

= The Care Bears Movie =

The Care Bears Movie is a 1985 Canadian / American animated fantasy film , the second feature production from the Toronto animation studio Nelvana . One of the first films based directly on a toy line , it introduced the Care Bears characters and their companions , the Care Bear Cousins . In the film , orphanage owners tell a story about the Care Bears , who live in a cloud @-@ filled land called Care @-@ a @-@ Lot . Travelling across Earth , the Bears help two lonely children named Kim and Jason find new parents , and also save a young magician 's apprentice named Nicholas from an evil spirit 's influence . Deep within a place called the Forest of Feelings , Kim , Jason , and their friends soon meet another group of creatures , the Care Bear Cousins .

American Greetings Corporation , the owners of the Care Bears characters , began development of a feature film in 1981 . Later on , the card company chose Toronto 's Nelvana to produce it , granted them rights to the Care Bears characters , and financed the film along with cereal manufacturer General Mills and television syndicator LBS Communications . Nelvana 's founders were on hand as producers , while fellow employee Arna Selznick directed . Production lasted eight months , cost no less than US \$ 2 million , and took place in Canada , Taiwan , and South Korea . The voice cast included Mickey Rooney , Georgia Engel , Jackie Burroughs and Cree Summer . Two pop music stars , Carole King and John Sebastian , contributed several songs .

Although major US studios passed on the project , newly established independent distributor The Samuel Goldwyn Company acquired it and soon spent a record US \$ 24 million promoting it . The film premiered on March 24 , 1985 , in Washington , D.C. and entered wide release in around 1 @,@ 000 North American theatres five days later . Another Nelvana work , Strawberry Shortcake Meets the Berrykins , played alongside the feature in theatres . The Care Bears Movie received mixed reviews from the outset ; critics raised concern over its potential as a full @-@ length advertisement for the title characters , among many other aspects . It went on to earn US \$ 23 million domestically ; as Canada 's highest @-@ grossing film during 1985 (with C \$ 1 @.@ 845 million) , it won a Golden Reel Award . Nelvana 's surprise hit also played in Europe , Australia , and Latin America . With over US \$ 34 million in worldwide sales , it set a box @-@ office record for Canadian and non @-@ Disney animation , and has remained one of US distributor Goldwyn 's largest releases .

The movie 's success saved Nelvana from closing , helped revive films aimed at children in the US market , and has been cited as inspiring a spate of toy @-@ based animated and live @-@ action features . Nelvana produced two sequels in the next two years , A New Generation (1986) and Adventure in Wonderland (1987) ; neither surpassed the original financially or critically . The Care Bears franchise continues , and has included television series and specials , videos , and films .

= = Plot = =

Mr. and Mrs. Cherrywood are a middle @-@ aged couple who run an orphanage . Mr. Cherrywood tells the orphans a story about the Care Bears and Care @-@ a @-@ Lot , their home in the clouds . In the story , Friend Bear and Secret Bear travel looking for people to cheer up . They meet Kim and Jason , two lonely orphaned children . Friend Bear and Secret Bear introduce themselves and remind the children of their ambitions , but neither of them are interested .

At an amusement park , Tenderheart Bear spots a magician 's apprentice named Nicholas . While unloading a trunk of goods for his master , the " Great Fettucini " , Nicholas finds an old book with a diary @-@ style lock . When he unlocks it , an evil spirit appears as a woman 's face , and starts corrupting him . With his help , it lays waste to the park , and begins a quest to remove all caring from the world .

Back at Care @-@ a @-@ Lot , some of the other bears are working on their new invention : the Rainbow Rescue Beam , a portal that can send any bear to Earth and back . The two Care Bear cubs belonging to Grams Bear , Baby Hugs and Baby Tugs , interfere with it and bring forth a group of unexpected visitors : Friend Bear , Secret Bear , Kim , and Jason . The bears introduce themselves to the children , and give them a tour of their home . Tenderheart Bear returns on his

now out of control Rainbow Roller just before a " Cloud Quake " caused by the spirit , which ruins Care @-@ a @-@ Lot . He informs the others of Nicholas ' troubles on Earth . Using the Rainbow Rescue Beam , he sends Kim and Jason to the park , along with Friend Bear and Secret Bear . They end up in the Forest of Feelings when the portal malfunctions . From a nearby river , the rest of the bears begin searching for them aboard a cloud ship called the Cloud Clipper .

Within the Forest , the children and their friends are introduced to Brave Heart Lion and Playful Heart Monkey , two of the Care Bear Cousins . Later on , the other bears discover more of these creatures , among them Cozy Heart Penguin , Lotsa Heart Elephant , Swift Heart Rabbit , and Bright Heart Raccoon . During their stay , the spirit attacks them in several disguises : a spearfish , tree , and eagle . After the Care Bears and their Cousins defeat it , they venture back to Earth to save Nicholas from its influence .

