



ASIFA/Central

7549 N. Oakley Chicago, Illinois 60645

#### ASIFA EAST FESTIVAL TO BE SCREENED AT MEMBERSHIP MEETING

This year's edition of the ASIFA East Animation Festival will be screened at the October membership meeting of ASIFA Central. The meeting will be held on Sunday October 28th at 2pm, 1324 Greenleaf in Evanston. Members and guests are welcome, as are those who wish to become members. You are encouraged to bring pot luck food or beverage (enough for 6). For more information call ASIFA Central at 764-0776.

#### AWARD WINNING FILM TO BE PUBLISHED IN ART BOOK

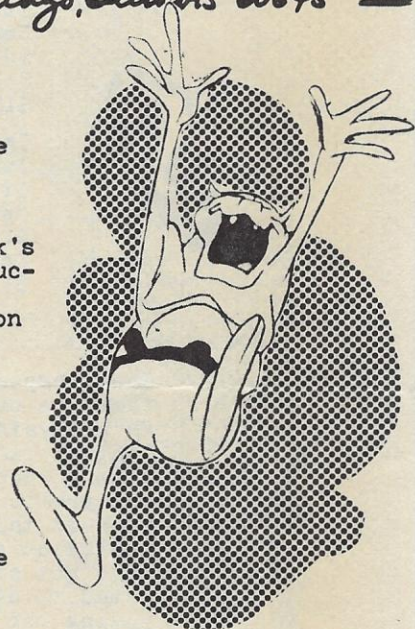
CBC Enterprises announced the publication of CRAC, based on Frederic Back's Academy-Award winning animated film. The book will feature color reproductions of the film's special watercolors. The film, which took Back two years of painstaking labour to complete the 7,000 individual drawings, won the Oscar in 1982 for Best Animated Short.

#### LEN LYE ANIMATION

The Experimental Film Coalition will present an evening of experimental films, including works by Len Lye from 1952 to 1980. The screening will be held November 30, 8PM at the Randolph St. Gallery, 756 N. Milwaukee Ave. in Chicago. For more information call 666-7737.

#### WORLD CONTEST FOR YOUNG ANIMATORS

ASIFA and the British Broadcasting Company are cosponsoring an animation competition for young people ages 16-25. This contest coincides with the celebration of 1985 as the Year of Animation by ASIFA, and the United Nations Year of Youth for Youth. Rules and applications may be obtained from ASIFA Central by calling 764-0776.

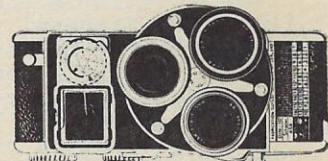


#### CHICAGO ANIMATORS STAR IN VIDEO PRODUCTION

Videotaping of interviews with three Chicago animators was recently completed for the program Chicago Animators, a half-hour documentary co-produced by ASIFA Central and Pathway Productions. The show features Gordon Sheehan, former Fleischer animator and Chicago pioneer; Paul Jessel, animation Director for Goldsholl and Associates; and Monica Kendall, Student-Academy Award winner and freelance animator.

#### GOLDSHOLL GOES TO THE MOVIES

Goldsholl and Associates recently completed three animated movie openers for WGN Television. The spots, produced with a variety of techniques, will be used as openers for Channel Nine's movies.



#### SUPPORT ASIFA TODAY

ASIFA is the Midwest's only organized animation society. We are more than just film buffs. We are professionals from various fields interested in promoting and expanding film animation in the Midwest. We are a connection in a great International network of animators, producers, historians, and of course; film lovers. 1985 has been declared the Year of Animation by ASIFA International. It is also the tenth year of our existence. We would like to make this a special year for ASIFA Central. Attend our meetings and programs. Talk up ASIFA among your friends and colleagues. If you want to learn more about ASIFA and its programs, call us at 764-0776. Let's all help ASIFA to grow and continue to bring quality animation to the Midwest.





### TREASURER'S REPORT

Treasurer Marie Cenkner has submitted the following figures for our 1983-84 fisical year:

June 1983 - May 1984  
Opening \$459.26  
Closing \$241.22  
Dues taken in \$450.00  
Disbursments \$588.04  
Bank charges \$80.00  
Balance as of 8/31/84 \$332.53

These figures do not accurately reflect the fisical condition of the chapter as witnessed by the following figures:

### CHAPTER EXPENSES NOT COVERED BY TREASURY 10/83 - 4/84

#### Program expenses

Deanna Morse honorarium  
\$150.00  
Best American Animation of the 80's  
\$207.07  
Computer Animation  
\$176.14  
Total: \$533.21

#### Chapter operating expenses

Postage and shipping  
\$158.90  
Newsletter and printing  
\$187.12  
Corporate filing fees  
\$11.20  
Total: \$357.22

These expenses were paid out of the President's pocket with the knowledge that the chapter would be unable to repay these monies in the near future. An analysis of last years operations shows that while the money ASIFA Central takes in will support chapter operations, we must rethink our film screening programs. In previous years we have been able to support our public screenings through admission fees. Of the three programs we held this year, two were poorly attended and we were unable to charge admission at the third. Disappointingly, the members of ASIFA Central have not supported the public screenings. The Board of Directors have voted to discontinue our public screenings until a viable method of paying for them is found. This year we will concentrate on the newsletter and membership meetings, and are open to suggestions in regards to program ideas. This subject will be discussed in greater detail at the October 28th membership meeting.

