



FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

WINTER 1998

Interview With Kim White of PIXAR

Interview conducted by Eric Oehrl

The following is an interview with my friend Kim White, who works as a Technical Director at Pixar. She is currently in production of *A Bug's Life*, Pixar's second full-length and completely computer-rendered film. Unfortunately for us, she was understandably tight-lipped about the new feature, however, she was quick to mention that there is a short trailer playing in some theaters. Aside from the film, she was more than happy to give us insight into her experiences working for Pixar, background information on herself and previous work experience, as well as some very helpful demo reel tips.

So, what exactly does a technical director do?

Technical Directors are responsible for modeling, texture-mapping and lighting the characters, props and scenes in the film. They also do any special effects that are needed. I personally just started lighting, but previously I was modeling props.

What are some of your favorite things about working at Pixar? Are there any drawbacks or concerns you have about working there?

One of the things that I like about working at Pixar is that our workplace is a really creative environment. The people there are having fun in their jobs. Also, I have the opportunity to work with some very talented people. When we have reviews with John Lasseter (the director) I listen very carefully to his critiques—not just about my work but about everyone's. I learn a lot by thinking about the changes that he makes—even the smallest details. Everyone working on the film is striving for the highest quality and really pushing themselves to do their best. By being surrounded by such people, I am getting the chance to really sharpen my skills and grow significantly as an

artist. It helps too that the company is interested in its employees' growth. Pixar brings in many guest speakers and hosts a variety of classes on site for its employees. People are brought in from outside the company to teach classes on such things as gesture drawing, improvisation, color theory, composition and creative writing. Pixar does other things too that make its employees feel appreciated: once a week the company throws a beer party for us, and every Monday morning we get free bagels. We also have regular meetings where we are kept abreast of what is going on with the company.

"One of the things that I like about working at Pixar is that our workplace is a really creative environment."

The only drawback is that I always worry that my skills won't be up to par. It's not a feeling that I get from anyone at Pixar—it's something that I do to myself. Perhaps it is not really a drawback because it helps me push myself to always become a better artist. It's just that when I see how good *Toy Story* was and how wonderful *A Bug's Life* will be, I want to be able to bring to the project that same level of quality from myself.

So, what is the work flow like for you? I mean, are the deadlines realistic? And how do you keep sharp and creative when you are really busy?

Kim White continued on page 3

ASIFA INTERNATIONAL Updates by David Ehrlich

ANNECY

To save money on their entry forms, the festival organizers decided simply to reprint the 1997 info. Unfortunately, the result was that they are announcing ASIFA patronage for the 1998 event. This is untrue, invalid and illegal. The 1998 event, as I've written previously, does NOT have ASIFA patronage, because of their new annualization.

WEBSITE SCHOOL LIST

Those of you with internet access should check out the ASIFA Website at <http://asifa.hivolda.no>. In addition to the discussions on

Anney, which will soon include letters from Americans, there is a very thorough and updated School List. You can find schools in over 40 countries which teach animation and which have programs for foreign students (which means you). Descriptions of the programs include tuition fees, available equipment, living accommodations, lists of courses and names of the animators who are presently teaching them. If you want to go right to the School List, it's <http://asifa.hivolda.no/list.html>

ZAGREB FESTIVAL

For those of you who are

thinking of attending this festival, we are presently exploring the least expensive flights with MALEV airlines direct to Budapest. From Budapest, the Zagreb Festival would arrange a 4 hour scenic bus ride through southern Hungary to Zagreb. You can also fly into Vienna and take a 4 hour train across the Alps into Zagreb. Please email or fax me if you intend to go. If there are enough of you, tickets might be less expensive.

David.Ehrlich@dartmouth.edu
fax: 802.234.5401



Letter from the Editor by Jennifer Eldred

Well, it's that time of year again, time for the Annual ASIFA/Central Conference and Retreat. After spending the month of January inside working on my latest animation piece I

can hardly wait! All ASIFA/Central members are invited to attend this years retreat, simply fill out the conference registration form on page 7. Reservations for Starved Rock Lodge can be made by calling 1.800.868.ROCK. Please request the block of rooms reserved for ASIFA/Midwest Animator's Conference. This year's retreat is April 3-5, 1998.

