

FRAME BY FRAME

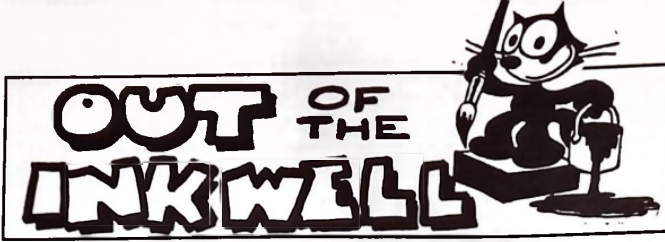
Newsletter of ASIFA Central, Midwest Chapter of the International Animated Film Association

SPRING/SUMMER/FALL 1990

THE SUCCESSFUL ANIMATOR



Interview with
Jon McClenahan
of StarToons Studios



LOCAL NEWS

By Deanna Morse

(Editors Note: This article originally appeared as the Midwest Update in Animation Magazine.)

It is with great sadness that I bring the news of the passing of ASIFA Central member Robert Edmonds. I was surprised to discover that Bob was 79 years old, I would have guessed him to be much younger from the energy and enthusiasm he exuded. Bob was a teacher and author: he was instrumental in establishing the film and animation departments at Columbia College and wrote a number of books on various aspects of filmmaking. He recently retired from teaching at Columbia, and had just returned from a trip to Eastern Europe. Anyone who had the opportunity to participate in one of his European sojourns to Zagreb or Annecy has a good story to tell about Bob and his wife Shirley. Bob was our international emissary, and his home was always open to visiting filmmakers and artists. I for one feel fortunate to have known him and will miss his kind and supportive spirit. If you knew Bob it would be nice if you sent his wife a card or a note to express your feelings. Send all correspondences to: Shirley Edmonds, 1132 W. Lunt, Chicago, IL 60626.

Our last newsletter carried a call for nominations for the Board of Directors of ASIFA Central. Unfortunately there were no responses to this appeal and it was necessary to postpone the elections. Our corporate bylaws require that we hold annual elections for the Board of Directors, and we must hold elections in the very near future. I would be happy to provide any interested individual with a packet outlining the duties and responsibilities of Board membership. Please call 312-764-0776 and leave a message.

I had a conversation recently with two ASIFA Central members who served as jurors at the Chicago Film Festival. The discussion turned to the state of animation in Chicago and the inexplicable lack of interest of many animation professionals in our organization. I explained that my experience has been that Chicago is a fragmented community, that the comraderie that exists in other cities amongst animators is not to be found here. There is a rabid paranoia here that everyone is out to steal your clients and ideas. I told them that to me, ASIFA was the one organization that could surmount the petty problems that seem to divide us. We owe allegiance to no studio or idea, save the purpose of promoting the art of film animation.

To my mind it is no small wonder that the state of animation in Chicago could best be classified as abysmal. I personally think that the members of animation community in Chicago cannot see the forest through the trees. Animation in Chicago has the potential for greatness, one need look no further than a newcomer like Startoons to see what is possible. I feel that the animation community in Chicago needs to work together for a common goal and begin to break down the barriers that have existed for too long. ASIFA is the place that can make that happen, there is only a lack of will.

David Daruszka
President

The Effects Animation and Design Group (EADG) of Editel utilized CASPER, their component digital editing system with proprietary software on the international tv spot "Creation". The spot, for 7-UP, stars Fido Dido, a black and white line-drawn cartoon character, who interacts in a live-action environment. They also used their Paintbox/Harry on two spots for Bud Dry and four eight-minute informational videos for Gatorade.

Calabash completed a PSA for Earth Day which was aired nationally. They also completed a PSA for safe sex, which caused some local controversy, as the spot included an animated condom. Several news stations covered the story, and at least two Chicago stations decided to air the PSA.

PostEffects' computer generated opening for the "New Explorers" won first place in the broadcast category of the NCGA competition. Recently they worked with Calabash on a project designed to recruit people to work at Disney World.