At the park , Nicholas obtains the ingredients for his spell against the children and the creatures . After he casts it , the Care Bears and company engage in a long battle . The bears shoot beams of bright light on him , forming their " Stare " ; the Cousins help with their " Call " . As the creatures ' power drains away , Nicholas and the spirit briefly regain control . After Kim and Jason assist him , he finally realizes his misdeeds . With Secret Bear 's help , he closes the spirit 's face back into the book and saves himself , the park , and the world . He thanks the group and reunites with Fettucini , while Tenderheart Bear inducts the Care Bear Cousins into the Care Bear Family , and Kim and Jason find new parents who take them to one of Nicholas ' shows .

As Mr. Cherrywood finishes his story , it is revealed that he is actually Nicholas , and that his wife is Kim . Tenderheart Bear , who has been listening from outside a window , returns to Care @-@ a @-@ Lot in his Cloudmobile . The film ends with every member of the Care Bear Family waving good @-@ bye .

= = Voice cast = =

= = Production = =

= = = Development = = =

The Care Bears were created in 1981 by Those Characters from Cleveland (TCFC) , a division of the Cleveland greeting card company American Greetings Corporation (AGC) . That same year , the title characters made their debut on greeting cards by Elena Kucharik , while American Greetings began to develop a feature @-@ length film using the characters . Kucharik , along with Linda Denham , Linda Edwards , Muriel Fahrion , Dave Polter , Tom Schneider , Ralph Shaffer , and Clark Wiley , created the original characters . Early in their tenure , the Bears appeared as toys from the Kenner company , and starred in two syndicated television specials from a Canadian animation studio , Atkinson Film @-@ Arts of Ottawa : The Care Bears in the Land Without Feelings (1983) and The Care Bears Battle the Freeze Machine (1984) .

Production of the first feature took place at another Canadian outlet , Toronto 's Nelvana studio . This came in a period in the company 's history which Nelvana co @-@ founder Michael Hirsh refers to as its " dark years " . At the time , Nelvana had just finished production of its first full @-@ length film , 1983 's Rock & Rule , which was produced using almost all of its resources (for around US \$ 8 million) , and failed to find proper distribution . The film put them on the verge of closing down . Soon after , the Nelvana team began doing work on television shows like Inspector Gadget (from DIC Entertainment) , 20 Minute Workout (from Orion Television) , and Mr. Microchip . During this period , they also made syndicated specials based on American Greetings properties : Strawberry Shortcake , The Get Along Gang , and Herself the Elf . " In some instances , " noted Harvey Levin , vice @-@ president of marketing and entertainment communications at TCFC , " their capabilities [on the Strawberry Shortcake specials] surpassed Disney quality . " Various companies vied to produce a Care Bears feature , and Nelvana was the first to do so ; Hirsh sought to seize the

opportunity after hearing of its development . DIC Entertainment also expressed interest . Thanks to the Strawberry Shortcake specials and their experience on Rock & Rule , Nelvana acquired the rights to the characters and gained a contract from American Greetings to create the script . To convince the production partnership of TCFC and Kenner Toys , Hirsh held a competition inspired by Pepsi @-@ Cola 's " Pepsi Challenge " commercials of the time , in which he tested clips from Nelvana and other vying studios and checked the " animation quality , music , sound effects , and colour " of each . He then asked the producers to decide on the best demo , and Nelvana scored highest . Hirsh later recalled the words of his partners : " We know you 've rigged this against everybody else because you 've chosen the clips . But we like the approach . "

= = = Producers and crew = = =

The Care Bears Movie was one of the first films to be based directly on an established toy line . It featured the ten original Bears , along with six additions to the line @-@ up , and marked the media debut of the Care Bear Cousins . Produced for at least US \$ 2 million , the film was financed by American Greetings , the owners of the Care Bears franchise ; General Mills , the toys ' distributor ; and television syndicator LBS Communications . The Kenner company also took part in the production . Brought in under budget , The Care Bears Movie became Nelvana 's second feature @-@ length production , and was made over an eight @-@ month period that lasted until February 1985 . Michael Hirsh is quoted as saying in Daniel Stoffman 's 2002 book , The Nelvana Story : " Nobody had ever made an animated movie for theatrical release for as little money and in as little time . " In 2009 his partner , Clive A. Smith , told Canadian Business magazine : " I swear I grimaced at the thought of doing a Care Bears feature . But Michael [Hirsh] went out and actually brought that project in . " Nelvana was responsible for the script , several special effects , including those for the " Care Bear Stare " , and hired musicians and voice actors . With this project , Arna Selznick became the third of only four women ever to direct an animated feature ; prior to this , she worked on several Nelvana productions , including Strawberry Shortcake and the Baby Without a Name . Nelvana 's founders ? Michael Hirsh , Patrick Loubert , and Clive A. Smith ? participated as the main producers . The studio 's roster included Charles Bonifacio , the director of animation , and supervising animator D. Brewster , who previously took part in the animation courses at Ontario 's Sheridan College . Dale Schott , who served as a storyboard artist , remarked that " Nelvana had a lot to do with reviving the low @-@ budget feature " with its efforts on The Care Bears Movie .

