



FESTIVAL  
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A QUARTERLY PUBLICATION OF ASIFA/Central

## Hiroshima 2002: The Spirit of Love and Peace by Deanna Morse

There was much praise for the 9th International Animation Festival in Hiroshima Japan. This year there were several familiar faces, but many new young filmmakers who had come to this festival for the first time. I talked with filmmakers from Australia, England, Turkey, France, Japan, Spain, Canada, and the USA. All agreed that Hiroshima is a great festival for animators: perfectly organized, with a wide range of interesting and diverse programs, and a rich environment with activities and opportunities to meet and greet other filmmakers in attendance. Several of these newcomers said since they were new to this field, they found it difficult to decide which festivals to enter. They had found the ASIFA guidelines helpful in finding the "important festivals," in selecting festivals that would respect and honor their work. They all were happy they had entered and attended Hiroshima, full of praise for this festival, which is one of the top international festivals for animation.

The festival runs five days at the end of August. Each day, there is constant programming in three theaters, and the competition films are screened every evening, ending with the closing award ceremony. There were six "Stars of Students" programs, tributes to Ub Iwerks, Ferenc Cako, Japanese Video Animation, Stoyan Dukov, the Hubleys, Saul Bass, and Zagreb Animation, among others. Additional displays of animation art and activities included an opportunity to make animation (Macintosh Animation Making World), screening and discussion (Frame In), and a children's animation workshop. My favorite

special display was Animation and Meditation, a tatami room with pillows where one could partake in the traditional Japanese tea ceremony and then view, or meditate, while watching one of two installation pieces by American animator Paul Glabicki. Hungarian animator Ferenc Cako presented a performance during his screening - skillfully moving sand with his hands in time to music. Harking back to the vaudeville era and the early chalk-talks which were a precursor to animation, his hands disappeared as the images transformed on the screen from humans to trees to faces to abstracted patterns. At the closing ceremonies, festival director Sayoko Kinoshita asked if he would do another performance. The full house seemed transfixed during his musical-sand-hand performance, and they roared in applause as he metamorphosed his final images into the logo for Hiroshima 2002.

There are social activities most evenings: an ASIFA roof top beer party, a filmmaker's reception, and the lavish opening and closing ceremonies. This year the opening ceremony featured traditional Japanese music: the Koto and the Shamisen, and the closing ceremony featured Hawaiian hula dancers and steel guitar. Both featured fabulous food and drink.

On Saturday, festival guests boarded busses to see two famous sightseeing spots:

Hiroshima (Morse) continued on 3

## Notes from the Light Board: Reorganizing the ASIFA

With the work of ASIFA being performed by dedicated volunteers, it's amazing at the number of activities that bear fruit through what must seem to be sheer willpower. At the international level, the structure has also been rather casual, so much so, in fact, that incoming board members could feel at a loss for their specific duties. ASIFA President Thomas Renolder has been pounding the pavements with a plan to give the international chapter a sense of design. At the recent Ottawa festival, as at other gatherings where ASIFA members congregate, he presented a plan to organize the executive board along the lines of a parliamentary system, with specific posts and specific duties. The parliament would represent all national and regional ASIFA groups, with each chapter or group sending one member. This parliament would then make major decisions, but more importantly, choose the executive board (rather than the present method of "at large" elections determining a membership from a roster of, often, relative strangers). The parliament members could then bring international news back to their respective chapters in a timelier manner. With the universal use of e-mail and the Internet, this method could be implemented with some degree of facility impossible even a decade ago. Specifically, the parliament would then choose: a president, a secretary, a parliament chairman, a treasurer, an editor for the ASIFA magazine and website, and a public relations manager. In addition, contacts could be determined for animation festivals, animation schools, and the major geographic regions around the globe.

What is surprising to me is not that this system is being presented, but that there isn't actually any such system in place now. The parliamentary system would allow for a greater communication of ideas among the international members, as well as create an environment for greater diversity on the executive board.

Thomas Renolder has been communicating with those who have relayed their thoughts on the proposal and is still conducting informational meetings to gather support for his plan. It is a long overdue concept worthy of serious consideration. More discussion on the topic can be read at [www.asifa.net](http://www.asifa.net).

Speaking of volunteers, Jennifer is back in editorial control this time, so this boat should be back on track. We have KAFI coming in May, with a concurrent ASIFA Central retreat, so it should be another active springtime for the world of animation. See you in Kalamazoo!

