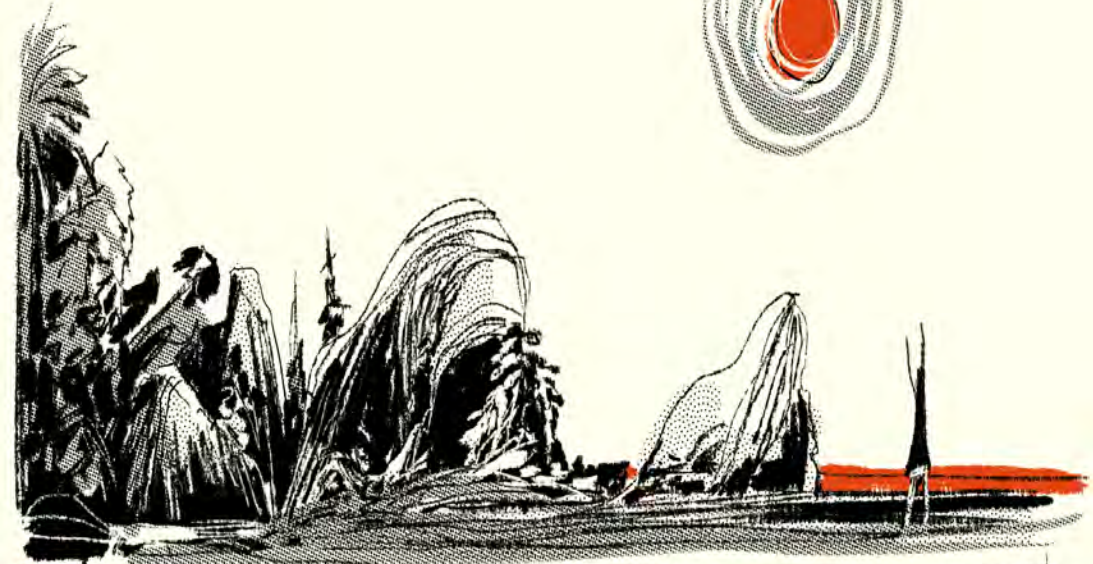


ASIFA
THE INTERNATIONAL ANIMATION ASSOCIATION

May 2018



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

SHOW YOUR ANIMATED WORK

AT ASIFA-SF'S SPRING SHOW, JUNE 7



**EASY TO ENTER - JUST SEND US A LINK OR A DVD + ENTRY FORM
NO ENTRY FEE**

**CHOSEN WORKS WILL BE SHOWN THURSDAY, JUNE 7
6:30-8:30 PM, Multi-Use Building room 140 on Phelan Ave. near bus stops**

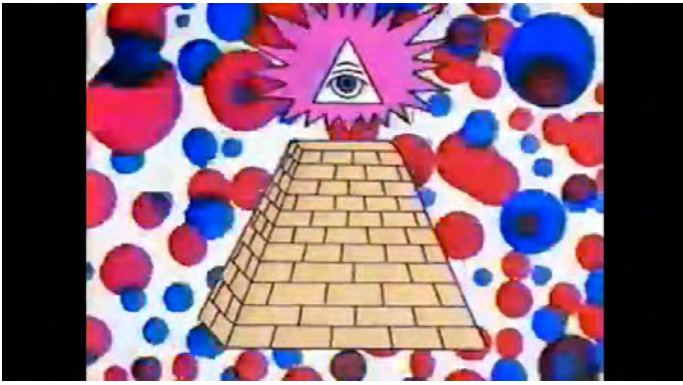
**CITY COLLEGE OF SAN FRANCISCO
Free, everybody is invited**

ANIMATORS IN THE PROGRAM CAN GET A FREE DVD OF THE SHOW

(Only a limited number of DVDs will be made for our participants and local animation teachers)

It will feature films by independent animators, studios and college students. Entries should be under 10 minutes. (Demo reels and works in progress are OK and you do not need to be an ASIFA-SF member or CCSF student to enter). Let us know by email by May 24 if you plan to show a film. Films to be shown will be listed on the flyer. Our audience will vote for their favorite works and the winners will be announced on our website and in our newsletter.