Headlining this years conference is Kim White, who works as a Technical Director at PIXAR (see ASIFA/Central member Eric Oehr's interview with Kim starting on page 1). ASIFA/Central is very excited to have Kim in attendance! Kim will be speaking at the conference on Saturday. Annette Barbier from Northwestern will also be in attendance to talk about Northwestern's animation program. This year Marla Schweppe of Rochester Institute of Technology returns as conference coordinator and for the first time we will be view the ASIFA/Central Sampler Reel. The ASIFA/East and ASIFA/Northwest Reels will also be shown. Come meet, watch and participate in fun activities with talented animators.

As always, space at the retreat is on a first come, first served basis. Conference sign-up deadline is March 25, 1998. After March 25th please call for seating availability. Please see page 7 for the conference registration form and

rates. If you plan to stay at the lodge for the weekend, please book your room or cabin early. Additional accommodations are available nearby.

Now is the time to submit proposals for workshops, discussions, and paper or panel sessions for the 1998 conference and retreat. Contact ASIFA/Central through email at asifa@asifa.org.

REMINDER: Members, its never too late to renew your membership dues. Renewing is as easy as filling out the renewal form on the back of this issue and sending in your renewal fee. If you have not done so this will be your last issue till your 1998 membership is paid. Please remember that the current membership year began on January 1, 1998 and will end on December 31, 1998. Any issues you may miss prior to renewing will be sent upon receipt of payment. All membership rates have remained the same for the 1998 membership year.

See ya at the retreat!

Jennifer Eldred

ASIFA/Central Conference & Retreat April 3-5, 1998

Come Join the FUN!

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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

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ASIFA/Central Conference:
April 3-5, 1998

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Lake Superior Hall
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To join ASIFA/Central:
Send a check (payable to ASIFA/Central) to the address above.



I haven't been at Pixar long enough to go into any kind of crunch period yet. Currently I work somewhere in the neighborhood of 40–50 hours a week. And, the deadlines have been pretty realistic for me. Again, I haven't gotten into any crunch time yet, so I'm not sure what it will be like.

And how do I stay sharp? Well, right now during periods like this where I'm not working lots and lots of overtime, I do many things to keep myself inspired: I go to museums, see art shows, read, and take in plenty of films. I also try to make sure that I keep working in my sketchbook on my own ideas. If I can do something of my own for at least one hour a day, I am doing well. That could be working on an art piece or writing and drawing in my sketchbook. I like to have an on-going, long-term piece that I work on. If I keep an idea fresh by working on it a little every day, later when I have more time to put into it, I can hit the ground running. Working on my own artwork is one of the major things that helps keep me sharp and creative.

Obviously doing your own work is important to you as a digital artist. Would you talk about your milkweed animation that you showed at SIGGRAPH a couple of years ago and how that was important for you and helped you?

I feel that it is important to try to find meaning from your own experiences through making art. I like to see digital media, which is primarily used for commercial applications, put to the task of making art. So, creating the milkweed piece that you are asking about came out of some of these thoughts. Through the process of making that animation, I was exploring some issues that I was dealing with in my own life at that time. I had just gotten out of grad school and was contemplating how I was going to both hold a job and continue to produce my own work. The animation features a milkweed pod. I was working at the time near an industrial park which still had some undeveloped plots of land around it. There were milkweed plants growing on these bits of property, and when I would go walking I would see their seeds blowing about the area. The piece also contains blackbirds. I used blackbirds and milkweed plants because they are both things that I saw around me that were adapting to a changing environment. Having just gotten out of school I was undergoing a lot of changes in my life, so I was doing a lot of thinking about how I myself was going to adapt.

What was your previous work experience and school experience like?