Sinnott and Associates continues to combine computer generated and hand drawn animation in production spots for Kellogs Cereal through the Leo Burnett Agency. Pieces of the cereal are plotted into the Wavefront, which animates their 3-D movement. Individual cels output by the computer are then

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Interview with Jon McClenahan By Leonard Kohl

The animation industry in Chicago still pales in comparison with the amount of animation studios and production companies in New York and California, but this may change. One of the newest companies to call Chicago its home is **StarToons**, small in size, but not too small in achievement. One of StarToons' latest projects has been a substantial amount of work for Steven Spielberg's cartoon production for Warner Brothers, known as *Tiny Toons*. Recently I got a chance to talk to the head man of **StarToons**, Jon McClenahan.

Looking over his animation career so far, he says: "Very few of my credits cause my chest to swell with pride. Some of the *CBS Storybreaks* were pretty good, but nothing to write home about. The series I directed, *Teen Wolf*, *Berenstain Bears* and *Pound Puppies* were putrid, in my opinion. I really enjoyed working on that New Zealand film, *Footrot Flats*. It was more of an adult (feature) film, and really funny in its gags, although the film itself was kind of disjointed. *Tiny Toons* is probably the best of all." Mc Clenahan has also worked on the recently released *Jetsons: The Movie*, and was a story director for several episodes of *The Completely Mental Adventures of Ed Grimley*, and six episodes of *Camp Candy* due this fall on NBC.

I asked McClenahan what led him into the field of animation, "I had been majoring in chemistry as a pre-med prospect at Chicago State University. I thought I wanted to be a doctor, and I did OK in college, grade-wise. But after a year I realized I had no interest in removing rats' gonads, or removing the gastronemius muscles of live frogs let alone human bodies. Let me explain, I have nothing against surgeons, but the idea was more appealing to me than the reality.

"I also had a scholarship in journalism, but felt that any journalistic talent I had would be put to good use no matter what I was doing. I didn't necessarily want to become a newspaper editor either. So what was I going to be when I grew up? I dropped out of college and got a job as a truck driver, lugging meat around to ghetto grocery stores on the South Side of Chicago. I did that from 1975 to 1980. Believe it or not, my experience as a truck driver/salesman was extremely valuable to me. I taught me the basics of business and hard work. It didn't matter how much meat I sold, it

mattered how much money I collected! That can be applied to any field of endeavor.

"My wife could see that I wasn't particularly thrilled with the idea of being a truck driver for the rest of my life. We had friends in Australia. I had always fantasized about moving to Australia, based on the fact that when Kennedy was elected my staunchly Republican parents had said, 'That does it! We're moving to Australia!' So my wife and I moved to Australia.

"In Australia I hunted for work for about four weeks until, in desperation, I dragged my sorry carcass into the Hanna Barbera Studio in Sydney. I didn't think I had a chance, but they liked my drawings and hired me on the spot. They had such a work load that if I couldn't draw they would have hired me as a cel painter. But since I knew how to hold a pencil they put me in the Inbetweening Department. It was great. It was like a dream come true! We were working on the *Popeye* series. The last ones done were handled by Hanna-Barbera in Sydney up until 1981. I had always loved *Popeye*!

"Animation in Australia was a thriving industry. It was very good to me and I made a hell-of-a-lot of money doing something I loved, as opposed to lugging meat. My drawing ability was always pretty good, but I am not what you would call an accomplished artist. Remember, I am an ex-truck driver who was going to be a doctor. I still think of myself as a regular guy; not a scarf-wearing, Perrier-sipping, Monet-loving artist. My appreciation for art is embarrassingly low. It's just that I can draw.

"So, in that regard, animation was perfect for me. Animation is not art, it's hard work. I could relate to that. I am not saying that animation cannot be artistic, but with filmmaking it's not that easy. You don't just carve out a block of soap or throw some paint on a canvas. You have to think, plan, work, sweat, coordinate with lots of other people, sweat some more, work some more. It's not easy. It's a challenge and I love it!"

