**RUSH JOB**

**by Jim Middleton**

Jim Middleton is a self-taught animator and illustrator who pays his bills with a day job as a pharmacist. He made his first film at 13, his first animation at 15, and his films have earned awards in festivals from around the world. The Battle Creek, Michigan based "Animating Apothecary" has served as his creative outlet since 1978. "Rush Job" is his latest animated film.

The storyboard for "Rush Job" had been spread out on my animation table for about eight years. Every few months I would dust it off, rearrange some of the shots, make the occasional note, even get to the point of cleaning out the Bolex or making sure there was still a reel of Ektachrome in the freezer. The selected music track, a 1930s recording of Chopin's "Waltz No. 3 in A Minor" from an old 78, was always within reach.

In March of this year, it became apparent that the Cel Vinyl colors were old enough to drive and in an advanced state of atherosclerosis. The Ektachrome had been in deep freeze for just a bit too long as well. And with a dog and 12 year old on the premises, the life of a recording mastered on shellac was, at best, tenuous.

If "Rush Job" were to make it past storyboard, it would have to involve computerization. Autodesk's Animator Pro, its cousin 3D Studio, TrueSpace, and Hash's Animation Master were all snuggled on the hard drive of this shiny new AST PC. The Wacom tablet was in place. I took a deep breath, unplugged the phone, and turned everything on.

Then I discovered Windows 95 was calling the shots. Being most familiar with Animator Pro, I thought I'd stick to this nice, flexible DOS-based software. Turns out that my good luck in using it with a 486 environment wasn't going to carry over to the world of Windows. No matter how I set things up, the Wacom tablet wasn't happy going to DOS through Windows. It was like drawing with the wrong hand. Two computer gurus, Wacom, and Autodesk were unable to shed any light on the problem; the work around that seemed to be most effective was to tell the tablet it was in a portrait environment and then...
Letter from the Editor
by Jennifer Eldred

I would like to start off this quarters column by saying thank you to all of the ASIFACentral members who submitted articles for this edition: Mary Lou Haynes, Jim Middleton, Deanna Morse and Randy Rockafellow. This quarter we bring you articles on SIGGRAPH '98, updates on the projects of fellow ASIFACentral members and contest information for the 4th Annual Helen Victoria Haynes World Peace Storyboard & Animation Scholarship Competition.

As a reminder Frame by Frame is always looking for correspondents. If you would like to write an article for publication in Frame by Frame please contact me via email at eldredj@usa.net or at the official ASIFACentral email address asifa@asifa.org. If you are interested in submitting an article for the Fall/Winter edition the deadline is October 15.

ASIFACentral accepts member news, award announcements, brief overviews of current projects, so write us. We want to acknowledge your talent!

Jennifer Eldred

Member Spotlight: Dave Corbett

Dave is a Partner in Pluto Post, a small but growing video post production studio located in downtown Birmingham, Michigan. As the head of the Graphics Department, he has double duty between meeting with clients, art directing and being a full time digital artist.

Dave Corbett didn't set out for an animation career. He didn't take art & animation classes or get hired and trained at an animation facility. What he did have was the confidence and commitment to pursue a field that interested him. "Persistence" as he calls it, gave him the opportunities to work on a variety of 3D projects: Automotive Big Three projects, Home Window company broadcast spots, Belle tire spots for Detroit Lions, Tigers, and Red Wings broadcasts, corporate & industrial video graphics, and most recently building and flying through a virtual downtown Detroit.

So, how can someone with very little experience and no formal training come to work in the animation field? Some would answer, talent. But Dave claims that by no means is he the

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ASIFACentral Mission Statement

The purpose of ASIFACentral is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. - adopted 3/92

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To join ASIFACentral:
Send a check (payable to ASIFACentral) to the address above.
"Join 30,000 of your closest computer graphics friends to celebrate 25 years of inventing the future." This was the invitation to attend SIGGRAPH '98, the self described "world's premier computer graphics conference and exhibition." Public Relations hype? I don't think so. I have been involved in SIGGRAPH for the past ten years, in various capacities. I've been an attendee, a student volunteer and received a faculty grant to attend the conference. I've had my work screened in the animation theaters. In 1994, I was on the organizing committee as the chair of the Art Show. This year, I was a member of the art show jury, "Touchware". Each year, I have found SIGGRAPH to be interesting, well-organized, varied, challenging, overwhelming, inspiring; and a lot of fun. This year was no exception.

