

March 2023



**DISCOVER A NEW ADVANCEMENT IN ANIMATION!** by KC David Attenborough's *Prehistoric Planet*, a photo-realistic documentary, was a surprising highlight of the films in this year's Annie Awards. As an honorary member of ASIFA-Hollywood, I am invited to judge the competition. Most of the time you know things about what you will see in each category, but I wasn't expecting to see 88 million year old animals looking so life-like. It looks as if they were filmed last year doing what they normally did to survive. They definitely were not terrorizing Hollywood actors.

AppleTV+ bills the five-part mini-series that premiered last May as, "An epic true story about majestic dinosaurs and the habitats they roamed." The backgrounds were filmed at various locations around the world that looked like the world as it might have resembled before dinosaurs became extinct.

To create the animals, the artist, designers, script writers and others consulted with paleontologists and other experts to create what life was probably like for the creatures in prehistoric times. The episodes focus on basic needs such as foraging for food, finding shelter and care for the young.

The animation and effects production house responsible for the wonderful visuals was MPC (Moving Picture Company) in London with assistance from their facility in Bangalore, India. MPC isn't as well-known as ILM, but their long list of award winning and nominated productions includes *The Lion King* (2019), *Blade Runner 2049* (2017), *The Jungle Book* (2016), *The Game of Thrones, Season 4* (2014), *Life of Pi* (2012), two of the *Harry Potter* features plus lots of other films.

What sets *Prehistoric Planet* apart from the *Jurassic Park* type of features is the realism. In the Hollywood films you expect chills and thrills, while in a David Attenborough narrated documentary you expect honest, intelligent facts along with breathtaking photography and other outstanding qualities. I was quite impressed with the attention paid to little things such as skin and feather imperfections and suggestions of weather and atmosphere including freezing snow covered landscapes.

Winsor McCay created *Gertie the Dinosaur* in 1914 to prove his work was animated, not some kind of trick photography. He chose a dinosaur as they no longer existed. The producers of *Prehistoric Planet* used cg animation to prove they can trick us into believing their animals are real, at least in our minds.

Trailers for each episode of *Prehistoric Planet* (*Coasts, Deserts, Freshwater, Ice Worlds and Forests*) are online as are complete episodes.



**'ANIMAL BEHAVIOUR' IS A DELIGHTFUL OSCAR NOMINATED TREAT THAT DESERVES ANOTHER LOOK** Alison Snowden and David Fine's short produced by the National Film Board of Canada received a nomination in 2018. This group psychotherapy session is full of amusing surprises.

<https://www.youtube.com/watch?v=4FqNBXwbnSE>

**'GUILLERMO DEL TORO'S PINOCCHIO' WINS ANOTHER IMPRESSIVE AWARD.** It won the technical achievement award from the 43<sup>rd</sup> London Critics Circle Film Awards. Gregory Mann, who voiced the title character, accepted the award.

The smoothness of the movements is quite impressive, as are lighting and other elements, but what amazed me the most was the script that was created for mature adults. It doesn't cater to kids.



### ANIMATED M&M SPOKES CANDIES HAVE BEEN ATTACKED BY RIGHT WING MEDIA PUNDITS, BUT WILL THEY CAVE IN?

Rightwing pundits have attacked the lovable different colored animated candies with stupid, twisted and devious comments. It is ridiculous that Fox News' Tucker Carlson is doing his best to carry on this bullcrap by claiming he's a champion of victims of cancel culture. Early in 2022 he started attacking the M&M candies, perhaps to drive them off the air. Other commentators at Fox joined the attack and came up with really stupid comments that perpetrate their racism and other negative thoughts about non-whites. The pundit Kat Timpf is reported to have called Ms Green "an opportunistic, evil bitch" and warned that people "run from women like the green M&M." Fox's Martha Mac Callum was reported in the *Guardian* to have said that the all-girl packaging that the candy company had released in honor of International Women's Day was a distraction that left the US vulnerable to its communist enemies.

In late January 2023 the maker of M&M candies held a press conference and announced they decided to take "an indefinite pause from the spokes candies". Had the Fox pundits won? A few days later the *NY Times* asked, "Was the recent decision to sideline its spokes candies a response to cultural backlash, or just an elaborate stunt leading up to the Super Bowl? *Wired Magazine* also suggests M&M's marketing department is intentionally trolling Carlson and that the candies will make a triumphant appearance during the big game.

Both the *NY Times* and *Guardian* view the right wing media attack on what should be irrelevant

parts of our national culture, as an entertaining distraction to the real ills of our society, from schools and public libraries feeling in some states they have to censor what books are on their shelves to the rise of hatred of minorities and hate crimes. Endless mass murders are now commonplace. I find the pointless silly attacks on those colored candies are indicative of the sad state of spiteful dumb political rhetoric by right wing media today. KC

<https://www.cnn.com/2023/02/12/business/m-and-ms-super-bowl-commercials-campaigns/index.html>



### A MAJOR EXHIBIT OF LAIKA'S STOP-MOTION WORK IS OPENING IN SEATTLE

The Museum of Pop Culture (MoPOP) in Seattle will present *Hidden Worlds: The Films of Laika*. It will be the largest exhibition ever mounted devoted to their acclaimed work. It opens March 17 and will feature immersive displays, film artifacts, and interactive exhibits. It will focus on the studio's five Oscar nominated features: *Coraline* (2009), *ParaNorman* (2012), *The Boxtrolls* (2014), *Kubo and the Two Strings* (2016), *Missing Link* (2019) and also the upcoming fantasy-adventure *Wildwood*, being directed by Travis Knight.

Highlights will include recreations of the six Laika's worlds including a full-size version of the tunnel leading to the Other World in Henry Selick's *Coraline*. MoPop is developing interactive elements allowing a "puppets-eye-view" of a Laika set. There will be an "opportunity to create your own stop-motion animation using yourself as the puppet" and a section on how Laika blends traditional stop-motion with advanced technologies including digital effects and rapid-prototype 3D printing. The show's website is quite entertaining

<https://www.mopop.org/laika>



*The Boy, the Mole, the Fox, and the Horse*

**THE RACE FOR THE OSCAR FOR BEST ANIMATED SHORT** This year all five animated shorts are by independent animators. They range from lovely sweet family shorts to an adult film about a teenage girl with sex on her mind. There is also a fascinating experimental student film and two others worthy of the award. I'm not sure how the vote will go. The voting is between March 2 and 7, 2023, and the 95th Oscar telecast will be on Sunday, March 12. It will be on ABC at 8:00 p.m. ET/ 5 p.m. PT.

*The Boy, the Mole, the Fox and the Horse* by British illustrator Charlie Mackesy is a lovely hand-drawn fable about the virtues of kindness. It is based in his bestselling picture book for kids and is a wonderful, charming story worthy of an Oscar. <https://www.youtube.com/watch?v=AjK3NIXRoVU>.

