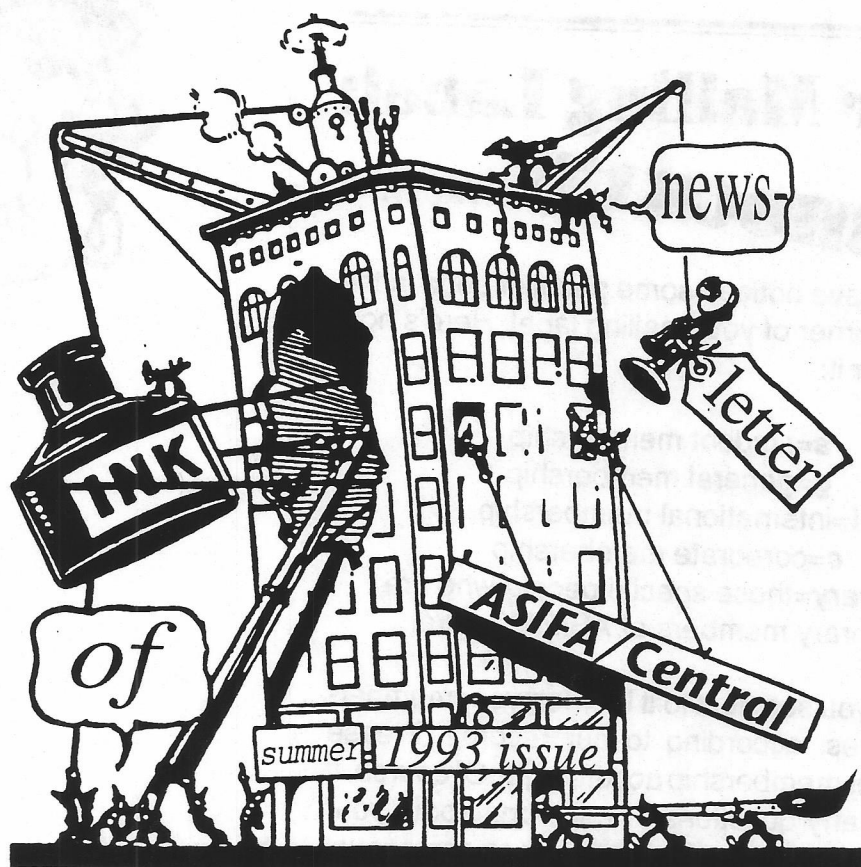


# FRAME BY FRAME



# ASIFA meeting & BAR-B-Q

The summer ASIFA Board meeting and Summer Barbeque will be held at Marla Schweppe's house!

**Saturday July 17th**  
3-5 board meeting  
5-7 potluck dinner/barbeque and party!

Marla lives at 8614 Trumull, Skokie, Illinois 60076  
Trumull is 1 1/2 blocks south of Dempster and 2 blocks west of McCormick.

For information or directions,  
call Marla at 708-933-0356.

All ASIFA/Central members are welcome to attend the board meeting, the dinner, or both!

## Your Mailing Label:

THE **SHOCKING** TRUTH

You may have noticed some peculiar code in the top right corner of your mailing label. Here's how to decipher it:

s=student membership  
g=general membership  
i=international membership  
c=corporate membership  
**honorary**=those special people who are honorary members of ASIFA/Central

The date you see next to it is when your membership expires, according to our records. Please renew your membership accordingly. Of course, if you have any questions or concerns about your membership, please don't hesitate to contact us.

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# Letter *from the* **PRESIDENT**

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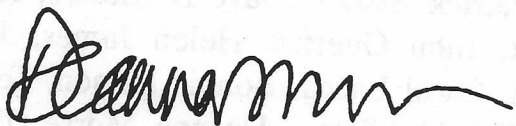
July will be my last month serving as President for ASIFA/Central. We have had a productive two years. The organization has an active board, we have sponsored a variety of activities, and have provided opportunities for member networking.

I am resigning because I have taken on a large volunteer task with another organization. I am chairing the art show for the SIGGRAPH conference in 1994 which will be held in Orlando. SIGGRAPH is a subgroup of ACM, a large organization that supports education and research in computer graphics and animation. Their conferences regularly draw 25,000 - 35,000 attendees, and showcase the most current work in this field.

This year, the SIGGRAPH conference is in Anaheim, August 1-6th. For more information about the conference, write: SIGGRAPH, 401 North Michigan Avenue, Chicago, IL 60611 tel 312-644-6610.

I am still interested in maintaining an active involvement with ASIFA/Central, but I have had to cut back on my volunteer activities until after the SIGGRAPH conference.

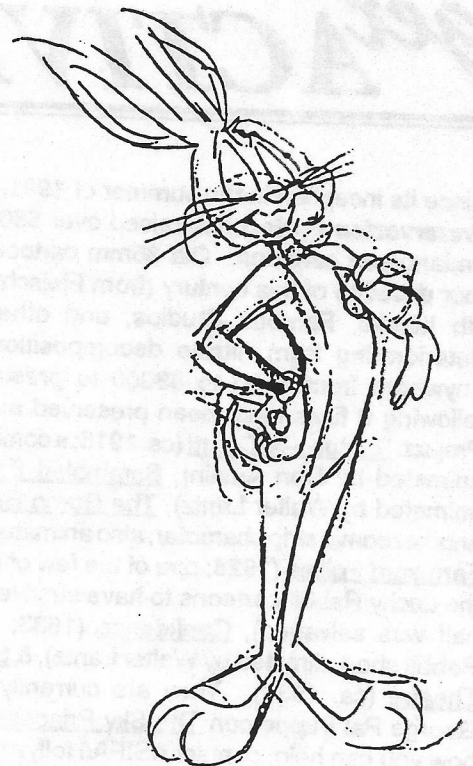
Board member Marla Schweppe, who organized the successful ASIFA/Central Retreat weekend, has indicated her willingness to consider running for President. Board member Byron Grush has said that he will coordinate the newsletter with students from Northern Illinois University, where he is a faculty member. As always, we rely on the support of all the membership to keep this organization going strong. ASIFA/Central is a unique group of committed and like-minded individuals, dedicated to the art of animation.



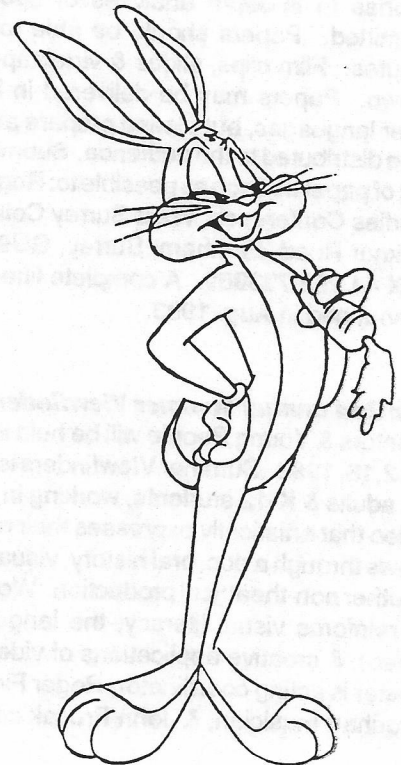
—Deanna Morse

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Our current board members are: Dan Cascardo, Marie Cenknor, Byron Grush, Len Kohl, Jim Lentz, Sergey Mavrody, Bill Naras, Jim Richardson, Mike Riley, & Marla Schweppe.



