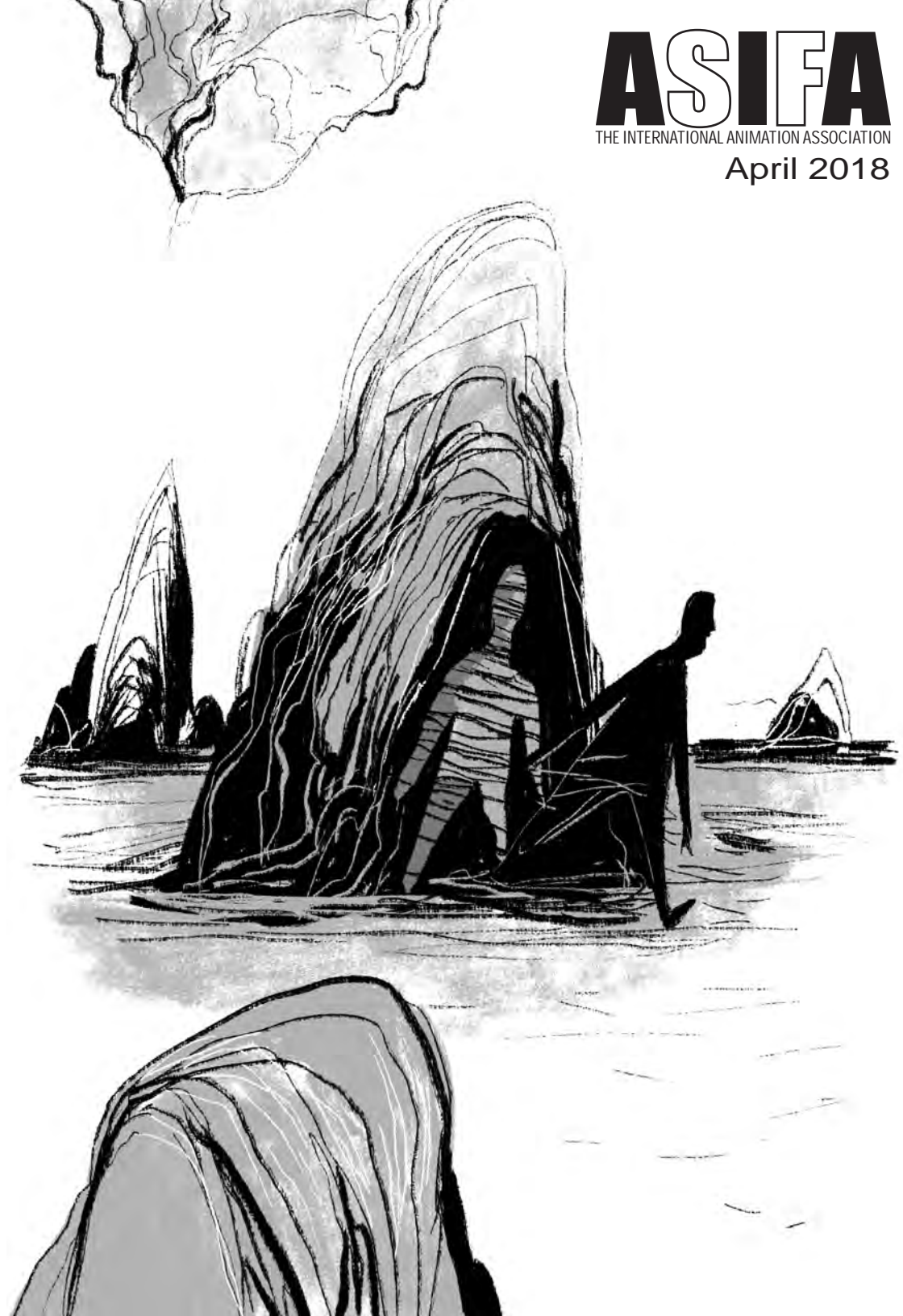


**ASIFA**  
THE INTERNATIONAL ANIMATION ASSOCIATION  
April 2018



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THE INTERNATIONAL ANIMATION ASSOCIATION  
P.O. Box 225263  
SF, CA 94122

# CAREERS IN ANIMATION

SUNDAY, APRIL 15, 1 PM, SF STATE,  
FREE, PUBLIC INVITED, FINE ARTS BUILDING 101, COPPOLA THEATRE

Our panelists will be

## Barakat, Nawwaf

An Animation Director at Electronic Arts who has worked on *The Sims* series for over ten years.

## Monica Rodriguez

A Junior Motion Designer at John McNeil Studio and graduate from SF State's animation program.

## Kat Alioshin

A stop motion animator/director whose credits include *Nightmare Before Christmas*, *James and the Giant Peach* and *Corpse Bride*. Kat has also produced the short *Mermaids on Mars*.



*The Big Bad Fox & Other Tales*

## ANIMATION AT THE SF INTERNATIONAL FILM FESTIVAL

*The Big Bad Fox & Other Tales* is a really silly feature starring a theatrical troupe of goofy animals performing three one act plays. French directors Benjamin Renner (co-director, *Ernest & Celestine*, 2013) and Patrick Imbert's creation should keep you giggling as you watch this group of hand-drawn misfits. It is in French with subtitles so some of its target audience may not read fast or well enough to get it, but adults wanting a fun escape from present day America should enjoy this zany comedy.

