

**A** *Sifa*  
*central*

# FRAME BY FRAME

Newsletter of the Midwest Chapter of the International Animated Film Association



WINTER  
'90

# OUT OF THE INKWELL



The new, improved (revived) ASIFA Central has been up and running in its new home since September. We have had an open house party, a couple of successful programs and we are getting ready for a new year. I hope that everyone who is reading this newsletter will support our work by becoming a member. Renewals are due by the end of January and we hope that you add your name to the list of continuing supporters. Many of those reading this newsletter are not members, and we hope you feel strongly enough about animation to lend your support to the only group dedicated to this dynamic artform

One thing that I would personally like to see is more participation from the animation professionals in the Midwest. We would like to provide benefits and services to the growing number of artists who are working in the animation industry in the Midwest. As an organization we feel that it is important to encourage animation production, both commercial and independent, and to establish a support network to that end. We would like to organize a sample reel of animation produced in the Midwest as a form of promotion for the kind of work done here. We would also like to publish a directory for the Midwest animation industry, something that could be sent to studios and agencies. There are many things ASIFA could do, and we like to give you the opportunity to voice your opinions and ideas.

Enclosed in this issue of **Frame by Frame** is a short survey we would like every reader, member and nonmember, to complete and return to us. The survey will help us in our efforts to provide a wider range of programs and benefits, and to give us direction in developing the focus of the organization.

Another thing that you can do to help is to volunteer your time or talents. Each new and renewing member receives a volunteer information sheet in their membership packet. Remember that the scope of the programs we offer to our members is directly proportional to the number of volunteers working on them. Donate some time to help ASIFA reach its full potential.

Best wishes for the new year, and I hope to see you at our upcoming programs.

David Daruszka  
President

## ASIFA News Winter '90

### Festival Calendar

#### 4th International Festival of Animated Film-Stuttgart March 16-21

Contact:  
Trickfilm Festival  
Kulturpark Berg  
Teckstrasse 56  
D 7000 Stuttgart 1  
Tel. 0711-262-2699

#### Zagreb '90 - 9th World Festival of Animated Films June 4-8, 1990

Contact:  
9th World Festival of Animated Films-Zagreb '90  
Nova ves 18  
4100 Zagreb  
Yugoslavia  
Tel. 041-271-355

#### 4th Los Angeles International Animation Celebration August 23-30, 1990

Contact:  
Los Angeles Animation Celebration  
2222 S. Barrington Ave.  
Los Angeles, CA 90064  
Tel. 213-473-6701  
FAX 213-477-3066

#### Hiroshima '90 - 3rd International Animation Festival August 8-13, 1990

Deadline for entries: March 20, 1990  
Contact:  
Hiroshima '90 Festival Office  
1-1 Nakajima-cho  
Naka-ku  
Hiroshima 730  
Japan  
Tel. 082-245-0245

#### Ottawa '90 International Animation Festival October 3-7, 1990

Deadline for entries: End of July 1990  
Contact:  
Ottawa '90  
150 Rideau St.  
Ottawa, Ontario K1N 5X6  
Canada



## ASIFA International Board of Directors Meeting; Annecy, France May 25 - June 1

At its meeting in Annecy, ASIFA's Board of Directors took the following decisions:

In order to improve contacts with ASIFA's Board of Directors and ASIFA National groups, the Board invites all groups to participate in the Board meetings with all members' rights except that of voting.

After its Annual General Meeting, each national group is to complete a questionnaire, signed by its chairperson, detailing the work of the group, the makeup of the Board of Directors, the number of members and its activities throughout the year.

ASIFA Iran is unanimously accepted as an ASIFA National Group.

The Board decided that ex-members whose subscription had lapsed and wished to renew, must pay a supplementary fee of \$10. (US) over and above the subscription fee for the current year.

The Board unanimously granted patronage to Ottawa '90.

188 new members (from 30 countries) were unanimously approved by the Board.

### Reports to the Board:

*My Country in Europe:* the ASIFA Workshops Committee's fourth and latest version was completed and received its premiere at the Annecy Festival. More than 300 young people from 16 European countries took part, the result being a 54 minute film that will be distributed shortly.

*Animated Self-Portraits:* D. Erlich informed the Board that the second international project (including producers from Czechoslovakia, Japan, the USA, the USSR and Yugoslavia) is finished. The world premiere will take place during the Annecy Festival's concluding session. The film has been accepted for Expanded Entertainment's 22nd tour, and will be distributed internationally by Italoons.