"Bugs Bunny" © Warner Bros.





# get **ACTIVE!**

Since its inception in the summer of 1991, the **Animation Preservation Project** has raised over \$3000 to help save endangered cartoons. Old 35mm cartoons from the first four decades of this century (from Fleischer, Van Beuren, Ub Iwerks, Famous Studios, and others) are rapidly deteriorating from nitrate decomposition. It can cost anywhere from \$500 to \$3000 to preserve films. The following 6 films have been preserved as a result of this Project: Rastus—At Court! (ca. 1916; a comic strip character, animated by Don Austin), Scrambled Eagles (ca. 1921; animated by Walter Lantz), The Gump Review (ca. 1926; another comic strip character, also animated by Don Austin), Farmyard Follies (1928; one of the few of Disney's Oswald the Lucky Rabbit cartoons to have survived—but less than half was salvaged), Confidence (1933; another Oswald Rabbit short, directed by Walter Lantz), & Scrappy's Puppet Theatre (ca. 1937). They are currently working on the George Pal Puppetoon The Sky Princess (1941). To see how you can help, contact ASIFA/Hollywood, International Animated Film Society, PO Box 7787, Burbank CA 91503. ☎ (818) 842.8330.

**The Society for Animation Studies—Call for Papers!**  
Papers on all topics related to animation (from Phenakistoscopes to Digital Simulations, from general theories to in-depth analyses of specific films) may be submitted. Papers should be able to be delivered in 20 minutes. Film clips, slides & videotape examples may be shown. Papers may be delivered in French, German, or other languages, but please prepare an English translation to be distributed to the audience. Submit outline or complete text of paper as soon as possible to: Roger Noake, Animation Studies Conference, West Surrey College of Art & Design, Falkner Road, Farnham, Surrey, GU9 7DS, Great Britain. FAX 44.252.733869. A complete line-up of papers will be announced in Aug. 1993.

**The 2nd annual Summer Viewfinders:** A VILM Project for Mentors & Young People will be held in Muskegon Aug. 5, 6 & 12, 13, 1993. Summer Viewfinders is a mentorship project for adults & K-12 students, working in groups of 2 to 3 on a video that artistically expresses their own thoughts, ideas & views through a doc, oral history, visual poem, experimental or other non-theatrical production. Workshops are intended to reinforce visual literacy, the language of VILM (film & video), & creative applications of video techniques. Ginny Foster is acting coordinator, Roger Finlan technician, Carol Urquhart musician, & John Prusak cinematographer.

Here is a complete list of ASIFA/Central members grouped by state. By cross-referencing names with their addresses in the ASIFA/Central Directory (pages 8-12), you can see who lives in your area & drop them a line! However, all members are NOT listed in the Directory.

**Colorado**—Eileen Claffy, Stan Fuka

**Illinois**—Joanne Alperin, Steven Bain, Daniel N. Bak, Mary Beams, Christopher Blake, Wayne Boyer, Richard C. Brownlow, Dan Cascardo, Marie Cenkner, Jessi Ching Wan-Chan, Dave Daruszka, Zenabu Irene Davis, Monica Dougherty, George Eastman, Keith Folk, Millie Goldsholl, Byron Grush, Mary Lou Haynes, John Howard, Stan Hughes, Paul Jessel, Heather Jones, Curtis Katz, Mary Ellen Kernes, David Kliger, Leonard J. Kohl, David J. Leonatti, Jim & Tracy Lentz, Phillip L. Maish, Sergey Mavrody, Scott Moore, Bill Naras, Laddie Odom, Chris Oster, Jim & Gina Richardson, Mike Riley, Peter Scheffert, Ezra Schwartz, Marla Schweppe, Christopher Scott, Gordon Sheehan, Jennifer Shiman, StayTooned Gallery, Christopher Sullivan, Kim White, Rodney Whitman,

**Indiana**—Perennial Pictures

**Iowa**—Dewey McGuire, Charles A.S. Scott, David Thrasher

**Kentucky**—Ed Counts, Terry Schoen

**Michigan**—Ted Bailey, Melissa Bouwman, Jason Patrick Brown, Dave D'Alessio, Jean DeMott, John Guertin, Helen James, Jeff Jankens, Carol Lacca, Bonnie Larson, Teryl Lynn, Jim Middleton, Deanna Morse, Dan Scanlon, Jacqueline Vansen, Greg Zelinko

**Minnesota**—Gavrilo Gnatovich, Curtis Hoffman

**Ohio**—Jim Duesing, Keith Hydak, Tracy Miller

**Oklahoma**—Jeanne Flanigan

**Texas**—Tim Hodge, Susan Van Baerle

**Wisconsin**—Bill McGraw

**Barnaby, BC, Canada**—Leslie Bishko



# Festivals!

## California—

64th annual American International Film/Video Festival, Oct. 15-17. Categories include: amateur, college students, commercial, high school & grade school students. \$5 entry fee. Deadline is Sept. 24. 16mm, 8mm, 1/2". Contact American Motion Picture Society, Box 4034, Long Beach CA 90804-0034.

## Illinois—

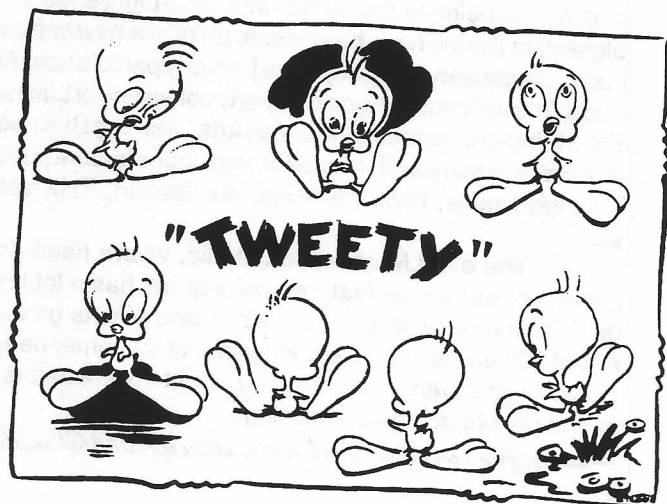
Chicago Lesbian & Gay International Film Festival, Nov. One of the biggest and oldest, last year's had 10,000 attendees and 100 films/videos. Held at Music Box Theatre & Chicago Filmmakers. Deadline: July 15. Contact: Chicago Filmmakers, 1229 W. Belmont Ave., Chicago IL 60657. ☎ (312) 281.8788.

## Ohio—

41st annual Columbus International Film & Video Festival, Oct. All sorts of categories! Deadline is July 15, so contact: CIFVF, 5701 North High St., Suite 204, Worthington OH 43085. ☎ (614) 841.1666.

## Ireland—

38th annual Cork Film Festival, Oct. 3-10. All categories. Screenings take place in the Cork Opera House and Triskel Arts Centre. Deadline: July 16. No entry fee! Contact: Fran Bergin/Donal Sheehan, CFF, Hatfield House, Tobin St., Cork, Ireland. ☎ 353.21.271711.



