



# FRAME

QUARTERLY PUBLICATION OF ASIFA/Central

## Compai! The 7th International Animation Festival Hiroshima '98 by Deanna Morse

I had heard from other filmmakers what a wonderful festival this is. How it was so well organized, friendly, respectful of the films, and how it was so interesting to be in Hiroshima, to be in Japan. At other film festivals, I've been with groups of filmmakers who talk and talk and talk about what a fabulous time they had at the Hiroshima festival. Now, I have joined that cheerleading club.

I was asked to serve on Selection Committee so I experienced the festival as a bit of an "insider". In addition, I was elected Chairperson and was the media spokesperson. The other members of the committee were Irina Margolina, a producer and writer from Russia, Thomas Reynolder, a filmmaker and ASIFA Board member from Austria, Thomas Basinger, formerly the animation programmer for the Stuttgart festival (Germany), and Toshio Iwai, an interactive media artist from Japan. Most of us met each other for the first time at the Selection Committee, and we built solid friendships working together on the process.

We met in Hiroshima for three weeks in May to view the 1127 entries (from 57 countries), and selected 64 films for competition and screening during the festival. It was interesting, if a bit intense. We met for about 10 hours every day for nearly 3 weeks. We spent eight hours a day in screening, and then discussed our selections for another two or three hours.

Each of us selected work based on our own artistic criteria. However, we were each looking for powerful animation. We considered each piece on its own merits; we did not consider nationality in our judgment.

People often ask me how I could keep that

number of films straight. This actually was not so much a problem. During the screenings, I would take notes in the dark, describing the film, or making a sketch of the characters or scenes. After each film, I would grade the piece. Sometimes my handwriting was sloppy or overlapped, but at the end of the day, I could use my notes to remember the pieces we saw.

It was a rare opportunity to be able to see such a wide variety and quantity of films. It gave me a sampling of what is happening in animation internationally. And of course, I saw some wonderful individual pieces; many did not make the deep cut and were not included in the festival. Later, when I went to Ottawa and SIGGRAPH I was surprised to see some different pieces selected --works that were not even entered in the 1127 we screened for the Hiroshima competition. There is an amazing amount of animation, being produced each year. Much of it is independent work, self-expression by a single artist or small group of filmmakers.

Somewhere about half way through the process, several of us began to feel a bit down. It was spring in Japan, but every day we just sat in a dark room, screening films - it seemed like we never were going to get through this quantity of work. It was taking energy to look at each piece with fresh eyes. As filmmakers ourselves, we wanted to be fair, to give each piece equal respect. But we were drinking lots of coffee to stay "up"!

One night during our discussion, Sayoko Kinoshita, the festival director, told us a story. It was a long story, and took even longer to tell since it was translated for us from Japanese to English. I will try to paraphrase it: In old Japan, a young woman got married and went to live on the farm of her husband's family. The mother-in-law instructed the new wife to clear an overgrown field. The new wife looked at the sprawling land, and said "this is not possible! This is such a huge field, and I can only clear a tiny patch each day, even though I work so hard!" The wise mother-in-law responded, "Don't look at the entire field, you should only

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## Letter from the Editor

by Jennifer Eldred

As we look toward a new year, now is a great time to reflect on the accomplishments of ASIFA/Central animators in 1998. From our annual retreat this spring

to featured articles on ASIFA/Central members past and present, it has been a productive year. I know I personally had a wonderful year, completing work on a year long project for the National Science Olympiad this past spring. There is no better feeling for an animator than completing a project we have put our hearts into and then getting acknowledgement for our accomplishment. Jim Middleton felt this when an article on his animation, "Rush Job" was featured in our Summer edition. So let me remind all

ASIFA/Central members that ASIFA/Central is here to support and recognize your accomplishments in the world of animation. Please remember when you receive your renewal notices that membership has its privilege so take advantage of what the ASIFA/Central offers you in our quarterly newsletter and website, a voice to the animation community. Please send us information we can include in these publications. If you are interested in submitting an article for the Winter 1999 edition the deadline is January 15. ASIFA/Central: Acknowledging your talent!

Note: ASIFA International is launching a new website in 1999 at [www.asifa.net](http://www.asifa.net).