### MEMBERSHIP RENEWALS

Due to the cost of mailing renewal notices, the practice of sending individual notices will be discontinued. The following members are due for renewal in January 1985:

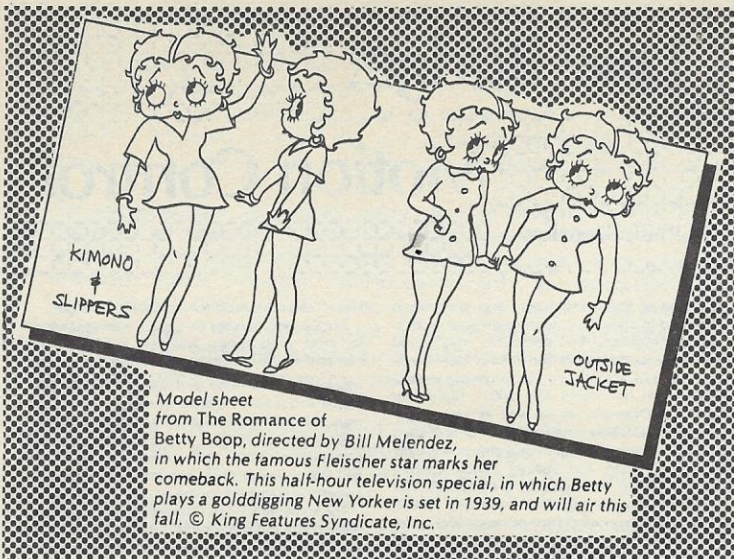
Wayne Boyer	Wendell Ishii
Marie Cenkner	Paul Jessel
Paul Charlton	Christine Lux
Jean De Mott	Neil Mahoney
Robert Edmonds	Deanna Morse
Keith Folk	Mike Riley
John Follmer	Art Springer
Millie Goldsholl	Barry Young
Stan Hughes	

### NEW MEMBERS

We would like to welcome the following new members:

Richard Bobo	Steve Kaminski
Tom DeFanti	Made-to-Order Library Productions
Patricia Harrison	Patricia Moore
Scott Holladay	Karl Ochsner





Model sheet from *The Romance of Betty Boop*, directed by Bill Melendez, in which the famous Fleischer star marks her comeback. This half-hour television special, in which Betty plays a gold-digging New Yorker, is set in 1939, and will air this fall. © King Features Syndicate, Inc.

## Betty Boop to return in TV special

Almost 50 years after the heyday of her career, little Betty Boop, that saucer-eyed, bob-haired, bow-lipped cartoon flapper of the '30s, is being brought back to life by animator Bill Melendez.

Melendez and some 30 other people are working on a half-hour television special about Miss Boop that will air on CBS sometime next fall.

The script by New Yorker Ron Friedman is about a hardworking young woman—la Boop—who wants to marry a rich man, Melendez said.

"Betty Boop was in a series of very successful short programs in the '30s, but then she died out," Melendez said. "But she never lost her fans."

In the revival, which is being done with King Features Syndicate, Miss Boop will look just as she did when she was created by Grin Natwick, now 94.

Melendez's past work includes various Charlie Brown specials, "Baba the

Elephant," "Yes Virginia, There Is a Santa Claus," and the Emmy-winning "The Lion, the Witch and the Wardrobe," based on *The Chronicles of Narnia* by C.S. Lewis.

He has been an animator for 45 years.

"It all started during the Depression. I went to Walt Disney to apply for a job and I could draw, so they gave me one."

He worked for Disney from 1938-1941.

"My impression at first was that animation would be boring—repetitious, painstaking and dull. But I started doing it and I fell in love with it."

"What a great way to earn a living. I still look forward to going to work every day."

As for today's children's cartoon shows, Melendez doesn't believe there should be such a thing.

"Why talk down to kids? We should have the best possible programming for them and if it's good, everyone should be able to enjoy it."—*United Press International*



Two views of R. O. Blechman: self-portrait, right; Vertov, the violin-playing soldier, below.



As well as writing and co-producing *The Soldier's Tale*, Blechman is said in the credits to have "designed" the animation. "That's a bit misleading. I was both the overseer of the designers and a designer myself. In many cases I adapted the designs of others. In other cases the animators acted as their own designers. It's one of those cases where the credits can't be really accurate." Blechman acknowledges a large debt to two independent animators in particular, Kathy Rose and George Griffin, the show's associate producer.