© Warner Brothers Inc.

## Italy—

34th annual Festival Dei Popoli International Review of Social Documentary Film, Nov. 26-Dec. 4. Strictly for docs, categories include: New Trends, Ethno-Anthropology, Cinema on Cinema, Cinema & Music, others. Best Doc gets 15,000,000 lire, nominated by student jury. 35mm, 16mm, 3/4". Deadline is Sept. 15, so contact Mario Simondi, Sec. General, Festival Dei Popoli, Via dei Castellani 8, 50122 Florence, Italy. ☎ 39.55.294353.

## Germany—

36th annual Leipzig International Festival of Documentary and Animation Films, Nov.25-Dec.1. Motto is "Films of the World—For Human Dignity." Top animation prize is 6,000 deutsch marks. 35mm, 16mm, 3/4", 1/2". Deadline is Sept. 10. Contact: Dokfestival Leipzig, Postfach 940, 04009 Leipzig, Germany. ☎ 49.341.294660.

## Brazil—

One Minute World Festival, Nov. Accepting films, videos, animated works on any theme with 60 second max. length and 3 second min. length. Two sections: international competitive exhibition with 5 winners, and geographical groupings (US, French, Spanish, German, Brazilian, etc.). 3/4", 1/2". \$10 entry fee, with a July 31 deadline. For more info, contact Agencia Observatorio, Rua Prof. Rubiao Meira, 50, São Paulo, Brasil 05409-202. ☎ 55.11.851.2846.

## France—

25th annual Toulon International Festival of Maritime & Exploration Films, Nov. 23-27. Entries submitted in 35mm, 16mm, 3/4", Beta SP formats, themes must be about the sea or exploration (oceanology, archæology, history, ethnography, sport, environment, fiction, etc.). Many prizes offered. Deadline is Sept. 15, so contact IFMEF, 14 rue Peiresec, 83000 Toulon, France. ☎ 33.94.92.99.22.

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

Please send any general correspondence to:  
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# INFO & stuff

**Karen Johnson Productions**, an animation studio out of Racine, WI, created the full character animation for the new PC-based interactive children's computer game "Ping & Kooky's Cuckoo Zoo." With the program, children drive their own train through a zany zoo, meeting animals that talk, sing, & dance. The program has more than 15 learning games, with 256-color graphics, digitized speech, & original music.

**Travelling Pictures Animation**, Auburn Hills, MI, has a spot in production for Hook-SupeRX drug stores, in which buildings morph from computer chips, hands outstretch from computer monitors, & computer-generated human figures come to life. They used 2 Silicon Graphic workstations running Vertigo, and Eddie-Morph by Softimage, & proprietary software.

**Stay Tooned Gallery** opens its 3rd art gallery in the greater Minneapolis/St. Paul area! Located at the prestigious 50th & France downtown of Edina, MN, Stay Tooned Gallery is the 1st gallery in the Minneapolis area to be granted the Disney Preferred Art Gallery status. The gallery is Stay Tooned's largest to-date, with over 1600 square feet dedicated exclusively to original artworks by Walt Disney Co., Waner Bros., Jay Ward Studios, and many others. A little bit-o-history: Stay Tooned Gallery opened its offices & 1st gallery 3 years ago in downtown Barrington. They now have galleries located at Woodbridge Square in Barrington, The Arcade in Lake Forest, and now the 50th & France area of Edina, MN.

Stay Tooned is the source of the 4th Annual Animation Lecture Series, which brings some of the biggest names in the animation field to talk about their work. All 3 galleries are Walt Disney Preferred Art Galleries. For more info, free catalogs, animation brochures, & invites to the Lecture Series, call Jim or Tracy Lentz at (708) 382.2357.

Next ASIFA/Central  
board meeting  
is  
July 17

# BE THERE!

(see Page One)

**PDI** is looking for experienced computer animators & technical directors to work at their northern California studio. Candidates must be experienced with high-end systems, and Unix/C/C++. Send résumé and reel to PDI, 1111 Karlstad Drive, Sunnyvale CA 94089, attn. Sandra Scott. If you get hired, ASIFA/Central will miss you, but ASIFA/San Francisco will be more than happy to welcome you.

**A long-term** stop-motion animation project in San Francisco needs animators, set-builders, model makers, & sculptors. Send résumé & reel to Danger Productions, Inc., PO Box 729, Larkspur CA 94977-0729. Go for it!

Each month I get calls from people about where to study animation and how to find jobs. Among the things I often point out is that in Northern California, while many jobs require a strong drawing ability, the art will be processed and often delivered by some form of digital technology. The need for skilled inkers and painters has been on the decline for many years. Despite my knowing that digital systems are important to most companies, I was still amazed by recent trade news that showed how fast digital technology is taking over the animation industry.

Recent advances in digital services in SF and LA includes a rise in the number of companies offering computer ink and paint. Most local video post-production houses now offer some form of digital effects, animation and compositing technology, according to *Film/Tape Magazine's* latest industry survey.

Another important development is Pixar doing the first feature completely generated by computers. PDI is now doing ads that used to be done by stop-motion animators (Pillsbury Doughboy, Budbowl). Yet another measure of the importance of digital technology is the number of ASIFA/SF members who are employed by computer game companies or are working on interactive CD-ROM projects. It appears we are just seeing the beginnings of an enormous growth in CD-ROM products.

In February it was announced that George Lucas' empire was being restructured. Industrial Light & Magic and Skywalker Sound have been made units of a new company, Lucas Digital Services (they were formerly part of LucasArts). LucasArts will continue as a company consisting of LucasArts Entertainment (games) and LucasArts Learning Businesses (educational software). LucasFilms includes feature projects, TV productions, toys, licensing, distribution, THX sound, etc.

The old ILM animation studio, where hand-drawn effects for numerous features were done, has a lot less to do. From now on almost all mattes and effects go digital. About 200 employees are taking care of customer needs at Lucas Digital Services, including about 75 animators and lots of people doing compositing.

—excerpt from Karl Cohen's article in 4/93 edition of ASIFA/SF newsletter



**The Stay Tooned Gallery** hosted a free lecture on April 24th to hear Bill Hanna, of Hanna-Barbera, speak about his career in creating such characters as The Flintstones, Top Cat, Yogi Bear, Johnny Quest, Tom & Jerry, The Jetsons, etc. For more info on Stay Tooned Gallery's 4th Annual Animation Lecture Series, contact Jim or Tracy Lentz at (708) 234.3231.

**The upcoming** Disney/Pixar feature Toy Story tentatively has the storyline that will follow the adventures of two toys, Buzz Lightyear—a Buck Rogers-type action figure—and his friend Woody—who is a tin soldier. Randy Newman may do the score & may perform several of the songs. Tom Hanks is still mentioned as doing the voice for Buzz, but his contract is still up-in-the-air. Apparently Pixar has formed a separate corporation, 'Hi Tech Toons', to produce this project. Disney plans to release the film in summer 1995.