For those of you who don't know, SIGGRAPH is many things. There is a technical program, including over 40 papers, almost 50 courses (full day, half day, and a few hours), many panel discussions including 80 sketches, an art show, several animation film shows, an showcase of new technology, plus an exhibition floor with over 325 companies represented. There are also parties, receptions and more parties. This year, there was an "interactive dance floor" where for four nights dancers could control aspects of the lighting and music with our movements. It was very fun, and grew in popularity as the week went on.

There were several technical presentations on animation in feature films: for instance: the making of "Mulan", the use of facial animation in "Antz", and digital compositing in feature films. Karl Sims showed his recent work with "Artificial Life", where he writes programs that determine behavioral constraints for animated characters. The Electronic Theater pre-show was a lively light paddle game by Cinematrix. Audience members played pong, solved a complicated maze and flew an airplane, controlling the movements by holding up light reflective paddles with red and green sensors. (Both nights, my side won.) Then, the show started with "Hand Drawn Spaces", a virtual performance choreographed by Merce Cunningham, where sketchy pastel-drawing lines defined the realistic shapes of dancers moving on three screens. The shapes were feathery, but the movements (generated through motion control and also keyframe animation) were perfectly realistic. The body of the program featured more character animation than in the past, with some strong emotional content. Mitch Butler's "The Smell of Horror" was a memorable story about a quirky and lonely character who tries to make friends with household repairmen. "Bingo" by Chris Landreth ended the program on a philosophical question, "What if a lie is told long enough and loud enough?" (And here's the lie: "I'm not Bingo. You're Bingo.")

In the "Touchware" Art Show, there were some intriguing installations that included animated elements. My favorite was "KAGE", by Japanese artists Kyoko Kunoh and Motoshi Chikamori. In this piece, many cones sit in a pool of light on the floor. As the viewer touches a cone, different shadow plays are generated: a little stick figure waves at us, a plane flies overhead, the shadows move from side to side. It created a fanciful world-space, and many people stayed for a long time, touching each cone, or combinations of cones, or cones in a sequence to enjoy the playful shadow-play responses.

I was also engaged by "The Bush Soul", an interactive animation by Rebecca Allen. In this piece, you control an avatar (a spinning flower-like character always in the center of the screen), as you explore about eight different worlds. As you come close to different animated characters, you affect their behavior. The music and sound effects are rich and compelling, and the shapes are appealing, although somewhat simple, as required for real-time animation.

Another installation, "Stream of Consciousness" allows the participant to play with visual language as we are able to grab floating words and build new poems. The words are projected on water in a classical Japanese garden setting. Although this piece had less full animation, I found the movement of the words to be powerful. As you "touched" a word, it burst into related words, which also floated on the water stream. The piece was designed by Tom White and David Small, from MIT.

For more information about SIGGRAPH 98, go to their web site, www.siggraph.org/s98/. SIGGRAPH '99 will be back in Los Angeles, August 8-13, 1999, (www.siggraph.org/s99/). The L.A. location means that it will be much bigger. This time, you can "join 50,000 of your closest computer graphics friends to celebrate 26 years..." See you there.

Deanna Morse is an animator, a professor at Grand Valley State University and the President of ASIFA/Central.
The AniFest! is ASIFA/Hollywood’s annual convention of animation. Held every summer for the past 27 years, the event features entertainment, art, merchandise, collectibles, demonstrations and seminars on animation.

The Opportunities Expo originally began as a job fair at Anifest!, but has grown into a major exhibition. Held in conjunction with the World Animation Celebration, the exhibition floor has a mix of major and smaller studios, schools and animation equipment suppliers. Recruiters interview on site and offer outlines of their employment needs. In addition, Women in Animation co-sponsors an extensive series of panels, seminars and presentations by industry representatives on a variety of topics relating to animation employment. Last year over 25,000 attended the Celebration.

Because early animation films were printed on flammable nitrate stock, they are quickly decomposing. The Animation Preservation Project selects “orphan” films and funds transfer from nitrate to modern 35mm safety film. Donors can "Adopt a Cartoon" helping to safeguard these films for the future.

