night Black and White, Cartoon Network, Ink Biscuits.
O Canada Open, Cartoon Network, Wild Brain, Inc.
Retromotion Open, Locomotion Channel, Wild Brain, Inc.
The Wonderful Ice Cream Suit, Walt Disney Company, Acme Filmworks.

Outstanding Achievement in an Animated Daytime Television Program:
Angry Beavers, Nickelodeon Animation Studio.
Animaniacs, Warner Bros. Television Animation.
The New Batman/Superman Adventures, Warner Bros. Television Animation.
Oh Yeah! Cartoons, Nickelodeon Animation Studio.
Pinky and the Brain, Warner Bros. Television Animation.

Outstanding Achievement in an Animated Prime-Time or Late Night Television Program:
Dexter's Laboratory, Hanna-Barbera Cartoons.
King of the Hill, 20th Century Fox, Deedle Dee Productions, Judgmental Films, 3 Arts Entertainment.
A Pinky and the Brain Halloween, Warner Bros. Television Animation.
The Simpsons, Gracie Films in association with 20th Century Fox
South Park, Comedy Central

Outstanding Achievement in an Animated Home Video Production:
Belle's Magical World, Walt Disney Television Animation.
Fern Gully 2: The Magical Rescue, Wild Brain, Inc.
Pooh's Grand Adventure: The Search for Christopher Robin, Walt Disney Television Animation.
Spunky's Camping Adventure, Global Television Syndication in association with CBN International.
Batman & Mr. Freeze: Sub Zero, Warner Bros. Animation.

Outstanding Achievement in an Animated Theatrical Feature:
Anastasia, Fox Animation Studios.
I Married a Strange Person, Bill Plympton.
Mulan, Walt Disney Feature Animation.
Quest for Camelot, Warner Bros. Feature Animation.

Outstanding Individual Achievement for Character Animation:
Ruben Aquino, *Mulan*, Walt Disney Feature Animation.
Tom Bancroft, *Mulan*, Walt Disney Feature Animation.
Mark Henn, *Mulan*, Walt Disney Feature Animation.
T. Woody Yocum, *Genie's Great Minds*, Walt Disney Television Animation.

Outstanding Individual Achievement for Effects Animation:
Jerome Chen, *Godzilla*, Sony Pictures Imageworks in association with Centropolis and TriStar Pictures.
Michel Gagne, *Quest for Camelot*, Warner Bros. Feature Animation.
Peter Matheson, *Anastasia*, Fox Animation Studios.
David Tidgwell, *Mulan*, Walt Disney Feature Animation.

Outstanding Individual Achievement for Production Design in an Animated Television Production:
Dan Chessher, "The Mighty Knot-head," *The Angry Beavers*, Nickelodeon Animation Studio.
Dale Hendrickson, "Antibody," *Silver Surfer*, Saban Entertainment
Mike Lowery, "Fair's Fair," *The Sylvester and Tweety Mysteries*, Warner Bros. Television Animation.
Pascal Morelli, "An Army of Rogues," *The Legend of Calamity Jane*, Contre-Allee in association with Warner Bros. Television Animation.
Carlos Ramos, "ChalkZone," *Oh Yeah! Cartoons*, Nickelodeon Animation Studio.

Outstanding Individual Achievement for Production Design in an Animated Feature Production:
Hans Bacher, *Mulan*, Walt Disney Feature Animation.

Outstanding Individual Achievement for Storyboarding in an Animated Television Production:
Maxwell Atoms (Adam Burton), "The Karate Chick," *Cow and Chicken*, Hanna-Barbera Cartoons.
Barry Caldwell, "Brain Acres," *Pinky and the Brain*, Warner Bros. Television Animation.
Linda Miller, "Bad to the Bone," *Disney's 101 Dalmatians: The Series*, Walt Disney Television Animation in association with Jumbo Pictures.
Cynthia Petrovic, "Home Is Where the Bark Is," *Disney's 101 Dalmatians: The Series*, Walt Disney Television Animation in association with Jumbo Pictures.
Carlos Ramos, "ChalkZone," *Oh Yeah! Cartoons*, Nickelodeon Animation Studio.