*My Year of Dicks* by Sara Gunnarsdóttir and Pamela Ribon is an adult film about a teenage girl's sexual fantasies and adventures. It is based on Ribon's experiences as a teen contemplating the loss of her virginity. The complete short is posted at <https://myyearofdicks.com>

*Ice Merchants* by João Gonzalez, has won numerous awards prior to getting an Oscar nomination. The 2D short is about a father and son who gather ice high above a valley. It "offers breathtakingly graphic design and vertiginous camera work." See the complete short at <https://www.google.com/search?client=firefox-b-1-d&q=https%3A%2F%2E%80%9Cice+Merchants%2E%80%9D#fpstate=ive&vld=cid:8f15d182,vid:mhj74ZjfaQ8>

*The Flying Sailor* is a National Film Board of Canada short by Wendy Tilby and Amanda Forbis. The story focuses on a true story about two ships colliding. One has a cargo of dynamite, A sailor survives when he is blown into the air. The devastating Halifax Explosion of 1917 is the start of

this unusual space adventure. See the short at <https://www.youtube.com/watch?v=4Rj3FG8vFtk>

*An Ostrich Told Me the World Is Fake and I Think I Believe It* This fascinating experimental short is by Lachlan Pendragon from Australia. It won a Student Academy Award (Griffith Film School, Australia) and is a delightful surreal fantasy. One plot twist shows how replacement animation is used to create stop-motion characters. It is humorous and highly inventive, but Academy voters will probably vote for something more traditional. To see the complete short Google the title. A trailer is at <https://www.youtube.com/watch?v=0CuuCc8QdLQ>



**GOOD NEWS FOR 'KING OF THE HILL' FANS** The show ran on Fox for 13 seasons (1997-2010). When Fox sold their TV assets to Disney they became the owners of it. Disney recently gave Hulu the rights to it (Disney owns most of HULU's stock) and new episodes of this gross slice of life show will be made. The *Hollywood Reporter* pointed out that if the revival is successful the **merchandise rights may be worth billions!** You can see the trailer at <https://www.hollywoodreporter.com/tv/tvMike>



**THERE IS A MINDLESS AI GENERATED ANIMATED SHOW ON THE INTERNET** *Nothing, Forever* is pathetic looking, I kid you not! The technology has a long way to go and this is probably the extremely crude beginning of something. The program is "Seinfeld-like" and it streams 24 hours a day/ It is **written voiced and animated by robots!**

<https://www.youtube.com/watch?v=M6mD9YzVbZI>

## REMEMBERING BILL DENNIS

I (**Karl Cohen**) first heard of Bill Dennis from Prescott Wright. Bill was working for Disney as a Vice-President of Feature Animation and his work included seeking and hiring talent for the studio in the 1990s. Prescott was active with the ASIFA international board and in the mid-1970s he was a founder of ASIFA-SF. Prescott's most important accomplishment was to curate and distribute almost all of the 24 annual editions of the Tournee of Animation.

Bill was the administrator that hired Prescott as a consultant to find talent for the division at festivals. Prescott had been attending the major international animation festivals for decades and was well-known as a distributor of quality animated shorts.

After Bill left the mouse house he was hired to expand the industry in Asia where the labor for the intensive work of drawing and painting animation could be done at a lower cost. He became president of Fil-Cartoons, Inc. in Manila, Philippines where he oversaw the production of numerous TV animation series for Hanna Barbera and other clients.

To build morale and improve the quality of the work he hired Prescott to invite well-known animators from around the world to come teach and inspire his artists. Prescott loved the experience of assisting Fil-Cartoons and he talked to me a great deal about Bill when he returned from Manila.

When Bill became head of Toonz, a new studio in India, he once again called on Prescott. They produce an impressive Week with the Masters, a festival for the benefit of his employees.

I finally got to meet Bill when he started to come to San Francisco for business meetings. Unfortunately, before his trip to India, Prescott's health had started to fail so he eventually moved to Albuquerque, New Mexico. He was cared for by his daughter until he passed.

I got to know Bill as he enjoyed inviting my wife and me to dine with him at his favorite Italian restaurant. He didn't want to talk shop, but about his family and his non-business travels. He wanted to hear about ASIFA-SF and other animation news. He just wanted to relax and enjoy being in our city.

He was delightful company and I have many enjoyable memories of his visits as well as our

occasional emails. He also invited me to be a judge at his first ASIFA-India Animation Festival. He was even helping create independent personal animation in India as well as providing guidance to their developing commercial animation industry.



Nancy Phelps told me (KC), "I am saddened by Bill's passing. He used to call me kiddo. The only person to ever do that. We became good friends while we were both serving on the ASIFA Board together."

### **Nancy Phelps remembers Bill**

(William (Bill) Dennis Sr., Founder of TOONZ Studio Passed Away. On the 22<sup>nd</sup> of January the animation community lost a giant with the passing of Bill Dennis at the age of 80 years. During his 30-year career Bill was a key player in the Los Angeles animation scene as well as being a founding cornerstone in the development of Indian animation.

Toonz, founded in 1999 in Trivandrum, India by Bill, was originally involved in producing work that was outsourced from the United States and Europe. Under Bill's leadership as CEO, the studio also began to produce its own original work such as the award-winning television series *The Adventures of Tenali Raman*.

Training Indians who had little or no experience in animation was the first problem Bill faced. To this end he enlisted friends such as Bill Plympton, Jimmy Murakami, and Paul Driessen to come to the studio and improve the skills of the local animators.

Bill was also the founder of The Week with the Masters Animation Festival which gave local Indian animators the opportunity to meet one-on-one with international guests, watch screenings of their

works and attend masterclasses. There was also a competition open to Asian animators.

The Toonz – Webel Academy in Kerala, set up under Bill’s watch, is designed to train students in the specific needs of the studios in India. Over the years the Academy has become a state-of-the-art institution teaching classes in such up to date areas as Visual Effects, Digital Graphics and Motion Graphics as well as basic animation courses.

Bill was the founder of ASIFA INDIA and remained President Emeritus of the Indian chapter after his retirement from Toonz. He was also the former Executive Director of ASIFA. In 2000 Bill received the prestigious Rashtriya Rattan Award given by India’s Global Economic Council, which recognizes individuals who have contributed to India’s industrial and economic growth.



Bill Dennis at the Golden Kuker Festival in Sofia, Bulgaria

Bill began his career at Walt Disney in several different positions and was affiliated with the studio for over 20 years. As Vice President of Feature Animation, he arranged the talent and resources for such hit films as *Beauty and the Beast*, *The Lion King*, *The Little Mermaid*, and *Aladdin*. He also developed and carried out the manpower and strategies for EPCOT Center for Walt Disney World in Orlando, Florida.

Former Disney animator and venerable animation historian Tom Sito remembers that “Bill was head of HR at Disney in the 1990’s. At the Mouse Factory Bill did that unenviable job of being the one that swung the axe on the orders of others. He did the hiring, firing, and told you if you got your

raise or not. As a result, he was not always the most popular guy on Flower Street, but I always got along with him.”

After leaving Disney, Bill was president of Fil-Cartoons in Manilla. The studio was primarily responsible for producing work for Turner Broadcasting’s Hanna Barbera Studios. Among their productions were *Dexter’s Lab*, *The Smurfs*, and *Duck Tales*.

Bill was also the founder of Zantmaton Associates, a boutique animation studio with operations in the United States and Germany. He was also a founding partner in the Los Angeles based International Animation Consulting Group.

Bill Dennis passed away at his home in Washington, Utah surrounded by his family. He is survived by his wife of 58 years Rhonda and his three children, Tiersa, William Jr., and Mireille along with his three grandchildren Nora Dennis, Alex Evans, and Grayce Dennis. He is also survived by his sister Jackie Hetler of Warren, Indiana.

I had the pleasure to call Bill my friend and he will be missed by so many of us in the animation community. I served on the ASIFA International Board with him as well as on several festival juries and he was always a voice of calm and reason. He was also great fun to be with and loved to laugh. He lived a full, productive wonderful life, which is the best that can be said about anyone.

Rest in peace my friend.

**Ed Hooks, author of *Acting for Animators*** said. “Sorry to hear about Bill Dennis dying. I only met him once, back in 2012 at Jilin Animation Institute in Jilin, China. The China government - pre Xi Jinping - was still trying to develop international ties for original animation, and Bill Dennis was one of the featured speakers. Mark Osborne (*The Little Prince* and *Kung Fu Panda*) was also there, as I recall. Although my exposure to Bill was brief, it was obvious that he was one of those ‘missing link’ artists that bridged old-school animation with newer CG. He was a knowledgeable, and eloquent speaker. I enjoyed my time with him.

My condolences to you personally because I think Bill was that personal a friend to you. For me, he was an impressive professional acquaintance. Personal friendship is another dimension entirely, and I am sorry for your loss.”