Send us a link to your work if it is online or a DVD or thumb drive by May 26 for our judges to see your entry. If you send a DVD make sure it will play on a home DVD player. Send DVDs to Tim Harrington, Box 52, City College of San Francisco, 50 Phelan Avenue, San Francisco CA 94112 ENTRY FORM available at <https://goo.gl/forms/yWAjjiYlhByfQm3Y2>



VINCE COLLINS IS ON THE LOOSE AGAIN See his latest wild and dangerous mind altering work, *Subliminal Mind Circus*, if you dare. It is an explosive one minute of images that may leave you thinking “what the hell was that?” as it rushes past you. Who knows what strange thoughts it might induce? Naked clowns running down the street being chased by giant roosters? <https://www.youtube.com/watch?v=yVdxqWCKCcc&feature=youtu.be>

MARTHA GORZYCKI WINS THE BEST DOCUMENTARY SHOT AWARD IN WALES She flew to Scotland and Wales to be honored again. She gave an artist talk at the University of Glasgow in their Film and Media Studies Department and showed several of her films including her latest work *Voices from Kaw Thoo Lei*. Then she flew to Cardiff, Wales for the International Documentary Film Festival where they showed her new work in a wonderful picturesque setting. She was gone from April 12-23rd. As for her *Voices from Kaw Thoo Lei*, it has now been shown by over 50 film festivals and it just won its 21st festival prize. Martha teaches animation at San Francisco State University.

SOME NICE NEWS WAS ANNOUNCED AT THE 2018 CAREERS IN ANIMATION PANEL The event was a lively afternoon discussion with three highly informative guests. The nicest news is that Kat Alioshin is working on *The Inventor*, a stop-motion feature about Leonardo Di Vinci. It will probably be made locally if it is fully funded. Hopefully that will happen and there will be a need for people to fill entry level jobs.

Kat is also producing *Animation Outlaws*, a feature length documentary on Spike and Mike’s contribution to animation. Kat has filmed interviews with Nik Park, Pete Doctor and several others who are now well-known to animation fans. The tentative release date is April 2019. Information about *Animation Outlaws* can be found at spikeandmike.film and on Facebook at [spikeandmikedoc](https://www.facebook.com/spikeandmikedoc).

Kat mentioned Henry Selick has another stop-motion feature in the planning stages. If it goes into

production it will probably be animated in Portland. Kat worked with Selick on *Nightmare Before Christmas*, *James and the Giant Peach* and on other of his productions.

She brought with her a metal lunch box containing several stop-motion puppet heads. She showed us how magnets inside of them are used to hold the replacement parts together. When Art Clokey was producing *Gumby* here the replacement mouths were simply printed on paper, cut out with scissors and stuck in place (probably with rubber cement).

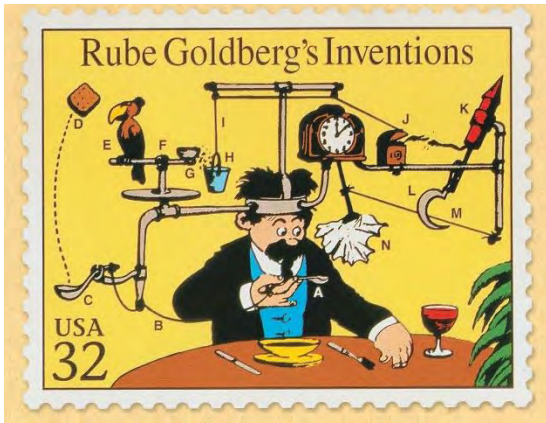
Monica Rodriguez, who works as a Junior Motion Designer at John McNeil Studio and is a graduate from SF State’s animation program, spoke about breaking into the industry. She has a delightful vivacious personality so I wasn’t at all surprised the Berkeley studio hired her right away.

Charlie Canfield also joined the panel. Charlie talked about his long career in the local industry that began when he moved here from Seattle to take a job at ILM. That was before the days of computer animation and effects. In recent years he has developed a successful career providing animated sequences for documentary films.



THE WORLD ACCORDING TO SALLY The next exhibit at the Charles M. Schulz Museum in Santa Rosa opens May 23 and ends December 3, 2018. It features a collection of over 68 original comic strips and objects. It will demonstrate the variety of ways Schulz captured Sally’s childhood frustrations and methods of coping with the world around her. Charles M. Schulz Museum & Research Center, 301 Hardies Lane, Santa Rosa, CA 95403 schulzmuseum.org





THE ART OF RUBE GOLDBERG AT THE CONTEMPORARY JEWISH MUSEUM March 15 - July 8, 2018, includes drawings, sketches and memorabilia. The Contemporary Jewish Museum, 736 Mission St., San Francisco CA, 94103

A SECOND "INCREDIBLES" TRAILER HAS BEEN RELEASED Frankly it looks like they are trying too hard to add new kinds of bad guys, but hopefully it will be as amazing as the first film.