Because there is a misconception of what an animation director does I asked McClenahan to explain just what his work entails, "It depends on whether you're really directing or just assuming the title. As animation director at Hanna-Barbera, my duties were to act as a consultant for other departmental managers, brief the animators on their work, check their work for

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Jon McClenahan

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quality, view the dailies, call reshoots, get paid a lot of money, and see my name appear by itself for more than one second on the credits. The writer, the board artist, even the head of the layout department had more directorial influence on the film than I did.

"A real director would work with the writer to improve the visuals, supervise the voices, write the x-sheets, supervise or actually do the (story) board, oversee the layouts, all in addition to the things I was doing. Now, I have done all of these things, but never on one single film project. There has never been enough time. Saturday morning work has to be done on time or you can bet the networks will sue your butt out of existence. Ideally, a director would do all the things I mentioned as well (choosing the music, the color, design of the characters, their voices, etc.). Tex Avery, Hanna and Barbera, Chuck Jones; they were probably the last great directors, they did it all.

"So what we have today is generally not the product of an auteur, it is a group effort. But that is true of all filmmaking. Hitchcock was not an auteur. He had set designers, casting directors, cinematographers, production designers; all the live-action counterparts of the animation team. He may have left his mark on a film as a director, but he didn't create the stories nor deal with the most technical aspects of the process. There is no such thing as an auteur in filmmaking, that's the fantasy of some scarf-wearing, Perrier-sipping, Monet-loving artiste.

"Let's get this straight: for *Tiny Toons* I'm just an animator, period. Now, it may be true that I direct myself as an animator/actor. Usually I disregard the director's notes. That's because I think my way is better. I have to do that. See, there is a universal phenomenon known as 'The Law of Thermodynamics': things tend to break down. 'Murphy's Law' is the same: 'If something can go wrong, it will'. In animation, it starts with the writers' idea; which is fantastic, hopefully. He can see it all in his mind; it will be so funny, so spectacular, so entertaining.

"By the time the voice talents have recorded their lines probably 40% of the entertainment quality has been lost. The storyboard wipes out another 10%, and so on down the line. So, I'm always thinking how can I stop this thing from breaking down? The reason breakdown

is inevitable is because there are going to be people working on the film who only do what they are told. So, when I am animating I'm reaching back and trying to get back to what the writer meant. Not that I see myself as some kind of animation god, rather I'm just trying to bring in some freshness at a point in the production where it surely needs it. Sometimes I'm wrong, but I haven't had any complaints. And, while the directors I ignore may grumble, the producers love my stuff! Spielberg himself loves my stuff! I don't blame directors for grumbling. The probably think, 'Why the hell do I bother if the animators just ignore my notes?' We wonder the same thing.

I asked Jon about his feelings on the Hanna-Barbera studios, "Yeah, a lot of people are down on Hanna-Barbera, that it destroyed animation, etc. I'll tell you what I think, Hanna-Barbera kept animation alive as an industry during a long crisis period. When they stopped producing the theatrical shorts at MGM, Bill Hanna and Joe Barbera took advantage of a new market: TV. Between 1955 and 1985 and 1985 Saturday morning animation is practically all there was to keep animators going. It might well have died out or become a cult thing. But no, its high profile was maintained all those years, even though the quality dropped significantly. I think Hanna-Barbera has been good to animation. It also taught us something valuable: that kids will watch any damned thing! We can learn from that, as human beings and as animators."

What about the future? "Feature films, definitely. But also theatrical shorts. Disney is doing them again, and I hear rumors that Hanna-Barbera will be doing the same for Universal. 7-8 minutes is the perfect length for a cartoon. But, you can't help but admire Disney's ability to sustain an animated film for 80 minutes. Disney's features were great, wonderful, edifying. That's what I want to do: enrich people.

"As far as expanding StarToons I want that to happen in its due course. I'm not presently willing to get deeply into debt, which is what you have to do when you decide to expand. My first year it was just me and my wife, Chris. Occasionally I would hire people for a week at a time. Now we have a staff of three and we're on the verge of hiring two more people full-time. If some of the projects we're bidding on pan out, we'll be looking for more. But right now I don't want to force it. StarToons has been built on my reputation as an animator. The people on our studio have to be top-notch, I don't want to put out run-of-the-mill stuff."

