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Date: February 1, 2018 at 8:44 PM
To: karlcohen@earthlink.net

KC

NICK PARK IN-PERSON!!!
AT ASIFA-SF PREVIEW SCREENING OF NICK
PARK'S 'EARLY MAN'
(from Aardman)

SUNDAY, FEB. 11, 11 AM free

FILLED UP QUICKLY SORRY, IT "SOLD OUT" IN JUST A FEW HOURS
SEE FINAL TRAILER FOR THE FILM AT http://trailers.apple.com/trailers/lions_gate/early-man/

DON'T MISS INDIEFEST'S 'SHORTS 2 PROGRAM: 'AN ANIMATED WORLD,' AT THE ROXIE , FEB, 3, 4:30; FEB, 6, 7 PM

See 15 new works including *Space Butthole* by San Jose State's **David Chai** (Mother Nature takes revenge?) and *Stillpoint* by SF State's **Ben Ridgway**. Also films from Italy, Iran, Canada, S. Korea, Australia, UK, and the US. The Roxie is on 16th St. near Valencia. \$14 at the door.

Feb. 8, 9:15 PM, 'AKIRA' with a live soundtrack AT THE ROXIE \$20.

Indiefest is also showing *Spirited Away* at 5 PM and *Princess Mononoke* at 7:30 PM on Feb. 6 at New People Cinema, 1746 Post in SF.
http://sfindie.com/sfindie2018/list/?tribe_paged=2&tribe_event_display=list

WATCH THE ANNIE AWARDS, LIVE!

THIS IS ASIFA-HOLLYWOODS MAJOR EVENT OF THE YEAR
THE ONLY FESTIVAL IN THE U.S. HONORING THE ANIMATION INDUSTRY
+ SOME WORK BY INDEPENDENTS & STUDENTS

Sat. Feb.3, 7pm

<http://annieawards.org/watch-it-live/>



HAVE A NICE DAY'

OPENS AT ALAMO DRAFT-HOUSE FEB. 23

It is a Chinese violent visceral thriller.

"If Tarantino had made *Pulp Fiction* as an animated movie."

https://www.youtube.com/watch?v=rpXrwYr_1cM

SF STATE'S ANIMATION SOCIETY AND ASIFA-SF ARE PROUD TO PRESENT

The Oscar Showcase Tour

SEE THE FIVE NOMINATED ANIMATED SHORTS

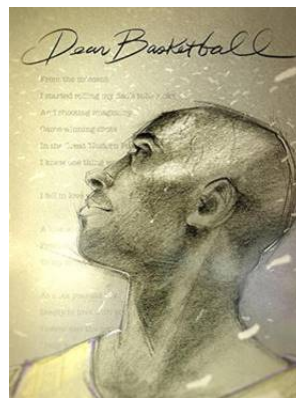
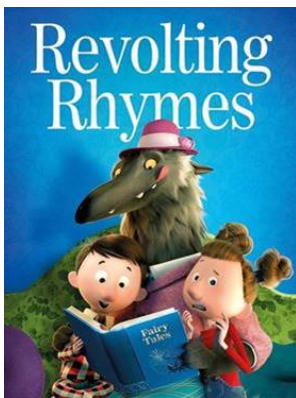
WITH SEVERAL OF THE NOMINATED ANIMATORS PRESENT

TUESDAY, FEBRUARY 20, 7 PM

San Francisco State University, Coppola Theatre

In the Fine Arts Building, room 101, free, public invited

Meet several of the Academy Award nominees and their fellow directors as we celebrate their achievements and welcome them as our guests in San Francisco on the first of a nine day tour to meet the west coast animation community.