Happy Holidays!

*Jennifer Eldred*

## WINNER'S CIRCLE Progress Report

by Rita Dobias

*Rita Dobias is the winner of the 3rd International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship Competition.*

In the past few months I have started to work on the animation for the story board contest. Mainly I have been experimenting with character design and just the general appearance of the work. I have decided to use Macromedia Director along with MetaCreations Painter. I like the realistic look and feeling that painter gives while working on the computer. I will be using it for the backgrounds as well as other objects.

On the other hand I am going to use the paint box in Director for my characters.

I choose to do this because of Director's onion skin feature. It will also make my characters look slightly different from the background graphics and stand out a little more during the animation. Unfortunately, I have had a some distractions since I started this project, the worst being my husband's accident in early September. Thankfully he is all right, but he will need my care for about a month. I am going to try to not let that keep me from working on this project. I look forward to getting it finished for the conference next year.

- Rita Dobias

### ASIFA/Central Mission Statement

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

### ASIFA/Central Volunteers and Project Leaders

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#### ASIFA/Central Conference:

April 30-May 2, 1998

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#### To join ASIFA/Central:

Send a check (payable to ASIFA/Central) to the address above.



consider the small patch you are clearing." The young wife took this advice. Soon, of course, the whole field was cleared. At the end, we laughed as we remembered Sayoko's sage advice, given to us through this story.

The films we selected for the competition program were varied. Some conveyed visual statement of beauty and hope, others told a story. Some were quiet poems, others had louder voices, some tried to shake us up, asking us to question our assumptions. Each film expressed the voice of an artist, a voice that we can understand whatever our native language. This is the beauty of animation. Animation art knows no boundaries or nationalities. Animation art can speak to viewers across geographical, political and territorial lines.

The Festival's theme is "Love and Peace". It is no coincidence that the festival is held in Hiroshima, and there is much awareness and discussion of the significance of having such a festival in that city. We did not narrowly select films based on that theme, however... we selected the best animation regardless of theme or content. The festival promotes peace and understanding through its structure, by defining itself as an international animation festival. Artists, educators, and fans come together across national borders, finding a community of peers who share their love of animation art.

I returned to Japan in August as a guest of the festival and screened a short program of my films. Another jury awarded cash prizes from the 60 films we selected.

The festival lasted five days. Each night, competition films were screened, and during the days a variety of programs and workshops were offered in two theaters. Screenings included national/regional programs: Russian,

Indian, Welsh, Asian, and Austrian animation; Animation for Peace, and Animation for Children. There were two wonderful presentations on Music in Animation by Judith Gruber-Stitzer and Normand Roger which included works in progress, where we could hear the tracks develop in complexity.

For an enthusiastic full house, Academy Award winner Ray Harryhausen (the International Honorary President) gave a retrospective of his puppet animation, with his earliest films, made in his garage in 1945, and clips from the 16 features he worked on (from "Mighty Joe Young" to "Clash of the Titans"). He also showed sketches, armatures and models of his creatures.

In addition, there was an excellent daily festival newspaper, a lounge for animators, a Macintosh room, demonstration of new animation equipment, booths to buy books and cels, a children's workshop, and more.

There were two installations: the *Renzo Forest* celebrated the career of Renzo Kinoshita, festival co-founder, who died last year. The exhibit included artwork, storyboards, and sketches, and a retrospective program of his films. Computer artist (and selection committee member) Toshio Iwai exhibited several interactive pieces and gave a presentation showing his development and influences as a computer artist. His work, which is in a number of permanent collections including the Exploratorium in San Francisco, was stunning. Iwai reworks pre-cinema technology in a very contemporary way. Included in the exhibit were a number of hand-cranked three-dimensional Zoetropes. These had simple clay figures, inside traditional Zoetrope drums, but the silver edges of the slits made them seem holographic. Four "Time Stratum" pieces, half-domed crystal balls of moving energy, reworked the Zoetrope concept with new technology. A suspended video monitor provided

the light source for an acrylic dome which contained morphed human, animal or mineral images. These light sources were choreographed to original music, also by Iwai. The animation was rhythmic and complex.