*Jim Middleton, ASIFA Central President*

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ASIFA/Central Conference:

May, 2003

To join ASIFA/Central:  
Send a check (payable in US  
dollars to ASIFA/Central) to the  
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### **ASIFA/Central Mission Statement**

*ASIFA: Association Internationale du Film d'Animation*  
The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/1992

#### **Hiroshima (Morse) from page 1**

Kintai, the 300 year old wooden arched bridge in Iwakuni, and the island of Miyajima, famous for the Torii gates which appear to float in the sea at high tide. We ate an excellent traditional Japanese lunch at Iwaso, a famous traditional ryokan (hotel).

The festival takes place within the city of Hiroshima, a city that has dedicated itself to peace. The festival activities are just a block south of the informative and powerful Peace Museum and beautifully designed Peace Park. Nearby stand the remains of the Genbaku dome, one of the few buildings that was left standing when the atomic bomb was dropped. Registered as a world heritage site under UNESCO, the "Atomic Bomb Dome" is the ruins of a commercial exhibition hall designed by a Czech architect in 1915. Unlike much of Japan, Hiroshima is new-rebuilt after the atomic blast. The skeletal shell of this historical building serves as a reminder of the devastation of war, and the incredible potential destruction of atomic bombs.

The animation festival, founded in 1985, is dedicated to "Love and Peace." But this goal is not narrowly defined by the content of films. The goal is that through animation we can show cultural differences and viewpoints and work to achieve a mutual understanding of those differences.

This year, the Grand Prize, and also the audience prize, went to Michael Dudok De Witt for "Father and Daughter," a film that garnered top awards at many international festivals this past year. Twenty other films were also awarded prizes. But the real award is just to be selected for screening at the festival - in or out of competition.

This year, a record number of 1438 animations from 54 countries were entered into the competition, and the selection committee worked for three weeks to choose the 73 films that were included in the competition screenings. In the festival catalog, the

chairperson of the selection committee, Amy Kravitz, explained how the committee approached making this deep cut. "Is this a film which will become more interesting each time it is screened? Does the film have a central idea, a heartbeat? Is the animation appropriate to the central idea? Is the filmic structure strong? Is the animation strong? Is it an intelligently made film? Does it communicate in a genuine way? Has the filmmaker transformed the materials of the craft into something greater than they were before? Does the film have vision, humor, beauty, or even ugliness that is sincere and unique? Each day we look for treasures for which the answers to these questions are 'yes'."

Festival director, Sayoko Kinoshita, expressed her optimism for the future of animation, which was evident in the programming of so many student works this year. Seeing these films, you are reminded of how much great animation is being created around the world, by individual creators expressing their own voice. The Hiroshima festival is one of the few places we have an opportunity to view such a diverse international perspective, to experience so much personal animation. There were many strong voices. There was rich and skillful imagery. Many films were powerful. It is a time for optimism, indeed.

Hope to see you in Hiroshima in 2003!

*Deanna Morse is an animator and professor at Grand Valley State University, Allendale, MI, USA. She has attended the past three Hiroshima festivals, and served on the selection committee in 1996. She is currently treasurer of ASIFA/Central.*

### **KAFI Preliminary Information**

ASIFA members get 20% off the \$100 full ticket price (80 bucks )  
or 20% off of a \$40 day pass (\$32 bucks).

Students are of course \$50 bucks for the weekend which is half price or \$20 bucks for the day.

Plus there are many free events during the day for the mildly curious or fiscally challenged.

### **ASIFA Central Retreat**

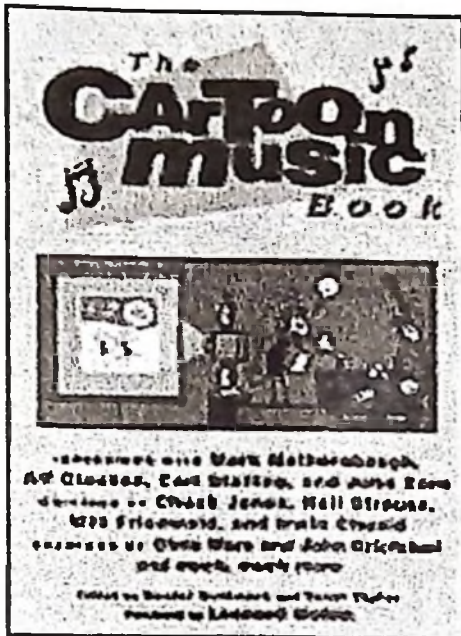
More information on the concurrent ASIFA Central retreat will be forthcoming, both by email, snail mail, and newsletter.

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## Notes on **CARTOON MUSIC**, edited by Daniel Goldmark and Yuval Taylor, A capella books, \$18.95

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The recent Supreme Court decision to validate the "Bono" copyright extension made this book's brief appearance at a local Barnes and Noble somewhat timely.