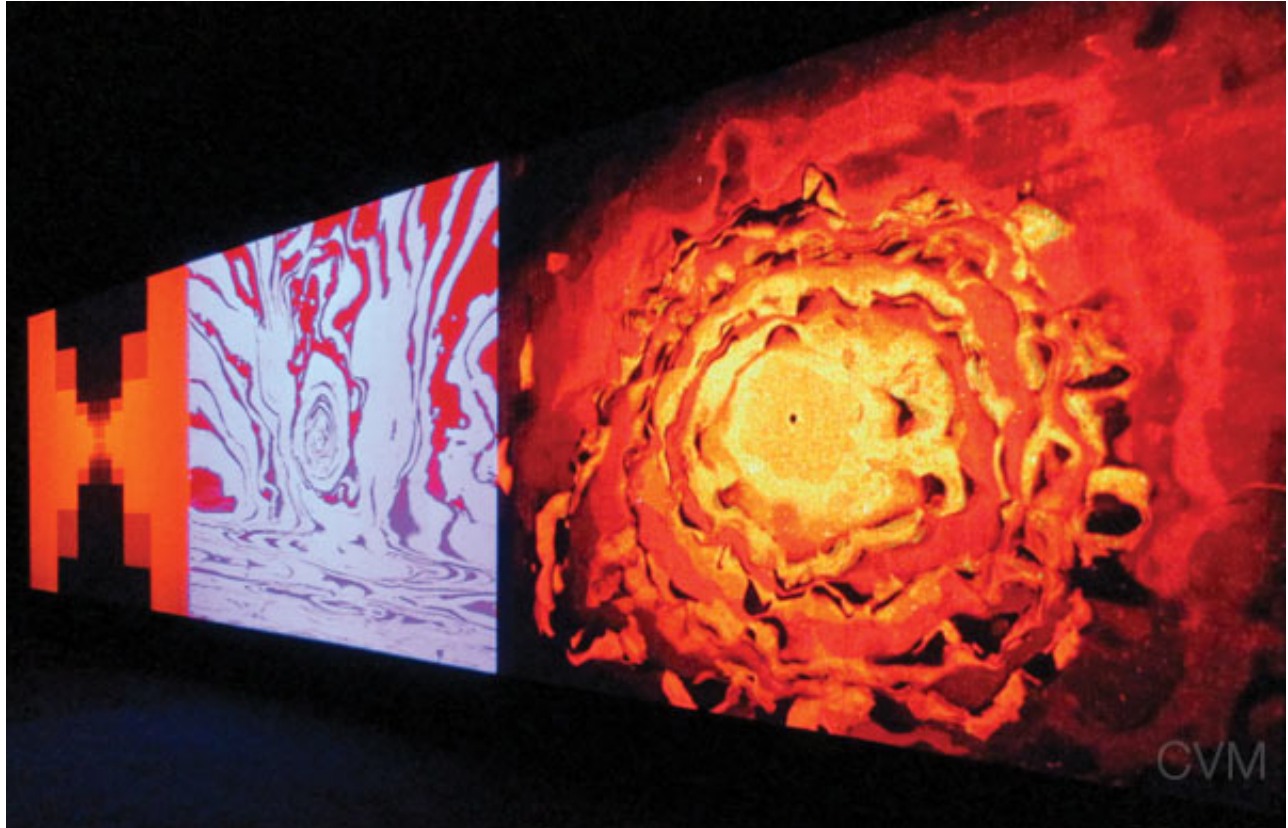


By Jakob Schuh & Jan Lachauer Victor Caire & Gabriel Grapperon Glen Keane and Kobe Bryant



Dave Mullins & Dana Murray Max Porter & Ru Kuwahata

Presented by Ron Diamond and The Animation Show of Shows, Inc. a 501 © (3) not for profit



Raumlichtkunst installation view. Fischinger believed all the arts would merge in this new form of art. He wrote of *Eine neue Kunst: Raumlichtmusik* [The new art: Room or Space, of Light and Music]: "Of this Art everything is new." The HD reconstruction is by Center for Visual Music from newly restored film materials."

DON'T MISS SEEING THE OSKAR FISCHINGER'S AMAZING TRIPTICH 'RAUMLICHTKUNST' FROM 1926 The free exhibit, the West Coast premiere screening, has been **held over until Feb. 10**. The recently completed reconstruction has been exhibited at the Whitney in New York City, the Tate Modern in London and now here in a new space designed to exhibit it properly. It is a fascinating film experience, a rare chance to see this experimental work of animation created about 1926 (reconstruction made in 2012). It is a totally abstract work except for a drawing of a woman. The gallery director of the SF exhibit said one person wondered if the woman who appears in the film represented an angel, but she was informed that the lady was from the label on a bottle of beer Oskar liked.

I spent almost an hour enjoying the presentation. The experience of seeing it is somewhat like seeing a top rated light show, but Oskar's images were made by using different materials including lots of animation art, wax, and flowing liquids. It isn't like a Fillmore show or what Obscura Digital creates.

It is being shown in the Weinstein Gallery's 2nd exhibition space South of Market. The black room and projection is ideal. The really wide screen (about 30' wide) is so wide it fills your field of vision. Oskar sometimes showed it in his studio and in other spaces in Germany using up to 5 projectors and the music was performed live. The current version uses three bright video projectors, and a soundtrack by John Cage, Lou Harrison and other experimental

composers.

The show has been extended to Feb. 10. The gallery is in a modernized S. of Market warehouse at 444 Clementina between 5th & 6th St. Open 10 to 5, Tues[.] - Sat. If you are walking, 6th St. towards Market is inhabited by some sad looking street people so some people might feel more comfortable going there with a friend. There is parking on one side of Clementina. The street of Clementina was free of debris and a large new building complex is across the street from the warehouse.

Weinstein Gallery's main exhibit space is at 383 Geary and the current exhibit is their 25th anniversary show consisting of experimental art from their collection.

