



WILL WOLF WALKERS BE THE BEST ANIMATED FEATURE OF 2020? When Tomm Moore’s final installment of his enchanting animated Irish folkloric trilogy was shown at the Toronto International Film Fest, it was called “Visually stunning!” by *Variety*.

The Hollywood Reporter said, “The beautifully rendered result proves to be even more than one had hoped for: a visually dazzling, richly imaginative, emotionally resonant production that taps into contemporary concerns while being true to its distant origins.” The other films in Cartoon Saloon’s trilogy are *“The Secret of Kells”* and *“Song of the Sea.”*



The film is a mystical adventure about two young girls saving the hunted wolf population of Kilkenny in the mid-17th century. It is a compelling story about female empowerment and animal rights, told with a bold visual aesthetic. This Oscar contender will have a theatrical run by [GKids](#) and streaming on Apple TV+ later this year.



“Wolves are important to Irish folklore,” Moore said. “They are associated with the countryside and with human transformation.” As a teenager “I was familiar with a story of the wolf people of Ossory. We borrowed [some of that mythology] but took our own artistic license. The wolf was seen as a person and a partner, an apex predator, rather than a monster that we had to fight against, and that was really inspiring to us.”

“When we were doing the research, we came across so many old myths involving wolves, and in most of them, the wolves were seen as these wise creatures, that if you were fair to them, they would help you back.”



CARTOON SALOON’S NEXT FEATURE WILL BE ‘MY FATHER’S DRAGON’ Nora Twomey directed it and

CARTOON SALOON'S NEXT FEATURE WILL BE MIT FATHER'S DRAGON Nolan Twomey directed it and Netflix will release it in 2021.



“THE CROODS: A NEW AGE” TO OPEN THANKSGIVING 2020 Universal Pictures and DreamWorks Animation’s *The Croods: A New Age* will be moved up from December 23th, 2020, to Wednesday, November 25, 2020 in a wide release. Will it be in theatres, streaming or ??? It is going head to head with Pixar’s *Soul* which opens in theatres Nov. 20. Are they nuts opening a sequel at the same time as a major new release from Disney/Pixar?



I HOPE YOU ENJOY JOANNA PRIESTLEY’S ‘MISSED ACHES’ Bill Plympton calls her the queen of American independent animation and *Missed Aches* is a fun playful discourse full of whimsical mistakes. www.joannapriestley.com Another side of her work, creating handsome abstract animated art, is seen in the trailer for her new work *Jung & Restless!* At <https://northofblueblog.wordpress.com>



DISNEY IS IN HOT WATER OVER SHOOTING PART OF ‘MULAN’ IN AN AREA OF CHINA WHERE THEY HAVE PUT OVER A MILLION UIGHUR PEOPLE IN CONCENTRATION CAMPS EVEN THOUGH IT IS THEIR HOMETOWN People are saying the film is about a society that needs a hero to deliver them from the villain. That villain has become China to people sympathetic towards the plight of the Uighur in China.

One critic is a woman who now lives in the US. She told the *Washington Post* she has been trying to reach her mother who has gone missing and her mother, a retired doctor, may be a victim of China’s concentration camps. She believes Chinese government camps are part of a campaign of genocide and that Disney’s shooting parts of *Mulan* in the region will profit the corporation from the success of the film. In her mind Disney is a villain for working with the oppressors. She notes “the villain is now rewarded with money, fame and power” and that the film is a “whitewash” of what is really happening in that region of China.

The issue has been discussed on National Public Radio and by other media outlets including: <https://www.washingtonpost.com/opinions/2020/09/10/my-mother-may-be-victim-chinas-concentration-camps-disneys-mulan-is-whitewash/>

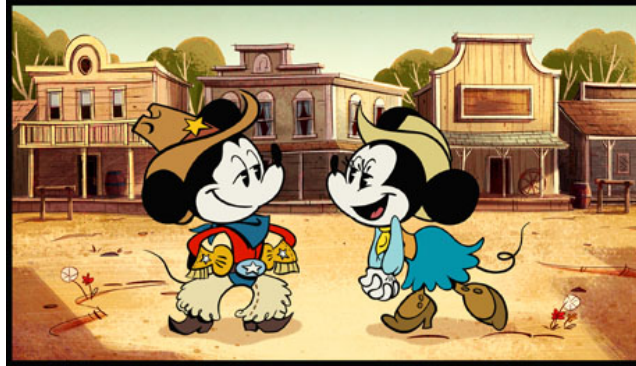


THE BOYCOTT ‘MULAN’ MOVEMENT There is a Boycott Mulan movement based on China’s human rights

violations that is building strength and it is hurting the film's box office. During the film's opening weekend the first viewers of *Mulan* on Disney+ noted there are "special thanks" in the film's credits to various government entities in Xinjiang Province, a region where China has been accused of gross human rights abuses against its Muslim Uighur minority population.

