

ASIFA

C E N T R A L



SPRING
SUMMER
1984



OTTAWA MOVES TO TORONTO

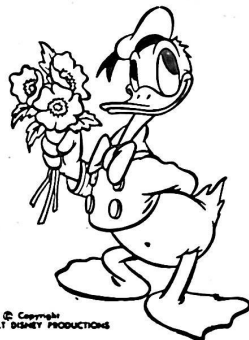
The fifth Canadian International Animation Festival (formerly known as the Ottawa Festival) will take place in Toronto from August 13 through 18. Why the move? The official line is that Toronto offers many advantages over Ottawa; better facilities, more attractions, a wide spectrum of hotel accommodations, and direct air connections. No mention made of money losses incurred by the Canadian Film Institute (see Variety article elsewhere in this newsletter). Deadline for film entries will be June 15, 1984. For more information contact ASIFA Central, or write "Toronto '84", Canadian International Animation Festival, 110 Willow Ave., Toronto, Ontario, CANADA M4E 3K3.

19th TOURNEE POSTPONED

The traditional spring release of the Tournee of Animation has been postponed due primarily to the lack of high quality animated films. (ASIFA S.F.)

DISNEY PLANS DUCKY B-DAY PARTY

Disney Productions is planning a great deal of promotional fanfare for the fiftieth birthday of Donald Duck in 1984. Plans include a full-blown merchandising campaign to include sweepstakes, retail promotions, animated TV specials, and a major nationwide personal appearance. And you thought Orwell's plans for this year were scary. (Animania)



© Copyright
WALT DISNEY PRODUCTIONS

MIGHTY MOUSE MIGHT MARKET MUNCHIES

Intercontinental Releasing Corp. is promoting an animated Mighty Mouse movie and all the merchandising tie-ins, including a health food candy bar.

© Don Bluth 1983



DON BLUTH FANS TREATED TO OVEREXPOSURE

For those of you who can't get enough out of life wasting your change on "Dragon's Lair" take heart. Don Bluth Productions has announced the formation of the Don Bluth Animation Fan Club. For \$10. a year you receive everything a fan could want including: a subscription to EXPOSURE SHEET, the club newsletter. For more information write to: The Don Bluth Animation Fan Club, P.O. Box 398, Tarzana, CA 91356.

ANIMENTARY MY DEAR WATSON

The graduate students in Animation at UCLA Film School have received funding towards the publication of a journal tentatively entitled, ANIMENTARY, to be published this summer. The publication will be devoted to writing on the subject of the craft of animation by university level practitioners.

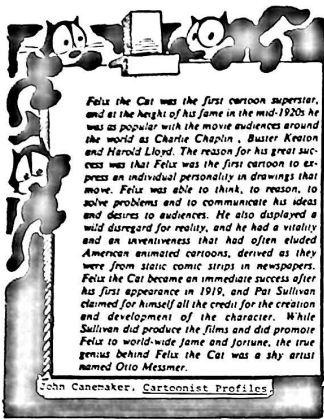
The theme of the first issue will be "Traditional Animation and/or versus the New Technologies." They welcome submissions of articles, with illustrations, photographs, or graphics, on any subject in animation that addresses the "crossroads" which the craft finds itself at presently. Pieces should be from 200 to 1000 words, and authors should be prepared to edit as space dictates. Submissions should be received by no later than April 1, 1984.

They also welcome submissions from non-student sources, such as faculty and animation professionals. Send your material to: ANIMENTARY, UCLA Film School, Department of Theater Arts, Los Angeles, CA 90024.

ASIFA S.F. REELS IN BAY AREA FILMS

ASIFA San Francisco is moving ahead with plans to assemble a reel of the best of Bay Area animation. The sample reel will be 60 - 90 minutes and represent the varied and exciting animation produced by those people living on the fault line. (ASIFA S.F.)