HERE IS WHAT WE PRINTED IN THE DECEMBER NEWSLETTER ABOUT OSKAR'S WORK

SAN FRANCISCO GALLERY TO EXHIBIT A RARE MASTERWORK BY OSKAR FISCHINGER, A THREE PROJECTOR PRESENTATION IN HD OF HIS *RAUMLICHTKUNST* (C.1926/2012) The three-projector HD reconstruction by Center for Visual Music will be shown Dec 16-Jan 20 at Weinstein Gallery at 444 Clementina, San Francisco. It runs continually. They will also be showing animation artwork from the film *Radio Dynamics*, and other material from Fischinger's archive housed in the Center for Visual Music in LA. Gallery is closed Sun. & Mon. www.centerforvisualmusic.org/Raumlichtkunst.html

LIPPY (MICHAEL LIPMAN) WAS IMPRESSED WITH OSKAR FISCHINGER'S TRIPTICH! He writes, "San Francisco Animation Freaks: there is an event in town that you need to experience! The Weinstein Gallery in SOMA (444 Clementina St.) is presenting a once-in-a-lifetime projection of abstract animation pioneer Oskar Fischinger's 3-screen *Space Light Art* experience from 1927. I went to the gallery last week, sat on a couch and was just lost in the abstract immersion for more than 45 mins. (and I would have stayed LONGER but they were closing). The three screens are H U G E - each screen is something like 15 feet wide. It helps to get STONED before you go. I can suggest The Apothecarium on Lombard St. for some fine recreational edibles if you're so inclined."

"The show has been held over until Feb 10th so you don't have much time. It's FREE -- and there is a whole exhibit of original Fischinger paintings and hand-painted frames to round out the exhibit. **Just SO cool!**"

OTHER FISCHINGER NEWS The Center for Visual Music has just finished a new Fischinger DVD, for release at the end of December. They are taking pre-orders now for *Oskar Fischinger: Visual Music*. www.centerforvisualmusic.org/Fischinger/newdvd.htm



ATTEND THE GLAS ANIMATION FESTIVAL IN BERKELEY MARCH 22-25 The 3rd Annual GLAS Animation Festival will again include films in competition, curated programs, special guests, and much more. Check their website for program details, information about special guest animators etc. Students and ASIFA members get a discount. Details at <http://www.glasanimation.com/>





'EARLYMAN' "Aardman once again reminds viewers that its stop-motion creations are consistently joyous spectacles," *Indie Wire*. *Early Man* opens Feb. 16. It stars "Dug (Eddie Redmayne), Park's latest affable protagonist whose good nature can't stop him from getting into increasingly ridiculous situations."

LITTLE FLUFFY CLOUDS HAS CREATED 'BUILDING BLUEPRINTS FOR THE SKY,' made for AIRBUS. *STASH Magazine* describes it as "One of the most beautiful #explainer films you'll see all year." That's rare praise from them. <http://www.stashmedia.tv/fluffy-clouds-building-blueprints-skies/>



PIXAR'S BOX OFFICE SUCCESSES WORLDWIDE GROSSES: Rank #1, *Toy Story 3*, 2010, \$1,067.0 million; *Finding Dory*, 2016, \$1,028.6 million; *Finding Nemo*, 2003, \$899.2 million; *Inside Out*, 2015, \$857.6 million; *Monster University*, 2013, \$744.2 million; *Up*, 2009, \$735.1 million; *The Incredibles*, 2004, \$633.0 million; *Coco*[,] 2017, \$626.8 million; *Ratatouille*, 2007, \$620.7 million; *Cars 2*, 2011, \$562.1 million; *Monsters, Inc.*, 2001, \$543.4 million; *Brave*, 2012, \$540.4 million; *Wall-E*, 2008, \$533.3 million; *Toy Story 2*, 1999, \$497.4 million; *Cars*, 2006, \$462.2 million; *Cars 3*, 2017, \$383.6 million; *Toy Story*, 1995, \$373.6 million; *A Bug's Life*, 1998, \$363.3 million; *The Good Dinosaur*, 2015, \$332.2 million. The total gross is over \$12 billion.



TOY STORY 4 "THE HOTLY ANTICIPATED SEQUEL" PICKS STEPHANY FOLSOM AS THE NEXT WRITER This will be her first major screen credit. She appeared on NBC's *The Black List* in 2013 for her original screenplay *1969: A Space Odyssey, or How Kubrick Learned to Stop Worrying and Land on the Moon*. She also had a feud with Marvel when she didn't get full screen credit on *Thor: Ragnarok* according to the *The Hollywood Reporter*.

Rashida Jones was initially the film's writer along with her writing partner Will McCormack, but she left the project in 2017. Some reports said she left after an unwanted advance from John Lasseter, but she issued a statement to *The NY Times*, saying, "We parted ways because of creative and, more importantly, philosophical differences." She called Pixar "a culture where women and people of color do not have an equal creative voice."