Before I came to Pixar, I worked for Sierra On-Line making CD-ROM adventure games. At Sierra On-Line, I gained valuable team skills; it takes a lot of people to put together a game so everyone needs to work well together. While I was there, I was able to work on a wide variety of projects which put me in situations where I didn't always know how the work was going to get done. This was often a good thing though because it forced me to continually educate myself and broaden my skill set as a 3D artist. When I was in art school, I sharpened my critique abilities. I learned how to talk about other people's work and how to take critique on my own work and make it productive for me. I found out how to keep my artwork and ideas fresh and open to change—very valuable skills for an artist, both in and out of the workplace. It was in art school that I received the foundation for how to be a fine artist, such as learning how to stay inspired and motivated.

Would you elaborate on what you're hoping to learn from your experience at Pixar?

Most of all, I hope to strengthen my skills as an artist. I never feel like I've reached some kind of plateau—after all, you're only as good as the last thing you've done, and that too could always be better. When I think about it, there is much for me to learn, not only technically about modeling and lighting, but also about story and ideas. I am also eager to have a better understanding of all the things that go into making a movie. I want to know things such as why certain camera angles are chosen, how lighting is used to create a mood and what goes into making a character that an audience can care about.

And what skills do you think were important or essential for you to get a job at a place like Pixar?

I would say first and foremost being creative and being an artist. I think that those skills translate into any medium. And because I believe that anyone can learn to use the computer and the tools, it's a matter of what you do with them. To get the job as a technical director, I tried to show a lot of strong modeling and lighting skills on my reel. Also, I had a mix of personal artwork and professional work on my reel. I did this to show that I was creative both on the job and away from work—that I brought the same artistic energy to my job that I brought to my own work.

Do you have any advice that you'd like to give to people who are working on a portfolio or demo reel? Anything that you would maybe do differently for trying to get a job at Pixar?

I'll talk about my experience of putting together a reel but I would also like to recommend that people check out www.pixar.com for more information specific to what Pixar is looking for.

My first piece of advice is to make sure that you always keep examples of your work around. I have a file containing my favorite images within easy reach. When I want to take slides of my work, put together a reel or simply just show off what I've been working on, I know where my images are and I don't have to hunt stuff down. I am careful not to archive my artwork away where I can't find it. At the end of the project or when I finish something that I like, I take time to add it to my file.

Next, I would say to not put everything that you have on your reel. Make sure you just put in the very best stuff. Don't worry about including whole animations; instead cut together clips from different projects that you have worked on. Be realistic about how much of something to show. Remember that even though you may have put a lot of time into something, you might not need to show it in its entirety. Put your reel to music—think of it as an orchestrated sampling of your work. The idea is to keep your potential employer's attention; you don't want them to be asking themselves, "When is this going to end?". It is important to keep your reel entertaining. If you think that you would like to include an entire piece, put it at the end of your edited reel.

Make sure that your presentation is professional. Put your name at the beginning of your tape. If you have time, animate an opening for your reel, otherwise use a still with your name displayed in a nice font. Put your name again at the end of your reel and include your address and phone number with it. Design a logo for yourself. Put this logo at the top of your resume, on your tape label, on your tape's box and on the envelope that you send your reel in—basically create a unified presentation. Include a list of what is on your reel—I put mine on the front of my tape box. On this list, be

Kim White continued on page 4

sure to point out what you did on each clip. Many projects are a team effort, so be very clear about what your contribution was. Your tape needs to be in good physical condition. Before I send out each tape, I watch it in order to double check that each copy has perfect sound and picture. I always check the quality of each tape this way, even when I have my reel professionally duplicated. Remember that your presentation reflects strongly on you. Why would anyone think that someone was going to do a good job if that person didn't care enough about their own work to present it well? The goal is to show that you take your work seriously and that when given a job to do you'll complete it with the highest quality in a professional manner.

How long was your reel and how did you go about putting it together?

It wasn't more than three minutes long. I have a lot of work that I could have included in my reel in order to make it longer, but I didn't want to dilute the impact of the best stuff with filler. Because I worked on so many different games, I had both animation and still images to put on my reel. First, I chose selections from some of the animations and cut them together at the beginning of the tape. Then I added some of the single images at the end, holding each still image on the screen for about 5 or 6 seconds apiece. The whole reel was edited over music which helped give it continuity.