One of the delights of *The Soldier's Tale* is the match of voice to character. Andre Gregory is the narrator, with Max von Sydow as the devil, Galina Panova as the princess, and Yugoslav film director Dusan Makavejev as Vertov. "We were very lucky to find the right people," Blechman says. "It took a lot of work." He is especially pleased to have found Makavejev. "I was talking to a friend of mine who had seen *The Soldier's Tale* in progress, and I said to him, 'I'm in deep trouble. I can't find the right voice for [Vertov].'" The friend suggested Blechman call Makavejev, who had never done any film acting. Blech-

man remembers, "He said, 'Just give [Makavejev] a call. Talk to him. You'll find your soldier.' So I did, and my soldier answered the phone."

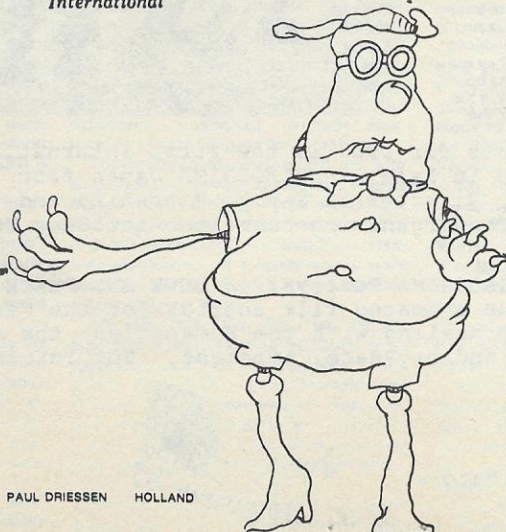
The last words spoken in *The Soldier's Tale*, after the final credits, are: "Home, and the simple and precious values home represents to us, seems far away, perhaps unreachable. But the journey must be made." In elaborating on the relationship between that notion and *The Soldier's Tale*, Blechman approached his point indirectly. "It's funny. Just this morning I was thinking about a quote from Freud to the effect that money can't make anybody happy because it isn't an infantile desire. Meaning that love, family, et cetera, are the only things that give us a real happiness."

For the future, Blechman says, "I have a lot of projects up my sleeves, in my pockets, tucked away in a lot of places." One of them is another animated TV special, based on *The Golden Ass*, the romance by the second-century writer Lucius Apuleius about a man who is transformed into an ass by a woman and goes through an astonishing series of adventures before regaining human form.

WNET

CINANIMA 84  
Apartado 43  
4501 Espinho Codex  
PORTUGAL

13 - 17 November 1984

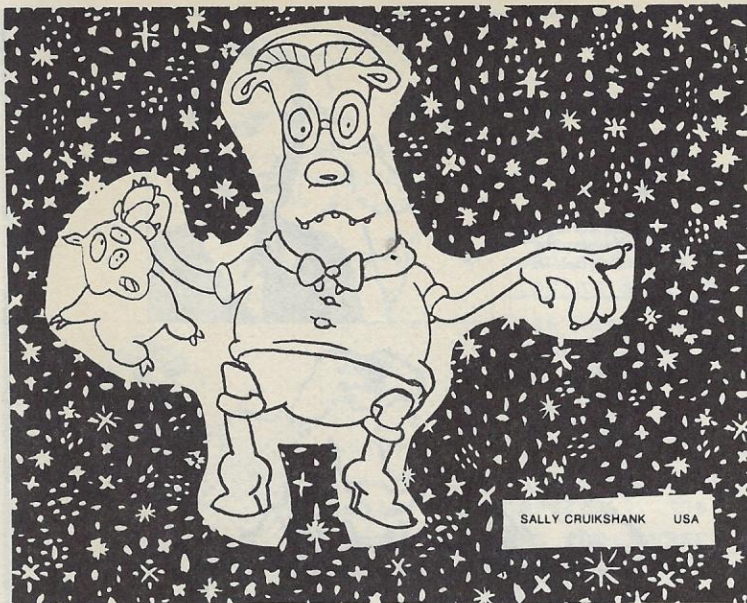


PAUL DRIESSEN HOLLAND

LUCCA 16  
International Exhibition of Comics,  
Animated Film and Illustration  
Via F Domiziano  
00145 Rome  
ITALY

28 October - 4 November 1984





## ANIJAM TOGETHER IN TORONTO

A unique film is being premiered at the Toronto Animation Festival 84. Conceived by Vancouver director Marv Newland, it involves the talents and co-operation of twenty one leading international animators. A Marv Newland cartoon character was passed from one animator to the next as they each created a sequence. The results have been joined together to give us ANIJAM. Derek Lamb asked Marv Newland to talk about the project.

**D.L.:** How did ANIJAM get started?

**M.N.:** The person who really inspired and encouraged me to approach the Canada Council for the start-up funding was Paul Driessen, an animator who's work I admire above any other on the face of this earth... in contemporary animation that is... and he said he'd also animate a sequence. I felt, God! If Paul Driessen will participate then I can get anybody to do it.

**D.L.:** I like your character FOSKA. How did you decide on it?

**M.N.:** It was a very conscious decision. I wanted the character to be androgynous... that is, both male and female at the same time. The name Foska seems to translate well into most languages of the animators.

