



FRAME ^{by} FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central



ASIFA/Central Conference & Retreat 1995

ASIFA/Central Conference and Retreat April 25-27, 1997 by Jennifer Eldred

Everyone has their own idea of what signals the arrival of Spring it might be seeing the first robin or the first day you don't need a coat. For me, and several other Midwest animators, it's the arrival of the Annual ASIFA/Central Conference and Retreat. The conference is a wonderful way for animator's to come out of hibernation. If you would like to showcase your completed animations or storyboard ideas, there's no better audience than a group of people who truly care about the art of animation. Activities are in the works including awarding the 1997 Helen Victoria Haynes World Peace Storyboard Contest winner (see page 8 for details). The Annual Cookie Welcome will be on Friday night and open screenings are planned throughout the weekend.

Members of the ASIFA/Central Board will be there to share their vision for ASIFA/Central's future. In addition there will be discussions and anijammin'. Come see what happens when dozens of animators work on the same piece. So make your reservations and help us spring into Spring!

See pages 3 & 4 for more information on location, rooms & registration.

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Freelance Writing Agreements for Television by Pamela A. Schechter, Esq.

Over the last several years, there has been a boom in animated television production. Many of my clients have been hired as freelance writers for various series and one time projects. Although some of the projects only last for a short period of time, I always demand that my client receive a Writer Employment Agreement. These agreements are not complicated but affect your rights in a very significant way.

The first part of the agreement usually outlines the parties to the agreement. The parties often consist of a production company and the animator the company is hiring to perform writing services. In addition, the type of project and the writer's responsibilities are described in great detail. For example, if the writer is being hired to work on a television series, the name of the series and the number of episodes is listed. The services for a television series often described in the agreement are developing the concept and writing and delivering a certain number of scripts. The services are subject to the approval of the producer of the series or another executive in charge of the production.

The number of different drafts of the scripts the writer will have to create and the date each draft must be delivered to the production company should be clearly delineated in the agreement. This is an aspect in a writer's agreement that is always carefully negotiated.

The length of time the animator will be working on the project should be clearly defined. Usually, the work begins on the date of the agreement and ends at an open date in

continued on page 3

Attention all Animators,

ASIFA/Central is looking for Speakers and Demonstrators to attend the 1997 ASIFA/Central Conference and Retreat. The theme of this years conference is "Opportunities Expo."

We are currently gathering information from "big" and "small" companies on portfolio building and job opportunities in animation.

If you are willing to offer advice on the skills your company looks for in a portfolio and would like to attend the conference, please contact ASIFA/Central by email at asifa@asifa.org or, if you can't make it to the conference but would like to post your job openings contact us and we will post your companies openings on our bulletin board.

In addition to portfolio building ASIFA/Central is looking for people willing to demonstrate their animation techniques, or software savvy. If you have professional experience with:

Adobe Photoshop	Stop Motion
Adobe Illustrator	Computer Animation (2-D & 3-D)
Adobe After Effects	3-D Modeling
Macromedia Extreme 3-D	2-D Design
Macromedia Director 5	Multimedia Interactive Design

We would love to schedule presentation time at the conference for you.

ASIFA/Central is also looking for undergraduate and graduate school demo reels and admission qualifications for viewing and discussing at the conference. Some of the schools participating to date will be:

<i>Grand Valley State University</i>	<i>Rochester Institute of Technology</i>
<i>Northern Illinois University</i>	<i>Savannah College of Art & Design</i>
<i>Ringling School of Art & Design</i>	<i>School of Visual Arts</i>

If you would like your high school, college or university's reel to be shown please send it to:

ASIFA/Central
c/o Deanna Morse
School of Communication
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

Looking forward to seeing you all at this years retreat!

Jennifer Eldred
(Retreat Coordinator)

ASIFA/Central

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Bryon Grush
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**Newsletter Design & Guest Editor,
1997 Retreat Coordinator**

Jennifer Eldred

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<http://www.asifa.org/animate>

E-mail:

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ASIFA/Central Conference:

April 25-27, 1997

To contribute or volunteer contact:


Deanna Morse:
Phone #: 616.895.3101
E-mail: morsed@gvsu.edu
US mail:
ASIFA/Central
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

To join ASIFA/Central:


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

Printed in the U.S. Aon recycled
paper.