*DAWN CHORUS* by Lina Kalcheva

It is about a sleep-deprived young woman who must confront the unexpected visitor that plagues her every waking minute and threatens to push her over the edge.

## ANIMARKT, IMMERSSED IN STOP MOTION

by Nancy Denney Phelps

I am lucky to get to do many interesting things, but far and away my most rewarding project every year is to coach pitching at the ANIMARKT Stop Motion Forum, a creation of Momakin. This year along with expanding ANIMARKT to include feature films and television series, the StopMoLab was added to Momakin's educational roster. It is a nine month long educational training program for people just out of university who want to enter the stop motion industry. It utilizes internationally known professionals as mentors and instructors.

ANIMARKT is a unique yearly event. It is the only platform that creates networking possibilities for stop motion film makers, distributors, producers, animation service providers, and industry representatives from throughout the world. It also fosters co-productions.

The four-day event is crammed full of activity. It is comprised of three main components: masters, pitching, and business. Participants could choose from a number of master classes to participate in. Ana Chubinidze, illustrator and animator from The Republic of Georgia and the creator of such lovely films as *The Pocket Man* and *Franzy's Kitchen* taught a master class on how to make paper cutout puppets.

Everyone wants to be an animator and a director, and students often forget that there are many other fascinating jobs that go into making animated films. Angela Poschet is a line producer extraordinaire who worked on such projects as *Frankenweenie* and *Isle of Dogs*. Her most recent project was working as line producer of the Netflix production *The House*. Angela was on hand at ANIMARKT to give participants inside

insights into the film's production and talk about what a line producer does.

Ilan Urroz, President, manager and producer at the French production house Foliascope presented a master class about how to build a film audience. Ilan and Foliascope were part of the production team of the feature film *No Dogs or Italians Allowed*, which won the Jury Prize last year at Annecy and took home the Best European Animated Feature Film Award at the recent European Film Awards.

Urroz is also an Executive Producer on *The Inventor*, a feature film about Leonardo da Vinci, written and directed by Jim Capobianco. Also on board are three-time Academy Award nominee Tomm Moore as 2D animation consultant and Stephen Fry, who will voice di Vinci. It should be an interesting project.

There were also several panel discussions on topics ranging from Green Filming in Stop Motion to a Women in Animation round table.



Green Filming round table

The business arm of ANIMARKT is dedicated to creating industry contacts and networking. It also offered recruitment sessions for studies, internships, and work on stop motion projects. The days began with Industry Breakfasts, which offered an opportunity for informal meetings. The Stop Motion Regions Conference gave participants an opportunity to present their projects to specially invited guests. Each person was given fifteen minutes to present their project.

Meet Your Partner is designed for individual meetings for South American, Central European and Eastern European producers. It is designed for the participants to have individual meetings with producers from Balkan countries to promote partnerships and co-productions.

The Job Fair was created as an excellent opportunity for stop motion animators to present their portfolios to five premiere stop motion studios. The studios were 5 A.M. Studios in The Netherlands, Beast Animation in Belgium, Maur Film in the Czech Republic, and Estonia's Nukufilm which is the oldest still running stop motion company in the world, established in 1957. Meetings with the fifth studio, Laika in the United States, were conducted online.



**Carina Zidan pitching *Houston?***

For me the heart of ANIMARKT is the pitching competition. It is also the reason that I am in Lodz. I am the pitching coach and Nik teaches the participants stage presence and microphone technique, and we both work at calming down their nerves.

There were fifteen short film projects. In addition, for the first time this year, feature films and television series were added. Along with the fifteen short film projects there were three feature film projects presented and eight television series for a total of twenty-six projects in all.

The members of each project, usually the animator/director and the producer, each received an hour of private consultation with me plus more time if needed. This year ANIMARKT initiated a new system where I first met with each project separately via Zoom a couple of months before their arrival in Lodz. I explained to them what to expect and what I expected from them which was to arrive prepared and ready to give me their pitch. We would then fine tune it in person. This turned out to be an excellent idea. It was especially helpful for people who were pitching for the first time or who were not very fluent in English. I felt that the overall quality of this year's pitches was exceptionally high. I was very proud of the hard work that they all put in. We are going to keep the initial zoom meeting as a regular fixture of the pitching process.

Because I am rooting for everyone to do well I don't pick favorites or vote for the audience award, but there are always some projects that stand out to me. Embroidery is not a common medium for animated films. Director Alejandra Jaramillo and producer Ximena Araya came from Chile to present their eleven-minute film project *Embroidered Body* which utilizes embroidery to tell a very personal story.

In their adult animated documentary; Angélica tells her daughter, who she calls "her little birdie", about how she was born. The film portrays the process of putting into words and illustrating how the most important experience of her life became traumatic because of the obstetric violence she suffered. Angélica filed a lawsuit,

and the agreement that all the lawyers reached was for financial compensation, but in exchange Angélica was to not speak about what had happened to anyone.

As her daughter grows up, the need for her story to come out into the open also grows. This film is for her daughter and about healing with embroidery in motion, so she can sew together the truth.

During their pitch the ladies showed several examples of the embroidery that will be used to tell the story. They told the audience that the delicate work will be done by Chilean women. Not only will the film tell a poignant story, it will also provide much needed income for local women.

*Embroidered Body* was awarded the Animond prize for marketing, audience, and financial consultation. The award is given by the Serbian based Animond, a private investment fund focusing on the development and production of animation that is distributed throughout the world. The project also received the short film Audience Award of Dragonframe software. I am sure that we will be hearing much more about this project in the future.

Izabela Plucinska is no stranger to anyone who loves animation. Known for her Claymation which often deals with social issues in ironic or humorous ways, Izabela's films have won numerous awards including the Silver Bear at the Berlin Film Festival for *Jam Session*.



**Joko**

Izabela and her producer Grzegorz Waclawek were at ANIMARKT to pitch their work in progress, *Joko*. Based on the book *Joko's Anniversary* by the French surrealist writer and artist Roland Topor, the story is a fable about loss of identity and a satire on social conformity that asks disturbing questions about how we define ourselves.

Izabela and Grzegorz are in the invidious position of already having their 244,547 Euro budget secured, but they pitched their project hoping to find a distributor, sales agent, broadcasters, and/or interested festivals. They were lucky enough to receive the Radiator IP Sales Distribution Award which will give them festival and international distribution services.

The big winner at the Awards Ceremony was Bulgarian-born Lina Kalcheva who is currently based in England. Her pitch for *Dawn Chorus* about a sleep-deprived young woman who must confront the unexpected visitor that plagues her every waking minute and threatens to push her over the edge was an excellent example of how a pitch should be structured and presented. Lina's hard work paid off and she was awarded 60,000 PLN, the in-kind contribution as a coproduction sponsored by the Audio Visual Technology Center in Warsaw.



Lina Kalcheva pitching *DAWN CHORUS*

In the Feature and Television Series pitching session, my curiosity was piqued by director Joanna Jasinska Koronkiewicz and producer Anna Mroczek's presentation of *Dr. Hau*. The series of ten episodes of twenty-six minutes each, aimed at a mature audience, has a buddy theme with a twist.

The story revolves around a narcissistic professor who dies and on his way through the transmigration of his karmic journey he finds himself in a dog's body. His human companion is a young veterinarian named Bercia. Together they solve veterinary mysteries and discover secrets of human and animal bonds. Along with an excellent pitch that left me wanting more, their artwork was outstanding. The audience was as intrigued as I was and awarded *Dr. Hau* the Feature and Television Series Audience Award of Dragonframe Software. There is a complete list of winning projects at the end of the article.

In previous years the winners have been selected by a jury of people involved in different parts of the animation industry. This year the choices were made by the people/companies that gave the awards. I think that this system seems to work much better. The companies seemed to have done an excellent job of matching up a project's needs to what service they have to offer.