**D.L.:** How did you go about selecting the animators?

**M.N.:** First I made up a very large list of the animators I admire from all over the world, ones I've always wanted to work with and never have. I wanted people who are primarily animators with very distinctive styles and I wanted them to be from as many countries as possible. The response was just great. I even received a letter out of the blue from Zdenko Gasparovic in Yugoslavia saying "please let me be part of this."

**D.L.:** Animators from ten countries took part in the film?

**M.N.:** Yes. They are Max Bannah (Austra-

lia), Brad Caslor (Canada), Anne Chevalier (France), Sally Cruikshank (U.S.A.), Paul Driessen (Holland), Hal Fukushima (Japan), Kazunari Furuya (Japan), Zdenko Gasparovic (Yugoslavia), Zlatko Grgic (Yugoslavia), Mark Kausler (U.S.A.), Per Lygum (Holland), Guido Manuli (Italy), Wayne Morris (Canada), Dieter Mueller (Canada), Frank Nissen (Canada), Janet Periman (Canada), Kaj Pindal (Denmark), Kathy Rose (U.S.A.), Gordon Stanfield (Canada), Frank Terry (U.S.A.), Paul Vester (England)... that's twenty one sequences plus my own sequence at the end. Also, the music is by Doug Dodd and sound editing by Cal Shumatcher.

**D.L.:** What ground rules did you lay down for everybody?

**M.N.:** Everybody had a fifteen second limit... a couple of people went over the limit but that's O.K. They had to start and end with a key drawing of Foska. The instructions were to do anything they wanted. In retrospect I might have also said, "go to the wildest limits of your imagination... really let go." But the action in most sequences is pretty crazy and like it.

**D.L.:** What control did you have over the picture?

**M.N.:** All of a sudden I realized I was making a picture I had no control over and there was nothing I could do about it. I couldn't fix anybody's timing, which I wouldn't dare do anyway. So the film just goes along and it's fine.

**D.L.:** How do you feel now that it's finally all together?

**M.N.:** My personal wonderment about animation is given a kick in the ass by the fact that all these well known animators have been so generous with their time. Animation is such a great business to be in. National boundaries never got in the way of this project. They are basically animation people with a strong bond that seems to exist between everybody. It has been an overwhelming experience for me.

Among the many events for 1985 is the first International Animation Festival to be held in Asia, in HIROSHIMA Japan from 18th to 23rd August 1985. The Festival Director is Sayoko Kinoshita and the President is Renzo Kinoshita. The organising committee includes Yoji Kuri and Kihachiro Kawamoto.

The theme of the HIROSHIMA Festival is LOVE AND PEACE and the idea of this is that all the animated film entries for the Festival should be devoted to subjects dealing with the Humanities; the Arts, Social Problems, Anti-War and/or Peace Campaigns. For information contact:

Sayoko Kinoshita  
ASIFA Japan  
405 Meison Azabu  
5-13-14 Roppongi Minato-ku  
Tokyo 106 JAPAN

## Low Budget Motion Control

By Philip Denslow

Some of the many recent high-tech terms used in animation, such as slit scan, streaking, multipass and gomotion, may sound like arcade games you'd find at your local bowling alley, but actually you've probably experienced them in movies like 2001, Superman, Star Wars, Dragonslayer as well as various TV commercials. Motion control is the phrase used to describe these techniques as a group; it usually means animation and special effects created with equipment controlled by a computer. The computer allows a degree of precision, repeatability and convenience not normally available. (Some will claim that most of these images could be shot on normal, human-controlled animation equipment; they are probably right, though the human operator would be eligible for a sanitarium afterwards and I wouldn't want to be the one asking for a reshoot.)

Although motion control has been around for a while, only recently has the technology become available in a price range that seems reasonable to those not willing to work for the bank for a few years. Previously, a fully-featured computerized animation camera stand could cost as much as \$200,000.

Motion control can now be yours for under \$20,000. This price can be thought of as 260 hours of shooting time at a camera typically charging \$75 an hour (and up) for this type of work. If the camera service shoots 10 seconds of film per hour, this would produce about 40 minutes of film. These techniques require a lot of testing and reshooting, so the final product may only be 20 minutes. Thus owning your own equipment could pay for itself in a relatively short time. The ability to more freely experiment would be an added benefit.

This comparatively low-priced equipment can provide an entry into the highly competitive and lucrative TV commercial field, allow low-budget filmmakers to try new and unusual techniques, enable a camera to be more productive, or save money for any production company wanting to get into this area.

Two low-cost systems currently available are The Cameraman and Cinetron 312. Each system comprises three separate elements: the computer, the additional electronics to control the motors connected to an animation stand and computer programs (software) the user manipulates to achieve the desired effects. Both use brand name personal computers to control the axes, or paths, of motion, such as east/west, north/

south, zoom or truck, focus, rotation and pan.

The Cameraman has six axes of motion (enough for most applications) and uses a Radio Shack computer. The Cinetron 312 comes with 3, 6 or more axes of motion and uses either an IBM, Apple or Hewlett-Packard computer. The Cinetron 312, with computer, 6 axes and software, costs about \$20,000. The Cameraman, with computer, 6 axes and software, costs about \$12,000. Installation of either system onto your animation stand costs extra.

