

ASIFA

Association Internationale du Film d'Animation

frame by frame by frame

newsletter of ASIFA/Central →

frame by frame by

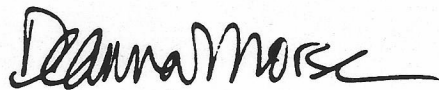
Summer
1992
EDITION

Letter *from the* **PRESIDENT**

The next full board meeting will be on Friday, May 8, at 7pm at Animation Plus! Gallery. We will plan to chip in and order pizza or Chinese food for those who will want to munch during the meeting. At that meeting, committee members will present reports about the projects that they are undertaking, and we will ratify our mission statement. Committee members have agreed to bring reports in writing to expedite our decision-making during the meeting time.

The Anijam committee and the Programming committee have both had great meetings, with project plans and programming ideas. See the Anijam notice in the newsletter, and call Dan Cascardo or Jim Richardson if you are interested in participating. More info on programming in the future...

Thanks to ASIFA/Central members who have shared their ideas about what this organization can be. Please contact any of us with ideas or suggestions on any of these projects.



Deanna Morse is an animator and an Associate Professor of film & video in the School of Communications at Grand Valley State University, Allendale, Michigan.

Frame By Frame, Published by ASIFA/Central, the Midwest Chapter of l'Association Internationale du Film d'Animation (the International Animated Film Association).

Please send any correspondence to:
ASIFA/Central,
790 N. Milwaukee Avenue,
Chicago IL 60622.

EDITOR, DESIGN & LAYOUT - JEFF JANKENS

Computer, mailing, and printing services provided by
Grand Valley State University, Allendale, Michigan.

ASIFA/Central is a not-for-profit corporation registered in the State of Illinois to promote the art of animation through its programs.


TABLE *of* CONTENTS

LETTER FROM PRESIDENT	THIS PAGE!
ANIJAM '92	PAGE 3
CURRENT MEMBERS	PAGE 4
MEETING INFO	PAGE 4
FILM FESTIVALS FROM DAVID EHRLICH	PAGE 5
FESTIVALS	PAGE 7
MEMBER NEWS	PAGE 7
OTTAWA '92	PAGE 7
UPDATE ON JON McCLENAHAN OF STARTOONS	PAGE 8
ANIMATION DIRECTORY	PAGE 10
ANIMATO!	PAGE 11
MORE BOARD BIOS	PAGE 12
WOMEN INTERESTS	PAGE 12
EMPLOYMENT!	PAGE 12
JOIN ASIFA!	PAGE 13

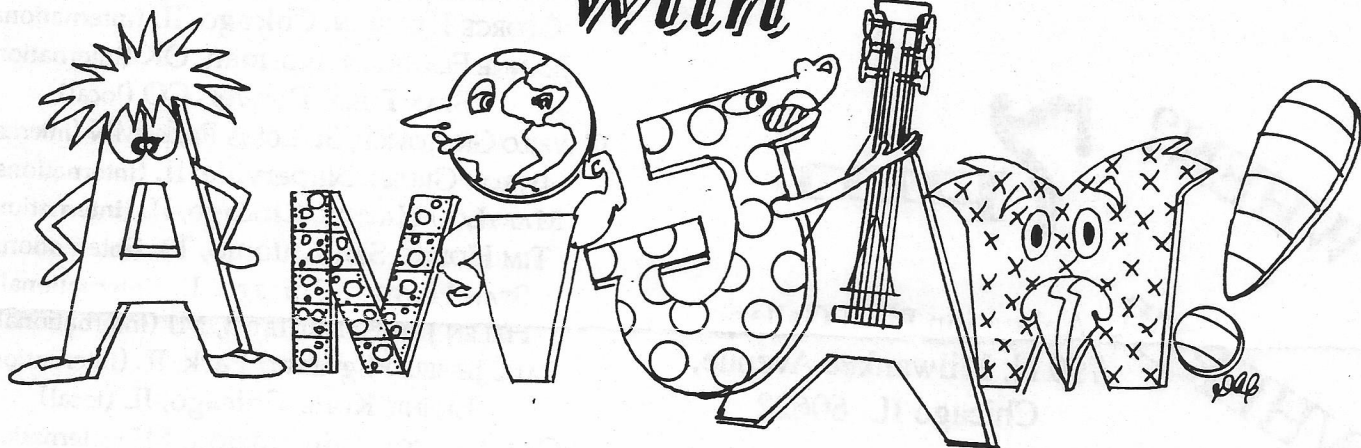
Join
ASIFA

This is an invitation to

Animator



with



WHAT IS ANIJAM?

It's when a group of animators make individual short films (15-30 seconds in length) with a common theme, and then the shorts are edited together into one fantastic film!