Felix the Cat was the first cartoon superstar, and at the height of his fame in the mid-1920s he was popular with the movie audiences around the world as Charlie Chaplin, Buster Keaton and Harold Lloyd. The reason for his great success was that Felix was the first cartoon to express an individual personality in drawing that move. Felix was able to think, to reason, to solve problems and to communicate his ideas and desires to audiences. He also displayed a wild disregard for reality, and he had a wit and an inventiveness that had often eluded American animated cartoons, derived as they were from static comic strips in newspapers. Felix the Cat became an immediate success after his first appearance in 1919, and Pat Sullivan claimed for himself all the credit for the creation and development of the character. While Sullivan did produce the films and did promote Felix to world-wide fame and fortune, the true genius behind Felix the Cat was a shy artist named Otto Messmer.

John Canemaker, Cartoonist Profiles

OTTO MESSMER DIES AT 91

Otto Messmer, creator of "Felix the Cat," is dead at 91. Messmer, who directed the first "Felix" films, received no credit for the character when it premiered in 1919. Pat Sullivan, whose studio employed Messmer, took credit for the films when they enjoyed worldwide success in the 1920's. "Felix" was the first animated film character to gain such mass appeal. Messmer produced many "Felix" films before leaving Sullivan in 1933.

From 1924 to 1951, Messmer drew a "Felix the Cat" cartoon strip for the New York Journal American. From 1940 to 1972, he was employed by the Douglas Leigh Corp. animating the giant advertising board in Times Square.

By the mid-1950's Messmer became recognized as the true creator of "Felix". In 1959 Joe Oriolo acquired the rights to the character and produced nearly 300 animated cartoons for television distribution. In 1967 Messmer was honored for his achievements in animation, along with Walt Disney and Max Fleischer, at the Montreal Expo '67. (Paul Charlton)

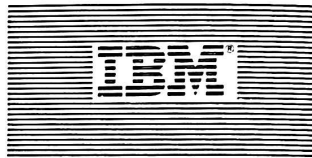
ZAGREB FESTIVAL TO TAKE PLACE JUNE 11 - 15

One of the major animation events of 1984 will be the 6th World Festival of Animated Films to be held in Zagreb, Yugoslavia, June 11-15, 1984. For more information concerning the festival, and to obtain entry forms, please contact ASIFA Central at 764-0776.

IBM WANTS YOUR FILMS

IBM is looking for short, documentary 16mm films, 8-12 minutes long to be shown at IBM meetings recognizing employees' achievements. "Our objective is to move our audiences, roughly 10,000 people in all, to laughter, tears, awe, and empathy. We want to inspire in them the belief that they too, if they will just take the challenge, have what it takes to achieve at a new level."

For information, contact: Caroline L. Crippen, IBM, 1133 Westchester Ave., White Plains, NY 10604, (904) 696-2481.



NEW COMPUTER ANIMATION NEWSLETTER

A new computer animation newsletter has hit the market, but the annual subscription price will deter all but the dedicated aficionado. PIXEL, the Computer Animation Newsletter is geared for people in the computer animation industry. The publication provides the latest news, information on writing and designing programs, facility comparisons, international news, and production reviews; all for only \$286.00 a year. PIXEL is published on a monthly basis, and more information can be obtained by writing: PIXEL, 217 George Street, Toronto, Ontario, CANADA M5A 2M9. (415) 367-0088.

INDEPENDENTS ORGANIZE IN VANCOUVER

ASIFA Central recently received an impressive first issue of a newsletter produced by the newly formed Vancouver Society of Independent Animators (VSIA). This small but active group of animators on Canada's west coast, has banded together to address common problems and establish a support group for animators in that city. International Board Director Prescott Wright is advising the group. We are impressed. Good job and good luck.

ANIMATOR'S NEWSLETTER

If you are interested in English animation you can subscribe to the Animator's Newsletter published by Filmcraft in Great Britain. The magazine is published four times a year and a year's subscription is 3.75 pounds sterling for surface mail or 5.75 pounds sterling for airmail. International money orders should be made payable to Filmcraft and sent to 13 Ringway Rd. Park Street, St. Albans, Herts. AL2 2RE. (Animania)

COMPUTER CREATIONS CREATES NEW LASER DISC GAME

Computer Creations, a digital computer animation company located in South Bend, Indiana, has created a new laser disc game called "Star Rider". Unlike its predecessor, "Dragon's Lair", "Star Rider" combines images that are generated in real-time by the computer with frame-by-frame animation stored on laser disc. "Star Rider" also allows the player to alter the speed he is moving through "space". When the player wants to move slower or faster, the animated background is projected from the disc at a corresponding speed. This allows simulated velocities of up to 240 miles per hour!