OH NO, THE BLUE MEANIES ARE COMING! Fifty years ago Sgt. Pepper blew our minds when we hopped on a Yellow Submarine and took a wonderful trip to Pepperland. The creative team at TVC in London had to work with a limited budget from King Features so they stretched their imaginations to come up with amazing visual creations that made up for the financial restraints. King Features' executives only wanted a quick, cheap film so they could cash in on owning the theatrical rights to the Beatle's music. TVC wanted to create a great movie and they did. TVC did the Beatles' TV cartoon series and they felt this might be their only chance to do an important feature.

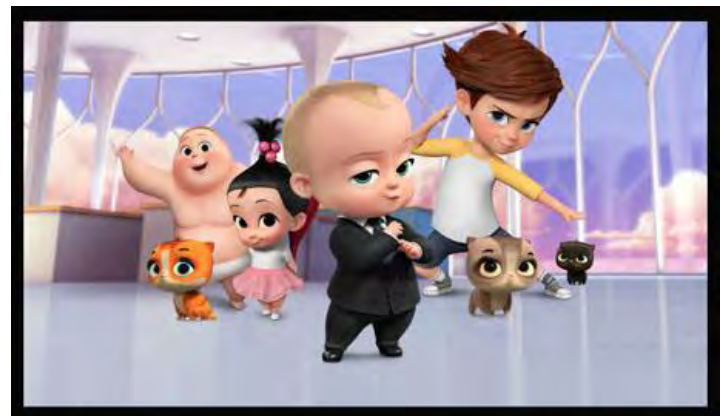
Enjoy what we are told is a carefully restored psychedelic picture full of vivid colors and details along

with a remixed 5.1 stereo soundtrack that was the handiwork of the Abbey Road Studios. The resulting timeless journey is still wonderful, so treat yourself and your friends to a high time with George, Paul, John and Ringo. Go cheer them on as they confront the Blue Meanies. Soar with Lucy through a sky full of diamonds. Wish the boob well as he tries to complete something. Ponder the mystery of the sea of holes. The movie will have a wide release across the United States, Britain and Ireland this summer to celebrate its 50th anniversary.

Specific movie locations are or will be announced at www.yellowsubmarine.film. This may very well be the best animated feature to come out this summer.



PIXAR'S NEXT SHORT 'BAO' IS ABOUT A CHINESE DUMPLING THAT COMES TO LIFE It was cooked up by Domee Shi who was born in China and raised in Toronto. It will premiere at the Tribeca Film Festival April 21 before it gets shown with *The Incredibles 2*. She began at Pixar as an intern working as a story artist on *Inside Out*. She says "I just wanted to create this magical, modern-day fairy tale, kind of like a Chinese 'Gingerbread Man' story. The film's title *Bao* has a dual meaning: A steamed bun as well as a treasure.



BOSS BABY IS BACK IN BUSINESS Due to the feature's impressive financial success a theatrical sequel

is planned to open March 2021. Right now it is simply called *The Boss Baby 2*. Meanwhile a short TV series for Netflix is in production. It will air in April 2019.

I wonder if there is a bobby head toy of the baby. He looks like he was designed to be that kind of toy.

MORE INFORMATION AT WWW.ASIFA-SF.ORG

GOT KIDS? SEND THEM TO CARTOON CAMP

San Francisco's Cartoon Art Museum's Cartoon Camp is cooler than ever this summer as they are in their new location with half & full days of drawing excitement! Your kids can take part in week-long workshops dedicated to the art of cartooning. They will hold three sessions: Week 1: June 18th – 22nd, Week 2: June 25th - 29th and Week 3: July 30th - August 3rd. Designed for kids ages 10 to 15. Contact education@cartoonart.org about special programs for Older Teens (16-18). The museum is located at 781 Beach St., SF, just down the street from the Buena Vista Café.



STUDIO GHIBLI CO-FOUNDER ISAO TAKAHATA HAS DIED

Studio Ghibli co-founder Isao Takahata is best known for his first film at Ghibli, the critically acclaimed *Grave of the Fireflies* (1988). It is a tale of two children struggling to survive at the end of World War II. Takahata had survived heavy U.S. bombing of Okayama City when he was 9 years old. He died after being repeatedly hospitalized since last summer from either heart trouble or lung cancer. Takahata was 82.

After graduating from the University of Tokyo he was hired by Toei Animation where he met Ghibli co-founder Hayao Miyazaki. They would later launch Ghibli along with Toshio Suzuki in 1985. Takahata's directorial debut in 1961, *The Great Adventure of Horus, Prince of the Sun* was a box-office flop, leading to a loss of status at Toei and Takahata eventually leaving the company.