ASIFA Hollywood currently offers a popular series of Life Drawing workshops, with a live model and instruction. They also sponsor many fun special events, such as a cartoon Sing-A-Long to celebrate the New Year, Evening with Celebrity Events, Parties, Tours and Open Houses, Scholarships, and a job opportunities hotline. They had an evening of remembrance to reminisce, swap yarns and honor the memory of 25 animation professionals who died last year.

In the future, they plan to build a broader animation archive, organized for advanced usage, and are putting together an "Animation Alert Email Flash". Also, they plan new and exciting additions to the regular events. Publications include their newsletter "The In-Betweener", a monthly "Calendar of Animation" and a well-illustrated web page (see address below).

The Officers of the Board are:
Antran Manoogian, President; Tom Sito, Vice President; Girard Miller, Treasurer; Bill Turner, Secretary. The other members of the board are Paul Husband, Bob Miller, Brian Miller, Rita Street and Stephen Worth.

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ASIFA/San Francisco

ASIFA San Francisco was founded in the early 1970’s and presently has about 300 members. They have regular monthly programs and a several annual events. They sponsor two open screenings each year: one for students and independents, and one for commercial work. They also have an annual program on employment in the industry "How to Get a Job", and a showing of the ASIFA/East reel.

Although I have never lived on the West Coast, I have been a member of ASIFA/San Francisco for many years. Karl Cohen publishes a really great newsletter. As it arrives each month, I read it cover-to-cover. It's a "Headline News" for animation, full of specific and unique information. There is always something of national or international interest, reviews of new books, videos and merchandise, festival reviews, gossip, opinions about the state of the art, and tidbits about animation in San Francisco.

For instance, the March issue of the newsletter included Oscar information, including an interview with Jan Pinkava, creator of the Oscar winning "Geri's Game", grants information, ASIFA information, local news items, a review of "Uncensored Animation", and news items including information on a limited edition cel of "Gertie the Dinosaur", and a notice that Steamboat Willie might fall out of copyright protection in five years, reviews of Animation Magazine and three design books from Sheridan College, a listing of a dozen festivals, employment information and a description of their two monthly programs.

Karl Cohen writes the newsletter and serves as President.

Some of the other key members of ASIFA/SF are: Seth Olitzky, membership; Shirley Smith, treasurer, Barbara Bennerman-Olzky, proofreader, Marty McNamara and Prescott Wright, event programming.

ASIFA San Francisco
P. O. Box 14516
San Francisco, CA. 94114 USA

ASIFA/Northwest

ASIFA/Northwest is the newest of the USA chapters. Founded in 1990 by Marilyn Zormado, Joanna Priestley, Webster

Who is Who continued on page 5
Colcord; Amy Collen, Barry Bruce, Rose Bond, and Ken Baer, it currently has about 75 members.

The chapter gets together every 2 months for screenings, social activities or for a special presentation. There are a lot of animators working in Portland generally in non-traditional techniques so the group has a more working animator focus. Most of the chapter members are working animators.

They are a low overhead operation. No equipment is owned by the organization but connections happen as a result of ‘networking’ at the events. People have hooked up and shared equipment. Portland members generally meet at Vinton Studios, Teknifilm Lab or in someone’s studio for a party. Seattle members meet at 911, a community media center.

They publish a quarterly newsletter, “NW Animator” which is an important communication device as the chapter covers a wide geographic area.

The chapter has produced three reels spotlighting new work from ASIFA/Northwest members. Their current reel, organized by Webster Colcord, is currently touring the other ASIFA USA sites.

For the future, they are looking to bring a renowned visiting animator to town, keep the newsletter coming out and engage new members in building the community of Northwest Animators.

Marilyn Zornado is the current president. Rose Bond edits and designs the newsletters. Amy Collen is the membership coordinator.

ASIFA-NW
c/o Direct Animation
P.O. Box 25756
Portland, OR 97298 USA

Deanna Morse is an animator and Professor at Grand Valley State University. She is currently President of ASIFA/Central and a member of the ASIFA international board.

Member Spotlight: Dave Corbett continued from page 2

most talented person out there. So then what is his story?

