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 Veronica Kendall, Student-Academy Award winner and freelance animator.

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 fiscal year:

June 1983 - May 1984
Opening $459.26
Closing $241.22
Dues taken in $450.00
Disbursements $388.04
Bank charges $80.00
Balance as of 8/31/84 $332.53

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

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

<table>
<thead>
<tr>
<th>Program expenses</th>
<th>Total: $533.21</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deanna Morse honorarium</td>
<td>$150.00</td>
</tr>
<tr>
<td>Best American Animation of the 80's</td>
<td>$207.07</td>
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<tr>
<td>Computer Animation</td>
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<table>
<thead>
<tr>
<th>Chapter operating expenses</th>
<th>Total: $357.22</th>
</tr>
</thead>
<tbody>
<tr>
<td>Postage and shipping</td>
<td>$153.90</td>
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<tr>
<td>Newsletter and printing</td>
<td>$137.12</td>
</tr>
<tr>
<td>Corporate filing fees</td>
<td>$11.20</td>
</tr>
</tbody>
</table>

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 year's 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 18th 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
Marie Cenkner
Paul Charlton
Jean De Mott
Robert Edmonds
Keith Folk
John Follmer
Willi Goldsholl
Stan Hughes

Wendell Ishii
Paul Jessel
Christine Lux
Neil Mahoney
Deanna Morse
Mike Riley
Art Springer
Barry Young

NEW MEMBERS
We would like to welcome the following new members:

Richard Bobo
Tom DeFanti
Patricia Harrison
Scott Holladay

Steve Kaminski
Made-to-Order Library Productions
Patricia Moore
Karl Ochsner
Betty Boop to return in TV special

Almost 50 years after the heyday of her career, little Betty Boop, that saucy-eyed, bob-haired, bow-tipped 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. "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 84.

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

CINANIMA 84
Aparato 43
4501 Espinho Codex
PORTUGAL

13 - 17 November 1984

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. Blechman 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, seem 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
**ANIJAM**

**TOGETHER IN TORONTO**

A unique film is being premiered at the Toronto Animation Festival. Conceived by Vancouver director Marv Newland, it involves the talents and cooperation 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 Lam, who asked Marv Newland to talk about the project.

M.N.: My personal wonderment about this is that twenty-one animators worked on the same project, each creating a fifteen-second sequence. The computers were borrowed from friends, so I would encourage anyone to do it. The animation in this film would be done completely with your own equipment. You can obtain the software for $20,000, which can be thought of as $200,000, since this will be for twenty-one sequences. I feel that this is a great project for animation people with a strong bond between them. The results have been joined together to create a very nice film.

M.N.: The music is by Doug Oed and sound editing by John Shumiltile. The film has been an overwhelming experience for me, and I would encourage anyone to create such a film. There is no limit to what you can do with your own equipment. All the animators were 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 all animation people with a strong bond between them. The project has been an overwhelming experience for me.

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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. 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 have 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 colegues.

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 Matolesy 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 colegues around the world, as ambasadores 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 utilization of animation in all those areas which are used more effectively. These goals can be achieved both indirectly and directly, 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 film, all of them excellent. LifeLine, by Ellen Woodbury, a pencil test rendition of a tiger, moves its single characteristic line to a lifelike running creature to a fuzzy feline to a little 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, a 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, 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 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 Art's Brett Karida. In a bar, a frog and a bear listen to a TV alternating between programs on how to kill a bear and how to love 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 Darelowitz. Heavily backed by arts funding, what was the last film you needed to credit its grantors?—it used Peter Max-style graphics to tell a rather murky story about the warfare between a city snark and a defending tree lady.

My Film, My Film, My Film, using a quarrelsome screen device to tell much of its triply story, is a joint effort by New York's Candy Kugel, L.A.'s Lizbe Behold and Glasgow's Leslie Keen to show what happens when three women set out to make a film for an animation festival. A charming story in all, cold in pastel shades with gentle humor.

Michael Sporn's Lady 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...)
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, 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 Chimp, 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 Spitting 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 Mitruk, 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 Mary Newland's Animam 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, Shine-Clam Grapple (Yu Bang Xiang Zheng) by Hu Jinquing, won a special award for "exquisite design and animation".

Gravity, by Ferenc Rofuez 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 real-life situations from the Big Apple. You Can't Teach an Old Dog New Tricks, by June Foray and Barrie Nelson, was a marvelous tour-de-force of sexual mores. Bruno Bozzetto had two excellent entries in this category, Sigmund and Mea Mea.

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 efforts came from Americans Joanna Priestly (Rubber Stamp Film), Tom Guthery IV (Circle Game), Robert Anthony Doucette (Jesse and Erna), and Tanya Weinberger (Froamorphosis). The judges chose not to encourage these animators by awarding the other prizes.

First prize in category E (films for children) went to Michael Scorn 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 Morning of the Name Day by Nari-Durnar 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 compete 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

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

**JICAA**
BP 399
74013 Annecy Cedex FRANCE
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
Pritz 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:
- funds to pay a technical consultant on your film project
- funds to help you complete exhibition commitment you may have.

Artist's Fellowship
$1,000.00-5,000.00 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 the 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.
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 afficionados 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.

* Robert Blechman

Jim Middleton
107 N. 27th St.
Battle Creek, MI 49015