



FRAME^{by}FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

"TIMING IS EVERYTHING" or How To Get Into the Big Animation Studios

by Melissa Bouwman

For animators and animation students who desire a job at the most progressive, prosperous and prestigious studios in the industry, the time and the place to be was at the Ottawa International Festival of Animation (Oct 2-7, 1996).

Not only would you have been able to see hours of inspiring animation, attend enlightening workshops, see retrospective programs about some of the animation industry's most respected artists, you also would have had the opportunity to network with recruiters from almost every major studio in the business!

Studios such as **PIXAR**, **Pacific Data Images (PDI)**, **Industrial Light and Magic (ILM)** and **Disney** were all **HIRING** at the festival! But if you weren't there, you missed on the opportunity to find out if you had what it takes to be their future employee, right? Well, maybe not. The time is still now, and I'm here to tell you that they *still* need *more* talented people.

I was fortunate to be at the festival this year and I spoke with gracious representatives from **PIXAR**, **PDI**, **DreamWorks SKG** (currently working on a feature animation with **PDI**), **ILM**, **Disney**, **Sony Pictures Imageworks** (in-house visual effects company for **Sony Pictures Entertainment**), and **Laceworks Productions** (a growing animation company based in Ottawa).

WHAT THE BIG BOYS WANT

I asked questions about what they require of future employees to pass the information along to you. So what *exactly* does it take to be an animator for one of these companies? Expectations vary based on the position for which you're applying.

ANIMATOR REQUIREMENTS

According to *Jack Bossom of Walt Disney Feature Animation*, "First and foremost, we are looking for drawing skills, we want good artists to train on technical tools." His sentiment was consistent with every recruiter interviewed.

Specifically, they are looking for animators who possess strong life drawing skills, who have a background in art (potential employees should at least know the fundamentals) and have traditional animation experience.

If you lack traditional animation skills but your drawing skills are exceptional, some companies, such as **Disney**, provide training for prospective animators.

To be successful in any of these companies, you must also have the ability to function as part of a team, especially during times of stress due to deadlines.

QUALIFICATIONS

Some of the studios mentioned additional qualifications. **PIXAR** studios stress the importance of story telling. Their handout, "Opening your door to **PIXAR**" places story telling at the top of their list and describes it as "of utmost importance" at their company. Also of great importance to **PIXAR** is "good character acting" according to "Toy Story" animator *Jimmy Hayward*.

Sony representative and Character Animator, *John Clark Matthews* said, "Although traditional cell experience is a plus when seeking employment at **Sony Pictures**, we are actually looking for people with stop motion experience...they are generally better at 3D design and stop motion reveals their sense of motion better."

EDUCATION

Most studios list a college degree as qualifications for an *ideal* candidate, with a list of recommended colleges which include the school of *Cal Arts*, *Sheridan College*, *Ringling School of Art and Design*, *Rhode Island School of Design*, *Pratt Institute*, and *School of Visual Arts*.

Of course, they also stress that their lists of schools aren't all-inclusive, simply schools who have a reputation for a strong curriculum in animation, art, and technology.

What if you don't have a degree yet you have obvious talent? Across the board, all of the studio representatives agreed that while having a college degree is helpful, and encourage continuing education, ultimately an applicant with skills in drawing and/or animation will find employment. I think the statement at the bottom of **PIXAR**'s recommended school list says it best.

"...the making of a great animator is largely a mysterious process. If you make a great movie, nobody is going to care what school you attended or what grades you got. The world will be yours."

ANIMATION EXPERIENCE

Is it important to have previous work experience in the field before applying to these studios? Not necessarily.



Continued on page 3

ASIFA Members Are Moving!

by Mary Lou Haynes

ANIMASAUR STUDIOS RELOCATE!

Paul Jessel & Marie Cenknier, animators & owners of Animasaur Studios (Highland Park, IL) breezed out of Chicago at Thanksgiving time. Paul & Marie are longtime supporters of ASIFA / Central. Through the years they became board members, advisors, officers and friends.

Paul couldn't resist a great offer from SONY for his stop-motion expertise (*The Nightmare Before Christmas, James & the Giant Peach, RoboJox*) and the opportunity to live in sunny Los Angeles permanently.

Former Editor Moves to Web Design!

Webmaster, Byron Grush, has resigned his teaching position at NIU to pursue web design and art full-time in New Mexico. Byron tele-commutes to serve on the board and was previously *Frame by Frame* newsletter editor.

ASIFA / Central thanks you for all your work and continued support. (So when can we come visit you guys? These Chicago winters are a bear!)

On-line Schools List

by David Ehrlich

For the last 4 years, ASIFA International has annually published an updated international list of schools that provide animation programs.

Now it is available on-line at <http://www.hivolda.no/amf/asifa.html>. It includes descriptions of over 100 programs in 30 countries.

If your schools' program is not listed, download and complete the information form to be added to our list.

Soon you can link to festivals, journals and national ASIFA chapters!

World Peace Animation Contest

Winner's Update Corner

by Phillip Simoncelli

The project is coming along great. However, I had setbacks already. One weekend, I arranged a photoshoot where several people were to meet at my apartment. Two of the four never came. The next morning I had to return all the university's equipment. So, back to square one... For the most part, all looks good...

Announcing NEW On-Line Address

by Byron Grush

The ASIFA Central World Wide Web site has moved. We are *asifa.org* and have moved our pages to a new server (*Southwest Cyberport*).

Our new internet address is <http://www.asifa.org/animate>. So clear those caches and reload!

Due to our webmaster's move & being system administrator at NIU, ASIFA Central had to relocate its web page.

More WEB Info

by Byron Grush

CORPORATE SPONSORS NEEDED!

Now there is NO FREE LUNCH anymore. ASIFA Central needs Corporate Sponsors to pay for our new web site. Also, our webmaster will contract web pages which will be installed on our site.

BUSINESS CARD LISTING AVAILABLE!

'Business card' listings can be provided for our Regular Members on the Member's Directory Page.

LINK YOUR SITE TO ASIFA/CENTRAL!

Individuals or businesses with home pages can link to us. Get a listing on the Member's Directory page by becoming a Regular member.

Contact Byron Grush & see back page for membership info!

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To join ASIFA/Central:

To join, send a check and completed application form, from the back of this newsletter to the above address.

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Timing ... continued

Many companies are sending scouts to schools (*Cal Arts, Ringling, Sheridan*) to recruit for their studios. For any talented applicant, work experience certainly would be helpful in getting the job.

"A professional background would be very helpful in the case of a non-college graduate," said **Beth Sasseen (ILM)**, "but what it really all depends on is personal potential. Most often, people that apply don't always present the exact resume of the person you need."

COMPUTER EXPERIENCE?!

What about experience needed using the computer? It depends on what job you want. Generally, all applicants should have experience using computers, especially high-end hardware and software such as *SoftImage* and *Alias*.

Matthews (Sony) mentioned the importance of "mess around time" on the computer. "Its important that they are familiar with the tools. If they want to gain experience with 3D software and can't get access to high-end software, there are some really nice programs that run on lower end platforms, such as *Lightwave 3D* and *3D Maxx*, that can allow them to gain exposure to animation in the 3D world."

However, while computer experience is beneficial, most of the people I spoke with said, for animators, it isn't mandatory. From a number of people I heard that its easier to train an animator in how to use the computer than to train an experienced computer technician in art/animation.

TECHNICAL DIRECTORS

However, for those of you who are interested in being a Technical Director(TD), the expectations are quite different. Technical Director is defined differently by each studio, but in general, the responsibilities range from modeling and creating motion, to lighting and shading, to development of CGI tools.

While animators *aren't* required to have a college degree, it's the general consensus that Technical Directors *must* have a college education for jobs at any studio.

Most studios require that TDs have extensive computer experience, 3D computer graphics skills, high-end software (*SoftImage, Alias, Wavefront* and *proprietary*), UNIX, C programming, shell scripting, and training on SGI workstations. Plus, previous TD experience is preferred.

OTHER POSITIONS

Of course these studios are hiring for other positions in addition to *Animator* and *Technical Director*. Some of the companies test applicants for *Inbetween, Background,* and *Layout* skills. Employment in these and other positions depend heavily on your portfolio or demo reel.

PACK THAT PORTFOLIO!