It's time that ASIFA/Central produced an Anijam that would showcase the talented animators that make up its membership. This project would also provide an opportunity for non-animators who might be interested in helping the animators complete the Anijam segments (like the exciting and necessary task of inking and painting cels).

When the Anijam is completed, ASIFA/Central will have a film to submit to national & international film festivals!

for **MORE**
info contact

Jim Richardson

(312) 728-2241

OR

Dan Cascardo

(312) 335-8262

ATTENTION!

There is/was an ASIFA/Central meeting
on Friday, May 8, 1992.

hey!

May 10 is Mother's Day!

Did you remember your mother?

current members

(of ASIFA/Central, that is!)

- GIGI ALANDT, Detroit, MI (international)
- TED BAILEY, Grand Rapids, MI (international)
- MARY BEAMS, DeKalb, IL (international)
- LESLIE BISHKO, Columbus, OH (international)
- DAN CASCARDO, Chicago, IL (international)
- MARIE CENKNER, Highland Park, IL (international)
- JESSI CHING WAN-CHAN, Chicago, IL (student)
- EILEEN CLAFFY, Aurora, CO (international)
- DAVE DARUZSKA, Chicago, IL (international)
- MONICA DOUGHERTY, Chicago, IL (local)
- GEORGE EASTMAN, Chicago, IL (international)
- JEANNE FLANIGAN, Norman, OK (international)
- STAN FUKA, Denver, CO (local)
- GAVRILO GNATOVICH, St. Louis Park, MN (international)
- BYRON GRUSH, Naperville, IL (international)
- MARYLOU HAYNES, Chicago, IL (international)
- TIM HODGE, San Antonio, TX (international)
- STAN HUGHES, Chicago, IL (international)
- HELEN JAMES, Midland, MI (international)
- PAUL JESSEL, Highland Park, IL (international)
- LENNIE KOHL, Chicago, IL (local)
- CAROL LACCA, Williamston, MI (international)
- PHILLIP L. MAISH, Chicago, IL (local)
- SERGEY MAVRODY, Chicago, IL (international)
- BILL MCGRAW, Windsor, WI (student)
- TRACY MILLER, Cincinnati, OH (student)
- DEANNA MORSE, Chicago, IL (international)
- BILL NARAS, Chicago, IL (local)
- LADDIE ODOM, Chicago, IL (international)
- CHRIS OSTER, Chicago, IL (local)
- MIKE RILEY, Chicago, IL (international)
- DAN SCANLON, Clawson, MI (international)
- TERRY SCHOEN, Lexington, KY (local)
- EZRA SCHWARTZ, Evanston, IL (student)
- MARLA SCHWEPPE, Evanston, IL (international)
- CHARLES SCOTT, Iowa City, IA (international)
- GORDON SHEEHAN, Evanston, IL (honorary member)
- STAY TOONED GALLERY, Barrington, IL (Corporate member)
- STARTOONS, Chicago, IL (Corporate member)

WHEN? 7 pm

WHERE? Animation Plus! Gallery,
790 N. Milwaukee Avenue,
Chicago IL 60622

-thanks-

for joining

ASIFA Central!

• list as of 4/25/92 •

FILM FESTIVALS - PART SEVEN

David Ehrlich

1) CHICAGO INTERNATIONAL CHILDREN'S FILM FESTIVAL (October 9-18)
This is the ninth edition of this annual competition. Films are selected by two independent juries, one composed entirely of children, the other of Chicago-area filmmakers, critics, educators and parents. Films must be humanistic, non-exploitative and non-violent. (which explains why so few American shorts are selected!) A large number of distributors and exhibitors attend this festival, so you might do some business if your film is selected. And there's something refreshing about children making decisions on films supposedly made for them. Festival retrospectives have been given to work by Mike Sporn, Co Hoedeman and other animators. Entry forms and preview tapes are due by June 1st, and, if selected, original formats are due by September 1st. NO ENTRY FEE!. CICFF, Facets Multimedia, Inc., 1517 West Fullerton Avenue, Chicago, Illinois 60614. Tel: (312)281-9075 FAX (312)929-5437

2) THE LAUSANNE INTERNATIONAL FESTIVAL OF FILMS ON ART (October 22-25)
This festival specializes in the growing number of films ABOUT painting, sculpture, design and architecture. They've been known to select animated shorts that simply ARE art, but in your synopsis, you'd better be extremely fluent about how and why your "ARE" is really "ABOUT ART." If your film is ultimately selected, you should know that the festival catalogue is sent to museums throughout the world and is used as a credible sourcebook for 16mm sales and rentals. NO FEE. Entry forms and films (or preview tapes) are due by May 1st. If selected, original format due by August 1st. FIFART, Case postale 2783, CH-1002 Lausanne, Switzerland. TEL: (41-21) 237-972 FAX: (41-21)237-835