“COCO” HAS NOW WON OVER 50 HONORS AND LOTS MORE TO COME Among them are Best Animated Feature from the Producers’ Guild, Golden Globes, Critics Choice Awards, African-American Film Critics Association, Boston Film Critics Association, Boston Society of Film Critics, Broadcast Film Critics Association (also their Best Song Award for *Remember Me*), Capri Hollywood, Central Ohio Film Critics Association, (also Best Song), Chicago Film Critics Association Awards, Dallas-Fort Worth Film Critics, Detroit Film Critics, Florida Film Critics Circle, Heartland Films, Hollywood Film Awards, Houston Film Critics Society Awards (also Best Song), Indiana Film Journalists Association, Indiewire Critics' Poll, Iowa Film Critics’ Awards, Kansas City Film Critics Circle Awards, Las Vegas Film Critics Society Awards (and Best Song), National Board of Review, Nevada Film Critics Society, New York Film Critics Circle Awards, New York Film Critics, Online, North Carolina Film Critics Association, Oklahoma Film Critics Circle Awards, Philadelphia Film Critics Circle Awards (also Best Score), Phoenix Critics Circle, Phoenix Film Critics Society Awards (plus Best Song), San Francisco Film Critics Circle, Seattle Film Critics’ Awards, Southeastern Film Critics Association Awards, St. Louis Film Critics Association, Utah Film Critics Association Awards, Washington DC Area Film Critics Association Awards (also Best Voice Performance to [Anthony Gonzalez](#), and by the Women Film Critics Circle Awards.



Quirino

THE FIRST QUIRINO ANIMATION AWARDS RECEIVED 273 ENTRIES FROM 14 COUNTRIES The new festival honors works created in Ibero-America countries which include 20 countries in Central and South America, as well as Spain, Portugal, and Andorra in Europe. The festival is named after Quirino Cristiani who created *El Apóstol* the first feature-length animated film in 1917, He was Italian born and moved to Argentina.





'WINDOW HORSE' It had a brief run at the Roxie and if you saw it please send us your comments. The story involves a young Canadian poet who is invited to read her work in Iran. Once there she is introduced to stories that “force her to confront her past: the Iranian father she assumed abandoned her and the nature of poetry itself.” It is “a sensitive, subtle, and playful look at building bridges between culture and generational divides. A film about being curious, staying open, identity, imagination, and finding your own voice through poetry.” It was directed by Ann Marie Fleming, an Asian-Canadian animator who has already created several award winning films including the feature *The Magical Life of Long Tack Sam* (2003). She has created over 30 shorts. Her website is vimeo.com/annmariefleming <http://www.indiewire.com/2018/01/window-horses-animated-adventure-oscars-1201916035/>



NAACP IMAGE AWARDS. The Outstanding Children's Program award went to *'Doc McStuffins'* made for Disney Junior.

THE DOMESTIC BOX OFFICE GROSS FOR MOVIES IN NORTH AMERICA WAS \$11.091 BILLION IN 2017 The average price of a ticket was \$8.97, an increase of 3.69%; however, the domestic gross continues to decline. It went down 2.55% and the number of tickets sold dropped 6.03% according to the National Association of Theater Owners.

The article published in the *Hollywood Reporter* said in 1977 the average ticket price was \$2,23; however, if that price is adjusted for inflation a ticket would cost \$9.40.

OSCAR NOMINATIONS It is hard to get excited about this year's animation competition for best animated feature unless you think something can upset *Coco's* chance of winning. I don't believe that can happen. It is interesting though that two foreign features were picked instead of Hollywood's biggest money makers. The 5 nominated features are *The Boss Baby*, Tom McGrath and Ramsey Naito; *The Breadwinner*, Nora Twomey and Anthony Leo; *Coco*, Lee Unkrich and Darla K. Anderson; *Ferdinand*, Carlos Saldanha and *Loving Vincent*, Dorota Kobiela, Hugh Welchman and Ivan Mactaggart.

The five films competing for Best Animated Short are *Dear Basketball*, Glen Keane and Kobe Bryant; *Garden Party*, Victor Caire and Gabriel Grapperon; *Lou*, Dave Mullins and Dana Murray; *Negative Space*, Max Porter and Ru Kuwahata; and *Revolting Rhymes*, Jakob Schuh and Jan Lachauer.

'THE BREADWINNER' GETS 6 CANADIAN SCREEN AWARDS NOMINATIONS INCLUDING BEST PICTURE! Only one other animated feature has been nominated for their best picture award. It was *The Triplets of Bellville* (2005 and it won the best film of the year award). *The Breadwinner* was also nominate for its screenplay, editing, sound editing, original

score and original song. \The nominations for Best Animated Short wet to ***The Tesla World Light, Manivald, Hedgehog's Home, Fox and the Whale and Dam! The Story of Kit the Beaver.***

AN EXCELLENT INTERVIEW WITH NORA TWOMEY, DIRECTOR OF 'THE BREADWINNER'

It starts out by Jackson Murphy saying Cartoon Saloon has certainly shaken-up the animation world. **Nora Twomey:** "I guess it wasn't intentional. We just wanted to tell stories, and we were lucky enough to have support of the film board in Ireland – and a tax break in Ireland. And actually early on, Gerry Shirren, who became our managing director, he took Tomm [Moore] and Paul [Young], my co-founders, under his wing at an animation festival and kind of told them who they should be talking to and what kind of things were available, which set in motion a way of producing films for us." "These kind of films haven't been produced in Ireland with that kind of production level before. We started out doing *The Secret of Kells* – having done a few short films before that. We've just learned along the way, but honestly we've been led by story the whole time."