Outstanding Individual Achieve-

ment for Storyboarding in an Animated Feature Production: Li Hong, *Fern Gully 2: The Magical Rescue*, Wild Brain, Inc.
Chris Sanders, *Mulan*, Walt Disney Feature Animation.

Outstanding Individual Achievement for Writing in an Animated Television Production:

Cydne Clark and Steve Granat, "Swine Song," *Disney's 101 Dalmatians: The Series*, Walt Disney Television Animation in association with Jumbo Pictures.

Derek Drymon, Robert Porter, and Peter Hannan, "DogGone," *Catdog*, Nickelodeon Animation Studio.

Charles M. Howell IV, Earl Kress and John Ludin, "The Family That Poits Together Narfs Together," *Pinky and the Brain*, Warner Bros. Television Animation.

Steve Marmel, "The Perfect Gift," *Johnny Bravo*, Hanna-Barbera Cartoons.

Mark McCorkle and Robert Schooley, *Genie's Great Minds*, Walt Dis-

ney Television Animation.
Outstanding Individual Achievement for Writing in an Animated Feature Production:

Karl Geurs and Carter Crocker, *Pooh's Grand Adventure: The Search for Christopher Robin*, Walt Disney Television Animation.

Flip Kobler, Cindy Marcus, Bill Motz, and Bob Roth, *Beauty and the Beast: The Enchanted Christmas*, Walt Disney Television Animation.

Chris Sanders, *Mulan*, Walt Disney Feature Animation.

Eric Tudhman (Animation Adaptation), Susan Gauthire, Bruce Graham, Bob Tzudiker, Noni White (Screenplay), *Anastasia*, Fox Animation Studios.

Richard Tulloch, *Fern Gully 2: The Magical Rescue*, Wild Brain, Inc.

Outstanding Individual Achievement for Voice Acting by a Male Performer in an Animated Television Production:

Maurice LaMarche, as the voice of The Brain, *Pinky and the Brain*,

Warner Bros. Television Animation.
Nandor Nevai, as the voice of Delivery Man, *Sniz & Fondue*, Funbag Studios in association with Nickelodeon.

Rob Paulsen, as the voice of Pinky, *Pinky and the Brain*, Warner Bros. Television Animation.

David Warner, as the voice of Doc, *Toonsylvania*, DreamWorks SKG TV Animation.

Robin Williams, as the voice of Genie, *Genie's Great Minds*, Walt Disney Television Animation.

Outstanding Individual Achievement for Voice Acting by a Male Performer in an Animated Feature Production:

Hank Azaria, as the voice of Bartok, *Anastasia*, Fox Animation Studios.

Tim Curry, as the voice of Forte, *Beauty and the Beast: The Enchanted Christmas*, Walt Disney Television Animation.

Jerry Orbach, as the voice of Lumiere, *Beauty and the Beast: The Enchanted Christmas*, Walt Disney Television Animation.

Christopher Plummer, as the voice of Barnaby Crooked Man, *Babes in Toyland*, MGM Animation.

Paul Winchell, as the voice of Tigger, *Winnie the Pooh: The Search for Christopher Robin*, Walt Disney Television Animation.

Outstanding Individual Achievement for Voice Acting by a Female Performer in an Animated Television Production:

Christine Cavanaugh, as the voice of Dexter, *Dexter's Laboratory*, Hanna-Barbera Cartoons.

June Foray, as the voice of Granny, *The Sylvester and Tweety Mysteries*, Warner Bros. Television Animation.

Kathy Najimy, as the voice of Peggy Hill, *King of the Hill*, 20th



Disney's *Mulan* received the most Annie Award nominations this year, but the race is on in the animated feature category. © Disney. All Rights Reserved.

Century Fox in association with Deedle Dee Productions, Judgmental Films, and 3 Arts Entertainment.

Bebe Neuwirth, as the voice of Belladonna, *All Dogs Go To Heaven*, MGM Animation.

April Winchell, as the voice of Cruella DeVil, *Disney's 101 Dalmatians: The Series*, Walt Disney Television Animation in association with Jumbo Pictures.