It begins with Dave Corbett attending Michigan State University. Then graduating, and going on to work as an audio engineer. A job that involved, among other things, recording and setting up for bands in and out of the studio. Faced with a job that he didn’t enjoy, earning little money, and no hope for advancement; he quit his job and started to do something he had an interest in. Which happened to be creating graphics on a computer. He bought an Amiga Toaster with Lightwave and started to teach himself how to use it. After spending a few months getting comfortable with the system he went around to various companies, agencies, editing facilities and sold himself as a freelance graphic designer/animator. Soon Dave found himself starting a company called Animagic. “Presenting yourself as part of a company gives you more credibility,” says Dave, “and that’s why I started up Animagic.”

Among the many people that Dave networked with he developed a strong relationship with Mark Yasenchak & Tim Holmes. Between the two they had more than twenty years worth of experience in the business and each with his own production company. Dave said, “Even though I was young and not as talented they kept hiring me when they could have easily have hired someone more talented.” When he started to do enough regular work with them Dave moved his business into a suite adjacent to theirs at the Studio Center in Farmington Hills. “Working with Mark and Tim, I really learned the professional side of the business,” Dave said with a lot of respect. “Which involves curbing some of your own art direction and giving the client what they need and want.”

Four years after starting up Animagic, Dave was discussing plans with Mark, and Tim to merge the three companies into one post-production facility. This came about because clients didn’t like getting billed from two or three separate companies for a job, and being one company simplified all this and more. Thus PlutoPost was formed.

Within two years of PlutoPost’s existence it has grown large enough to require 3 AVIDS, an Online edit suite and 6 graphic/rendering workstations running primarily Adobe After Effects and 3D Studio Max software. Of course Dave was very modest about all the company’s success and growth. He had very realistic expectations about the business going in and right now is happy over the way things have been turning out.

His future plans will no doubt involve a “persistent” pursuit of creative and challenging work for himself and for his creative staff at PlutoPost.
struggle with the proportions. This is how production proceeded. Every few days I would play around with the settings, just to see if there was something that would work better.

The opening title shots were designed to mimic an elevator ride coming up from deep in the earth, settling on the first scene, a long hallway. The final 60 drawings of the sequence were done with a false, forced perspective, worked out in advance by trial and error in thumbnail sketches. Jan Vredeman de Vries' Perspective, a 1599 publication reprinted by Dover (and a background source for Terry Gilliam's animation in Python’s "Holy Grail") was quite helpful for this.

Every sequence was saved in black-and-white and color-rendered versions, just in case I messed up the color continuity, which happened frequently. Once the backgrounds were added, that version was saved separately as well, in the equally likely event that the backgrounds didn't quite match. For having dabbled with the storyboard for eight years, there were always some last minute changes (when on the road, I frequently pulled into rest stops to scribble a note about a character's movement or an added bit of action).

Another added challenge to the whole production was the nature of the power lines in this residential area. Brownouts were (and are) frequent, and if three people simultaneously flush their toilets, the lights go out for hours. On two days I had set aside to focus on the production, the power went out. On three occasions, a morning's work was lost when the lights flickered and I discovered the hard way that my power backup was earning a reputation for early recalls.

The first drawing was made on March 2. Drawing 3125 was slipped into the computer's RAM on June 24. The Chopin recording was taken from its hiding place, the TV/PC converter connected, and four minutes later, "Rush Job"

was done, to the relief of family, friends, coworkers, and dog.

Of course, only afterwards did I discover how to best set up Windows, Autodesk, and the Wacom tablet. In spite of that, there were some distinct advantages to using a computer for the piece. Time savings is still the biggest. An after hours effort like this would have taken me two years to complete using 16mm and my usual methods of Prismacolor, paper cells, and painted overlays. Putting things out to video runs the expense of a video tape and nothing more. In little more than an hour, I've cranked out a dozen copies of "Rush Job" to annoy friends, relatives, or any patient that gives me grief in the pharmacies where I work.

However, I am putting each frame into its own .GIF file to print out. Once bound, it'll make a great flip book!