"Because films like this are funded from different sources, it gives us a creative freedom, which we wouldn't ordinarily have if we were part of the studio system here in the states, for example. So I suppose stories that are a little different get told. And then partnering up with people like GKIDS means that the films get seen". This long article continues at: <http://www.animationscoop.com/interview-nora-twomey-talks-the-breadwinner/>

ANYONE WANT TO TEACH ANIMATION IN AUSTRALIA? There are two full-time positions in Animation at the Griffith Film School in Brisbane (Queensland) for animation teachers. The Griffith Film School is considered to be Australia's largest film school, situated within Griffith University (part of their Queensland College of Art, a design, art and film college). The positions are for a lecturer in Art Direction and a lecturer in Animating. -- Trent Ellis, President of ASIFA Australia contacted us about this job search.

CAT LOVERS - SEE 'FANTASIA DEL GATTI' The music is Paganini's *Caprice No. 17*, and it was animated by Tam King <https://youtu.be/9yll0oKt5Ek>



GOING FISHING IS A CLEVER STOP-MOTION SHORT FROM SWITZERLAND It is by Guldies and he calls his studio Colossal. <http://www.thisiscolossal.com/2018/01/going-fishing-a-stop-motion-fishing-excursion-filmed-on-a-bedroom-desk-by-guldies/>



KLIK'S 10th ANNIVERSARY EDITION IS SERIOUS

FUN!

17 – 22 October 2017, Amsterdam, The Netherlands by Nancy Denney-Phelps

Even though the theme for the 10th Anniversary edition of the festival was Never Grow Up, KLIK has definitely grown into a proper festival. When the festival was launched in 2007 there were just 250 guests, most of them animation students. This year more than 8,000 people attended during the six days of the festival held at the Eye, the home of the prestigious Dutch Film Institute.

The opening night ceremony began in true KLIK fashion with guests being given armfuls of blown up tube balloons. We were told to connect them to the people sitting on either side of us and in the end the theatre became one long chain of balloons with lots of silly balloon hats too.



After the balloons were cleared away we all got our first look at the 2017 KLIK trailer. The clever piece, created as a collaboration between several Dutch animation studios, was a nostalgic homage to shows and films that many of us grew up with from **Steamboat Willie** to **Looney Tunes**, **Pokemon**, **Transformers**, **Dragon Ball Z**, **The Lion King**, and many other classic characters. The main character, Klikbert the Klikker ran through the many different styles and settings to finally make it to the KLIK Festival.

For the last five years KLIK has presented The World Domination Award at the opening ceremony. The award honors an organization, studio, or individual that has helped Dutch animation take another big step towards ruling our solar system (at least as far as animation is concerned). The 2017 top nominees were the open software source Blender, Ka-Ching Cartoons run by independent animators Joost van den Bosch and Erik Verkerk, and writer, director, and producer Arthur van Merwijk. The 2017 World Domination Award went to Blender and was accepted by its founder Toon Roosendaal. Blender and Toon join a very distinguished list of World Domination Award winners that include Erik-Jan de Boer, Michael Dudok de Wit, and Bruno Felix.

The quality of the animated short category was extremely high. Unlike most festivals, student and professional short films are shown together in seven competition screenings, which I find refreshing. Students often take more creative risks than their professional counterparts do and are not so hemmed in by time and money constraints. Student films are also eligible for the Grand Prix award.

Jorn Leeuwerink's **Flower Found**, which won the Best Student Short Film Award, is definitely strong enough to compete on equal footing with professional films. The 6 minute 46 second film starts off with a little mouse going to water his flower which he has been lovingly tending, only to find that his flower has disappeared. As he goes on a hunt to find his missing flower he is joined by all of



his forest friends. The film starts out like a light hearted romp set to delightful music composed by Bryan Teoh. It doesn't give the viewer a clue about the gruesome end to the film which is a strong political comment on the current state of affairs where wild accusations are too often thrown without proof leading to disastrous consequences.

Leeuwerink's 2014 short animation ***The Sheep Shop***, was also very political, dealing with workers in sweatshops. He graduated in 2017 from HKU University of the Arts Utrecht in The Netherlands. I am sure that we will be seeing more excellent films from this talented young man as he begins his professional career.

Another student film in competition that has been winning awards at European festivals is ***Sog***. The 10 minute 14 second puppet and 3D computer film by Jonatan Schwenk from Germany was awarded the student film Crystal at Annecy in 2017. The film is about a school of fish that are stuck high up in a grove of old trees after a flood. Their screams for help as they are dying enrage a group of nearby cave dwellers who set about trying to kill the fish. Jonatan said that he did not set out to make a film about refugees but as work on the film progressed the refugee crisis in Europe was in the news headlines. "The fish came to represent non-native beings in a world where they got stuck unintentionally and where they could hardly survive without help" Jonatan said.

The KLIK Grand Prix was awarded to Ru Kuwahata and Max Porter for ***Negative Space***. The beautifully animated stop-motion film is about a boy whose father is constantly traveling on business trips and the boy doesn't feel close to him. He finally connects with his father at the realization that the greatest gift his father has given him is teaching him how to pack. The film is based on a short poem by Ron Koertge.

