

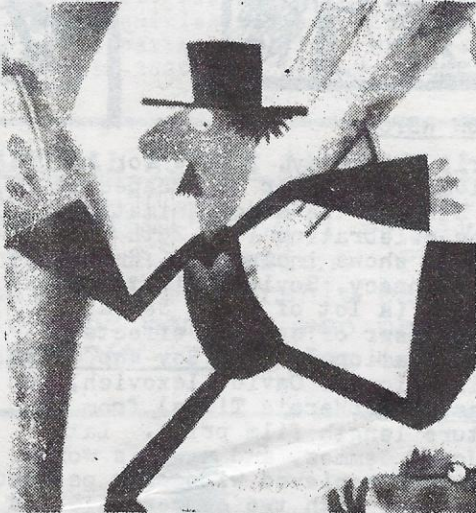
News

ASIFA

C E N T R A L

ASIFA/Central

INTERNATIONAL ANIMATED FILM ASSOCIATION ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION



TRICKFILM '85 TO PREMIERE 'ROCK AND RULE' TO CHICAGO AUDIENCES

The dates for TRICKFILM '85, the retrospective animation festival produced by the Film Center of the Art Institute, have been announced. The programs include the feature film Rock and Rule, produced by Canada's Nelvana Productions, for its Chicago premiere. The film is a sci-fi, pop music fantasy, featuring the music of Iggy Pop, Lou Reed, Cheap Trick, and Debbie Harry. The international scene will be highlighted by animation programs from: Poland, the Soviet Union, Hungary, and Romania. The Chinese feature The Monkey King, and Cuban feature Elpidio Valdes will also be screened. Two pioneers, Charles Bowers and experimental filmmaker Len Lye, will be featured in retrospectives. American animation will be represented by two Hollywood cartoon programs and a compilation of the best American animation of the '80's. Twice Upon a Time, the Lumax cut-out feature produced in San Francisco, will receive its Chicago theatrical premiere during the festival.

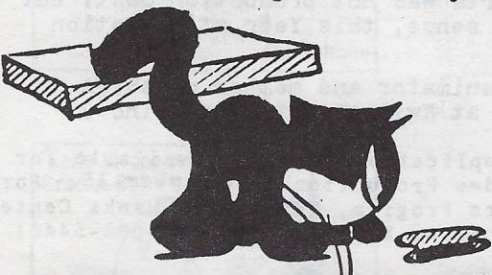
ASIFA Central served as program consultant to the Film Center. See the special TRICKFILM '85 insert for specific program details.

ART INSTITUTE SEEKS ANIMATION INSTRUCTOR

The film department of the School of the Art Institute has begun a search for an animation instructor. Candidates should have a strong emphasis in fine arts and animation, while commercial experience will not be a major consideration. Please send resumes to: Sandra Davis, Film Department, School of the Art Institute, Columbus Drive and Jackson Blvd., Chicago, IL 60603.

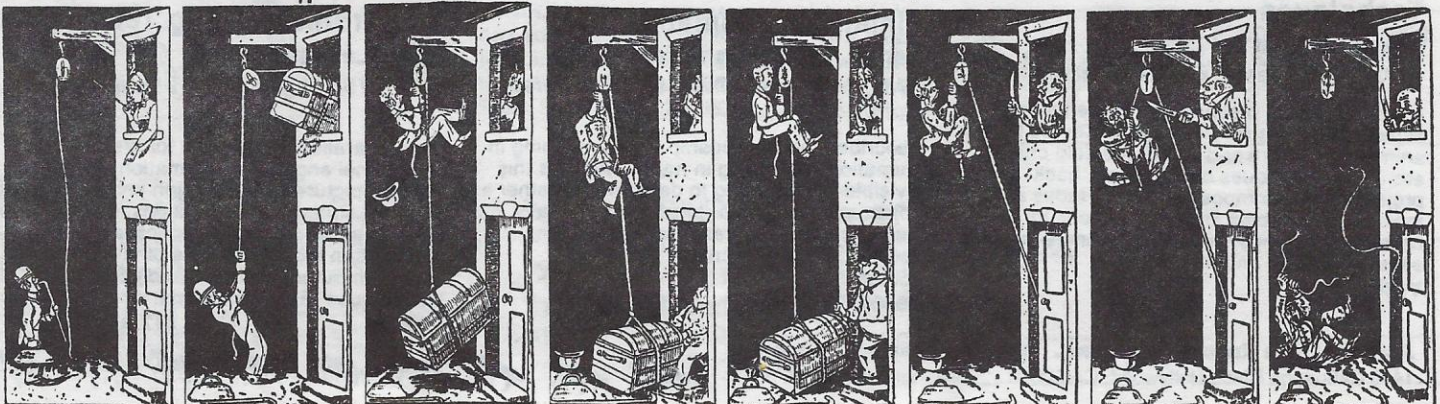
MEET GEORGE JETSON.....