China is apparently extremely upset over the growing criticism and the negative press they are getting. They have ordered a media blackout of any mention of the film even though the film is in their local theatres. A *Hollywood Reporter* article begins "Beijing authorities ordered local media not to provide any coverage of the \$200 million tentpole, after international outcry over reports that Disney shot portions of the film in Xinjiang Province, where Beijing is accused of human rights abuses."

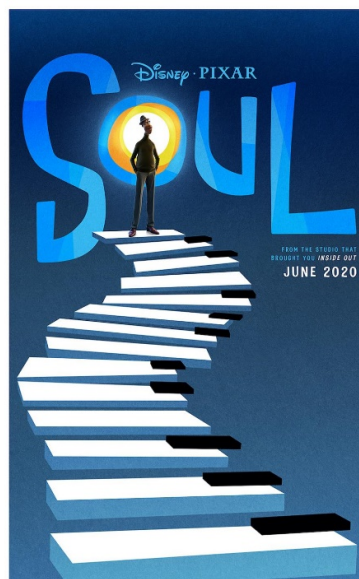
A spokesperson for Disney told CNN, "Mulan was primarily shot in, almost the entirety, in New Zealand, and in an effort to accurately depict some of the unique landscape and geography of the country of China for this historically period piece drama, we filmed scenery in 20 different locations in China." The spokesperson added it's standard practice to "acknowledge in the film's credits the national and local governments that allowed you to film there," so "in our credits, that was recognized." But she admitted that the backlash has ultimately "generated a lot of issues for us."



DISNEY+ WILL CELEBRATE MICKEY'S BIRTHDAY BY PREMIERING A NEW SERIES OF MICKEY SHORTS The fun starts Wednesday, November 18th, with two new shorts rolling out every Friday beginning November 27th. Ten shorts will premiere this year, and 10 more next summer. One of the shorts is online at: <http://www.animationscoop.com/disney-celebrates-an-icons-birthday-with-the-wonderful-world-of-mickey-mouse/>

WHAT IS THE CONNECTION BETWEEN Q ANON AND DISNEY? *The Guardian* in a recent article wrote "Today, much of the original Facebook content relating to QAnon consists of videos posted by mothers — visibly furious, sometimes in tears — about the alleged sinister messages used to 'brainwash' their children through toys or Disney movies."

Who makes this fake news up? Why? There is no truth to it nor did The Walt Disney Co. acquire the pornographic video website Pornhub. (Snopes confirms the latter is a fake rumor.)



PIXAR'S 'SOUL' OPENS NOV. 20 IN THEATRES It will be previewed at the Rome Film Festival in October. The film is about a black junior high band teacher who is about to get his big break as a jazz musician when he falls down a manhole. He lands in the "Great Before," an ethereal world where new souls are assigned personality traits before heading to Earth. There, he meets a cynical soul who doesn't believe life is worth living. As Joe tries to convince her otherwise, he

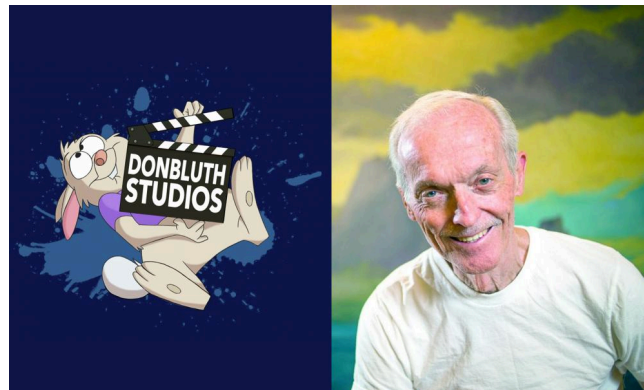
realizes he may have a shot at returning to his old body. The footage in the trailer includes some semi-abstract footage that suggests this will be a visually exciting film.