The software for The Cameraman is more comprehensive and has such features as streak mode and curve fitting; also, the electronics used are extremely simple in design (fewer maintenance problems). Professionals may feel more secure with the Cinetron system because of the company's long history of making large and expensive motion control equipment.

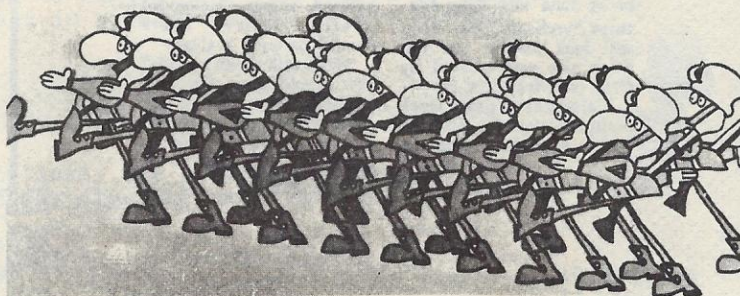
Another approach to low-budget motion control animation is to buy a personal computer and make the rest yourself. This requires expert knowledge in the areas of electrical engineering, computer programming, mechanical design and animation/special effects. If you don't have all this, maybe you have friends who do. (Or, you can view the project as an education; at the

UCLA Animation Workshop, we are building our own motion control animation stand.)

Most of the visual wonders created with motion control may eventually be duplicated with images formed directly from information within a computer. Right now, motion control is cheaper but it won't last forever. However, with the appearance of lower priced motion control devices, there is the increased possibility of experimental filmmakers coming up with as yet unimagined visual treats that will keep this technology at the front of animation innovation for many years to come.

The Cameraman is available from: West End Film, Inc., 2141 Newport Place, N.W., Washington, DC 20037 (202) 223-2938. The Cinetron from: Cinetron Computer Systems, Inc., 6700 I-85 North, Norcross, GA 30093 (404) 448-9463.

Philip Denslow is Technical Supervisor in the University of California, Los Angeles (UCLA) Animation Workshop.





It is almost twenty five years since ASIFA was founded. Many of us then felt that it was essential to combat the lamentable ignorance about the nature of animation, and to develop its artistic potential on a global scale. We also wanted an interchange of ideas and to establish a free flow of information on technical development across national boundaries.

In spite of the fact that many of the original plans have succeeded, today the need for these ideals remains as great as during the early sixties. No other industrial and art activities in the history of communication have changed so fundamentally as animation. Since ASIFA's foundation a range of video techniques and computer animation has come into being. Workshops and graphic design colleges have spread around the globe, and the expanding cable and satellite TV media have opened up new markets for many colleagues.

To grasp the implications of these technical, economic and artistic aspects on our industry would be to ask too much of any of our colleagues. However it is my hope that they might be able to consolidate these highly exciting developments which have enriched animation to a considerable extent and to turn these to their advantage. For this we need a new outlook. To turn a negative attitude into a positive one. The first step towards a positive attitude is to realise the very considerable success of ASIFA in bringing together thousands of interested parties during its international festivals, symposiums, animation seasons, and workshops. To realise the fundamental contribution which animation has achieved in scientific studies, in education, in the pursuit of literature, health education, art, entertainment, and many other fields to which it has so effectively contributed.

Perhaps ASIFA's most important contribution is its great tradition of international cultural exchange which has taken, for instance, Charles Samu to the USSR twice, Bob Godfrey and I several times, Gyorgy Matolcsy and Peter Tiborsky to the USA, Feodor Khitruk, Ivanov Vano and the late Boris Stepancev to London and to Los Angeles, and hundreds of other colleagues around the world, as ambassadors showing their work and the culture of their country. This tradition has expanded to the interchange of young animators, who have greatly benefitted from, being able to attend festivals at ASIFA's expense, and to make work contact with employers.

A positive attitude also means actively contributing to the advancement of animation on whatever level you can as an ASIFA member. Such levels may be to thrive and maintain the production of high quality film on an artistic, or advanced technical level; to volunteer to propagate the full value of animation through writing, meetings, and teaching and further more to assist in the utilisation of animation in all those areas where it could be used more effectively. These goals can be achieved both indirectly and, if one is in the right position, directly.

If ASIFA had revenue the size of other international associations it would be able to do a lot more in all directions, but with an extremely small income (a choice of membership) it still depends on you to achieve its essential forward aims.

## ASIFA East Reel

by Bill Scott

After an ASIFA East title made by Bob Lyons, the program opened with five student films, all of them excellent.

*Lifeline*, by Ellen Woodbury, a pencil test rendition of a tiger, moves its single character from a single undulating line to a lifelike running creature to a fuzzy feline to a lithe stick figure and back to a single line again. (There should be an equivalent term in animation for "etude," for that is what *Lifeline* is.)

*Twilight*, by Mike Bronnima and Ralph Dorsey, of the Rhode Island School of Design, is a low-key story of an old man's reaction to his illness and to the people around him, contrasting the reality of his surroundings with the blithe, colorful world of his imagination.