*Masters of Animation Exhibition:* J. Halas informed the Board that after Annecy the exhibition will be shown in five major centers in Scotland, Japan, Sweden and Hungary. D. Erlich expressed his praise for the quality and quantity of documents included. Halas stressed the importance of ASIFA expanding its activities through contacts with organizations employing new technology.

*Cinemaction:* N. Solomon told the Board that this publication's latest issue (in French), focusing on the current state of world animation, has appeared and is on sale at the ASIFA stand.

*Archives:* K. Weiler informed the Board that the Canadian National Film Office has offered a collection of 45 copies to the ASIFA archives. R. Servais will transmit ASIFA's thanks.

Bulgaria: Stoin Dukov has been elected the new president of ASIFA Bulgaria.

### New Members

Mary Beth Bellon  
Ted Bailey  
Terry Choate  
Dave D'Alessio  
Stan Fuka  
Staroons (Corporate Membership)

### Renewing Members

Steve Bain  
Marie Cenkenr  
Helen James  
Paul Jessel  
Sam Kessler  
Leonard Kohl  
Bonnie Larson  
Deanna Morse  
Laddie Odom  
Sandy Weber

Thanks to all for your support  
of ASIFA!

## Frame by Frame

The Quarterly Newsletter of  
ASIFA Central  
The Midwest Chapter of the  
International Animated Film  
Association  
790 N. Milwaukee Ave.  
Chicago, IL 60622

Editor  
David Daruszka

Contributors  
Deanna Morse

Design and Layout  
Laddie Odom

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Seen Scenes, Ltd.

## National News

### Animation Archive Opens at New York University

The Bobst Library of NYU has announced the opening of The John Canemaker Animation Collection, a unique resource for film scholars, researchers and students. The collection currently comprises some 100 audiotape interviews with pioneer and contemporary animators; over 35 file folders containing interview transcripts, press clippings, correspondence, and data on International animators; more than 60 animation books and periodicals; and many film stills, drawings and posters.

John Canemaker, a well known animator, animation historian and writer, is head of the Animation Area at NYU's Tisch School of the Arts.

For further information about the Collection contact Catherine Egan, 212-998-2580 or Frank Walker, 212-998-2599, or write them c/o Bobst Library, 70 Washington Square South, New York, NY 10012.

### ASIFA Washington Announces "DC JAM"

Washington animators have the opportunity to create a 30-60 second piece of their impressions of the city. The film will be submitted to the 1990 LA Animation Celebration.

### ASIFA East Sponsors Tribute to Karl Zeman

East Coast chapter sponsored tribute to this master animator in September. Other recent programs included *Women Artist Animators: Recent Work*. Scheduled for 1990 are *Rare Russian Films*, *Animated Folktales*, *Electronic Animation* and *Prize-winning Animation From American Independents*. Judging will soon take place for their annual competition and festival.

### Frisco Rocks... ASIFA SF Rolls On

Recent programs include *New Innovative Animation by Bay Area Artists*, a reception for Elfriede Fischinger, *New Technology in Animation* and *Rarely Seen Puppet Animation*. Their monthly newsletter is filled with useful information and brimming with local production news.

### ASIFA Portland Chapter Organized

Marilyn Zorando of Will Vinton's studio and independent animator Joanna Priestly teamed up to organize the newest American chapter. Best wishes from Chicago.

### ASIFA Hollywood Holds Animation Art Festival and Cel Sale

October festival was another success for this annual event. They have also relocated to a new home in Burbank.

## Local News

### 1990 Memberships Due by March 31

All renewing ASIFA Central members must have their 1990 dues paid by March 31, 1990. All memberships have expired! Those members who have not renewed by March 31 will be removed from the mailing list. While you will always be welcome at our programs, you will no longer receive our mailings, newsletter and other benefits. Support animation in Chicago! Renew your membership today by using the form in the back of this newsletter.

### Volunteers Wanted for ASIFA Committees

A recent meeting of the Board of Directors and interested volunteers saw the formation of new committees. Members interested in working on any of the following committees, or filling a chair position, should contact ASIFA at 243-8666. Please leave a message including your name along with your day and evening telephone numbers.