What do studios want to see in a portfolio? Each company's requirements differ so I'll give you an overview of what they prefer in a portfolio.

Generally, portfolios should include: 1) Samples of

current work, Life Drawings. Sketches of gesture drawings of humans and animals in motion, and Work that shows color and design sense. 2) Other items should be very specific to the job you target. 3) Label everything with your name.

DEMO REEL

What do studios want on a demo reel? This also depends on the job you target. Demo Reels should be a short 4-5 minutes (shorter is better) showcasing your best work, not everything you've done. Important! Include a credit list or short synopsis of what your contribution was to each piece, software used and your name label.

CONTACTS WHO DO YOU KNOW?

Does it help to know people who currently work at the studio you target? The majority responded "No, it doesn't matter who you know, what matters is what you can do." **James Rice** of **Lacewood Productions** said, "It might help to get your foot in the door. It can't hurt to have contacts, but ultimately it doesn't matter if you don't have the skills."

ADVICE FROM RECRUITERS

Catherine Foulkes, DreamWorks SKG

"One of the main things in getting into the animation industry is good timing. Timing is everything."

Leigh Nikolaieff, Industrial Light and Magic

Advice for students, "...become involved with what's going on in the animation circuit, attend festivals such as Ottawa...its a wonderful opportunity for students."

John Clark Matthews, Sony Pictures Imageworks

"Send a little something along that could be displayed such as a color post card, something that shows a frame or scene of your work, something that will set you apart from the crowd. Work on what you do best and do things you can finish."

Jack Bossom, Walt Disney Feature Animation

"If you're seeking employment at **Disney**, learn about our product. Feature animation is a peculiar beast that involves long processes and a lot of energy. Watch our films and make inquiries."

FOR MORE INFO

Every studio interviewed has materials for those interested in applying for a job.

There are very specific requirements for what to include in the basic portfolio along with additional materials for each position available.

PIXAR (www.pixar.com) & **PDI** (www.pdi.com) have information available on their web sites about current jobs and how to apply to their companies.

ILM's job hotline (415-258-2100) lists all current positions available in their company.



Festival News & Contests.....

February 1997
San Diego Film Festival
Deadline: November 30, 1996
\$20 entry fee. \$1000 award
Contact:
San Diego Film Festival
UEO, Dept. 0078
9500 Gilman Dr
UC San Diego
La Jolla, CA 92093-0078
Phone: 619 543-0497
Fax: 619 534-7665
E-mail: rbaitiv@ucsd.edu

February 5-16, 1997
Brussels Cartoon & Animated
Film Festival
Contact:
Le Festival du dessin anime
rue de la Fhetorique 19
1060 Bruxelles- Belgium
Phone: 32/2/534 41 25 or
32/2/534 35 33
Fax: 32/2/534 22 79
E-mail: tolescope@skynet.be

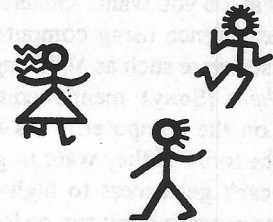
March 24-30, 1997
Los Angeles International
Animation Celebration
and ASIFA-Hollywood
Opportunities Expo (Job Fair)
Contact:
30101 Agoura Court
Suite 110
Agoura, CA 93101
Tel: 800-996-TOON

April 26, 1997
2nd International Helen Victoria Haynes
World Peace Storyboard & Animation
Contest
Contact:
M.L. Haynes (International Contest
Coordinator)
E-mail: morgpk@aol.com or
asifa@asifa.org

May 26-31, 1997
Anney International Animation
Film Festival
Contact:
Centre International du Cinema
d'Animation
BP399
74013 Anney Cedex, France
Phone: (33)50 57 41 72
Fax: (33)50 67 81 95

Mark your calendar!
The *ASIFA/Central*
Conference
is scheduled for
April 25-27, 1997
in Starved Rock, IL.

To publish your contest or
festival date in
FRAME by FRAME
contact us at
asifa@asifa.org



E-mail: asifa@asifa.org



Web Site: <http://www.asifa.org/animale>



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Send articles, materials,
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We'd love to here from you!

Do you have an idea? or want to Volunteer?

Send your letters & fan mail!



An Interview with Ed Counts by Carolyn Shaffer

Through the now ubiquitous mode of electronic communication, I met and talked with Ed Counts in "e-mail time." Ed is an animator, an artist and a professor at Western Kentucky University (WKU). He sent me a tape of his six, diverse and entertaining, short animated films, which I watched anxiously. I smiled at some, laughed at others and marveled at them all. Enthusiastically, I shared them with friends, and then, I asked him these questions....

CS: You are a professor of teacher education! How does an education professor end up as an animator? Do you feel you have a sort of double life because of these two usually distinct occupations?

EC: Yes, I am a Professor of Teacher Education in a very large program. We have about 2000 majors and 50 faculty. However, I teach educational media and technology so I am involved in all aspects media design, use, and production. For example, I recently completed a computer interactive multi-media program. This program uses "Authorware" software and a 12" laser disc to engage undergraduate education students in case-based teacher education methodology. I have noticed that technology is blurring distinctions between disciplines - that is artists and educators share interests and enthusiasm for the creative, expressive, and educational potential of technology. Of course, animation, whether "traditional" or computer based can be a powerful educational tool. Further, my association with the School of Teacher Education here (WKU) provides me with many opportunities to share and celebrate animation with diverse groups of K-12 students - from special camps for children to year long projects.

CS: You seem to have enjoyed quite a lot of local support. Do you attribute that to your folkloric themes? And are you from Kentucky?

EC: The "folkloric themes" that you mention are not a funding strategy. Nor am I trying to make "old timey" or sentimental works. Instead, I believe that the storytelling tradition of the mountain south, I was born and raised in Bristol Virginia, Tennessee, provides a rich source for animated works. When one considers how the region is too often portrayed as "third world America" or "America's backyard," populated by Jed, Ellie, Jethro, Granny, Lil' Abner, Snuffy Smith, etc., it becomes crucial to me to treat the region with respect and express its beauty and traditions without the usual negative caricatures. That approach has been successful for me.

As with most storytelling, the theme of "Joey Learns to Fly" - a paean to childhood's imagination as one reviewer wrote - is universal as evidenced by its appearing in film festivals from Nashville to Hawaii to Seoul, being distributed by Lucerne Media, Inc. in New Jersey, and airing numerous times on KET and WKYU-TV (Our PBS affiliate station operated by WKU.) Thus, I do not set out to make films that are APPALACHIAN, rather, they are Appalachian. All artists - writers, painters, potters, filmmakers - have to be from somewhere and I believe that where they are from is a part of what they are and what they do.

CS: Although you have screened your films at a number of children's film festivals, you also have quite a list of other festivals where your work has been presented. I imagine that your work has a broad appeal, beyond the "children's" genre." I would credit that, in large part, to your strong stories and storytelling techniques. Do you have anything you'd like to share about any of the stories or storytelling with us?

EC: My films exist on the extremes of a concrete to abstract continuum. That is, I bounce between the extremes of a structured, storyboarded approach based on storytelling or theatrical tradition and a rhythmic, "abstract" dance of images, music, space, and movement ("Rockers").

I really became interested in interpreting traditional folk stories through animation after asking folklorist Roger Welsch to provide some commentary about the significance of storytelling in our culture for a little educational film I was producing in the early eighties. Soon after that, I made a short little animated film entitled "The Prank." This work was a direct interpretation from a recording made by Kentucky folklorist Lynwood Montell. An older Kentuckian described to Montell how two of his friends played a prank on him many years ago by tying a lantern in a sheet and hanging it in a tree on a cold winter night to scare him. So, in that case, the "story" was supposedly true one.

"Prinzchen" was an animated version of a traditional German lullaby sung by Nashville singer / songwriter / language teacher Hilka Cornelius. "Joey Learns to Fly" was a story told by writer / poet

Errol Hess to his children. I asked him to write it down, then produced it with support from KET. The story is told and the music performed by singer / actor / musician Tom Bledsoe who works with Appalshop's Roadside Theater. The last little film that I have produced was "Top This!" also by Errol Hess. The idea here was to provide a glimpse, through a young boy's eyes, of the adult game of "oneupsmanship."

CS: Have you had the opportunity to screen your work for children? If so, please, describe their reactions?