LOCAL NEWS

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painted and shaded by hand, giving an organic feel to the computerized motion.

Cloni Artworks has been busy animating the Teenage Mutant Ninja Turtles in a spot for Light and Lively Yogurt. The animation involved a traditional cel approach, using hand-inked colored lines and double exposed shadows.

Startoons has been working on "Warner Brothers: The Next Generation", an after school syndicated special which will air this fall, featuring clones of the old Warner Brothers characters. They recently completed two 5 minute films for the American Dental Association starring Dudley the Dinosaur. They continue work on the Tiny Toons series.

Goldsholl Design and Film combined clay animation and live action in their spot for Mel Schlesinger Chevrolet and Ads Inc in Milwaukee. In the spot an animated Mel uses a jackhammer to "cut the top" of his prices, represented by a mountainous rock wall carved into the letters of his name.

Animasaur Productions completed the design and

animation of four fully armatured cast foam rubber puppets in their spot "Big Cheese and the Groupies" for the American Dairy Association. In the spot, the characters interact with live-action children, and sing and dance within a 50's style refrigerator set. They are also currently working on a Tuna Helper spot with the Helping Hand in another of his costumed appearances.

Northwest Teleproductions animated a futuristic 3-D concept car with the Quantel Paintbox for the opening of "The Super Chargers", a syndicated motor sports entertainment program. The spot animated a fireball, the futuristic car moving through wind tunnel effects, and the program's logo.

PUBLICATIONS

Hard-to-find Animation Publications (and other goodies)

Books, cels, used 16mm films, back issues of *Animania* and *Funnyworld*, lobby cards posters and pressbooks from ASIFA Central member Veto Stasiunaitis, 321 W. Breen St., Niles, IL 60648. (708) 966-0496.

ANIMATO #19

Interviews with John Lassiter, Virgil Ross about his years with Warner Bros., Bob Clampett interview about Bob McKimson, a tour of the Florida Disney Studio, the making of "Gulliver's Travels", lots of reviews and industry news. Four issues only \$10 from PO Box 1240, Cambridge, MA 02238.

ANIMATRIX #5, The Journal of the UCLA Animation Workshop

Animation Made for Kids Before Crusader Rabbit and an Interview with Fritz Freeling. Intelligent, in-depth reading. \$5. plus \$2.50 per shipping per order. Make check or money order payable to: Animatrix, UCLA Animation Workshop, Dept. of Film and TV, 405 Hilgard Ave., Los Angeles, CA 90024.

Animation Industry Directory 1990

\$15 from Animation Magazine, PO Box 25547, Los Angeles, CA 90025.

International Directory of Computer Animation Producers

\$86.50 from Pixel, PO Box 1674, 5325 Sheridan Dr., Williamsville, NY 14231-1674.

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NEWS FROM AROUND THE WORLD

WE ARE THE WORLD, PART I...

At a recent conference at UNICEF, Bill Hanna proposed developing an international organization of animators to promote positive social changes on a worldwide basis. He suggests a cooperative effort between animators in different countries to promote social causes like human rights and an end to world hunger.

Hanna hopes that every country will be represented in the new organization and work with existing groups like ASIFA and UNICEF.

Hanna says that many cartoon organizations are performance and awards-based, and he would like them to become involved with mobilizing the animation industry to deal with social problems.

ASIFA-Hollywood Inbetweeners, May 1990

TINY TOON ADVENTURES AROUND THE COUNTRY

Officials at Warner Bros. Domestic Television Distribution announced that its syndicated "Tiny Toons Adventures" has cleared more than 84% of the U.S. This includes 47 of the top 50 markets, and 82 of the top 100. The announcement came almost one year exactly from the day they announced the project.

"Tiny Toons" introduces new characters based on the old Warner Bros. cartoons, and will be animated at Warner Bros. Animation. Steven Spielberg and Amblin Entertainment will executive produce. (See article on StarToons elsewhere in this issue for the Chicago connection in Tiny Toons.)