Gabriela Villalobos shows off the stars of *SISSI AND CESER*

Momakin is the organization behind ANIMARKT. It combines the world of making animated films with international distribution and promotion. Momakin is the brainchild of three dynamic young women, Agnieszka Kowalewska-Skowron, Katarzyna Gromadzka, and Pauline Zacharek. ANIMARKT Stop Motion Forum is produced and programmed by Momakin partner Agnieszka Kowalewska-Skowron. It is supported by the International Visegrad Fund and Momakin.

The StopMoLab, much of which was carried out via zoom, is designed to provide support and foster the talents and skills of young people entering the animation industry in areas that are not usually emphasized in school. From the numerous applications, five animators, five puppet makers, five directors, five production managers, and five screenwriters from around the world were selected for the program.

The program is made up of three main modules. The Skills section hones in on the development of professional skills, the Business section focuses on developing business skills including discovering new trends and business models, and Go Green fosters increasing pro-environment awareness.

Although most of the sessions were held online, the group did meet twice in Lodz, once in July and again in October during ANIMARKT. Online



sessions were conducted by such noted names in the animation world as line producer Angela Poschet; script consultant Anna Bielak; independent producer Oliver Catherine; stop motion animator Tim Allen; and independent animator and director Juan Pablo Zaramella. Nik was also part of the StopMoLab online sessions. He taught the participants the valuable skills of stage presence and microphone technique.



Nancy and StopMoLab participants at breakfast meeting

I am the pitching coach and mentor for the StopMoLab. For two days before ANIMARKT began I met for an hour of one-on-one pitching coaching sessions with individual StopMoLab participants. One morning I had the honor to be the Lab's breakfast motivational speaker. Over a delicious breakfast I talked to the group about the realities of life in the animation industry, the do's and don'ts of selling yourself, and why learning to pitch is an important skill to have no matter what branch of animation you choose to work in. They were a very enthusiastic and talented group and I am looking forward to following their career paths. While the Lab participants were in Lodz, they could also attend a puppet-making workshop, a design workshop, and a workshop on how to alternatively finance a project.

The StopMoLab is headed and programmed by Momikan's Pauline Zacharek. It is financed by The European Union from the Creative Europe Media Program.

With the addition of the StopMoLab at the same time as ANIMARKT, the entire event moved to the Academic Design Center which offered a lot of space to spread out. I had a large, quiet room with a lot of windows at the end of a long hall. It was perfect for pitching because I have to listen very carefully to every word that my pitchers say and

some of them were nervous and spoke in little tiny voices. The Center also offered an in-house café space where delicious lunches and dinners were served. Drinks and snacks were available all day. I especially appreciate that because I began coaching at 9 in the morning, going until 19:00 with short breaks every hour and a half or so.

Lodz is home to the only film school in Poland. The city has been the center of film production since the beginning of the development of cinematography. It is also home to a magnificent film museum that houses a collection of over 50,000 exhibitions. The museum also has a jewel box of a theatre. The pitching awards ceremony was held there.



I presented the APA Lab Award to Juan Camilo Fonnegra and Dipacho

After a hard day's work, there were screenings of films from the Lodz Film Commission collection in the museum theatre. The evenings ended at the 6 Dzielnica Club. With ANIMARKT and StopMoLab participants joining forces to party, 6 Dzielnica had lots of space for us all with two bars and plenty of tables, chairs, and sofas spread over six rooms of a large high-ceilinged old apartment on a main pedestrian street.



Nancy, Estonian producer Kerri Kuusik-Oengo, and Nik celebrating at the sumptuous closing night party

Nik and I want to thank Agnieszka Kowalewska-Skowron and Pauline Zacharek and all of the wonderful staff for inviting us to be part of ANIMARKT and The StopMoLab. I am already looking forward to meeting the 2023 group of people selected to pitch and to once again be part of the ANIMARKT/StopMoLab team. A special thank you goes to Katarzyna Gromadzka, one of Momakin's three founders and their Executive Producer. During our stay in Lodz, she coordinated our transportation and made sure that we got to every place that we were supposed to be on time and back to the hotel after the nightly parties.



Agnieszka Kowalewska-Skowron, Katarzyna Gromadzka and Pauline Zacharek - the powerhouse team behind Animarkt  
(Photo by Adam Slowikowski)

The date for the next ANIMARKET has not been set yet but it should be around the first weekend of November. You can find out about how to apply to pitch your project at ANIMARKT 2023, apply for the next StopMoLab, or learn more about the services that Momakin offers on their website: [www.momakin.pl](http://www.momakin.pl)



## YOU MIGHT ENJOY REDISCOVERING MAX FLEISCHER'S BIMBO, MAX'S FIRST SOUND CARTOON STAR

If you have enjoyed seeing the earliest Mickey Mouse cartoons, you might also enjoy seeing the Fleischer Studio's Bimbo. His world was full of amazing surreal gags. I am excited about Bimbo as a friend just informed me that a rare Bimbo cartoon, *Ace of Spades*, 1931, is now online. Only a short fragment of it was online until recently.

Seeing it made me realize that Max Fleischer's Bimbo was put in a more complex situation than Mickey, and that Max's stories were closer to real life than Walt's plots. Walt's cartoons were often set in imaginary, fairytale like worlds.

While Mickey was a goody-two-shoes and Peg Leg Pete was a melodrama villain, in Bimbo in *Ace of Spade* he is a card shark who cheats at gambling. He is a lovable scoundrel.

Seeing the newly posted cartoon led me to watch Bimbo in *Barnacle Bill*, 1930. Bill is a horny sailor who jumps ship, rushes to see his girlfriend (or possibly a wife) and "gets it on" with her. Satisfied, he dumps her and goes back to the ship. The film implies he has a girlfriend or wife in every port.

Bimbo's first cartoon, *Hot Dog*, 1930, is even more blatant. He is cruising a city street that has a series of women standing by the curb. He tips his hat at each one. Was he looking for a hooker? He picks up the wrong woman and a cop arrests him.

In the most famous Bimbo, *Bimbo's Initiation*, 1931, he falls down an open manhole and lands in a bizarre world run by a secret society. Each time a hooded character asks him if he "wants to be a member," he says "no." That results in a series of outrages and possibly life threatening things happening to him. Finally he discovers that the hooded character is a sexy early version of Betty Boop. He grins and says "yes." The film was voted #37 in the book *50 Greatest Cartoons*, 1994, by Jerry Beck. A thousand members of the animation industry were invited to take part in the poll.<sup>1</sup>

Bimbo's career was cut short in 1934 when mandatory censorship was imposed on the film industry. They objected to Betty Boop having a dog for a boyfriend. Oh no, that implies bestiality!

All these pre-code shorts are online. Also check out *Swing You Sinners!* 1930. It takes place in a graveyard. Another gem is *Up to Mars*, 1930. It is a delightful, bizarre space adventure.

Later pre-code gems find Bimbo and Koko as secondary characters and Betty is the star. Among those greats are *Minnie the Moocher*, 1932; Betty as *Snow White*, 1933; *Is My Palm Read*, 1933 and *Chess Nuts*, 1933.



**BARNEY IS COMING BACK IN 2024 AS AN ANIMATED SHOW** Mattel is relaunching the franchise built around the purple dinosaur. The program will feature a preschool animated series. Barney will no longer be portrayed by a human in a T. Rex costume. Of course the best part is there will be wonderful consumer products available.



**VOLUME 2 OF ANIMATED STAR WARS IN CANNON SHORTS WILL INCLUDE WORK FROM AARDMAN** The next edition for Disney+ will include work produced by Aardman (UK), Cartoon Saloon (Ireland), El Guiri (Spain), Punkrobot (Chile), Studio Mir (S. Korea), Studio La Cachet (France), 88 Pictures (India), D'art Shtajio (Japan) and Triggerfish (S. Africa). Only Japanese studios developed the first series and it received mixed reviews as some episodes were better than others.

