

ASIFA NEWS

MIDWEST CHAPTER

INTERNATIONAL ANIMATED FILM ASSOCIATION

7549 N. OAKLEY CHICAGO, IL 60645

SPRING 1985

Volunteers Needed for ASIFA Central

The following positions are available on a volunteer basis:

Newsletter Editor

Responsible for writing and layout of the quarterly newsletter. Writing and keyline abilities required.

Program Director

Work closely with the Board of Directors to plan and implement animation programs. Extensive knowledge of animated films desired, access to daytime telephone helpful.

Membership Coordinator

Responsible for maintaining contact with current members, and implementing programs to increase membership. Outgoing personality important.

Publicity Director

Responsible for all public relations for ASIFA Central and its programs. Outgoing personality, writing abilities, knowledge of public relations, and access to daytime telephone required.

If you are interested in any of these positions please contact ASIFA Central at 764-0776.

International Dues Increased

ASIFA International recently announced a dues increase for International members from \$10. to \$12. These dues are included in the amount paid to ASIFA Central which the chapter remits to the International. International memberships will now be \$22. per year to cover this increase. All other membership fees will remain the same.

Japanese Animation

ASIFA members recently received information on a Japanese animation program screened at Chicago Filmmakers. If you are interested in more information about Japanese animation programs in Chicago, contact Doug Rice at 262-2916. Rice, a local comic artist, has been programming animation with a group of aficionados at local Sci-Fi conventions, and every 4th Saturday at Columbia College.

Information and Services Available to ASIFA Members

If you are an independent animator, ASIFA Central offers a variety of services and information as part of your membership. We have materials on grants and proposal writing, information on film festivals and distribution, and books on scriptwriting and other phases of the filmmaking process. We also offer consultant services for your project. Contact ASIFA Central at 764-0776 for more information.

PRESIDENT'S COLUMN.....

1985, the Year of Animation, passed through Chicago with a whimper instead of a bang. Despite our high hopes for the TRICKFILM Festival at the Art Institute, it turned out to be a frustrating experience for ASIFA. We concentrated all of our efforts towards the festival, suspending our usual programming. Our function was to help the Film Center in planning the programs, assist in promoting the screenings, and help with writing the program notes. In return, the Film Center was to promote ASIFA and the Year of Animation as an integral part of the festival. I am proud to report that we held up our end of the bargain, and am sad to report that Film Center did not. What we did experience was an almost total lack of cooperation and communication, that has left us skeptical about any future ventures with the Film Center. To make matters worse, the Film Center did an inadequate job of promoting the festival: the result was painfully small audience turnouts for the screenings. That is the most tragic part of this story. Many Chicagoans and animation enthusiasts missed a unique opportunity to see some quality animation. Those of us who did attend the screenings can share the frustration over the lost opportunity to bring animation to a wider audience.

For the last two years ASIFA Central has been pretty much of a one man show. I have served as program director, newsletter editor, publicity director, and so on. The result is that I am slowly, but surely, burning out. To prevent from being turned into a crispy critter I am relinquishing all of those jobs, save the Presidency. This is the last newsletter I will publish; and it may be the last one period unless we have volunteers to help share the burden. So my fellow members, its up to you to make this a real volunteer organization. The job openings are listed in this newsletter, so get with it!

On the positive side, its a new year and we are gearing up for some great programs. The months since TRICKFILM have not been idle ones. We have lined up the ASIFA San Francisco reel (actually on videotape) for a screening in late April at Columbia College, the Tournee of Animation at the M&R Theatres in May, and the ASIFA East reel for two showings in June at Chicago Filmmakers. There will also be a spectacular members-only picnic this summer (with a swimming pool!). The Board of Directors will meet soon to discuss future programs, and your suggestions and comments are always welcome.

I would again like to stress the importance of member participation in the organization and its programs. ASIFA Central is a volunteer organization, and needs the help of its members if it is to continue as a effective organization. See you at the next program.

David Daruszka

Back Issues of Animafilm Sought

Member Bob Scully is interested in purchasing any past copies of Animafilm. Please contact him at 871-5525.