I had my reel edited professionally. Some post production houses will give you a discount if you let them know that you're putting your own personal reel together. If they don't give you a discount, they might at least be able to help you find a way to keep your costs down, for example by suggesting you use off-line editing. I also kept my expenses low by being organized. Before I showed up to have my reel edited, I put together a list of the order that I wanted my images to appear on my tape; this way I didn't waste precious editing time trying to make those decisions. Of course I was open to changes as I saw how things looked together, but at least it gave me somewhere to start from. I also found a place where I could get all my reels professionally dubbed in order to insure that the quality of the copies was excellent.

This is backtracking a little, but are you

limited at all by what you can put on your reel? And, is it possible to put on scenes that, for instance, didn't make the final cut?

That's a good question. I was very careful to only put on my reel images from games that were already on the shelf. I made sure to not include anything from a project that hadn't been released yet. Of course once something was already published, Sierra On-Line didn't mind me showing it publicly. And, I only used things that made the final cut. It's nice if you can use imagery that made it to the public arena. Perhaps a potential employer would recognize your work having seen it in context. But if you have great work that didn't make it into the final project, and you have permission to use it, why not?

What do you say about putting on pieces that are unfinished and may show timing, but may be in a very rough form?

First, you need to make sure that you are not using confidential imagery—things that your current employer wouldn't want their competition seeing. If you decide to use work in progress because you feel that some aspect of it is worth looking at, make sure that you inform your audience that they are looking at unfinished work. Note why you have included work in progress and what you would like them to be looking for in it—for example the timing or modeling. The play list that I mentioned earlier is a good place to include any information like this that you feel is relevant about material on your reel.

To address putting together an animator's reel, I consulted my friend, Jim Murphy, one of our Feature Animators here at Pixar. Jim started by saying that excellent animation skills were universally important for all kinds of animators. If you apply for a job as a CG Animator, any good cell animation that you might have is valuable to include because good technique translates between cell and computer animation. Your experience with a computer is secondary to your talent as an animator. On your reel you want to show timing, balance and weight skills. Good acting is equally as important—knowing what the motivation of your character is and insuring that it reads well. You want to show that you have the ability to entertain your audience. Understand what ideas you're

trying to convey and make sure that they're clear. Don't save your best stuff for last! Put it right in the beginning. You want to make sure that it is seen right off the bat. Keep their interest when they are watching your reel. Know your audience: it's your potential employers. Think about the job that you're going for and tailor your reel to it. Show what you're proud of, and include the kind of things that you would want to see in a someone else's reel yourself. Your reel should show a lot of creativity. Always strive to be better than the last thing that you did. When you finish a piece, look it over and try and find the things that you did wrong or that you could do better. Always be evaluating your reel and continuing to replace things that aren't as strong as your newer stuff. And if you do happen to send your tape off and you get it back, call them up. Find out what they would like to see improved in your reel, and learn from it. View putting together your reel as an ongoing process.

Do you have any other pearls of wisdom to share for those who are trying to pursue their dreams?

I believe that the most important thing is to love what you do. If you do, the other things that help you to succeed, such as hard work, focus and striving to improve, will follow more easily. •
Editor's Note: Kim will be speaking at the ASIFA/Central Conference and Retreat see page 7 for registration forms.

Frame by Frame is a quarterly publication of ASIFA/Central. Send articles, materials, artwork, comments and suggestions to:

*Frame by Frame
Jennifer Eldred
c/o ASIFA/Central*

*See back cover for
ASIFA/Central mailing
address.*

*Deadline for the Spring Issue is
April 15, 1998*

ASIFA/Central Conference and Retreat Tentative Schedule

Friday, April 3

Registration	7:00-7:30pm
Annual Welcome Party	7:30-8:00pm
ASIFA/Central Sampler Reel	8:00-9:00pm
ASIFA Northwest Reel	9:00-11:00pm