—from ASIFA/SF

**In late April**, 2,500 interactive discs were sent FREE to Forbes subscribers. Anyone with a PC-compatible could walk through different rooms of a computer-animated hospital of the future, clicking the mouse on different parts of the picture to see different animations. Five secret words were hidden in the visuals, and if you found all five, you won a free subscription to Forbes. The disc was done in-house by Mondo Media in San Francisco, CA.

—from ASIFA/SF

**The Snow White** re-release in theatres was restored by computer, analyzing every frame to remove cel flair, dirt, and other flaws. Color was corrected and enhanced, and the digital information was then transferred back to 35mm film using Kodak's high-res technology.

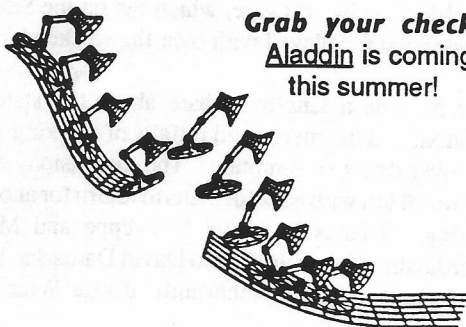
—from ASIFA/SF

**MGM** is producing a new Betty Boop feature, set in the 30s with her old friends KoKo the Clown & Bimbo, they journey to Hollywood in search of fame & fortune. Jerry Rees (of Brave Little Toaster) is working on the script. Mae Questrel, the original voice of Boop, will not encore, but they promise to find someone close to it.

—from ASIFA/Hollywood

**Don't Forget**—SIGGRAPH 93 is being held in Anaheim, CA, Aug. 1-6.

**Grab your checkbooks**, because Aladdin is coming out on video late this summer!



# POP EYE X TRAV AGAN ZA

Popeye's 60th Anniversary Extravaganza will be held Sunday, July 11, 1993 at 2:30pm, in the Copernicus Center at Gateway Theatre, 5216 W. Lawrence, in Chicago. Meet in person: director Myron Waldman, animator Gordon Sheehan, Fleischer Studios historian G. Michael Dobbs, Popeye fan club founders Fred Grandinetti & Mike Brooks. Special guests invited: Jackson Beck (voice of Bluto), Shamus Culhane (master animator & director), Leonard Maltin (film critic and cartoon historian), Jon McClenahan (cartoon director), Virginia Mercer (wife & business manager of Jack Mercer, voice of Popeye), Charles Solomon (film critic and cartoon historian), Dave Tendlar (master animator & director). Advance tickets thru stamped SASE & check/money order made out to Argus Entertainment for \$6 adults, \$3.50 kids under 12, to: Popeye Tickets, c/o Argus Entertainment, 117 W. Harrison, suite 600-s473, Chicago IL 60605. Orders that are received after July 2nd will be held at the door. It's just general seating, too (sorry—no VIP reserved section for those who might want to pay \$60 for it).

# selected Highlights of ASIFA/Central Activities in our Recent Past

—Summer Barbeque, 1992 & 1993: organized by Marla Schweppe.

—First Members Directory: in your hands!

—ASIFA board member Jim Lentz regularly brings animators to his Stay Tooned! Gallery, in his celebrity animation series.

—ANIJAM Project: It's a Funny World, organized by Dan Cascardo & Jim Richardson, an on-going collaborative film project.

—Animakers: on-going cable television series on Midwest animators, organized by Dave Daruszka.

—Education Column: Byron Grush & Sergey Mavrody: on-going efforts to network ASIFA educators

—Midwest Animator's Retreat at Starved Rock Lodge, April 1993: organized by Marla Schweppe & Marie Cenkner.

—ASIFA/East reel, Summer 1993 & Spring 1992: organized by Dave Daruszka & Stan Hughes at Columbia College.

—An Evening with Bill Kroyer, producer of Ferngully, The Last Rain Forest, July 1992: organized by Jim Richardson.

—Films from the ASIFA Archive, Summer 1992: organized by Dave Daruszka.

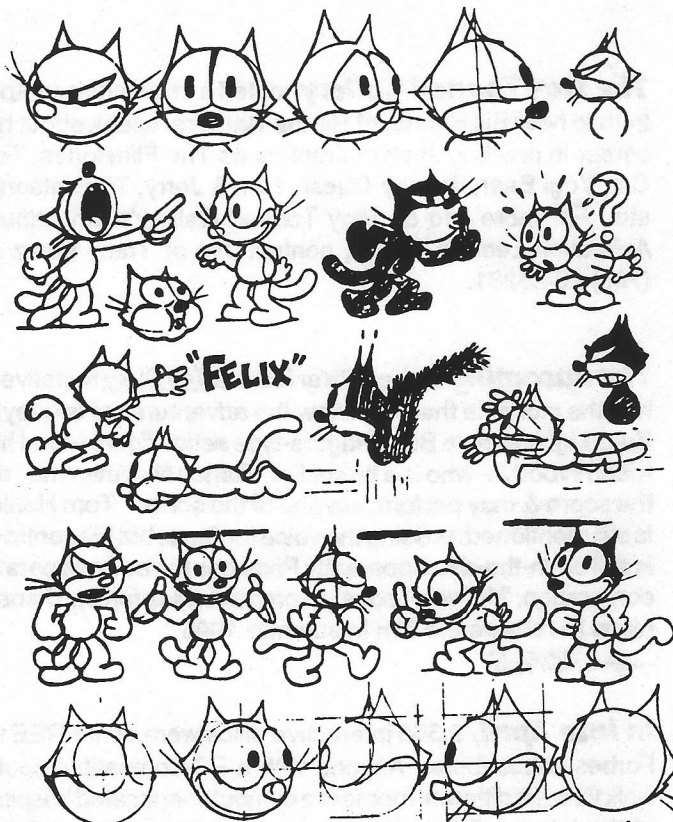
—Animation Jury for Chicago International Film Festival, 1991, 1992: organized by Mary Lou Haynes.

—Chicago Children's Museum, Spring 1992: ASIFA/Central members demonstrated cartooning and presented programs, and there were permanent displays of art work including the 'Helping Hand' from Animasaur Productions and Sesame Street from Deanna Morse & Rose Rosely.

—Hoppity Goes to Town, Winter 1992: organized by Bill Naras, 50th anniversary celebration—screening and educational programs featuring Gordon Sheehan.

—American Independent Animation, Fall 1991: organized by Dave Daruszka.

—Members Survey, Fall 1991.



## What a Weekend!!

About twenty ASIFA/Central members had a great weekend at Starved Rock Lodge and Conference Center at the first ASIFA/Central retreat. We had animators from Michigan, Iowa, Tennessee, Illinois, and two students came from Illinois and Michigan. Members showed reels of animations, lounged together at the pool, took hikes around the magnificent grounds and gawked at the waterfalls and limestone formations, and shared production stories and questions. Paul Jessel and Marie Cenkner of Animasaur Productions gave an informative presentation about stop motion animation, and showed slides of various armature constructions that they have used to animate their productions, including many spots with the 'Helping Hand' of Hamburger Helper. Deanna Morse screened her recent work including pieces for Sesame Street and discussed working under the camera to animate with cut-outs, and how she contracts for work with the Children's Television Workshop. Marla Schweppe gave a number of presentations on Electro-Gig software, which ran on the Silicon Graphics Computer that we played with over the weekend.