3) SINKING CREEK FILM & VIDEO CELEBRATION (June)
This is still my favorite American independent film festival. It is run impeccably and with perfect integrity by Mary Jane Coleman. You are notified immediately if your film has been selected and awarded, your film is screened in optimal conditions before an appreciative audience that has, in effect, been educated to see these films year after year by Mary Jane's efforts. A selection Committee of 2-3 filmmakers (one of whom is often an animator) chooses about 25 student films and 50 independent films, and also awards each film from \$25-\$100 of prize money. For many years, Mary Jane Coleman also chose an additional 10-25 films for screening, something many festival directors do. But, unlike other festival directors, she always had the integrity to call these, "Director's Choice" selections. As of this writing, I have not yet received materials from this festival, so the deadline of April 15th is approximate, as is the \$20 entry fee. SCFVC, 1250 Shiloh Rd., Greeneville, TN 37743. (615)638-6524.

At this time, I would normally be writing about the Krakow Short Film Festival in Poland, and the Zagreb Animation Festival in Yugoslavia. I haven't heard anything from Krakow yet, and with the economic problems there, I wouldn't advise you to risk a print. And, despite Zlatko Pavlinic's autumn letter insisting that the Zagreb Festival would take place against all odds, we've heard nothing more, and I could not imagine an animation festival would take precedence over housing and feeding the thousands of displaced Croats. Even the Ottawa Animation Festival, which was due to take place in the autumn, is on very shaky ground. Sorry, but it looks as if Hiroshima and Shanghai will be the big animation festivals of 1992. Remember, Hiroshima's deadline is March 21st.

See other side for more about Zagreb

FILM FESTIVALS - Part Eight

David Ehrlich

After telling ASIFA members a number of times that it looked as if both the Ottawa and the Zagreb Animation Festivals could not take place this year, I received word from both, on the same day, that they were indeed going ahead "almost" as usual.

Budgetary problems which had threatened to end the Ottawa Festival have instead caused a severe belt-tightening there. This means there will be no picnic and probably one less day of screenings. It also means a return to the old "Ottawa Jury System" with one five-person Jury both selecting the films and also awarding the prizes. There will also be fewer retrospectives and the ones that will be featured will be less expensive, such as a tribute to Sheridan College's animation program. We're all having economic problems and doing the best we can with what we have. Ottawa is the only animation festival on the North American continent (as distinct from "celebration" or "Awards") and we should be grateful to the Canadians for forging ahead stubbornly despite the difficulties. The Festival will take place September 30 to October 4. Deadline for entries is July 10th. Ottawa '92, c/o Canadian Film Institute, 2 Daly Avenue, Ottawa, Ontario, Canada K1N 6E2. Tel: (613) 232-6727. FAX:(613) 232-6315

Zagreb's resurrection is nothing short of miraculous. War, destruction and economic devastation have not dampened the courageous will of the Zagreb people to continue their 10th edition of the festival. Taking place from June 22-26, the Festival is run by a Council led by "SATIEMANIA'S" Zdenko Gasparovic, with help from animators, Milan Blazekovic, Zlatko Bourek, Pavao Stalter, Kresimir Zimonic, Josko Marusic and others. The Selection Committee will be composed of Zagreb director, Boris Kolar, Italian art director, Giuseppe Lagana, and Hungarian directrice, Katia Macskassy. They've already announced that their Life Achievement Award will go to British master, Bob Godfrey. The final date for prints and entries is April 25th, so you'll have to rush a bit to meet it. Zagreb '92, Kneza Mislava 18, 41000 Zagreb, Croatia - Europe. Phone 3841/44 60 11, 44 64 36, 44 64 39. FAX: 44 30 22. (Note: They ask that you not put "Yugoslavia" on the envelope out of habit!)

Good luck. In the next Festivals column, I should be able to tell you whether it would be advisable actually to go to Zagreb, should your film be selected.

festivals

It's too late to send anything in to these festivals, but I thought you'd like to know that they existed anyway...

Charlotte Film & Video Festival, Apr 28-May 8, in Charlotte NC.

Florida Film Festival, June 5-14, Maitland FL.

International Health & Medical Film Festival, Oct 12-17, Walnut Creek CA.

Jewish Film Festival, July, Berkeley CA (films with Jewish subject matter, not necessarily a Jewish filmmaker).

National Educational Film & Video Festival, May 21-31, Oakland CA.

New York International Festival of Lesbian & Gay Film, June 4-14, New York, NY (films by, for, or about lesbians & gays).

Sinking Creek Film Celebration, June 6-13, Greenville TN.

Slice of Life Film Festival, July 10-11, Lemont PA.

Student Academy Awards, June, Beverly Hills CA.

Ekofilm, May 25-29, Prague, Czechoslovakia.