Ru said that the film had a very personal meaning to her because when she was growing up her father was a pilot and she remembers watching him pack his bag over and over. That knowledge must have come in handy while making ***Negative Space***. Ru and Max live in Baltimore but the film was produced in France so the detailed set and all of the delicate props had to be packed up and shipped back and forth across the Atlantic several times. As with their three previous films, ***Perfect Houseguest***, ***Between Times***, and ***Something Left, Something Taken***, the pair has created intricate, detailed sets that transport the viewer into their world of interesting characters.

Along with the short film competition there were eight other competition categories as well as an Audience Award, awards for the Best Voice in a Commissioned Film, awards selected by young audiences in three different age groups, and three prizes specifically for Dutch films. Several categories such as Best Funny and Trippy Toon, Best Animation for Art Lovers, and Best Animated Short from an Emerging Nation are not found at any other festival. They are part of what makes KLIK such a unique and fun event.

The Emerging Nations category is for films from countries that are not known for their animated films. ***Mandi, the Little Cockroach*** by Martanoemi Noriega from Panama definitely belongs in that category. Panama has a very small film industry, has no minister of culture, and ***Mandi, the Little Cockroach*** is the only animated film made in Panama in the last four or five years.

The film is a retelling of a very famous children's story with a new twist at the end. In the original story a cockroach is cleaning her house and she finds a coin. She starts to think about what she can do with her new found riches. She decides to spend it on a beauty makeover so that she can find a husband. Martanoemi said that this is not the message that she wants to send to young girls. She wants to show them that there is a whole world of wonderful possibilities with things that they can do besides thinking that they can only find a husband. At first Mandi thinks about a trip to a beauty salon and

they can only find a husband. At first Mandi thinks about a trip to a beauty parlor and going on the “Your Hubby” television show but in the end she decides to take a holiday with her riches. The puppet Mandi is cleverly constructed out of cardboard, as is her house. In contrast, the television game show sequences are traditional animation. The 9 minute 10 second film also features Panamanian musicians on the sound track. What ***Mandi, the Little Cockroach*** lacks in European sophistication, it makes up for with a good story that is cleverly told, primarily using cardboard and other ordinary items that often end up in a land fill.

Matanoemi was at KLIK with her co-director Tomás Cortés-Rosselot who told me that his production company, Cine Animal in Panama City, is making an animated feature film. ***El Brujo (The Sorcerer)*** explores the strange universe created by one of the most prolific Panamanian contemporary artists, Julio Zachrisson. For six decades Zachrisson, who is now ninety years old, blind and has lived in Spain since 1961, created etchings, drypoint, lithographs, and woodcuts that tell stories, mock traditions, and criticize society. He peopled his world with monsters, witches, and grotesque figures drawn from Panamanian urban folklore, Spanish literature, classical mythology, and his personal experiences.

The film is about a flying bull that suffers an accident and falls into an abyss. His downfall is interrupted by a sorcerer who sends the bull on a journey through Zachrisson’s universe. The engravings are being brought to life by Polish animator Kajetan Obarski who lives in Amsterdam. ***El Brujo*** has been in production for five years and this fascinating sounding film is about a year from completion.

Revoltin’ Rhymes, Roald Dahl’s wickedly witty and delightful collection of comic fairy tale verse for children, has been turned into an equally witty and clever film that delights both children and adults. Jacob Schuh, James Lachauer, and Bin-Han To’s film was produced in two parts for the BBC as part of their 2016 special Christmas programming. It has gone on to be a festival favorite. It also won both the Best TV/Broadcast Production and Best Character Animation in a TV/Broadcast Award at the European Animation Awards Ceremony in December.

Revoltin’ Rhymes takes the classic fairy tales of ***Little Red Riding Hood, Snow White, The 3 Little Pigs, Jack in the Beanstalk,*** and ***Cinderella*** and mixes them all together with a mischievous twist to create a fantastic story while staying true to Dahl’s original rhymes. Produced by Magic Light Pictures in Berlin and Triggerfish Animation Studio in Cape Town, Jacob Schuh and Bin-Han To presented a Master Class for a small group at the festival where they talked about the problems posed by working in Germany and South Africa simultaneously. They also talked about the difficult process of taking such a beloved book as ***Revoltin’ Rhymes*** and turning it into a two part animated film. Both Schuh and To have a great sense of humor and listening to them talk at the informal gathering you could see that they are good friends as well as colleagues.



In keeping with this year’s theme, Never Grow Up, a series of compilation screenings explored the expectations and experiences that come with age. The Kids Are Alright looked at the world through the eyes of a child. The twelve films in the program ranged from Robert Cannon’s delightful ***Christopher Crumpet’s Playmate***, about a boy and his imaginary elephant to Anita Kill’s moving ***Anna Man*** which deals with domestic abuse.

imaginary elephant, to Anita Kili's moving *Angry Man* which deals with domestic abuse. At the other end of the spectrum the Old is the New Young program looked at people who refuse to allow their age to dictate their choices and start making unique decisions of their own.