At the picnic there was a lengthy debate about the state of computer animation, and the merits and pitfalls of working with that technology over doing stop-motion. The discussions were fascinating, and we all left with hopeful plans to return for another retreat next spring. Thanks to Marla Schweppe and Marie Cenkner for coordinating the event, and to David Daruszka, SGI, and Electro-Gig for providing equipment and software. What fun!



the  
**OFFICIAL**  
**ASIFA/Central**  
**MEMBERSHIP**  
**DIRECTORY**

**QUESTIONS ARE AS FOLLOWS:**

**GENERAL**—general description of interests or business (animation techniques, intended audience, information on films, awards, honors, etc.).

**PROJECTS**—description of recent or current projects.

**SERVICES**—are there any services you could offer to other ASIFA members? Please indicate if there is a fee, reduced rate, or if you are offering voluntary support.

**NETWORKING**—support or networking areas. What would you like other ASIFA members to share with you?

Mary Beams, Mary Beams Images, 105 Delcy Dr., DeKalb IL 60115. ☎ (815) 748.4750.

**GENERAL**—hand-drawn, rotoscoping, computer, Autodesk Animator Pro, art stuff.

Jason Patrick Brown, Northern Michigan University, 355 Payne Hall, Marquette MI 49855. ☎ (906) 227.3880.

**GENERAL**—I have used a number of animation techniques to finish assignments for class, small companies, and personal practice. I received a cash scholarship in graphic design, and computer usage. I am extremely interested in all animation techniques mostly using the computer. I am now being trained on the Video Toaster along with all sound and associated applications.

**PROJECTS**—I just finished a project for a class assignment. It is a computer animation of the starship Enterprise. The piece is composed of the planet Earth that rotates as the starship completes orbits around it. ¶ This project was completed on the Macintosh Quadra 925 and a 3-D package called Stratavision 3d.

**NETWORKING**—I would love it if I could be sent any animation information. Being in school, it is hard to be at meetings and other conferences. I hope that there are some during the summer, if there are any, please send me information. Please help me to get more involved in ASIFA, I hope to help in projects and join committees.

Marie Cenkner, Animator/Designer, Animasaur Productions, 1463 Glencoe Ave., Highland Park IL 60035. ☎ (708) 432.7824.

**GENERAL**—stop-motion; model-making (foam-cast armatured puppets) have animated using most techniques; like stop-motion, rotoscope & oil on glass; work in mainly commercial animation & children's films.

**PROJECTS**—package of 6 clay animated commercials for Ben Franklin Crafts, acted as producer & chief modelmaker.

**SERVICES**—my knowledge in stop-motion, etc. Paul [Jessel] and I have volunteered to do a program in Nov. on stop-motion; we can also advise new people on studios, etc. (I've already directed several animators to studios—referred to

me through ASIFA).

**NETWORKING**—their knowledge (network) & enthusiasm (social); new films, film libraries or music or animation related info.

Eileen Claffy, Sole Proprietor, Animation Ranch, 3439 S. Uravan Way #201, Aurora CO 80013. ☎ (303) 766.1147.

**GENERAL**—I'm a freelance animator/assistant animator. I'm capable of a wide variety of hand-drawn styles. I've worked on quite a cross-section of animated TV shows, specials & commercials.

**PROJECTS**—I have animated on Tiny Toon Adventures, Tazmania & Darkwing Duck. I've also animated on several of Michael Sporn's TV specials for PBS, HBO & Showtime. I assist on commercial animation (Raid, Colorado Lottery & Dunkaroos for celluloid) when animation projects are unavailable.

**SERVICES**—I'm a versatile animator, capable of many diverse styles & I'm an excellent assistant animator. My fees vary with the demands (& budget) of the given project.

**NETWORKING**—who has work they'd be willing to send to a very reliable out-of-town animator/assistant? Résumé, reel & references available on request!

Edward L. Counts, Western Kentucky University, 840 Edgefield Way, Bowling Green KY 42104. ☎ (502) 745.2114 w, (502) 842.6737 h.

**GENERAL**—interested in short, personal animated works with a variety of techniques. Have worked with Computers on Pas de Bleu (Sinking Creek), and Rockers (Sinking Creek, NY Film Expo, Ann Arbor) Cels on Schlafé, Mein Prinzchen (Chicago International Festival of Children's Films, Sinking Creek, Showtime, The Movie Channel, The Family Channel [Canada]) and The Prank (USA, Sinking Creek, LA International Festival of Animation); and line on animation bond (Rockers & Joey Learns to Fly.) Intended audiences include children—Schlafé, Mein Prinzchen, Joey Learns to Fly; Adults—Rockers; and general—Pas de Bleu, The Prank.

**PROJECTS**—Joey Learns to Fly—16mm, 5 min., Supported by Kentucky Educational Television. 3249 drawings—felt

tipped pens on animation bond—has been aired statewide several times and is available for use on all PBS affiliates; based on an original story by Errol Hess, voice and music by Tom Bledsoe, Appalshop's Roadside Theater.

**SERVICES**—I have taught animation methods to public school students from grade 4 to high school and college students. I am willing to share activities and samples of films made by these students.

**NETWORKING**—I am interested in instructional methods and ideas for teaching animation—history, techniques, animation games, etc.

**Dave D'Alessio**, 745 Burcham Dr. #6, East Lansing MI 48823. ☎ (517) 351.4763.

**GENERAL**—excerpt from Rex the Dog seen on CBS 10/18/80; The Three Penny Operation wins Philo T. Farnsworth award, 1990; nothing else even remotely exciting. ¶ I take an engineering approach to animation—whatever technique gets the job done is the one I work in. Done most work in paper cel. Very interested in animation history. Haven't drawn a frame in nine months.

**PROJECTS**—currently working on doctoral dissertation having no relationship to animation whatsoever!

**SERVICES**—slave labor—audio (effects, voice, mixing), colorist, etc. ¶ If I like the project and the budget is minute, I can work for gas. If I REALLY like the project—zippo.

**NETWORKING**—inspiration.

**David Daruszka**, 11427 S. Longwood, Chicago IL 60643. ☎ (312) 226.4300, (312) 233.8788, fax (312) 226.3345.

**GENERAL**—independent writer/producer (animation, documentary). Areas of knowledge/interest include: grantwriting, fundraising, research, video production, PC-based computer graphics, computer software/hardware configuration, A-V staging, meeting planning. ¶ Prior animation experience includes 3-D puppet and cel work. Have also done cartoon and illustration work. ¶ Produced award-winning documentary. 6 years jury coordinator (animation) for Chicago Film Festival. President Emeritus, ASIFA/Central.

**PROJECTS**—1989: Carved in Stone (doc of Chicago stonecarver). 1989-91: Arts on Access weekly art series (including 60-minute interview of Shamus Culhane and two specials on Chicago animation). 1991-present: preproduction/fundraising for various historical documentaries.

**SERVICES**—any services in the areas of Question #1. Fees negotiable.

**James Duesing**, University of Cincinnati, ML #16 U of C, Cincinnati OH 45221-0016.

☎ (513) 556.0288, fax (512) 556.3288.