Postscript:
By the way, for those of you using Animator Pro and possibly experiencing the same compatibility problems that I had, here's how things seem to work the best:
(1) in Animator Pro, set your screen size initially at 640x480
(2) then go back into the screen size command and choose 800x600
(3) the program will say "Do you want to start with a new 800x600 flic?" Say no. What will happen is that the screen will create a 640x480 field within the 800x600 screen size. You will see a smaller rectangle in the field. This is where you create your animation. The tablet will work appropriately in this environment.

At least, that's how it worked for me.

In addition, I found it very helpful to change the default background color (that's the leftmost color square) to white and move the black color to the far right of the palette. This at least gives the illusion of drawing on a piece of paper.

If anyone has any hints or suggestions, email me!

jimmiddleton@juno.com
"SECOND TIME'S A CHARM!"

by Mary Lou Haynes

The 3rd International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Contest was held in conjunction with the annual ASIFA/Central Conference & Retreat at Starved Rock Lodge in beautiful Starved Rock State Park on Saturday, April 4, 1998.

The winner of this year's contest was Rita Waters-Dobias. Rita was presented with a check for $500 and a deluxe backpack stuffed with adventure goodies plus some software and a WACOM Graphics Tablet with cordless stylus. This was Rita's second entry to the contest - she also entered the first year the contest was established. Although she did not win the first time she entered a Storyboard, the judges encouraged Rita to enter again. This year's judges, who were impressed with Rita's neatly mounted Storyboard, presentation skills and obvious persistence, unanimously voted for her Storyboard.

We eagerly await Rita's completed animation and quarterly Status Reports for this newsletter documenting her progress throughout the year. Rita's completed animation will be screened at next year's Awards Ceremony on Saturday May 1, 1999 where two(2) Storyboard winners for 1999 will also be announced.

This year's judges were: Phil Simoncelli (animator & 1st Winner HVH World Peace Storyboard Contest), Dave Daruszka (writer & past ASIFA/Central president), Mary Lou Haynes (musician & Contest Founder). Checkout the Member Directory at the ASIFA/Central web site at www.asifa.org/animate for judges bios.

"NOW IT'S YOUR CHANCE TO WIN $500, PLUS OTHER SELECTED PRIZES!"

Design, Draw and Mount a Storyboard for an animated short for the 7th Annual ASIFA/Central Conference & Retreat to be held Friday, April 30 - Sunday, May 2, 1999. In the Storyboard, depict your vision of how to achieve World Peace. You could win $500. towards completion of your Peace project, selected software and hardware, Complimentary Lodging, Meals and Registration to the Conference & Retreat in 2000!

ATTENTION HIGH SCHOOL STUDENTS!
Next year's contest will provide bigger & better prizes. Plus starting with the 1999 contest, eligibility has been expanded to include High School students - so there are now 2 (count 'em, 2) identical prize packages! One prize package for High School category and a 2nd prize package for the College/University category.

WE MADE ENTERING EVEN EASIER!
Now you can send us your Storyboard entry! Winners need not be present - attendance is optional.

Checkout Frame by Frame, or the ASIFA/Central web site at www.asifa.org/animate, for the Application Form and Official Rules including the judging selection criteria.

This contest is sponsored, administered and founded by M.L. Haynes. ASIFA/Central is not the contest sponsor.

Storyboards will not be returned. Make copies - do not send original Storyboards.

Decision of the judges is final!

GOOD LUCK!
This unique competition is looking for your vision of World Peace. Create a Storyboard of an animation of up to 5 minutes that you would produce on how to achieve World Peace. If you win, we will provide you with $500 to help you complete the animation, as well as other prizes that you will receive after delivery of your completed animation.

This competition has 2 parts.

PART 1 - Submit your Storyboard.
PART 2 - If your Storyboard wins, you are required to complete an animation of your idea, document your progress, and to screen your completed animation at the annual ASIFA/Central Animators' Retreat in Starved Rock, Illinois.

RULES - PART 1 for STORYBOARD ENTRIES

A. Draw a Storyboard (no larger than 18" x 20") for an animation you would produce depicting your vision of how we can achieve World Peace. Use pencil, ink, or marker.