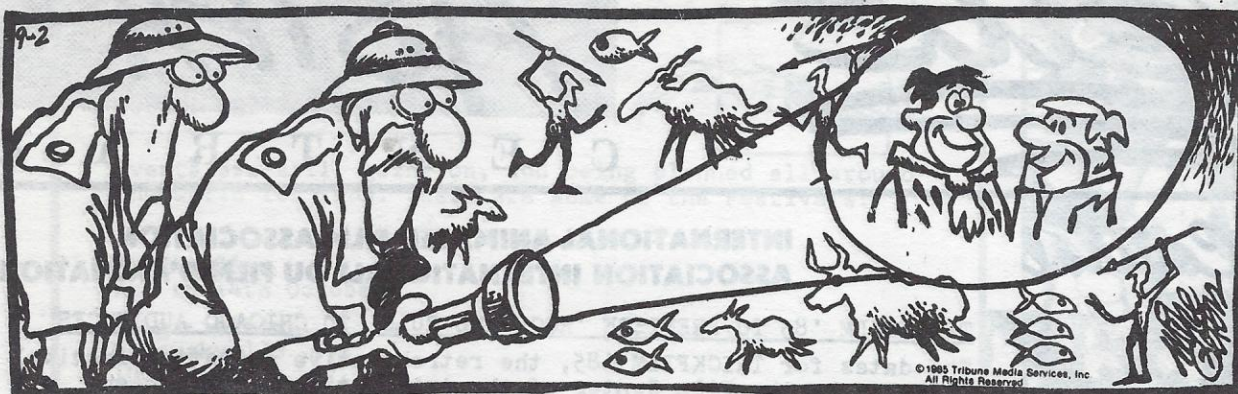
"The Jetsons" will rocket back to America's TV screens starting in October. Hanna Barbera is adding 41 new episodes to the original 24 for a syndicated run of 13 weeks next month. Joe Barbera says the target audience is baby boomers and their children, "So many adults have said, 'Hey, I was raised on that family,' that there's a market with their children." Can those Jetson gifts for that hard-to-please family member be far behind?



ASIFA CENTRAL TO OPEN OFFICE AND RESEARCH LIBRARY

ASIFA Central will be moving moving... from the back of Dave and Mary's apartment into the basement apartment at the same address. The move will allow us to expand our library and file space. The library will be accessible to all ASIFA Central members who wish to do research on grants, animation history, etc. We are interested in donations of office equipment and supplies, and any animation related materials. If you have something you think we might be interested in, please call 764-0776 after 6PM. Office and library hours will be by appointment.





Animation in Twelve Hard Lessons

Robert P. Heath

1972, 142 pages, 11 x 14, illustrated, paper.

Developed as a correspondence course, each lesson terminates in written and artwork assignments. The only requirements for this course on the art of animation is a proper animation disk, with movable registration pins (that you can build yourself from the first instructions).

Y6002 \$25.00

The Animation Stand

Rostrum Camera Operations

Zoran Perisic

1976, 168 pages, 5 1/2 x 8 1/2, illustrated, paper.

Shows how an animation camera can be used to produce animation, titling, and a variety of optical effects. Covers cameras, lenses, back-lighting, exposures, moves and fairings. Written in a paragraph-per-topic reference style, the book is excellent for teaching.