Programming -	Chris Oster
Membership -	Mary Beth Bellon (347-7000) Deanna Morse (663-5849)
Hospitality-	Mary Lou Haynes (262-3623)
Special Projects-	David Daruska (226-4300)
Fundraising-	(no chairperson)
Publicity-	(no chairperson)

### ASIFA CENTRAL TELEPHONE NUMBER CORRECTION

Due to problems with the phone system at our new office space please place all calls to ASIFA directly to Animation Plus! Gallery at 243-8666. Leave a message with Chris Surico or on the machine.

### STARTOONS MOVES TO NEW STUDIO

STARTOONS has moved to a larger studio in the Westgate Mill District. They are currently producing *Tiny Toons* for Warner Brothers Studios and recently completed a spot for the Anti-Cruelty Society. Their new address is 125 S. Racine, Chicago, IL 60607. ASIFA would also like to thank them for their support as our first corporate member.

### GOLDSHOLL FILM GROUP COMPLETES PROMOTIONAL SPOT

The GOLDSHOLL FILM GROUP has finished "Deals on  
(continued on page 4)



(Local News cont.)

Wheels", a spot for Jiffy Lube and Dunkin Donuts. The creative team of Harry Goldsholl, Kelley Ray, Deborah Goldsholl and Tom Smith used stop-motion and motion control to animate a vehicle zooming in and out of frame and popping wheelies. As the mug screeches to a halt, it's lid pops open and fresh hot coffee is poured in.

"The trick was to make the wheelies realistic. They needed to look like edible donuts," comments Tom Smith, animator. In addition the rigging was invisible, the intent being to make it as magical as possible.

#### RECENT ASIFA CENTRAL HAPPENINGS

ASIFA Central celebrated the opening of its new office on September 22 at Animation Plus! Gallery. True-to-form, Chicago's weather clocked in a 60 MPH windstorm to celebrate the event. The festive crowd was treated to videotapes of locally produced animation, including recently completed work for Encyclopedia Britannica's home video Fairytale series.

ASIFA and Animation Plus! Gallery cohosted a reception and animation art sale featuring the work of John Kricfalusi on December 9 and 10. Kricfalusi is best known for his work on *The New Adventures of Mighty Mouse* for Bakshi Studios and the Rolling Stones music video, *Harlem Shuffle*. Kricfalusi was joined by partner and producer Carl Macek. Both answered questions from the teeming masses and generally charmed their way into everyone's hearts. The Friday reception was followed by a party for the TV show *Wild Chicago*, featuring wild animals, wild fashion, food, drink, music and a midnight appearance by show host Ben Hollis and his ubiquitous cameraperson.

ASIFA members David Daruszka, Mary Haynes, Mike Riley, Chris Blake and Pete Hartel served on this year's Chicago Film Festival animation jury. Mike also worked as a juror on the Facet's Childrens Film Festival.

#### HOSPITALITY HOMES WANTED

Do you have an extra room or bed in your home or apartment that could be used to house a visiting animator? ASIFA Central would like to establish a low-cost alternative to animators visiting Chicago that could be reciprocated by other chapters. The animators would come to Chicago to give a screening or presentation and have an opportunity to visit Chicago. Please contact Mary Haynes at 262-3623 for more information on how you can help out.

Send your information, articles, photographs and drawings to:

**Frame By Frame**  
**ASIFA Central**  
 790 N. Milwaukee Ave.  
 Chicago, IL 60622

## WHY SHOULD I JOIN ASIFA INTERNATIONAL

David Erlich, ASIFA International Executive Board

(Editors Note: Professional memberships in ASIFA Central include membership in ASIFA International. Of your \$25 fee, \$15 of it goes to the International. If you are considering a professional membership this article should help with that decision.)

I am often asked to justify the \$15 per year that International members must pay. I thought it was time to make a list of the benefits.

1. All International members receive a quarterly newsletter published by FOLIOMAGE in Brussels. It contains news of upcoming festivals, shows and animation publications as well as articles about particular films and studios. It presents members with an opportunity to find out what is happening in the field throughout the world, and it offers to members the privilege of submitting their own news for publication.

2. All International Regional groups are entitled to borrowing films from the ASIFA Intl. Archive in East Berlin. Last spring, the US groups, acting in consortium, brought a 90-minute reel of animation to the US and toured it among ourselves. A second reel is on its way this spring. The cost to each group, mostly the sharing of transport costs, remains about \$35, quite a tiny sum for some of the finest international animation one can see.

3. Once or twice a year, we bring to the US, a well-known International animator (also an ASIFA member, of course) touring through the US ASIFA groups for screenings and meetings. This April, Piotr Dumala and Jerzy Kucia will come from Poland to tour the US with their work. Not only is admission to their ASIFA shows free of charge to ASIFA members, but members are invited to special parties and receptions surrounding these shows.