The Tale of the Princess Kaguya, Takahata's fifth and final feature for Ghibli, was one of the most expensive Japanese films made, anime or live-action,

with a budget of around \$50 million. Although it was nominated for best animated feature at the 2015 Oscars, it failed to recoup its production budget after it was released in Japan in November 2013 (2014 in the U.S.). With Miyazaki having announced his retirement two months before, the future of filmmaking at Ghibli was thrown into doubt.

Miyazaki announced last year he was again coming out of retirement, with his next feature, *How do you Live?* which is slated for a 2020 release.



DOES DREAMWORKS/AMAZON TV ANIMATION SUCK? It seems they are becoming purveyors of fine garbage. I just watched their trailer for *The Adventures of Rocky and Bullwinkle* and if you are familiar with the original Jay Ward productions you know the new producers are trying to turn a cult classic into a vehicle designed to sell air time for commercials and stupid merchandise to kids.

Of course times are different, but it appears they could have been ahead of the curve and could have set the show to reflect the current cold war tensions between Trump and Putin. I think the new designs for the characters look awful and I don't expect much from the plots. The press release says it is a "serialized comedy about two goofball best friends who routinely find themselves thrust into harrowing situations but end up saving the day time and again. As Rocky and Bullwinkle's innocent and silly ambitions to become rock stars or find lost treasure end up dovetailing with

Fearless Leader's sinister plans to take over the world, our heroes are set on a collision course with his notorious super spies Boris Badenov and Natasha Fatale."

The Adventures of Rocky and Bullwinkle is set to premiere May 11, 2018 in the US, UK, Germany, India, and Japan. How does one create a show for kids that will work well in all of those markets? I suspect the heroes will be silly, stupid goofs that come up with their solutions by accident. KC



WOMEN IN ANIMATION AND INDIE STUDIOS HAVE CREATED AN ANTI-HARASSMENT PLEDGE

WIA working with 11 independent studios have agreed to pledge zero tolerance for harassment in the industry. They hope to convince other studios to join and affirm their commitment to creating healthier work environments. In each instance, the studio president and owner agreed to sign the pledge and to have it counter-signed by each of their employees. The 11 studios are OddBot, Inc., Six Point Harness, Titmouse, Bento Box Entertainment, CounterPunch Studios, Duncan Studio, Incessant Rain Animation Studios, Renegade Animation, Stoopid Buddy Stoodios, Tonko House and Wild Canary Animation.

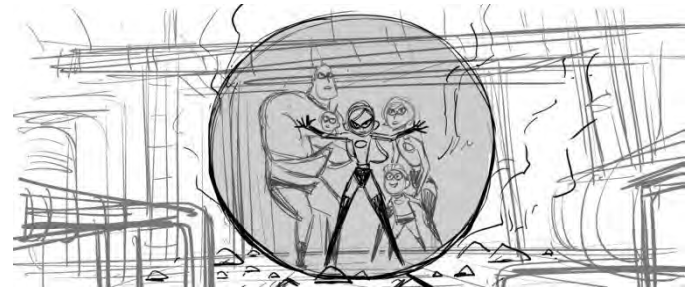


PIXAR SHOWED OFF 25 MIN. OF

'*INCREDIBLES 2*' The report in *Indie Wire* say the focus is on the family and their super powers with Elastigirl as the lead and a greater role for Jack-Jack, the baby who is discovering his powers. The action packed highlights shown have Elastigirl preventing a disaster with a runaway train and what might be a comedic sequence, having Jack-Jack combating a raccoon. The sequence shown also introduced a "mysterious Screenslaver."

Brad Bird says *Incredibles 2* was made on an accelerated schedule as Pixar plans to release *Toy Story 4* in 2019. He says, "It's a challenge for us, but the studio is three times bigger than when it made *The Incredibles*."

As for technological advances expect noticeable improvements in the character animation, environments, wardrobe, and effects. Also the family's mansion is much larger (38,000-square-foot) as the extra space is needed to accommodate various sequences that will take place there. The Frank Lloyd Wright inspired house had to be redesigned to adopt the space to meet the shorter production schedule. It is interesting to know that in planning chases and other sequences designers needed to



know if the space was going to be big enough to accommodate the movement that was going to take place in it.

As for Bird's style of directing he told *Indie Wire*'s Bill Desowitz "I will get the shot that I want, but if somebody comes up with an alternate shot that they think can be cool, then they can persuade me."