Four employees of the film 's financiers served as executive producers : Louis Gioia Jr . , president of Kenner 's Marketing Services division ; Jack Chojnacki , co @-@ president of TCFC ; Carole MacGillvray , who became president of General Mills ' M.A.D. (Marketing and Design) division in February 1984 ; and Robert Unkel , LBS ' senior vice @-@ president of programming . A fifth producer , American Greetings staffer W. Ray Peterson , went uncredited . Three associate producers worked on the film : Paul Pressler , another employee at Kenner ; John Bohach , who later became LBS ' executive vice @-@ president ; and Harvey Levin . Lenora Hume , the director of photography on Rock & Rule , was the supervising producer .

= = = Animation = = =

Along with Inspector Gadget , The Care Bears Movie was Nelvana 's first foray into animation outsourcing . Production took place at Nelvana 's facilities , Taiwan 's Wang Film Productions (Cuckoo 's Nest Studio) , and the newly established Hanho Heung @-@ Up and Mihahn studios in South Korea . Delaney and Friends , a Vancouver @-@ based outlet , did uncredited work . Nelvana faced several problems with their Korean contractors , among them the language barrier between the Canadian crew and the overseas staff , and the unwieldy processes through which the film reels were shipped to the West . At one point , Loubert , Smith , and fellow staffer David Altman spent three days trying to persuade several unpaid animators to return important layout sketches . In exchange for the layouts , Nelvana gave them US \$ 20 @,@ 000 in Korean won . By then , the production was falling behind schedule , and an opening date was already set ; Loubert sent half of

the work to Taiwan (where Lenora Hume supervised) , while the remainder stayed in Korea under Loubert 's and Smith 's watch .

Back in the Americas , Hirsh tried to promote the unfinished feature before its deadline ; unable to get available footage , he instead managed to show potential marketers some Leica reels and a few moments of completed colour animation . According to him , it was the first time an animated " work in progress " was screened to exhibitors ; this ploy has since been used by the Disney company , particularly in the case of Beauty and the Beast (at the 1991 New York Film Festival) . " People loved the movie anyway , " he said of this experiment . " I was told it was considered great salesmanship . It made [them] feel that they were part of the process because they were seeing unfinished work . "

= = = Music = = =

The music for The Care Bears Movie was composed by Patricia Cullen . The soundtrack album was released in LP and cassette format by Kid Stuff Records in the United States , and on Cherry Lane Records in the United Kingdom . Six songs were performed by Carole King , John Sebastian , NRBQ , and the Tower of Power ; actor Harry Dean Stanton had a guest appearance as Brave Heart Lion for the song " Home is in Your Heart " . The songs were produced by Lou Adler and John Sebastian , with additional lyrics and music by Ken Stephenson , Walt Woodward , and David Bird ; Nelvana crewmember Peter Hudecki prepared the song sequences .

Before The Care Bears Movie , Sebastian contributed to several other Nelvana specials , including The Devil and Daniel Mouse (1978) . When asked to compose three tracks for the film , he learned about the characters since he was unfamiliar with the franchise . Despite his misgivings on the marketing aspects , Sebastian said in April 1985 , " I think their central theme ? being candid about your feelings , sharing your feelings ? is a very positive message for children . "

Adele Freedman of Toronto 's The Globe and Mail wrote positively about the music in the film :

A lot of caring has gone into the soundtrack . It doesn 't attack the eardrum in the manner of so much current kids ' stuff . It supposes that a child 's ear can discriminate between good music and aural pollution as well as anybody else 's . Carole King (of Tapestry fame) wrote and performed the theme song , " Nobody Cares Like A Bear " . [sic] The remaining songs , written by John Sebastian , are likewise entertaining and imaginatively arranged . The music does a lot to make the kingdom of Care @-@ a @-@ lot , where the goody @-@ goody bears hang out on clouds monitoring life below on their Caring Meter , a slightly less irritable place .