Y6001 \$13.95

Scriptwriting for Animation

Stan Hayward

1977, 160 pages, 5 1/4 x 8 1/4, illustrated, paper.

This book is designed to enable you to script and storyboard any idea in a form suitable for production of an animated film. Scripts incorporate conventional drawing techniques for animation as well as numerous applications with computer-generated and scientific image presentations.

Y6005 \$13.95

Basic Animation Stand Techniques

Brian G.D. Salt

1977, 240 pages, 7 x 10, illustrated, cloth.

A nuts-and-bolts presentation of the technical aspects of animation production. Covers the animation camera and stand, the field charts etc. Also, techniques of animation, back-projection, superimposed images, fades and moves. Good tables and explanations for calculating fairings, exposures, frames-to-seconds-to-feet, and more.

Y6003 \$32.95

THE CHRIS BLAKE WORLD-OF-ANIMATION REPORT

In June and July I made a trip to Annecy, France for the International Animated Film Festival; and later to Budapest, Hungary to see the Pannonia Film Studio, the major animation studio in Hungary. Annecy '85 was celebrating its' 25th Year with a wide variety of retrospective shows including: Jan Svankmajer, Leif Marcussen, 25 Years of Annecy, Soviet animation, Chinese animation, Belgian animation (a lot of Raoul Servais), and Segundo de Chomon (a Spanish pioneer of special effects). The competition was also truly international. The Boy Who Cried Wolf made in Chicago under the direction of David Alexovich, won the children's film prize. Dalias Idok (Heroic Times) from Pannonia Film Studio won the feature length film prize. Later at Pannonia I met the director, Jozef Gemmes, and saw his work. The film has a stunning painterly look achieved with oils painted directly onto cells. Pannonia was busy with two commercials and one feature length film called Cat City. The feature film will be released for international audiences later this year.

All in all, the Year of Animation has had a great effect on animators; especially in the area of international cooperation. Anijam, a cooperative film started by Marv Newland (in which animators worked in their own countries not knowing what the others were doing), was a favorite of the festival. Animajam seemed to symbolize the possibilities of animation for many of the people I talked to at the festival. Pannonia is trying to put together an exchange program for both professionals and students. The French and Canadian contingents held a co-production seminar, and the door has been opened to almost duty-free exchange. The National Film Board will fund 90% of the Canadian production. For independent producers here in the U.S. this is a promising idea for co-productions.

But, at the end of both visits, what I understood to be the driving force of successful efforts was not production cost; but production quality. And in that sense, this Year of Animation has brought out the best.

(Christopher Blake is a Chicago animator and member of ASIFA Central. Chris currently works at Kwilosz Animation, Inc.)

THE NEA MEDIA ARTS guidelines and applications are now available for 1986, The deadline for Film and Video Production is November 15. For more information contact: Media Arts Program, NEA, Nancy Hanks Center, 1100 Pennsylvania Ave, N.W., Washington, D.C., 20506. (202-682-5448)

Timing for Animation

Harold Whitaker and John Halas

1981, 144 pages, 7 1/4 x 9 1/2, illustrated, cloth.

Describes the relationship between timing in animation and timing in nature. Applies this invisible law of timing to determine whether an object appears soft or hard, light or heavy, but also to create mood and pace. Excellent account, analysing crucial audience acceptance.

Y6009 \$34.95

Electronic Imaging Techniques

Eli L. Levitan

1977, 195 pages, 8 1/2 x 9 1/2, illustrated, cloth.

An unparalleled reference for creative personnel engaged in animation, graphics, motion picture and television production, and also for students. Two sections, one describing conventional animation, optical and editing production techniques; the other describing new computer controlled and generated techniques. Excellent format with glossary.