Hamburg No-Budget Short Film Festival, June 4-8, Hamburg, Germany.

InterAmerican Film Festival of Indigenous Peoples, June 17-26, Lima, Peru.

Parnu International Visual Anthropology Film Festival, July 5-12, Parnu, Estonia.

member news

PRE-HYSTERICAL DAZE

ASIFA member Gavriilo Gnatovich of GAV Productions has completed, with his partner, a six minute animated short entitled *Pre-Hysterical Daze*. The short is a film tribute to "the genius of Tex Avery" and won an honorable mention in the Chicago Film Festival. It is also distributed by Expanded Entertainment in the *Fourth Animation Celebration*.

ASIFA member Bill McGraw uses animation in the creation of instructional materials for biology and science high school classes. His technique employs scanning his traditionally animated cels into his Macintosh computer, then using the HyperCard program to animate the cels in the computer. His business is called Memory Connections.

Ottawa '92

The Ottawa '92 International Animation Festival, Sept 30 - Oct 4, entry deadline in July. Send c/o Canadian Film Institute, 2 Daily St, Ottawa, Ontario K1N 6E2. Call Tom Knott at (613) 232.6727.

see Part 8 of David Ehrlich's article for more info.

UPDATE on Jon McClenahan

written by: *Len Kohl*

Long-time ASIFA members may remember that animator Jon McClenahan was interviewed in this esteemed publication (*Frame by Frame*, summer/fall 1990 issue) some time ago. At the time I had hoped that this would be the first in a series of articles on the StarToons studio and their various projects, including *Tiny Toon Adventures*. Unfortunately, for a number of reasons, this was not to be. However, our new president, Deanna Morse, asked me to find out what Mr. McClenahan and staff were up to these days.

When I first interviewed Jon McClenahan well over a year ago, his entire staff consisted of about five animators, and most of the work they were doing at the time was on Steven Spielberg's *Tiny Toon Adventures* (TTA) for Warner Bros. television. StarToons was just one of several animation houses doing animation work under the Kennedy Cartoons banner. Since then, Kennedy Cartoons has parted ways with StarToons, now working on some projects for the Disney Studios. Fortunately, the "big shots" at Warner Bros.' animation department - particularly producer Tom Ruegger - were so impressed with the work of StarToons that they have commissioned the studio to work on several upcoming episodes of TTA and the newest program, *Taz-Mania*.

StarToons naturally has had to expand its staff, and McClenahan has directed two shows that have aired (as of this writing) for TTA and for *Taz-Mania* (Taz). Any ASIFA/Central members who have not seen these programs should be ashamed of themselves, for they are downright superior to most of the animation that is being produced for TV.

For the uninformed few who don't know, TTA consists of young cartoon characters (or Toons) going to school (Acme Looniversity) to learn comedy lessons from the "old masters" like Bugs Bunny and Daffy Duck. The adventures consist of escapades at school and out of school, showing the Toons training to become true cartoon movie stars. In less talented hands, the series could be an embarrassment to the rich heritage of

great "Looney Tunes" and "Merry Melodies" of the past. Instead, the new series does a remarkable job - especially as a TV production - to continue the tradition of "that Warner Bros. rowdiness" that audiences have loved for well over 50 years. Even though some of the stories have been remakes - if not ripoffs - of some of the classic cartoons. The best of these have been loving parodies of things like "The Sorcerer's Apprentice" from *Fantasia*, *Batman* mythology, *Field of Dreams*.

The *Field of Dreams* satire was called "Fields of Honey" which *Animato* magazine called one of the best of the entire series. Much of the animation was done by Jon McClenahan and StarToons. In the story, Babs Bunny - who is one of the most inspiring and captivating of all of the new cast of TTA - laments that she has no role model to look up to. Plucky Duck clearly idolizes Daffy Duck (much as Dan Ackroyd's character does to his late uncle, Joe Friday, in the relatively recent *Dragnet* satire. And speaking of "relative," I suspect that Plucky is related to Daffy - they are similar in so many ways. I also suspect Babs Bunny as being a relative of Bugs. Check out the feet of Babs' mom!); Buster Bunny studies the work of his mentor, Bugs Bunny. Babs has no role model - that is until she is instructed by a mysterious voice to rent a theatre and show obscure cartoons of an old-time character name "Honey."