Igor The Answering Machine Takes All Calls

Don't be surprised if Igor the synthesized voice answers the phone when you call ASIFA Central (764-0776), just be polite and leave a message.

LOS ANGELES INTERNATIONAL ANIMATION CELEBRATION

WINNERS

FILMS OVER 30 MINUTES IN LENGTH

- 1st Prize **WARRIORS OF
OF THE WIND** (Japan)
Kazuo Komatsubara
2nd Prize **GWEN** (France)
Jean-François
Laguonnie

COMPUTER ASSISTED ANIMATION

- 1st Prize **TONY DE PELTRIE**
(Canada)
Philippe Bergeron,
Pierre Lachapelle,
Pierre Robidoux,
Daniel Langlois
2nd Prize **QUEST A LONG
RAY'S JOURNEY
INTO LIGHT** (USA)
Michael Sciulli

FILMS BETWEEN 15-30 MINUTES IN LENGTH

- 1st Prize **PARADISE** (Canada)
Ishu Patel
2nd Prize **SILAS MARNER**
(Great Britain)
Alison de Vere

FILMS BETWEEN 5-15 MINUTES IN LENGTH

- 1st Prize **ANNA AND BELLA**
(The Netherlands)
Borge Ring
2nd Prize **CARNIVAL**
(Great Britain)
Susan Young

FIRST ANIMATION WORK INTENDED FOR PUBLIC EXHIBITION

- 1st Prize **JAC MAC AND
RAD BOY GO!** (USA)
Wes Archer
2nd Prize **ONE HUNDRED
YEARS**
(Sweden)
Max Andersson

FILMS UNDER 5 MINUTES IN LENGTH

- 1st Prize **SUNDAE IN
NEW YORK** (USA)
Jimmy Picker
2nd Prize **THE WRECK OF THE
JULIE PLANTE**
(Great Britain)
Stephen Weston/
Tylor Grant
Special Jury Award for
Technical
Achievement:
**CONVERSATION
PIECES.**
LATE EDITION
(Great Britain)
Peter Lord/
David Sproston

ANIMATION INTENDED FOR CHILDREN

- 1st Prize **SOUND OF SUN-
SHINE.**
SOUND OF RAIN (USA)
Eda Hallinan
Caroline M. Heyward
(Dir.)
2nd Prize **TEACHER HAZE**
(Sweden)
Peter Cohen,
Olof Landstrom
CURIOUS GEORGE
(USA)
John Matthews

ANIMATION PRODUCED FOR PROMOTIONAL PURPOSES

- 1st Prize **DINO ALLEY**
(USA)
Charles and
Stephen Chiodo
2nd Prize **ONE CAL
"SWEET NOTHING"**
(Great Britain)
Richard Williams
Russell Hall

OVERALL CELEBRATION GRAND PRIZE WINNER:

- ANNA AND BELLA**
(The Netherlands)
Borge Ring

ASIFA EAST ANIMATION AWARDS 1986

BEST FILM

THE AMAZING BONE, Michael Sporn
Animation Inc.

DIRECTION

- 1ST **THE RUG**, Maureen Selwood
2ND **STAMP FACTORY**, Harold Friedman
Consortium Ltd.; Arnie Wong
3RD **NICKELODEON BREW**, Edward Bakst

ANIMATION

- 1ST **COMINGS & GOINGS**, Ink Tank, Ed Smith
VANZ KANT DANZ, Will Vinton
Productions Inc.
2ND **STAMP FACTORY**, Harold Friedman
Consortium; Arnie Wong
3RD **RIVER LETHE**, Amy Kravitz

DESIGN

- 1ST **THE RUG**, Maureen Selwood
2ND **RIVER LETHE**, Amy Kravitz
3RD **VANZ KANT DANZ**, Will Vinton
Productions Inc., Barry Bruce

CONCEPT

- 1ST **CAT AND MOUSE**, Colossal Pictures,
Flicks Films Inc.
2ND **CHICKEN**, Ink Tank, Nigel May and
Rick Sear
3RD **BOOKMAN**, Ink Tank, Bozell & Jacobs/
Minnesota