Outstanding Individual Achievement for Voice Acting by a Female Performer in an Animated Feature Production:

Catherine Cavadini, as the voice of Mary, *Babes in Toyland*, MGM Animation.

Angela Lansbury, as the voice of Marie, *Anastasia*, Fox Animation Studios.

Paige O'Hara, as the voice of Belle, *Belle's Magical World*, Walt Disney Television Animation.

Meg Ryan, as the voice of Anastasia, *Anastasia*, Fox Animation Studios.

Ming-Na Wen, as the voice of Mulan, *Mulan*, Walt Disney Feature Animation.

Outstanding Individual Achievement for Music in an Animated Television Production:

Bill Burnett and Guy Moon, "The Ugliest Weenie, Part 2," *Cow and Chicken*, Hanna-Barbera Cartoons.

Alf Clausen (Music) and Ken Keeler (Lyrics), "The City of New York vs. Homer Simpson," *The Simpsons*, Gracie Films in association with 20th Century Fox.

Lino Sound, "Suave-O-Matic," *The Off-Beats*, Curious Pictures in association with Nickelodeon.

Randy Peterson and Kevin Quinn,

"Dalmatian Vacation, Part 2," *Disney's 101 Dalmatians: The Series*, Walt Disney Television Animation in association with Jumbo Pictures. David Smith, Thomas Chase, and Steve Rucker, "LABretto," *Dexter's Laboratory*, Hanna-Barbera Cartoons.

Outstanding Individual Achievement for Music in an Animated Feature Production:

Michelle Brouman and Amanda McBroom (Songs), Joseph DeLuca (Score), *Hercules and Xena: The Battle for Mount Olympus*, Universal Cartoon Studios.

Stephen Flaherty and Lynn Ahrens (Songs), David Newman (Score), *Anastasia*, Fox Animation Studios.

Carl Johnson (Score), *Pooh's Grand Adventure: The Search for Christopher Robin*, Walt Disney Television Animation.

Rachel Portman and Don Black (Song), "As Long As There's Christmas," *Beauty and the Beast: The Enchanted Christmas*, Walt Disney Television Animation.

Matthew Wilde and David Zippel (Songs), Jerry Goldsmith (Score), *Mulan*, Walt Disney Feature Animation.

Outstanding Individual Achievement for Directing in an Animated Television Production:

Jaime Diaz, "ChalkZone," *Oh Yeah! Cartoons*, Nickelodeon Animation Studio.

Raimund Krumme, *Big and Little Doors*, Acme Filmworks.

Pascal Morelli, "A Slip of the Whip," *The Legend of Calamity Jane*, Contre-Allee in association with Warner Bros. Television Animation. Jim Reardon, "Trash of the Titans," *The Simpsons*, Film Roman in association with 20th Century Fox.

Nelson Recinos, "Brain Acres," *Pinky and the Brain*, Warner Bros. Television Animation.

Outstanding Individual Achievement for Directing in an Animated Feature Production:

Don Bluth and Gary Goldman, *Anastasia*, Fox Animation Studios. Barry Cook and Tony Bancroft, *Mulan*, Walt Disney Feature Animation.

Karl Geurs, *Pooh's Grand Adventure: The Search for Christopher Robin*, Walt Disney Television Animation.

Andy Knight, *Beauty and the Beast: The Enchanted Christmas*, Walt Disney Television Animation.

Outstanding Individual Achievement for Producing in an Animated Television Production:

Joe Ansolabehere and Paul Germain, *Disney's Recess*, Walt Disney Television Animation.

Vincent Davis, *Cow and Chicken*, Hanna-Barbera Cartoons.

Gary Katona and Ed Wexler, *Genie's Great Minds*, Walt Disney Television Animation.

John W. Lynn, Jr., *Celebrity Deathmatch*, MTV Animation.

Rob Renzetti, "The F-Tales," *Oh Yeah! Cartoons*, Nickelodeon.

Outstanding Individual Achievement for Producing in an Animated Feature Production:

Don Bluth and Gary Goldman, *Anastasia*, Fox Animation Studios. Pam Coats, *Mulan*, Walt Disney Feature Animation.