Parties. Of course, no festival is complete without them. ASIFA Japan hosted a roof-top beer garden; there were opening and closing receptions, traditional dance and bingo at a temple. One day, buses took filmmakers to Miyajima Island. Considered one of the most beautiful spots in Japan, Miyajima had tame deer, a swimming beach, and tasty barbecue. This outing was a big hit with everyone. On the island, they sell biscuits for the deer, who are very hungry. They gobble the biscuits, as well as the paper wrappings. They insistently poke their noses in open bags looking for more biscuits. One deer found Ray Harryhausen's open camera bag, and Ray had to wrestle with him to get his video manual back! (Ray got the manual intact, with just a couple of teeth marks. The rest of us got a good laugh.)

At the closing night of the last reception, the *Sayonara* party, you could hear cheering outside the exit. A group of strong festival workers were doing *Dongai* - air tossing the filmmakers as they left. You lean back and are lifted -and tossed- in the air three times, to three cheers. It was exhilarating. I wasn't the only filmmaker who went back into the party to exit, and be air tossed, a second time!

I offer a toast to the success of the next Hiroshima festival, in the year 2000. Cheers! *Compai!*

*Deanna Morse is an animator and professor at Grand Valley State University. She is currently president of ASIFA/Central, and is on the International Board of ASIFA.*

## Moving West to Work on South Park

*ASIFA/Central member Greg Colton recently left the midwest, moving to California to work on the TV series South Park. This is Greg's first job after graduating from Grand Valley State University this summer. While he was at Grand Valley, Greg produced a number of colorful and quirky animations, drawn from his bank of cartoon characters. He has a real knack for animating energetic character movement in lively, upbeat scenarios. We weren't surprised to hear that he had already found work in the business! We thought we'd catch up with what him, and hear a little about his work on South Park. Greg wrote an article on the '98 World Animation Celebration which graced the pages of Frame By Frame's Spring edition.*

**Deanna Morse:** Greg, you are just a few months out of college, and you got a job working at South Park! This is the dream of many a college student. How did you get this opportunity?

**Greg Colton:** I had just headed back to Chicago after graduating from Grand Valley and spending the summer making a short cartoon. I was shooting out my demo tapes and resumes all over the country (and to Canada...hehe) just hoping someone would think my stuff was cool and hire me. Lucky for me, my mom brought home a new issue of "Animation Magazine", and there was an ad in the classifieds for South Park...so I called them up, and Fed-Exed them my stuff. When they got it, they told me that they were all staffed up for the movie, but would pass my stuff on to the TV people. I figured I'd never hear from them again since I'd already been getting "rejection" letters from a bunch of studios already. The next day I got a call from David Yanover, who's the Animation Coordinator on the SP movie. He liked my demo tape and basically said if you want the job, move out to Cali and it's yours! He had moved out to California from the same part of Illinois as me, so maybe he understood that I needed that "first job" to get me going....I dunno!

**DM:** Can you explain briefly how South Park is animated? It looks like cut-out, but I read that it is done with computers...

**Greg:** Yeah, the original pilot was done traditionally with cut outs under a camera, but now it's computer animated. As Trey put it, it is still technically stop motion animation. Before, they moved a character and \*click click\*ed on the camera...now the clicking is done with the mouse. Since

the show is done on such a quick schedule, the computer comes in really handy. If Trey does a last minute re-write or something, they can change shots or re-animate them really really quickly! Also, with the computer, the animators can do some neat-o tricks that would be tough if the show was still done traditionally. "Spookyfish" had some really rad FX!!!

**DM:** What are you doing for South Park?

**Greg:** I was hired as a freelance lip-synch artist. I worked on the episodes "Clubhouse", "Cow Days", "Chef Aid", and just a smidgen of "Spookyfish".

**DM:** How did you develop the skills to do lip sync work?

**Greg:** I made a two minute cartoon this summer, and I wanted it to have voices. We never really learned how to do lip sync in school, so I sorta taught myself. Turns out the charts I made up for myself to break down the phonetics are pretty much the same thing they use professionally! So it worked out pretty well!