Y6008 \$17.95



THE INDEPENDENTS a national showcase of works by independent film/video makers is now being offered by Manhattan Cable and Group W Cable of Manhattan. Contact: The Learning Channel, 1200 New Hampshire Ave., NW, Ste. 240, Washington, DC 20036. (202-331-9100)

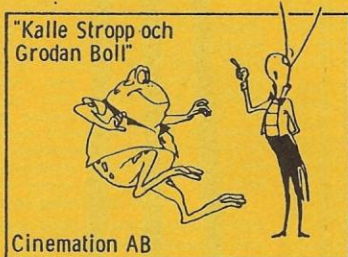
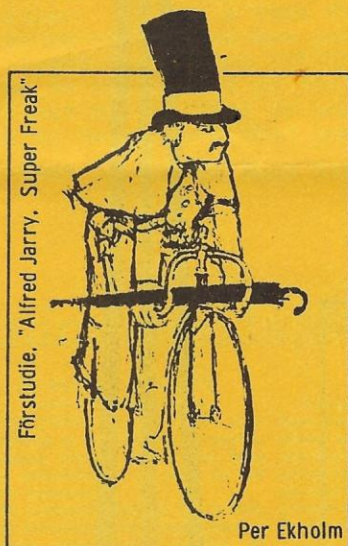
Research Info:

DONORS FORUM has a library on philanthropy and funding which artists and nonprofit arts managers will find very useful. Materials are for reference use only and contain information on technical assistance providers and workshops. The Donors Forum is located at 208 S. LaSalle St., Suite 600, Chicago, IL 60604. Hours: M-F 9-4pm.

CHICAGO PUBLIC LIBRARY CARC, Computer Assisted Reference Center allows for quick searches of funding resources and directories through a computer terminal. Users are charged per minute of computer time. For more info. and inquiries contact: Chicago Public Library, Business/Science/Technical Department, 425 N. Michigan Ave., 11th floor, Chicago, IL 60611. Or call: 312-269-2915. Library hours: M-Th 9-7pm, Fri. 9-6pm, Sat. 9-5pm.

SPECIAL NOTICE !!!!!!!!!

ASIFA Central members attending any programs for TRICKFILM '85 will receive a 50% discount on the price of admission. Present your local or international membership card at the ticket booth. Current members who need membership cards should call 764-0776 after 6 PM.



● **GREAT LAKES FILM & VIDEO FESTIVAL**, Milwaukee, Oct. 11-12. Open to filmmakers & videographers from IL, IN, MI, MN, OH & WI. with independently made, non-commercial films or videotapes produced after Dec. 31, 1982. \$1200 in prizes. Categories: narrative, animation, documentary, experimental. Formats: 16mm & ¾". Fee: \$15 per entry (includes insured return of work). Deadline: Aug. 10. Contact: Pat Tully, G.L.F.V., PO Box 413, Milwaukee, WI 53201; (414) 963-7714.

● **CINE**, the Council on International Non-Theatrical Events. Biannual competition awards Golden Eagles to "professional" films & CINE Eagles to "amateur" films. Winners are then entered in foreign festivals at the maker's expense. Final judgments made on basis of which films most "suitably" represent U.S. video/filmmakers; works which are controversial, or politically or aesthetically radical, are less likely to be selected. Entries in 16 or 35mm and ¾". Entry fees \$55-\$110, depending on length. Deadlines: Aug. 1 & Feb. 1. Contact: S.R. Tamhane, Exec. Director, CINE, 1201 16th St. NW, Rm 105, Washington, DC 20086; (202) 785-1136.

Films ● Tapes Wanted

● **LANDMARK THEATRES** presents American classics, historical & documentary subjects & independent contemporary features & shorts on a theatrical basis. Interested in both 35mm & 16mm formats. Contact: George Konder, Film Programmer, 362 So. Salina St., Syracuse, NY 13202, (315) 475-7979.

● **LOS ANGELES INTERNATIONAL ANIMATION CELEBRATION**, California, Sept. 25-29. First event, sponsored by ASIFA Hollywood and the American Center for Films for Children, welcomes films & videos for competition in categories including shorts, commercials, PSAs, computer animation, rock videos & animation for children. Formats: 16 & 35mm, ¾" & ½". Deadline: forms & fees: July 20; film & video: Aug. 11. Works must have been completed since Jan. '83. Contact: Terry Thoren, Animation, 2222 So. Barrington, Los Angeles, CA 90064, (213) 477-6701.