SOUNDTRACK

- 1ST **COMING & GOINGS**, Ink Tank, Bruce Knapp
2ND **CAT AND MOUSE**, Colossal Pictures;
John Morgan (music), Gregory Lewis
(voice), Rich Childs (editor)
3RD **THE ART LOVER'S FANTASY**, John Gati
ALL ABOUT THE STATUE OF LIBERTY,
Gannett Productions Inc., Bruce
Coughlin (music)

STUDENT FILMS

- 1ST **HOUSECATS**, Peg McClure
2ND **THE SNOW WOMAN**, Steven Subotnick
HENRY VIII, Susan Tremblay
THE ADVENTURES OF ARTSO,
Christopher Davis
3RD **METANOIA**, Janet Alexander

HONORABLE MENTION:

PIERRE, John R. Dilworth
SNOWCONES, David Bastian

VARNA 85

VARNA, BULGARIA OCT. 7-14, 1985
FOURTH WORLD ANIMATION FESTIVAL

The GHAND PHIX THE GOLDEN KOUKER

is awarded to the Soviet film
FANTASIES Director Prit Parn - For the brilliantly proven possibilities of the art of
animation to fly beyond all bounds of fantasy, enchanting both children and elders.
* Pour la façon dont il a montré avec génialité que l'art d'animation peut dépasser
toutes les frontières de la fantaisie, pour émerveiller les enfants et les adultes.

AWARDS IN THE DIFFERENT CATEGORIES

Category I — First Prize — **THE SLAVE BEING BORN** — France, director Bruce
Kreos
Second Prize — **DILEMMA** — Czechoslovakia, director Pavel Koutsky
Category II — First Prize — **BROKEN DOWN FILM** — Japan, director Osamu
Tezuka
Second Prize — **TIP TOP** — Canada, director Paul Driessen
Category III — First Prize — **WE CALLED THEM MMNTAGUES AND CAPULETS** —
Bulgaria, director Donyo Donev
Category IV — First Prize — **CURIOUS GEORGE** — USA, director John Matthews
Category V — First Prize — **A TALE OF THE ROAD** — Bulgaria, director Henri
Koulev
Category VI — First Prize — **STARLORE** — USA, director Faith Hubley
Category VII — First Prize — **LIGHTS BEFORE DAWN** — Hungary, director
Swandor Bekeszy
Two Diplomas of Merit — **TWILIGHT** — USA, director Bronnimann and Dorsey, and
HOW CALM IT IS — Portugal, director Alvaro Feijo-ABI

The **CIFEJ Award** is conferred on the film **SINGING COWBOYS** — Bulgaria,
director Proiko Proikov — For its humorous interpretation of the actual problem
"Child-TV" in an understandable and entertaining manner as well, and for its parody-
ing attitude towards the traditional commercial film.
* Pour son interprétation comique du problème actuel de la télévision pour enfants,
d'une façon compréhensible et divertissante, et son attitude de parodie du film
commercial traditionnel.

The **CIFEJ Medal** goes to **Suri NORSTEIN**. For the highly artistic work and for his
entire contribution to the animated film for children and juniors.
* Pour son travail de haute qualité artistique présenté à travers le rétrospectif et sa
contribution globale au cinéma d'animation pour enfants.

ASIFA Special Award Given for the first time to **Kihachiro Kawamoto**. **

** Le Prix Spécial de l'ASIFA a été assigné pour la première fois à **Kihachiro
Kawamoto**.

NISSAN PRESENTS
FOCUS
NISSAN MOTOR CORPORATION IN U.S.A.

ANIMATED/ EXPERIMENTAL FILM

Finished 16mm film. \$4,500 awarded in
cash prizes. First place winner receives
a new Nissan Sentra. SPONSORED BY
UNIVERSAL PICTURES. Board of
Judges: John Canemaker,
Ed Hansen,
Faith Hubley,
Chuck Jones,
Jay Sarby.



COMPETITION DEADLINE: May 2, 1986

Get a complete set of rules from
your English, Film or Communications
Department. Or write to: **FOCUS**,
1140 Avenue of the Americas,
New York, New York 10036.
(212) 575-0270

*The entry you submit must have been produced on a non-
commercial basis while you were enrolled in a U.S. college,
university, art institute or professional film school.