**DM:** What is your typical day like at South Park?

**Greg:** Well, lip-synch artists work at night...so during the day I was sleeping pretty much! We basically come in, and there's a bunch of storyboards and a shot list...and we just sign up for a chunk of shots and jam on them until they're done. It seems like it might be repetitive, but I don't care, I really like working there. I wish I had more hours right now, because the people there are fantastic and it's just a blast being there. I'm still sort of in a "fan" mentality, since I've been a big fan of the show and Matt and Trey's film

work.

**DM:** Where do you actually work? Do you work on a computer, a drawing table? Do you have a little cubicle, or do you work with others in a big room?

**Greg:** It's a relatively big area, and all the animators and TD's have their own cubicles with computers. When us lip synchers come in, the animators have usually gone home by then, and we just grab one of their computers and try not to mess up their area too much!

**DM:** What kind of questions did they ask you in the interview? Did they ask you to do some kind of a technical animation test?

**Greg:** Ha! I didn't even have an interview! I just drove out here, got a quickie training tutorial, and jumped right in on "Clubhouse"!!!

**DM:** How many people are on staff - full timers and freelancers? What roles do they usually fill with freelance talent?

**Greg:** Hmm....well, everyone except lip synchers are full time. I never counted, but I'd say that there are like 15 or 20 Technical Directors and Animators....about 10 or so Lip Synchers. And of course there's Matt and Trey who write, do the voices, and even edit sometimes....and there's Mary Kay who does all the female voices....and then there's coordinators, editors, producers, storyboard artists.....It's not as big as most animation places I'm sure, but there's a good chunk of people there.

**DM:** How many hours are you working a week? How far in advance do you know if you will be called in for work?

*South Park continued on page 5*



**Greg:** Well...no hours lately...I haven't been called in for about three weeks! With my particular job there are no guaranteed hours. Back in September I was doing 30 or so hours a week....but currently I haven't been in at all. It really just all depends on the work load that is there....when I get called, it's usually around 3 PM the day they want me there.

**DM:** So, your work there is coming to a close - what else have you been looking for?

**Greg:** I've been driving around Burbank and Hollywood and stuff dropping off my demo tapes and resumes and portfolios. I've been making lots of calls and bugging people....I hope they're not getting to peevied with my persistence! But it's rare people call you back, so I keep dialin'...

**DM:** I think a resume is pretty self-explanatory, but can you describe what it on your demo tape and portfolio?

**Greg:** Well, I tried to follow most of the studio guidelines as best I can with the materials I have. They say that demo tapes should be 5 minutes or less....so my tape's just about five minutes with my best stuff first (in case they turn it off half way thru). As far as a portfolio goes, I really don't have a lot of finished stills or "artsy" stuff....so I put together this book of drawings from my sketchbooks to show the variety of character styles, poses, emotions, etc. that I can do. I also put a few life drawings and my "Jamof" storyboard in there. I have way less life drawings than I should in my portfolio. They REALLY wanna see that stuff! Don't get me wrong...I took life drawing courses and it really did help my character drawing skills...I just didn't end up keeping a lot of the stuff I did in those courses...my mistake. However, I'm still hoping I can sell myself on my other skills....I mean, I figure that writing, boarding, drawing, coloring, and editing a couple short cartoons has to count for something!!!

**DM:** Do you find that it is easy to get an interview?

**Greg:** The closest thing to an interview I had so far was a quick meeting with Film Roman's recruiter. I really couldn't tell if he was interested in me or not...but then again, it's Film Roman! He's got TONS and TONS of demos and stuff to look at! He did give me a character layout test which I finished and gave back to them. I'm supposed to get graded on it, but I haven't heard anything yet besides a letter saying that there are no positions at this time. It seems like it's hard to get an actual interview...usually I just get a call telling me to pick my stuff up.

**DM:** Can you tell us something about your recent film "Jamof"? What was the inspiration?

**Greg:** It was based on a short radio script I wrote for a scriptwriting class. It was short and stupid, but I liked it...and I wanted to know what these characters looked like that I was writing about. So, I came up with these funky little noseless bastards with wacky hair, and Jamof and Barlo were born. I expanded the script so the cartoon could last a couple minutes...and that was that.