● **CHICAGO INTERNATIONAL FILM FESTIVAL**, Nov. 8-24. Over 200 prizes were awarded last year; fest features 2000 entries. *Variety* covers the event extensively & has rated it as one of the top domestic festivals. Categories include feature, animation, educational, documentary, video, network TV production, local TV production, short subject, TV commercial, student, & poster. If you think you have a winner, it may make sense to enter in spite of the relatively high entry fees (\$35-75). Entries accepted in 35mm, 16mm, & ¾" for video competition. Deadline: Sept. 20. Contact: Michael Kutza, Director, ClIFF, 415 Dearborn St., Chicago, IL 60610; (312) 644-3400.

● **CINANIMA INTERNATIONAL ANIMATION FESTIVAL**, Portugal, November. 9th yr. for this small animation competition. Categories include films of less than 3 mins., from 3-12 mins., 12-40 mins. Last year the judges included Charles Samu of HBO. Formats: 16 & 35mm, completed within 2 yrs. No fee. Contact: Organization Committee, Cinanima, Apartado 43, 4501 Espanho Codes, Portugal; tel. 721 621.

JOIN ASIFA CENTRAL TODAY

ASIFA, the International Animated Film Association is a unique organization that promotes the art-form of the animated film. ASIFA has thousands of members worldwide: film animators, educators, journalists, and aficionados.

ASIFA Central was formed in 1975 by a group of local animators and producers. Through its screening programs, meetings, and quarterly newsletter the organization brings animation from around the world to the Midwest.

If you want to become a part of the exciting world of film animation, fill out the form below and send it to us. We will forward a membership application to you. Send to: ASIFA Central
7549 N. Oakley
Chicago, IL 60645

YES! I WANT TO BECOME A MEMBER OF ASIFA CENTRAL. SEND MORE INFORMATION TO:

Name _____

Address _____

City _____

Zip _____

ASIFA Central News: Published by the Chicago Chapter of the International Animated Film Association. ASIFA Central is a not-for-profit arts organization registered in the State of Illinois. Information may be obtained by calling 764-0776, or by writing ASIFA Central, 7549 N. Oakley, Chicago, IL 60645.



HOWARD BECKERMAN ANIMATION INC.

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ASIFA INTERNATIONAL

ASIFA is probably the only voice of animation in the world that can speak without bias. Animators and producers engaged in solely commercial pursuits do little promotion for the medium unless it pertains to their own productions. The unions are there to look out for the average animation worker and do little to raise the banner of animation for other than union labor. Many independent filmmakers have little chance to get recognized against the entire world scene. When representatives of all of the aforementioned groups become ASIFA members they then have the possibility of collectively spreading the optimistic aspects of animation to the world at large. It is unfortunate that more people who are involved in animation or who just enjoy animation are not members of ASIFA.

ASIFA International publishes a quarterly magazine, Animafilm, which presently emanates from Turin, Italy. This publication is the only magazine that features animation on an international scale and reports on the cultural as well as the popular aspects of the medium, in contrast to other printed matter that usually carries articles to simply satisfy the fans. Unfortunately, the high cost of production of this fine magazine may lead to its demise unless efforts are put forward to keep it going. ASIFA pays a small part of the magazines' more than \$6,000 production costs. The magazine can limit its issues, or cut back on its good looks, but this says the Italian editors, "Is not what we wish to do to make Animafilm cost efficient." What would help is increased ASIFA International membership, opening the magazine to non-member subscriptions as well as offering the magazine through commercial distributors who could get Animafilm onto newsstands and into libraries and schools. It is important that ASIFA publish some sort of a periodical in order to inform its members, worldwide as well as keep animation visible to others who could help make animation more important as an art as well as an industry. Encouraging Animafilm would solve that need.