Computer Creations developed "Star Rider" with Chicago-based Williams' Electronics, the pinball and arcade company that created the highly successful "Defender" in 1979.

ASIFA CENTRAL NEWSLETTER

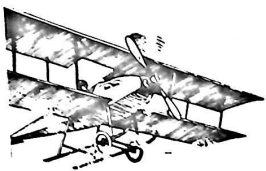
Spring/Summer 1984

Editing and layout:
David Daruszkza

Additional writing:
Paul Charlton

Graphics:
Scissors Inc.

ASIFA Central
7549 N. Oakley
Chicago, IL 60645
tel. (312) 764-0776



THE GREAT SPACE COASTER SEEKS ANIMATION

"The Great Space Coaster", the children's television show, is seeking animation for its upcoming fifth season. Joseph L. Streich, the animation/film coordinator, describes the program as, "an entertaining mix of song and comedy... which teaches kids easy-to-take lessons in self-understanding, respect for others, and similar moral values." Each episode features at least one cartoon segment. They are looking for, "upbeat, humorous cartoons featuring characters with appealing, well-developed personalities who face and overcome challenges." The animation is usually intended for an audience of older children and adults. For more information contact: Joseph Streich, Sunbow Productions, Inc., 380 Lexington Ave., Suite 1105, New York, NY 10168, (212) 687-2500.

LOCAL NEWS

COMING EVENTS

THE 18th INTERNATIONAL TOURNEE OF ANIMATION
April 11-14
Parkway Theatre
2736 N. Clark St.
Chicago 929-9555

Following last year's tribute to the National Film Board of Canada, the 18th marks the return to traditional international programming. This program consists of 20 films from 12 countries. A highly recommended evening of entertaining films. ASIFA Central members receive \$.50 discount on the \$4.00 price of admission. Buy your sweetie a box of popcorn with the savings.

COMPUTER ANIMATION '84
April 27 7PM
Columbia College
600 S. Michigan Ave.
Chicago Room 921

This program, co-sponsored by ASIFA Central and the Columbia College Dept. of Animation, features the state of the art in computer animation in 1984. Marie Cenker, animator at Goldsholl and Assoc., has gathered a selection of sample reels from a variety of animation studios from around the country.

ANIMATION FROM PICTURE START
May 19
Chicago Filmmakers
6 W. Hubbard
Chicago 329-0854

This program, co-sponsored by ASIFA Central and Chicago Filmmakers, features animation from the catalogue of Picture Start, a distributor of independent film located in Champaign, Illinois. Picture Start is a hardy survivor in the field of independent film distribution, and handles a large variety of films. Ron Epple, President of Picture Start, will appear in person to discuss the topic of distribution for independent animators.

SUMMER BURNOUT; FOOD, FUN, AND FILMS (MEMBERS AND INVITED GUESTS ONLY)
Sunday June 25 3-9PM
7549 N. Oakley
Chicago 764-0776

We will be sending a special "members only" invitation out for this gala event. We just want to let you know well enough in advance to prepare yourself to welcome summer "Chicago style" with ASIFA Central. No excuses why you can't come. Your parakeet died last year, so you can't use that one. All you have to bring is a food contribution, something to drink, and a willingness to have a good time. Be there or be square!

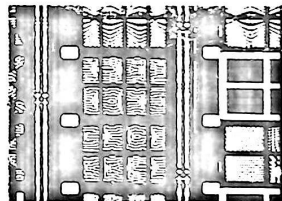
NEW MEMBERS

We would like to welcome the following new members:

Benjamin Chow
Martha Hollingsworth
Joan Stachnik
Michael Loutris

ASIFA WASHINGTON WHERE ARE YOU???