Saturday, April 4

Registration	9:00-9:30am
Presentations-Kim White (PIXAR)	9:30-11:00am
Board Meeting	11:00am-12:00pm
Lunch Break	12:00-1:30pm
Storyboard Presentations for Helen Victoria Haynes World Peace Contest	1:30-2:00pm
Presentations continue	2:00-3:00pm
Anijam begins	3:00-5:00pm
Hiking	3:00-5:00pm
Dinner Break	5:00-7:00pm
Awarding Helen Victoria Haynes Storyboard Contest Winner	7:00-7:30pm
Open Screenings	7:30-9:00pm
ASIFA/East Reel	9:00-11:00pm

Sunday, April 5

Screenings and Presentations continue	9:00am-11:00am
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COMING IN THE SPRING EDITION

- A Look Back at the 1998 ASIFA/Central Conference and Retreat
- Information on the 1998 Helen Victoria Haynes World Peace Storyboard Contest Winner

SOCIETY FOR ANIMATION STUDIES CONFERENCE UPDATE

The 10th Annual Society for Animation Studies Conference will be held at Chapman University, in Orange, California, August 6-16, 1998. This mailing provides a general schedule and a list of presentations accepted from the early call for papers submissions.

The final deadline for presentation proposals is January 15, 1998. If you wish to present a paper, screening or roundtable discussion, please send your proposal to the Conference Organizer, Maureen Furniss, by that date. If you would like to remain on the mailing list, but do not wish to submit a proposal, please notify her by May 1.

This year's conference theme is "In the Beginning...." placing a focus on the way in which individuals and institutions got started. Send a 25-50 word summary of the presentation and a 250-500 word abstract to Maureen Furniss, School of Film and Television, Chapman University, 333 N. Glassell St., Orange, CA 92866 USA. Tel: 1-714-744-7018. Fax: 1-714-997-6700. E-mail: furniss@chapman.edu.

Presentations Accepted from Early Call for Papers

History:

Keith Bradbury, "In the Beginning... Australian Animation before Disney

in Australia - Harry Julius," Barbara Fleisher Zucker, "Anna Curtis Chandler, A Storyteller Who Could Keep Them From the Movies" (magic lantern), Tom Klein, "Tex Avery on Trial!" (discussion of possible uncredited work at Universal, 1929-1935, including screenings for a 'trial' by the audience). Chris Padilla, "The Development of American Animation Festivals," Lynn Tomlinson, "Launching (From) The Quays" (student work of the Bros. Quay). Eugene Walz, "Charlie Thorson and the Twilight of Fleischer Studios", David Williams, "From Cat to Mouse: Sheila Graber, UK Animator," Marcello Zane, "The History of Gammalfilm Milano and their Cartoons during the First Period of Italian National Television, 1954-1970."

Theory:

Alan Bryman, "Theorizing the Early Technologies of Animation" (examining the introduction of cel animation processes) Pierre Floquet, "From Tex Avery's Debut to the Beginning of His End: Recurring Theme and Evolving Style" (examination of Avery's four Red Riding Hood shorts) Rune Kreutz, "Absolute films and the Consequences of Abstraction" Gunilla Muhr, "Aesthetical Strategies of the Disney Studio in the 1930s" (analogies between Disney production in the 1930s and specific modernistic categories in Europe during the same time)

Screenings and Roundtable Discussions:

David Ehrlich, "The Beginning of the 'ASIFA Presents' Collaboration Films: Aesthetic and Political Problem Solving" Scott Kravitz, "Individual Responsibility and Personal Ethics for Artists"

Preliminary Conference Schedule (subject to slight modification)

THURSDAY Aug 6-Arrivals beginning in the afternoon

FRIDAY Aug 7-Optional Old Towne Orange walking tour. Screenings and off-campus welcome event (possible party at Maureen's house)

SATURDAY Aug 8-No plans (see beach or mountains . . .)

Opening night at the Orange County Museum of Art: Karl Cohen and Forbidden Animation (screening and book signing) -- shows at 7:00 and 9:45 p.m.

SUNDAY Aug 9-Optional Disneyland day

Artist workshop TBA at the Orange County Museum of Art, 2:00 to 4:30 p.m.
Artist screening TBA at the Orange County Museum of Art, 6 to 9 p.m.