*Don't Worry He Won't Get Far On Foot* by Gus Van Sant is not animated, but about John Callahana, a cartoonist from Portland. He was a caustic, wickedly funny celebrated quadriplegic who had a knack for depicting taboo subjects, especially people with physical disabilities without an ounce of cultural sensitivity. Said to be excellent performances, Gus Van Sant's (*Milk, My Own Private Idaho*) new film "follows the life of this troubled alcoholic who journeys from rock-bottom, to an oddball AA group, to ultimately channeling his demons into sometimes shocking and always humorous profane art."

*We the Animals*, Jeremiah Zagar, [includes memorable animated segments], Zagar uses the dreamy language and impressionistic narrative from Justin Torres's novel of the same name to tell the coming-of-age story of three Puerto Rican boys growing up in a loving family shadowed by domestic violence. An image-rich debut film deals with one of the kids' same-sex desires. Winner of the Next Innovator Award at Sundance.

"Mark Samsonovich's scratchy pen drawings animate the boy's illustrated, obsessively scribbled notebooks." —David Rooney *The Hollywood Reporter*

**Shorts 2** The program includes *Graven Image* that uses historic footage and a variety of styles including some animation. The film explores the history of Georgia's Stone Mountain, the largest Confederate monument. By Sierra Pettengill, USA 2017, 11 min.

**Shorts 3: Animation** *Carlotta's Face* - As a child, Carlotta didn't expect the people around her to have faces. It was art that offered her a way to finally recognize herself. By Valentin Riedl, Frédéric Shuld, Germany 2018, 5 min.

*Drop by Drop* - In this whimsical, black-and-white animated short, the remaining inhabitants of a Portuguese village refuse to sink into oblivion. By Laura Gonçalves, Xá, Portugal 2017, 9 min.

*Hybrids* - A hypnotic undersea exploration shows that the rules of survival change when marine life has to adapt to the pollution surrounding it. Impressive photo realistic art by Florian Brauch, Matthieu Pujol, Kim Tailhades, Yohan Thireau, Romain Thirion, France 2017, 6 min.

*Icebergs* - Based on the book *Scenes* by award-winning screenwriter Efthymis Fillipou, these amusing stop-motion vignettes put a wicked spin on daily life. By Elrini Vianelli, USA/Greece 2017, 10 min.

*Negative Space* - This sweet, comic animated tale poignantly illustrates how we all learn from our parents. Nominated for

an Academy Award. By Max Porter, Ru Kuwahata, France 2017, 6 min.

**Oh Hi Anne** - An epic tale of love and loss featuring legendary underground filmmakers George and Mike Kuchar, as told to an answering machine. This is a Cinema by the Bay film. By Anne McGuire, USA 2017, 9 min.

**73 Questions** - A long-time San Francisco resident offers some sage and sincere advice for all those who love the Bay. This is a Cinema by the Bay film. By Leah Nichols, USA 2017, 10 min.

**Weekends** - Surreal dream-like moments mix with the domestic realities of a broken family in this hand-animated film set in Toronto. This is a Cinema by the Bay film. Trevor Jimenez, USA 2017, 15 min.

**Shorts 4: New Visions** There is one animated short in this collection. **Hanemun Honeymoon** by Maya Erdelyi and Daniel Rowe, USA. A honeymoon in Japan gets examined microscopically through comics, cards, magazines, and more in this delightful animated film.

**Shorts 5: Family Films** The animated films in this collection are **Big Block Singsong Wizard**, Warren Brown, Adam Goddard, Canada - Is it possible to be a wiz at everything, without overlooking some very important wizard details?

**Bird Karma**, William Salazar, USA - Dazzled by the colors of its sparkling prey, a cunning and dexterous bird makes a fateful decision that alters the cosmos, and results in a swift and fitting conclusion.

**Coin Operated**, Nicholas Arioli, USA - A young explorer dreams of soaring to the heavens, but finds a major obstacle in the form of limited financial resources. Luckily for him, the old-fashioned neighborhood lemonade stand is still around to provide a reliable source of income. This is a Cinema by the Bay film.

**Late Afternoon**, Louise Bagnall, Ireland - Supported by the love of family, an elderly woman drifts back through her memories, existing in a delicate balance between her past and the present.

**Pig: The Dam Keeper Poems, Chapter 4**, Erick Oh, USA - A delightful hand-drawn interlude, overflowing with charm from SFFILM favorites Tonko House, finds Pig overwhelmed by a picnic gone astray.

**Shorts 6: Youth Works** An animated film in this collection is **A Morning on the Farm**, by Tanya Cyster USA - The memories of a young Australian dairy farmer are brought to life through delicate and beautifully impressionistic images. This is a Cinema by the Bay film.

The festival will also present two workshops for kids. **Shape of Pixar Characters: A Workshop for Kids** with Jason Katz from Pixar, about how they shape and develop characters during the early stages of a production. This is a drop-off class for kids ages 8-12.

**Hand-Drawn Artistry with DreamWorks Animation: A Workshop for Kids** with DreamWorks Animation director William Salazar. A screening and behind-the-scenes presentation, includes his new animated short **Bird Karma**. This is a drop-off class for kids ages 10-14.