There was a great deal of excitement when ASIFA Washington applied for recognition from the International at the last Ottawa Fest. They had an exceptionally large number of members for a new chapter, and they were a welcome addition to the North American fold. We received one copy of an excellent newsletter, then..... POOF, they disappeared from the face of the planet. At least the newsletter did. Hello ASIFA Washington! We know you're out there! Please send us your newsletters. We're nice enough to send you ours.



INTERNATIONAL MEMBERSHIPS ON HOLD

For those new members who have applied for regular membership in ASIFA Central, which includes membership in the International, there is important information on your membership. ASIFA Central has put a hold on forwarding new applications to the International. This was done for a variety of reasons. First, the International lost two sets of checks for membership dues from ASIFA Central, and we were waiting for the outcome of their search. Second, there has been little in the way of return benefits for this money, particularly the singular absence of ANIMAFILM. We are hesitant to promise our members benefits for International membership, and then have nothing to give them. Third, we have had a problem with members who join for one year and then disappear. This causes problems with the International's ability to maintain accurate membership records. Sometime in the near future we will be making a survey, either by mail or telephone, of all members. At that time we will ask each member what membership they are interested in. We recently established a local membership for \$15. a year. If any new members wish to change to this category upon renewal we will discount their membership dues in order to refund the extra cost. There is also a move in the International to restrict membership to professionals only. Pending the outcome of that proposal any new International memberships we forward will be for film professionals only.



ASIFA CENTRAL OLYMPIC FILM UPDATE

ASIFA Central's entry in the Olympiad of Animation is still behind schedule, under budget, and in need of volunteers. We need: artists, illustrators, someone to break down the soundtrack and make exposure sheets, someone with access to an 8-track recording facility. Completed to date: story board, script, character sketches, and music track. Call Mary Haynes at 764-0776 and join now!

ANIMAFILM UPDATE

A mysterious package with foreign markings turned up in the hallway of the Oakley Arms Apts., headquarters of ASIFA Central. Could it be the long awaited first issue of ANIMAFILM, the official magazine of ASIFA? Well.... close but no cigar. It was the first unofficial issue of ANIMAFILM, number Zero, which is a preview issue that was distributed at the Annecy Festival. There are a limited number of copies available to International members of ASIFA Central. They will be distributed on a first-come, first-serve basis at the annual ASIFA Central Barbeque detailed elsewhere in this newsletter.

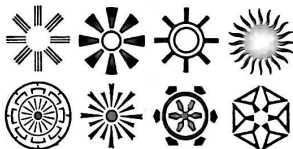
DELINQUENT MEMBERS

The following have not sent in their membership renewal monies. This is the last mailing they will receive.

Stu Abelson
Wayne Boyer

Ron Crawford
Sydney Crawford
Keith Denemark
Thea Flaum

Sam Kessler
Gerard Leifel
Christine Lux
Dan Mielcuch



Published by:

Centro Internazionale
per il Cinema di Animazione
corso Cairoli, 5 10123 Torino
Italia - Tel. 11/6378.51

Brief articles (maximum three typewritten pages) consisting of:

- interviews with persons concerned with the world of film animation, e.g. artists, producers, distributors, scholars, technicians, etc. (please include photograph of person interviewed);
- festival reviews (with photographs);
- various notes on subjects of interest, such as historical researches in progress, technical memoranda, public reaction to films, etc.

Collaborators are cordially requested to keep in mind that due to limitations, material must arrive at the ANIMAFILM editorial staff within the following deadlines:

- for issue number 1 (publication date December 1983) consignment before December 1, 1983;
- for issue number 2 (publication date March 1984) consignment before February 1, 1984;
- for issue number 3 (publication date June 1984) consignment before May 1, 1984;
- for issue number 4 (publication date September 1984) consignment before August 1, 1984.

The editorial staff reserves the right to alter the notes and articles received for "Animanews" when deemed necessary. The names of the collaborators who have contributed to the issue shall be listed on the title-page.

ANIMANEWS

Each issue of ANIMAFILM include one insert called "Animanews". The insert is made up of 12 pages containing the most up-to-date news from the animated film world and hosts brief articles and the following columns: Calendar, Festival Reviews, New Films, Interviews, Educational Activities, New Technical News, Books and Magazines, Animaletters, ASIFA News, Telex.