ASIFA-Hollywood Inbetweeners, May 1990

DON'T HAVE A COW, BART & ROGER, BUT YOU HAVE COMPETITION

The networks are developing their own prime time cartoons for the upcoming season. ABC has ordered a pilot for an animated show called "Danger Team", a detective show starring Kathleen Beller along with a clay animated supporting cast. CBS plans to revive the "Pink Panther" series, combining (what else) the cartoon character with live action.

ASIFA-Hollywood Inbetweeners, June 1990

CHANGES AT ANIMATION MAGAZINE

VSD Publications recently acquired Animation Magazine from Expanded Entertainment. Terry Thoren will remain editor-in-chief, and hopes the change will enable the magazine to expand as well as increase circulation. VSD Publications, Inc. is the Los Angeles-based publisher of Video Software Magazine. Contact them at: 6750 Centinela Ave., #300, Los Angeles, CA 90230, (213) 306-9706.

ASIFA-Hollywood Inbetweeners, June 1990

CHUCK JONES RETURNS

After a nine-year absence, Chuck Jones is returning to TV with his own company, Chuck Jones Productions. Among the projects in development is a feature film, "The Short Happy Lives of Barnaby Scratch", a musical comedy about a London cat burglar, and a prime-time series consisting of three animated shorts. Jones insists on the animation being done in the US in full "character" animation. Money to start the company will come from an auction of Jones's artwork from his Warner Bros. cartoons. Opening price for his top work is \$45,000.-\$50,000.

ASIFA-Hollywood Inbetweeners, June 1990

HEY, NOW HERE'S AN ORIGINAL IDEA

Starting May 25, AMC Theaters will show classic Warner Bros. cartoons in new, uncut 35mm prints before features in 1,700 theaters across the country.

ASIFA-Hollywood Inbetweeners, June 1990

NEW BUGS CARTOON

Look for a new Warner Bros. cartoon this fall, "Box Office Bunny". The new theatrical cartoon is being directed by former Disney animator Darrel Van Citters. It hasn't been decided what feature to release the cartoon with, but it is hoped that the success of the AMC distribution arrangement (see previous item) will allow Warners to make more cartoons in the future.

ASIFA-Hollywood Inbetweeners, July 1990

WE ARE THE WORLD, PART II...

H-B will turn "American Tail" into a TV series set for Fall of '91. Agreement between Amblin Entertainment and H-B is final. H-B is also forming Bedrock Productions to produce "mature" live action and animated stuff for older kids and adults. The company is also going into retail stores, Jellystone Park campgrounds, and

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Hot off the animation news ticker.....

Nickelodeon will be airing some Warner Bros. cartoons that have never been telecast or cablecast. They also plan to air a group of newly colorized Porky Pig cartoons.

Amblin Productions is working on 13 episodes of "Family Dog", expanding on the original "Amazing Stories" episode.

Hanna Barbera is beginning production on a feature called "The Endangered", Saturday morning fare: "Bill & Ted's Excellent Adventure", Rick Moranis in "Grave-dale High", "Tom & Jerry Kids", "Don Coyote", "Monster Tales" and "Fender Benders".

Marvel Productions is working on "Muppet Babies" and a new show "Attack of the Killer Tomatoes" for Fox.

Kroyer Films is developing a new feature called "Fern Gully". All other information about this film is "top secret".

Disney's "The Rescuers Down Under" is scheduled to be released before the end of this year as well as a Mickey-Donald-Goofy featurette. They are also developing another feature based on the classic tale of Beauty and the Beast.

Pioneer Books has recently released *The Encyclopedia of Cartoon Superstars From A to (almost) Z* by Jim Cawley and Jim Korkis. Information is available from Pioneer Books, 5715 North Balsam Road, Las Vegas, Nevada 89130.

MTV will premiere a weekly prime-time half-hour animated in December, called "Liquid Television". The show will be an animated variety show using a broad spectrum of styles. Clips include "Lee's Press On Limbs," and "Stick Figure Theater", and a Shakespearean soap that stars bars of soap. Production is being done by Colossal Pictures in San Francisco.