Howard Beckerman
Vice President, ASIFA International

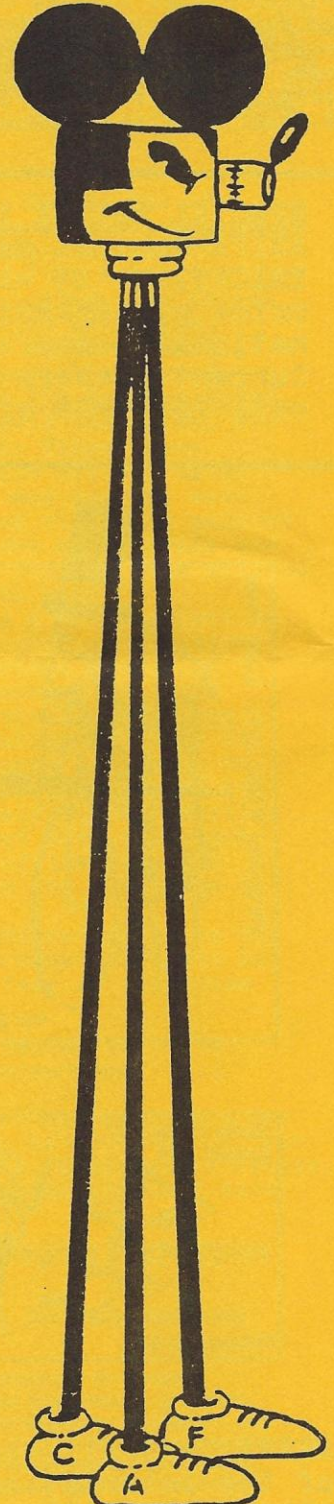
ANIMATION PUBLICATIONS

ANIMA FILM #4 IS OUT and is recieved free by ASIFA-International members (who were members in 1984--'85 members will not get the magazine unless you send off for a copy--\$3.50 with an international check or postal order payable to Compagnia del Bagatto, via Po 2, 10123 Torino, Italia) The issue features articles on Wladislaw Starewicz (aka Ladislaw Starevitch) including a detailed filmography, an interview with Frederic Back (Oscar for Crac in '82), a delightful piece on Italy's Osvaldo Cavandoli, plus festival news, book reviews, and lucasfilm's ANDRE & WALLY B. in full color on the cover. ('85members, it takes a while for ANIMA FILM to update their mailing lists, so your subscription will start later this yr & go into '86)

ANIMATOR #11 features an interview with Richard Williams by Ken Clark. A quarterly that costs 4 pounds a yr (or 10 lbs. by air) Filmcraft, 13 Ringway Rd. Park St. St. Albans, Herts AL2 2RE, Great Britian

GET ANIMATED! is a bi-monthly that promises a "fresh look" at animation and current activities in IA. It's editor John Cawley was formerly editor of Graffiti and he plans to avoid historic articles. #1 was published in Feb. '85. Costs \$7.50 a yr. GET ANIMATED, P.O. Box 1582, Burbank, Ca. 91507

ANIMATRIX is the UCLA Animation Workshop Journal and is published yearly at \$2 an issue. #1 was published in Feb. '85 and it includes a Fischinger flip-book, an interview with his wife, an article on the relationship of early comic strips to early cartoons, plus articles by Frank Thomas, John Halas and others. ANIMATRIX UCLA Animation Workshop, Theatre Arts Dept., UCLA, 405 Hilgard Ave., LA Ca. 90024



CAMBRIDGE ANIMATION FESTIVAL '85

NOVEMBER 5 - 10

EL PRESIDENTE'S COLUMN

September is the traditional start of ASIFA's program year, and to honor the Year of Animation we welcome TRICKFILM '85. ASIFA Central provided the necessary impetus to get the festival planning started, and suggested many of the programs that will be featured. We are pleased to be part of this Chicago tradition, and hope that all members will attend.

Part of ASIFA Central's ongoing work is to bring quality animation to Chicago audiences, particularly through co-operative agreements with other organizations. In our ten years of existence we have worked with groups such as Chicago Filmmakers and the Animation Departments of Columbia College and the U of I. I am proud to say that ASIFA has brought some of the best animation ever made to Chicago audiences, often under harsh financial considerations.

The task of running a non-profit arts organization is not easy. In essence it is a labor of love, for the people who labor for ASIFA love animation. Some of us are filmmakers, others just aficionados; our common thread is an interest in the animated film.