## DISNEY'S 'FROZEN' IS NOW LIVE ON BROADWAY

The *Hollywood Reporter* says, "pricey production will seem low on inspiration, It ends up being merely adequate, a bland facsimile when it should have been something memorable in its own right.



Bud Luckey (1934-2018)

**A FEW MEMORIES OF BUD LUCKEY** Sally Cruickshank remembers Bud from the early 1970s. "My roommate and I were working as cocktail waitresses at the Magic Cellar, which was downstairs and part of Earthquake McGoon's. It was a great place filled with memorabilia of Carter the Great, and it attracted an interesting group of people: magicians, musicians, animators, underground cartoonists, even a lion tamer named Tiny.

Bud was a regular there, as were many of the customers. He liked the animated films I'd made so far, and got me in to show them to Jeff Hale at Imagination Inc. They tried to get me work on *Sesame Street*, which was a new program then, but my storyboards were turned down.

I think Bud's "That's About the Size" animation for *Sesame Street* is one of the best songs they ever produced. Bud sings and Turk Murphy's band accompanies. A faded copy is on YouTube. It has a lovely poignancy. <https://www.youtube.com/watch?v=5qd9Bd4nX9Q>

I never knew him outside of the Magic Cellar, but he encouraged me to keep going with animation, and I heard funny stories about working on *Alvin*."

Sally later created several delightful moments for *Sesame Street*, and her **Quasi at the Quackadero** was selected for preservation in the United States National Film Registry by the Library of Congress. It was also voted #46 in the 1994 book *The 50 Greatest Cartoons: As Selected by 1,000 Animation Professionals*"

Vince Collins asked me, "Hey, do you know about Outback Productions? When Bud was living on Twin Peaks, after the holidays he bought Santa's Workshop (about 8' x 8') from the Christmas display at the Emporium. He installed that in the backyard and put his animation stuff in there and did his work there. He called it Outback Productions."

Vince was the staff animator at Palmer's Lab in SF for many years. His wildest personal work is **Malice in Wonderland**, 1982. It has been seen by over 1.4 million on

You Tube at one address and almost 500K on another. *Wired* said it “will just melt your brain as nude grimalkins do perpetual somersaults and Cheshire grins evolve into the toothy vertical smile of a vagina dentata. To call it surreal would be an understatement: this is what you see after taking the brown acid.”

[https://www.wired.com/2007/01/vince\\_collins\\_m/](https://www.wired.com/2007/01/vince_collins_m/)

<https://www.cartoonbrew.com/shorts/artist-of-the-day-vince-collins-81290.html>

Barbara Sokol told me, “I met Bud several times when he was married to my friend, Diane. A very humble, quiet, kind man.”

Marcy Page said she was “very sorry to hear this news. A very talented and kind man.”

Karl Cohen “first met him at a party at Imagination Inc., an animation company in N. Beach run by Jeff Hale and John Magnuson. He hung out with musicians at Earthquake McGoon’s Saloon who dropped by the studio on Fridays for an impromptu jam with him before going to work. You might also find other local characters there having fun including members of the improvisational comedy troupe The Committee.”

“I guess it was in the early ‘80s that the company folded and Bud and Rudy Zamora formed the Luckey-Zamora Company located on Broadway a couple blocks from the bay. It was there that KQED shot segments of their hour TV special called *The Animators*. The show included some of Bud’s exceptional work and an intelligent conversation while Rudy looked on and never said a word. One of our members had a tape of that show so we showed it at an ASIFA-SF event. I’ll show again it at upcoming event.”

“Later, when he was working at Colossal Pictures (before joining Pixar) people told me whenever they had a difficult drawing problem they would ask Bud how to draw it and he would solve their dilemma. He was the maestro.”

John Hays worked with Bud at Colossal and kept in touch with him after he joined Pixar. He said, “I kept in touch with him as much as possible. I asked him to come by Wildbrain to give a talk about his short film *Boundin’* (2003). That was a big hit of course. Joe Ranft even showed up for that. We ended up at one of the local bars afterwards.”

Bud’s son Andy posted this notice on Facebook. “With great sadness I announce the passing of my Dad: Bud Luckey. My Dad was best known for his work in animation (PIXAR/Disney/Sesame Street) and as a voice actor (Eeyore, Agent Rick Dicker, Chuckles the Clown et al.). He loved his work but got even greater satisfaction from seeing others enjoy it.

He’ll be deeply missed by his friends, family and colleagues to whom he was just “Bud.” His kind and easy going demeanor led his PIXAR colleagues to dub him “Bud Low-Key.”

A few other facts about Bud that were recently published. He was born on July 28, 1934, in Billings,

Montana. He served in the U.S. Air Force during the Korean War. Afterwards, he attended Chouinard Art Institute, which would later merge with California Academy of Music to become California Institute of the Arts (Cal Arts). He went on to train at USC with Disney vet Art Babbitt.”

“He went on to work for *The Alvin Show* in 1961 and an animated pilot for a *Mad* magazine TV special. His other credits include the 1977 animated feature *The Mouse and His Child*. His star continued to rise as he would go on to work on major Pixar features including *A Bug’s Life*, *Monsters, Inc.*, *Cars*, and *Ratatouille*.” While at Pixar Bud wrote, designed and directed the short *Boundin’* (2003). It won an Annie award and was nominated for an Oscar.