4. Admission to screenings at ASIFA sanctioned animation festivals are usually free of charge or at greatly reduced rates to International members showing their cards. Additionally, there is at most ASIFA sanctioned festivals, a special ASIFA party.

5. ASIFA has recently voted to become affiliated with UNESCO. This affiliation will be printed on all new ASIFA membership cards, so that showing these cards at any museum ticket window, both here and abroad, should gain you free admission.

6. All the above practical benefits are worth far more than the \$15 paid for annual dues. However the greatest benefit is more difficult to pin down. It has to do with a feeling of belonging to something world-wide and yet very personal—a family of animation people that is enormously supportive and embracing. We find this at animation festivals, and we find this when we visit studios in other

(continued on page 5)





## ASIFA Central Midwest Animation Survey

Name \_\_\_\_\_

Telephone \_\_\_\_\_

1. What is your interest/involvement in animation?
  - \_\_\_ Fan/afficionado
  - \_\_\_ Artist/animator
  - \_\_\_ Student
  - \_\_\_ Producer/Director
  - \_\_\_ Commercial/advertising client
2. Are you familiar with ASIFA and its programs?
  - \_\_\_ Yes
  - \_\_\_ No
3. If you answered **yes** to Question 2, what is your opinion of the organization and its programs?
  - \_\_\_ Favorable
  - \_\_\_ Unfavorable
  - \_\_\_ No opinion
4. If you answered **no** to Question 2, do you support the idea of an animation organization for Chicago? Please explain.  
\_\_\_\_\_  
\_\_\_\_\_
5. What is/are your particular interest(s) in animation?
  - \_\_\_ Professional
  - \_\_\_ Technical
  - \_\_\_ Film Fan
6. How could an animation organization be of benefit to you?
  - \_\_\_ Professional contacts
  - \_\_\_ Film screenings
  - \_\_\_ Technical information/seminars
  - \_\_\_ Newsletter/information
  - \_\_\_ Social activities
  - \_\_\_ Production assistance (equipment/labor)
  - \_\_\_ Funding assistance (grant information)
  - \_\_\_ Research (resource files)
  - \_\_\_ Promotion/exposure (festivals/screenings)
  - \_\_\_ Other (please explain, use back of this form)

7. What kind of programs would be of interest to you?

- ☐ Classic cartoon screenings
- ☐ Independent animation screenings
- ☐ Experimental animation screenings
- ☐ Visiting animators
- ☐ Technical seminars on animation
- ☐ Seminars on funding/grantwriting
- ☐ Social events/parties
- ☐ Other (please explain) \_\_\_\_\_

8. ASIFA is planning to produce a traveling reel of work by Midwest animators. Would such a project be of interest/benefit to you, and would you be willing to donate a film/tape to such a reel?

- ☐ Yes
- ☐ No

9. Other ASIFA chapters have produced local directory books, listing members skills and services. Would such a directory be of interest/benefit to you, and would you be interested in listing your skills/services in this directory?

- ☐ Yes
- ☐ No

10. One of the main activities of ASIFA International is the sponsorship of major animation festivals around the world. Would you be interested in entering your films in these festivals with assistance from ASIFA Central?

- ☐ Yes
- ☐ No

11. Other chapters have successfully established cooperatives to assist independent producers with labor and/or equipment for their projects. Would a coop be of benefit/interest to you?

- ☐ Yes
- ☐ No

12. If you answered **yes** to question 11 please explain the kind of labor/services/equipment you might require for your project, or be willing to donate or provide at reasonable rates.

*We have tried to keep this survey as brief and to the point as possible. If you have any additional comments you would like to include please write them in the space below. Thank you for your time and interest.*

ASIFA C...  
790 N. ...  
Chicago, ... 62

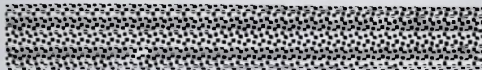


(Why Should I Join cont.)