EC: Since my films have been used mostly for broadcast, I have not had many opportunities to see them screened before groups of children. However, "Joey Learns to Fly" was screened on opening night of the Chicago International Children's Film Festival in 1993. In attendance at Facets theater were a couple of hundred children and their parents. I was pleased with their reaction. In particular, there were a couple of sequences that they found funny that I had not anticipated that they would. I find it difficult to assess reactions to my work. Of course, I sincerely hope it entertains, or in some way moves or touches audiences. But, after it is finished, there is not much you can do about it one way or another. The work is on its own, so to speak. The most responses that I get are from people around the state who have seen my work on TV.

CS: Tell us about the animation techniques you have employed in your films. Are they primarily "traditional" hand-drawn 2D film animation? Do you feel that stylistically this type of animation is best for children's films or would you feel comfortable, say, presenting a children's story in 3D computer animation?

EC: I like to explore various animation techniques. I have created multi-cel level work - "Schlaf, Mein Prinzchen" - drawn lines on bond paper - "Joey Learns to Fly" and drawn 2D art on computer - "Top This". "Rockers" is a combination of all of the above. About 12 years ago I created a little experimental work on computer - "Pas de Bleu." For that film, I used an old Apple 2E, a graphics tablet, and some graphics programs written by students. We filmed it on 16mm directly off a monitor. We didn't know any better!

I enjoy watching high quality animation created on computers. The mathematically perfect 3D rendering has a clean, almost antiseptic look to it. Thus, I can understand the potential and appeal of computer animation for many applications. But I also believe that humans have a primitive relationship with images. That is, for me, part of the satisfaction of creating animation is in creating images using a variety of "raw" materials that you can see and touch - and film.



INTERVIEW... continued

As to "hand made 2D" work compared to computer 3D work for children's films, I have no idea which one may be preferable. Also, I am not comfortable with categorizing some animation as "children's." Was the masterpiece of stop motion animation, "The Nightmare Before Christmas," a children's film? Independent animators are always looking for opportunities and support. Often, some of that support happens to come from individuals or organizations that want to promote quality work for children. Although a couple of my films have been in film festivals for children, I hope they can be enjoyed by all ages.

For example, I suppose most people have had daydreams about flying. If so, then maybe "Joey Learns to Fly" may remind them of the imagination of their childhood. I believe that animation, as all art, is driven by ideas, not techniques.

CS: Well, about techniques...you sure aren't limited to just the traditional...nor to story-driven films. In addition to the beautifully-told stories we've already mentioned, you have created a couple of pieces that are what I would describe as fun for the eyes! Wonderful, flowing, engaging, imagery coordinated compellingly with music. How do you account for this variety in your work?

EC: One reason for my variety, I suppose, is that it takes so long to make even a very short film, that I tire of that medium. For example, "Schlafe, Mein Prinzchen" was multicolored animation - cel paint, dust, fingerprints, etc. So after about 18 months, I want to do something that is spontaneous, non-linear, acoustic, elegantly simple, yet direct - just the opposite of following a script and storyboard! So that, to me means a film like "Rockers." I like working with motion, space, "dancing" shapes, rhythm and variety of mediums - felt tipped pens, bond paper, computer graphics.

CS: Please expand on the involvement of your family members in your work that I've observed via your film credits. Has this been a rewarding experience? Any other animators in the family as a result of your collaboration?

EC: You don't have to be crazy to want to make animated films, but it does help. The best way to describe my family's involvement is patient, supportive, encouraging and tolerant. In fact, my daughter, Katie who is fifteen years old has developed a serious interest in the history, art, and methods of animation. She has made several little films from flipbooks, to zoetropes, to direct on clear 16mm, to index cards filmed on 16mm and edited on video. Plus, we have some computer animation programs at home she likes to experiment with.

CS: Of your six films, which is your favorite?

EC: The one most fun to make was "Rockers" because of the various techniques used and the effort to create a work which consists of "films within films" thus pressuring the viewer to decide where to look on the frame. Probably the most fun for me to watch is "Joey Learns to Fly" because of the simple, yet hopefully, energetic "life" of each of the individual lines, shapes, and colors. Of course, a question like that is akin to asking a parent, which is your favorite child?

CS: Indeed. Hence, we shall let the viewers decide for themselves! I would recommend them all! How can our readers see your films?

EC: One film, "Joey Learns to Fly" is available from Lucerne Media (Morris Plains, New Jersey, (1-800-341-2293). If they want to preview my six short animated films, I can lend them a VHS copy.

CONTACT INFORMATION for Ed Counts

Work: 502-745-4613, or fax to: 502-745-6474. Or send e-mail to edward.counts@wku.edu.

Ed Counts' Filmography

"Top This" 1996 2 min. 30 sec.

Supported by Kentucky Independent Filmmaker Project, Kentucky Educational Television.

"Joey Learns to Fly" 1992 5 min. 30 sec.

Funds from Kentucky Educational Television Fund for Independent Production; aired on KET, 92-93; aired on WKYU-TV, May, 1993; presented at Appalachian Studies Conference, University of Kentucky, November 1992; Chicago International Festival of Children's Films, Third place award, 1993; Sinking Creek Film Celebration, Vanderbilt University, Nashville, TN; Screened at Seoul International Film Festival for Children and Youth, 1995; Distributed by Lucerne Media, Inc.

"Rockers" 1990 5 min.

Funds from Southeast Media Fellowship Program (1989-91) supported by Kentucky Arts Council and National Endowment for the Arts; Ann Arbor Film Festival, 1991; Sinking Creek Film & Video Festival, 1991; New York Film Expo, 1991. Distributed by Picture Start, Inc.

"Schlafe Mein Prinzchen" 1988 3 min. 18 sec.

Animated German lullaby produced for Hilke Maria Cornelius, Nashville, Tennessee songwriter/producer; The Chicago International Festival of Children's Films, 1989; Director's Choice, Sinking Creek Film and Video Festival, 1989; distributed by Picture Start. Chicago: airing on SHOWTIME & The Movie Channel, January 1990 - June 1991.

"Pas De Bleu" 1986 3 min. 16mm computer animated film.

Selected: Director's Choice film, 1986 Sinking Creek Film Celebration, Selected for purchase, Vanderbilt University, Nashville, TN; segments aired on WSMV-TV, Nashville, TN.

"The Prank" 1985 2 min. 16mm animated film

Funded by the Kentucky Folklife Foundation: Cash Award Winner, 1985 Sinking Creek Film Celebration, Vanderbilt University, Nashville, TN; Finalist, 1985 USA Short Film/Video Festival, Dallas, TX; Selected for 1985 International Animation Festival, Los Angeles, CA; Aired on Kentucky Educational Television as one of the "Best of the 1985 KET Film/Video Festival"; aired on WBKO-TV, Bowling Green, KY, December, 1985; segments aired on WSMV-TV, Nashville, TN; clips used in the video documentary "I Have a Place: the Poetry of Jim Wayne Miller," distributed by Centre Films. Screened at Uptown Theatre, Louisville, January 16-19, 1989; screened at J.B. Speed Museum, Louisville, April, 1989.



ASIFA International Activities by David Ehrlich

This begins a monthly column in which I will try to answer the question most asked of me, "What on earth does ASIFA do?" This first segment will summarize the results of the meetings of the Executive Board at Hiroshima.

ASIFA PRIZE FOR INNOVATION

Although the last Zagreb Festival awarded a prize to the best abstract animation, ASIFA feels that innovative (experimental, avant garde, abstract) work has not been honored and promoted in proportion to its relevance. We've therefore instituted an ASIFA "Innovation Prize" to be given once a year to a film shown at a major animation festival. In doing so, we hope to honor our innovators while encouraging other artists to have the courage to move in that direction.

SALES OF ANIMATION ARTWORK

The sales of animation artwork which in the last few years have been carried out only at ASIFA Booths at festivals will now be broadened to include international sales during the year by our Dutch Board members Gerben Schermer. ASIFA members interested in selling their cels or drawings should contact Gerben, FAX: 31 30 312940.

ASIFA PROGRAM FOR TOLERANCE

Disheartened by tragic events in various parts of the world, we have delegated our Austrian Board member, Thomas Renolder, to program a show of "Animation for Tolerance" to be shown at the animation festivals and international cultural centers. The show will feature works that call for religious, ethnic and racial tolerance. If you know of such work, or have created such work yourself, please contact Thomas. FAX: 43-2236-33704.