*Act of Pass*, apparently animated by the entire student body of Emily Carr College in Canada, is a non-stop, free-wheeling improvisation in manic motion, with artists taking the picture in any direction they chose for just a few seconds each. The result was some nice surprises and unexpected moments.

*Good Trick* is a slickly-produced, high-budget film, crisply animated and simply

but brightly colored, with what sounds like a very good improvisational piano track. It tells the story of what happens to an inept magician when his bored rabbit gets hold of his magic wand.

Outstanding among the student efforts, and a clear audience favorite, was *Happy Hour*, a pencil reel by Cal Arts' Brett Koth. In a bar, a frog and a bear listen to a TV alternating between programs on how to kill a bear and how to cook a frog. *Happy Hour's* send-up ending was totally—and deliciously—unexpected. Without argument, it was the funniest film of the day.

The professional category led off with *Lady Tree*, by Howard Danelowitz. Heavily backed by arts funding—what was the last film you saw that needed two title cards to credit its grantors?—it used Peter Max-style graphics to tell a rather murky story about the warfare between a city snake and a defending tree lady.

*My Film, My Film, My Film*, using a quartered-screen device to tell much of its triple story, is a joint effort by New York's Candy Kugel, L.A.'s Lisze Bechtold, and Glasgow's Lesley Keen to show what happens when three women set out to make a film for an animation festival. A charming story in all, told in pastel shades with gentle humor.

Michael Sporn's *Library* is a simple tale simply told about a little girl's visit to a

library, where the contents of what the other kids are reading is both seen and heard. Unfortunately, her first choice is a book about large, fierce mosquitoes.

*Fly Away*, from the Harold Friedman Consortium, is a big-scale, glitzy combination of traditional and computer animation in a commercial for bubble gum.

*Precious Metal Variations*, a pure computer animation film, presents a fascinating fugue of abstract shapes and movements using variations in color, pattern, and technique to accompany a synthesizer theme. An impressive effort by David Erlich of Vermont.

The next film represented a major switch in emphasis, although it too was a visualized piece of music—in this case, Fats Waller's classic recording of "Your Feet's Too Big," in the framework of a megapedic elephant's tender love for an irascible lady chimp. Vibrant and forceful animation, broad caricature, and the inimitable Fats' muttering, grumbling, and complaining on the sound track.

Another change of pace marked Michael Sporn's second entry, *Cavern*, a grim exploitation of the spread of violence in a big city—amorphous and frightening characters, garish and clashing colors, and a somber ending when perpetrator becomes victim. A bitter and disturbing film.

*Boop-Beep* is Howard and Iris Becker-

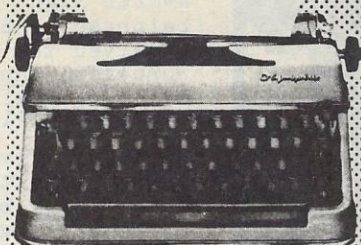
man's vignette of a New England coastal town, illuminated in the brief flashes of a rotating lighthouse beam. The lives of a miser, a spinster, a thief, a ship's captain, a cat, a dog, and a mouse are all intertwined in the recurrent flashes of light. A delightful and funny film, demonstrating once again the power of animation to compress great amounts of incident into eyeblinks of time.

*Dream Doodle* is Sam Comstock's tour de force of abstract animation, swinging and bringing to life a strong, rhythmic jazz track.

*Bottom's Dream*, with the Scherzo from Mendelssohn's incidental music to *A Midsummer's Night Dream* as its foundation, is a curious amalgam of graphic designs and animation styles. John Canemaker does demonstrate a broad, eclectic approach in this skillful and evocative work which nevertheless remains unsatisfying.

*Sundae in New York*, which was nominated for an Academy Award, is an irreverent claymation satire on the song "New York, New York," which it may rescue from an otherwise well-deserved oblivion. The lead singer (of sorts) is a clay version of New York's Mayor Ed Koch; there are also "cameos" by everyone from Rodney Dangerfield to "Ole Blue Eyes" Sinatra himself.

## ASIFA CENTRAL NEWS



DAVE  
DARUSZKA



MIKE  
RILEY



MARY  
"LULU"  
HAYNES



KEITH  
FOLK  
&  
STAN  
HUGHES

Send all correspondences  
to: ASIFA Central, 7549  
N. Oakley, Chicago, IL  
60645





Jim Backus Photo: Academy Foundation

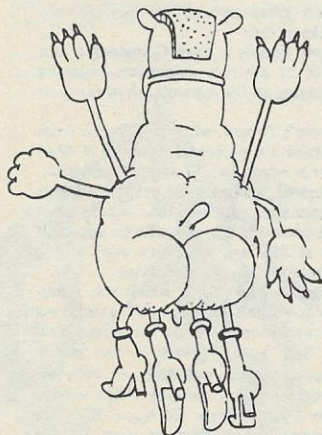
## UPA Has 40th Birthday Tribute

My introduction to UPA occurred back in New York when my older brother and I went to the Museum of Modern Art's landmark retrospective and exhibit back in 1955. Each day there were half-hour selections of UPA films and the auditorium floor was full of cels, storyboards and other pieces of animation art. It was an exciting time. Since then, UPA has fallen upon hard times as far as the animation-going public is concerned. Their films are hardly ever seen on the revival circuit and the prints available for 16mm rental leave much to be desired. The present generation of animation fans and scholars seem to ignore their films almost as much as the press did when their Burbank studio was torn down last year.

