

ENTERTAINMENT

Technique • Friday, June 14, 2001

What to do tonight?

Check out the abundance of concerts (including some free ones) coming to Atlanta over the next month. **Page 11**

Tech of the North

Try the crossword puzzle themed around our northern counterpart and created by master Joey Katzen. **Page 11**

Disney's *Lilo and Stitch* breaks the fairy tale stereotype

Film bypasses conformity as animators revert back to watercolor and creators focus on imperfect characters

By Kimberly Rieck
Focus Editor

At first the idea of Disney producing an animated film about a Hawaiian girl (Lilo, voiced by Davigh Chase) adopting an evil genetic experiment from outer space (Stitch, voiced by Chris Sanders) does not quite fit right. But there is nothing about Lilo and Stitch that fits the traditional blueprint for an animated feature, and that is what makes it another Disney classic.

The film originated from a character that Sanders, director/screenwriter, had drawn back in 1985. Sanders had played around with his Stitch character for years. The original Stitch is a cross between a vicious tiger and a bat. Over the years, he went back and fiddled around with his creation. Sanders, in the meantime, also worked on an impressive array of Disney films from *The Rescuers Down Under* to *Mulan*.

In 1997, Thomas Schumacher, president of Walt Disney Feature Animation, decided to ask Sanders if he had any ideas for a new film. Sanders mentioned that he had a character that he was playing around with and later showed Schumacher his ideas. Schumacher said he loved it, and he immediately put Sanders in touch with Dean DeBlois, who had worked on *Mulan*.

Next Disney entrusted the two animators to storyboard, write, and direct a film, although they were

without directing experience and only had some storyboarding experience. Disney also let Clark Spencer, formerly the senior vice president of Walt Disney Animation in Florida, try his hand at producing for the first time.

One would think that first time directors and producers would want to play their cards as safe as possible. But the production team decided to forgo convention and use watercolor backgrounds.

"We felt like we didn't have any rules to follow because we didn't know the rules. We were already breaking convention anyway in terms

of the story and the music," said Spencer. "That allowed us to push the idea of using watercolor because nobody felt like it was a medium we couldn't do."

Watercolor backgrounds have not ap-

peared in an animation film since *Dumbo* in 1940. It is a painstaking process because if there is one tiny mistake, the entire background has to be redone.

The background artists at first were worried because none of them had a lot of experience painting in watercolors. So, they took a crash course in watercolor painting and even received advice from Maurice Noble, who had worked on *Snow White*. The result is the most visually impressive animation film that has come out since *The Lion King*.

The making of the film was as chaotic as the story line. "We made

"We felt like we didn't have any rules to follow because we didn't know the rules."

Clark Spencer
Producer



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***Lilo and Stitch*, Disney's newest animated feature, was created with watercolor backgrounds, forgoing the current trend of computer animation. The last animated film to use watercolor backgrounds was *Dumbo* in 1940.**

enormous amounts of changes as it progressed, more than any other movie I can remember working on in years," said Roy Disney.

One major change was the location of the film, which changed from Kansas to Hawaii. Sanders made the switch after taking a vacation to Hawaii and realizing that it was the perfect setting.

The production team made every effort to portray the island of Kauai with as much authenticity as possible. They recruited hula-dancing experts, used animators who surfed, used a Hawaiian children's choir, and made several trips to the island. The animators even studied the moves of world champion surfer Kelly Slater. The voices of Nani

and David are done by Tia Carrere and Jason Scott Lee, native Hawaiians, who gave the directors feedback on the dialogue and helped it sound more Hawaiian.

The co-directors wanted to create a story that began where most of the other Disney movies ended. "It's going to be [Stitch's] redemption story. We start with him at his worst, and he's going to become his best. We wanted to create a cast of these gray zone characters with its many moments of nobility and many moments of irresponsibility and bad behavior," said DeBlois.

Do not expect to hear a traditional musical soundtrack either. The soundtrack has only Elvis songs and two covers of Elvis songs done

by A*Teens and Wynonna because Lilo has an obsession with Elvis. "I was absolutely thrilled to be a part of this. Number one it's for my children, and the fact that I'm part of a legacy, who wouldn't want to do that?" said Wynonna.

"The coolest thing of all is to see people with that character," said Sanders. "People have been buying him and the movie isn't quite out yet and that's really exciting because we wanted to make a movie that people would embrace and I think that's an expression of that."