**DM:** Technically, how did you create the "Jamof" project?

**Greg:** Well, after storyboarding it, I recorded the voices on DAT. I managed to use bits and pieces of whatever equipment there was at Grand Valley. I really suck at using those big audio boards with all the knobs and shit, so I just used the portable DAT and took it into the recording booth with me...hehe. Much easier! Then I broke down all my phonetics on charts I made....started drawing non-stop like an idiot... inked the drawings with a big fat sharpie marker and probably inhaled too many marker fumes...then I scanned all my images into Photoshop and then imported everything into Director where I assembled it all. Looking

back, I probably should have used After Effects, but I was way more comfy with Director, so I just went with it. I edited it all together using the Media 100. That was so rad, because synching up sound effects and music and everything was SOOO much easier than editing tape to tape like I had been before! I even got some smashing stereo sound FX going that I couldn't do before!

**DM:** You mentioned that someone was interested in distributing the film - any news on that?

**Greg:** Well, Manga Entertainment has a shorts division called "Chaos Animation", and they expressed interest in licensing my short. Further details may erupt, but I don't have much info at this time...hehe.

**DM:** Do you have any tips or suggestions for other recent graduates in animation who want to make the move to LA?

**Greg:** Don't expect to get hired right away....but keep being persistent, and stay positive! It hasn't done much good for me yet, but hey...I'm hoping something will turn up soon.

**DM:** Thanks, Greg, for sharing this information with us! Good luck on finding your next job. I'll be eager to see where you land next!

**Greg:** Thank you thank you! hehe...I bugged Columbia Tristar enough so that they're gonna give me a Dilbert character cleanup test! whoohooo! I'm gonna pick it up tomorrow!

*Greg Colton can be reached at [Jamof@aol.com](mailto:Jamof@aol.com)*

*Deanna Morse is an animator and professor at Grand Valley State University. She is currently president of ASIFA/Central.*

# CALL FOR PAPERS, PRESENTATIONS 7th Annual ASIFA / Central Midwest Animator's Conference and Retreat Friday, April 30 - Sunday,

## THE CONFERENCE

The Conference is open to anyone with an interest in animation. You do not need to be ASIFA/Central member to attend or present. The setting, Starved Rock State Park in Illinois, located on a 125' sandstone butte overlooking the Illinois River, is named for an Indian tribe that starved to death during a siege. The park boasts 18 canyons, waterfalls, spectacular rock formations and 15 miles of trails. The amenities in the resort's lodge include an indoor swimming pool, whirlpool, kiddie pool and saunas.

## PAPERS..... PANELS..... AND WORKSHOPS.....

Papers can be on any subject relating to animation - independent, personal, experimental, educational, commercial, social, political, critical, theoretical issues in historical, contemporary or future contexts or computer related topics - are welcome. Selected papers will be published in *Frame by Frame*, the quarterly publication of ASIFA/Central or posted on the ASIFA/Central website.

Panels are to be organized and proposed by one presenter who is responsible for contacting the other panelists in advance.

An outline of the discussion topics and short biographies of the panelists should be provided when submitting a proposal.

Workshops should be of interest to a wide range of attendees - from professional animators to non-animators and those with an interest in the art form: introduction of new technology or new techniques, creative approaches, collaborative projects, etc. Please be very specific about equipment and space needed for your workshop, including what you will supply yourself.

## POSTER SESSIONS

Poster sessions will provide opportunities for animators to present their own work, or the work of other animators. Let us know what format (film, videotape, etc) you will need, and the length of your presentation. Your proposal should include a short biography of the artist whose work you are showing. Stills, slides, sample reel or a video clip may be requested if we run out of time slots.

## DEADLINES

Proposals for workshops, panels, poster sessions and papers in draft form should be received by Feb 14, 1999. Notification of acceptance will be made by March 15, 1999. Papers should arrive by March 30, 1999. Conference Registration fee should be received by April 15, 1999. Housing Reservations should be made with the lodge as soon as possible, housing is limited.

## REGISTRATION & RESERVATIONS

Advance Registration fee is \$40 through

April 15, 1999 or \$50 afterward at the conference. Do not mail Registration after April 15 - bring your Late fee to the Conference.