*In lieu of flowers our family encourages donations to The California Institute of The Arts — Bud Luckey Scholarship Fund.*

If interested there is a Wikipedia page on Bud and lots of video tributes to him you can discover by Googling his name. One clip that was quite moving to me had John Lasseter and Pete Docter talking about the brilliance of Bud’s work in 2004. John mentions Bud’s helping create many things at the studio including its great star Woody. See it at

[https://www.youtube.com/watch?v=uHVwHmXORDM.:](https://www.youtube.com/watch?v=uHVwHmXORDM.)

Also <http://www.animationscoop.com/bud-luckey-1934-2018> includes a few works by Bud and comments by Jerry Beck.



## GEORGE LUCAS HAS BROKEN GROUND FOR HIS \$1.5 BILLION MUSEUM. IT WILL OPEN IN LA IN FOUR YEARS

The Lucas Museum of Narrative Art will be in Los Angeles’ Exposition Park, near dozens of high schools and the University of Southern California, Lucas’ alma mater. He has already built an impressive building for USC’s animation department.

The 300,000 square-foot museum will house a collection ranging from works by well-known artists like David Hockney and Norman Rockwell, to work created using digital technologies, movie ephemera including *Star Wars* memorabilia and illustrations from children’s books. There will also be a theatre for daily screenings.

At the groundbreaking George said, “Narrative art has always been popular, and I think the popular part

of it is very important... I believe all kinds of arts have a right to exist. I want to support all the orphaned arts that no one wants to see but that everyone loves. That is my dream for this.”

Lucas had previous proposals to locate the museum in San Francisco, and then later in Chicago, but both failed after community opposition mounted. The museum will employ an estimated 1,000 people in permanent positions and it comes with an endowment of at least \$400 million, which amounts to one of the largest private gifts to a city in history.



**DARLA ANDERSON IS LEAVING PIXAR AFTER 25 YEARS THERE** Fresh from receiving an Oscar for *Coco*, longtime Pixar producer Darla K. Anderson is leaving the studio “to pursue other creative and philanthropic endeavors.” She is in the 2008 Guinness Book of World Records for having the highest average movie gross for a producer, at \$221 million per film.



**7,000 STUDENTS TAKING AN EXAM FOR A PLACE IN A CHINESE ART SCHOOL. ONLY 30 CANDIDATES WILL MAKE THE CUT** These students are hoping to get a place at Shandong University of Arts and Design, one of 31 art and design universities in China. The painting competition is part of the national college entrance exam for art. All together over 900,000 hopefuls will take the test this year.



**OPENS APRIL 13, AN ANIMATED FEATURE ABOUT STUBBY, A REAL WW I HERO!** The film honors the real story of Stubby, a homeless, unwanted, unwashed and unloved dog who scrounged for scraps on the streets of New Haven, Conn. Then in 1917, Private First Class Robert Conroy took him to Europe as a mascot for the 102nd Infantry Regiment, the 26th “Yankee” Division. In France, Stubby saw frontline action in four offensives and 17 battles. He found wounded soldiers, saved an entire company by alerting the men to a gas attack and caught a German spy. After the recapture of Château-Thierry, the women of the town made him an embroidered jacket that would serve as Stubby’s uniform and display his numerous awards throughout the rest of his career.

His exploits made front-page news in the U.S. and earned him the rank of Sergeant, the first time an animal was recognized as having been promoted through combat. Returning home to a hero’s welcome, Stubby and Conroy toured the country leading victory parades and met three sitting U.S. presidents, among other honors. Jerry Beck calls it “a heartwarming ‘tail’ for the entire family.” It opens on April 13th on approximately 3,000 screens and coincides with the year-long 100th commemoration of the United States’ role in the “War to End All Wars,”



**ANIMATION CHARACTERS BECOME SLANG TERMS** Casper the Friendly Ghost has inspired a dating term. Now millennials can now “casper” someone. “Caspering” is a better way to dump someone instead of “ghosting” that person. An article online says, “Sometimes it is perfectly reasonable to just cut ties with a date if they are behaving in a way that makes you feel uncomfortable. Most of the time a simple message

saying ‘hey, sorry but I'm just not that into you’ is the courteous thing to do.” It says “ghosting” (dumping) someone without a comment is uncool. “Caspering is where it’s at.” I even found an article that provides eleven points as to why caspering is in and ghosting should be out. KC

A second star, U.P.A’s **Mr, Magoo** has the distinction of being a private slang term for a world leader. The *Washington Post* informs us Mr. Magoo is Donald Trump’s private nickname for Jeff Sessions, our Attorney General. Magoo is nearly blind, but doesn’t admit it. He has tremendous confidence and sometimes causes disastrous situations without knowing it, but exactly why Trump called Sessions Mr. Magoo remains unknown.

[https://www.washingtonpost.com/news/morning-mix/wp/2018/03/01/mr-magoo-trumps-private-nickname-for-sessions-raises-intriguing-questions/?utm\\_term=.a59402baca51](https://www.washingtonpost.com/news/morning-mix/wp/2018/03/01/mr-magoo-trumps-private-nickname-for-sessions-raises-intriguing-questions/?utm_term=.a59402baca51)

**ANIMATION SHOW OF SHOWS’ FACEBOOK PAGE** See photos shot by Ron on his tour of the places that are showing his excellent program at <https://m.facebook.com/AnimationShowOfShows/>.