'Bird Karma' from DreamWorks to be shown at Anecy

DREAMWORKS PLANS TO RELEASE A PACKAGE OF ANIMATED SHORTS

Bird Karma which just won the animation award at the SF International Film Festival, was made for that package, so is *Bilby*, a short that will premiere at Anecy. *Bird Karma* is a family film directed by William Salazar and produced by Jeff Hermann. It chronicles a long-legged bird's journey.



Bilby offers an unlikely friendship in the Australian Outback between the rabbit-like Bilby and a tiny bird. It was directed by Liron Topaz, Pierre Perifel, and JP Sans. It was produced by Hermann and Kelly Cooney Cilella,

‘THE PRINCE OF EGYPT’ RETURNS TO THEATRES ON ITS 20TH ANNIVERSARY To commemorate the 20th anniversary of *The Prince of Egypt*, Ancey will debut a fully remastered print. It was released in December 1998, and directed by Brenda Chapman, Steven Hickner, and Simon Wells. The song “When You Believe” from it won the Oscar for Best Original Song.

IMPRESSIONS OF GLAS



Dan McHale sent us a sketch he did during the opening night of Glas of Einar Balvin and Sean Buckelew, two of the organizers of the festival, 2018

GLAS 2018

by Marty McNamara

When the inaugural GLAS Animation Festival was launched in Berkeley in 2016, it had all the rough spots that one might expect in a fledgling event, yet

displayed great potential to grow into an outstanding annual celebration of the art form. The Bay Area animation community was excited about the festival and optimistic for its future.

Now in its third year, GLAS has steadily matured into a formidable gathering with a stronger film selection each year, plus a complementary array of engaging presentations by special guest filmmakers. Film submissions to the festival have more than tripled from the original 2016 event to 3,600 this year, so the hard-working programmers had many more entries to choose from.

In this year’s edition the competition categories were changed, eliminating the student and commissioned film categories and merging a smaller number of those films into the main pool of contestants. Prizes were also no longer awarded to the Best Narrative or Best Non-Narrative short. Instead new award categories were created for New Talent and High Risk.

Nikita Diakur, a Russian working in Germany, won the New Talent award for *Ugly*. He had discovered an unorthodox technique using digital ragdolls, controlling their dynamics simulations in Cinema 4D, and embracing some of the uncontrollable accidents that occur. The process, delineated on the *Ugly* website, is so fascinating that I was actually more intrigued by the site’s explication of the novel production methodology than I was by the film itself, which also won the Grand Prix at Ottawa last year.

Wong Ping from Hong Kong earned the High Risk prize with a daring film full of edgy sexual content that fit that category well. *Who’s the Daddy* contained many voice-over moments of narration that were designed to make the viewer cringe, but the effect was softened by playful geometric design, a radiant color palette and deadpan humor.

The GLAS Grand Prix and the Audience Award were still in play and both were bestowed upon *The Burden* by Swedish animator Niki Lindroth von Bahr. This languid satirical musical comedy features anthropomorphic characters lamenting their plight in banal environments. Some argue that the film’s absurdity peaks in its opening scene and then dwindles, but *The Burden* still captures audiences. It also won the Ancey Cristal for best short film last June.

At GLAS *The Burden* swept the top prizes, also winning the first FXX channel’s Elevation Award for excellence in animated filmmaking, embodying distinctive characters, bold storytelling and a singular point of view. The winning director receives a \$25,000 grant to develop an original animated project with FXX.

Each member of the Competition jury also selected a Special Mention award with winners from France, Poland and Australia. Jonathan Hodgson picked *Clemence’s Afternoon*, a sensitive depiction of childhood bullying by Lénaïg Le Moigne. Ruth Lingford

chose *Pussy*, Renata Gasiorowska's amusing and uninhibited quest for pleasure by a young woman whose vagina becomes a feisty, independent character. Boris Labbé opted for old master Dennis Tupicoff's memoir *A Photo of Me*, a study of his family watching the 1949 film noir, *DOA*, intently.

Separate juries announced the winners in the US and Children's categories. RISD reigned among American films, when faculty member Steven Subotnick won with *Strange Fish*, whose fragmentary lines are gradually revealed as an ocean of moving creatures. Then recent grad Conner Griffith earned Special Mention with *Triangle Up Triangle Down*, a convoluted retreat through a twisting hotel corridor.

In the Children's competition Bosnian-Canadian Eva Cvjjanovic won with *Hedgehog's Home*, the charming puppet film ASIFA highlighted in our program of new NFB animation last October. Then Evan DeRushie earned Special Mention with another Canadian stop-motion narrative, *Birdlime*.