ASIFA WEBSITE

After lengthy discussions, we decided that Gunnar Strom, our former Secretary-General, would host ASIFA's Website at his College in Volda, Norway. The site will have links to the home pages of the national chapters as well as to Websites like Animation World Network. We should be established and on-line for members as well as for surfers around the world by late November.



6th International Hiroshima Animation Festival by David Ehrlich

In 1960 in the midst of the Cold War, animators from both sides of the Iron Curtain sat down to create ASIFA as an association that would promote the best of its art while doing everything in its power to bring its artists together from all over the world, not so much to compete with one another but to learn from one another and to serve as model of simple human understanding.

The greatest vehicle for this understanding would be the animation festivals. There are always prizes of course, but these are really secondary to the joy animators feel in sharing their work with a festival audience and in seeing old friends from distant lands, meeting new ones and in seeing and discussing their work with one another. In all of this, Hiroshima proved to be the ideal vehicle.

The Hiroshima Animation Festival was quite simply the most well-organized animation festival in the world. Under the fine hand of its director, Sayoko Kinoshita, an animator in her own right, this was an event that also, more than any other, paid homage to the individual animation artist.

Walt Disney Features certainly had a strong presence, with its own stand next to the ASIFA Booth, but its Human Resources Dept. which is still searching the festivals for talent, this time had the good sense to send some of its finest artists, like Kiran Joshi & Dave Bossert. Within a short time, the Disney folk had integrated themselves into the international community of artists, talking about their work, their lives and their hopes.

Hustling was irrelevant. The animation was closely watched by an enthusiastic audience of fans and fellow artists, and the animators who created it are questioned, listened to and honored. Daily Press Conferences with the artists were well attended, and the proceedings were faithfully printed up in the Daily Bulletin with accompanying photos. There were tables in the reception area where the artists sat down to discuss the films, and every evening featured a party with good food and enough drink to encourage even the most introverted animator to open up to others. By the time of the picnic, which took place on beautiful Miyajima Island surrounded by herds of tame deer and a bay of turquoise water, everyone seemed to have known each other for years.

The films were a fine mix of styles, techniques & moods from throughout the world. Competition programs were set up in a sequence of alternating moods, with the contrasts helping the audience to see each film more for what it was. Because Skip Battaglia's article describes the Prize-winners, I thought that I'd mention a few of my own favorites:

BIRD IN THE WINDOW by Igor Kovalyov, is a wonderfully designed, mildly surrealistic work, more quickly-paced, with a brighter color palette than his earlier work. But his usual propensity for dark undertones of mood comes through, and the startling use of the stereo sound track added to the dreamlike state.

The story of *GROWING* by Alison Hempstock of the U.K. is deceptively simple. Seeds are dropped into a garden, some vegetables grow and are picked up and handed to another pair of hands. But the gentle unfolding of the blossoms and then the leaves, the swelling of the vegetables, and the hands softly caressing the full-bodied masses are exquisitely sensual. And finally, the hands pass the squash gently and lovingly to the other pair of hands, the film becomes itself an act of giving, from the artist to the audience.

Created by Cynthia Wells in Los Angeles, *INTERVIEW WITH TALLULAH, QUEEN OF THE UNIVERSE* is ostensibly an animated interview with a very interesting woman. But Wells' perfect use of line to define the shapes and masses of Tallulah's hands, neck and facial features was the real star of the film.

This festival has always taken the lead in promoting Asian Animation and there were Special Programs of work from Malaysia, Thailand and Sri Lanka with a fourth program of films from throughout the area. The Program of Fine Art Animation featured 19 abstract and experimental shorts of the kind that are often overlooked by Selection Committees in favor of the more accessible narrative works. It was a fascinating show, illustrating the great breadth of work in this genre being done around the world.

Continued on next page



Hiroshima ... continued from previous page

With the spirit of this show, the festival invited Kathy Rose, pioneer of the integration of dance and animation, to serve on the Jury and to give a performance of segments from six of her longer dance/film pieces. Often dancing alone on stage, but surrounded by an animated chorus of alternative persons, sweeping arcs of color, weightless costumes or a multitude of appended arms, Rose was able to create a remarkably fluid sense of space, moving us in and out of ancient Japan, India, and Egypt, in a way that yielded a perfect balance between tension and release.

The Festival has committed itself to promoting children's animation workshops throughout the world. Altogether 34 shorts made by children in 12 countries were shown, done with energy and imagination often lacking in works by their more sophisticated elders. One of the longer films, created as an ASIFA collaboration by children around the world, touchingly illustrates some of UNICEF's Rights of the Child and will be distributed world-wide by UNICEF.

U.S. Animations in Hiroshima'96 by Skip Battaglia.

In HIROSHIMA '96: THE 6TH INTERNATIONAL ANIMATION FESTIVAL, 74 animations were chosen to be screened 'In Competition' from a record of 1,012 entries. The U.S. had a stylistically wide-ranging 13 films displayed, but only two U.S. made-for-TV works drew awards.

"*The Simpsons: Homer Cubed*", eight minute computer rendered 3D excerpt of The Simpsons television show was awarded a "Special International Jury Prize", and NY-based Edward Bakst was awarded a Special Prize for his flashy "*Clock*" ID for the Sci-Fi Channel.

The personal works of independent American animators did not have the strong showing that has been internationally in evidence in the recent past. Of the 13 US works which were screened over the four nights to the International Jury and appreciative audience, three works were for television or the commercial screen, four were short commercials or TV IDs. Only three were animations completed in degree-granting programs at U.S. universities, indicating the reduced arts funding to the field of personal animation and the crisis of short film distribution in the U. S.

Worth an award: Igor Kovalyov's "*Bird in the Window*", astonishing in its barely grasped narrative and mysterious edits, limited palette, and its beautifully produced soundtrack. This film has grown stronger for me on each viewing and seems worth continued examination and questioning. Newcomer Bill Lebeda came from L.A. with his MFA short "*The Shark's Fin*" which shows his fine design and fairy tale storytelling in bold blacks and whites. Henrique O. Cime-Lima, from Chicago, screened "*Imago*" the often-told story of Narcissus but here committed in sand with smooth object transformations and movement.

But the American films were overcome by the continued excellence of England, new energetic student works from Germany, and poetic and philosophical productions from Eastern Europe. Michaela Pavlatova's "*Repete*", from The Czech Republic, was awarded The Grand Prix, and deserved it, as the dedicated repetitions, nightmarish variations and universal statement of human longing in "*Repete*" excite the viewer with its mastery of the international language which is animation.

"*Small Treasures*" from Sarah Watt of Australia was an animated autobiography which avoided maudlin sentimentality in the strong rendition of a story of the death of her child at birth. Another notable "factual" animation, "*Abductees*" by Paul Vester of England, is an "animated documentary" on human abduction by extra-planetary aliens. This seems to me a perfect topic for an animated film which purports to be fact, one which moves our entire fabricated animation enterprise further and deeper in its confusion of live-action and animated approaches and its out-of-hand dismissal of documentary as, now, sadly, only another 'style' of audio-visual production. Yes, there is room for post-mortem expressions in competition with our traditionally modernist fare.

Also in need of notice: the sexy-surreal "*My Baby Left Me*" by Michael Krstic (Hungary), and the painterly and in-closeup "*Growing*" by Alison Hempstock (England). I thought that the story of overstriving parents who force feed book education to their children in "*Da Da*" by Piet Kroon (Netherlands) would find an audience, certainly, in Japan, but this fine cel animation and audience pleaser did not gather a prize.

Another highlight was the Special Program "Fine Art Animation" with new works by Jeffery A. Mertz, Barbel Neubauer, Eva Toth, Jan Otto Ertesvlag, Jules Engel, and Clive Walley. David Ehrlich's new film "*Robot Rerun*" struck me as much his best work recently: seamless, striving deeper into the flatness of paper, with beautiful coloration and hints at the mixture of mechanical & organic, robot & hand, which is animation. An excellent overview of animated film as Fine Art was provided by Paul Glabicki in the Hiroshima Festival daily newsletter.