ASIFA has accomplished much in ten years, and our plans and dreams for the future are exciting. But there will be no future without the help of our members. I would like to see more of our members attend the programs. Your physical presence is an important affirmation of all the hard work that's done. I would like our members to boost the organization with their friends and peers. You need to sell ASIFA! By expanding our membership we can increase our effectiveness. I would like to see more volunteers to help ease the burden of administering ASIFA. There is no end to the work that needs to be done.

Last year the organization slowed down to give some of us a breather. It was a time for retrospection and analysis. What are we doing right, and how can we improve on it? Much of our energy was spent organizing TRICKFILM, which we saw as Chicago's contribution to the spirit of the Year of Animation. I would like to see that spirit live on and flourish. I hope our members will help me to achieve that goal.

The best to all in this Year of Animation, 1985.

David Daruszka
President

The Animated Film

Ralph Stephenson

1973, 206 pages, 5 1/4 x 6 1/4, illustrated, paper.

This compact little volume identifies all the key players in the history of animation, up to the present. Covers all major countries and styles — from Disney to Zagreb, and from cartoons and puppets to avant-garde and computer animation. Good bibliography and filmography.

Y6007

\$5.95



lehan

The Complete Kodak Animation Book

Eastman Kodak Company

1983, 192 pages, 8 1/2 x 10, illustrated, paper.

An excellent and comprehensive overview of the 76 years of animation, from the history of animation to animation techniques and how they are accomplished. From a survey of worldwide production, to careers in the industry and some basic do-it-yourself exercises.

Y6010

\$17.95

Animation Is Booming With Move To Video

By ALJEAN HARMETZ

Special to The New York Times

HOLLYWOOD, April 30 — Like Cinderella in the 1950 Disney movie, animated feature films have long been stepchildren, at least to the movie industry.

The industry's disdain was a matter of economics. Full-length movies starring pen-and-ink poodles or princes cost as much as equivalent live-action films, but most ticket buyers paid half-price and theaters were empty after 9 P.M.

The economics have now changed, causing a sudden flurry of animated feature films. "The Care Bears Movie" and "The Secret of the Sword" are currently at neighborhood theaters. Marvel Comics and Sunbow Productions are preparing "Transformers," a feature based on a syndicated television series of the same name about robots that turn into airplanes and trucks.

Walt Disney Productions, which has averaged one animated film every three or four years, intends to make an animated feature every 18 months. Filmmaker, a division of Group W, has announced 13 movies based on classic children's stories. "The New Adventures of Pinocchio," the first of Filmmaker's "New Classics Collection," is now in production.

Tom Wilhite, an ex-head of production at Disney, is producing "The Brave Little Toaster" about five appliances left alone in a summer cabin. Even Steven Spielberg has got into the act with "An American Tail," a \$6.5 million movie about a family of immigrant mice.

Never Wear Out

This magical beanstalk growth has been sowed by the video-cassette recorder and the serendipitous discovery that consumers rent movie cassettes for themselves but buy movies for their children. In addition, there is always a new generation of children to watch animated films.

"Video cassettes help pay the cost of production," said Lou Scheimer, president of Filmmaker. "A few years ago that market didn't exist. Our 'Masters of the Universe,' a television show that can be recorded off the air free, has, incredibly, sold over 300,000 video cassettes."

Mr. Wilhite said: "Children will watch a tape 20 times. So video cassettes are attracting a lot of companies into the animation business."

Eight of the 50 best-selling cassettes of 1984 were animated films. Bill Mechanic, Disney vice president of pay-television, said Disney sold more than 600,000 cassettes of its Limited Gold series of cartoons last Christmas at \$29.95 apiece.

Video cassettes are not the whole answer to the growth of animated films. "Care Bears," "Transformers" and "Secret of the Sword," starring He-Man, She-Ra and the Masters of the Universe, are symbols of a new trend toward movies and television programs being created as advertisements for toys. The stars of cartoons — from Mickey Mouse to the plump mouse Mrs. Brisby in "Mrs. Brisby and the Rats of NIMH" — have always been heavily merchandised. But General Mills's Care Bears,

Bradley's Transformers and Mattel's Masters of the Universe are toys that have become movies to sell more toys.