Rooms should be reserved through the conference center. Room reservations are available for 2 nights only (Friday & Saturday) for approx. \$132 single occupancy. Prices vary and are subject to change. Outside cabins and camping are also available, plus there are other accommodations nearby. Contact the lodge for room reservations.

## TRAVEL

Utica, Illinois is located on the Illinois River, about 90 miles west of Chicago (approx. 90 minutes), at I-80 near I-39 (Illinois route 51).

## ADDRESSES

All Proposals & Conference Registration:  
M. L. Haynes  
Conference Chair  
3400 W. 111th Street, Box #324  
Chicago, IL 60655 USA  
morgpk@aol.com  
Papers: email morgpk@aol.com or  
asifa@asifa.org

Make check payable to: ASIFA / Central.

## RESERVATIONS

STARVED ROCK LODGE &  
CONFERENCE CENTER  
P. O. BOX 570  
Highway 178 & 71  
Utica, IL 61373  
phone: 800 - 868 - 7625  
fax: 815 - 667 - 4455  
e-mail: srlodge@ivnet.com

## Recruiting New Members, the Hard Way:

ASIFA/Central gained its youngest recruit on August 11, 1998. Logan Xavier was born to proud parents Rich and Leslie Sharp. Rich has been an ASIFA member since his college days. Those who attended the Spring Conference and Retreat may remember Leslie and Rich hanging out around the hot tub... Congratulations!

## NEW YORK ANIMATION FESTIVAL

New York City April 1999 Call for entries

First annual comprehensive festival for all types of animation, including film, video and digital animation of any genre. Student and international entries encouraged.

**Deadline: February 1, 1999**

**Early Deadline: January 4, 1999**

For entry form or information, send your name, address or e-mail address to:

New York Animation Festival  
PO Box 1513  
Peter Stuyvesant Station  
New York, NY 10009  
USA  
Tel: (212) 982-7781  
Fax: (212) 260-0912  
E-mail: nyafest@yahoo.com  
Web:  
<http://members.tripod.com/~nyafest/hom>

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## "Animators Converge in '99 for Annual Retreat"

by Mary Lou Haynes

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Over the past 6 years, a new animation event has been quietly developing in a quaint town just over an hour's drive southwest of Chicago, in the heart of Starved Rock State Park.

At just about the time that Spring officially debuts and the Midwest is finally starting to thaw out, animators from around the country convene for the annual ASIFA Central Midwest Animators Conference & Retreat in Utica, Illinois.

The hotel/lodge, which is near the site of a legend of Indian lore, sits atop a phenomenal bluff at the edge of the Illinois River. The scenery is spectacular, the surroundings rustic, and the accommodations cozy.

This event, sponsored by the Midwest Chapter of the International Animated Film Association, brings together an informal group of attendees to hear featured speakers, view animation, and discuss various aspects of the animation business.

Some of the 1998 presenters were Kim White of PIXAR, ("A Bug's Life") and Annette Browning of the Northwestern University, Film & Video Department.

The focus of the gathering tends to be artistic and personal, yet the commercial end of the artform is not ignored. It is an excellent opportunity for animators laboring in distant

For the past decade, the **Whole Toon Catalog** has been a central resource for animation videos, laser discs and books for animation lovers everywhere. Two years ago, the **Whole Toon Catalog** became a part of Facets Video, the Chicago-based non-profit distributor of foreign, classic American, silent, documentary, experimental and animation films on video. If you would like a copy of their upcoming new edition of the **Facets Whole Toon Catalog** please write:

Facets Whole Toon Catalog  
1517 West Fullerton Avenue  
Chicago, IL 60614  
email: [toons@facets.org](mailto:toons@facets.org)  
fax: 1-733-939-5437

corners of the country to gather and re-energize with kindred spirits.

Included on the agenda is time for: a Bar-B-Que, nature hikes along the miles of marked trails, swimming in the indoor pool and relaxing in the ever popular hot tub.

The Retreat also features a competition designed to encourage student animators. The Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship Competition is unique because a portion of the prizes are awarded to the winners for turning an 'idea' into a completed project.