Babs discovers that Honey is the girlfriend of Bosko, the first animated "star" of Warner Bros.' "Looney Tunes" in 1930. Jon McClenahan told me that he had a difficult time duplicating that early "rubber-hose style" for Honey and Bosko, but it comes off pretty well (unfortunately for us, the films that Babs finds in the vaults seem to be funnier than the Bosko cartoons in circulation - but that's another story). I'm not going to tell you the plot, but it is a satire of *Field of Dreams* and early Warner Bros. animation, and it is a pretty good character study of Babs Bunny. Most of the characters have had at least one or two stories exploring their personalities. Elmyra, whom I speculate to be a relative of the Fudd clan: a self-centered, cloying brat of a little girl, and Montana Max: a spoiled, obscenely rich kid, are the most obnoxious. Plucky - despite his huge ego and a tendency toward selfishness - and Babs are the most endearing. Personalities are more important than plots here - probably one of the most important "lessons" Spielberg and the creators of TTA learned from the old Warner Bros. cartoons.

Aside from the good writing, exceptional music scoring (some of it from old pros like Fred Steiner, who has scored things from *The Adventures of Rocky and*

Bullwinkle to Star Trek), voice work from actors following in the fine footsteps of Mel Blanc, Daws Butler, Carl Mercer, June Foray (who still pops in as "Granny" now and then) and Stan Freberg (who can still do a good "Pete Puma"), the animation work is generally first rate - especially for a TV show.

As rushed as production was for the Warner Bros. cartoons in the Golden Age, TV production schedules are many times more frantic. Jon McClenahan and his StarToons crew have not only delivered the work on time, they have delivered *quality* work on time. Says McClenahan: "I think Kennedy Cartoons was supposed to turn over a half-hour in ten weeks. Most Pacific/Asian studios do it in eight weeks. Our little studio takes twenty weeks. We do a little experimenting on our video line-tester, but all animators have a footage quota and are paid bonus if they do extra. We try to encourage top quality stuff nonetheless, but the delivery of a finished cartoon *on time* is our #1 goal. Better quality ensures future contracts, but missing a deadline ensures a lawsuit." The quality has been high enough to impress the Warner Bros. hierarchy. In fact, after viewing the second episode in the *Henny Youngman Day* show (entitled "The Potty Years" - an exercise in scatological humor that would do Mel Brooks proud), producer Tom Ruegger called McClenahan the "Chuck Jones of the '90's." That's quite a compliment! As good as the *Henny Youngman Day* show is, my favorite of the McClenahan-directed shows so far is the second episode of *Taz-Mania* (I don't have the title handy), in which the Tasmanian Devil (Taz or Taz-boy as he is affectionately known) fantasizes that his toy pterodactyl kite is the real prehistoric animal.

Taz-Mania is the brainchild of director Art Vitello, who thought it might be interesting to cast Taz (created by Robert McKimson) as a teenager in a domestic "situation comedy" of a family of Tasmanian Devils and other assorted animal characters on the island of Tasmania. The father - a mellow Bing Crosby-ish character, the mother - an amazingly energetic super-mom, a teen-aged sister and little brother, make up the family - along with Taz of course. Actually, this off-beat cartoon animal version of something like *Leave It to Beaver* comes off a lot better than you might think.

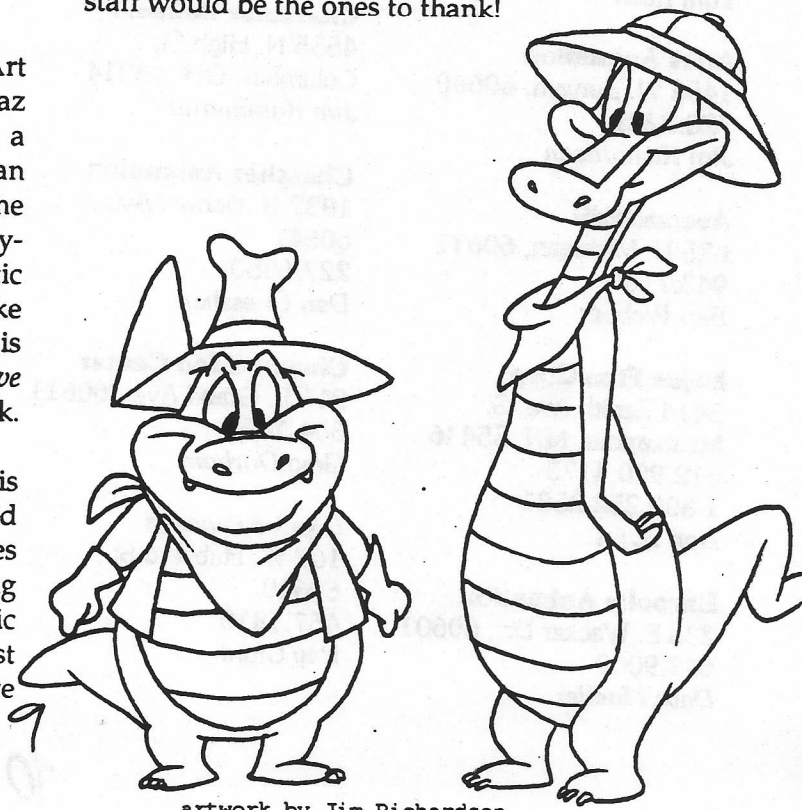
However, the "pterodactyl" episode, I think, is a real standout. In it, Taz flies his pterodactyl-shaped kite to a comedic musical version of Wagner's "Les Preludes," and imagines himself cavorting and jumping around the gigantic wings of the majestic prehistoric creature as it soars through the sky. This is the closest in spirit to the manic movements and squeals of pure