If there is one feature film that embodies this year's theme it is *Wrinkles*. Directed by Spaniard Ignacio Ferreras and based on a graphic novel by Paco Roca, the story follows Emilio, a retired bank manager whose son puts him in an assisted living home when he develops signs of Alzheimer's. Despite the bleak picture that the film paints of care homes, the characters are so warm and loveable that there are lots of moments that make you laugh. If you leave the theatre with a tear in your eye there will also be a smile on your face.

KLIK is a master at creating special events and the *Cartoon Network – Adventure Time* programs were definitely special. The program began with a screening of four episodes of *Adventure Time*, featuring two of my favorite Cartoon Network friends, twelve year old Finn and his inseparable adopted brother, the dog Jake. Following the screening there was a Skype chat with *Adventure Time* executive producer and show runner Adam Muto. It has been announced that this tenth season which premiered in September 2017 and will conclude sometime in 2018 will be the final season of the popular show. Muto expressed his sadness at the end of an era but also said that he is looking forward to some rest and family time after his exhausting work on the series. He went on to outline what it takes to produce each eleven minute episode of *Adventure Time*. Animation students who think that working on a television series is a piece of cake should listen to Muto talk about the long, exhausting hours that goes into creating each episode.

The second Cartoon Network special consisted of back to back screenings of the recent eight part *Adventure Time: Islands*. The miniseries sees Finn, Jake, BMO, and Susan Strong go on a maritime voyage to finally uncover the mystery surrounding the final fate of the human race. *Islands Part 4: Imaginary Resources* earned *Adventure Time* its seventh Emmy in 2017. Cartoon Network generously provided lots of hats, notebooks and Jake and Finn pillows that were given away to members of the audience during the two screenings.



Not everything at KLIK is fun and games. There is always time for a serious, hard hitting film and German-Iranian film maker Ali Soozandeh's *Tehran Taboo* is certainly that. The lives of several strong willed women and a young musician intersect in this story about the hypocrisies of modern Iranian society where sex, drugs, and corruption coexist with strict religious laws. Aside from shock value and sharp social commentary, the film has the look of a moving graphic novel, combining rotoscoping and motion capture. *Tehran Taboo* is a very adult film that you won't soon forget.

Mexican animator Aria Covamonas paired his clever cut out animation with Camille Saint-Saens' *The Carnival of the Animals*. It was accompanied by the Seattle Youth Orchestra's performance of Saint-Saens' musical suite. A series of funny, surreal

Orchestra's performance of Saint-Saëns musical suite. A series of funny, surreal animated stories are paired with the fourteen movements of the suite. Each movement stars a different animal, from the regal lion to the slowest tortoise. The entire twenty minute film is a treat for the eyes and ears.

KLIK Industry has become an important place where the Dutch animation industry can share knowledge, celebrate success stories, and unite the country's animation community.

Debutante Ball gave 31 new Dutch university graduates the opportunity to introduce themselves individually, give a brief list of their specialties, and present their show reel. The festival gave out a sheet with a head shot, email address, and the specializations of each graduate to make it much easier to meet them at the reception following the presentation.

The Consultation Hours offered 20 minute one on one consultations with a professional. It was possible to work on your script with a script coach or get advice from an expert on how to get your short film started. This year the festival introduced Netherlands Industry Yearbook. The presentations covered six of the biggest projects that left their mark on the Dutch animation industry.

The Talks with the Filmmakers, hosted by Hans Walther, are always important and enlightening. For those who could not attend KLIK in person this year they can still listen to the recorded chats with the animators at: www.skwigly.co.uk

KLIK is always guaranteed to provide a lot of fun. The *Disney Sing Along* musical celebration had something for everyone. Songs from ***Moana***, ***Frozen*** and ***The Jungle Book*** to some earlier favorites led by popular vlogger Yvar de Droot and voice actress Fe van Kessel. The audience was encouraged to come dressed as their favorite Disney character. To add to the fun atmosphere local cosplayers portrayed Cruella de Vil, Tinker Bell, Anna, and Rapunzel. The sing along welcomed all ages and what the group lacked in musical virtuosity was made up in pure fun.

Midnight Madness, that drunken, chaotic, debauchery that celebrates all things of bad taste in animated film has become a KLIK tradition. This year, in keeping with the Never Grow Up theme. Midnight Madness founders Mathijs Sttegink and Luuk van Huet presented us with Midlife Mindfulness billed as a "contemplative journey to our inner selves with the help of meditative animation". As we entered the theatre we were given a third eye. There was even a short "yoga session" led by programmer Tunde Vollenbroek and the audience was given tea instead of beer. Personally, I missed the beer.

In the EYE Arena area festival goers could try their hand at ***Cuphead***, a run and gun video game that was released in September 2017. The run and gun game is heavily influenced by 1930's cartoon characters like Betty Boop and Popeye. The visuals and audio were created using the same techniques of the era, such as hand drawn cel animation, watercolor backgrounds and an original jazz sound track. ***Cuphead*** was created by Studio MDHR.