Other critics tended to differ . The Houston Chronicle 's Stephen Hunter found that " the film integrates its music into the story very clumsily . It 's not merely that the numbers are forgettable ? they are ? it 's that they 're shoe @-@ horned so obviously into the story that they don 't amplify it , they stop it cold . " Likewise , Michael Blowen of The Boston Globe said that " the uninspired songs ... add nothing to the banal plot . "

= = Release = =

In 1984 , before the film 's completion , Carole MacGillvray offered The Care Bears Movie for consideration to major studios in the US Since they did not see the financial potential in a picture aimed strictly at children , they declined the offer . MacGillvray told Adweek magazine in April 1985 , " I made several trips , and I was really disappointed . They kept telling me things like ' Animated movies won 't sell ' and ' Maybe we 'd consider it if you were Disney , ' but most just said , ' You 're very nice , good @-@ bye . ' " When few takers were left , she took it to the Samuel Goldwyn Company . A newcomer in the independent market , it agreed to release the film . Comparing the title characters ' appeal to Hollywood stars like Barbra Streisand and Robert Redford , founder Samuel Goldwyn , Jr. remarked : " Having my [two] children , I know these bears are stars , too . "

According to the 1985 edition of Guinness Film Facts and Feats , the Samuel Goldwyn Company spent up to US \$ 24 million on the publicity budget for The Care Bears Movie , the largest at that time . The film 's advertising budget was US \$ 4 million ; Variety reported that " the beneficiaries of [

its] merchandising tie @-@ ins have earmarked [the remaining] \$ 20 @,@ 000 @,@ 000 to promo Care Bear products in step with the film 's release " . For the film 's promotion , Goldwyn 's staff partnered with Kenner Toys and the fast food chain Pizza Hut ; there were also tie @-@ ins on Trix cereal boxes . Parker Brothers published two tie @-@ in books , Meet the Care Bear Cousins and Keep On Caring , shortly after the film 's release ; both were reissued in October 1985 by Children 's Press .

The Goldwyn staff came up with two advertising strategies , which tested well with the company ? one was aimed at the film 's target audience of children as young as age five ; another targeted grown @-@ ups , parents , and older children . In the words of Cliff Hauser , the distributor 's executive director of marketing , " We didn 't want parents to think the movie was threatening . So the big debate was ? although the formula for success in animated film is the triumph of good over evil ? how can you do that in single @-@ image ads ? " Jeff Lipsky , vice @-@ president of theatrical at Goldwyn , referred to the first one as " the cheery approach " ; ads therein featured the Care Bears on clouds , and carried the tagline " A movie that 'll make the whole family care @-@ a @-@ lot " . Hauser said , " That 's one that a mother can look at and know she can take the 2 @-@ year @-@ old to it and not worry . " The other campaign , which Lipsky called " more Disney @-@ esque " , featured an evil tree whose hands reached out to capture the Bears ; its tagline , " What happens when the world stops caring ? " , was also seen on the official poster . Bingham Ray , Goldwyn 's vice @-@ president of distribution , was involved in the promotional efforts .

Around opening time , Hirsh predicted that The Care Bears Movie would be its decade 's response to Pinocchio and Snow White and the Seven Dwarfs , both from Walt Disney Productions . Loubert added , " These characters say something important to children . Our challenge has been to create a very distinct character for each Care Bear . A lot of effort went into bringing out their individuality . " Some time afterward , Hirsh conceded that parents had to come to the film , out of respect for the dark content within . " Frightening scenes , " he said , " are a necessity for the reality of the hero and villain ? just as it works in nursery rhymes . Kids work out their fears this way . " TCFC 's Jack Chojnacki offered this vindication in the Wall Street Journal : " We consider a film one of the many products we license . When we started the whole Care Bears project we knew the importance of bears in the market but that there was a void . There were no specific bears . In the movie marketplace there was a void for good family @-@ fare films . " And , in the words of Carole MacGillvray , " Toy recognition drives this movie . "

= = = North America = = =

The Care Bears Movie premiered in Washington , D.C. , on March 24 , 1985 , as part of a Special Olympics benefit ; Georgia Engel , the voice of Love @-@ a @-@ lot Bear , attended this event . The film opened on March 29 , 1985 , in the United States and Canada , as Nelvana 's first widely released feature . It became surprisingly successful at the North American box office , playing primarily at matinees and early evening showings . At the time , the North American film industry was bereft of children 's and family fare ; with The Care Bears Movie , Hirsh said , " There 's such a large audience for a film that appeals primarily to 6 @-@ year @-@ olds . " He remarked later on , " What we 've done [at Nelvana] is tailor the film to a pre @-@ literate audience , the very young . It 's interesting to see the audience . The kids are fixated on the screen . [It 's] awesome to them . " Clive A. Smith observed that some children came to showings with their Bears ; long line @-@ ups held back its audience in several cities . Among those attending the matinee screenings was John Waters , a filmmaker known for Pink Flamingos and Polyester . The film made an appearance at the USA Film Festival in Dallas , Texas , during its release .

When shown in theatres , the feature was immediately followed by Nelvana 's TV special , Strawberry Shortcake Meets the Berrykins . It was directed by Laura Shepherd and produced by Nelvana 's founders along with Lenora Hume . The story involves Strawberry Shortcake and a tiny group of creatures called the Berrykins as they work to clear their home of Strawberryland of the " world 's favourite perfume " , a pungent odour which was unleashed from a purple cloud . LBS Communications syndicated it on US television around the time of The Care Bears Movie 's

theatrical tenure ; a video release from Family Home Entertainment soon followed .