Kimberly visited Orlando for a sneak peak of Lilo and Stitch, where she spoke with the film's makers. Lilo and Stich is due in theaters June 21.

Festival awards independent filmmakers

By Bryan Basamanowicz
Senior Staff Writer

From May 31 to June 8, Atlanta played host to the largest Film Festival in the southeast. On its opening night gala, the Atlanta Film Festival kicked off with the screening of *Cherish*, a hip and semi-star-studded offering from second time director Finn Taylor.

Following the opening screening was the opening night party at club Eleven50 where the aspiring were given a chance to touch base with the accomplished. This opening night party was one in a series of several highly publicized social gatherings celebrating the achievements displayed at the festival.

Over the course of the next week, over 100 feature films were screened ranging in genre from documentary to animation. In addition, several seminars, discussion groups, workshops, and panels were also hosted at the festival. Some filmmakers purchased All Access passes for \$100, which let them into all screenings and events. Others opted for the 6-pack festival certificate that granted them admission to any six screenings at the festival.

On the whole, the features screened at the festival were always fresh and often excellent. The sampling of films covered by the Technique was certainly worth the attention. The favorite in the Technique's picks was *Easy Listening*, a narrative film directed by Pamela Corkey.

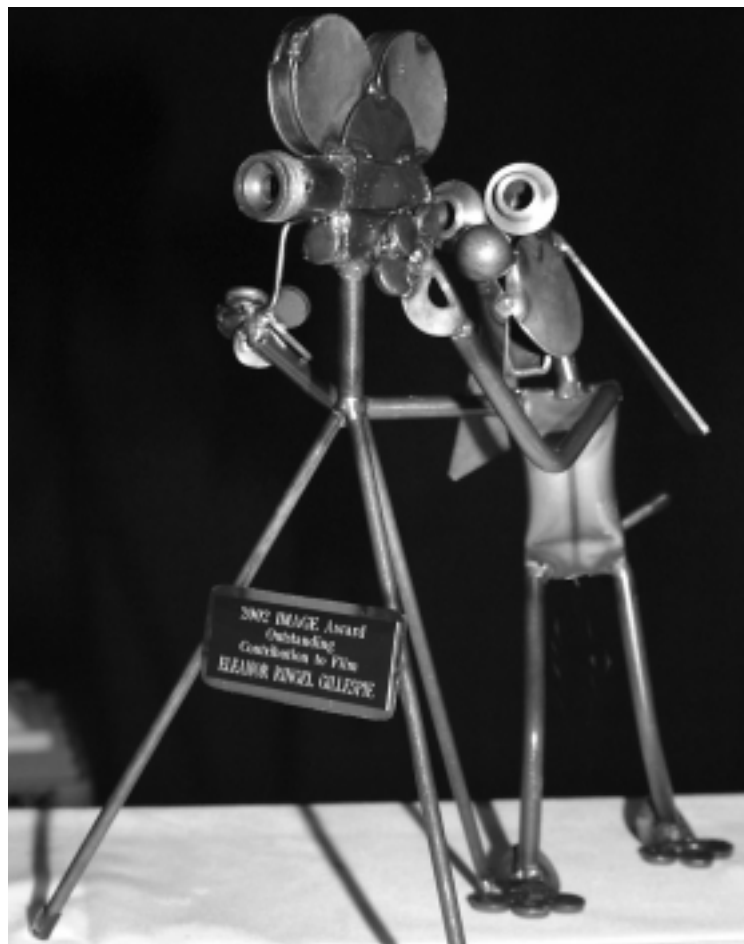
Easy Listening follows the story of Burt, a would-be jazz musician who just can't swing. Burt plays in an easy listening orchestra for a living, accompanied mostly by people who are twice his age, he himself approaching forty. Outside of his orchestra, Burt attempts to convince anyone who will listen that he is indeed a "happening" jazz musician. But in dim reality, Burt has little if any talent or inclination for the hip.

The turning point is the entry of Linda, a young flautist who seems to have stepped right out of the 1950s to play in Burt's easy listening orchestra. The two slowly become acquainted. Linda, impressed not by Burt's hip lingo and jazz fairy tales but by his easy listening trumpet playing, requests that he assist her in her personal musical endeavors. But soon after their tu-

torials begin it becomes clear that Burt has much more to learn from Linda.

Easy Listening works on the sheer artistry of its characters. The characters in the film, namely Linda, are at once utterly over the top and unbelievable while also definitively human. The delivery of the films message and exposure of its theme is intricately linked with the unique styling of its characters making it 100 percent fresh and fiercely gripping.