**DO YOU ENJOY SEEING HISTORIC FILM FOOTAGE OF THE BAY AREA?** SF State has a large archive that preserves 6000 hours of TV news film,

documentaries and other footage produced in the Bay Area and Northern California in the from the Twentieth Century. <https://diva.sfsu.edu/collections/sfbatv>



**CAN THE SUPER MARIO BROS MOVIE END 30 YEARS OF TERRIBLE VIDEO GAME FILMS?** *The Guardian* wrote, “Bob Hoskins called the original Nintendo spin-off the ‘worst thing I ever did’, which has set the tone for video game movies ever since.’ Can this latest effort buck the trend?”

Hoskins goes on to say, “It was a fuckin’ nightmare. The whole experience was a nightmare. It had a husband-and-wife team directing, whose arrogance had been mistaken for talent. After so many weeks their own agent told them to get off the set! Fuckin’ nightmare. Fuckin’ idiots.”

That is what he told Simon Hattenstone of the *Guardian* in 2007. The “horrifyingly bad 1993 film” is “the first mainstream Hollywood adaptation of a video game” and Dennis Hopper played villain. Hopper later said, “I made a picture called *Super Mario Bros*, and my six-year-old son at the time, he’s now 18. said, ‘Dad I think you’re probably a pretty good actor, but why did you play that terrible guy King Koopa in *Super Mario Bros*?’ And I said: ‘Well, Henry, I did that so you could have shoes,’ and he said, ‘Dad, I don’t need shoes that badly.’”

The tone of the article doesn’t change. It includes a link to an awful trailer for the 1993 film. Read it at <https://www.theguardian.com/film/2023/feb/10/can-the-super-mario-bros-movie-end-30-years-of-terrible-video-game-films>

**DISNEY IS SLIMING DOWN BY LAYING OFF 7,000 PEOPLE** About 3.6% of their global workforce is being cut. It will save them \$5.5 billion. I guess they needed to keep up with the other top US corporations to keep investors happy. After all they only made 1.28 billion in the last fiscal quarter. That was below the estimate of \$1.43 billion analysts had expected to make, so people are unhappy. To

impress investors, Iger reminded everybody they are producing more big cash cows including sequels to *Toy Story*, *Frozen* and *Zootopia*. They are also streamlining operations to make their business more efficient and to reduce costs.



*Ice Merchants*



*The Garbage Man*

## 46TH CINANIMA INTERNATIONAL ANIMATED FILM FESTIVAL November 2020, Espinho, Portugal Portuguese Animation Takes Center Stage By Nancy Denny-Phelps

What sets Cinanima apart from other international animation festivals is the National Competition which showcases the best of Portuguese animation. While Jose Miguel Ribeiro, Joanna Toste, and Regina Pessoa are well known Portuguese animators, there are not well-known outside of their own country. Seeing their work makes it the highlight of the festival for me.

That is changing as this year Joao Gonzalez's *Ice Merchants* and *The Garbage Man* by Laura Gonçalves from BAP Studio were short listed for the Oscars. *Ice Merchants* has gone on to make history by being the first Portuguese animated film to be nominated for an Academy Award. David Doutel and Vasco Sa also of BAP Studio made history this year when their film *Garrano* became the first Portuguese short animated film to be screened at the Sundance Film Festival.

The António Gaio Award, named for the person who was director of the festival for over thirty-five years, is given to the best Portuguese animation. With *Ice Merchants*, *The Garbage Man*, and *Garrano* and five other strong national films in competition for the António Gaio Award, it was anyone's guess who the National Jury would give the award to.

Kaura Gonçalves' *The Garbage Man* was the winner along with it winning the Best Animated Documentary Award. It is a lovely homage to her uncle Botão, who immigrated to France from Portugal in the 1960's. He was a garbage man and on visits back to his native village he always brought gifts, sometimes useful, sometimes silly, that he had saved and repaired from the trash that he collected. He died when Laura was young and her memories of him come from family stories. The sound and music of the film is made up of recorded conversations that Laura's relatives had during meals when the family got together and reminisced about Uncle Botão.

The National Jury also awarded a Special Mention to Vasco Sa and David Doutel for their poignant short *Garrano*. The pair, who are co-founders of the BAP Studio Collective in Porto, create visually stunning films about Portuguese social issues. A garrano is an endangered breed of horse that lives in the mountains of Northern Portugal. The other element of their film is fire which is becoming more and more an ever-present threat throughout Portugal.



*My Grandfather's Demons*

The festival Grand Prix for a Feature Film was awarded to the Portuguese, Spanish, French co-production *Os Demônios Do Meu Avo (My Grandfather's Demons)*. Portuguese animator Nuno Beato's film tells the story of Rosa, a successful designer living in a faceless big city. After her grandfather's sudden death she realizes that she does not feel connected to the people around her, the city she lives in, or where she works. Rosa returns to the home in the small village where her grandfather raised her. Thanks to a series of letters and clues she discovers that her grandfather left her an important task to do which will help her to make peace with herself while she repairs her grandfather's past mistakes.

Festival goers had the opportunity to see the sets along with the over three dozen clay puppets of people, animals, demons and other fantastic beings inspired by the naïve works of the long tradition of clay artists from the north of Portugal. The sets of the village where Rosa grew up are especially remarkable for the attention to detail. The story takes place in a specific region of Portugal, the territory of *Tras-os-Montes* in the northeastern part of the country. Extensive research was done to duplicate the red color of that region's earth as well as the plants that are indigenous to that area. The puppets are impressive, but the intricate detail of the sets was the highlight of the exhibit for me

The Audience Award went to a Portuguese film, Jose Miguel Ribeiro's feature film *Nayola*, a co-production with Belgium, France, and the Netherlands. It is a complex film that intertwines the past and the present. Set in Angola, it is about three women whose lives are affected by the war there which connects them in a deeper way than being related can. Lena, the grandmother, her daughter Nayola, and Lena's granddaughter Yara all have stories to tell. Nayola went missing while searching for her husband at the battle front when Yana was just a baby. The war is over but Nayola has not returned home. Yana

has turned into a rebellious teenager who sings subversive songs. One day a mysterious stranger appears and everything changes.



*Nayola* is a film that should be watched more than once to catch all of the details. The battlefield scenes are vivid in bold reds and yellows that create tension. The original music by Alex Debicki sets the pace and mood of the film with just the right mixture of tension and warmth. *Nayola*, based on the play *Caixa Preta (Black Box)* by Joseana Sousa, is Jose Miguel's feature film directing debut.

The festival Grand Prix was awarded to *Bestia* by Hugo Covarrubias from Chili. This was not a great surprise since this film has won numerous festival awards. It also has been awarded an Annie



*Bestia*

and an Oscar nomination. Based on a true story, the film takes us into the life of a female secret police agent who specializes in torture during the brutal dictatorship of Pinochet in the 1970's.

The International Short Film Jury also gave a Special Mention to the darkly humorous *A Tiny Man* by Aude David and Mikael Gaudin from France. The film is a moral tale about a man who is ashamed of his wife because he thinks that she is too fat. He tries to secretly give her a potion that will make her thinner, but his plan backfires and he is the one who

rapidly begins to shrink. The film is beautifully drawn with a textured look that softens this biting tale, but not too much. It is a film about sexism and other ism's as well.

Cinanima traditionally has many programs geared toward families. One fun screening was *Mironins*, a series of 26 seven minute episodes that were made for television in 2021. A selection of the episodes was put together to make a one-hour program.

Created by Spaniards Mikel Binbao and Txesco Monta, each episode explores the paintings of Joan Miro, one of the great figures of 20<sup>th</sup> century art. Each night, when the Miro Foundation Museum closes, three drops of paint, one blue, one yellow, and one drop, escape from one of the renowned artist's paintings. Blu is a sensitive scatterbrain, Low is a sometimes grumpy smartass, and Ro is fearless and strong. The three Mironins travel from one painting to another having adventures as they meet the surreal characters in Miro's real-life paintings. Granted, the series was created for 3 year olds and up, but anyone who loves the Spanish painter's work can enjoy the films.