Howard Beckerman (ASIFA-Intl. Exec. Bd.; ASIFA East Exec. Bd.)  
 25 W. 45th St.  
 New York, NY 10036  
 212-869-0595 (studio)  
 718-886-4182 (home)

Nicole Salamon (Secty.-General, ASIFA Intl.)  
 La Roselière  
 74410 Sevrier, France  
 33 50 45-19-30 (studio)  
 33 50 52-46-88 (home)

Philippe Moins (Editor, ASIFA NEWS)  
 FOLIOSCOPE a.s.b.l.  
 boulevard Charlemagne 41  
 1040 Brussels, BELGIUM  
 02/231-09-45



## Report from SIGGRAPH

by Deanna Morse

The sixteenth annual SIGGRAPH conference on Computer Graphics and Interactive Techniques was held in Boston during August of 1989. Over the years, the conference has mushroomed in size, reflecting research activity and the industry growth in this field. This year, over 25,000 people participated in the six-day conference.

The hot topic at SIGGRAPH this year was "virtual reality". And what is virtual reality? It's using real-time computer animation to create an interactive "alternate reality".

A user wears "eyephones" (a small computer screen for each eye), which look similar to a snorkeling mask. This headgear is connected to two Silicon Graphics computers.

As the head is turned in space, the view changes, just as it would in the real world. Wearing a glove (the "data glove"), the user can control forward and reverse movements through space. When the thumb is lifted, you go forward. When the index finger is crooked, you go backward.

"Virtual reality" might seem to some an oxymoron (is it real or it is "virtually real"?). I was able to don the headgear, put on the glove, and "go virtual" at SIGGRAPH. It was an unusual and somewhat disorienting experience.

I explored a computer generated environment called Tea Party developed by VPL Research, Redwood City, CA.

"Virtual reality" consisted primarily of blocky shapes and I went inside a character's head, looking to find

something different. What I found was a blue interior where I "sat" for several moments. Taking advice from observers, I lifted the glove far above my head and shot up into "outer space". I had trouble finding my way back to the computer modeled environment, a tiny speck far below me. The time lag in the movement-computer response was a bit unnerving. When I took off the eyephones, I felt fine, but my body had sea-legs. I had to grab the arm of a friend to steady myself for a few moments while I regained my equilibrium.

The computer images of virtual reality are not yet highly sophisticated. This should change as the technology continues to get faster (and cheaper). Even in its formative stages, virtual reality has already found some uses. At UNC-Chapel Hill, a proposed classroom building was modeled, and during the "virtual walk through" a design problem was discovered, which was corrected before construction. Systems are used by the military for flight simulations. Experiments have been conducted with scientific visualization, which allow a researcher to move around inside molecular worlds. And, of course, entertainment. VPL Research has designed RB2, Reality Built for Two, so two people can interact within one virtual world.

Virtual Reality might have been the hottest topic at SIGGRAPH this year, but it was only one aspect of the highly organized conference, packed with a wide variety of events, courses, workshops, viewings, and parties.

This year 30 full-day courses were offered, including Introduction to Computer Animation, State of the Art in Facial Animation, Fractals, Radioactivity, and Ray Tracing. The conference also featured several dozen panels and presentations of current research, two art shows, and three video viewing salons. The film/video show, with years winning computer animations, included outstanding character-based computer pieces: Locomotion by Steve Goldberg at PDI, and the 3-D version of Knack from John Lasseter at Pixar.

Over 200 exhibitors presented and promoted their products, many using SIGGRAPH as an event to announce new technologies. And, just in case you were having trouble finding people who share your interests, 50 special interest groups met, including educators, users groups, and "After hours SIG", a group which met from 10pm to 4am each night of the conference. (Someone in that group may have been responsible for publishing the much sought after unofficial Siggraph party list...)

SIGGRAPH has a strong sense of community. This is evidenced in a variety of conference "in-jokes".

Boston's conference adopted as its logo one long-standing joke: the teacup. Folklore has it that many years ago, Martin Newell was looking for an object to model graphically. His wife suggested their teacup. The shape became an underground industry "standard".

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## SIGGRAPH cont.

Texture mapping? Try it on a teapot. Reflectance? Try it on a teapot. Films were made with flying teapots replacing the ever popular flying logos (another joke area).

This year, one of the winning animations was Tempest in a Teapot, a scientific visualization of a teapot overheating, finally exploding.

Another winning film referenced previous animations. The French company, Fantome, continued their parody of the Japanese animation Bio Sensor with Sig Benbor Junior, to include a reference to Pixar's Luxo Jr. Perhaps next year we'll see a parody of the computer animated pencils and pens, which seemed to be a theme in the animations this year - replacing those metallic tigers that were popular only a few years ago.