joy Taz makes when anticipating a meal of rabbit (with a spectacular tossed salad) or a Tasmanian she-Devil. Rowr! McClenahan has briefly captured Taz in his fantasy world - far away from family, friends, and foes.

I hope I've gotten you interested in viewing TTA (weekdays at 4pm on Channel 32) and *Taz-Mania* (Saturday mornings at 8:30am on Fox 32. Those reading outside of the Chicagoland area, consult your friendly and useful TV guides). The opening title sequence - done, I think, in homage to Jay Ward's "George of the Jungle" cartoons - is a great piece of wild animation from - guess who? - StarToons!

"That's All, Folks!" for StarToons? Well, now, I wouldn't say that. Along with Kinetics studio animator Marci Lamoureaux, Jon McClenahan designed the layouts and the characters used for an animated public service announcement spot for Chicago's Dept. of Streets & Sanitation's yard waste cleanup program this past autumn I happen to know that the Dept. was delighted with it!). Along with future episodes of TTA and Taz, StarToons is working on a second 7-minute "Dudley the Dinosaur" cartoon for the American Dental Association, and two 16-second sequences for Disney Studios, to be used in the new Euro Disney World facility.

For a short time before World War I's ending, Chicago nearly became a serious contender in movie production. Wouldn't it be something if this could happen again - but with *animation* film production? I'd bet that if it does, Jon McClenahan and the StarToons staff would be the ones to thank!



**Cel & Computer
Animation Companies
in, around & beyond
Chicago**

Alpha Channel
770 N. Halsted, 60622
421.8000
Jim Rosenthal

Animasaur Productions
1463 Glencoe Ave
Highland Park, 60035
708.432.7824
*Paul Jessel, Marie
Cenkner*

A&R Design
57 W. Erie, 60610
642.2220
Chris Parker

Astro Video
61 W. Erie, 60610
280.5500
Toni Roth

Atlas Animation
1458 W. Berwyn, 60640
728.2241
Jim Richardson

Avenue Edit
625 N. Michigan, 60611
943.7100
Ben Webber

Bajus Film Corp
3414 Zenith Ave. S.
Minneapolis, MN 55416
612.920.4173
1-800.252.2581
Don Bajus

Bazooka Animation
233 E. Wacker Dr., 60601
649.9000
Dave Mueller

**Blake Animation
Services**
3712 N. Monticello St.,
60618
463.2144
Christopher Blake

Boyer Studio
1324 W. Greenleaf Ave.
Evanston, 60602
708.491.6363
*Wayne Boyer, Eleanor
Boyer*

Calabash Productions
4 E. Ohio St., Studio B,
60611
944.2295
*Ed Newman, Monica
Kendall*

Character Builders
4555 N. High St.
Columbus, OH 43214
Jim Kammerud

Chessher Animation
1932 N. Damen Ave.,
60647
227.6650
Dan Chessher

Cinemavideo Center
211 E. Grand Ave., 60611
644.1650
Greg Durham

Cioni Artworks
162 W. Hubbard St.,
60610
467.1810
Ray Cioni

Classic Animation
2330 Byrd Drive
Kalamazoo, MI 49002
616.382.0352
Dave Baker

Corplex
6444 N. Ridgeway Ave.
Lincolnwood, 60645
708.673.5400
Chris Skrundz

Daily Planet
401 N. Michigan Ave.,
60611
670.3766
Victoria May

The Digital Kitchen
3431 S. Clinton
Berwyn, 60402
708.788.3128
Wendy Schmidt

Editel/EADG Group
301 E. Erie, 60611
440.2360
Harriet Katz

**Electronic Publishing
Center**
2055 28th St.
Grand Rapids, MI 49506
Steve Simula

Emerald City
2660 Horizon Drive
Grand Rapids, MI 49546
John Willette

Filmack Studios
1327 S. Wabash Ave.,
60605
427.3395
Robbie Mack

Film & Tape Works
211 E. Ontario, 60611
280.2210
Jim Mahoney

Frame One
676 N. St. Clair, 60611
440.1328
Bob Cundari

GAV Productions
4325 Browndale Ave.
St. Louis Park, MN
55424
Gaurilo Gnatovich

Golan Productions
507 W. North Ave.,
60610
247.3456
Ari Golan

Goldsholl Film Group
420 Frontage Rd.
Northfield, 60093
708.446.8300
Debra Goldsholl