"The toy industry is designing children's television and films that are nothing more than sales pitches for products," said Peggy Charren, president of the consumer group Action for Children's Television.

"Most animated product is a billboard to sell toys," said Don Bluth, who created Mrs. Brisby and is now animating "An American Tail" for Mr. Spielberg. "There is no art to it."

Saturday-morning television animation costs \$10,000 a minute. Disney animation — which is much more carefully crafted — costs \$100,000 a minute. Disney's "Black Cauldron," a saga of Welsh legends that will be released next summer, has been in production for eight years and, according to Jeffrey Katzenberg, chairman of Walt Disney Productions, has cost \$20 million.

Every Christmas Disney rereleases one of its old animated features. Often the movie makes more money than it did the first time. "Pinocchio" was one of the few box-office successes last Christmas.

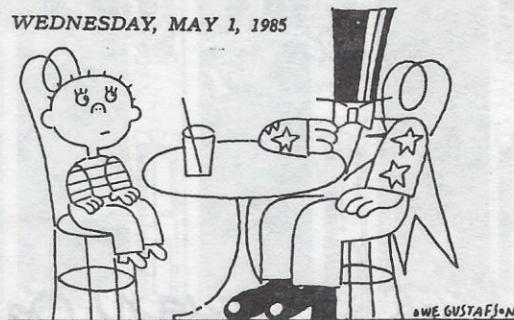
Disney has filed suit against Filmmaker because seven of Filmmaker's projected New Classics, including "Bambi: Prince of the Forest" and "Snow White and the Seven Dwarfs," are what Mr. Katzenberg calls "ripoffs" of Disney films. "Their suit is nonsense," said Filmmaker's Mr. Scheimer. "We're doing continuing stories on properties that are in the public domain."

How animated films will do theatrically in 1986 and 1987 when theaters will be crowded with them is open to question. However, the \$4 million "The Care Bears Movie," which uses upscale television animation, has been a surprise success. "To the 2- to 7-year-old, the Care Bears are like Redford and Streisand," said Samuel Goldwyn Jr., who picked up the movie for distribution after it was turned down by most major studios. He said that the movie will sell \$20 million worth of tickets despite the fact that interest in the Care Bears, who have names like Funshine, ends by the time children turn 10.

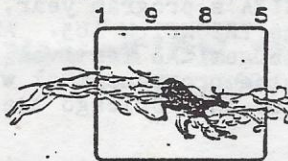
"The Secret of the Sword," which cost \$2 million and consists of three half-hour television programs stitched together, is faring less well. Mr. Scheimer said he was planning a high-budget movie starring He-Man for the summer of 1987.

THE NEW YORK TIMES,

WEDNESDAY, MAY 1, 1985



1985 : THE YEAR OF ANIMATION



Events are still going on, and being planned all around the world for 1985. Here are some of the Festivals:

VARNA '85
7th to 14th October

Bulgariafilm
Rakovsky 135
1000 Sofia
Bulgaria


CAMBRIDGE ANIMATION FESTIVAL (director: Irene Kotlarz)
5th to 9th November

6 St Edwards Passage
Cambridge

LEIPZIG FESTIVAL (ANIMA FOR PEACE)
23rd to 28th November

Chadowieckistr 32
1055 Berlin
DDR

Further details of these later festivals will follow but please contact them direct in the meantime if you need further information.



LOS ANGELES INTERNATIONAL
ANIMATION
celebration

A Competition and Showcase for
The World's Best Animation

SEPTEMBER 25-29, 1985

For entry blank or information, write:
ANIMATION, 2222 S. Barrington, Los Angeles, CA 90064

ASIFA/Central

**INTERNATIONAL ANIMATED FILM ASSOCIATION
ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION
МЕЖДУНАРОДНАЯ АССОЦИАЦИЯ МУЛЬТИПЛИКАЦИОННОГО КИНО**



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7549 N. Oakley

Chicago, Illinois

60645