SIGGRAPH '90 will be held August 6-10, 1990, in Dallas. For more information, call the Siggraph Conference Management Office, 312-644-6610. Address: 111 E. Wacker Drive, Suite 600, Chicago, IL 60601. Sig '92 will be held in Chicago!



## PUBLICATIONS

### Dictionary of Computer Animation by Rob Roncarelli

1,440 terms are defined  
Springer Verlag Publishers  
175 Fifth Ave.  
New York, NY 10010

### The Whole Toon Catalog

Source for cartoon videocassettes, books, toys, posters and gifts. \$2.  
Whole Toon Access  
Box 1604  
4710 University Way, NE  
Seattle, WA 98105  
206-391-8747

### BOARD OF DIRECTORS ELECTIONS TO BE HELD IN JUNE

Elections for the Board of Directors of ASIFA Central will take place at the annual members meeting to be held in June. Individuals interested in serving on the Board can receive an information packet outlining Board members responsibilities and necessary qualifications by sending a stamped self-addressed envelope to ASIFA Central, 790 N. Milwaukee Ave., Chicago, IL 60622. Deadline for letters of candidacy is April 30, 1990.

## FOR SALE

### Cartoons for Big Kids (VHS Tape)

Risque classics including Tex Avery's Red Hot Riding Hood, the Big Snooze, two more complete cartoons and dozens of clips narrated by Leonard Maltin. From Turner Home Entertainment. \$19.95

### Canadian Animation T-Shirts and Sweatshirts

**Big Snit, Get a Job and The Cat Came Back** are \$8.95 in kid sizes of S and L, \$10.95 in 4 adult sizes and \$25. for sweatshirts in adult M, L and XL. Cat shirts are \$15 (one size only, Large) and \$20. for crinkle cotton pullover in S, M or L. Prices are in Canadian dollars. Write or call Cyndi Forand, National Film Board, 245 Main Street, Winnipeg, Manitoba, Canada R3C 1A7, 204-983-3161. Make check or money order payable to Receiver General of Canada.

### Jordan Belson Films on Video

Legendary master of visionary images is distributed through Mystic Fire Video Inc., PO Box 1202, Montauk, NY 11954, 516-668-1111.

### PIXAR Videotapes and T-Shirts

Videotapes of their 3-D computer animated shorts *Luxo Jr.*, *Red's Dream*, *Tin Toy* and their latest, *Knickknack*. T-Shirts come in adult S, M, L and XL and feature *Knickknack* and *Tin Toy* characters. Write or phone Real Video Limited, PO Box 69799, Los Angeles, CA 90069; 213-652-8000.

### Winter/Spring 1990 ASIFA Central Program Schedule

<b>March 18 2 PM</b>	Members Meeting at Animation Plus! Gallery Pot Luck Food - Open Screening
<b>April 7-8</b>	Polish animator Jerzy Kucia (films and reception) Location to be announced
<b>May 11 &amp; 12</b>	Animator Shamus Culhane (tentative) Reception, screening, artwork sale
<b>May 13</b>	Berlin Archive Reel (screening) Location to be announced

### NEWSLETTER EDITOR WANTED

ASIFA Central seeks literate individual to edit its quarterly newsletter. If you are interested call David Daruska at 226-4300 for more information.



ASIFA CENTRAL MEMBERSHIPS

Please check appropriate choice



STUDENT - \$10 PER YEAR

- \*All Local membership benefits (see below)
- (You must provide proof of current enrollment)

LOCAL - \$15 PER YEAR

- \*Quarterly newsletter
- \*Admission to members-only programs
- \*Free admission to public programs
- \*Discount admissions to selected events
- \*Local voting rights



PROFESSIONAL - \$25 PER YEAR

- \*All local membership benefits
- \*International membership and voting rights
- \*Discounts on ASIFA festival admissions and entry fees
- \*Subscription to ANIMAFILM, the official publication of ASIFA
- \*Technical assistance and informational services for filmmakers



CORPORATE SPONSOR - \$250 PER YEAR

- \*All professional membership benefits
- \*Mounted cel artwork acknowledging your contribution.

NAME

ADDRESS

CITY

STATE

ZIP

TELEPHONE

NEW

RENEWAL

Please make check or money order (no cash please) payable to: ASIFA CENTRAL. Return this form with payment to ASIFA CENTRAL, 790 N. Milwaukee Avenue, Chicago, IL 60622. ASIFA Central is a not-for-profit corporation chartered in the State of Illinois. All memberships and donations are tax deductible to the full extent of the law.