Goodrich Animation
442 Colfax
Clarendon Hills, 60514
708.325.8876
Diane Kenna

Grafx Inc.
1728 N. Damen, 60647
227.0385
Phillip Vischer

Graphic Success
3710 Commercial Ave.
Northbrook, 60062
708.498.6330
*Wendy O'Brien, Susan
Hanson*

**Grayson-Goodrich
Animation**
70 W. Hubbard St., 60610
464.9852
Garry Grasinski

Henry & Associates
700 N. Green St., 60622
226.4644
Roger D. Henry

Image Base
444 N. Wabash Ave.,
60611
644.1744
Kevin Blake

Impresario Productions
5244 N. Glenwood Ave.,
60640
728.2241
Jim Richardson

Infinite Video
1825 Fabyan Parkway
West Chicago, 60185
708.232.6862
Nancy Ellen Temple

Instant Replay
1349 E. McMillan
Cincinnati, OH 45206

IPA, The Editing House
1208 W. Webster, 60611
871.6033
Maggie McGee

Kinetics
215 W. Ohio St., 60610
644.2767
George Eastman

Lakeshore Productions
540 N. Lake Shore Dr.,
60611
822.0313
Richard Dobose

Lighthouse Productions
1900 Hicks Rd.
Rolling Meadows, 60008
708.506.1414
Tamara Dick, Brian
Pitstick

Magic Theater
110 W. Kinzie St., 60610
222.0229
Horst Rohner

Mike Jones Film Corp
5250 W. 74th St.
Minneapolis, MN 54439-
2225
612.835.4490

**Northwest
Teleproductions**
142 E. Ontario St., 60611
337.6000
Bruce Collen

Optimus
161 E. Grand, 60611
321.0880
Michelle Gundic

Pixelvision
7415 N. Winchester,
60626
761.6620
Randy Connell

Post Effects
400 W. Erie, 60610
944.1690
Don Hoeg

Post Pro
225 N. Michigan Ave.,
60601
836.6050
Pat Quirk

**Pyramid
Teleproductions**
6305 N. O'Connor Rd.
Suite 103 LB #6
Irving, TX 75039

**Reelworks Animation
Studio**
318 Cedar Ave. S., Suite
300
Minneapolis, MN 55454
612.333.5063
Camille Benoit

Renaissance Video
130 S. Jefferson St.,
60606
930.5000
Patrick Sweeney

Jim Rumble
110 W. Kinzie St., 60610
670.2001

Sinnott & Associates
676 N. LaSalle St., 60610
440.1875
Cynthia Neal

Spinning Logos
1361 W. Greenleaf,
60626
274.3558
Michael Halleen

Startoons Animation
PO Box 1232
Homewood, 60430
708.335.3535
Chris McClenahan

Swell Pictures
233 E. Wacker Dr., 60601
649.9000
Dave Mueller

Telemation
100 S. Sangamon, 60607
421.4111
John Dussling

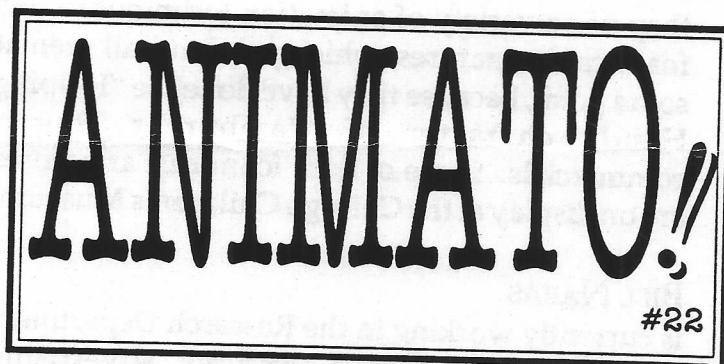
1351 Productions
1351 W. Grand Ave.,
60622
421.0400
Tom Kwilosz

**Universal Video-Film-
Audio**
32 W. Randolph St.,
60601
855.1919
Doug Cunningham

Webster University
470 E. Lockwood
St. Louis, MO 63119
David Kinder

Zog Studios
916 S. Wabash Ave.,
60605
554.1234
Adam & Ryan Zoghlin

portions from SCREEN magazine,
Sept. 2, 1991

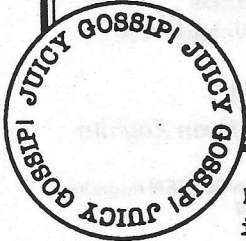


Hey! Pick up the nearest issue of *Animato!* #22, because it has a 5-page interview with Sally Cruikshank (*Face Like a Frog*, *Quasi at the Quackadero*, *Make Me Psychic*, and more). The interview is by Steve Segal, and talks about what has happened to her feature projects, her work doing titles for features, her attitude about her rock video work, & more!