**APPLE HAS PICKED UP THEIR FIRST ANIMATED MUSICAL COMEDY SERIES** The tech giant has obtained *Central Park*, a 26 episode series by *Bob’s Burgers* creator Loren Bouchard, the show’s Emmy winner Nora Smith and Josh Gad (*Frozen*). The story tells how a family of caretakers, who live and work in Central Park, end up saving the park — and basically the world.

**OTTAWA INTERNATIONAL ANIMATION FESTIVAL SEEKS SUBMISSIONS FOR 2018** The Festival, North America’s leading animation event, is accepting film entries for their competition. Entries are due May 25 and there is **no entry fee** for the September 26-30 event. They seek inventive, mesmerizing, and provocative art that fits into the following categories: Animated Features, Narrative Animated Shorts, Non-Narrative Animated Shorts, Student Animation, Commissioned Animation (series, commercials, music videos), Young Audiences (Preschool, Ages 6-12), and VR Animation. [www.animationfestival.ca](http://www.animationfestival.ca)

**AN ANIMATED FILM IS BEING MADE IN PAKISTAN** ASIFA-SF member Karen Jacobs is teaching filmmaking in Pakistan as a Fulbright Specialist and sent us the following note that Pakistani filmmaking is re-emerging. They had a thriving industry producing over 100 films a year before a military dictatorship decided films were corrupting the nation. Recently the government has taken steps to revitalize the industry. The Pakistan National Council of the Arts (PNCA) announced new policies in March, 2018 including

building a national film academy, supporting film studios, preserving 5,000 Pakistani films, abolishing duties on the importing of film equipment and giving 80% rebates on the cost of building cinemas.

At this same time the prelude of Pakistan’s first hand drawn animated film, is being produced by Mano Animation Studios in Karachi. This animation team in their mid-20s funded the prelude of their film with \$116,000 raised on Kickstarter.

Before starting production Mano Animation visited Studio Ghibli in Japan to study how it was run. In Venice Italy they were so fascinated by the process of glassblowing they decided to create a film, *The Glassworker*. It is the story of a boy learning how to blow glass from his father and presently Mano has a team of 25 people working on the project. The film is being made in Urdu, the national language of Pakistan. The artwork in the film’s trailer is quite lovely.

<https://www.youtube.com/channel/UC2Pq6HpdsI3ino8-F4Ht5sw>

**AWFUL NEWS ABOUT AN ANIMATION BADBOY**  
<https://www.buzzfeed.com/arianelange/john-kricfalusi-ren-stimpy-underage-sexual-abuse>



Netflix has nabbed the animated adventure comedy being produced by the Vancouver-based animation studio Atomic Cartoons, with Emmy-nominated writer Scott Peterson (*Phineas and Ferb*) on board as “showrunner.” Netflix is set to stream *Last Kids on Earth* worldwide, starting in 2019.

The story follows 13-year-old Jack Sullivan and a band of suburban middle schoolers who live in a

decked-out tree house, play video games, gorge themselves on candy and battle zombies in the aftermath of the monster apocalypse.

Atomic Cartoons has also produced for Netflix the original series *Beat Bugs*, which features reimagined songs from the Beatles catalog sung by recording artists like Sia, Eddie Vedder and Pink.



**A YOUNG JUNE FORAY WITH MAE QUETSEL WHO DID THE VOICE OF BETTY BOOP** Photo was taken in 1979 by Dan McLaughlin.

*Dreams* in honor of the three colors of the Estonian flag: black, white, and blue. The six films in *Blue Love* looked at relationships Estonian style. *Once in the Field of Boredom*, Teele Strauss' five minute story of a couple whose life together has come to an end is about boredom and yearning for something different. Teele projected her beautiful frame by frame animation onto a live forest background which gives the film an extremely textured feeling.

No one deals with relationships quite like Kasper Jancis. The Estonian animator's films are always quirky, but underneath the humor there are very serious themes. Kasper's *Crocodile* (2009) fit perfectly into the Blue Love program. *Crocodile* is the story of a former opera star who, through a cruel trick of fate, has ended up working in a children's playroom at a shopping center. His job is entertaining the children in a crocodile costume. His life seems joyless and disgusting until he meets a femme fatale who lives with a live crocodile.

Kasper's latest project is a complete departure from his previous films. *Captain Morten and the Spider Queen* is an 80 minute puppet animation film based on Kasper's children's book and theatre play, *Adventure on Salamander*, and is a film for the entire family. It centers on the adventures of 8 year old Morten who dreams of becoming a ship captain like his father.



Rino Uht's realistic set in *The Master*



**ESTONIA INVADES BRUSSELS AT ANIMA BRUSSELS INTERNATIONAL ANIMATION FESTIVAL, Feb. 9 – 18, 2018, Brussels, Belgium** by Nancy Denny-Phelps The 2018 edition of Anima Brussels was an exceptional mixture of special events and competition screenings. First and foremost was the salute to Estonian animation in honor of the 100 year anniversary of the independence of the Republic of Estonia. Six separate screenings were devoted to a retrospective of the country's quirky, creative animation.