MONDAY Aug 10-Optional visit to University of Southern California and Warner Bros. Archives (on USC campus)

Children's animation workshop at the Orange County Museum of Art
Evening screening TBA at the Orange County Museum of Art

TUESDAY Aug 11-Optional Studio Tour at a film or television station (possible television show taping)

Children's animation workshop at the Orange County Museum of Art
Evening screening TBA at the Orange County Museum of Art

WEDNESDAY Aug 12-Optional visit to Academy Archive/Farmer's Market

Optional Old Towne Orange walking tour
Children's animation workshop at the Orange County Museum of Art
Welcome event for conference on campus in evening (preservation screening)

THURSDAY Aug 13-Children's animation workshop at the Orange County Museum of Art
Conference Panels 9:30 a.m. - 9:00 p.m. (evening topic TBA)

FRIDAY Aug 14-Children's animation workshop at the Orange County Museum of Art
Conference Panels 9:30 a.m. - 9:00 p.m. (home movie and 3D slide show night)

SATURDAY Aug 15-Children's animation workshop at the Orange County Museum of Art
Conference Panels 9:30 a.m. - 5:00 p.m. -

Lunchtime SAS meeting
Closing night party, 8 p.m. to midnight at the Orange County Museum of Art (included in the regular conference fee, but not the student fee -- students and guests can buy individual tickets).

SUNDAY Aug 16-No plans

It's Time to Register for our Sixth Annual ASIFA/Central Conference and Retreat

It's that time of year again. Time to gather at Starved Rock Lodge and commune with nature and fellow animators. We have a variety of events organized for the weekend from presentations by individual animators to demonstrations of software packages. For those who haven't attended a conference yet, Starved Rock provides lots of opportunity for relaxation. There's an indoor pool, whirlpool and sauna. The state park is located in a beautiful natural area near the Fox River waterway. You can watch barge traffic go through the locks or hike along a variety of trails. Starved Rock has a restaurant, bar and snack bar at the Lodge and other eating establishments in the near-by town.

Rooms should be reserved through the Lodge 1-800-868-ROCK (7625). Let the front desk know you are a part of the ASIFA Midwest group. Rooms are reserved for Friday and Saturday night. [The lodge will not allow a room to be reserved for Saturday night only.] Room rates vary from \$62 to \$84 per night. Since there are more people than rooms, other accommodations are available nearby.

Registration Form for Sixth Annual ASIFA/Central Conference & Retreat

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone #: _____ Fax #: _____ Email: _____



- ☐ \$40 Member-Weekend
- ☐ \$50 Non-Member-Weekend
- ☐ \$25 Student Member-Weekend
- ☐ \$30 Student Non-Member-Weekend

- ☐ \$25 Member-Saturday Only
- ☐ \$35 Non-Member-Saturday Only
- ☐ \$15 Student Member-Saturday Only
- ☐ \$20 Student Non-Member-Saturday Only

(Make checks payable to ASIFA/Central)

Amount Enclosed: _____

Detach on the dotted line and mail registrations to:

ASIFA/Central Animator's Conference
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

For questions regarding the Conference and Retreat contact:
asifa@asifa.org
or call Deanna Morse at 616.895.3101

After March 25, 1998 call 1.616.895.3101 for seating availability.

You could WIN \$500

Selected Computer Software/Hardware for 1 year!
Free '99 ASIFA/Central Conference Registration & Lodging

Rules:

1. Draw a storyboard depicting your vision of how we can achieve *World Peace*
2. Attend the 1998 ASIFA/Central Conference at Starved Rock Lodge, Utica, IL., Saturday April 4, 1998.
3. At the conference on Saturday 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 1999 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 4, 1998

Winner **MUST** be present at the 1998 & 1999 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.

DECISIONS OF THE 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 1999 winner will 'inherit' the software/hardware from the 1998 winner, and so on.

Application Form.

Please fill out and bring to Conference.