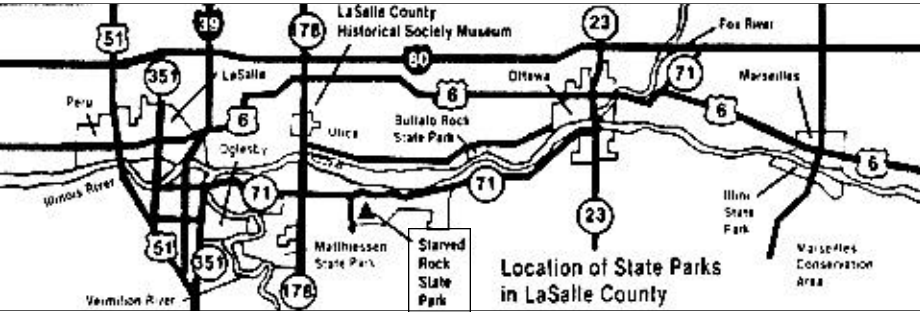
Time to get on the Road Again and Head to the ASIFA/Central Conference and Retreat!



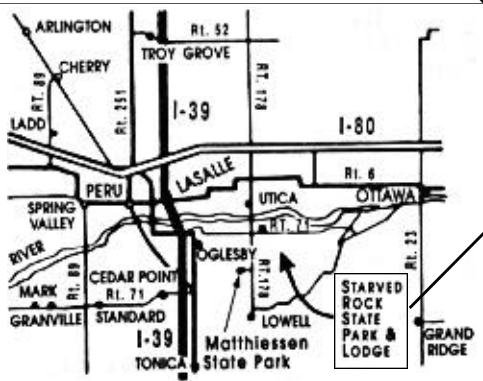
STARVED ROCK LODGE
and Conference Center
at Starved Rock State Park



Rock Island
Chicago
Peoria
Bloomington
Springfield
ILLINOIS
O = 1 hour



LaSalle County Historical Society Museum
Peru
LaSalle
Oglesby
Utica
Bullalo Rock State Park
Matherness State Park
Starved Rock State Park
Location of State Parks in LaSalle County
Vermilion River
Winnox River
Ottawa
Marseilles
Fox River
Illini State Park
Waukegan Conservation Area



ARLINGTON
TROY GROVE
CHERRY
LADD
PERU
LASALLE
UTICA
OTTAWA
SPRING VALLEY
MARK
GRANVILLE
STANDARD
TONICA
Matherness State Park
STARVED ROCK STATE PARK & LODGE
GRAND RIDGE
I-39
I-80
Rt. 52
Rt. 178
Rt. 6
Rt. 23
Rt. 71
Rt. 71
Rt. 11
Rt. 83
Rt. 81
Rt. 251

Maps to Starved Rock Lodge and Conference Center

See You There !
April 25-27, 1997

Freelance Writing Agreements continued from page 1

the future at a mutually agreed upon time or when all of the services that the writer must provide are completed.

Compensation amounts are also an important issue to be negotiated. Usually, writers are paid a certain amount per completed script. In this situation, the writer does not receive the money until a completed script is delivered to and accepted by the production company.

Depending on the type of project, the production company sometimes wants to have the right to option the writer's services in the future. For example, if a television series has the potential to be renewed, the production company will want the exclusive option to have the animator write for the next season. Usually, the production company has to exercise the option within a certain period of time and for a definite amount of compensation.

In most agreements, the way in which the production company notifies the writer that it is exercising the option is clearly described.

One of the most important clauses in a writer's agreement is the credit clause. Most production companies will promise to give a writer a specific credit such as "Written By." However, it is unusual for the production company to promise where

exactly the credit will be placed or the size of the credit. The production company usually has complete discretion in this area.

Because the writer is a freelance employee, the production company will have an extensive clause acknowledging that all of the material created for the production company belongs to the production company. This is usually called a work for hire clause. The writer states that the production company is the author and owner of all of the scripts that the writer has developed. In addition, to protect itself, the production company has the writer assign all of his rights in the script to the production company. The production company also requires the writer promise that the company can change the scripts in any manner it wants.

To further protect itself, the production company will state that it has no obligation to use, produce or exhibit the work the writer creates. It's only obligation is to pay the writer for the work he has completed.

Although a freelance writer's employment agreement is not usually complicated, it is important to have an entertainment attorney review and negotiate the agreement for you. The deal may be simple, but you must always protect yourself and make sure you are getting the compensation, credit, and terms in the agreement that you deserve.