Anyone wishing to contribute to this magazine is requested to send texts and materials concerning their country, e.g.:

- Brief notes about:
 - up-and-coming shows, exhibitions and festivals, with the dates and the addresses of their organizers;
 - new films, current productions, activities of studios (with photographs when possible);
 - technical news: materials, equipment, new procedures;
 - educational and didactic activities: workshops, instruction, activities carried out in schools and art schools where the animated film is taught;
 - publishing news: magazine, books, and articles published about the animated film (asking the Publisher to send a copy to the Editorial office of ANIMAFILM);
 - all other information and oddities related to the field.



OLYMPIAD OF ANIMATION
ACADEMY FOUNDATION
8949 Wilshire Boulevard
Beverly Hills, CA 90211
(213) 278-8990, ext. 215
Cable: OSCAR BEV HILLS
Telex: 698-614

OLYMPIAD OF ANIMATION

The Olympic Arts Festival will be one of the largest art events in history including: 30 Theater Presentations, 22 Dance Companies performing, 12 Music and Opera companies, 21 Exhibitions of art work, and 7 Festivals including our own, Olympiad of Animation.

We now have 130 new films pledged for the "Spirit of the Olympics" section, about 40 for the children's section and the selection process is under way for the "Champions of Animation". The L.A. Olympics Organizing Committee just had a huge press conference in L.A. and we are indeed proud that for the first time, animation is part of their prestigious Olympic Arts Festival. The deadline for "Spirit" films is March 15th.

by Charles Samu

(Reprinted from ASIFA East.)

The Cambridge (England) Animation Festival, a biannual invitational, ASIFA endorsed event, was held from September 13-18. Located in the historic university town 60 miles northeast of London, this year's Festival featured the largest tribute to contemporary American animation ever mounted at an international film festival. Over 80 films were programmed, representing some of the best work of the past 15 years. Programs were organized of general films (entitled "Coast to Coast"), two shows of "Women Draw Women," one experimental program, and one of children's films. Some outstanding commercial and computer reels were also included.

Festival Director Antoinette Moses, who is a critic and poet, as well as an expert on animation, proved both an able organizer and a gracious hostess for the weeklong event. Foreign participants were housed with local families, thus giving them a chance to experience English life on a firsthand basis. American animators in attendance included Emily Hubley, Steve Segal, Dan McHale, Karen Aqua, Jessica Spohn, and Cathy Karol, each of whom received a special certificate of participation.

A special program of films by Bob Breer was screened, with Breer in attendance; there was also an exhibit of his artwork, given a fine display in a houseboat gallery. Breer will tour with his films and artwork to several other British cities, under the auspices of the British Arts Council.

The Festival Club, located a few ducks' from the Arts Cinema, where most of the films were screened, was a cozy spot for tea, scones, conversation with British animators, and late night discussions after the 11:00 PM feature film screenings. These included such titles as *Plague Dogs*, *Twice Upon a Time*, *Rock & Rule*, Paul Grimault's revised version of *The King and Mr. Bird*, Marcell Jankovic's *Sun of the White Mare*, *The Wall*, *Water Babies*, and *Fritz the Cat*.

Other programs included "Films of Persuasion," a series of several screenings that included rare World War I titles, "Bugs Bunny Goes to War," feminist films, and films for peace. Miroslaw Kijowicz from Poland was in attendance with a retrospective of his excellent aphoristic political fables, all the more timely given the current situation in his native land.

And finally there were the British films, which shows the talented and eclectic work of scores of students and professionals. Top among the student films was Mark Baker's *The Three Knights*, a shaggy dog tale about three well intentioned knights whose efforts to do good inevitably backfire.

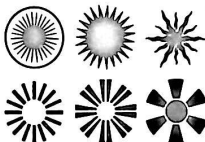
Lesley Keen, of Scotland, premiered her stunning homage to Paul Klee, *Taking a Line for a Walk*, one of the best interpretations of an artist's work yet realized in animation. Phil Austin and Derek Hayes (of *Las Vegas* and *Arcturion* fame) displayed *Shadows*, a haunting mythical tale of quest and death in a floating island world. David Sproston and Peter Lord had two new "Conversation Pieces" in which real life encounters are taped and shown in clay animation; one dealt with a juvenile

offender seeking permission for time off, and the other was a poignant tale of a door-to-door carpet sweeper salesman.