Of course there were dozens of other films in the competition that were impressive. Favorites include the witty vignettes of *Enough* by Anna Mantzaris (UK), the striking graphics of *Jeom* by Kangmin Kim (South Korea), the story premise of *Link* by Robert Loebel (Germany), the surrealistic narrative of *Pépé le Morse* by Lucrèce Andrae (France), and the character animation of *The Ogre* by Laurene Braibant (France). Also noteworthy were American films like *How to Paint Your Rainbow* by Erich Oh, *Ming* by Daski Tang, and *Weekends* by Trevor Jimenez.

GLAS remains a small and cozy festival, a friendly assemblage with more than 30 directors of films in competition attending and many social opportunities for the artists to interact with each other. In addition, the retrospectives and presentations by jurors and special guests of the festival brought another group of illustrious filmmakers into extended conversation.

As usual, those GLAS special presentations at the David Brower Center proved to be highlights of the festival. The retrospectives by all three of the principal jurors (Ruth Lingford, Jonathan Hodgson and Boris Labbé) were exceptional, since each has an impressive body of work. It was a treat to converse with them after enjoying their films for so many years and to discover their most recent projects.

Lingford's retrospective ranged from her powerful early dramas with female protagonists (*Death and the Mother, Pleasures of War*) using 2D digital animation that evoke the look of woodcuts to a 3D computer music video (*An Eye for an Eye*) and a perceptive study of aging (*The Old Fools*). Hodgson is best known for festival favorites (*The Man with the Beautiful Eyes, Feeling My Way*), but has also explored the animated documentary extensively. His GLAS talk focused on his elevation of everyday minutiae into

profound moments. Labbé has burst onto the animation scene in the past decade with impressive non-narrative films that feel like video installations (*Kyrielle, Danse Macabre, Ryzome*). He is uniquely gifted at moving seamlessly from the microcosm to the macrocosm with a dramatic sense of scale.

The special presentations by less established young filmmakers were equally interesting. Swiss animator Michael Frei (*Not About Us, Plug and Play*) explained the aesthetic and technical challenges in adapting his film into a video game. Hungarian director Reka Bucsi (*Symphony #42, Love*) shared her experiences with developing animation for a 50-minute live performance with the Aarhus Jazz Orchestra in Denmark. Scintillating conversations with David O'Reilly and Sophie Koko Gate, plus two historical retrospectives of Croatian Animation by Animafest Zagreb director Daniel Suljic were other high points of the festival.

The most bizarre interview was with Japanese animator Sawako Kabuki (*Master Blaster, Anal Juke*), whose metamorphic images obsess with bodily functions and sexual fantasies. Yet her works are humorous and so over-the-top that few observers would take offense.

Conversations with industry luminaries Jorge Gutierrez (*El Tigre, The Book of Life*) and the team of Phil Lord and Chris Miller (*The Lego Movie, Cloudy with a Chance of Meatballs*) were well attended by enthusiastic participants. These complemented informative technology presentations, portfolio reviews and/or career planning advice by Nickelodeon, Cartoon Network, Google Spotlight Stories, Tonko House and other key players that were immensely beneficial to freelance animators and students.

In an exciting development GLAS announced its new Animation Grant program to support independent animators making short films in the US. Two grants of \$2,500 each are made possible by a significant contribution from an anonymous donor with additional support from Screen Novelties. Check the GLAS Animation website for application details!

Here are a few suggestions that might help this fine festival become even better.

1) **Screen short films in their entirety during conversations with special guests**, particularly if they are relatively recent arrivals to the animation world. For example, Sophie Koko Gate's talk was fascinating, but none of her films were shown either then or in a separate retrospective. Audience members who had seen them could follow the discussion and formulate questions more easily.

2) **Schedule filmmaker appearances at specific Q&A sessions**. Filmmakers from five different competition programs, including some that had been scheduled at the same time, sat in on the first Q&A early Friday morning, so many participants had not yet seen

the films being discussed. Conversely, at Sunday's final session, several of the same directors made duplicate appearances, answering the same questions. Specifying, say, three competition programs per Q&A might help.

3) **Consider a single non-competitive program of commissioned animation.** Commissioned film category screenings at some major animation festivals contain a host of beautifully designed educational films or perceptive political essays that convey vital scientific and political information and persuasive social arguments. Those films can be exciting and inspiring to animation professionals and can be a valuable component in a comprehensive animation festival.