Pamela A. Schechter is an entertainment attorney working in New York. For questions and comments contact her at 212.692.7867

In Remembrance..

Gordon Sheehan

Fleischer animator Gordon Sheehan has passed away. He was in his late 70's according to Veto Stasiunaitus. Sheehan worked at the Fleischer studios throughout the 1930's. After the studio closed he moved to Hollywood and then to Chicago where he animated for Coronet Films (they made educational productions). He also taught at Columbia College for many years. ASIFA/Central honored Sheehan with an evening several years ago.

Veto worked with Sheehan at Coronet and said he was a quiet guy and mild mannered. He didn't tell many stories about his days at Fleischers, but he did tell Veto that Paramount didn't want to do another feature after *Gulliver*. When they saw the sets and storyboards the studio was creating for *Hoppity*, they reluctantly went ahead with the project.

Veto said Sheehan described Max as being old fashioned in his ways and very fatherly in the manner in which he ran the studio. Sheehan was one of several former Fleischer animators who were less fond of Dave. He told Veto that Dave took too much credit for the work of other staff members. He was not alone in making that comment.

Sheehan talked with writer and ASIFA/Central member Leonard Kohl about his career and part of that interview is in an article published in 1995 in *Popeye*, the official Popeye fanclub news-magazine. He said, "Dave Fleischer was showing some visitors around the studio one day as I was drawing my pencil animation for this action. As was his habit, he would pick up some animator's drawings from someone in the group, 'flip' them for his guests. This day, he picked up my scene of Popeye violently wiggling his posterior to extricate the can of spinach. After flipping my drawings, he seemed to get a little 'shookup,' and put my drawings back on my desk without comment. Later that day, Dave Tendlar, the director, told me, Dave told him that my scene was too violently 'suggestive' and that the action would have to be 'toned down' to avoid any promiscuous sexual implications. This was something that never entered my mind, but I did as I was told, and modified the 'offending' actions. At the time, the Will Hays censorship office had the pants scared off movie producers (even cartoon producers) regarding sexual promiscuity. The office carried plenty of 'clout' and could exert their authority sometimes at considerable expense to producers. Evidently, Dave Fleischer was well aware of this, in 'censoring' my animation."

-reprinted from ASIFA/San Francisco newsletter

Louise Beaudet (1927-1997)

Louise Beaudet, President of ASIFA-Canada for 15 years, animation curator and programmer at the Cinematheque Quebecoise and a close friend of so many of us around the world, died on January 2nd in Montreal. She last served as Honorary President of the '96 Ottawa Animation Festival where she presented a wonderful selection of gems from the Cinematheque Quebecoise Collection.

I first met Louise in 1981. She was sitting on the patio outside of the old Anney Casino sipping a glass of white wine with a few male admirers and she graciously invited me to sit down. After pouring me a glass, she asked me what I had thought of Paul Driessen's new film. I remember that in the first blush of wine to my cheeks, I uttered a few words of what I naively thought passed for wisdom. Louise gently smiled, placed her hand on my arm and said: "But my dear, surely you noticed that..." And she launched into one of the most thoroughly perceptive analysis of a film I had ever heard at a festival. Awed, all I could do was bring the glass to my lips and nod appreciatively.

Now, 15 years and a number of glasses of wine later, I am still a bit awed by this wonderful lady, by all the energy and charm she mustered to put together the 1982 Art of Animation show at the Montreal Museum of Fine Art (I say "charm" because who else but Louise could have talked the Czechs into parting with their whole Trnka collection!), by all the wonderful shows she single-handedly organized at the Cinematheque Quebecoise, by her leadership of ASIFA Canada and by the professionalism and warmth with which she would always receive the visiting animators I would bring to her through the years. More than anyone I know in our family of animation, Louise represented the nobility and purity to which we all aspire. She was always honest with others and with her own ideas, and she continued to fight hesitatingly and vigorously for what she felt was the highest form of our art. Thank you, Louise, for what you have done for all of us. We hold up our glasses and toast you in all of our languages, and I can hear you saying, "But my dears, I thank all of you for what you have done for animation! I've done nothing." Well, Louise, you've done everything and we love you.

-David Ehrlich ASIFA-International VP.

It's Time to Register for our Fifth 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 saunas. 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 that 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 a limited number of rooms available in the lodge, these rooms will be assigned on a first come, first served basis. If there are more people than rooms, other accommodations are available nearby.