Among the children's films Diane Jackson's *Snowman* remains a charming story and a masterpiece of design; it is one of those films which, even at 26 minutes, can be viewed repeatedly.

A special word, though, has to be said about the commercial reels. Most of the leading animators in England work actively in producing TV "adverts," and the distinction between "independent" and "commercial" animators is not as great as in the U.S. Also the commercials themselves are generally far wittier and snappier than what we see here; it is not necessary to always mention the product as prominently, and there is the occasional bit of off-color humor absent from American TV commercials. While many houses are doing exciting work, the top ones are Cucumber Studios, Speedy Cartoons, Richard Williams, Bob Godfrey, and Richard Purdom. We hope that some of these reels might make their way across the Atlantic later this year.

The Cambridge Festival lived up to, and even exceeded expectations as being a friendly and efficiently organized festival, devoted to screening and promoting the best in animation from around the world. We look forward to Cambridge '85.



PRESIDENT'S NEWSLETTER

October 1983

1985: The year of animation

In the Executive Board meeting at Varna on 11th October, the Board decided to make 1985 THE YEAR OF ANIMATION. This resolution was motivated by the fact that 1985 marks the 25th anniversary of the formation of ASIFA, as well as its first International Animation Festival at Annecy.

The celebrations should give a world-wide boost to animation in all its many forms; art, entertainment for adults and children, education, and advertising. Those who have the contacts, the vision, and the facilities are asked to promote animation with renewed energy, while ASIFA itself will approach all Festival directors urging them to promote animation with even greater emphasis. In the meantime, the Annecy Festival is preparing a Souvenir Book.

Events for 1984

There are a great number of important events lined up for 1984, such as The Olympic of Animation, Zagreb Animation Festival, The Canadian International Animation Festival (now to be held in Toronto), and the endorsed Festivals in Lucerne and Espinho, as well as many other locations around the world.

Varna '83

As with previous Varna Festivals, this event was typified by the large audiences attending the presentations. The Festival gave us a rich overview of the European productions, but not much from the West this time.

There has been a pronounced improvement in technical and professional standards. Fantasy, and the competence of the Bulgarian animation was very much in evidence. The same applies to the Hungarian productions which showed a greater sense of design content. Russian animation has learned economical and refined timing which would surprise many of our colleagues in the States. Once again the Czechoslovaks have excelled in puppet animation, winning the top prize with *THE EXTINCT WORLD OF GLOVES* (Kiri Barta, Krasky Film) using this time.

As usual the Festival had a competent Public Relations and Press service, and a friendly atmosphere, bringing together several hundred professional animators.

The Cassirer doctrine

I quote here part of a letter received from Dr Henry Cassirer, formerly Director of Communications & Education/UNESCO: "News and Current Affairs is only one

Variety, Jan 18, 1984

New Animated Copying Process Pares Disney Feature Time & Costs

Hollywood, Jan. 17.

In the studio's first major change in the transfer of drawings to a cell since photocopying replaced hand lining 20 years ago, Walt Disney Pictures has devised and begun implementing the Animation Photo Transfer process.

The process, said Disney, should shave at least \$500,000 off the budget for "The Black Cauldron," 70m full-length animated feature in preparation for release. "The process is at least twice as fast as the previous one," said Disney animation director Ed Hansen, "and greatly improves the clarity of the animator's art."

The new photo transfer method was conceived and developed by Disney staff department manager Dave Spencer, who applied concepts currently in vogue in the graphics industry. It was first tested during production of "Mickey's Christmas Carol" and is now in use on an eight-minute featurette that will unveil at Disneyland in May.

The process delivers a wider range of available colors, color shades, and cell sizes and can simulate a line of either Xeroxed or inked quality, per Disney. Multiple exposures on the cell is another advantage cited.