Studio Profile

(This is the first in a series of profiles on local animation studios and animators.)

Goodrich*Animation is a small, energetic studio that is adjusting to the changes sweeping the animation industry in Chicago. Those changes can be summed up in one word: video. Most of the special effects, or "razzle dazzle", that was previously produced by artists on film, has moved to video. The major production and post-production houses have acquired expensive computer graphics systems that now do this work. Diane Kenna, owner of Goodrich, has had to look to other areas for business, "It is difficult to underbid the bigger houses on this type of work, and that means I have had to be open to other options." These options include trailers for movie theatres, such as the "Season's Greetings" trailer that was screened in local theatres during the Christmas holidays. "It was a great project, and a lot of fun to do. Its not very often you get work where you have creative control; and it was character animation, something that we specialize in", noted Diane. The studio is currently working on another trailer for the same client. This work has supplemented the studio's base of commercials for the broadcast television market.

Diane sees character animation as the focus for her studio, "We can provide middle-market clients with a service that fits within their budget. We were slow to move from industrial-type films to broadcast, and I decided to specialize in character animation. I feel that it makes us unique. We have done computer work and I won't turn it down, but we really enjoy doing character animation. I have a close-knit team of people who work well together, and that atmosphere is important to the quality of work we turn out." Currently on staff are animators Mike Nickelson, Ken Lockwood, and Production Manager Rick Pukis.

Another area Goodrich*Animation has moved into is the "Kid-Vid" market, including work in the home video market for Golden Books Encyclopedias. Diane is enthusiastic about the prospects, "I have always wanted to do children's animation, and that market is opening up in both broadcast television and home video. I see it as a good opportunity to expand our work in character animation." The staff is excited about this new work on the horizon, including a possible cartoon series for television. "We were contacted by a local producer who had an idea for a cartoon series called "Wiremen". He had been to Hanna Barbera and other major studios who wanted to see more development before they would commit themselves to anything", Diane said. Goodrich has completed character development from the producers thumbnail sketches of the tiny magical creatures. "We are putting together a three minute sample to help sell the project, and will act as creative supervisors for the series. "Wiremen" is the kind of work I would like to concentrate on. Fun projects like this keep the creative juices flowing. We will continue to do the bread-and-butter broadcast commercial work, but I also see us moving more in the direction of children's video and specials."



BASIL OF BAKER STREET REPORTED BEHIND IN PRODUCTION as many of the key animators on the main characters are said to be generally younger & less experienced than the animators who worked on BLACK CAULDRON. Get Animated! states "The director's reasoning is, that allegedly, they didn't want animators from THE BLACK CAULDRON working on key characters."



MICKEY MOUSE CEL FROM BAND CONCERT SELLS FOR \$24,200! and a cel from Snow White went for \$9900. At Christie's Auction House in N.Y.C. this December.





THE WALTER LANTZ STORY BY JOE ADAMSON. A well illustrated biography, hardcover, 254 pages. G.P. Putnam's Sons, NY, nice light reading.

DISNEY'S WORLD BY LEONARD MOSLEY. A critical study that goes into some detail about the strike, his temper, his attitudes about sex, financial problems, successes, etc. 330 pages of solid reading. Hardcover, \$18.95, Stein and Day, Briarcliff Manor, NY.

ANIMATO MAGAZINE, A QUARTERLY, featuring news, reviews and interviews. \$7 a year (sample issue \$1.50). Send checks payable to: Mike Ventrella, PO Box 1240, Cambridge MA 02238

PEG BAR NO. 4 IS OUT and features a limited edition cover and 32 pages of news and ads from the Vancouver Society of Independent Animators. Articles are on a studio in Japan, Marv Newlands' impressions of Hiroshima Festival (& wild drawings), Yoji Kuri, Jimmy Picker Workshop, etc. \$15 (Canadian) a year for subscription (membership in the society includes 24 hour access to their cooperative studio and equipment and is \$40 a year). Contact: PEGBAR, Box 3014, Vancouver, B.C. Canada V6B 3X5 (604) 921-8680.