**GENERAL**—general interest in independent animation particularly computer generated or computer assisted. ¶ My work has evolved from hand drawn to computer generated and usually deals with characters in environments. The films usually have political, social and humorous overtones and are intended for a general audience. My animated

shorts: Impetigo, Tugging the Worm, and Maxwell's Demon are available through the Museum of Modern Art Circulating Film Library. Impetigo through Picture Start and Maxwell's Demon through Video Data Bank. The films have been show all over the world including: Ottawa, Zagreb, Shanghai, Hiroshima, Los Angeles Animation Festivals as well as such venues as SIGGRAPH, Prix Arts Electronica, Imagina, Australian International Video Festival. They have all been broadcast and are available in various video collections.

**PROJECTS**—I am currently working on a 25 minute (approx) computer animation titled Law of Averages. It is a love story that takes place amid constant temptation and rapid rule making. It uses a variety of hardware and software including SGIs & Macs with Wavefront and Sculpt 4D. It is funded by the National Endowment for the Arts Independent Media Projects grant, the American Film Institute Independent Film/Videomaker grant and the Ohio Arts Council.

**SERVICES**—the lab at the University of Cincinnati has a variety of computer animation, graphic design and interactive capabilities all of which are available reasonably.

**NETWORKING**—information about touring artists; an ASIFA members compilation tape of work would also be of interest.

**Jim Fobar**, 905 Liberty, Lincoln Park MI 48146. ☎ (313) 382.4761.

**GENERAL**—do fine arts illustration, including book covers, posters and animation including storyboards, layouts, backgrounds, & miniatures. ¶ Freelance work in airbrush backgrounds, layouts, animation extremes and inbetweens. Have 16mm Oxberry animation stand, professional video pencil test system & usual animation disks, pegs, paints, etc. I also recently bought Amiga 2000 computer with animation software. ¶ I have worked on films like Evil Dead, The Rosary Murders, and Dark Tower, doing miniatures, glass mattes, and full cel animation.

**PROJECTS**—have done freelance work in commercial, and technical training films and videos, involving many jobs in the animation process, including working in house for some area production houses.

**SERVICES**—yes, I would be willing to offer services at reduced rates for ASIFA members. I could also offer some voluntary support help, I'm sure.

**NETWORKING**—any ideas they may have, or any questions involving something I may be able to answer.

**Millie Goldsholl**, Goldsholl Associates, 420 Frontage Rd., Northfield IL 60093. ☎ (708) 446.8300, fax (708) 446.8320.

**GENERAL**—recipient film awards festivals Brussels, Belgium, 1959, Columbus, Ohio, 1960-61, 63-65, Montevideo, Uruguay, 1960, 62, Turin, Italy, 1961, San Francisco, 1963, Chicago, 1964-65, American Film Festival, New York City, 1961-63, 65, Cine, Washington, 1964-65, Communications Arts magazine, Palo Alto, California, 1961, The Golden Dove of Peace award Atlantic International Film Festival, 1971.



## **PROJECTS—Rebellion of the Flowers**

**Byron Grush**, Northern Illinois University School of Art, 720 Prairie Ave., Naperville IL 60540. ☎ (708) 357.7607, e-mail: byron@art.niu.edu

**GENERAL**—teacher in the electronic media alternative of the design area of The School of Art of Northern Illinois University, DeKalb, Illinois. Traditional animation, computer graphics and various forms of electronic art.

**Mary Lou Haynes**, President, Librart, 11427 S. Longwood Dr., Chicago IL 60643. ☎ (312) 233.9397.

**GENERAL**—electronic film scores, composer, keyboardist, vocalist. Pop, rock, jazz & classical music styles. Also, background design and cel painting.

**PROJECTS**—co-wrote & produced theme song for Anijam '93 project. Performed with the Beverly Chorale Society at the Beverly Art Center, for their Christmas '92 concert.

**SERVICES**—for a reduced rate, I offer original music, both vocal &/or instrumental for animated films, plus cel painting & background designs.

**NETWORKING**—names of other filmmakers worldwide who need original music for their films, at a reasonable rate.

**Paul W. Jessel**, Animation Director, Animasaur Productions, 1463 Glencoe Ave., Highland Park IL 60035. ☎ (708) 432.7824.

**GENERAL**—stop-motion animation techniques of all kinds, lighting techniques on miniature sets, Marie Cenkner and I have produced the 'Hamburger Helper' spots for the last 13 years. Work in commercial animation, feature films.

**PROJECTS**—animation in Disney's Nightmare Before Christmas feature film at Skellington Productions in San Francisco.

**SERVICES**—help and information on my field of specialty stop-motion to others. Possibly work for new talent.

**NETWORKING**—networking, new films, new talent, new techniques, new trends.

**Jim & Tracy Lentz**, Stay Tooned Gallery, 22152 W. Laurel Lane, Kildeer IL 60047. ☎ (708) 382.2357.

**GENERAL**—owner of 2 animation art galleries; sponsor of Animation Lecture Series.

**PROJECTS**—assembling 4th Annual Lecture Series; opening gallery #3 in Minneapolis.

**SERVICES**—Lecture Series attendance—free!

**NETWORKING**—contacts for Lecture Series.

**Dave Leonatti**, Principal, Melotte-Morse Ltd., 213 1/2 S. Sixth St., Springfield IL 62701. ☎ (217) 789.9515, fax (217) 789.9518.

**GENERAL**—my business is an architectural studio/commission stained glass studio. I am not an animator, save for some cel work executed in college for a friend's independent work. ¶ Also am a free-lance writer for the State Journal Register newspaper and other publications. I could hopefully do some or article on ASIFA/Central for the

Tribune (try at least, pretty hard editors, though), Sun-Times or regional papers. ¶ Also do radio (NPR) programming of eclectic and jazz music.

**PROJECTS**—n.a.—except that for architectural purposes we do 3-D computer renderings, and hope to fully animate in the future.

**SERVICES**—I am not sure. Perhaps we could lend computer workstation support cheaply if someone was in need. ¶ I hope that through writing newspaper or magazine pieces to help bring awareness to ASIFA's activities. ¶ Our firm will always offer anything deemed useful by the ASIFA folks that we have. Need lead came(?) or opalescent glass?

**NETWORKING**—I wish members to share info on works and animation for future stories in newspapers. If I get enough advance warning on big events, I can help with press releases, publications, etc...

**Teryl Lynn**, Studio Lynn, 885 Wickfield Ct., Ann Arbor MI 48105. ☎ (313) 665.9439.

**GENERAL**—to introduce myself, I have been a scientific illustrator for some fifteenish years, a career which arose out of formal academic training in Anthropology. I have always been entranced by animation, and after acquiring a Macintosh computer I became serious about producing animation and have been using Macromind Director to create animation both for some of my clients and for my own purposes. I am now also studying filmmaking and produced a film during the Winter term at the University of Michigan which combined live action and cut-out animation. I am aiming to change the course of my career towards film and animation by continuing to take relevant courses over the next year and applying to graduate schools of film for the Fall of 1993.

**NETWORKING**—I would welcome any opportunity to communicate with, meet, or even work with others interested in animated films and computer animation.