At the end of the festival, the closing night gala was followed by the issuing of awards commending films in various categories such as best narrative film, best short film, and best animated film. Notable was the Grand Jury (Best Overall) award to Lucia Small for *My Father the Genius*. The film is the portrait of the life of a visionary architect, Glen Small, painted on film through the talents of his daughter Lucia. The film, already intimate by virtue of its premise and parameters, explores the conflict and irony within a man beset on changing the world through architecture, but often ignorant of his immediate responsibilities as a husband and a father.



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Eleanor Gillespie received the above award for Outstanding Contribution to Film. Several other filmmakers were honored during the festival.



The Live List:
June 14 to July 12
Go hear some music!

COTTON CLUB (152 Luckie St.)
(404) 688-1193
<http://www.atlantaconcerts.com/cottonclub.asp>
6/15 The Jim Rose Circus
6/21 Greenwheel/The Lost Trailers
6/23 Good Riddance/Grade/Strike Anywhere
6/27 Perpetual Groove
6/29 Mandorico
7/3 Liar's Academy
7/6 Hate Eternal/Nile/Origin

ECHO LOUNGE (551 Flat Shoals Rd.)
(404) 681-3600
<http://www.echostatic.com/echolounge>
6/14 Florence Dore/Freedy Johnston
6/22 The Warlocks
6/26 The Burning Brides
6/27 The Gloria Record
6/29 Flathead Mike & The Mercurys
7/12 Ben Kweller

MASQUERADE (695 North Ave.)
(404) 577-2007
<http://www.masq.com>
6/16 Luciano/Tony Rebel
6/18 Remembering Never/Suicide Pact
6/22 Gargantua
6/27 The Get Up Kids/Superchunk
6/29 Skinless/Six Feet Under
7/4 Ugly Cassanova
7/5 Tapping the Vein/Kings X

ROXY (3110 Roswell Rd.)
<http://www.atlantaconcerts.com/roxy.asp>
6/15 Ben Folds
6/18 Danzig

TABERNACLE (152 Luckie St.)
(404) 659-9022
<http://www.tabernaclemusic.com>
7/10 Lil' Romeo
7/11 Plink

VARIETY PLAYHOUSE (1099 Euclid Ave.)
(404) 521-1786
<http://www.variety-playhouse.com>
6/14 Delbert McClinton
6/15 Doc Watson
6/16 David Cross
6/18 David Wilcox
6/19 Angelique Kidjo
6/20 Jim White
6/21 Jennifer Nettles Band/Antigone Rising
6/23 Marcus Miller
6/28 Robinella & The CC String Band

10 HIGH (816 North Highland Ave.)
(404) 873-3607
<http://www.darkhorseatlanta.com>
6/18 Squint
6/20 Waking Jane
6/21 Yard
6/29 Hobex
7/5 Joint Chiefs

CJ's Landing
(404) 237-7657
<http://www.cjslanding.com>
6/14 Hot August Knights
6/15 Rev Seven/Issues/13 Stories
6/20 Field Day
6/21 Frog Lodge/Dezeray's Hammer/7 Sharp 9
6/28 7 Sharp 9
6/29 Roam/Sometimes X

SMITH'S OLDE BAR (1580 Piedmont Ave.)
(404) 875-1522
<http://www.smithsoldebar.com>
6/14 Cigar Store Indians
6/15 Emma Gibbs Band
6/16 Joe Rathbone/Christian Tobin
6/17 Sickboy/Y.O.U
6/18 Open Mic Night
6/19 Alastor/Nanyana
6/20 Dave Zollo/David Ryan Harris
6/21 The Goodies/Scrappy Hamilton
6/22 Fighting Gravity/Joint Chiefs
6/23 Asylum Street Spankers
6/24 Fambooeey/Cosmic Gypsies/Enos
6/25 You Laugh Now! Comedy Show
6/26 Pieta Brown with Bo Ramsey
6/27 Blue Dogs/Lucero
6/28 Jaws of Life
6/29 Gran Torino/Cadillac Jones
6/30 Zorki
7/1 Bullets of Orange/Quarter Inch Jack
7/2 Hayseed Dixie
7/3 Ludowici/Tishamingo
7/4 The Steam Rollers
7/5 Ian Webber
7/7 Julia Fordham
7/8 Huddle
7/9 David Ryan Harris & Friends
7/10 Skydog Gypsy
7/11 Jim Lauderdale