The Care Bears Movie ranked fourth at the North American box office on its first two weekends , grossing US \$ 3 @. @ 7 million and US \$ 3 @. @ 2 million respectively . It was screened in 1 @, @ 003 venues during its first four weeks . After three months , it grossed about US \$ 23 million in the United States , and placed 40th among 1985 's major films ; it brought in US \$ 9 @, @ 435 @, @ 000 in rentals for the Goldwyn company . In Canada , the film was released by Astral Films and Criterion Pictures Corporation , and made C \$ 1 @, @ 845 @, @ 000 by the end of 1985 . It was the year 's highest @- @ grossing release in that market , followed by Disney 's One Magic Christmas and a Quebec production called Le Matou .

Several months after The Care Bears Movie , Walt Disney Pictures released its animated feature The Black Cauldron . Costing US \$ 25 million , it was the most expensive animated film of its time , but grossed nearly as much as Nelvana 's production (US \$ 21 @. @ 3 million) . As a result , The Care Bears Movie 's performance alarmed animators at the Disney Studios ; Don Bluth , a former recruit , dismissed the " public taste " factor that it demonstrated . Another animator , Ron Clements , later reflected on this : " Everyone was kind of scared about the future of Disney animation . It wasn 't a good time . It was really a terrible time . " This sentiment was echoed in Waking Sleeping Beauty , Disney 's 2010 documentary on the revival of its animation unit . While comparing The Black Cauldron with The Care Bears Movie , The Atlanta Journal @- @ Constitution singled out the " putrid pastels " of Nelvana 's production and commented that they " don 't even deserve to be mentioned in the same review . " Months afterward , a re @- @ issue of Disney 's One Hundred and One Dalmatians surpassed both The Care Bears Movie and The Black Cauldron , with over US \$ 30 million in sales .

Sometime after the film 's release , Children 's Video Library (a division of Vestron Video) picked up the video rights to The Care Bears Movie for US \$ 1 @. @ 8 million . It was released in the United States on July 10 , 1985 , in VHS and Betamax formats . On August 10 , 1985 , it debuted in 26th place on Billboard 's Top Videocassette Rentals chart . It ranked fourth on the first edition of the magazine 's Top Kid Video chart (on October 5) . It was tracked by Video Insider 's children 's chart (on August 30 , 1985) , as one of five toy @- @ related titles on tape (along with two compilations of Hasbro 's Transformers series ; another with Hallmark Cards ' Rainbow Brite ; and the last with Strawberry Shortcake) . By 1988 , Vestron 's edition sold over 140 @, @ 000 copies . In 1990 Video Treasures reissued it on videocassette ; on October 10 , 1995 , Hallmark Home Entertainment published another VHS edition as part of a six @- @ title package from Goldwyn and Britain 's Rank Organisation .

On September 5 , 2000 , MGM Home Entertainment re @- @ released the film on video as part of its Family Entertainment Collection ; the DVD edition premiered on August 6 , 2002 , and was packaged with the 1978 British family film The Water Babies . In 2003 the film was inducted into the MGM Kids line . In honour of the Care Bears ' 25th anniversary , another DVD edition of the film was released on March 20 , 2007 , with restored picture quality ; it contained the franchise 's second Atkinson Film @- @ Arts special , The Care Bears Battle the Freeze Machine , as an extra . American Greetings launched an official anniversary website and a Dodge Grand Caravan giveaway as part of the proceedings . By 2007 , home video sales of The Care Bears Movie totalled over five million units .

The Care Bears Movie was scheduled to premiere on the US premium television network , Disney Channel , on June 28 , 1986 , but did so one month in advance . In September 1987 , the film made its terrestrial broadcast premiere on the ABC network 's Saturday morning schedule . It also aired on American Movie Classics in July 7 , 1991 , and on Showtime and The Movie Channel in the 2000s . The film aired on Starz Entertainment 's Encore channel in September 2007 , as part of its " Big ' 80s " Labour Day marathon , chronicling various releases from that decade . It was among the first films shown on Canada 's Moviepix channel in October 1994 .

== = Overseas == =

Amid the US and Canadian success of The Care Bears Movie , Goldwyn took the film to the 38th

edition of the Cannes Film Festival , where it was highly received ; a group of costumed Care Bears strolled along the Croisette to promote the picture . Among its overseas distributors was Germany 's Filmwelt , which released it on March 20 , 1986 , under the title Der Glücksbärchi Film . It sold 538 @, @ 487 tickets in that territory , placing 47th among new releases , and grossed over DM4,013,000 (? 2 @, @ 051 @, @ 600 ; US \$ 2 @, @ 868 @, @ 000) . The film was released on VHS in October 1986 by the local division of CBS / Fox Video , and aired on national broadcaster ARD during the 1988 Christmas season .