Perhaps, even if Commissioned Films is not a competitive category, GLAS could select and invite some of the finest commissioned films from other festivals to appear in a single program. This would be similar to the way GLAS invites an occasional feature film to be screened out-of-competition with no category.

4) **Include a complete run list of the films in each program on the GLAS website.** This is very helpful for individual schedule planning and when consulting the festival archives.

We at ASIFA-SF congratulate Jeannette Bonds and the GLAS team for a superb event and eagerly look forward to the 2019 festival!

While Marty was asked and agreed to write his full review of the festival other members were asked for their opinions as well.

Ricci, who does the cover art for our newsletters, wrote, "I went to GLAS Sat and Sun. and it was a lot of fun. I saw as much as I could that wasn't overlapping. A little fried by the end but was worth it as there was a great selection."

Steve Segal "I was there all four days and it was great: great guests, great retrospectives, really good selection of films. I never agree with the Award winners and that's the case with this Festival, but the big winner *The Burden* does seem to be really popular."

Lippy wrote us, "I just returned from 4 days in the dark! I attended the GLAS Animation Festival in Berkeley where I watched approximately 190 films representing a total of 1,140 minutes, or 19 straight hours of animated artistry. My neck kinda hurts, but my head is swimming with images, sounds, and stirred emotions."

"The GLAS Festival just gets better and better, and this year's presentations represented a worthy snapshot of what is going on in the world of independent and experimental animation on a global scale."

LIPPY'S TOP 10 FILMS AT THE FESTIVAL

Volcano Island by Anna Katalin Lovrity, Hungary. I was lucky enough to see this film twice and I'm so glad that I did. That second look allowed its quiet world of bold flat color to envelop me in a sensual trance. This was a very sexy confection that was just oozing feminine power and feminine fear of dominance.

Octane by Jeron Braxton - USA. Braxton's film is less a traditional narrative than a collection of symbolic sequences loosely organized around a plot line of a car race through Hell. Interspersed throughout that framework are images of racial oppression, greed, violence, and military arrogance. One of the many pleasures of Braxton's style is his free form implementation of 3D. He's not afraid to show "mistakes" in the modeling/animation, and in a notoriously hermetic medium (digital 3D) he eagerly shows the creator's hand in a refreshing and interesting way. Kid Robot meets Nike meets Hip Hop. More, please.

Weekends by Trevor Jimenez - USA. This was a gorgeous triumph of traditional animation storytelling from a Pixar story artist (no surprise). It tells of a young boy whose life is split between divorced parents. What is most pleasing aside from the stirring charcoal-based backgrounds and color script, is the tight rein on story, layout, and editing. All the pieces of a successful animated short are present in this film. It deserves a wide release.

When I Replaced Camille by Gobelins team, France. Here's a boldly graphic psycho drama that tells of a competitive swimmer's self-doubt in her ability to replace a deceased teammate. Rarely has the sport of swimming been presented to illuminate so much internal and external exertion. Beautifully limited animation with memorable graphics.

Fish Curry by Abhishek Verma, India. A gay young man comes out to his father over a plate of fish curry. This was a deeply affecting tale told with respect and knowing insight. Deceptively simple in its design and animation, this film's heartfelt emotion stayed with me for a long while afterwards.

Pussy by Renata Gąsiorowska, Poland. A young woman pleasures herself and finds that her vagina escapes and has a will of its own. Did I pique your interest? Thought so. Far from any sort of pornographic presentation, this film's visual pleasures are delivered in a very simplistic "naive" drawing style. But the erotic stirrings it elicits in the viewer (male and female alike) are real and deeply affecting.

The Ogre by Laurene Braibant, France. Shades of Monty Python's *Mr Creosote* color this lovingly rendered illustrative short. It was a pleasure to enjoy the gouache washes of pastel colors fenced in by a thin

black line. Come for the sight gags, but stay for the lush illustrations. A feast for the eyes (and stomach).

Eluvium - Regenerative Being by Stas Santimov, Ukraine. Want to be reminded of the kind of films that animation festivals from the 70s and 80s used to present their audiences? Then check out this dreamlike offering from Ukraine. A man follows a woman who departs a subway train and enters a building in the middle of a forest. What happens next will mystify and intrigue. Painted with a classic “Eastern European” sensibility, this film leaves the viewer feeling as if they’ve just awakened from a mildly erotic and confusingly dangerous dream.

Riot by Frank Ternier, France. An aggressive collage of images, street art, and French rap challenge the viewer to consider racial divides and contemporary racist treatment. A challenging pastiche that is evocative and thought provoking. Unlike most other offerings at the Festival. A worthy entry.