Brian Rosen, Richard Harper, Jeff Kahan and Jeff Fino, *Fern Gully 2: The Magical Rescue*, Wild Brain, Inc.



DESERT ISLAND SERIES

On A Desert Island With. . . . Cartoon Characters

compiled by Wendy Jackson

This month, we picked a few cartoon characters, and asked each of them what films they would want to have with them if stranded on a desert island. Speed Racer has been around the block a few times, and is merchandised on apparel, toys, books, collectibles, calendars, magnets and in a PlayStation game. He was featured in the November 1997 issue of *Animation World Magazine* when he starred in a Volkswagen commercial. The six tiny dragons of *Pocket Dragon Adventures* are also time-tested characters. For more than 20 years, they existed as drawings and paintings by Real Musgrave before being licensed and turned into a line of collectible ceramic figures, then an animated series by Wolfmill Entertainment and BKN Kids Network. Now, of course, there's also licensed merchandise based on the series.

Speed Racer's Faves

1. *Kimba the White Lion* (Tezuka Productions).
2. *Astro Boy* (Tezuka Productions).
3. *Gigantor* (TCJ/Delphi).
4. *Marine Boy* (Japan Telecartoons/K. Fujita & Associates).
5. *Clutch Cargo* (Cambria Studios, Inc./Streamline Pictures).
6. *Battle of the Planets* by Sandy Frank.
7. *Robotech* (Tatsunoko).
8. The original *The Adventures of Jonny Quest* (Hanna-Barbera).
9. *Mighty Mouse* (Terrytoons).
10. *Rocky & Bullwinkle* (Jay Ward).

Pocket Dragon's Picks:

1. Zoom-Zoom, the dragon who wants to fly, picks *Dumbo* (Disney) and *Plane Crazy* (Disney).
2. Specs, the over-educated dragon whose nose is always in a book, selects *The Pagemaster* (20th Century Fox) and *Schoolhouse Rock* (ABC).
3. Filbert, the adventure-loving leader, wants to take *The Adventures of Jonny Quest* (Hanna-Barbera) and *King Leonardo and his Short Subjects* (TOTAL Television/Leonardo Productions).
4. Scribbles, the Rube Goldberg-esque inventor, loves to watch *Inspector Gadget* (DIC).
5. Binky, the sweet and adorable youngest dragon, can't get enough of *My Little Pony* (Sunbow) and *The NeverEnding Story* (Warner Bros.).
6. Cuddles, the sleepy and most timid Pocket Dragon, thinks he wants to take *Sleeping Beauty* (Disney) and *The Reluctant Dragon* (Disney).
7. Plus, *Pocket Dragon Adventures* has *got* to come along.

And they don't even want to know what *Dragon Slayer* is about...

Thanks to Jim Rocknowski of Speed Racer Enterprises and Craig Miller of Wolfmill Entertainment.

Amusement Parks and Family Animation, December 1998

What an issue! Craig Bartlett will be interviewed by Joseph Bevilacqua regarding his life prior to *Hey Arnold!* which featured work on films for World Fairs and other venues. Disney World's Animal Kingdom will be profiled by Joseph Szadkowski, as will the architecture of the first Disney amusement park, Disneyland by Katie Mason. Clark Dodsworth will also outline the newest inventions that we can expect to see in amusement parks in the future. Deborah Reber will profile the family animation market and Ted Pedersen will discuss the Internet and other edutainment avenues that networks are promoting to connect with their young viewers.

We will feature film reviews of *The Rugrats Movie* by Michael Mallory and *A Bug's Life* by Charles Solomon. In other exclusive stories, Barry Purves continues his production chronicles and Glenn Vilppu continues his famous series on life drawing instruction. We will also feature three book reviews: *That's Enough Folks: Black Images in Animated Cartoons (1900-1960)* and *An American Magus - Harry Smith, A Modern Alchemist* will be covered by Giannalberto Bendazzi and *Reading The Rabbit* will be reviewed by Mark Mayerson.

Animation World Magazine Upcoming Calendar

Amusement Parks and Family Animation	December 1998
Year in Review and Future	January 1999
Motion-Capture and Stop-Motion	February 1999
Production Technology	March 1999