The Care Bears Movie was released in the United Kingdom by Miracle Films in August 1985 , and did well in matinee @-@ only engagements ; a video edition from Vestron 's local branch came out some months later . In February 1986 the film was released by France 's Artédis under the franchise name Les Bisounours ; publishing rights were held by Hachette Livre . It opened on March 20 , 1986 , in the Netherlands as De Troetelbeertjes . On July 21 , 1986 , the Bermudez de Castro company opened the film in Madrid , Spain , as Los osos amorosos ; it grossed over 23 @, @ 728 @, @ 000 Pts (? 142 @, @ 606 ; US \$ 199 @, @ 500) from 93 @, @ 294 admissions . Among that country 's Catalan speakers , it is known as Els Óssos Amorosos . The film was released in Czechoslovakia by Úst?ední p?j?ovna film? on December 1 , 1988 , as Starostliví medvídci . It was advertised in Italy as Orsetti del cuore , and in Poland as Opowie?? o Troskliwych Misiach .

In Mexico , The Care Bears Movie was released on April 24 , 1986 , as Los ositos cariñositos . In Brazil , the film was promoted as As novas aventuras dos ursinhos carinhosos . Television airings occurred on Australia 's Nine Network in 1987 , and Malaysia 's TV2 (in August 1993) and Disney Channel in April 2002 .

= = = Aftermath = = =

As opposed to Rock & Rule (which Nelvana owned outright) , the characters in The Care Bears Movie were the property of American Greetings , who paid Nelvana a service fee to work on the film . Nelvana , however , hardly received any profits from the production ; this caused its founders to express regret about the situation . In The Nelvana Story , Patrick Loubert explained the catch @-@ 22 that they would face numerous times in the years to come : " We could have waived our fee and taken a big piece of the film . We were offered that deal . But if we had waived the fee , we couldn 't have made the payroll . Once the picture was hugely successful , we thought we should have waived the fee . But we couldn 't have . " At the time of production , Nelvana had begun embarking on service work that other companies provided them , not only to help ease the debts the studio incurred after Rock & Rule , but also because it proved profitable in due time .

By 1989 , The Care Bears Movie made over US \$ 34 million worldwide , according to Maclean 's magazine ; this made it the highest @-@ grossing animated feature film to come from Canada . It became the highest @-@ grossing animated film not produced by the Disney company , surpassing the US \$ 11 million of Atlantic Entertainment Group 's 1983 release The Smurfs and the Magic Flute ; Don Bluth 's An American Tail (1986) and The Land Before Time (1988) later took over this position . As of 2016 , that title is held by Illumination Entertainment 's Minions (2015) , with US \$ 1 @. @ 157 billion . The film virtually saved a fledgling Nelvana from going out of business , and was the company 's highest @-@ grossing venture . It is also among the highest @-@ grossing releases from either incarnation of Samuel Goldwyn .

= = Reception = =

= = = Critical analysis = = =

The Care Bears Movie received mixed reviews . During its original release , The Care Bears Movie had varying degrees of success with critics . The New York Times ' Richard Grenier wrote , " [The film] recalls vintage Walt Disney , both in substance and in the style of hand animation . " Rick Lyman of Knight Ridder News Services said in his review : " Any movie ? even an animated one ?

that has characters with names such as Funshine Bear , Love @-@ a @-@ lot Bear , and Lotsa Heart Elephant is obviously going to rank quite high on the cute meter . And this one sends the needle right off the chart . You 've never seen such cuteness . " Adele Freedman also gave it a positive review , commenting : " [It] has a lot going for it if you can tolerate the Bears . " Edward Jones of Virginia 's The Free Lance @-@ Star praised it , but stated that " More comedy would have helped broaden [its] appeal to older youngsters . " The Deseret News of Utah gave it three stars out of four (a " Good " grade) with this comment : " Sticky sweet , but a nice message . "

Michael Blowen began his review of the film by stating that " [it] satisfies the primary obligation of a bedtime story ? before it 's half over the children will be fast asleep . " He added that " this sugar @-@ coated trifle could only satisfy the most ardent Care Bears fan " , and that " the characters themselves lack definition " . The Arkansas Democrat @-@ Gazette said , " Who except a callous scrooge would carp about the fact that The Care Bears Movie espouses a psychopop philosophy of ' sharing our feelings ' that seems drawn straight from the pages on one of those insufferable self @-@ motivation tomes ? No one , that 's who . " In the words of The Washington Post reviewer Paul Attanasio , " The best cartoons recognize the dark side of kids , their penchant for violence , their fearful fantasies . [This movie] just patronizes them . It even has a child chortling , ' Aren 't parents great ! ' Well , they are and they aren 't , and kids know that . "