Registration Form for Fifth Annual ASIFA/Central Conference

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone #: _____ Fax #: _____ Email: _____



\$40 Member -Weekend

\$25 Member -Saturday Only

\$50 Non-Member -Weekend

\$35 Non-Member -Saturday Only

\$25 Student Member -Weekend

\$15 Student Member -Saturday Only

\$30 Student Non-Member -Weekend

\$20 Student Non-Member -Saturday Only

(Make checks payable to ASIFA/Central)

Amount Enclosed: _____

Detach on 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 & Retreat contact:

asifa@asifa.org
or call
Deanna Morse at 616.895.3101

After April 11, 1997 call 1.616.895.3101 for seating availability.

<u>Friday, April 25</u>	
Registration	7:00pm-7:30pm
Annual Cookie Welcome	7:30pm-9:00pm
<u>Saturday</u>	
Registration	9:00am-9:30am
Presentations	9:30am-11:00am
Lunch Break	11:00am-1:00pm
Presentations continue	1:00pm-2:00pm
Board Meeting	2:00pm-2:30pm
Anijam begins	2:30pm-5:00pm
Hiking	3:00pm-5:00pm
Dinner Break	5:00pm-7:00pm
Awarding Helen Victoria Haynes	
Storyboard Contest winner	7:00pm-8:00pm
Open Screenings	8:00pm- midnight
<u>Sunday</u>	
Screenings continue	9:00am-12:00am



Deadline for Spring & Summer
Newsletter Submissions
May 15, 1997

Where Your International Dues Go... *by David Ehrlich, International VP.*

I'd like to open up an interactive discussion about international membership benefits. Please feel free to respond through letters to the editor, which will be published as space permits.

The international portion of your ASIFA membership is \$20, which goes directly to our Treasurer in Montreal. It pays for four issues of the ASIFA NEWS, sent to you airmail; other publications like a Calendar and the Halas Memorial Booklet; your admission to ASIFA parties at animation festivals; free or reduced admission to animation festivals; free access to the Employment Databank in Prague; and a school list that promotes your school, while offering needed information to prospective students.

The International also benefits the national and regional ASIFA chapters by facilitating shows of touring international animators and films from the Archive; by

publishing articles from their local newsletters (helping to promote their work abroad); by providing information on festivals and other animation events; and by answering all queries put to international board members. ASIFA also assists the festivals in suggesting and securing retrospectives, offering mailing lists and further promoting their work. Finally, the ASIFA Website* should be operative this month, offering members and non-members alike international information and linkages.

Many of you may not feel these benefits are particularly relevant to you. If so, let us know what else ASIFA could do that might be of more value. If you appreciate some of the things we do, let us know that as well. This is a membership organization and we represent and are responsible to you, the members.

*<http://www.samson.hivola.no:8000/asifa>

International Questions *by David Ehrlich, International VP.*

Why is one-third of the news in Russian? Couldn't you save money just xeroxing a special Russian edition for Russian readers?

Yes, we could save about 1/4 of the cost of the News. The Executive Board has discussed this many times, but ultimately, we've come to the conclusion that tradition and history supersede economics. When ASIFA was founded in 1960, it was written into the original charter that the organization would be tri-lingual (French, English and Russian) and that all major ASIFA publications would be tri-lingual. Even though the majority of our readers read the English section of the news, ASIFA wants to continue to make the statement that we are an international organization that crosses all borders. The reinforcement of that statement has so far seemed worth the added expense.

Do our membership dues go to pay salaries of Executive Board Members?

The Treasurer and the President each can be reimbursed up to \$1000/year for expenses (phone, fax, mail etc.) when they submit receipts. They often do not do so. The Secretariat in Zagreb, which, as a full-time job, does all the administrative work for ASIFA throughout the world, is paid an honorarium of \$5000/year and can be reimbursed additionally for up to \$2500 in expenses. All other Board members work pro bono, covering their administrative expenses and travel out of pocket.

If ASIFA information is going to be available to everyone on the new website, why should I pay \$20/year to get it?

Good question! We thought about this quite a bit. There are still a number of benefits to ASIFA members that do not have to do with "information". I addressed these in the first column, and for the rest of the year, I'll be describing ASIFA's activities in more detail. For now, it seems necessary to point out that ASIFA is a service organization. It serves to unite animators throughout the world by means of the ASIFA Animation Festivals, its publications, its educational programs and its general promotion of animation. Whatever benefits you may personally receive for your \$20, you are helping to further the art for others.