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

PIXAR WINS AN EMMY The Best Short Form Animated Program award went to *Forky Asks A Question: What Is Love?* It was made for Disney+ by Pixar Animation Studios. Bob Peterson was the director and writer.



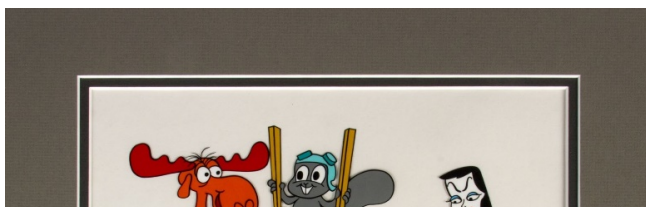
first *Peanuts* comic strip appeared on October 2, 1950. Since then, *Peanuts* has appeared in 2,600 newspapers, has been translated into 25 languages, and has been published in 75 countries. Now *Peanuts* fans around the world will have the opportunity to join the Charles M. Schulz Museum and Research Center to celebrate the comic strip's "platinum anniversary" and explore other timely topics with a full season of public programs, presented entirely online from How to Draw *Peanuts* classes to how to make origami sculpture of Peanuts characters. There are also live events with Jean Schulz, Stephan Pastis (*Pearls Before Swine*), Patrick McDonnell (*MUTTS*), Tom Gammill (*The Simpsons*), Robb Armstrong Jump (*Jump Start*), Darrin Bell (*Candorville*), and Elizabeth Montague (*Liz at Large*). Details at schulzmuseum.org

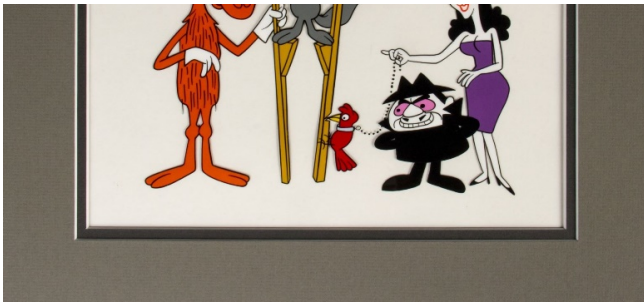


DON BLUTH AND NETFLIX ARE DEVELOPING AN ADAPTATION OF HIS GAME 'DRAGON'S LAIR' AND HE IS OPENING A NEW STUDIO FOR HAND-DRAWN ANIMATION. HE IS NOW 82. Bluth directed *The Secret of NIMH* and *The Land Before Time*. He plans to use his new studio to create "new characters, new ideas, and new cartoons." He says, "We believe the public is craving another renaissance of hand-drawn animation and our goal is to make that dream become a reality." Don Bluth Films used crowdfunding to develop his *Dragon's Lair* feature which resulted in Netflix forming a partnership with Bluth this past March to develop a live action feature. Netflix has also obtained rights to the game.

THE US BLACK ANIMATION COMMUNITY SPEAKS OUT In an open letter sent out June 26, 2020 they announced their support for people who demand justice for George Floyd and all the others who have been terrorized and killed since their ancestors were first brought to these shores in 1619. The letter says Black animators stand in support with their counterparts in live-action television and film, theatre, video games, and publishing communities that are asking for long overdue justice and to prevent future injustices from occurring. The letter went on to suggest remedies to correct the systematically suppressed treatment of Black people in all levels of the industry.

<https://www.blackanimated.com/>





ATTENTION ROCKY & BULLWINKLE ANIMATION FANS-and also Boris & Natasha fans. If you're an animation cel connoisseur, you might want to add this framed object d'art to your wall, or cartoony art gallery. This framed piece is signed by the creator of the storied and award-winning TV cartoon series, Jay Ward. Contact Barry Gantt in Oakland. (510) 451-6248 or bullgoose@rocketmail.com

DISNEY ANIMATION WRITES they are “deeply saddened by the passing of Sue Maciorowski, an influential visual development artist who helped define the design and narratives of the films of the Disney Renaissance and beyond.”