A highlight of the festival was the trip to Regina Pessoa and Abi Feijo's Casa Museum de Vilar (Museum of Animation). It is located on a beautiful 19<sup>th</sup> century estate where Abi was raised, outside of Lousada, about a forty-minute drive from Espinho amid rolling hills and grapevine filled terraces. The estate is located on Rua Rui Feijo, which shows what high esteem Abi and his family are held in by the local community.

Upon arriving, we were greeted at the front gate by the pair. Abi was dressed in top hat and tails, as befits the master of a museum of animation, which occupies three rooms in the main house. The first room is devoted to displays of early forms and methods to set images in motion, such as the

thaumatrope, zoetrope, phenakistoscope, and a beautiful magic lantern. There were also a numerous zoetrope strips on display.

As Abi talked and demonstrated his impressive collection, it was obvious what joy he has presenting his magnificent collection to an audience. Everything was well displayed and easily viewable. One of his great pleasures is presenting magic lantern shows at festivals and museums.

A second room showcased various animation techniques and demonstrated them using materials from Regina and Abi's films. In their over twenty-five years of work in animation the couple have used a variety of different techniques. In this room you can see examples of animation created using drawing, cutouts, engraving on plaster board, sand animation, engraving on paper, and computer animation.

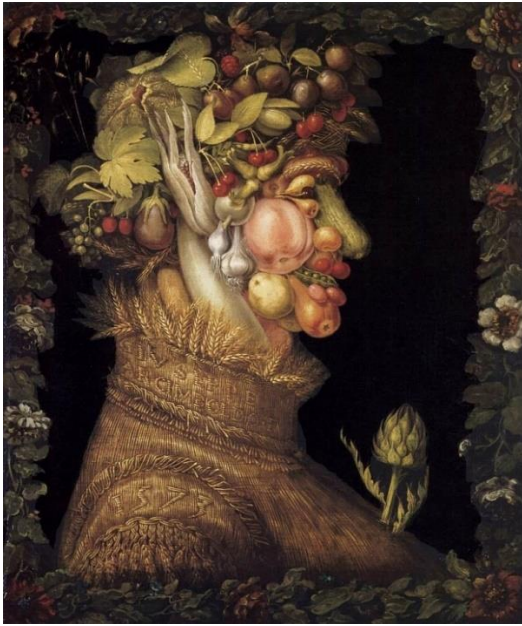
The third area is dedicated to the display of international animation. It contains original art work and puppets from many well-known films. I was especially happy to see a beautifully crafted Madam Tutli-Putli puppet from one of my favorite films.

In a separate building there is a work area and a screening room and also a good sized library and gift shop. The couple offer workshops and screenings to groups. The Museum is open to the public by reservation only.

You can contact Abi and Regina about a visit at [casamuseudevilar@gmail.com](mailto:casamuseudevilar@gmail.com). Anyone interested in the history of animation will find a visit to the museum a rich and rewarding experience. I would allow an hour and a half to two hours for your visit.

The special presentations, masterclasses, and exhibitions have expanded to utilize several other locations in the city besides the theatre lobby and exhibition area. The Casino Espinho has a lovely screening room where many programs for families are shown. Casino screenings also included panorama programs on the environment, human rights, women, and social issues.

This year French journalist and animation historian Alexis Shigeru Hunot was the master of ceremonies, introducing the screenings and interviewing the filmmakers. He also curated a program, *Senses and Sensibility* which included such classics as Marta Pajek's *Impossible Figures and Other Stories* and *How Long, Not Long* by Michelle and Uri Kranot. It was a thought-provoking group of films.



*Summer* by Giuseppe Arcimboldo

The first time that I saw the four small paintings by Italian Renaissance painter Giuseppe Arcimboldo in The Louvre I was amazed and in awe of his work. I still am. Arcimboldo (1526 – 1593) was best known for creating imaginative, rather bazaar portraits made entirely out of fruits, vegetables, flowers, and fish.

When I saw a workshop listed in the festival catalogue inspired by Arcimboldo's work, I was curious to see what the participants would create. I was hoping that they would be making their own portraits with real fruit and vegetables and then animating them. It turns out that the goal of the workshop was to give the original paintings by Giuseppe Arcimboldo movement, expression and a voice. The group used Adobe Character Animator to bring the paintings to life. It was an interesting exercise.

The National Film Board of Canada is renowned for the high quality of its animation and films. Galician author Severiano Casalderrey presented his book *The National Film Board of Canada and the Golden Age of Its Short Films (1965 – 83)*. Written with the approval and cooperation of the National Film Board and support from Film Board producers Julie Roy and Marc Bertrand, the book deals with animation, live action shorts, and documentary films. Just like the National Film Board which has an English and a French speaking arm, Casalderrey's book is in English and Galician. Turn it one way and you are reading English, turn it over and you have the Galician text. Both halves have the same photos.

Anyone interested in animation or film will find the book interesting and informative. Chapters include a brief history of the NFB, exploring the limits of animation, cinema as a form of activism: Challenge for Change/Société Nouvelle and Musicians of the National Film Board.

I found the chapter on Supporting Female Talent: Studio D and the Challenge for Change particularly interesting. Studio D was the first publicly funded production unit in the world to focus on the creation of films for, by, and about women. Established in 1974 and continuing for two decades, Studio D earned the National Film Board of Canada three Academy Awards.

Along with the fact-filled text there is a handy appendix with such information as a listing of all of the NFB Commissioners up to the present and a roster of Oscar nominated films from the Golden Years. There is also a selected filmography of short films produced between 1965 and 1983.

The National Film Board of Canada and the Golden Age of Its Short Films (1965 – 83) is part of a series on film created by The Bueu International Short Film Festival which is held annually in Bueu, Spain. It is published by FICBUEU Monographs. You can find out more about all of the books in the series at <https://www.ficbueu.com/en/ficbueus-monographs-2/> and the book can be purchased from the festival for €10 from the festival online store at <https://www.ficbueu.com/tenda-tienda-shop/>

With all of the film programs, exhibitions, symposiums, and masterclasses, Cinanima was a very rich and rewarding experience once again this year. The success of Portuguese animation this year only added to the excitement.

Of course, there was also time for fun and relaxation. Each evening we gathered at the DOOBOP Bar on the beach where we partied the night away.

A very big thank you goes out to festival Executive Producer Cristina Lima for inviting me to be part of the event. A well done goes to Johnny Marques, Artistic Programing Coordinator and congratulations to all of the festival staff and volunteers for a successful festival.

The 2023 Edition of Cinanima will take place from the 13<sup>th</sup> to the 19<sup>th</sup> of November 2023. Call for entries will open on 1 March 2023. You can learn more about the festival and how to submit your film at: [www.cinanima.pt](http://www.cinanima.pt)

**'AVATAR' AND 'DEL TORO'S PINOCCHIO' WIN MULTIPLE PRIZES AT THE VISUAL EFFECTS SOCIETY AWARDS COMPETITION**

*Guillermo del Toro's Pinocchio* won Outstanding Visual Effects in an Animated Feature, Outstanding Animated Character in an Animated Feature for Pinocchio, and Outstanding Created Environment in an Animated Feature for the *In the Stomach of a Sea Monster* sequences.

*Avatar: The Way of Water* won Outstanding Visual Effects in a Photoreal Feature, Outstanding Virtual Cinematography in a CG Project, Outstanding Effects in a Photoreal Feature for water simulations, Outstanding Compositing and Lighting in a Feature for water integration and the Emerging Technology Award for their water toolset

**ANOTHER DISNEY ANIMATED FEATURE WILL BE REMADE AS A LIVE ACTION FILM**

This time it will be *Lilo and Stitch*. Dean Fleischer Camp, the filmmaker behind *Marcel the Shell With Shoes On*, will be directing the movie. It will be made for Disney+.