It wouldn't be KLIK without a party. This year the 10th anniversary of the festival coincided with the birthday of Dario van Vree, one half of the original KLIK founding team so it was a double celebration. This was the perfect excuse for a party complete with dancing, drinks, and lots of fun late into the night. The KLIK bar upstairs in the EYE was the place to meet friends and create impromptu parties.

All too soon it was time for the closing ceremony. Yvonne van Ulden officially stepped down as festival director last year but she was still around to offer advice and assistance

down as festival director last year but she was still around to offer advice and assistance to Bram Kranendonk, the new festival director and longtime KLIK staffer Marion Poeth, festival coordinator. Transitioning from one festival director to another is always difficult but Bram did an excellent job in his new role. KLIK is in good hands and will continue to be the high quality, fun festival that it has grown to be. Happy 10th Birthday KLIK and here's the next 10 years. Read more about the festival at: www.klik.amsterdam



WANDA'S REVENUE WAS DOWN OVER 10% IN 2017. BILLIONAIRE CHAIRMAN WANG JIANLIN, PREDICTS A REVERSAL OF FORTUNES AND A RETURN TO GROWTH IN 2018. The Chinese billionaire Wang Jianlin has reported a decline in revenue for the second consecutive year. He owns the AMC theatres in the US, produces features, is a real-estate tycoon, etc. His company reported revenue of 227.4 billion yuan (\$35.29 billion) in 2017, down 10.8% from a year earlier. The drop is largely attributed to the sale of his theme parks that he claimed would be better than Disneyland. He bragged that Disney was making a serious mistake opening Shanghai Disneyland. He was wrong.



ANIMATION
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SPECIAL GUESTS 2018

The presentations by invited guests can be a highlight of an animation festival and this year GLAS has several noted guest presenters.



Phil Lord & Chris Miller are well known as they wrote and directed *The Lego Movie*, *The Lego Batman Movie*, *21 & 22 Jump Street* and *Cloudy with a Chance of Meatballs*. They got an Emmy nomination for their work on *The Last Man on Earth*.

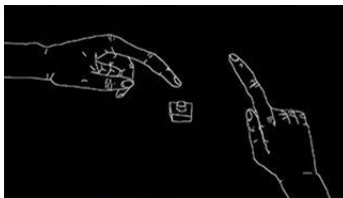
David O'Reilly works in the fields of design, animation and video games. His ground-breaking animated films *Please Say Something* and *The External World* have won numerous awards. He has written for *Aventure Time* and *South Park*, and created the video games seen in Spike Jonze's Academy Award winning film *Her*. His games include *Everything*, 2017, which won top prizes at A MAZE and Ars Electronica. It was a feature Game of the

Year by *Wired*, *Polygon*, *AV Club* and others.

Réka Bucsi is a Hungarian independent animation filmmaker who graduated from the Moholy-Nagy University of Art and Design Budapest. Her films have been screened at Berlinale, SXSW, Sundance and Annecy. Her ***Symphony no. 42*** got shortlisted for the 87th Academy Awards. Her short ***Love*** was nominated for the European Film Awards 2017.

Jonathan Hodgson is an independent animator based in London. His short films have won many international awards including a BAFTA for ***The Man with the Beautiful Eyes***. He has worked on TV ads, music videos, features and documentaries including the groundbreaking ***The Age of Stupid and Wonderland: The Trouble with Love and Sex***, the first full length animated documentary on British TV. He has lectured extensively in the UK and abroad since 2008.

Ruth Lingford was born in London in 1953, teaches animation at Harvard and has a unique body of works including an animated exploration of the female organism.



Michael Frei is an artist currently based in Zürich, Switzerland. His films ***Not About Us*** and ***Plug & Play*** have received numerous international awards. He was an Artist in Residence in Tokyo in 2014.

Boris Labbe has worked in France and Spain. His film ***Kyrielle*** was awarded the Special Jury's prize for Graduation Films at the Annecy International Animated Film Festival in 2012. Since then he has worked in France and Spain.

Sophie Koko Gate is from Bath and a graduate of the Royal College of Art. She had international success with her graduation film ***Half Wet*** and since then she has lectured at festivals and universities around the world. She has directed and produced content for Google, MTV, Air Bnb, Lena Dunham and Harvard University.



Rachel Sale is particularly interested in telling stories that deal with the complexity of the modern world and its people. After 5 years of working in illustration and the elusive 'scribing' industry, she decided to go back to art school and will soon complete her MA in Visual Communication at the Royal College of Art. There are consistent elements to her work including an underlying sense of optimism and good humor are ever present.

Sawako Kabuki was born 1990 in Tokyo. Her graduation film received awards at festivals in over 20 countries (Annecy, Ottawa, Rotterdam International Film Festival and others). She is known for her distinct

directorial personality. Her films include *Summer's Puke is Winter's Delight*, *Master Blaster*, and *Anal Juke*.

Nancy Phelps says seeing "Ruth Langford is a definite must. Her work is fascinating and she is a very interesting person. David O'Reilly has also done some interesting films and lately has been working on games. Reka's work is also very interesting."

ASIFA-SF IS A VOLUNTEER RUN ASSOCIATION

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