Production Insurance

by Pamela A. Schechter, Esq.

When you are given the chance to make an animated film or television series, it is a very exciting opportunity. But, it is a situation that can put an animator in legal jeopardy. Because of this risk, it is prudent for an animator to obtain production insurance. However, many of my clients have been unclear about the differences between the types of production insurance. To start the new year right, I will try to clear up the confusion and describe the various insurance coverages that are applicable to animators.

Prior to the start of any animated work for television or film, a production company should obtain a package of production insurance. There are insurance companies and brokers that specialize in providing policies for the entertainment industry. It is wise to select these companies when purchasing the insurance for an animation project. These experts will be able to obtain the broadest amount of coverage at the most competitive rates.

Insurance packages for animated works usually consist of the following types of policies:

Errors and Omissions Insurance:

This insurance is also called E & O insurance. It protects the production company from legal liabilities such as libel, slander, copyright and trademark infringement. Once a production company is sued for any liability covered under the policy, the insurance company provided legal defense within the monetary limits of the coverage. The policies usually last from one year to four years and the premiums are in the range of \$2000 to \$8000 per year. On a side note, if any of my clients are working as independent contractors or employees on an animated production, I always demand they be named as an equal additional insured under the production companies Errors and Omissions insurance policy for the project. This is a clause that must be delineated in any employment agreement.

A production company must promise the insurance company that it has obtained the rights to use all of the elements in the film or television production. This promise is made in the application for Errors and Omissions insurance. The application is complicated and production companies usually need the advice of an entertainment attorney when filling it out. In order to render proper advice, the attorney must screen the final version of the production to be fully informed in order to help complete the insurance forms. In some cases, the attorney is required to sign the insurance form acknowledging that his client has complied with the clearance requirement for the production elements.

Film or Videotape Negative Insurance:

This policy insures the film or videotape negatives or any other original elements of the production from any damage. If any of the elements are damaged, they are covered for the amount up to the total of the production budget.

Faulty Camera, Raw Stock and Processing Insurance:

If there is any camera malfunction, defective film or videotape, or damage caused by the lab during the processing of the elements, this insurance policy will cover the cost to the production company of repairing or reshooting the film or video.

Equipment Insurance:

This insurance policy covers any damage to equipment owned or rented by the production company.

Disability Benefits:

Many states require employers to provide disability benefits for workers whose injuries occur while on the job. The amount and type of benefits vary from state to state and this insurance package covers the production company if it has to provide disability benefits to an employee.

Workmen's Compensation:

This policy provides coverage to the production company when it has to provide workmen's compensation to an employee. Like disability benefits, this coverage is for any injuries that occur to an employee while performing his/her job.

Independent contractors working for a production company might qualify for both workmen's compensation and disability benefits.

There are many other types of insurance policies that can be obtained by an animation production company. However, the coverages listed above are the policies that most companies obtain. The best time to consult with an insurance company or broker that specializes in the entertainment industry is at the beginning of the production process. It is at this time that the production company should also obtain the advice of an entertainment attorney about procuring production insurance.

Coming in Spring/Summer Issue:

- **Review of ASIFA/Central Conference and Retreat.**



You could WIN \$500!

Selected Computer Software/Hardware for 1 year!

Free '98 ASIFA/Central Conference Registration & LODGING!

RULES:

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

PRIZES:

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

ELIGIBILITY:

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

DEADLINE/AWARDS CEREMONY: April 26, 1997

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

JUDGING:

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

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

Judges are comprised of the AGIFACentral Board and M.L. Haynes. **DECISION OF JUDGES IS FINAL. GOOD LUCK!**

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



APPLICATION

STUDENT NAME: _____

STUDENT ID: _____

STREET ADDRESS: _____

CITY: _____

STATE _____ ZIP: _____ PHONE () _____

SCHOOL NAME: _____

SCHOOL ADDRESS: _____

CITY: _____

STATE _____ ZIP: _____ PHONE: () _____

E-MAIL: _____

INSTRUCTORS NAME _____

DEPARTMENT: _____

INSTRUCTORS SCHOOL ADDRESS: _____

CITY: _____

STATE _____ ZIP: _____ PHONE () _____

INSTRUCTOR'S E-MAIL: _____

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

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

SIGNATURE _____

DATE _____

All 12 items are to be returned to the AGIFACentral Conference next year. Please Handle with CARE

WACOM GRAPHICS TABLET with ERASING ULTRAPEN

FRACTAL DESIGN ART DABBLER II PLUS RESUME MAKER

LL BEAN'S DELUXE LEATHER-TRIMMED CONTINENTAL RUCKSACK, INSCRIBED PAX (PEACE)

ZREST 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 AGIFACentral 1997 Conference & Retreat

asifa@asifa.org or morphy@aol.com

A Note from George Allez...