Matt Groening and James Brooks were suprised at Fox's decision to move "The Simpson's" to Thursday night opposite "The Cosby's". Groening said he was, "miffed", and Brooks said, "We felt badly. There's something magic about Sunday night. It's family night."



The page inbetween the other two

Around The World

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extensive product licensing. They are planning a Sally Field feature, a film with Imagine Entertainment called "Pagemaster", and 26 half-hour shows for Italian TV titled "Don Coyote and Sancho Panda".

ASIFA San Francisco News, January '90

(Sorry Bill, we ran that world peace and hunger project by the boys in Marketing and it didn't fly...)

ROGER RABBIT, AD NASEUM

The next Roger feature is being written. Several Disney animators have been asked to work on it, and several have said no. No director has been signed. Jessica Rabbit toys are worth a great deal, as it turns out few were made and they were withdrawn from the market. Some are already selling for over \$100 to collectors.

ASIFA San Francisco News, January '90

BILL PLYMPTON TAKES ON RADIO

His interview on Public Radio's "Fresh Air" included a discussion of his survival as an independent animator, although he added, he may be the only animator in the US living off his personal work. He said festivals offer prize money, and distributors and film buyers see his work at the festivals. Pay from distributors is "not bad" depending on how good your work is and how good a negotiator you are. He also sells prints to colleges, libraries and corporations. IBM buys prints of his work to keep audiences awake at long, dull meetings.

He sees the present as a great time to be working in animation as the "Simpsons" have lots of producers interested in doing spin-offs. Several have come to him and he may relocate to LA for a spell. At the moment there are not that many good freelance animators available, and production companies are finding it hard to hire quality talent.

ASIFA San Francisco News, June '90

YOU READ IT HERE, LAST...

Columbia College of Chicago voted to award Faith Hubley an honorary Bachelor of Arts degree at their past May commencement, to honor all her animated film work as done "in the public service".

ASIFA East aNYanimator, April '90

(Thank goodness we read other chapter newsletters, otherwise we would have never known about this.)

ASIFA NEWS 7 & 8

Note: If you have renewed your International dues, or recently joined as an International (Professional Member) you should be receiving your copies of ASIFA News from the International. Those members who have not returned their International membership form are not technically considered International members. Please check the list elsewhere in this issue to see your membership status.

ASIFA News #7 features interviews with Ray Harryhausen and Jimmy Murakami, articles about animation in the U.K. and a report from the Varna Festival. #8 includes an interview with Bill Plympton and news briefs from around the world. Copies are available for reading at the ASIFA Central office, 790 N. Milwaukee. Call 243-8666 to make an appointment.

A SPECIAL NOTE TO ALL ASIFA CHAPTERS

Somehow a number of bogus addresses for ASIFA Central have been circulating, and in some cases have actually been impersonating the ASIFA Central address. Our address (for real) is: ASIFA Central, 790 N. Milwaukee Ave., Chicago, IL 60622.

ON VIDEOTAPE

Tournee of Animation, Vol. 2

Shorts include Augusta Feeds her Child, Your Face, Break, Snookles, Set In Motion, Carnival, A Greek Tragedy, Girl's Night Out, Drawing On My Mind, and six others. Send \$44 to: Animation, PO Box 25547, Los Angeles, CA 90025. (Vol. 1 also available at same price).

Rare Gems and Animation Art

Vol 1-4 of Inside Termite Terrace (90-min. per reel), Uncensored Animation From the Van Buren Studio, Christmas Films From the 30's and 50's, and other reels. (\$24.95 per tape + \$2.50 shipping)
Cultoons Vols. 1&2, Felix the Cat and other 60-min reels (\$23.95 + \$2.50)
Catalog available. Bosko Video, 3802 E. Cudahy Ave., Cudahy, WI 53110.

Adventures of Sinbad

Rare animated feature from Japan is available on VHS for \$15.95 + \$2.55 and tax from LOONIC VIDEO, 20022 Taraval St., #6427, San Francisco, CA. (415) 526-5681. Catalogs are free with purchase of \$1. They also have a new video out of Van Buren Rainbow Parade Cartoons for the same price.