The current issue of **SIGHTLINES** (Winter 1985/86) is a special animation issue, guest edited by John Canemaker. The quarterly, published by the Educational Film Library Association, contains several informative articles including: "Disney Today" by Charles Solomon, "Animation, Tools & the New Technology" by Jim Lindner, "Contemporary Japanese Animators" by Charles Samu, a career biography of experimental filmmaker James Whitney by William Moritz, and "Teaching Animation Production at NYU" by Richard Protovin, as well as the magazine's regular columns, including Canemaker's animation column. **SIGHTLINES** is \$3.50 and may be purchased from:

Educational Film Library Association
45 John Street
Suite 301
New York, N.Y. 10038

Clarence Nash, the voice of Donald Duck for 50 years.....at 80, February 20, 1985.

Wolfgang (Woolie) Reitherman, one of Disney's original "nine old men" who directed such films as *The Jungle Book*, *The Rescuers*, and *101 Dalmations*.....at 75, May 22, 1985.

ZAGREB'86

INTERNATIONAL FILM PROGRAMS

ACCOUNTING OFFICE
49 VICTORY PLACE
EAST BRUNSWICK, N.J. 08816 U.S.A.
TEL. (201) 254-6155

7th WORLD FESTIVAL OF ANIMATED FILMS TO BE HELD
IN ZAGREB, YUGOSLAVIA, JUNE 23rd-27th 1986

One of the major animation events of 1986 will be the Festival in Zagreb. This is an ASIFA sponsored event, which is competitive, and gives major prizes that are highly valued. Films are selected by an international selection commission, and judged by a prestigious international jury. Please read the entry forms for further details about eligibility. Films that were entered in last year's *ANNECY* Festival may be entered this year in Zagreb (since there were no American prize winners in *Anney*).

SPECIAL INFORMATION FOR U.S. ENTRIES READ CAREFULLY

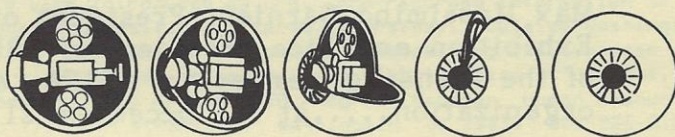
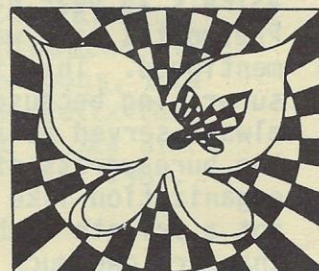
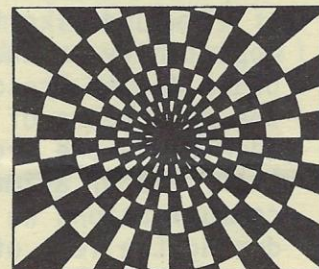
For the 6th time we will be serving the Festival by collecting the American entries and making one group shipment, which is promised to arrive before the deadline. There will be no increase in fee for this service this year. Since the films must be sent to Zagreb in mid-March please act quickly, as follows:

1. Complete the enclosed entry form in triplicate. If you are entering more films, you can xerox this form. Send two copies directly to Zagreb by airmail. Return the third copy with the film as indicated below.
2. Send your film(s) with the triplicate copy of the entry form to International Film Programs at the East Brunswick address indicated above via UPS OR PRIORITY MAIL INSURED. If you want specific confirmation of arrival, enclose a stamped, self-addressed post card.
3. Make a check or money order payable to INTERNATIONAL FILM PROGRAMS as follows:
16mm ENTRIES from one source - \$20.00 for the first film, \$10.00 for additional films.
35mm ENTRIES - \$35.00 for the first film, \$20.00 for additional entries.

There is no entry fee for the Zagreb Festival. This handling fee covers shipping costs to the Festival and back, customs clearance, and return of the film to you by insured method. Films sent directly to Zagreb by individual would cost more, especially with return customs fees. Zagreb will notify successful entrants that their films have been selected by late April. All films will be returned in late July after the Festival.