B. Send, with appropriate postage, or deliver:
   (1) Copy of Storyboard
   (2) Completed Application Form
   (3) Copy of Student ID
   (4) 2 Self Addressed Stamped Envelopes - business size, both with First Class postage
   (5) Copy of Instructor's ID or Certificate
   (6) Instructor's support material
   (7) a. Student's name and
      b. Student's grade level, typed or printed on a 3" x 5" card.

Clip items 2-7 together and place clipped items in a plain 9" x 12" envelope. Type or print the Students' name & student's grade level in center of the 9" x 12" envelope. Do not seal the envelope.

Send to: M. L. Haynes, Coordinator
International HVH Storyboard & Animation Scholarship Competition
3400 W. 111th Street, Box # 324
Chicago, Illinois 60655, USA

Send with proper postage. Entries without proper postage will be refused by the Competition's postal agent. We cannot guarantee that refused entries will be returned by the Competition's postal agent. Refused entries will not be returned by the

Scholarship Competition.

Application Form must accompany Storyboard.
Be sure to indicate your grade level on the Application Form. Application Form must be signed by the Student and the student's Instructor.

Entrants are encouraged to submit support materials, such as a short biography and samples of your drawing abilities or other projects, which you and your instructor think will favorably influence the judges.

Supporting materials and Storyboards will not be returned. All support materials should preferably be typed. Handwritten submissions are allowed, but should be legibly printed.

RULES - PART 2 if your Storyboard wins:
C. Document your progress 4 times throughout the year by writing a Status Report of 100-500 words.

Your Status Report will appear in the quarterly ASIFA/Central newsletter, Frame By Frame. The Competition Committee will provide you with a sample Status Report, 4 SASEs and quarterly dates for submitting your 4 reports.

For ANIMATION SCREENING: If your Storyboard wins:
D. Complete your short animation and send your completed Animation (16mm film, 3/4" or VHS videocassette preferred), to the Scholarship Competition Coordinator before Feb 14, 2000 for screening at the Awards Ceremony in 2000.

ATTENDANCE & ENTRY FEES
There are no fees for this competition.

Attendance and Registration at the annual ASIFA/Central Retreat is not required to win. However, your complimentary Conference Registration, Lodging and Meals will be forfeited if you cannot attend the year of your scheduled screening.

DEADLINE - PART 1 - for Storyboards - Feb 14, 1999
Entries must be postmarked by 12:00 midnight Feb 14, 1999.

DEADLINE - PART 2 - for completed ANIMATION - Feb 14, 2000
Animation must be postmarked by 12 midnight, Feb 14, 2000.

NUMBER OF STORYBOARD ENTRIES
Only one Storyboard per student may be entered. However, multiple artists may collaborate to complete the animation. In these cases, only one set of prizes will be awarded for the winning entry (no multiple prizes).

Internet e-mail entries or e-mailed application forms and storyboards are not eligible. We cannot accept entries via e-mail at this time.

PRIZES*
$500. Prize
The $500 prize money is intended for the winner as 'seed' money to develop, document and complete this animation project based on the specific theme of World Peace. The $500 should be used by you and your school towards an original animation of up to 5 minutes, based on the winning Storyboard.

HVH Competition Rules continued on page 9
EXPENSES PAID FOR AWARDS CEREMONY
Free Registration, Lodging for 2 nights (Fri. evening-Sun. morning) and 5 Complimentary Meals (Fri. & Sat. Dinners, Sat. Breakfast, Sat. Lunch and Sun. Brunch) for 1. Transportation to and from the Awards Ceremony at Starved Rock, Illinois is not provided, and is the sole responsibility of the winner.

NON-CASH PRIZES
When multiple artists collaborate on an animation, only one collaborator will receive complimentary Lodging and Meals - the Student whose name is entered on the Application Form.

Guardians and/or escorts must provide for their own Lodging and Meals. Lodging and Meals are not provided for guardians/escorts, at this time.

A variety of prizes will be awarded to the winning entrant upon completion and delivery of the animation proposed in the Storyboard.