The animation in the film received mixed reviews as well . Adele Freedman praised the style and backgrounds , and called the special effects " stunning " . Likewise , John Stanley wrote that " The style is cartoonish and cute " in his 1988 film guide , *Revenge of the Creature Features* . While complimenting it as " a harmless film diversion " , Stephen Hunter said that " the movie has the lustrous , glossy look of the very best in children 's book illustrations " . " On the other hand , " he added , " the producers obviously couldn 't afford an expensive [multiplane] camera , the staple of the Disney product , and so the scenes have a depressing flatness to them . And the backgrounds , so brilliantly developed in Disney , tend to be blurry and hastily done . " Jim Moorhead of Florida 's *The Evening Independent* said , " [Nelvana 's] animation is not the best . Far from it . Everything 's in pastels , fine details are largely missing , mouth movements are minimal and the motions of the figures are scarcely better than some of those awful Saturday morning cartoons on TV . " The staff at *Variety* magazine stated that the " style ... tends towards a primer reading level . " Halliwell 's *Film Guide* called it " sluggishly animated and narrated " . As with the *Atlanta Journal @-@ Constitution* , The New York Times ' Janet Maslin found that the quality paled in comparison to Disney features (in this case , 1940 's *Pinocchio*) .

The Los Angeles Times ' Charles Solomon (in his 1989 book *Enchanted Drawings : The History of Animation*) , and Michael Janusonis of Rhode Island 's *Providence Journal* , faulted the plot . The *Evening Independent* 's Moorhead and Jim Davidson of the *Pittsburgh Press* noticed at least two parallel storylines in the film , one of which involved the magician Nicholas . The National Coalition on Television Violence counted at least 20 acts of violence throughout the picture .

Critics questioned its purpose as a feature @-@ length advertisement for Care Bears merchandise ; among them were Charles Solomon , Paul Attanasio , The Morning Call of Pennsylvania , and Bill Cosford of The Miami Herald . The Boca Raton News ' Skip Sheffield commented , " I couldn 't help being bothered by the blatant commercialism of this whole venture . " The British magazine *Films and Filming* remarked : " The purpose of the film is presumably to sell more toys as it unashamedly pushes the message that without at least one Care Bear around life can be very lonely . " Stoffman observed , " one of the youngest target audiences of any animated movie " , as did the Halliwell 's staff ; film critic Leonard Maltin (in his *Movie Guide*) ; and Henry Herx (in his *Family Guide to Movies on Video*) .

The 1986 *International Film Guide* called it " an elementary piece of animation lacking colour and character , with not much humour , quite lacking in charm , and indifferently scored " . Maltin gave it two stars out of four in his *Movie Guide* ; similarly , the Gale Group publication , *VideoHound 's Golden Movie Retriever* , gave it two bones out of four in its 1997 edition . According to Derek Owen of *Time Out 's Film Guide* , " Adults forced to accompany three @-@ year @-@ olds to the movie would have had a little moment of satisfaction when the time came to shovel the Care Bears toys out of the house into landfill sites . "

The mixed reception carried on in the years ahead : in her 1995 book *Inside Kidvid* , Loretta MacAlpine said of the film and its subsequent follow @-@ ups , " If you can hack the sugarcoated attitudes of this group of cuddly bears , more power to you ! There 's nothing insidious about the Care Bears , but their overbearing sweetness may not appeal to all viewers . " She cautioned parents of the merchandising aspect behind the tapes . Dave Gathman of Illinois ' *Courier @-@ News* wrote in 1998 , " One Care Bears Movie ... can give all G @-@ rated entertainment a bad name . " In 2003 the *Erie Times @-@ News* acknowledged its financial success , but commented on its " lack of a creative title " . Animation expert Jerry Beck wrote in his 2005 book , *The Animated Movie Guide* , " It 's a simple , serviceable adventure with several standout sequences There 's no doubt about it , this is a children 's film aimed at the under @-@ seven crowd . But it 's one of the better animated children 's films produced during this period . "

= = = Allusions = = =

In his *Christian Science Monitor* review , David Sterritt observed that *The Care Bears Movie* was mostly influenced by *The Sorcerer 's Apprentice* , a 1797 poem by German author Johann Wolfgang von Goethe , along with " a trace of H. P. Lovecraft " that probably wasn 't intended " . He went on to say , " I also noticed a subtle sexism at work . Why must it be the little girl [Kim] who dreams of being a nurse and the little boy [Jason] of being a jet pilot ? and not the other way around , to stimulate young imaginations instead of echoing past patterns ? " Blown wrote that the two children both get turned " from cynics to idealists " . Joe Fox of Ontario 's *The Windsor Star* , and Stephen Hunter , compared the Bears ' home of Care @-@ a @-@ lot to King Arthur 's mythical castle of Camelot ; Blown commented that in this place , " altruism is king " . Hunter noted that " the celestial physics are left vague " , concerning Kim and Jason 's trip from Care @-@ a @-@ lot to the Forest of Feelings . Critics compared at least two aspects of the film to Disney 's *Snow White and the Seven Dwarfs* : the Spirit received similarities to the Magic Mirror and the Wicked Queen , but Charles Solomon felt that the Bears lacked the individual qualities of the Dwarfs . Solomon noted that in animated features of that era , villains such as the Spirit " lacked motivation ? if the viewer accepts their evil intentions , it 's only because he 's been told to " . According to Tom Ogden (in his 1997 book *Wizards and Sorcerers : From Abracadabra to Zoroaster*) , the Bears ' Stare against the Spirit serves as a kind of white magic . " Such a non @-@ violent solution , " wrote Bruce Bailey in *The Montreal Gazette* , " should sit well with peace lobbyists " . According to a 2005 article in *The Times of London* , an Internet reviewer called *The Care Bears Movie* " a fine example of Christian socialism " .