I am an animator from Madison, Wisconsin, recently turned 60. I am what you might call semi-retired, which means among other things that my 16mm Oxberry Filmmaker stand is idle much of the time. During my 30+ years as an animator, I have had numerous occasions to help beginning animators get their ideas on film and I enjoy doing so. Some were University of Wisconsin students, some not. I am willing to provide the resources of my studio to animators who want to experiment with and learn about the medium. I will do this at a small fraction of commercial rates: 20-25% to cover electricity, wear and tear, etc.

This is not available to commercial projects or those with substantial outside funding. It is intended to facilitate self-financed and experimental projects.

My stand has both 28mm and 55mm lenses with follow-focus capability. The former covers fields from 20" to 1.75" while the 55mm will cover from a 10 field to 1:1 size, that is, it can easily shoot areas within a 35mm transparency.

I also have basic filmmaking equipment: cel punch, hot splicer, gang rewinds, four gang synchronizer with two

sound reading heads, viewer, projector, etc. In addition, I have a marvelous program (developed by a friend) for calibrating camera movements, using a Hewlett-Packard calculator. It will print out the camera stand coordinates frame by frame for field, north-south, east-west, and rotation. It will incorporate tapers (or fairings) of any length at either or both ends of the move; if both ends, the tapers may be of different lengths. It will program zooms on either linear or an exponential track; if the exponential track is chosen, it will allow the other three moves to be exponential as well, or left linear.

I also have both 16mm and 35mm Mitchell cameras, which are set up for single frame operation. I use these mainly for time-lapse work (which I regard as an underexploited cousin of animation), but they could be used to shoot single-frame three-dimensional sequences such as pixilation, etc.

To use my stand means, of course, that you must come to Madison, but I am willing to shoot your artwork for you if you are experienced or knowledgeable enough to supply lucid instructions- exposure sheets are especially welcome.

If any of you find this potentially useful, please contact me by email. (nikallez@itis.com)

Classified Ads

If you have an event, festival or inquire send it to us.

ASIFA/Central has the right to accept or reject submissions

Joel S. Bachar is currently seeking indie films, video's, digital video, anime, etc. for a monthly screening entitled "Independent Exposure." He is accepting other types of animation for consideration in his other programs. Contact Joel S. Bachar, Blackchair Productions "Independent Exposure," Seattle Independent Film & Video Consortium 2318 Second Ave., #313-A, Seattle, WA98121 joel@speakeasy.org or <http://www.speakeasy.org>

The World Animation Celebration, March 24-30, 1997, is being held at Los Angeles' famed Civic Center. For more information contact: Animag@AOL.com or <http://www.animag.com>

Ringling School of Art and Design is looking for an Animation Professor. Must have M.F.A. or M.A or related degree in animation. This is a full-time position teaching 3 courses per semester. Starts August, 1997. Contact Yasmin Forlenza, Ringling School of Art & Design, 2700 North Tamiami Trail, Sarasota, FL34234 email: yforlenza@rsad.edu

Annecy. May 28-31, 1997

The 1st International Animation Expo '97 Seoul, Korea. July 25, 1997- August 3, 1997

2nd Annual Helen Victoria Haynes World Peace Storyboard & Animation Contest. April 26, 1997
See official entry form on page 8

Animation World Network provides global access to information on all facets of animation.
Contact <http://www.awn.com> to see what it's all about.

Check out the ASIFA/Central Website at <http://www.asifa.org/animate>

*This issue was guest edited by:
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Frame by Frame is a quarterly publication of ASIFA/Central.

Remember to register for the 1997 ASIFA/Central Conference & Retreat.

Send articles, materials, artwork, comments and suggestions to:

*Frame by Frame
c/o Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401*

MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 1997

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
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