20th MONSTRA INTERNATIONAL ANIMATION FESTIVAL AT HOME EDITION
Lisbon, Portugal, May, 25 – 31, 2020
by Nancy Denney-Phelps

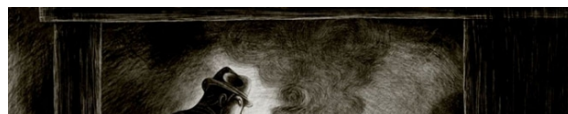
In this year's Monstra International Animation Festival two more milestones in the history of Portuguese animation were achieved. Portugal has a long animation history dating back to 1923. The first milestone was when Joaquim Guerreiro created *O pesadelo de Antonio Maria (Antonio Maria's Nightmare)*. The film is drawn in pencil on a white background. In it, the six-time Portuguese Prime Minister (1910 to 1926) Antonia Maria Da Silva comes home and goes to bed, but instead of a peaceful sleep, he has a nightmare that an angry crowd in the street outside of his home demand an end to the food shortages and cry out for freedom from an oppressive regime.



Antonio Maria's Nightmare

At Monstra's closing ceremony, the latest two in a long list of distinguished Portuguese films were added when the jury awarded the prestigious Vasco Granja Prize for the Best Portuguese Film to two films rather than the usual single selection. *Tio Tomas, Contabilida de Dias (Uncle Thomas, Accounting for the Days)* by Regina Pessoa and *Purple Boy* from Alexandre Siqueira shared the 3,000 Euro Vasco Granja Prize, named for the late Portuguese promotor of animation and comics.

The jury was comprised of Portuguese historian Luis Salvado, British born animator Natalie Woolf, and animator and author Ulo Pikkov from Estonia. Fernando Galrito, Monstra's Artistic Director, explained their decision by saying “Due to the high quality of the selections, the jury unanimously decided to divide the Portuguese film award between two internationally recognized titles of exceptional quality, which will certainly become milestones in the rich history of Portuguese animation.”





Uncle Thomas, Accounting for the Days

Uncle Thomas, Accounting for the Days is a personal film about Regina's real-life Uncle Thomas, who was the person who taught her to draw, drawing on the walls of her Grandmother's house with charcoal from the fireplace because there were no pens or pencils in Regina's home. Uncle Thomas was a humble man who lived a simple and anonymous life, but as Regina points out, "A person does not have to be somebody to become exceptional in someone else's life." You can read a full review of this lovely film in my Zagreb 2019 article. You can read it at: <http://awn.com/blogs/sprockets> (Art and Animation Flow Seamlessly Together: Animafest Zagreb, posted 14 September 2019)



Alexandre Siqueira

In ***Purple Boy***, Siqueira deals with the complex themes of gender identity, politics, and the relationship between a father and son. Brazilian born Alexandre became interested in gender identity after reading *Viagem Solitaira* the story of author Joao Nery, the first transsexual operated on in Brazil.

Oscar, the purple boy, sprouts in his parent's garden. No one knows his biological sex, but he claims the masculine gender. One day Oscar experiences an extraordinary, albeit painful, adventure in an authoritarian and oppressive world. Will he manage to have the identity recognition he desires so much?



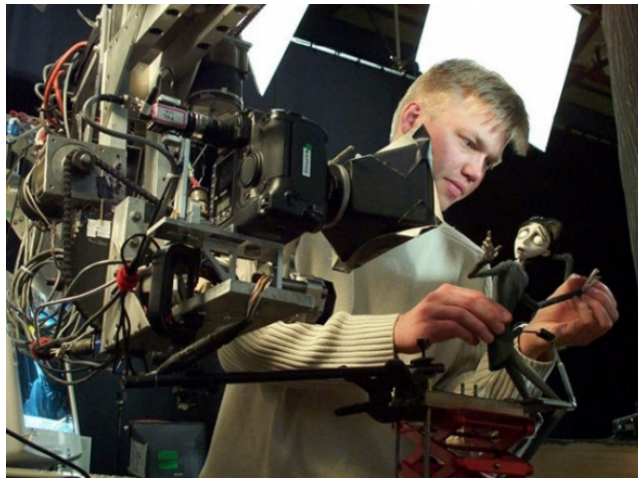
Purple Boy

Both ***Uncle Thomas, Accounting for the Days*** and ***Purple Boy*** are rich stories that are beautifully animated. They are stories that anyone anywhere can relate to, not just people in Portugal, as the number of international animation awards they have both received shows. I hope that they will both receive theatrical releases so that they can reach the public at large. Sadly, that seldom happens with short animated films unless you are Pixar or Disney.