Another highlight was seeing David Ehrlich, U.S. representative, pick up the award for "*The Simpsons: Homer Cubed*" in the absence of Tim Johnson of Pacific Data Images. Testimony to the community of animators?.. Indeed, it is!

HIROSHIMA '96: Award Winners:

Grand Prix: *Repete*, Michaela Pavlatova. Czech Republic.

Hiroshima Prize:

The Monk & the Fish, Michael Dudok de Wit. France.
Debut Prize: *Quest*, Tyrone Montgomery. Germany.

Special International Jury Prizes (5)

Nyuka's Bath; Oksana Leontievna Cherkassova. Russia.

Gagarin; Alexij Kharitidi. Russia.

Stressed, Karen Kelly. U.K.

Small Treasures; Sarah Watt. Australia.

The Simpsons: Homer Cubed; Tim Johnson. U.S.A.

Special Prizes (10)

An Artist; Michele Courmoyer. Canada.

Achilles; Barry J.C. Purves. U.K.

Ex-Child; Jacques Drouin. Canada.

The Grey Bearded Lion; Andrey Y. Khrjanovsky. Russia.

MTV Top of Japan (TV Open); Hironori Terai. Japan.

Period; Philippe Billion. France/Japan.

Puss in Boots; Garry Yakovlevitch Bardin. Russia.

The Journey; Robert David Gudan. Australia.

The 10 Commandments: Thou Shalt Not Covet

Thy Neighbour's Wife; Phil Milloy. U.K.

We Lived in Grass; Andreas Hykade. Germany.



Animated Aztec Mythology at Santa Fe by Byron Grush

The Five Suns: A Sacred History of Mexico, directed by Patricia Amlin and Preston Arrowweed, was the only animated feature film in competition at the Native Americas International Film Exposition (August, Santa Fe, New Mexico). The film brings to life creation myths and sacred stories of the Aztec people primarily through cel animation of drawings taken from the pre-Columbian iconography and texts dating from the early post-conquest era. The central story deals with Quetzcoatl, Tezcatlipoca and the creation of heaven and earth. Richly symbolic in imagery and form, accurate and faithful to myth and ritual as any synthesis of myriad scholarly versions could be, the film works on several levels.

Artistically, Amlin explores movement derived from an understanding of the forms of the ancient glyphs and carvings. You can tell she has immersed herself in a study of the Aztec storytelling traditions and supplemented her discoveries through contact with many important scholars in the field. The credits of the film list more expert scholars than animators, in fact, but this contributes to the richness of her project. This is not a film of cut paper figures from a Dover book. These are character brought to life AS IF they had been animated by the original artists and craftsmen who built and decorated tombs and pyramids so long ago.

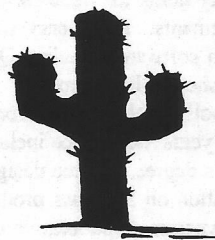
On a societal level, *The Five Suns* serves to keep alive the myth and bring it to those unfamiliar with it. Just as the Aztec gods sought to set the newly created sun and moon in motion, this and Amlin's previous film, *Popul Vuh*, bring to the viewer an opportunity to connect with fundamental ideas about humanity, culture, and common threads which tie all people together. In Mexico, these myths are familiar to almost everyone. Most of us, in the U.S., who are even vaguely aware of them, probably got our information from the "In Search of Ancient Astronauts" syndrome of popular culture. The importance of this film to instruct and inform can not be underrated.

Amlin and her animators have managed to stay within the original style of the images and make them move as if the Aztec artists themselves had been the animators. The constrained use of metamorphic animation, underlighting of backgrounds, fast dissolve build-ups, multi-layering, quick cuts, and camera pans, combined with spurts of more traditional character animation give the complicated story a nicely orchestrated rhythm and flow. There is even lip sync dialog between characters and a variety of interesting walks. The brilliant coloring really communicates the spirit and vitality of the culture.

Music composed and performed by Todd Beokelheide completes the illusion that the spirit of ancient ancestors has awakened to tell their tale. Arrowweed's script is often humorous and serves to strengthen the overall appeal of the film. Luis Valdez, (*Zoot Suit*, *La Bamba*) is the voice of Quetzcoatl, speaking in English. There will probably be a Spanish version of the film. (It is interesting to note that Disney, one of the sponsors of the festival, donated a print of *Bambi*, dubbed in Arapaho. No *Pochahontas* prints appeared, however.)

The Native Americas International Film Exposition also screened *Popul Vuh: The Creation Myth of the Maya*, an earlier animated feature by Patricia Amlin, in which many of the images were taken from pottery. It was wonderful to be able to see this film back to back with *5 Suns*, to see the development of the more sophisticated style in the more recent work. I have to say, however, that I enjoyed the earlier film more for its concentration on the drawing of the movement of the figures. There was less underlighting and effects so the animation had to carry the film, and carry it, it did.

The history of the Americas is the history of us all - contrary to the traditional dogma of the western European invaders. It has been suggested (by Luis Valdez) that the spirit of Quetzcoatl is returning in works such as this. If you watch this film with a clear and receptive mind, emptied of expectations and open to the experience of a different expression of truth, you may be rewarded with a glimpse of what Jung called the collective unconscious. The myths and this film, speak in a voice which needs to be heard.



Perhaps we should make animation the official language of the world.

JOB BULLETIN BOARD

Thinking of majoring in Animation? Where are the jobs? What education is required? How much can a beginner earn? "There is a worldwide appetite for animation. We already have more than 300 people in animation and are always competing for new talent," says Marvin Levy, and executive at DreamWorks SKG, which has been hiring seasoned animators.

At New York's Pratt Institute, applications for computer graphics are up 30%. "New animators can expect to earn \$35K - \$50K a year right out of college," says Dena Slothower, Pratt instructor. "Be prepared for hard work. The standard at many studios is a 50-hour week." - excerpt from Parade Magazine.

JOB OPPORTUNITIES (This collection of recent ads from various sources is provided as an overview of the state of the Animation Industry. ASIFA Central takes no responsibility for employment, agencies or companies represented in these ads nor does ASIFA Central guarantee employment.)

FEATURE ANIMATION Walt Disney Pictures Feature Animation is looking for experienced professionals for upcoming theatrical animation productions: *Fantasia Continued*. If you are available for work)caton to California, Florida or Europe and are not under contractual obligations, please contact Disney Feature department. Call before submitting work for review: (818) 544-2130 (collect). Send resume to: Walt Disney Feature Animation, 1326 Flower Street, Glendale, California 91221. FAX: (818) 544-2607

INTERNET SALES World's fastest growing industry. Web pageinside/outside sales. Flex hours. \$500-\$1500 weekly. 800-719-9675.

WEBMASTER National health care association seeks individual to provide technical support for Web related functions. Physicians - On-Line (POL) and Faxback system. Responsibilities include all technical aspects of Web. POL. Faxback implementation & maintenance.

Continued on next page



JOBS ...continued from previous page

Qualified candidates will have a BS in Computer Science or equivalent training and experience: at least one yr. experience in information systems; previous Internet training courses; web page design classes; web page formatting (HTML) and maintenance; and experience using on-line services (Compuserve, AOL). Strong interpersonal and communication skills required. Salary commensurate with experience. Excellent benefits package. Please send resume with salary history to Human Resources: American Academy of Pediatrics, P.O. Box 927, Elk Grove Village, IL 60009-0927

GRAPHIC DESIGN DESKTOP PUBLISHING SPECIALIST

The Spyglass Marketing Communications Department is looking for a creative, internet/Web savvy designer to work on a variety of print & multimedia projects. Primary responsibilities include development production or corporate presentations; creation of illustrations, schematic & diagrams and other graphics for use in print and electronic media; design and production of signage & specialty items for trade shows & layout of printed product collateral. Requirements: Proficiency with a variety of desktop publishing & presentation software including Quark Xpress, Microsoft PowerPoint, Adobe Photoshop & Illustrator

Experience with multimedia tools such as Macromind Director; HTML experience a big plus Two years' experience including design & production management. Bachelor's degree, graphic design or art background preferred. For more information on Spyglass products, see www.spyglass.com. Spyglass offers a dynamic, collaborative work environment, and an excellent benefits program. Please fax resume, with Reply Code CTGD to: 708-505-4944 or email: jobs@spyglass.com; or mail to: Spyglass, Inc., 1240 E. Diehl Road, Naperville, IL 60563

INTERNET DEVELOPER Practical experience with HTML, JAVA, CGI in a UNIX/NT environment. Please submit your resume to: COMPREHENSIVE COMPUTER CONSULTING, INC. 5970 Fairview Rd, Suite 412, Charlotte, NC 28210-3167 704-556-0300/ FAX: 704-556-0335. 103731.2246@compuserve.com

GRAPHICS DESIGN COMPUTER PRODUCTION

Quarasan, a leading educational product developer is growing again! We're searching for top-notch creative production and image procurement talent. Are you a wiz in Quark, Illustrator and Photoshop with 2yrs of production experience? Do you enjoy page layout and problem solving? OR Do you excel in art direction & photo research? Are you a hard working, dedicated person looking for a challenge? Do you have a sense of humor? If you answered YES and have a flair for design, send resume with salary history to Kathy Kasper, Quarasan, 214 W. Huron, Chicago, 60610. Fax 312-787-7154.