Please hurry if you plan to enter, and GOOD LUCK!
Note: All applicants will receive information about the Festival after the event. Also filmmakers whose work is accepted for competition, who plan to personally attend the Festival, will have their meals and hotel stay paid for by the Festival.

● **SINKING CREEK FILM CELEBRATION**, June 10-5, Nashville. Since 1970 this event, held at Vanderbilt University, has provided an intensive lab atmosphere in which filmmakers & students gather to celebrate documentary, dramatic, experimental & animated independent filmmaking. Mary Jane Coleman, the festival's founder & director, guides the program with a vision & enthusiasm that has sustained and expanded the event each year. One main feature is the \$7,000 in cash & equipment awards for the categories of young filmmaker, student & independent. Two years ago the competition expanded from a 30-min. to a 60-min. max. running time & in 1986 the competition will, for the first time, invite feature films (over 60 min.) According to Coleman, this signals Sinking Creek's intention to "recognize the major growth in independent features & allow for that in the competition and in the workshops." The workshop component accounts for much of the activity at Sinking Creek. Again, these technical and professional forums will be geared towards larger formats and budgets in addition to the traditional beginning workshops that, says Coleman, "will hopefully be helpful to all filmmakers." The event also highlights the work of an individual filmmaker, with that filmmaker present. Last year, Jackie Raynal, David Williams & Cecile Starr of the Women's Independent Film Exchange were featured. Judges were Kelly Coleson from the Hirshorn Museum, Ron Green, chair, Ohio State Film/Video dept. & noted filmmaker & photographer Willard Van Dyke. Entry fee: \$8-\$30. Deadline: April-May 2. Contact Mary Jane Coleman, Dir., Sinking Creek Film Celebration, 1250 Old Shiloh Rd., Greenville, TN 37743; (615) 638-6524. For info regarding festival attendance, contact Sar-ratt Student Center, Vanderbilt Univ., Nashville, TN 37240. Campus housing available.



INTERNATIONAL NEWS.....

ANIMAFILM Changes

The official magazine of ASIFA will no longer be published as a quarterly magazine due to cost increases. The slick magazine will come out once-a-year, and a smaller newsletter-style publication will be substituted for the other issues.

Year Of Animation Termed Success

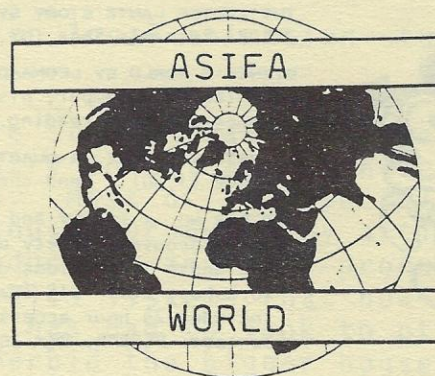
Honorary International President John Halas assesment of the Year of Animation appeared recently in a letter to the local chapters. He listed the many achievements, including the Hiroshima Festival, the establishment of an ASIFA chapter in Spain, and a multitude of festivities from around the world.

A Special Thanks to Prescott Wright

I would like to take this opportunity to thank International Board Member Prescott Wright for the many years of hard work he has devoted to the organization, and to the field of animation. In the communications we have recieved during the Year of Animation many people have been given accolades for their distinguished work over ASIFA's 25 year history. Prescott's name was never mentioned. This is not be surprising because Prescott has always served as a gadfly; pushing the bureaucrats of ASIFA to run the organization like a business, and not a private club. The American chapters owe much to his dilligence and fortitude, and the omission of his name is an example of the petty politics that still infest the International. His presence and voice will be missed, and the organization is diminished by his departure. Thank you Prescott!

David Daruszka, President

Max Massimino Garnier, President of the Lucca International Animation Exhibition and Vice President of ASIFA International. Garnier was one of the founding members of ASIFA, and a commanding presence in the organization.....at 61, December 21, 1985.