= = = Accolades = = =

At the 1985 Genie Awards in its native Canada , *The Care Bears Movie* won the Golden Reel Award for being the country 's highest @-@ grossing film of the year . Ron Cohen , president of the Academy of Canadian Cinema and Television , presented the award to producers Hirsh , Loubert , and Smith . John Sebastian 's " Nobody Cares Like a Bear " received a Genie nomination for Best Original Song ; his performance was part of CBC 's live telecast of the ceremony on March 20 , 1986 . The film received a Young Artist Award nomination for " Best Family Animation Series or Special " , but lost to the CBS series *The Charlie Brown and Snoopy Show* . During its 21st annual award ceremony on October 17 , 1985 , Nashville 's performance rights organization SESAC honoured Woodward and Bird for their songwriting efforts .

= = Legacy = =

In the words of Jerry Beck , " [*The Care Bears Movie* 's] box @-@ office gross signalled to Hollywood a renewed interest in animated features , albeit for children . This is something *The Secret of NIMH* tried to accomplish but failed to do . " A plethora of children 's and family film entertainment followed in its wake , such as *Sesame Street Presents Follow That Bird* from Warner

Bros. , and a re @-@ issue of Universal Studios ' E.T. the Extra @-@ Terrestrial . Atlantic Releasing joined this movement by establishing Clubhouse Pictures , which showed G @-@ rated films during 1986 . Nelvana 's film helped to bring back matinee engagements to prominence across North America .

Mentioning The Care Bears Movie as " the most recent example " , Charles Solomon brought up the subject of feature @-@ length toy adaptations in an April 1985 interview on Los Angeles ' KUSC @-@ FM . He spoke to Warner Bros. animator Chuck Jones , who replied : " I feel that it 's proper ? after all , that 's the way Alice in Wonderland was written : the dolls were all made first , then they made the picture about the dolls , right ? " In July 1985 Sarah Stiansen of United Press International (UPI) called The Care Bears Movie " another licensing innovation for TCFC " , following the department 's previous endeavours . UPI 's Vernon Scott (in 1985) , and Bruce A. Austin (in his 1989 book Immediate Seating) , observed how the merchandising arrived in advance of the film 's release . In forthcoming years , several media adaptations based on established toy lines would follow a similar marketing tactic . Examples included films based on Hasbro 's Transformers (in 1986 and 2007) and My Little Pony ; features with Tonka 's Gobots (Battle of the Rock Lords) and Pound Puppies (Legend of Big Paw) ; and a television series and feature with Hallmark 's Rainbow Brite . The Care Bears Movie was parodied in " At the Movies " , a 1991 episode of Nickelodeon and Klasky Csupo 's animated series Rugrats . In that episode , the Pickles family goes to see The Land Without Smiles , starring the Dummi Bears (who are patterned after the Care Bears) .

= = Follow @-@ ups = =

After the release of The Care Bears Movie , DIC Entertainment produced a syndicated 11 @-@ episode television series featuring the title characters . Another series , Nelvana 's The Care Bears Family , premiered on ABC in the US and Canada 's Global in September 1986 , and was subsequently broadcast in 140 countries . Nelvana followed the first film with another two theatrical instalments , Care Bears Movie II : A New Generation (1986) and The Care Bears Adventure in Wonderland (1987) ; neither made as much of a critical or commercial impact . A New Generation , released by Columbia Pictures , made over US \$ 8 @.@ 5 million in North America and US \$ 12 million worldwide . Adventure in Wonderland was self @-@ financed by Nelvana and released by Cineplex Odeon Films , and grossed US \$ 2 @.@ 608 million domestically ; with worldwide earnings of US \$ 6 million , it barely recovered its costs . Because of this , Michael Hirsh later declared , " It was just one sequel too many . " The Bears returned for one more animated production , Care Bears Nutcracker Suite , which debuted on video and television in December 1988 . The franchise 's next feature film , 2004 's Journey to Joke @-@ a @-@ lot , also premiered on video (via Lionsgate and Family Home Entertainment) .