CHASTAIN PARK AMPHITHEATRE
(404) 233-2227
<http://www.atlantaconcerts.com/chastain.asp>
6/14 Indigo Girls
6/15 Indigo Girls/K's Choice
6/17 Jewel/M2M
6/21 Manheim Steamroller
6/22 Nancy Wilson/Ramsey Lewis
6/23 The B-52's
6/24 Elvis Costello/Joe Henry
6/28 Trisha Yearwood
6/29 Al Green/Ann Nesby
6/29 Blind Boys of Alabama/Clarence Fountain
7/4 En Vogue/New Edition
7/7 Chris Isaak/Natalie Merchant
7/8 Heart
7/12 Spyro Gyra

UNDER THE COUCH
<http://utc.gatech.edu>
6/14 Darkest Hour/Majority Rule
6/15 The Gadgets/Squad 5-0

ON THE BRICKS (Centennial Olympic Park)
<http://www.onthebricks.com>
6/14 Alanis Morissette/Pat McGee Band
6/21 Michelle Branch/Res
6/28 They Might Be Giants/Superdrag
7/12 Concrete Blonde/Will Hoge

DOWNTOWN ROCKS
http://www.99x.com/event_archives/downtown_rocks
6/14 Cake/Josh Joplin Group
6/21 Default/Injected
6/28 Black Eyed Peas/Minamina Goodsong
7/5 Butch Walker/Left Front Tire
7/12 Cowboy Mouth/Unwritten Law

For more concert listings, visit
<http://www.pollstar.com>

Technique Crossword: Georgia Tech of the North

By Joey Katzen
Contributing Writer

Across

- 1. Homes to Jose
- 6. Fibrous leaves used in crafts
- 12. If-Then follower
- 16. Phantom’s Paris home
- 17. East Asia, in tourism guides
- 18. Mechanical routine
- 19. Start of M.I.T. cheers?
- 22. Mode alternative
- 23. Roman road
- 24. Livestock feeder
- 26. Stop sign, for instance
- 28. Rocker attire
- 31. Hunting weapon
- 32. Observe
- 33. Simple salutation
- 34. Fictional pony-sized being
- 36. Estal or Ediatrician opener
- 37. Extreme
- 38. Exile locale
- 41. Silas Marner portrayer
- 44. Detergent option
- 45. Snowboard alternative
- 47. Cut off
- 48. Middle of M.I.T. cheers?
- 52. Fluff

- 4. Indoor stadium
- 5. Calloway center
- 6. Sap resin
- 7. Prima donna rendition
- 8. Complete
- 9. Tax, maybe
- 10. American Ltd.
- 11. Molecule component
- 12. Copper salt
- 13. “Hiawatha” poet
- 14. Carnegie tangible
- 15. ECE division
- 20. Egg-shaped
- 21. Pakistani robe
- 25. Sun god
- 27. Nazi-walled city sector
- 28. Associate
- 29. Appropriate
- 30. It can be 1st, 2nd, or 3rd
- 34. Law
- 35. Grape brandy
- 36. Usher usherer
- 39. Skeleton part
- 40. Copycat
- 41. Glimpse
- 42. Neeson of fame

Down

- 1. Orderly universe
- 2. Each
- 3. Republic centerpiece

1	2	3	4	5		6	7	8	9	10	11		12	13	14	15	
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84						85						86					

- 43. Colorful Midwestern crop
- 44. Thorough
- 46. Delhi dweller
- 49. Biltmore basement lounge
- 50. Conspire
- 51. Itty bitty child
- 57. Hermit
- 59. James Earl ____
- 60. Secretly marry
- 62. Backside
- 64. Singer Richie
- 65. Facet
- 66. Followers of reason-induced re-
ligion
- 67. Juan’s
- 68. Reason
- 70. Desire
- 71. South American state
- 73. British rayfish
- 74. Central part
- 77. Teacher’s org
- 78. Quito loc.
- 79. Newton fruit
- 80. Not used
- 81. Danny, Joey, or Michael sub-
stitution

TECHNIQUE

join us
tuesday june 18
7:00 p.m.

C	A	S	A	S	A	S	R	A	F	F	I	A		E	L	S	E	
O	P	E	R	A		O	R	I	E	N	T		R	O	T	E		
S	I	N	E	C	O	S	I	N	E	C	O	S	I	N	E			
M	E	A	N		V	I	A					M	A	N	G	E	R	
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