**THE CONTROVERSIAL DOCUMENTARY 'ETERNAL SPRING' IS A GOOD LOOKING, GRIPPING AND WELL MADE FEATURE**

The Canadian feature about religious persecution in China was nominated for the Annie award in writing. When I screened it, I feared it would focus on the religious beliefs of the Falun Gong, but instead it is a moving work about several members organizing to create an illegal subversive act, to defy the repressive intolerant government that is trying to eradicate them.

I knew the film was made to counter Chinese government propaganda, but I assumed the

producers would also try to sell the audience on their beliefs. They are barely mentioned. Instead the film builds up tension as a few members of the group organize to take over a national evening news TV broadcast by cutting transmission cables and splicing in their message.

To create a positive opinion the film presents a sympathetic portraits of the saboteurs who were willing to risk their lives to explain that China has created a propaganda campaign to destroy the Falun Gong. The Chinese Communist government has in fact developed intolerant reactions to several other groups as well, and they have been successful in jailing and sometimes killing followers. It appears the government opposes any competition for the hearts and minds of the people so they are doing their best to stamp out spiritual and ethnic groups who question authority.

My main criticism of the film is they introduce the audience to too many key figures. Each is interesting, but it slows the down the story. The editors chose to include too much detail so it drags getting to the climax.

The end result is an interesting study of a group organizing and carrying out an act of sabotage. It also concludes with the repercussions that occurred. It humanizes the perpetrators of the act and vilifies the government. There is conflict and ugly violence in this real life documentary.

**THE BRITISH BAFTA AWARDS REPEAT WHAT OTHER AWARDS CEREMONIES HAVE PICKED**

The BAFTA event took place at the Royal Festival Hall in London on March 10. Their best animated film prize went to *Guillermo del Toro's Pinocchio*. The other nominated films were *Marcel the Shell with Shoes On*, *Puss in Boots: The Last Wish*, and *Turning Red*. Del Toro's film was also nominated for Best Original Score and Best Production Design.

The Best British short animation winner was *The Boy, the Mole, the Fox and the Horse*. The other nominated shorts were *Middle Watch* and *Your Mountain is Waiting*.

*Avatar: The Way of Water* won Best Visual Effects.





## RUMORS THAT MEGHAN AND HARRY WANT TO SUE 'SOUTH PARK' ARE FALSE

No suit is in sight for being mocked those kids. Parody laws haven't been repealed. Apparently a Fox News commentator started the rumor according to the *Guardian*.

**ARE YOU A FAN OF DRAGONS?** Universal is going to produce the 4<sup>th</sup> *How to Train Your Dragon* as a live action feature. Will it include live dragons?

**GUILLERMO DEL TORO SAYS**, "I think we found him at the perfect point in his life to play Pinocchio. There was a joy and an innocence and a truth about him at that age that was so pure, and it just popped above everybody else that we listened to. He was our Pinocchio. We knew it immediately."



**'AVATAR 2' IS NOW THE 3<sup>RD</sup> HIGHEST GROSSING FEATURE OF ALL TIME** 'Titanic' sunk into 4<sup>th</sup> place. In the 3<sup>rd</sup> week of February at the global box office total was \$2.243 billion. James Cameron, who directed both films, lays claim to three of the four top-grossing movies in history.

**VFX TECHNOLOGY LAWSUIT AGAINST DISNEY WAS DISMISSED BY JUDGE** The case was about a system called MOVA Contour, which was allegedly used by a Disney contractor to animate the *Avengers* villain Thanos in addition to characters in other movies.

## ASIFA-SF IS A VOLUNTEER RUN ASSOCIATION

**Newsletter Editor:** Karl Cohen

**Contributors** include Nancy Denney-Phelps and the G Man.

**Proofreaders** Jim Middleton, Scot Kravitz, Paul Naas.

**Special thanks** and congratulations to Nancy Denney-Phelps who was given the Giannalberto Bendazzi Award in Paris. She represents our chapter on the international ASIFA board. Emily Berk is our webmaster, and Eihway Su keeps our email list and does a dozen other things.

**ASIFA-SF** is a chapter of: Association Internationale du Film d'Animation with over 40 chapters around the world. Membership is normally \$21 a year with the e-mailed newsletter, but right now we have a **COVID 19 SPECIAL OFFER** As we get back in action we are only asking \$15 a year, or \$30 if you wish to support the international as well. And get access to their magazine/newsletter.

**Our website and blog is:** [www.asifa-sf.org](http://www.asifa-sf.org)

**Mail can be sent to:** [karlcohen@comcast.net](mailto:karlcohen@comcast.net)

**Or to our snail mail address**

**ASIFA-SF c/o K. Cohen, 478 Frederick, SF CA 94117**



**SEE WORKS BY ANIMATION PIONEERS IN STATE OF THE ART FLIPBOOKS** There are 6 clips in each book. See a different clip if you flip the edge from the left, right or central part of it. Then turn the book over and see three more. See clips by Winsor McCay, Lotte Reiniger and others in action at <https://flipboku.com/collections/the-pioneers-collection>

**DEL TORO IS DEVELOPING 'THE BURIED GIANT' FOR NETFLIX** It will be a stop-motion feature made with ShadowMachine, the same studio that made his *Pinocchio*. It will be based on the novel of the same name. In it no one is able to retain long-term memories.

*Guillermo del Toro's Pinocchio* has had more than 50 million views in its first 28 days of release.

**THE CARTOON ART MUSEUM HOSTS AN EDWARD GOREY MENAGERIE** The exhibit features original artwork, limited edition serigraphs, and other rarely-seen works created by celebrated author and artist Edward Gorey. February 20, 2023 to July 9, 2023

**LAST MINUTE NEWS\**

**'GUILLERMO DEL TORO'S PINOCCHIO' AND 'MARCEL THE SHELL WITH SHOES ON' WERE THE BIG WINNERS AT THE 50<sup>TH</sup> ANNUAL ANNIE AWARDS**

**BEST FEATURE**

*Guillermo del Toro's Pinocchio*  
Netflix Presents A Double Dare You! Film / A Shadowmachine Production in association with The Jim Henson Company

**BEST INDIE FEATURE**

*Marcel the Shell with Shoes On*  
Marcel the Movie LLC

**BEST SPECIAL PRODUCTION**

*The Boy, the Mole, the Fox and the Horse*  
A NoneMore and Bad Robot Production for Apple TV+ and BBC

**BEST SHORT SUBJECT**

*Ice Merchants*  
COLA Animation production & Wild Stream

**BEST SPONSORED**

*Save Ralph*  
Arch Model Studio

**BEST TV/MEDIA – PRESCHOOL**

*The Tiny Chef Show*  
Episode: "Pancakes"  
Tiny Chef Productions LLC / Imagine Entertainment

**BEST TV/MEDIA – CHILDREN**

*Abominable and the Invisible City*

Episode: "Everest Returns"  
DreamWorks Animation

**BEST TV/MEDIA – MATURE**

*Bob's Burgers*  
Episode: "Some Like it Bot Part 1: Eighth Grade Runner"  
20th Television / Bento Box Entertainment

**BEST TV/MEDIA – LIMITED SERIES**

*Oni: Thunder God's Tale*  
Episode: "The Demon Moon Rises"  
A Netflix Series / A Tonko House Production

**BEST STUDENT FILM**

*The Soloists*  
Student directors: Mehrnaz Abdollahinia, Feben Elias Woldehawariat, Razahk Issaka, Celeste Jamneck & Yi Liu  
School: Gobelins, l'école de l'image

**BEST FX – TV/MEDIA**

Kirby Miller, Igor Zanic, Joseph H. Coleman, Steven Dupuy, Josh Schwartz  
*Love Death + Robots*  
Episode: "Bad Traveling"  
Blur Studio for Netflix