The first three programs were divided into *Estonian Dreams: Blue Love*; *Estonian Dreams: Black Tie, Tongue In Cheek*; and *Estonian Dreams: White*

Rino Uht, whose film *The Master* (Anecy Crystal 2015) has amazingly detailed sets, is the art director on *Captain Morten and the Spider Queen*. The film, a co-production between Nukufilm (Estonia), Telegael (Ireland), and Grid VFX (Belgium), is in post-production in Ireland and will have its premier soon. I saw some of the puppets when I was at Nukufilm a couple of years ago and they were beautifully crafted. I am looking forward to seeing the finished film.

*Estonian Dreams: Black Tie, Tongue in Cheek* took on politics and its constraints, past and present whether during the occupation or independence. The films showed different forms of social control, ways to play with it, and laugh at it. Elbert Tuganov's Soviet Era *Park* (1966) is quietly subversive. The cut out animation ridicules unreasonable and unwanted government decisions. People have walked through the

local park for years creating a much traveled path. One day the local bureaucrats decide to redesign the park adding a new paved path, but everyone continues to use the old dirt path. In spite of the signs and barbed wire that the bureaucrats put up, the people still use the old path. Finally, in desperation, the bureaucrats pave a new path with lots of curves but it is still not used, people continue to use the familiar route. **Park's** moral: No changes will ever alter the will of the people.

At the opposite end of social comment is Hardi Volmer's 2003 **Barbarid**. The stop motion parody of the classic **Snow White** fairy tale takes place in Barbieland which is an absolutely wonderful world made up of plastic and Barbie dolls. But one day the Queen-Dolly of Barbieland asks her mirror "Who is the fairest of them all?" the mirror answers "You are the fairest in the world but Dennis-Dolly is even fairer". The Queen is forced to make new friends with old abandoned dolls but no one can tell who the real queen is because all of the dolls look alike without their clothes. The delightfully absurd film is a strong statement about conformity in modern life.

The third program, Estonian Dreams: White Dreams, portrayed imagination, fantasy, dreams, and reality Estonian style. The eight films were a mixture of abstraction and realism beginning with **The Master**, Riho Unt's powerful puppet adaptation of the 100 year old Tuglas classic **Popi and Huhuu**, which every Estonian student reads in high school. The film won the prestigious Jury Award at Annecy in 2015. I have written extensively about the film in my Annecy article for that year.

All three programs were curated by Priit Tender. Priit is an award winning animator as well as Artistic Director of the Animated Dreams Animation Festival which takes place in Tallinn every November.

Priit Parn is not just a star of animation, he is an international star. Priit has received a Lifetime Achievement Award from Animafest Zagreb in 2008 and the ASIFA Life Time Achievement Award in 2002 as well as winning numerous accolades at animation festivals for his films.

Parn's films are full of black humor, playful surrealism, and an easily recognizable graphic style that is uniquely his own. His screening at Anima was split into parts. First, three films that Priit created on his own were screened. **Hotel E** (1992) portrays two residents in adjoining rooms at the Hotel E. One room is dark and gloomy, the other one colorful and full of wonderful things. Priit says of the film, "This was made as the cold war came to its halt and serves as a warning to society". The 30 minute **1895** and **Karl & Marilyn** (24') were also shown.

In the second part of the program Priit was joined on stage by his wife Olga to introduce the three films that they have made together. Their first film

together is the 44 minute **Life Without Gabriela Ferri**. The plot gets pretty complicated but basically the action cuts between a married couple are continually interrupted by their young son while trying to make love, a thief, neighbors who perform secret rites, sisters who provide virtual love, and a young woman attempting to repair broken relationships. All around her are intertwined with the married couple in this 2008 film.

The pair's 2010 film, **Divers In the Rain**, is not only my favorite of the films that the couple have made together but is also the most successful Estonian animated film of all time, winning over 18 awards at international animation festivals including the Grand Prix at Anima Brussels in 2010. In the film a man works as a diver on the day shift while his lover works as a mobile dentist at night. Sharing a cup of coffee and a kiss is their only interaction. He struggles with his work and she has trouble sleeping. The constant rainfall echoes their desecrating relationship. The 24 minute film is in black and white with very little dialogue which heightens the sad, dark feeling of despair the couple is sinking into. The film is a mirror of far too many modern relationships.

Rounding out the Estonian tribute was a program of films from the Estonian Academy of Arts. Established in 2006, the school's teaching techniques are based on both theory and practical work. The school has produced such rising stars of the animation world as Anu-Laura Tuttelberg who graduated in 2013. Her graduation film **Flymill** has been screened at more than 100 festivals around the world and has won numerous awards.

As well as being an animator Anu-Laura has designed and constructed sets for several stop-motion films including Ulo Pikkov's **Empty Space** and Kasper's feature **Morten and the Spider Queen**. At Anima Brussels she was a member of the National Jury.

Nukufilm in Tallinn is the largest puppet animation studio in Northern Europe, dating back to 1957. The studio is located in a massive building which was originally an old mint factory that became a sock factory during the Soviet era. Over the course of its 60 year history the studio has produced over 200 different stop motion films and has an impressive roster of renowned animators including Hardi Volmer, Kasper Jancis, Mati Kutt, Rio Heidmets, Riho Unt, and Ulo Pikkov.