Disney, the main benefactor of this new extension copyright (effectively guaranteeing that Mickey Mouse shall remain unscathed until the next extension 20 years hence), made its name back when the company meant the Man, for having synchronized a bouncing mouse to tunes specifically chosen for their public-domain status. Had this ruling existed in 1928, Steamboat Willie might have had to remain a silent film, and the ensuing corporate giant would have just been another tragic fatality of the Great Depression.

But Disney had access to public domain music, even if aspiring animators today do not have the same opportunity, and he early on had the benefit of another Kansas City resident to help compose many of his subsequent scores--Carl Stalling.

In fact, when it comes to music for animation, Carl Stalling is one of the few quickly recognized names, and by extension, his inspired, purchased arrangements of Raymond Scott. Beyond that, few names enter the circle of common currency.

The Cartoon Music Book brings some of these unsung heros (well, sometimes they were sung) to light in a series of essays and interviews. Carl Stalling himself discusses his reminiscences with Disney, Iwerks, and Warner's. Mark Motherspaugh discusses his delight at the instant gratification of composing for cartoons, rather than the extended wait for response while performing new music for Devo. The book concludes with an overview of the re-emergence of the genre of composing for animation by other members of Devo and Oingo Boingo. Chris Ware and John Kricfalusi toss in a scattering of drawings to flesh out this paperback.

The episodic nature of the book, however, lends itself to repetition, and there are a scattering of errors of fact and omission--Walt Disney can't seem to make up his mind whether he died in 1966 or 1967, Max Fleischer is credited with The Sinking of the Lusitania (it was Winsor McCay at the pen for that classic), and no mention of Oskar Fischinger is made for his contribution to the notion of synchronized abstract animation with classical music, or his significant assistance to the Disney feature Fantasia.

However, even for these transgressions, the book is fun, offers a few new insights on the tasks of composing for a cartoon, and could make a nice surprise for the enthusiast in your life.

*Review by Jim Middleton*

## Chicago Area Animators Form New Organization

A group of Chicago area animators have formed a new organization to provide a venue for an exchange of ideas and techniques, particularly in the growing field of digital animation. Chicago Area Toon Novices and Professionals (CATNAP) started after several meetings that were held at a local animation studio. The group agreed that there is a need for students and professionals to discuss common issues, screen and critique work, and share information on various tools and techniques they use.

CATNAP's monthly meetings provide attendees with an opportunity to socialize and network, as well as hone their skills in the business of animation through various presentations and speakers. The group has set their 2003 meeting schedule to coincide with a collaborative production of a short animation. Each meeting topic will cover a specific aspect of animation production, including funding and

distribution. The group hopes to bring in outside speakers from the industry to supplement the expertise of group members. A CATNAP web site is also under development.

CATNAP meetings are held the third Saturday of each month beginning at 1 PM at the studios of Itoons, 3717 N. Ravenswood, Suite 210 in Chicago (schedule attached). For more information please contact Kevin Larson at 773-573-1103.

### **CATNAP 2003 MEETING SCHEDULE**

<b>DATE</b>	<b>TOPIC</b>
JAN 18	Story idea/concept
FEB 15	Pitch and Funding
MAR 15	Script/Development
APR 19	Visual Development (storyboards, etc.)
MAY 17	Voice talent (casting and direction)
JUN 21	Timing breakdown/background layouts
JUL 19	Posing/key animation
AUG 16	Cleanup/tween painting/paint layouts
SEP 20	Scan paint composites
OCT 18	Sound design (music and sound effects)
NOV 15	Post production
DEC 13*	Distribution

### **Highlights from the KAFI festival to be shown in Grand Rapids, Michigan.**

**Friday February 21st 7 pm  
Loosemore Auditorium, De Vos Center, Grand Valley State University, Grand Rapids MI**

David Baker will introduce a program of highlights from KAFI 2002: the Kalamazoo Animation Festival International. The program promises to include edgy, contemporary and fun animation from the 2002 festival. (That festival was reviewed favorably by Melissa Bouwman in our past newsletters.)

This year ASIFA/Central retreat will

CATNAP is looking for area media professionals interested in presenting on any of the above topics. Please contact Kevin Larson at Itoons at 773-573-1103 or email him at [kevin@itooons.net](mailto:kevin@itooons.net).

\*note: 2nd Saturday of the month

coincide with the KAFI 2003 festival.

Shake out that cabin fever and come to an evening of animation winners.

**Free! Fun! Tell your friends!**

For more information contact:  
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or David Baker [dbbaker@kvcc.edu](mailto:dbbaker@kvcc.edu)