

# Award-winning animation clips show diversity

## Dark 'Lazar' is best clip

By Gerald White  
Emerald Contributor

Animation, a form of art that has as much possibility as it does diversity, is on display in the form of yet another anthology from Expanded Entertainment: *The Second Animation Celebration: The Movie*.

This compilation of shorts from around the world was taken from those films that won awards at the recent Animation Celebration, which is a competition held in Los Angeles.

This particular anthology is interesting because of the varie-

### Movie Review

ty of animation genres that it chooses to show. The featured shorts range from the highly (and literally) commercial to the highly abstract.

Some of these are very clever and fun to watch, and they illustrate the ways that many brilliant animators choose to support themselves. However, when the audience is shown that the short is just a commercial, it does cheapen the enjoyment a bit.

Another genre that is well represented is science fiction. An excellent example of this is Gavriilo Gnatovich's "Lazar," a dark, Orwellian narrative that tells the story of a futuristic society that imprisons a dissenter

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named Lazar.

It illustrates the passing of time in the prison cell in a very vivid and intense manner. The film stands out for its intense detail and scenes that are



Courtesy photo

Wild, crazy and sometimes bizarre scenes from award-winning animation shorts are showing at in *The Second Animation Celebration: The Movie*

drenched in color.

Another excellent science fiction short is the computer generated "Beat Dedication." Its movement is not too fast (a problem with much computer animation) and not a single shot is wasted.

It's easily the best piece of computer animation in the anthology.

Other science fiction entries which could use some improvement are Tony Collingwood's overlong "Rarg," and the somewhat poorly drawn "Tin Toy" (probably the worst piece of computer animation, by John Lassitar and William Reeves).

It's somewhat surprising that this film is so disappointing because it's done by the same people that did the clever, ultra neon "KnickKnack."

The abstract "Pencil Dance" is by far the most visually stimulating short in the program. Its solid black and white designs overlap and flow into each other in a very beautiful and strange way.

Mikhail Tumelya's tribute to Mickey Mouse, "The Marathon" also uses solid black and white in a very interesting way.

Other particularly interesting shorts are Oregonian Bill Plympton's somewhat violent "25 Ways to Quit Smoking," Paul Clarehout's Disney-esque "Scaredy Cat," John Schnall's morbid "Goodnight Norma ... Goodnight Milton," Maurizio Forestieri's masterpiece of perception "Salome," and Tom Sito's wonderfully drawn "Propagandance."

Matt Groening, of *Life in Hell* fame, adds a touch of the bizarre with his family from hell, the Simpsons. They grace the *Celebration's* presence four times.

Some of the shorts are unremarkable or generic, including Juan Pardon's "Quinoscopio No. 2," Gyluga Nagy's "Fingerwave," Susan Young and Mike Smith's "Umbabarama," and a silly compilation of children's cartoons.

It's difficult to gain a working knowledge of animation because it takes so many forms. *The Second Animation Celebration* does a good job of not only illustrating those many forms but also showing many high-quality films.

It's not only quantitative but qualitative, and therefore, it's well worth seeing.

*The Second Animation Celebration: The Movie* is currently showing at The Bijou, 492 E. 13th Ave.

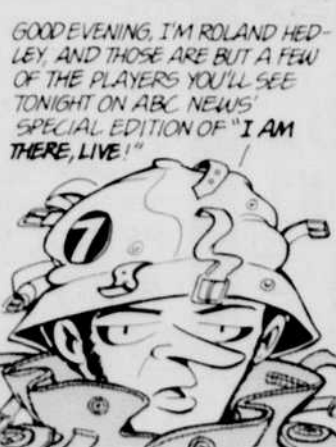
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