GRAPHIC DESIGNER Integrated Mktg./Comm. Co. expanding its New Media Div. seeks new media designer/specialists for freelance assignment and potential employment. Requirements: 3-5 years design/Macintosh experience. Adobe software proficiency. AfterEffects, Electric Image, Media 100, HTML/CGI experience a plus. Submit your non-returnable samples and/or [wwwaddress](http://www.address). No phone calls. Send to: S.P.A. Solutions c/o New Media Director, 363 West Erie, Suite 3E, Chicago, IL 60610.

GRAPHIC DESIGNER Leading Chicago Real Estate brokerage firm with new offices and great benefits seeks a Graphic Designer. Ideal candidate will have extensive Macintosh experience with various graphic applications. A blend of copy writing and graphic design is key. Perfect candidate will be creative, efficient and people oriented. Available immediately. Fax resume & salary history to 312-915-5362.

PROGRAM COORDINATOR Columbia College Chicago seeks a Coordinator of the *Master of Arts in Teaching* Program Responsibilities include directing, counseling, and advising students in the department's certification program; overseeing the coordination of the pre-clinical and student teaching programs; and handling the related administrative responsibilities.

Master's degree in Education and 3 years teaching experience essential. Previous supervisory experience required. We offer a competitive salary and excellent benefits package including Columbia College tuition remission. Please send a letter of application and resume, including salary history and requirements (NO PHONE CALLS OR WALK-INS, PLEASE) to: Educational Studies, Dept.-CMAT-1, COLUMBIA COLLEGE, 600 S. Michigan Ave., Chicago, IL 60605

GRAPHIC ARTIST Location: Irvine Company: Peopleware Technical Resources. Location: CA. PeopleWare Technical Resources, Inc. is dedicated to placing quality individuals in the computer industry into contract and full-time positions. There is no fee charged to our candidates and contractors. We primarily concentrate on the DOS, WINDOWS, OS/2 UNIX, mid-range and LAN arenas. Our philosophy is to keep everyone's best interest at heart and make sure there is a good match on skills and personal interest. Description: Work in a flexible environment producing product material for conventions and demos. Required Skills: Experience in Power Animator or Wavefront. Salary/Rate: Based upon Experience Start Date: ASAP. Please fax us your resume or contact us directly. Thank you for your interest. Please respond to: PeopleWare Technical Resources, Inc. Contact: Sheryl Rooker, 302 W. Grand Avenue, Suite 4, El Segundo, CA 90245. Phone: (310) 640-2406 or (408) 323-0300. Fax: (310) 640-2629

INTERACTIVE DESIGNER Company: Perspective, Inc. Location: PA. This \$1+ billion organization has a special niche in the market place. They offer a very competitive compensation, comprehensive benefits and a state of the art work environment. Perspective, Inc. is a permanent placement agency dedicated to servicing Information Technology professionals with proven skills in their field who are actively searching for a new career perspective.

Opportunities available in Philadelphia suburb This very dynamic & growing corporation is augmenting their IS staff & have urgent needs for the following professionals. Requirements: We seek a qualified Web computer illustrator/designer to generate layout and digital art for our Web site. A high proficiency in Adobe Photoshop and Illustrator is required. 3-D and animation skills and familiarity with HTML are preferred. Please respond to: Joe Miglizzi, CPC, Perspective Inc., 43 Hall Avenue, Wallingford, CT 06492. Telephone: (203) 949-3887 (ext.225). Fax: (203) 294-0248

INTERNET DEVELOPER Practical experience with HTML, JAVA, CGI in a UNIX/NT environment. Please submit your resume to: COMPREHENSIVE COMPUTER CONSULTING, INC. 5970 Fairview Rd, Suite 412, Charlotte, NC 28210-3167, 704-556-0300/ FAX: 704-556-0335. 103731.2246@compuserve.com.

GRAPHICS DESIGN COMPUTER PRODUCTION Quarasan, a leading educational product developer is growing again! We're searching for top-notch creative production and image procurement talent. Are you a wiz in Quark, Illustrator, and Photoshop with 2yrs of production experience? Do you enjoy page layout and problem solving? OR Do you excel in art direction & photo research? Are you a hard working, dedicated person looking for a challenge? Do you have a sense of humor? If you answered YES and have a flair for design, send resume with salary history to Kathy Kasper, Quarasan, 214 W. Huron, Chicago, 60610 or fax 312-787-7154.



President's Report

-Deanna Morse

Membership Renewal Time!

It's time to renew your membership to ASIFA Central. We process renewals annually, and all memberships for 1997 are due. If you were a member in 1996, you received a renewal letter in the mail. Or just fill in the membership form on the back page. We are an all volunteer organization, and we rely on your membership support! Thanks for your renewal.

5th Annual Animator's Conference

We're beginning the planning for our Fifth Annual ASIFA Midwest Animator's Conference, at Starved Rock Lodge (Utica, IL, USA), Fri-Sun, April 25-27, 1997. Mark your calendars now!

If you have ideas for a paper or presentation for the conference, please contact:

Marla Schweppe, Chair
1997 Midwest Animator's Conference
Rochester Institute of Technology
70 Lomb Memorial Drive
Rochester, NY 14623
mks@cs.rit.edu

Attention Students!

Complimentary Lodging provided by ASIFA Central is *one* of the prizes awarded to the winner of the World Peace Storyboard/Animation Contest at our annual conference. See Official Rules in this newsletter.

Web Site Updates

Byron Grush, our webmaster, has been updating our web site with new member profiles, images, and animation clips.

Visit our site at <http://www.asifa.org/animate>.

We welcome your material and input on the site. Send us e-mail to asifa@asifa.org.

Deadline! Newsletter Submissions

Send materials for our quarterly newsletter. The WINTER ISSUE **deadline** is **Feb 15, 1997**.

Please mail materials to :

Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

Thanks for your support of ASIFA/Central!

Whole Toon Catalog is Back!

by David Thrasher

The *Whole Toon Catalog* is back in business. Facets Multimedia (1517 West Fullerton Avenue, Chicago, IL 60614), a non-profit organization, revived the catalog with the original guy running it.

I've only run across one videotape of animation so far in another catalog that wasn't in *The Whole Toon Catalog* (a collection of drive-in intermission ads like: "Visit our concession stand...")

It's great news for animation fans, students and professionals looking for a one stop source for animation. The catalog seems to have just about everything you can think of in the way of animation.

Attention!

Festival Sponsors Needed!

Can you or your company donate \$100? or more to our 1997 Animator's Conference?

Donations of goods, services & samples for the Conference, Film Fest & Storyboard Contest are needed *now*.

Beverages, Transportation, Computer Software, Telecommunications, Media Spots & Animation Supplies can be donated *now*.

Help make our *5th Annual Animator's Conference* the best ASIFA/Central event ever! Donations are tax deductible.

Please contact, before Feb 15, 1997:

M. L. Haynes
Fundraising Coordinator, Chicago
ASIFA / Central
morgpk@aol.com
773-233-9397 (4:30pm - 6:30pm CST)



More Animation Web Sites

by David Thrasher

"How to Build an Animation Table and Disk" is at
<http://anansi.panix.com:80/userdirs/mcaputo/builddisk.html>.

"Animator's Mailing List" is at
<http://www.xmission.com/~grue/animate/>.