John Halas,
President.

domain in which visualisation is not only necessary but today also highly feasible. Thanks to the speed of the technology of electronic animation, Microphysics teaches us that movement and interaction are primary, while seemingly static and fixed phenomena are mere reproductions of the way. Visualisation becomes essential to the many fields of science, and it is equally relevant to human affairs, to the representation of the interdependence of social relationships, human geography, history and economic interaction.

In a world of accelerated transformation and growing insecurity, acceptance and understanding of change is vital to our ability to cope with the future. The present, which alone lends itself to resistance, becomes gains meaning as it is seen as proscript to the past and preface of the future. The graphic, animated dimension of visualisation is our vehicle for the journey into time.

Visualisation opens up a potentially important new field of employment for the professional animator who masters the comprehensive skill of transposing concepts, ideas and factual relationships into a visual medium. The timeliness, scope and ability of television public affairs to convey understanding in simple and impressive form is greatly enhanced through the presence in the staff of broadcasting organisations of professional animators able to grasp and transpose actuality on to the screen. Education, professional training, the presentation of the physical and social sciences to a wider public, as well as public understanding of the scientific and technical ever increasing recourse to visualisation through animation.

For the professional animator, stress on the vastly expanded opportunities of visualisation may open up a significantly growing field of creation and employment. In the very near future, the animator will be the expression of imaginative dreams and social parables, emphasis on visualisation may enrich participation, appeal and job perspectives of the Annecy Animation Festival.

There should be scope to enlarge, evaluate and benefit from Dr Cassirer's suggestions and I will attempt to structure an open discussion of the topic at the next festivals, in order to take the matter a step further.

VARNA ANIMATION FILM FESTIVAL

By Charles Samu

Varna, Bulgaria, was the site on an animation festival from October 8-11th. The festival, while international in nature, primarily serves as a screening place for films from the Eastern European countries. This year only one American film was present, shown out of competition. The film was the work of Monica Kendall (entitled *Shadows*), who formerly worked with Kathy Rose. *Shadows* combines cel and clay animation and concerns a man who returns home, and upon going to sleep has some rather surreal adventures. Ms. Kendall was also the only American to venture to Bulgaria to attend the festival, thanks to a grant she received from her college.

While the people were quite friendly, we also hear that English was in short supply, as was the patience of the audience. Apparently a number of films were loudly booed by an audience not use to films outside of the traditional cartoon genre. Ms. Kendall, along with some of the other foreign guests, were housed at a hotel 15 miles from the festival screening hall, something not exactly conducive to mixing with the local people. The festival booklets we received were rather poorly printed, and the festival included was not of great value. There was no printed list of the award winning films from this year's festival.

In summary the Festival seems to need to make important strides in order to be in the same league as Zagreb, Annecy, and Ottawa.

PRESIDENT'S NEWSLETTER NO. 38 - January 1984

John Halas

During the past few months I have had the privilege of visiting many countries from East to West, from North to South, providing me with personal experience of the state of animation in many parts of the world.

It appears that former trends have reversed. There is a depression in the USA, Canada and Japan; a boom in Great Britain, Hungary, Poland and Scandinavia while animation maintains its momentum in Yugoslavia, Switzerland, Poland, Czechoslovakia, France, Russia and Spain.

As far as markets are concerned, the trend continues as before.

Television is still the largest market, mainly in the form of children's entertainment, followed by advertising, education and cinema. While it is good to see the latter in the form of animated feature productions which have become a universal activity, no longer being confined to Japan and the USA. A case in point is Hungary where three excellent features were completed last year.

The most dramatic and painful experience in the decline of animation in the USA. The professional studios are badly affected and many have gone out of business. The demand is for electronic animation which is commissioned from the newly equipped computer studios which have been introduced from the East to the West Coast. While it is good to experience the benefits of a new market, especially in the field of video games, it causes a number of problems. The old studios are out of work. The new ones may have the technical competence of working with video and computer equipment but lack the knowledge of how animation works and by and large are ignorant of good design. The animation industry is heading towards a division between the old and the new, which causes a serious crisis. Is there a remedy? "Integration" is the answer. This will require new skills. The key to integration is visualisers who know how to write and how to design for the electronic media. Without these skills electronic animation cannot progress beyond special effects.