Conference dates for 1999 are April 30 - May 2, 1999. You should reserve your rooms at the Lodge now. They will go fast! The deadline for the WORLD PEACE Storyboard & Animation Scholarship Competition is Feb 14, 1999.

The Conference is always in need of sponsors, seminar presenters, and student volunteers. To sponsor, present, volunteer, or for information on the 7th Annual ASIFA Central Midwest Animators Conference & Retreat, send e-mail to:

Midwest Animators Conference at [morgpk@aol.com](mailto:morgpk@aol.com) or leave a message by calling 773-233-9397 ext.9 or write the address below.

For information and rules for the 4th Annual International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship Competition, or to volunteer as a judge, send e-mail to: WORLD PEACE SCHOLARSHIP at [morgpk@aol.com](mailto:morgpk@aol.com) or for a pre-recorded message call 773-233-9397 ext. 3. or send a brief note including a SASE with 1st Class postage to :

M. L. Haynes  
3400 W. 111th Street, Box #324  
Chicago, IL. 60655

Please indicate your interest in either the CONFERENCE or COMPETITION, or both. Allow 4-6 weeks for processing.

To reserve your room(s) for 1999 ASIFA Central Midwest Animators Conference & Retreat call Starved Rock Lodge & Conference Center at 1-800-868-7625.  
web site: [www.starved-rock.com](http://www.starved-rock.com)  
email: [srlodge@ivnet.com](mailto:srlodge@ivnet.com)



## ASIFA/Central Members: 3 Frame Animation Challenge.

This is Randy Rockafellow your member directory coordinator passing on some information about the 3 Frame Animation Challenge.

The new ASIFA International webmaster is calling for 3 frame animations for the 3 Frame Animation Gallery on the ASIFA International web site.

Whether you've 10 years experience behind you, or if your just starting out, this is an opportunity to help contribute to the creation of a diverse animation gallery.

So the animation gauntlet has been cast down. Who dares to answer the challenge...

For eligibility and technical specifics on how to prepare and send your 3 frame animations for the web contact the ASIFA International webmaster, Thomas Renoldner at asifa.austria@t0.or.at

I encourage your participation in putting animations on the International animation organization's web site.

But if you're to busy, or feel this is too hard or not worth it, that just means I'll have to step up and take all the glory...

*-Randall Rockafellow  
ASIFA/Central  
Volunteer Coordinator  
& Webmaster*

1  
2  
3  
Go!

Each one of us, as animators have our own style/personality and there is no better way to share that than on the web.

Also, if you haven't already, check out your membership listing on the web page. Help me make sure your

Any animation submitted will get a spot on the main page for a brief time. The rewards for participation are recognition for your work and a link to your website or to a

listing is posting your current email, web page and bio information. Hope to hear from you.

*-Randy Rockafellow*

## Non-Scientific Observations on Common Elements in Animation Entries...

*by Deanna Morse*

Viewing the 1147 entries of the Hiroshima Animation Festival, I thought I could make some real concrete statements about the nature of the work being done in animation today. Well, I can't. It's just too varied. We saw a wide variety of films and techniques - drawn, puppet, clay, paint on glass, cg, timelapse, image processed, cel, mixed media, sand drawn on film...

However, I did keep some notes during the three weeks of screenings. Mostly, I wrote down things that were similar, so that I could share this information with my students. Looking back at my notes, sometimes it was just oddball stuff. For instance, we screened two films in a row that featured angry babies, then two

about Snowmen. Two films used the same title. (It didn't matter, we selected one for competition; it won an award.)

In this list, I've tried to cull more than two instances.. so here they are - my non-scientific observations about what we saw...