Student Name: _____
Street Address: _____
City: _____
State: _____ Zip: _____ Phone: () _____
Email: _____
School Name: _____
Instructor's Name: _____
Department: _____
School Address: _____
City: _____ Zip: _____
Instructor's Phone: () _____
Instructor's Email: _____

Please attach/ enclose a photocopy of a valid student ID card with application.

Agreement:

I agree to use the contest prizes to develop and complete a short (5 minutes or less) animation depicting *World Peace* and present it at the 1999 ASIFA/Central Conference.

I further agree to return all items indicated below, to the ASIFA/Central Board at the 1999 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 Dabblor II plus Resume
Maker
L.L. Bean's Deluxe Leather-trimmed
continental Rucksack, inscribed PAX (Peace)
Z-Rest Insulated 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 1998 Conference and Retreat
asifa@asifa.org or morgpk@aol.com

Classified Ads

CRESTED BUTTE REEL FEST,

One Reel Films

One Unreal Location: Crested Butte, Colorado
August 13-16, 1998

We are a competitive festival focusing on films under 60 minutes in the categories of animation, comedy, drama, experimental, documentary and student. We have many cash awards and industry contacts including the "White Buffalo Peace Ale Award" for exceptional merit in educational & humanitarian filmmaking presented by Tom Skerritt, Erin Skerritt and the Crested Butte Brewery.

Deadline is June 1, 1998.

For more information:

Pat Crow (970) 349-7487, Fax (970) 349-9093,
cftarts@rmi.net, <http://198.147.244.11/cftarts/>

Thank you very much for your consideration and please do not hesitate to contact me if you have any questions.

Barbara VanHanken, Director

Here's how to get info and entry forms for the upcoming "Uncooked '98 Animation Festival."

Those who are interested in submitting or just looking for general information should send a letter with an address to: Jason Engling, 413 Buell, Ypsilanti, MI 48197. Jason will send entry forms and information packets as soon as possible. The projected deadline is late February, early March. The program will be held in early April.

Zagreb Animated Film Festival

Preparations for the 13th World Festival of Animated Films Zagreb '98 has already started. To obtain festival regulations and entry forms contact:

Festival dates: June 17-21, 1998

Koncertna Direkcija Zagreb

Kneza Mislava 18 10000 Zagreb

Croatia, Europe

Phone: (385 1) 46 11 808, 46 11 709, 46 11 589

Fax: (385 1) 46 11 808, 46 11 807

email: kdz@zg.tel.hr

Funny Shorts Wanted

DICK CLARK PRODUCTIONS is preparing a new one-hour weekly primetime "TV Censored Bloopers" series that will begin airing on the NBC Television Network Saturday, January 31st at 8 p.m.. We're creating a short film segment as a complimentary companion piece for the program.

We are looking for short, comedic, one to two minute films and trailers. Submissions can be sent on any format and your package should include all pertinent contact materials (name, address, phone and fax numbers).

The short film segment is scheduled to air during our 1998 season on NBC. Please note that films are subject to the final approval of the NBC Television Network.

Our Clearance Department takes full responsibility and great care in all areas of licensing, payments, costs and consents required for broadcasting rights. No tapes will be broadcast without acquiring all necessary license and talent permissions.

Send your funny shorts to:

LEE COSTELLO
BLOOPERS
DICK CLARK PRODUCTIONS, INC.
3003 WEST OLIVE AVENUE
BURBANK, CALIFORNIA 91505

The **Ottawa Festival** is being held this Fall from September 29- October 4, 1998.

Entry deadline: July 1, 1998

For more information contact the Ottawa festival at
<http://www.awn.com/ottawa>
telephone 613-232-8769.
fax: 613-232-6315
email: oiaf@ottawa.com

Sinking Creek Film Celebration, Inc is holding their 1998 Nashville Independent Film Festival from June 10-14, 1998.

The deadline for submissions is Friday February 27, 1998.

Contact Michael Catalano (Executive Director) at 615.343.3419 or fax him at 615.343.9461 for an entry form.

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

ASIFA/Central

School of Communications

Lake Superior Hall

Grand Valley State University

Allendale, MI 49401

e-mail: morsed@gvsu.edu



1.73160

c/o Deanna Morse
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Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
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