1985 THE YEAR OF ANIMATION

Fans are progressing well to celebrate, stimulate, and advance the cause of animation next year. Close contact has been established with the United Nations and other world organisations for special projects. When plans are crystallised further announcements will follow. In the meantime the overall project will be discussed at the 20th ASIFA board meeting to be held in Genoa in March and during the Zagreb Festival in June.

Announcement for a competition

"Pannonia Film Studios" is one of the five biggest of its kind in Europe. Kecskemet, a town in the Great Hungarian Plain has given home to one of its production studios. The Kecskemet Studio's activity aims making use of the local possibilities to produce animated feature and TV films for children and adults. The studio, established ten years ago, has been enriched by an up to date, well-designed building providing ideal working conditions. This new building affords an opportunity to creators from home and abroad to produce animated films, or to contribute to the further development of this artistic form by taking part in the production of animated films.

The participation in the project is open to everyone who enters the competition.

- film materials and funds for laboratory processes in the case of accepted film sketches,
- co-workers for the realization (cameraman, editor, sound technician, etc) if necessary,
- 4000 forints monthly grant,
- accommodation in the building of the studio in single rooms, with common bathroom and kitchen for 300 forints a month, as well as meals at a reduced price.

5. The copyright of the works produced at the studio:

The works produced at the studio will pass into the proprietorship of "Pannonia Film Studios". In the case of completed works the fee according to the current copyright laws is due to the creator.

The current customs and foreign exchange regulations are in force concerning any eventual sale abroad of the work in question.

6. Applications for the competition should be sent to the following address:

PANNONIA FILM STUDIOS
Kecskemet Studio
6000 Kecskemet
PI220

All applicants are kindly requested to give a concise summary of their professional activity in the application. Please enclose photos or other documentation. We shall notify entrants of the results of the competition within two months of receiving their entries.

Ferenc Mikulas
Director in charge of
Kecskemet Studio

About the competition

1. The aim of the competition is to offer opportunity to all kinds of research work designed to improve the technical — aesthetic standards of animation and support valuable contribution to the present results of the animated film art. (studies, papers, picture and sound recording experiments).
2. The competition is open to all creators in the animated film production. (director, animator, writer, composer, cameraman, graphic artist, painter)
3. The period of participation in the studio's work ranges from one to six months.
4. During this period the studio provides the participants with:
 - technical equipment necessary for the project. (picture and sound recording devices, editing machine, etc.)



ASIFA

C E N T R A L

INTERNATIONAL ANIMATED FILM ASSOCIATION
ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION

Coming programs:
TOURNEE OF ANIMATION
April 11-14
Parkway Theatre

COMPUTER ANIMATION 84
April 27 7pm
Columbia College

ANIMATION FROM PICTURE
START
May 19
Chicago Filmmakers

PATTI HARRISON

7549 N. Oakley

Chicago, Illinois

60645

Wednesday, January 4, 1984

VARIETY

Animation Fest Move To Toronto Raises Entries, Also Complaints

By SID ADILMAN

Toronto, Jan. 3.

The competitive International Animation Festival, held every second year since 1976 in Ottawa (Canada's capital city) has been moved to Toronto and is set for Aug. 13-18.

But Wayne Clarkson, director of the non-competitive Festival of Festivals held in Toronto every September, says the animation fest should stay where it was because it doesn't require a city with such a large population. "It's not competition for us," says Clarkson, who was the animation fest's first Canadian director.

"But surely a city the size of Ottawa and the superb facilities of the National Arts Centre can still support it."

Since moving to Canada, the animation fest has been operated by the Canadian Film Institute and more particularly by two of its key staffers, Kelly O'Brien and Frederik Manter. However, when they quit the financially troubled institute apparently under international sanctioning body rules that the directorate remain with them, the pair set up shop and residence in Toronto.

New Board

A new board was formed under chairman Ron Leach, a Toronto talent agent, who says he expects the number of entries for this year's run to be higher than the 1,000 in 1982 because of the new locale.

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 intentional 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.