**Bill McGraw**, 4398 Parklawn Dr., Windsor WI 53598-9788. ☎ (608) 846.4514.

**GENERAL**—I use animation in the creation of instructional materials. I use cel animation techniques then scan the cels into my Macintosh computer. I finish the animations in the Mac. I create a Hypercard stack and put the animations into the stack. I also use the same animations and use them in video instructional materials. I sell the computer and video materials to biology and science high school classes. I find lots of high school students needing animation instruction.

**PROJECTS**—I am creating how-to animate (cel & computer) instructional videos for the high school-college market. My business is named Memory Connections.

**SERVICES**—if you want your ASIFA to grow—market & promote in high schools and colleges! I have found much support at University of Wisconsin and local schools and Kids Cable-local access TV. If you need help promoting ASIFA, let me know!

**Tracy Miller**, University of Cincinnati, 2805 Stratford Ave. #8, Cincinnati OH 45220. ☎ (513) 961.1787, e-mail:

millier@headcheese.daa.uc.edu

**GENERAL**—interactive applications in art, education or business, but especially art exhibits of interactive work.

**PROJECTS**—my last project Vinculum, was an interactive art piece in which the participant could wander around in empty rooms and decaying outdoor spaces until they found themselves in front of three mysterious women who share their stories. My current project Talking Leaves, explores the conventions of contemporary video games and applies them to a collage of other inspirations.

**NETWORKING**—shows and exhibits of computer (graphics) art and computer animations, especially interactive art pieces. ¶ I am also trying to determine a way to continue access to equipment once I graduate. If any of the other members work on/produce video games for display in arcades, etc., I am very interested in the programming involved in this.

Deanna Morse, Associate Professor, School of Communications, 268 LSH, Grand Valley State University, Allendale, MI 49401. ☎ (616) 895.3101, e-mail: mersed@gvsu.edu

**GENERAL**—Deanna Morse is an independent filmmaker specializing in animation and personal short films and videos. Her works have been screened internationally, won awards at festivals, and are represented in the permanent collection of the Metropolitan Museum of Art. Her children's films have been broadcast on Sesame Street and Romper Room, her experimental films on PBS and cable. She has been cited in articles about contemporary animators and is included in the 1988 edition of EXPERIMENTAL ANIMATION by Cecile Starr and Robert Russet. ¶ Morse has been active in the independent film and video communities, serving as a regional correspondent and on the board of directors of the Association of Independent Video and Filmmakers. She is currently President of ASIFA/Central, the midwest chapter of the international animated film association. For the past three years, she has written a column for ANIMATION MAGAZINE. She has judged works at many festivals including the Ann Arbor Film Festival, Sinking Creek Film and Video Festival, U.S. Industrial Film Festival and the Chicago International Film Festival.

**PROJECTS**—Morse is presently an Associate Professor in the School of Communications at Grand Valley State University, where she teaches computer animation, media production, film theory and history. She has taught workshops and been a visiting artist at many schools and universities. She was an artist in residence for four years with the South Carolina Arts Commission. Since 1975, she has led animation workshops at the Sinking Creek Film and Video Festival in Nashville. She is currently developing an interactive computer animation teaching module to illustrate basic animation concepts. ¶ Her recent television work is as an animation producer for SESAME STREET. Previously she worked as a scriptwriter of a dramatic educational series produced in Virginia and as an assistant editor on NOVA and ZOOM at WGBH, Boston. She has also worked in corporate media production. ¶ For the past few years, Morse has explored regional themes in her work, and she

has experimented with the manipulation of home movies. Her most recent work is in the areas of computer animation and American sign language. Her work is represented by Coe Film Associates, New York, Picture Start, Chicago, the Filmmaker's Cooperative, New York, and the Canadian National Filmmaker's Distribution Center, Toronto, Canada.

¶ Morse will be chairing the art show for SIGGRAPH '94, a computer graphics and animation conference which will be held in Orlando, Florida in early August of 1994.

**NETWORKING**—I would like information about frame by frame video recording systems that members have been using. We are investigating purchasing systems for my University, and I am curious to hear what others have found workable.

Laddie Odom, 2135 W. Giddings #3W, Chicago IL 60625.  
☎ (312) 728.4942.

**GENERAL**—currently working in digital environments. Multimedia/interactive market is currently main interest. Would like to produce educational/childrens' pieces for home multimedia platforms.

**PROJECTS**—currently producing interactive presentations and animations for corporate communications.

**NETWORKING**—computer graphics.

Perennial Pictures Film Corporation, 2102 E. 52nd St., Indianapolis IN 46205. ☎ (317) 253.1519, fax (317) 257.2166.

**GENERAL**—Perennial is a film production studio specializing in cel animation for TV specials. To date, Perennial has produced nearly a dozen half-hour specials that have been syndicated in over 40 countries worldwide. These shows are also available on video around the world, as well as domestically. Perennial began life as a commercial production animation studio, and still occasionally produces spots for agencies throughout the US. ¶ Perennial's specials have appeared domestically on Showtime and The Disney Channel, as well as being syndicated to individual stations throughout the US. ¶ Perennial uses traditional character animation and cel painting techniques and most of its productions are intended for family audiences.

**PROJECTS**—Perennial recently wrapped work on Just Me & My Dad a half-hour special based on a Little Critter book and made in association with Mercer Mayer, Ltd. We are currently in production on the fourth special featuring the Mirthworm characters, entitled Mirthworms' Fable Follies, and are also in pre-production on a second Little Critter show, entitled Merry Christmas, Little Critter.

**NETWORKING**—Perennial is always on the lookout for experienced character animators, layout artists and background painters. We would like to know of people who are interested in freelance work, as well as in-house.

Dan Scanlon, 1419 Kenilworth Place, Clawson MI 48017.  
☎ (313) 435.5025.

**GENERAL**—16 year old high school student is presently taking animation classes at Wm. D. Ford Vocational/Technical Center in the evening. ¶ Works in cel animation. Won the 1991 Michigan Student Film Festival Best of Show



award. ¶ Films have appeared on television. Latest film The Last Lap has been shown locally. ¶ An article re: Dan has appeared in National Geographic World Magazine (Nov. 92). ¶ He has taught animation at a class for children. ¶ Also works as a caricaturist. Is currently working on a 3 minute cel animated film untitled.

**PROJECTS**—had a film shown at the Detroit/Prague International Festival in Oct. 92. ¶ Has a 60 second cel animated PSA currently running on cable for the City of Madison Height recycling program.

**NETWORKING**—experience & educational avenues—film schools, etc?

Charles A. S. Scott, Scott Photographic/TCI of Eastern Iowa, 722 Rundell St., Iowa City IA 52240. ☎ (319) 354.5464 pm, (319) 351.3984 am, e-mail: cascott@uiowa.edu, Compuserve: 73737, 3436.

**GENERAL**—all kinds of animation. I enjoy stop-motion & plan to make one (some) soon. I have made several pencil & water-color spots (:30) for local cable. One that I made for my wife's used furniture business won a national award...(she was a tough client). We...(I work with a local artist) produced the spot on cels, I shot it to 16mm and had a neg-pos transfer to video...then posted the audio on tape at work. The finished product looks real good. ¶ I work at TCI cable of Iowa City as the production coordinator (one-man band) of local cable commercials. We have a 3/4" facility that should be upgraded this year to Hi8 to 3/4" SP also to edit listing & a switcher interface. ¶ I also produced an animated spot at work using Autodesk Animator for a local computer store. It too won a national award...(the next year) (same one) (I stopped entering the contest last year).