**BEST FX – FEATURE**

Johnathan M. Nixon, David Moraton, Nicholas Illingworth, David Caeiro Cebrian, Alex Nowotny  
*Avatar: The Way of Water*  
20th Century Studios / Disney Studios  
Wētā FX

**BEST CHARACTER ANIMATION – TV/MEDIA**

Tim Watts  
*The Boy, the Mole, the Fox and the Horse*  
A NoneMore and Bad Robot Production for Apple TV+ and BBC

**BEST CHARACTER ANIMATION – FEATURE**

Tucker Barrie  
*Guillermo del Toro's Pinocchio*  
Netflix Presents A Double Dare You! Film / A

Shadowmachine Production in  
association with The Jim Henson Company

**BEST CHARACTER ANIMATION – LIVE  
ACTION**

Daniel Barrett, Stuart Adcock, Todd Labonte,  
Douglas McHale, Stephen  
Cullingford

*Avatar: The Way of Water*  
20th Century Studios / Disney Studios  
Wētā FX

**BEST CHARACTER ANIMATION – VIDEO  
GAME**

Chad Moldenhauer, Hanna Abi-Hanna  
*Cuphead – The Delicious Last Course*  
Studio MDHR

**GOOGLE ‘5TH ANNIE AWARDS’ TO  
SEETHE 3 HOUR SHOW**

**BEST CHARACTER DESIGN – TV/MEDIA**

Alberto Mielgo  
*Love Death + Robots* Episode: “Jibaro”  
Blur Studio for Netflix

**BEST CHARACTER DESIGN – FEATURE**

Taylor Krahenbuhl  
*The Bad Guys*  
DreamWorks Animation

**BEST DIRECTION – TV/MEDIA**

Peter Baynton, Charlie Mackesy  
*The Boy, the Mole, the Fox and the Horse*  
A NoneMore and Bad Robot Production for Apple  
TV+ and BBC

**BEST DIRECTION – FEATURE**

Guillermo del Toro, Mark Gustafson  
*Guillermo del Toro’s Pinocchio*  
Netflix Presents A Double Dare You! Film / A  
Shadowmachine Production in  
association with The Jim Henson Company

**BEST MUSIC – TV/MEDIA**

Ego Plum, Dave Wasson, Cosmo Segurson  
*The Cuphead Show!* Episode: “Carn-Evil”  
Netflix Animation

**BEST MUSIC – FEATURE**

Alexandre Desplat, Roeban Katz, Guillermo del  
Toro, Patrick McHale  
*Guillermo del Toro’s Pinocchio*  
Netflix Presents A Double Dare You! Film / A  
Shadowmachine Production in  
association with The Jim Henson Company

**BEST PRODUCTION DESIGN – TV/MEDIA**

Robert Kondo, Rachel Tiep-Daniels, Lia Tin, Yohei  
Hashizume, Masa Inada  
*Oni: Thunder God’s Tale* Episode: “The Demon  
Moon Rises”  
A Netflix Series / A Tonko House Production

**BEST PRODUCTION DESIGN – FEATURE**

Curt Enderle, Guy Davis  
*Guillermo del Toro’s Pinocchio*  
Netflix Presents A Double Dare You! Film / A  
Shadowmachine Production in  
association with The Jim Henson Company

**BEST STORYBOARDING – TV/MEDIA**

Emily Dean  
*Love Death + Robots* Episode: “The Very Pulse of  
the Machine”  
Blur Studio for Netflix

**BEST STORYBOARDING – FEATURE**

Anthony Holden  
*Puss in Boots: The Last Wish*  
DreamWorks Animation

**BEST VOICE ACTING – TV/MEDIA**

Maurice LaMarche (Character: Mr.Big)  
*Zootopia+* Episode: “The Godfather of the Bride”  
Walt Disney Animation Studios

**BEST WRITING – TV/MEDIA**

Andrew Kevin Walker  
*Love Death + Robots* Episode: “Bad Traveling”  
Blur Studio for Netflix

**BEST WRITING – FEATURE**

Dean Fleischer Camp, Jenny Slate, Nick Paley,  
Elisabeth Holm  
*Marcel the Shell with Shoes On*  
Marcel the Movie LLC

**BEST EDITORIAL – TV/MEDIA**

Daniel Budin

*The Boy, the Mole, the Fox and the Horse*

A NoneMore and Bad Robot Production for Apple  
TV+ and BBC

**BEST EDITORIAL – FEATURE**

James Ryan ACE, Jacquelyn Karambelas, Natalla  
Cronembold, Joe Butler,  
Katie Parody

*Puss in Boots: The Last Wish*

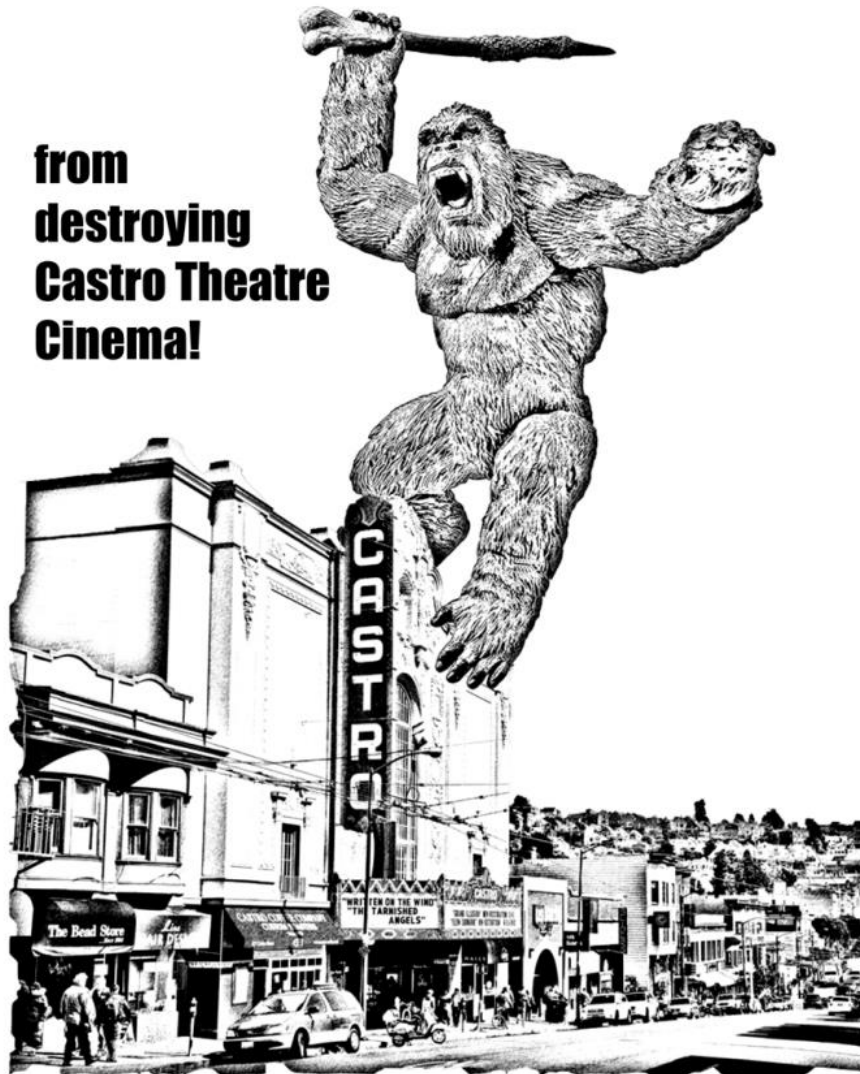
Dreamworks Animation

**GOOGLE '5TH ANNIE AWARDS' TO  
SEETHE 3 HOUR SHOW  
DEL TORO IS DELIGHTFUL**

# Stop the A.P.E.

(Another Planet Entertainment)

**from  
destroying  
Castro Theatre  
Cinema!**



For more information: <https://www.savethecastrotheatre.org>