Membership roster

The following list constitutes the current membership of ASIFA Central as of August 1990. Names are followed by city and state of residence and type of membership (I-International, L-local, S-student, C-corporate). Boldface indicates Board of Directors membership, officer or committee head.

Gigi Alandt (I)
Detroit, MI

William Andres (I)
Hammond, IN

Ted Bailey (L)
Grand Rapids, MI

Steven Bain (L)
Skokie, IL

Joseph Barrett (L)
Chicago, IL

Stephen Beltler (I)
Highland Park, IL

Mary Beth Bellon (I)
Membership
Des Plaines, IL

Christopher Blake (I)
Chicago, IL

Wayne Boyer (L)
Evanston, IL

Daniel Cascardo (L)
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Eileen Claffy (I)
Minneapolis, MN

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Jessica Depp (L)
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Paul Jessel (I)
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Zion, IL

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Leonard Kohl (I)
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Bonnie Larson (I)
Midland, MI

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Kildeer, IL

Tracy Lentz (C)
Kildeer, IL

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Chicago, IL

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Karl Ochsner (I)
Chicago, IL

Laddie Odom (I)
Chicago, IL

Chris Oster (I)
Programs
Chicago, IL

Joani Pena (I)
Glenview, IL

Paul Pustelnik (I)
Chicago, IL

Jim Richardson (I)
Chicago, IL

Mike Riley (I)
Glenview, IL

Marla Schweppe (L)
Chicago, IL

Gordon Sheehan (Honorary)
Evanston, IL

StarToons (C)
Chicago, IL

Veto Stasiunaitis (L)
Niles, IL

Kenneth Stevenson (L)
Chicago, IL

Christopher Sullivan (I)
Chicago, IL

Phillip Vischer (I)
Chicago, IL

Sandy Weber (I)
Highland Park, IL

LATE BREAKING LOCAL NEWS

Experimental Film Coalition Plans Midwest Animation Screening

ASIFA Central member Chris Sullivan is currently planning a screening of works by Midwest animators to be sponsored by the Experimental Film Coalition. The program, scheduled for early 1991, will take place at the Randolph St. Gallery in Chicago. Chris is currently seeking films for this program and can be reached by calling 312-271-1024.

ASIFA News #9

ASIFA News #9 has been mailed to all International (Professional) members. If you have not received your copy please let us know. It is possible that you did not fill out and return your International membership form when you joined. Without this form we cannot file your membership with the International and you will not receive any International mailings. To be an International member you must have joined as a Professional member of ASIFA Central and have completed and returned your International membership form. We will advise you of your membership status is so requested.

ASIFA Central Members Meeting

**Sunday, December 2nd, 1990
2-6 PM**

**Animation Plus Gallery
790 N. Milwaukee Ave.
Chicago**

**Members Meeting
begins promptly at 3:00
to be followed by animation screening**

Please bring a dish to feed six
(microwave available)
and something to drink

for more information call: 312-764-0776

Membership Renewals for 1991

Our records indicate that the following memberships are due for renewal by December 30, 1990. Please **pay your dues before this date as this will be the only notice you receive.** If you recently renewed and your name appears below it may be due to the fact that your 1990 renewal was late. We base renewals on your membership anniversary date and not when we receive the renewal check. If your records do not coincide with ours please contact us at 312-764-0776 and we will correct the problem:

Gigi Alandt
William Andres
Ted Bailey
Steve Bain
Stephen Beitler
Mary Beth Bellon
Christopher Blake
Daniel Cascardo
Marie Choate
Dave D'Alessio
David Daruszka
Jean DeMott
Jessica Depp
Claire Ewart
Stan Fuka
Anthony Gadomski
Mary Lou Haynes
Curtis Hoffman
Paul Jessel
Sam Kessler
Leonard Kohl
Bonnie Larson
James Middleton
Deanna Morse
Roger Murray
Laddie Odom
Karl Ochsner
Chris Oster
Joani Pena
Jim Richardson
Michael Riley
Phillip Vischer
Sandy Weber