David Thrasher (Des Moines, Iowa,) can be e-mailed at
thrasherda@dmps.des-moines.k12.ia.us.

What Is ASIFA International?

by Raoul Servais

ASIFA was founded over 35 years ago in France with the name, "Association Internationale du Film Animation". But from the very beginning, artists from the east, west, America, Asia & Europe were involved in this first attempt to create an organization dedicated to the art of animated film.

It was not a kind of academic society with highbrow members, but rather a group of enthusiastic animation filmmakers gathering to create the possibilities for mutual understanding, sharing experiences, exchanging information, networking, collaborating and for devising formulae which would promote the art of animation around the world. There were but a dozen in the beginning. Now there are hundreds, spread over 5 continents.

What Does ASIFA International Really Do?

by David Ehrlich

EMPLOYMENT DATABANK Began in 1993 by Antran Manooogian (Hollywood, President) and Jiri Kubicek (Czech, Board) to meet the demands of commercial animation, matching members with studios worldwide.

CHILDREN'S WORKSHOPS Founded in 1982, the ASIFA Workshop Committee grew from 8 members to over 30 workshops in 25 countries. Since 1985, the Committee has sponsored annual productions created by children collaborating worldwide. Thousands of children filmmakers are aided that appear on TV and in festivals. Future animation audiences are ensured, and international communication is fostered from the earliest stages.

COLLABORATIONS & CO-PRODUCTIONS

ASIFA encourages collaborations on the production of animated films by its members and national groups. We nurture the environment through festivals, exchange visits and ASIFA initiated activities in which artists from different lands, ethnic, religious and social backgrounds can communicate with and understand each other. This understanding is ASIFA's heart & soul, our *raison d'être*, leading to lasting friendships & international collaborations, a perfect expression of friendships.

INTERNATIONAL EXCHANGES

Exchanges of both directors and works are organized between various countries, including several touring shows in the U.S. annually for the past 10 years.

WORLDWIDE SUPPORT TO ANIMATORS

In 1984, ASIFA-China opened Chinese animation to the world and encouraged the Shanghai Festival. ASIFA-Iran (1987), ASIFA-Cuba (1991), ASIFA-Mongolia (1993) are supported by ASIFA International.

PROPAGATION OF ANIMATION ARTWORKS

The ASIFA label certifies authenticity of graphic and 3D works from animated films. ASIFA is agent for members with galleries and private collectors. ASIFA provides booths for selling members artwork at major animation festivals. ASIFA encourages exhibitions at film festivals & major museums to ensure that animation artwork is recognized as fine art.

FESTIVALS

ASIFA grants patronage to the majority animation festivals (Ottawa, Annecy, Zagreb, Hiroshima). ASIFA shares its mailing list to promote & disseminate information and to locate specialists to arrange exhibitions, seminars & retrospectives.

PUBLICATIONS

ASIFA NEWS, a quarterly multi-lingual newsletter in English, French & Russian, reports on studios, festivals & marketing worldwide, contains articles on regional animation and is published in Prague, by editor Stanislav Ulver.

There are also the *30th Anniversary* issue, a multi-lingual *Glossary* & the worldwide *List of Animation Schools*.

FILM ARCHIVE

Located in Germany, contains over 400 titles of the finest animation (16mm & 35mm). Some titles are transferred to video to preserve the films and disseminate the tapes to members for study.

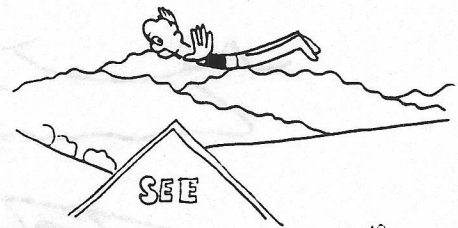
Coming in *WINTER* '97

ASIFA / Central is saddened to report the death this year of our longtime honorary member, animator and friend, Gordon Sheehan.

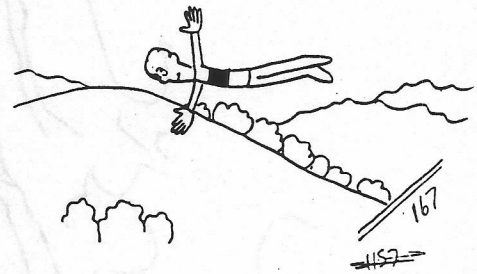
Look for more information on Mr. Sheehan's animation career in the next *Frame by Frame*.



FRAME by FRAME
GALLERY



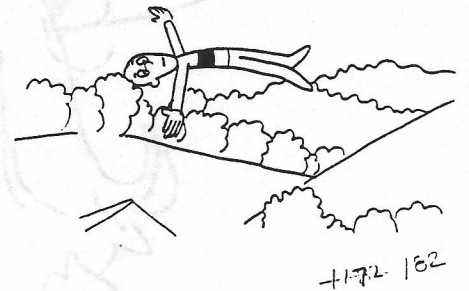
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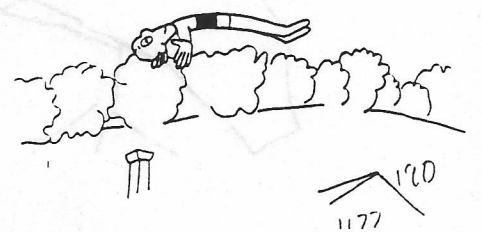
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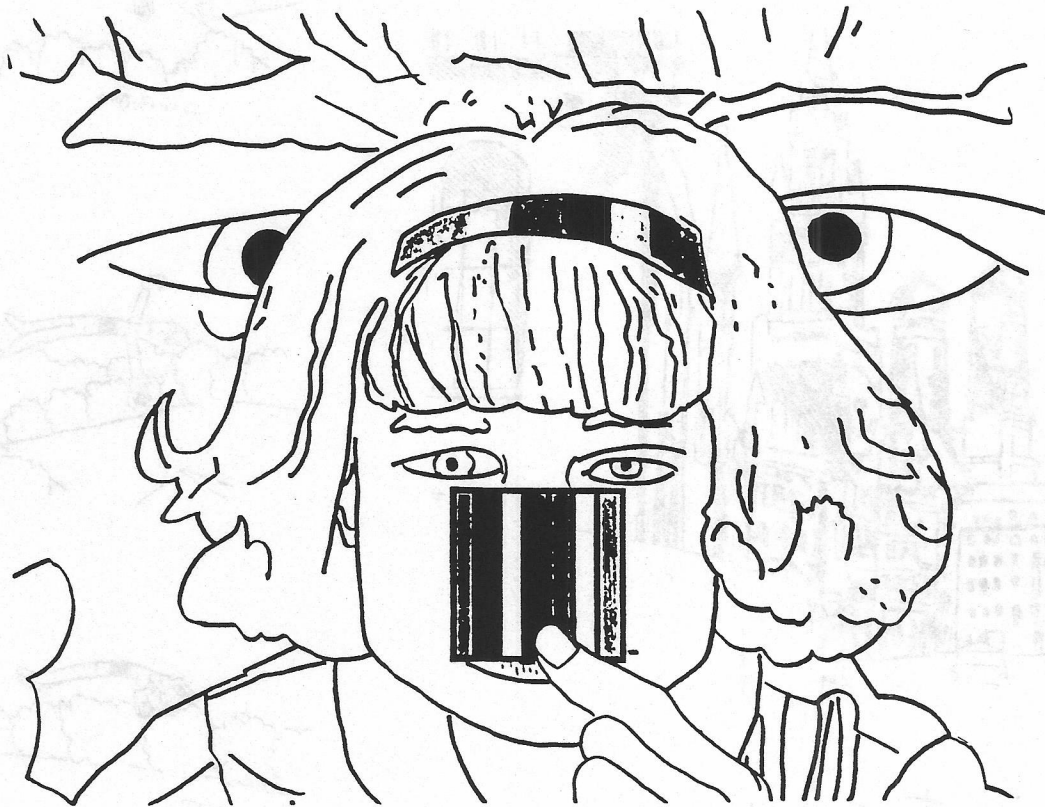
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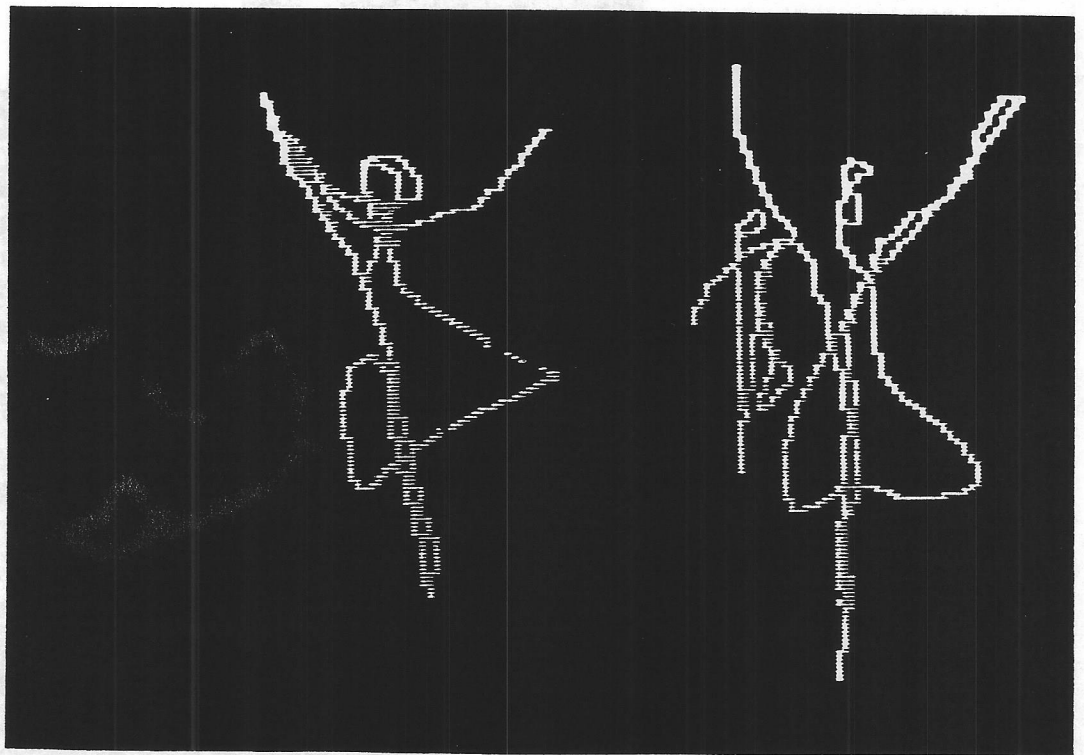
Ed Counts' animation cels