To honor the studio's 60<sup>th</sup> Anniversary Anima Brussels mounted an exhibition of the remarkable sets from some of Nukufilm's puppet films. It was amazing to see the attention to detail of Riho Unt's set for **The Master**. I was thrilled to see the three bears in their Paris set for **Brothers Bearheart**, my all-time favorite animated film directed by Riho Unt. The Estonian Embassy in Brussels hosted a cocktail party to celebrate the opening of the exhibition.



Peter Lord is always an entertaining speaker. Each time that I hear him give a Master Class he has new, interesting, and witty things to say. Regaling the audience with stories about the early days when Peter and David Sproxton created their first plasticine character named Aardman, to the formation of their studio named after their early character to their most recent release, *Early Man*, Peter's 1½ hour talk flew by. With photos and a great deal of spontaneous humor Peter took the audience inside the workings of Aardman and the production of *Early Man*.

Later in the week I watched *Early Man* and while I would not put it up there with *Chicken Run* or *Shaun the Sheep*, it is good fun for the entire family with great British humor that can't help but make you laugh. The new prehistoric caveman comedy directed by the extremely talented Nick Park stars Caveman Dug and his sidekick Hognob. The pair must unite the tribe to thwart Lord North's plan to take over their land and transform it into a giant mine thereby issuing in the Bronze Age. The film is well worth seeing more than once because the first time I was laughing at the story but the next time I will be watching the technical expertise of the puppets and sets. Aardman is now working on another *Shaun the Sheep* feature film.



Nik, Nancy & friends having a night out on the town...

One of the most entertaining films that I saw at the festival was the premiere of *Cowboys & Indians, The Films of Patar & Aubier*. The 61 minute documentary directed by Fabrice du Welz traces the wonderful wacky world of animators Vincent Patar and

Stephane Aub Picha said that his third film, *The Big Bang*, is the “culmination of a trilogy . . . a little more tied to the news of the day, only more expressive. *The Big Bang* is a film about all wars, including personal wars you find in the family”.

ier from La Cambre, the Belgian School of Visual Arts, where the pair first met and became inseparable friends and co-conspirators in their unique world of stop-motion animation. They are best known for bringing plastic toy figurines to life in their adventure fantasy *A Town Called Panic*. The feature length film, which grew out of their popular television series, features the puppetoon plastic characters horse, cowboy, and indian, who share a house going about daily life in jerky stop-motion while the characters scream-talk at a rapid, loud volume. *A Town Called Panic* was made over 260 days with 1,500 plastic toy figures. In 2009 it became the first stop-motion film to be screened at the Cannes Film Festival. Empire Magazine called *A Town Called Panic* “Toy Story on absinth” which is a very apt description.

Du Welz's documentary shows the diversity of Patar and Aubier's talent as he takes us to script consultations and the planning of the feature film *Ernest & Celestine* which the pair co directed with Benjamin Renner. The lovely film based on a series of children's books of the same name by the Belgian author and illustrator Gabrielle Vincent was nominated for Best Animated Feature at the 86<sup>th</sup> Academy Awards.

Through interviews with many people who have worked and played with the duo and footage shot of Patar and Aubier at work, Welz takes us on a magical journey into the lives of the eclectic duo who the director describes as “A couple of deeply Dada, punky, sincere, fierce yet trendy heroes.”

At the other end of the animation spectrum Michael Dudok De Wit gave a Master Class and Michel Ocelot, the man who gave us such delightful films as the *Kirikou* series, *Azus & Asmar*, and *Tales of the Night*, introduced his latest heroine, Dilili, the star of *Dilili in Paris*. Set in Belle Époque Paris, Dilili, a young mixed race girl searches for clues to the identity of the mysterious kidnapper of Parisian girls. Michel used hundreds of his own Paris photographs as background references to take us into the darker side of the city where Dilili meets a wide variety of characters, including villains, on her quest. The feature film will be released in France on 10 October 2018.

Belgian cartoonist, animator, and film director born Jean-Paul Walravens, is known to the world as Picha. He is best recognized for his four hilariously raunchy x-rated animated films. *Tarzoan: Shame of the Jungle* is a thinly veiled parody of the *Tarzan* stories. Picha's second foray into animation, *The Missing Link*, is a cave man spoof starting in the year 196303 B. C. The French version of the film was screened at the 1980 Cannes Film Festival.

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His fourth film, *Snow White: The Sequel* is my personal favorite. It follows Snow White and Prince Charming after their marriage when the Good Fairy decides that she wants Prince Charming for herself. The film asks such pressing questions as: How will poor Prince Charming deal with Sleeping Beauty and Cinderella when he is already married to the most beautiful woman in the kingdom? How will Snow White survive the scandalous attention of her dear little friends, the seven dwarves? For the answer to these and many other pressing questions you have to watch Picha’s fairy tale parody *Snow White: The Sequel*. Be warned that this is not a fairy tale for children.

At Anima Picha was interviewed by French producer Marc Jousset. During the conversation Picha talked about his career as a comic book artist, rubbing shoulders with the team from Hara-Kiri and National Lampoon and, of course, his sexually charged pro-anarchy adult films with his characteristic wit and flare. *Tarzoan: Shame of the Jungle; The Big Bang; and Snow White: The Sequel* were screened at the festival.