**PROJECTS**—I (we) are now working on a painted cel spot (also for my wife's store) that I hope to have done in a couple of months...we have been working on it way too long. (1/92 start) (Can't start a new one till this one's done) ¶ At work I we recently purchased 3D Studio & I am starting the computer animation learning curve. I am very committed to the old way of animation...but the new stuff may (has) come in handy at work...logos, etc.

**SERVICES**—we may start an animation sub-group here...I need some labor to come to a cel-painting party when I get to that stage of the project. (Ha Ha...just kidding) I am reluctant to offer services because it takes me so long to get my own projects finished.

**NETWORKING**—I do go into Chicago for the animation show at the Chicago Film Festival...perhaps a meeting at that time would be handy.

Terry Schoen, Kentucky Educational Television, 600 Cooper Dr., Lexington KY 40502. ☎ (606) 258.7046.

**GENERAL**—Kentucky Educational Television (KET), the place where I riffle, is a TV production center for programs of state and national interest. This PBS affiliate allows me creative input on almost all of the steps of the animation process, plus use of a master series Oxberry and an Aurora with animation software. I believe my work to be particularly meaningful because it is integrated into educational pro-

grams that are oftentimes viewed in school classrooms. ¶ As for my interests, I am attracted to the full character animation of the Disney features and the Warner Bros. shorts and admire many of the animated shorts produced under the Canadian Film Board.

**PROJECTS**—I am up to my nostrils in animating over live action for a 4th grade series called Kentucky Geo Quest. My character, Ricky, is a brash, curious cardinal who accompanies a geographer on a trek across the state.

**NETWORKING**—their sympathy. Animation over live action—not for the timid!

Jennifer Shiman, Independent Producer, 4236 N. Hermitage, Chicago IL 60613. ☎ (312) 296.0815, fax (312) 348.5494.

**GENERAL**—I have done freelance camera and painting for Calabash Animation in Chicago, working on accounts such as Trix, Lucky Charms and Playboy. ¶ I also consult in management and international business development for Gallagher Systems Group, Inc., a banking automation technology firm. ¶ I am going to the London Institute of Education in September 1993 to study children's television.

**PROJECTS**—1. Two publishing offers received on a children's book I illustrated & my friend wrote. 2. Animation project for ANIJAM Chicago.

**SERVICES**—voluntary/reduced rate fees on marketing consultation international & national for business ventures.

**NETWORKING**—info re: children's books & TV. International efforts.

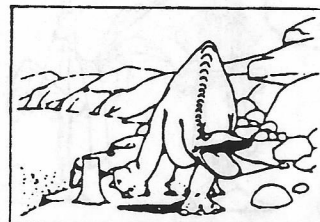
David Thrasher, Media Associate, Des Moines Public Schools, 2412 Adams Ave., Des Moines IA 50310. ☎ (515) 277.5550.

**GENERAL**—"Best Screenplay" 1978 Hoover High School Film Festival for an animated short film entitled Gnizah! ¶ I am interested in the areas animation has not gone before in the area of stories. I'm more interested in feature and made-for-television (not Saturday morning) animation than anything else and feel like good story values is something often passed over or ignored. ¶ Other interests: computer techniques (especially related to films having a story); film history (past trends, techniques, missed opportunities).

**PROJECTS**—I am currently working on putting together an inexpensive way to do pencil tests using an Amiga computer that would be suitable for students learning to do animation and for professionals who wish to avoid the expense and inflexibility of a Lyon-Lamb or similar video pencil test unit.

**SERVICES**—there is nothing I can offer at this time.

**NETWORKING**—the path necessary to get into the business with emphasis upon the areas dealing with story-telling skills.



# ASIFA Guidelines & Checklist for Program Coordinators

by Mary Lou Haynes



Successful programs rely on thorough research & planning. This outline will help you in planning & coordinating your proposed program for ASIFA/Central. All program proposals should be submitted in outline form to the Program Committee, to be later approved by the Board. This outline is based on criteria & guidelines the committee will use to assess program proposals.

Your outline should address the following items:



1. **TIMETABLE**—a specific timeline for the project including any planning or organizational meetings. (NOTE: Program proposals should be submitted 6 months to 1 year prior to the anticipated date of the event.)

2. **NATURE & SCOPE OF THE PROJECT**—is this a film screening, guest speaker, studio tour, etc? What is the target audience, & what is the anticipated audience size? What is the proposed time & date of your program? Be specific with film titles, anticipated guests, etc.

3. **THE IMPORTANCE OF THE PROJECT TO FULFILLING ASIFA/CENTRAL'S STATED MISSION**—all programs sponsored by ASIFA must address the stated mission & purpose of the organization. You should explain how your program will fulfill this criteria.

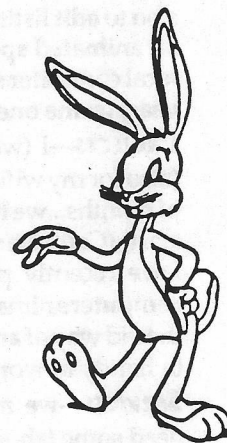
4. **ANTICIPATED EQUIPMENT/FACILITY REQUIREMENTS**—where will your program be held, & what type of equipment will be required to present the program? What type of seating & capacity does the facility have? Do you need a film projector, video or audio equipment? Who is your contact at the facility? Is there parking available & access to public transportation? Does the facility carry liability insurance for such events?

5. **BUDGET**—what are your anticipated costs for the program? Are there any proposed revenues, such as ticket sales? Expenses may include rentals of facilities, films, equipment, honoraria or travel/lodging expenses. Revenues should include any grants or donations.

6. **PERSONNEL REQUIREMENTS**—are volunteers needed? What positions must be filled at all stages of the project?

7. **PROMOTION & PUBLICITY**—how will the program be promoted to the target audience?

All project/program proposals must address each point. Proposals that do not fulfill these requirements will be returned with an explanation of the areas where more information is required.



**Please contact Mary Lou Haynes or Deanna Morse for more info or to volunteer for the Program Committee!**



STRONGMAN



ROPE MAN



CUCKOOMAN



TORNADOMAN



DIAPERMAN

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# 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!

☐

## GENERAL - \$22 per year

- Subscription to **Frame by Frame**, chapter newsletter
- Free participation in ASIFA-sponsored programs
- Local voting rights

☐

## INTERNATIONAL - \$42 (\$22 + \$20 Int'l fee) per year

- All General Membership benefits
- International membership and voting rights
- Discounts on international ASIFA festivals
- Subscription to **ASIFA News**, international newsletter

☐

## CORPORATE SPONSOR - \$250 per year

- All International Membership benefits

☐

## STUDENT - \$12 per year

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

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

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STATE \_\_\_\_\_

ZIP \_\_\_\_\_

TELEPHONE (work) \_\_\_\_\_

(home) \_\_\_\_\_

☐

NEW

☐

RENEWAL

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## The Five Senses as Interpreted by "FELIX"



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