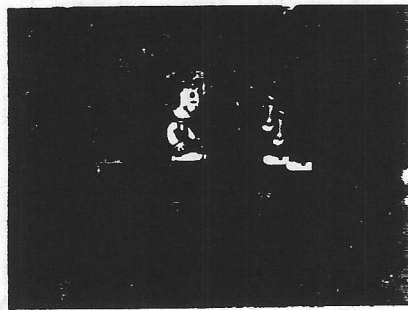




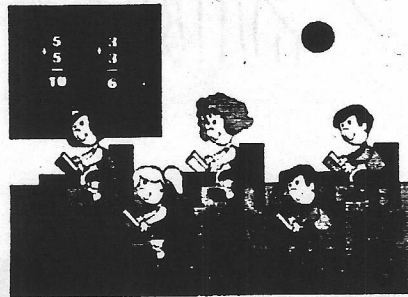
animation
cells
by
Ed Counts



FRAME by FRAME
GALLERY



Jennifer
Eldred
"The Magic Shoes"



Chris
Sullivan
"Consuming
Spirits"
animation

Helen Victoria Haynes
WORLD PEACE
Storyboard & Animation
Contest

You could WIN \$500!

Selected Computer Software/Hardware for 1 year!

Free '98 ASIFA/Central Conference Registration & LODGING!

RULES:

- 1) Draw a storyboard depicting your vision of how we can achieve *WORLD PEACE*.
- 2) Attend the 1997 ASIFA/Central Conference at Starved Rock Lodge, UTICA, IL., Saturday April 26, 1997.
- 3) At the conference on Saturday night deliver a 5 minute presentation of your storyboard to contest judges.
- 4) Document your progress periodically throughout the year in the quarterly ASIFA/Central Newsletter, *FRAME by FRAME*.
- 5) Attend the 1998 ASIFA/Central Conference at Starved Rock Lodge, UTICA, IL.
- 6) Screen your completed animation. The completed animation **MUST** be hand delivered by the winner to next year's Conference for screening.

PRIZES*:

The \$500 and computer prizes are intended for the winner as 'seed' money to develop, document and complete this animation based on the specific theme of *WORLD PEACE*.

ELIGIBILITY:

Students attending High Schools, Colleges and Universities worldwide are eligible **ONLY!** One storyboard per student, per year. Multiple students may collaborate with winner to complete the animation for next year's screening.

DEADLINE/AWARDS CEREMONY: April 26, 1997

Winner **MUST** be present at the 1997 & 1998 ASIFA/Central Conference at Starved Rock Lodge, UTICA, IL. Prizes will be awarded to the winning student at the Conference on Saturday evening.

JUDGING:

One(1) winner **ONLY** will be selected on the basis of creativity, organization and clarity of storyboard and presentation. Storyboard must focus on achieving *WORLD PEACE*.

Winning storyboard will not be returned, so photograph or photocopy your entry.

Judges are comprised of the ASIFA/Central Board and M.L. Haynes.

DECISION OF JUDGES IS FINAL. GOOD LUCK!

*Note: Software & Hardware are loaned to the winner for 1 year and must be returned at next year's ASIFA/Central Conference. The 1998 winner will 'inherit' the software/hardware from the 1997 winner, and so on.

Helen Victoria Haynes
WORLD PEACE
Storyboard & Animation
Contest

APPLICATION

STUDENT NAME: _____

STUDENT ID: _____

STREET ADDRESS: _____

CITY: _____

STATE: _____ ZIP: _____ PHONE: () _____

SCHOOL NAME: _____

SCHOOL ADDRESS: _____

CITY: _____

STATE: _____ ZIP: _____ PHONE: () _____

E-MAIL: _____

INSTRUCTOR'S NAME: _____

DEPARTMENT: _____

INSTRUCTOR'S SCHOOL ADDRESS: _____

CITY: _____

STATE: _____ ZIP: _____ PHONE: () _____

INSTRUCTOR'S E-MAIL: _____

I agree to use the contest prizes to develop and complete a short (5 minutes or less) animation to present at next year's ASIFA/Central Conference.

I further agree to return all the items indicated below, to the ASIFA/Central Board at next year's ASIFA/Central Conference.

SIGNATURE: _____

DATE: _____

All 12 items are to be returned to the ASIFA/Central Conference next year. Please Handle with CARE!

- WACOM GRAPHICS TABLET with ERASING ULTRAPEN
- FRACTAL DESIGN ART DABBLER II PLUS RESUME MAKER
- L.L. BEAN'S DELUXE LEATHER-TRIMMED CONTINENTAL RUCHSACK, INSCRIBED PAX (PEACE)
- Z-REST INSULTED GROUND PAD
- LIGHTWEIGHT POLARFLEECE RECTANGULAR BAG & EMERGENCY INSULATING BLANKET
- BEAN'S PAC-JAC JACKET & 9-POCKET CARGO VEST
- UNSHRINKABLE BACKPACKER'S T-SHIRT
- TEC20 WATERPROOF HALOGEN FLASHLIGHT
- SUUNTO BASIC A1000 COMPASS

For more information please contact:
M.L. Haynes, International Contest Coordinator
World Peace Storyboard & Animation Contest
ASIFA/Central 1997 Conference & Retreat
asifa@asifa.org or morgpk@aol.com



MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 1997

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ FAX: _____

E-MAIL: _____

TYPE OF MEMBERSHIP:

PLEASE PRINT MY NAME AND ADDRESS IN:

_____ STUDENT (\$12)

_____ MEMBERSHIP DIRECTORY

_____ GENERAL (\$20)

_____ WEBSITE LISTINGS

_____ INTERNATIONAL (\$40)
(INCLUDES GENERAL)

_____ CORPORATE (\$300)

SEND TO:

Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
e-mail: morsed@gvsu.edu



c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
e-mail: morsed@gvsu.edu