On Monday night, January 23rd, the Motion Picture Academy in conjunction with UPA presented a 40th anniversary tribute to the Studio. UPA hosted a reunion of their alumni prior to a screening of some of their classic films. About 80 people attended the rather low-keyed reception, which was in sharp contrast to the Screen Cartoonists' bash a few days earlier. The screening was sparsely attended and the prints were not always the best. (When are we going to be able to see a 3-D print of *Tell Tale Heart* again, or a CinemaScope print of *When Magoo Flew*?)

The panel discussion with Jim Backus, Herb Klynn, Bill Scott and Bill Hurtz was up to moderator Charles Solomon's usual high standards. In all, a pleasant evening, but one hopes that the 50th anniversary will perhaps be celebrated more in the manner of the Museum of Modern Art's more extensive exhibition almost 30 years ago.

—Harvey Deneroff



MANULI ITALY

## TORONTO '84 FESTIVAL REPORT

An audience of almost 1,200 filled Ryerson Theatre in Toronto for the Awards Night at the Canadian International Animation Festival. The night belonged to Borge Ring. Ring, a Dutch animator who resembled Santa Claus, received the Public's Award and a second place in category A for the wonderful *Anna and Bella*. The film tells the story of two old sisters reliving their childhood with the help of photographs and wine. Its humor and sensitivity made it one of the best received films at the festival.

But after five nights of competitive screenings, there was dissatisfaction with the rest of the jury's selections. The Grand Prix went to the Polish film *Chips*, by Jerzy Kucia. This stark intermingling of live action and animated images in black and white was certainly art, but a far cry from some of the truly beautiful animation seen during the festival.

In category A (films longer than 5 minutes) first prize went to Paul Driessen's *Spotting A Cow*, an unusual explanation of how a cow gets its spots. Driessen is a talented and imaginative animator, but some of his past creations stand above this film. The judges ignored many other fine works in this category: the Russian film *The Lion and the Bull* by Fedor Hitruk, a moral tale and a brilliant piece of classic animation. The other Russian entry in the festival, *Black and White Movie* by Stanislav Sokolov, also deserved attention. Two English films, *The Three Knights* by Mark Baker and *Skywhales* by Phil Austen and Derek Hayes were equally impressive. Special Awards in this category went to Marv Newland's *AniJam* for "concept, execution, and just for the fun of it". This eight-minute film consisted of 15-second segments of the same character interpreted by twenty-two international animators, each oblivious to what came before or after their contribution. The only Chinese film in competition, *Snipe-Clam Grapple* (Yu Bang Xiang Zheng) by Hu Jinqing, won a special award for "exquisite design and animation".

*Gravity*, by Ferenc Rofusz of Hungary, won first prize in category B (films shorter than 5 minutes). Second Prize went to *Black and White* by Bedich Vaclav of Czechoslovakia. Both three minute films contained messages; *Gravity* illustrated the struggle for freedom, while *Black and White* was an allegorical tale about conformity. Three American films in this category deserve special mention. Doug Miller's *Machine Story* gave a four-minute history of the world's inventions. This visually exciting film would certainly stand the test of repeated viewings. *Sundae in New York*, a hilarious clay animation musical by Jimmy Picker, featured a plethora of celebrities in a paean to the Big Apple. *You Can't Teach An Old Dog New Tricks*, by June Foray and Barrie Nelson, was a marvelous tongue-in-cheek satire of sexual mores. Bruno Bozzetto had two excellent entries in this category, *Sigmund* and *Moa Moa*.

The jury declined to give an award for category C (promotional films) for lack of a "clear winner". Out of the nineteen films in this category, fourteen were either Canadian or English. There were no American entries.

In category D (first films) the jury gave only a first prize for *Charade* by Jon Minnis of Canada. Outstanding initial effort came from Americans Joanna Priestly (*Rubber Stamp Film*), Tom Guthery IV (*Circle Game*), Robert Anthony Doucette (*Bessie and Erna*), and Tanya Weinberger (*Frogamorphosis*). The judges chose not to encourage these animators by awarding the other prizes.

First prize in category E (films for children) went to Michael Sporn of the United States for *Doctor DeSoto*. This delightful film told the story of a mouse dentist and his wife who treat a hungry fox with a toothache. *Imperium Beach* by Marcus Parker-Rhodes of England, originally created as a pilot for a children's television series, won second prize. The jury also gave a special award for "sensitivity of concept" to the Canadian film *The Boy and the Snow Goose* by Gayle Thomas. Other notable films in this category were *The Lone Wolf* and *The Nasty Cat* by Karl-Gunnar Holmquist of Sweden and *Insensible Princess* by Michel Ocelot of France.