Futuranima, devoted to conferences and presentations for professional animators, has become an important part of Anima Brussels. Among the 16 different programs that made up Futuranima were Master Classes such as the Making of *Breadwinner* presented by Reza Riahi, Artistic Director at Cartoon Saloon, and ex-Pixar animator Carlo Vogeles whose personal projects include *Una Furtiva Lagrima* about a fish’s last trip from the fish market to the frying pan. The sound track for the film is the original recording of Enrico Caruso’s 1904 recording of the film title’s name sake.

Carlo talked about how to get on in the world of independent animation, carving out a career for yourself, while accepting commissions from big studios.

Other sessions included such topics as Looking For A Job? where attendees heard representatives from Belgian animation studios talking about their current projects and what they are looking for in an employee. Comic books are a major industry in Belgium and many animated films have been adapted from comic books. At Meet Comic Book Publishers, attendees listened to publishers pitch commix ideas that they think have the potential to be adapted into animation.

Anima Brussels is held during Carnival Week when schools are out of session for the holiday so there are plenty of young people attending the festival so there were workshops for kids. For the younger set from five to twelve years of age Zorobabel, the Brussels atelier collective, offered opportunities to experiment with a

variety of different animation techniques from stop motion to pixilation under the guidance of William Henne, Zorobabel Production Co-Coordinator.

This year the new addition to the children’s workshop was Alexander Noyer and his portable pin screen. The French computer scientist, electronics technician, and self-taught short film animator has created a portable pin screen inspired by the technique originally invented by Alexandre Alexeiffe and Claire Parker. Whenever I visited Noyer’s workshop young people were busy discovering a technique that was totally new to them. You can watch a short video of work created by the young animators in all of the techniques the workshop offered at: [vimeo.com/zorobabel/anima2018](https://vimeo.com/zorobabel/anima2018)

Japanese born Maya Yonesho conducted a weeklong Daumenreise workshop for teenagers. Maya’s international Daumenreise (daum = thumb, reise = trip in German) workshop project grew out of her independent film *Wierner Wuast* (2006, 4’ 48”), a mix of drawings and photos of Vienna made into a metamorphosis of many emblems of the city such as Sacher Torte, Schonbrunn Castle, and Mozart drawn on small pieces of paper and filmed in the streets of Vienna with the animated drawings shown on the city background.

*Wierner Wuast’s* success gave Maya the idea to initiate a traveling workshop which has become an international project. During the Anima workshop the participants used drawings of local specialties such as friets (French fries, which were actually invented in Belgium) and waffles animated onto backgrounds that they shot around the city for their film which was screened at the end of the festival.

Even with all of the screenings, master classes, and workshops at the festival there was still plenty of time for fun. Several films had receptions after their screenings. The biggest party was the traditional Animated Nights on Sat. It lasted into the wee hours of the morning. The festival presented three programs of zany, wacky, and fun short films to a packed audience, many of whom came in their pajamas for the pajama contest. Between each screening there was a long break so that everyone could get to the festival bars while a live band entertained us.

This year Brussels animator Yann Bonnin organized the Animatoon Band and they even found time to rehearse for months before the festival.

In her real life presenter Stephanie Coerten is an actress but once a year at ANIMA she takes to the stage to entertain us as she interviews animators, introduces film programs, and reigns supreme at Animated Nights. Festival Coordinator Doris Cleven and her marvelous staff can be very proud of ANIMA Brussels 2018. The 2019 edition of ANIMA Brussels will be held from 1- 10

March. You can get more information at:  
[www.animafestival.be](http://www.animafestival.be)

### **AS PREDICTED THERE IS A SERIOUS CONTROVERSY ABOUT 'DEAR BASKETBALL,' THE OSCAR WINNER**

While some people love the film and admire the excellent artwork, Chris Robinson, artistic director of the Ottawa Film Festival, and others have been reminding people that Kobe Bryant was accused of rape in 2003. A 19-year-old hotel employee accused him of raping her in his Colorado hotel room. Although there was physical evidence that might have convicted him, the case never went to trial. Instead the accuser was “put through the wringer by media and Bryant’s defense team” so she made the decision to not testify. Instead she asked for an apology and she filed a separate civil suit. The terms were kept private. According to *USA Today* (2004) the victim went through, “what must seem like a never-ending nightmare. Over and over again court personnel made

mistakes when critical court documents were mistakenly posted on the Web site that the judge created to assist the media with the case. Judge Ruckriegle finally apologized to the alleged victim, but he could not repair the damage.”

In Bryant’s apology he said, “Although I truly believe this encounter between us was consensual, I recognize now that she did not and does not view this incident the same way I did. After months of reviewing discovery, listening to her attorney, and even her testimony in person, I now understand how she feels that she did not consent to this encounter.”

Some people find it hypocritical that the Academy can expel Harvey Weinstein and not give James Franco an Oscar nomination and then bestow an Oscar to Kobe. See it at

<https://www.vox.com/2018/3/6/17087144/short-films-oscars-streaming-dear-basketball-heaven-405-silent-child>

#### **ASIFA-SF IS A VOLUNTEER RUN ASSOCIATION**

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