Monstra At Home consisted of five Short Film Competition Programs, five programs of Student Films, a program of Super Shorts, another program of films two minutes and under, and the Portuguese Competition along with a competition of films for children. There was so much to see and do that you could sit in front of your screen from the time you woke up until you went to sleep. The price for the on-line edition of five Euros was well worth the cost.

Each year Monstra, in conjunction with the Museu da Marioneta, mounts an exhibition of work by a famous puppet animator. Past tributes have included such prestigious animators as The Brothers Quay and Jose Miguel Ribeira. This year's exhibition, *Tim Burton –The Animation Puppets*, opened on the 6th of February and was slated to run until April 19th, after Monstra's original festival date of 18 – 29 March. Unfortunately, due to the Covid-19 control plan, the museum was forced to shut down and has only recently reopened. Fernando Galrito (known as Galrito) told me that after much negotiation with Warner Bros, who owns the rights to most of Burton's films, the exhibition will be extended until the 4th of October.

The exhibition contains original drawings and puppets used in Burton's films. There are also models, drafts, and character studies used in the production of ***Mars Attacks*** (1996), ***Corpse Bride*** (2005), and ***Frankenweenie*** (2012). Burton began his career while still a student at Cal Arts. His first film ***Vincent*** (1982) paid homage to his childhood idol Vincent Price, whose influence is evident in Burton's films.



At work at McKinnon & Saunders studio

The puppets on display were produced by the British studio, Mackinnon and Saunders. Burton has collaborated with them since 1995 when he commissioned them to make the Martian characters for *Mars Attacks*. That was followed by the puppets for *Corpse Bride* which were built from the original concept art by Burton and Carlos Grangel. Mackinnon and Saunders received the Ub Iwerks Award for Technical Achievement at the 33rd Annie Awards for the ingenious mechanisms used in the *Corpse Bride* puppet heads.

According to Galrito, “This puppetry work is overwhelming! We will be able to see the mechanisms used to animate the heads, bodies, and finally grasp that inside every image we see on the screen there is a highly complex structure allowing the animation artists to give each “actor” his or her most complex expressions and movements”.

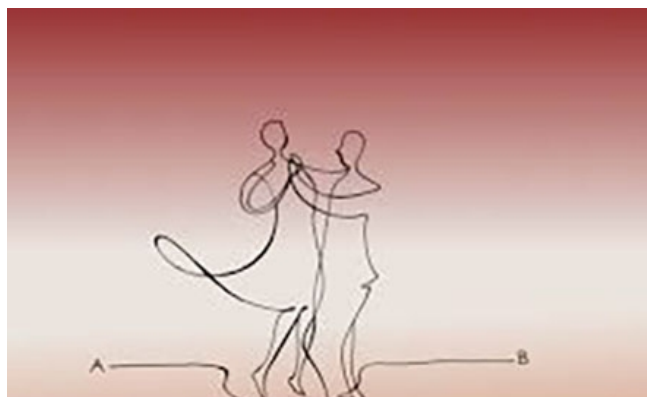
No one ever needs an excuse to visit Lisbon because it is such a lovely city but the Tim Burton exhibition is certainly another good reason to go there.

One positive thing to come out of the online festivals is the convenient access to special masterclasses and interviews. Monstra presented one every day under the heading of Training Sessions. These were conversations between Galrito and personalities from various arms of animation.