This 56-page issue also has interviews with two Disney artists, Walt Peregoy & Kirk Wise; an article on censorship of animation news by Karl Cohen; a review of a book on Emile Cohl by Shamus Culhane; reviews of the two new Nickelodeon cartoons; info about animation on videodisc; a review of *Beauty & the Beast*, & more!

A 4-issue subscription of this volunteer-run magazine is \$10 in the US (\$15 overseas and other places), from *Animato!* PO Box 1240, Harvard Square, Cambridge MA 02238.

the RETURN of the board bios



Here's the rest of the biographical info for the remaining ASIFA/Central board members who weren't included in the Spring '92 edition of *Frame by Frame*.

MARIE CENKNER

Currently the Treasurer of ASIFA/Central, Marie has been active with us "since the beginning." She is the co-owner, with ASIFA member Paul Jessel, of Animasaur Productions in Highland Park, where they use a variety of animation techniques - like foam-cast armatures, which you have all seen at some point, because they have done the "Helping Hand" character of Hamburger Helper commercials. Some of their foam-cast armatures are on display at the Chicago Children's Museum.

BILL NARAS

is currently working in the Research Department of one of the nation's largest advertising companies. He has long had a not-so-secret passion for movies in general - and animation in particular. Having recently joined ASIFA/Central, he has offered to produce events designed to give the midwest chapter a higher profile, and ultimately increase membership. He is currently working with cartoonist Curtis L. Katz on two animation-related projects.

MARLA SCHWEPPE

is owner of Tornado Productions, a computer graphics & animation company in Evanston. She is a former instructor of Art & Technology at The School of the Art Institute of Chicago, and has also taught at Ohio State University, where she studied computer animation. She is the co-coordinator of SIGkids of Chicago, and she has produced a number of great computer animations.

Women Interests

Marge Brown & Jayne Pilling are writing a book on women animators. This book, which will include an A-Z directory along with a collection of articles submitted by YOU, focuses on personal art themes from independent women animators, exploring style, themes, process, medium, techniques, & lifestyles. Women interested in submitting their articles, contact TESC Marge Brown, Library 1302, Olympia WA 98505. ☎ (206) 866.6000x6767.

Broad Humor, The Art of Women Cartoonists, Past, Present, & Future is a catalogue of the current exhibit at the Cartoon Art Museum in San Francisco. Around 60 of the 91 works in the show are illustrated, and the text is quite informative. The catalog is 38 pages, nicely printed on heavy textured paper. If you are interested in this, you can buy it cheap for \$6 + \$1.50 s&h to: Cartoon Art Museum, 665 Third St, San Francisco CA 94107.

employment

If you have strong illustration/rendering skills and want to live in California, Steve Snyder needs a computer game artist. ☎ (415) 454.7007.

LucasFilm Games is an international developer and publisher of game software, and they are seeking traditional character animators to create & animate characters & effects for IBM-based computer games. Experience using DeluxePaint IV a plus. Please send résumé & copies of art samples (video or slides OK) to LucasFilm Games, Dept. SKT, PO Box 10307, San Rafael CA 94912.

GOOD LUCK

MEMBERSHIP in ASIFA Central

ASIFA, l'Association Internationale du Film d'Animation (the International Animated Film Association), is a unique organization dedicated to the artform of animation. With chapters in over 50 countries, ASIFA bridges the political and cultural barriers to encourage and promote animation to both industry professionals and the general public. ASIFA Central, the Midwest American Chapter, encourages the work of Midwestern animators by providing networking opportunities. Support animation in the Midwest and around the world by joining today!

LOCAL - \$20 per year

- Subscription to *Frame by Frame*, chapter newsletter
- Free admission to ASIFA-sponsored programs
- Discount admission to co-sponsored programs
- Local voting rights

PROFESSIONAL / INTERNATIONAL - \$35 per year

- All Local Membership benefits
- International membership and voting rights
- Discounts on international ASIFA festival admissions & entry fees
- Subscription to *ASIFA News*, international newsletter

CORPORATE SPONSOR - \$250 per year

- All Professional Membership benefits

STUDENT - \$10 per year

- All Local Membership benefits (see above)
(you must provide proof of current enrollment)

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

TELEPHONE (work) _____

(home) _____

NEW

RENEWAL

Please make your check or money order (no cash please!) payable to ASIFA Central. Return this form with payment to: ASIFA Central, 790 N. Milwaukee Avenue, Chicago IL 60622.

Please allow 30 days for processing.

ASIFA Central is a not-for-profit corporation chartered in the State of Illinois.
All memberships and donations are tax-deductible to the full extent of the law.