### Common ways of starting films

in the clouds  
in the morning,  
an alarm clock wakes up the protagonist  
in the night as the day begins  
in a starfield  
using a newspaper to reveal the plot points  
films that took a long time to get started;  
took too much time establishing a "mood" before the story kicked in

### Common styles and themes

animation "reality" films, animating to documentary sound tracks  
the effect of television on little babies  
live action and animation intercut  
men in prison, men in chains  
dream diaries  
people become insects, dragonflies  
people get trapped in a computer game  
bank robberies  
old men alone in houses  
dark stories

### Reoccurring visual elements

big lips, men with big cheeks, buxom ladies  
characters with two different sized eyes  
blood shot eyes

*Non-Scientific Observations continued on page 9*



skulls  
a face turns into a gorilla face  
cowboys  
circus  
constellations- clouds, rain  
mountains and water in computer  
animated films  
mermaids  
castles, seashores, sand  
spaceships, space shuttles  
people with their heads cut open  
clocks and watches, gears  
flies and maggots, spiders  
dragons, cows, birds, bees, butterflies  
cats and dogs, lizards  
saws for hands  
computers, televisions, radios  
sharkfins  
teeth as a decorative element in a scene  
checkerboards, stripes

**Common camera gestures**

the camera goes into the mouth and away

the camera goes into an eye  
we look through a spyglass

**Common sounds**

burping  
solo piano  
background sounds of computers,  
televisions, radios  
classical music  
sonatas  
doors that trigger a sound when they  
open  
farting

This is not to suggest that all of these things need to be avoided. We selected films for competition that shared these common elements. Some of them even won prizes. But films that had a fresh style or characters grabbed our attention more quickly!

-Deanna Morse

**L.A. Chapter SIGGRAPH  
and  
Women In Animation-L.A .  
Chapter (WIA)**

*In Association With the Economic  
Alliance of the San Fernando Valley*

*present*  
**CAREER BOOT CAMP**  
Sunday, March 7th, 1999  
9:00 am - 5:00 pm

**Location:**

Universal Hilton  
555 Universal Terrace Pkwy  
Universal City, CA 91608  
818.506.2500

If you are interested in breaking into the computer animation industry and need to know what it takes, come learn from the experts.

Get guidance on job entry procedures and educational programs which relate to the computer industry needs at CAREER BOOT CAMP on Sunday, March 7, 1999 from 9-5 pm.

Attending the event will be industry specialists, educators, professionals, students, SIGGRAPH and WIA members and non-members. Those established in the computer animation industry will provide insight and direction to attendees seeking knowledge.

Find out what you need to know about resumes, demo reels, networking, interviewing, and internships.

Last year's Career Boot Camp was a great success with over 600 attendees, and 40 speakers from companies such as Walt Disney Feature Animation, Industrial Light and Magic, Digital Domain, Rhythm and Hues, Sony Pictures Imageworks, Blue Sky/VIFX and other industry giants.

L.A. Chapter SIGGRAPH and WIA membership is not required for this event, but a registration fee will be charged to members and non-members to cover the day's events.

A form will also be available to download at L.A. Chapter SIGGRAPH's website:  
[www.siggraph.org/chapters/los\\_angeles/supp/bootcamp](http://www.siggraph.org/chapters/los_angeles/supp/bootcamp)

**A Question for ASIFA International Members**

As you may have read in the current issue of ASIFA News, an arrangement has been made with ASIFA Hollywood to convert all of the memberships to international status and print an English-only version of the newsletter to go to those members.

This English-only newsletter will save money for ASIFA International as it will cost less to print. It will also save on mailing costs, as it is printed and mailed domestically.

So here's the question for you - Do you wish to continue to receive the newsletter in three languages as it has been, or would you be satisfied with an English-only version? If you are satisfied with English-only, it would save some costs for ASIFA International.

If you have any opinions on the subject, I would welcome your views. Please contact me at the address on the back cover, or at [asifa@asifa.org](mailto:asifa@asifa.org).

Thanks! Deanna Morse

**Fees:**

*Postmarked by February 1st:*

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Women In Animation

\$55 Non-Members

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Women In Animation

\$75 Non-Members

Credit cards will not be accepted.

We hope to see you in March, 1999.

# MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 1999

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Make checks payable to  
ASIFA/Central and send to:

Deanna Morse

ASIFA/Central

School of Communications

Lake Superior Hall

Grand Valley State University

Allendale, MI 49401

e-mail: morsed@gvsu.edu

## PLEASE PRINT MY NAME AND ADDRESS IN:

\_\_\_\_\_ MEMBERSHIP DIRECTORY

\_\_\_\_\_ WEBSITE LISTINGS



c/o Deanna Morse

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