BY

HOWARD BECKERMAN

Vice President ASIFA International

Animafilm, the magazine that is sent to all international members, will begin appearing as a bulletin three times a year with little or no illustrations. At the end of the year a slicker edition will be produced, much like the old Animafilm replete with sketches and photos. This direction has been decided by international president Raoul Servais in the light of the heavy expenses attached to the publication of such journals today. The less ambitious bulletins will lack the gloss of the earlier issues but will hopefully contain just as much important and interesting information.

ASIFA International voted last year to create a special award and offer it to an outstanding animation artist at festivals that the organization sanctions. The first such prize went to Japanese artist Kihachiro Kawamoto for his magnificent contribution to the world of animation. The presentation took place at the end of the festival in Varna when it was given to Kawamoto by Nicole Salomon. It was noted that Mr. Kawamoto managed to express his high degree of creativity and imagination in his jewel-like films without official support, a condition that varies from country to country.

The ASIFA Board set up a committee to report on the possibility of the organization co-sponsoring a television series or special with some private production company. Adrian Petringenou of Romania and Robert West of the U.S. are presently investigating this intriguing idea.

Membership in ASIFA International costs a little bit more but allows you to participate in elections, board meetings and to receive the Animafilm bulletins. It also means that your support will guarantee the furtherance of ASIFA, the only voice that animation has in the international scene.

OBITUARIES.....

Bill Scott, co-producer of Rocky and Bullwinkle, head writer of the show, and the voice of George of the Jungle, Bullwinkle, Dudley Do-Right, and Mr. Peabody. Scott was past president of ASIFA Hollywood and past Board member of ASIFA Intl. Bill Scott was a strong supporter of ASIFA, and greatly admired by all whos' lives he touched.....at 65, Nov. 30, 1985.

LOCAL ANIMATION PROGRAMS.....

APR 26 1986

"ANIMATION BY THE BAY" - ASIFA SAN FRANCISCO REEL - [REDACTED] - COLUMBIA COLLEGE - 600 S. MICHIGAN AVE. - 6PM - ROOM 921

A video compilation of animation produced by members of the San Francisco ASIFA chapter, including independent and commercial work. Program is free, and open to the public.

19TH TOURNEE OF ANIMATION - FRI. MAY 2-9 M&R FINE ARTS THEATRE
418 S. MICHIGAN AVE.

The Tournee is the premier collection of animated shorts on the theatrical circuit. The seventeen films were chosen from amongst the winning entries at a variety of ASIFA sponsored film festivals, including 1986 Acacademy Award winner "Anna and Bella". An evening of great animation that is not to be missed!

ASIFA EAST ANIMATION FESTIVAL - FRI. & SAT. JUNE 13 & 14
CHICAGO FILMMAKERS 6 W. HUBBARD ST. - 7PM

This annual competition draws entries from around the country, and is an excellent showcase of current independent and commercial animation. The audience will vote on their favorite films, and cash awards will be given to the winning filmmakers. Discount admission for ASIFA Central members.

CHUCK AMUCK - SAT. MAY 31 - MUSIC BOX THEATRE, 3733 N. SOUTHPORT

This collection of vintage Warner Brothers cartoons showcases the talent and irreverent sense of humor of director Chuck Jones. An all new compilation which has never been shown in Chicago.

1:00, 3:15, 5:30, 7:45, 10:00

ODDS AND ENDS.....

Attention All Bozos

Larry Harmon, creator of Bozo the Clown cartoon, is looking for Bozo Babies - animated clowns to join the Bozo family. The winning artist receives \$500. and licensing fees. For rules write: Bozo Babies, 650 N. Bronson Ave. Los Angeles, CA 90004.

Joe D. Oriolo, creator of Casper the Friendly Ghost and producer of the later Felix the Cat cartoons for Trans-Lux. He produced and directed over 1000 cartoons, and was the artist for the Felix the Cat and Casper comic books and strips.....at 72, Dec. 25, 1985.

Distributor looking for independent video and films to distribute world wide. Contact: Bob McHatton at Tower Productions, 3002 Hennepin, Minneapolis, MN 55407.