Over 600 films from 40 countries were entered in the Festival. 96 films were selected for final competition, with 16 countries represented. Canada, England, and the United States contributed the largest share. Moving the festival from Ottawa to Toronto resulted in a lessened feeling of community. Ryerson Theatre cannot begin to compare with the National Arts Centre, and this year's cruise paled in comparison to the picnics of festivals past. But on the whole, the festival could be called a success. Perhaps next time the rough spots will be ironed out.

Mike Riley

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ANNECY '85 from 3rd to 9th June will be celebrating not only ASIFA's 25th Anniversary but also the 25th Anniversary of the first Anancy Festival. For preliminary information contact:

JICA  
BP 399  
74013 Annecy Cedex FRANCE

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### OVERDUE MEMBERSHIPS

The following members are in arrears with their dues. This will be the last newsletter you receive:

David Alexovich 6/84  
Benjamin Chow 6/84  
Ron Crawford 1/84  
Sydney Crawford 1/84  
Monica Kendall 6/84  
Sam Kessler 1/84  
Joani Pena 6/84  
James Richardson 6/84  
Sandy Weber 6/84  
Lollie Weschler Rauch 6/84



### ANIMAFILM #1

The following members should make arrangements with ASIFA Central to pick-up their copies of ANIMAFILM #1:

Ron Crawford  
Sydney Crawford  
Robert Edmonds  
Sam Kessler  
Daniel Moravec  
Deanna Morse  
Fritz Seegers  
Art Springer

ASIFA International shipped this issue bulk, and the chapter is unable to pick up the expense of remailing them. Please contact us and let us know if you will reimburse us for shipping charges.

### ILLINOIS ARTS COUNCIL GRANT INFORMATION

#### Chairman's Grant/ Technical Assistance Grant

\$1,000.00 maximum. Useful for:

- funding a conference you need to attend
- funds to pay a technical consultant on your film project
- funds to help you complete exhibition commitment you may have.

#### Artist's Fellowship

\$1,000.-\$6,000.00 maximum.

"for creative individuals who have DEMONSTRATED commitment to their field within the arts." Some fellowships awarded are in these areas: film, video, music composition, visual arts. Deadline: November 1, 1984.

#### Individual Services Available from thr IAC

- Short term artist's residency (S.T.A.R.)
- Permanent Collection Purchase Program
- Artists registry
- Gallery space in new State of Illinois Building

For more information on these programs and grants, contact SONJA RAE, director at 793-6750.

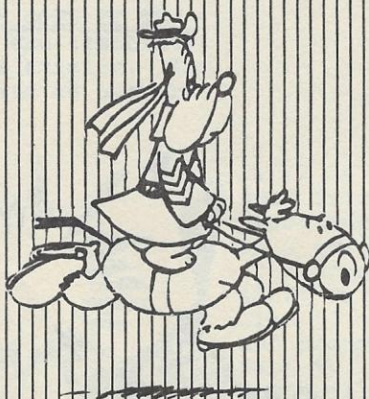
#### FELLOWSHIP OFFERED BY CENTER FOR NEW TELEVISION

A Regional Fellowship Program is being offered by CNTV. For more information call 565-1787.



### ANIMATED FILM TAKES THIRD PLACE AT USA FILM FESTIVAL

The third place prize of \$250 dollars went to the film, BEN'S DREAM, Directed by Dirk Wales, Rainbow Productions, Chicago in the USA short film festival held in Dallas March 23-31



### FILM AND VIDEO MAKERS DIRECTORY

is published by the Section of Film and Video, Museum of Art, Carnegie Institute, for use in conjunction with the FILM AND VIDEO MAKERS TRAVEL SHEET, a monthly publication of the Section of Film and Video. The DIRECTORY is a compilation of the names and addresses of filmmakers and other individuals, and institutions, media centers, schools, production companies and distributors involved in independent film and video. The most recent edition of the DIRECTORY was published in 1979. Future plans for the DIRECTORY include making it available in the form of a regularly updated computer print-out.

The 1979 edition of the DIRECTORY is \$5.00 prepaid, and the special rates for a one-year subscription to the TRAVEL SHEET and a copy of the DIRECTORY are \$10.00 within the U.S., \$17.00 for Canada and Mexico, and \$25.00 for other countries abroad.

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Section of Film & Video  
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WHAT IS ASIFA?

ASIFA is the International Animated Film Association, founded in 1961 under the charter of UNESCO; the United Nations Educational, Scientific, and Cultural Organization. ASIFA's purpose is to promote the art of film animation as a method of communication and international understanding. To this end ASIFA sponsors a number of international festivals, committees, and workshops. ASIFA Central is one of the many chapters of the international organization and was founded in Chicago in 1974. ASIFA Central provides a forum for animators and aficionados of animation in the Midwest to discuss and enjoy the art of film animation. ASIFA Central is a not-for-profit corporation with membership open to anyone who delights in animated films.

ASIFA

C E N T R A L



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