These prizes include:

WACOM Graphics Tablet with Erasing Ultrapen
FRACTAL DESIGN Art Dabbler II plus Resume Maker
LL. BEAN's Deluxe Continental Rucksack, inscribed PAX (Peace)
BEAN's Z-REST Insulated Ground Pad
BEAN's Lightweight Polarfleece Rectangular Bag
BEAN's Emergency Insulating Blanket
BEAN's Pac-Jac Jacket
BEAN's 9 Pocket Cargo Vest
BEAN's Unshrinkable Backpacker's T-shirt
TEC20 Waterproof Halogen Flashlight
SUUNTO Basic A1000 Compass

*Prizes & availability from Sponsors are subject to change.

AWARDS CEREMONY
The prizes will be presented at the Awards Ceremony held in conjunction with the annual ASIFA/Central Animator's Retreat at 7:00pm on Saturday evening. Winner need not be present to accept prizes. Prizes will be shipped to those winners unable to attend the Awards Ceremonies. In the event that the completed animation is not received before the deadline for screening, the winner forfeits the non-cash prizes. Those non-cash prizes will be held over for next year's competition.

INSTRUCTOR*
The resume of the student's Instructor must be included with the student's Application Form and entry materials. The Instructor should explain in 100-500 words how they will assist the student to complete the animated film. This might include resources available to the student, or allowing completion of the film/animation as part of satisfying course requirements...

JUDGING*
One winner will be selected for each school level for a total of 2 Prize packages.

The 2 Winners will be selected based on the total number of points received.

The judges give points on the basis of creativity, originality, organization, grade level, clarity of Storyboard, neatness, presentation, judges perception of student's ability to complete the animation, PLUS focus of vision towards achieving World Peace.

There can be a maximum total of 100 points per judge. Storyboard entries must receive a minimum of 50 points per number of judges to advance to the Scholarship Competition finals.

For example, if there are 10 judges on the panel, an entry must receive at least 500 points to rank among the finalists. If no entries are submitted, or if those submitted do not receive the minimum number of 500 points, there would be no finalists. In the event of no finalists for that grade level, no prize will be awarded for that grade level and the $500 Cash prize(s) will be held over until the next Scholarship Competition.

The panel of judges is comprised of animation professionals, HVH World Peace Foundation members, and other media professionals.

THE DECISION OF JUDGES IS FINAL. STORYBOARDS WILL NOT BE RETURNED.

NOTIFICATION OF WINNERS
The 2 winners, one High School Student and one College/University Student, will be notified by mail and phone by March 31, 1999.

SPONSORS (to be announced)
Prizes are subject to change.
Location and dates of ASIFA/Central Animator's Retreat are subject to change.

Check the ASIFA/Central web site for current info and changes, at http://www.asifa.org/animate

This competition is sponsored by the HVH World Peace Foundation.

APPLICATION FORM
Student Name: ________________________________
Street Address (no P.O. Boxes): ________________________________
City: ________________________________
State/Province: ________________________________ Zip: ___________ Country: ________________________________
Phone: ________________________________
Instructor's Name: ________________________________
Instructor's Phone: ________________________________ Ext: ___________
Instructor's Email: ________________________________ Fax: ________________________________

Student Agreement:
If I win, I agree to use the $500. competition prize to develop and complete a short animation depicting my vision of achieving World Peace. I further agree to provide, to the best of my ability, my completed animation to the competition in advance of the 2000 ASIFA / Central Conference for screening at that Conference.

Student Signature: ________________________________ Date: ________________________________
Instructor's Signature: ________________________________ Date: ________________________________

FOR INFO, please contact us via e-mail at: morgpk@aol.com
or- for a pre-recorded message call 773-233-9397 Ext. 3.
We cannot accept phone messages or return phone calls.

DECISION OF JUDGES IS FINAL. STORYBOARDS WILL NOT BE RETURNED.

GOOD LUCK!

M.L. Hayes
MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 1998

NAME: ____________________________

ADDRESS: ____________________________

CITY: ___________________ STATE: _______ ZIP: _______

PHONE: ___________________ FAX: _______

E-MAIL: ____________________________

TYPE OF MEMBERSHIP: 

_____ STUDENT ($12)

_____ GENERAL ($20)

_____ INTERNATIONAL ($40)  
(INCLUDES GENERAL)

_____ CORPORATE ($300)

PLEASE PRINT MY NAME AND ADDRESS IN:

_____ MEMBERSHIP DIRECTORY

_____ WEBSITE LISTINGS

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

Summer / Fall 1998