Call for writing and graphics for the Experimental Film Coalition Newsletter. Black and white graphic artwork, reviews of films, articles, technical notes, and regional reports of interest to experimental filmmakers are wanted. Contact: Dawn Wiedemann, Newsletter Editor, Experimental Film Coalition, Studio 224, Noyes Cultural Center, 927 Noyes Street, Evanston, IL 60201.

ANIMATOR ROGER KUKES has announced the publication of THE ZOETROPE BOOK. This 136 page paperback offers detailed information on the building of durable zoetropes using inexpensive materials, and suggests many ways to create exciting motion picture strips. Heavily illustrated, this is a great hands-on guide to the art of animation for kids, teachers and film buffs. Copies can be obtained for \$14.50 from Klassroom Kinetics, 3758 S.E. Taylor, Portland, OR 97214.

CORPORATION FOR PUBLIC BROADCASTING EMPLOYMENT OUTREACH PROGRAM accepts resumes to match applicants with jobs in public TV and radio nationwide. Women and minorities are encouraged to apply. Send to Yoko Arthur, CPB, Human Resource Development, 111 16th Street, NW, Washington, DC 20036.

TOLL FREE JOB LINE introduced by CPB. Pre-recorded information on current public broadcasting positions offered 24 hrs/day. Outside Washington, DC, (800) 582-8220. Job seekers and public broadcasting stations can use job line to advertise or seek information on opportunities at no cost. To list openings, contact: Yoko Arthur, EEO Programs Manager, Human Resources Development, 111 16th Street, NW, Washington, DC 20036, 202-955-5155.

The following memberships have expired as of this date:

David Alexovich 1/86

Steve Bain 3/86

Richard Bobo 1/86

Wayne Boyer 1/86

Marie Cenkner 1/86

Jean DeMott 1/86

George Eastman 1/86

Robert Edmonds 1/86

Keith Folk 1/86

Millie Goldsholl 1/86

Scott Holladay 1/86

Martha Hollingsworth 1/86

Stan Hughes 1/86

Paul Jessel 1/86

Diane Kenna 1/86

Steve Kaminski 1/86

Sam Kessler 1/86

Leonard Kohl 1/86

Lynn Leimann 1/86

Christine Lux 1/86

Made-to-Order Prod. 1/86

Neil Mahoney 1/86

Jim Middleton 3/86

Patricia Moore 1/86

Deanna Morse 1/86

Michael Nathan 1/86

Joani Pena 3/86

Mike Riley 1/86

Fritz Seegers 1/86

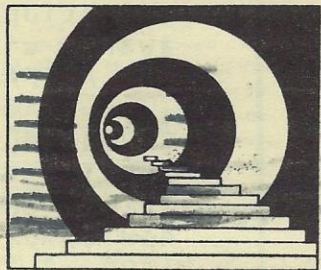
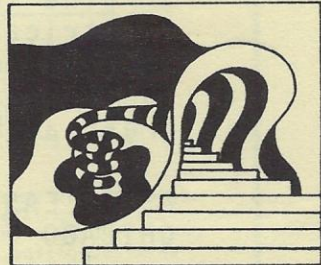
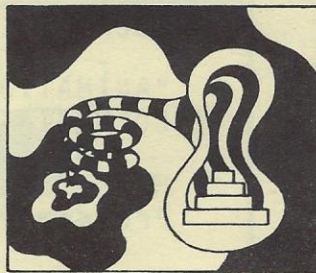
Art Springer 1/86

Joan Stachnik 1/86

Sandy Weber 1/86

Lollie Weschler Rauch 1/86

Barry Young 1/86



Please send your check today. If you have any questions concerning your membership please call ASIFA Central at 764-0776. Please leave a message if we are not in when you call.

Chicago Area Film and Video Network

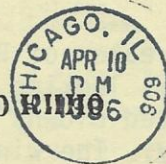
Independent filmmakers should be aware of this local advocacy group for film and video artists. For more information about the Network and its programs, write them at PO Box #10657 Chicago, IL 60610, or call 661-1828.

ASIFA/Central

INTERNATIONAL ANIMATED FILM ASSOCIATION

ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION

МЕЖДУНАРОДНАЯ АССОЦИАЦИЯ МУЛЬТИПЛИКАЦИОННОГО



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