Late Afternoon by Louise Bagnall, Ireland. This one is all about story, emotion, and connecting with the deepest feelings of loss and life. An elderly woman’s dementia locks her inside a world of memories. In this director’s capable hands I was led on a journey through emotional anguish and triumph. A traditional “festival” type of short: emotional, pretty, and well animated. Bravo.

Don’t miss this festival next year in Berkeley. The GLAS organizers are presenting some of the best animation in the world.

AARDMAN IS WORKING ON A SEQUAL TO “CHICKEN RUN” The Hollywood Reporter calls it the most successful stop-motion feature of all time. Studio Canal and Pathe will back it.



ART CONTROVERSY, IS THERE A NEW ANIMATION MOVEMENT FORMING? SOME RELATE TO IT WHILE OTHERS SCRATCH THEIR HEADS AND REJECT IT Examples include Jeron Braxton’s *Glucose* (special jury prize at GLAS 2017 and Lippy mentions his *Octane* in this newsletter).

Gary Schwartz’s *Playing with Dolls*
<https://www.youtube.com/watch?v=sL4-HrWPHBdU&feature=youtu.be>

Vince Collins’ *Subliminal Mind Circus*
<https://www.youtube.com/watch?v=vVdxqWCKCcc>

Jeron Braxton’*Glucose*

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

Any comments?

THE BIG BAD FOX AND OTHER TALES



STEVEN NG ENJOYED SEEING ‘THE BIG BAD FOX AND OTHER TALES’ AT THE SF INT. FILM FEST – YOU MAY WANT TO SEE IT THIS SUMMER WHEN IT IS RELEASED He writes, “I ordered the graphic novel from First Second Books at my local comic shop. When I saw *The Big Bad Fox and Other Tales* film adaptation was coming to the San Francisco International Film Festival, I made sure to be at the Castro Theater. SF Film Director of Education Keith Zwolfer introduced Benjamin Renner (director, writer) before the screening and conducted a question and answer session afterwards. Benjamin started these stories of barnyard animals when he was twelve or thirteen as short comics that he gave as gifts to family members instead of proper gifts. He thought he would adapt one story as a short television program, but his partner convinced him to turn three stories into a feature film. The animation is hand drawn on computer screens. The SF Film screening presented the movie in French with English subtitles, but Gkids is working on an English-language soundtrack for release in June.

Some AV equipment was set up and Benjamin sat down to draw some of his characters and paint them with watercolors. At the conclusion, Keith led Benjamin outside the Castro Theater where he met fans, posed for photos, signed autographs, and drew sketches. Keith announced *The Big Bad Fox* was available at Green Apple Books, but I had mine in hand. Benjamin was happy to see a fan with his book and drew the fox with the three baby chicks who adopt him as their mother.

Benjamin's *A Mouse's Tale* is on DVD from Ron Diamond's Animation Show of Shows online store.

LAIKA IS WORKING ON THEIR FIFTH ANIMATED FEATURE Chris Butler, who directed Laika's *ParaNorman*, is helming *Film Five*. The plot is being kept under wraps but is described as a globe-trotting comedy-adventure "bursting with humor, heart and a profound message of acceptance and finding one's place."

IS THIS THE FINAL NAIL IN JOHN LASSETER'S COFFIN? From the *Hollywood Reporter* 4/24/2018, read:

https://www.reddit.com/r/movies/comments/8etx71/h_e_who_must_not_be_named_can_john_lasseter_ever/



LAST MINUTE NEWS – NINA PAPLEY WILL PREMIERE “SEDER MASOCHISM” AT ANNECY

Her webpage about her new feature has a minute trailer, but no details about the project. Clips are posted on her vimeo page.

blog.ninapapley.com/category/seder-masochism
<https://vimeo.com/user2983855>

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Newsletter Editor: **Karl Cohen**

Contributors include **Marty McNamera, Dan McHale, Ricci, Steve Segal and Lippy**

Cover illustration by **Ricci Carrasquillo**

Proofreader: **Pete Davis**

Mailing Crew: **Denise McEvoy, Shirley Smith**

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ASIFA-SF is a chapter of: **Association Internationale du Film d'Animation** with almost 40 chapters around the world. Membership is \$26 a year with printed newsletter mailed to you or \$21 a year if you only want the issue e-mailed to you

Our website and blog is: www.asifa-sf.org

Mail can be sent to: karlcohen@earthlink.net

or to **PO Box 225263, SF CA 94122**