Raimund Krumme

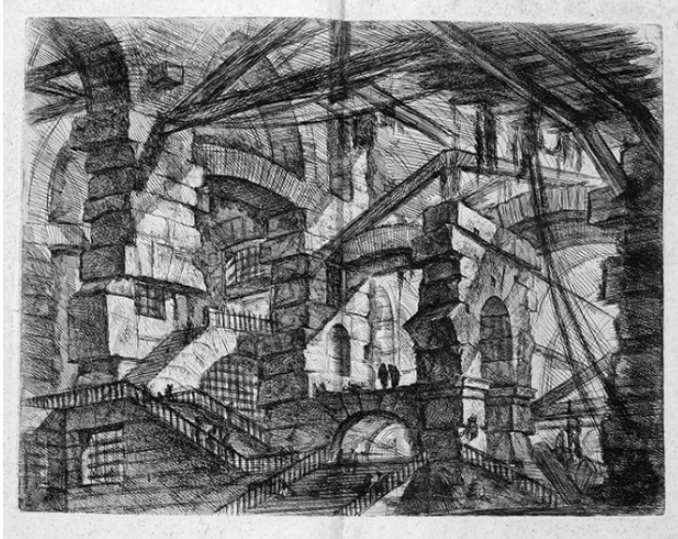
The presentation given by German animator Raimund Krumme was so informative that it alone was worth the five Euro price that the entire festival cost, including the films and lectures. Raimund is a master of line drawing and spatial representation. To illustrate his topic, Drawing and Space in an Animated Film, he showed a Hilton commercial, *Dancing Couple*, which he did all in one line going from point A to point B. The short piece shows that one of the beauties of animation is that you can go far away from a realistic point but then return to it.



Dancing Couple for the Hilton Hotel

Raimund said that he feels animation is closer to dance than theater. If you are not familiar with his film *Rope Dance*, do check it out because it is a perfect example of his theory about dance and animation. In the nine-minute film, two characters wage a battle in a controlled space defined by a few simple lines. The dominant character manipulates the other one's every move by means of a rope, while his counterpoint fights him every step of the way. He said that the film describes the relationship between him and his father.

I appreciate the work of M.C. Escher, but not the works of the 18th-century Italian engraver Giovanni Battista Piranesi. He was famous for his etchings of the architecture of Rome as well as anamorphic and atmospheric prison engravings that depict impossible situations and labyrinthine structures that foreshadow much of Escher's work. Raimund referred to Piranesi as the godfather of M. C. Escher.



The Arch Gothic by Giovanni Batista

He ended his presentation by saying that "Students don't think enough about design". I hope that there were a lot of students watching Raimund Krumme's talk because there is much to learn from him.

Christophe Heral, film and video game composer, is known for such film projects as the music for Benjamin Renner's *La Queue de la Souris (A Mouse's Tail)*. He is equally well known for his compositions for such video games like *Beyond Good and Evil* produced by Ubisoft as well as *Tintin and the Secret of the Unicorn*, a game based on the Steven Spielberg film.



Le Voyage du Prince

During Heral's Monstra presentation he talked about his method of composing on his most recent film score for Jean-Francois Laguionie and Xavier Picard's *Le Voyage du Prince*. In the opening scene of the film, there are monkey and bird sounds, then the music is slowly introduced. The music becomes more serious and intense as the Prince sees the Elder lying in the sand. To create the right effect, Heral began work from the animatic for the mockup of the sound before creating the finished orchestral score.

Music for films is generally one of two things, he said. The music can be diegetic, or heard by the characters who react to it as in *Lady and the Tramp*, or it can be used as background to emphasize a mood or action without the character reacting to it. He also talked about using different instruments to create different moods or to give a character a signature theme. To illustrate his point, he screened the animated short *A Mouse's Tail* in its entirety. He also showed a clip of the orchestra recording the score for the Tintin video game.

Turkish director and teacher Burak Sahin was educated as an engineer before coming to animation. His presentation on Animation as a Way of Thinking and Educating gave sound advice for beginning students as well as

presentation on Animation as a way of thinking and educating gave sound advice for beginning students as well as serving as a reminder for professionals.

He advised starting with a basic form, working from the inside out, and then adding onto it. To improve your style, work with a model using simple lines and shapes. Choose your key poses in such a way that they are the most impressive feature. You should also be able to show the use of energy in your character.

Burak also advised animators to break down elements that seem complex at first into their simplest elements. He summed up by saying that you should take a concept and base your character design on that concept.

Since Monstra's inception 20 years ago an important part of the festival is Monstrinha. It is a festival inside a festival, aimed at children and young people. It offers them the best of international animation along with workshops. Monstrinha is a year-round project, going not just into schools in Lisbon but bringing animation to youngsters throughout Portugal. Over the years half a million children, youngsters, teachers, and families have watched movies and participated in workshops and masterclasses in Portugal and in 140 other cities on five continents.

On the Saturday and Sunday of Monstra, a local Lisbon television station broadcast several hours of animation for young people that was curated by the festival. One block was for three to five-year-olds and another for six to nine-year-olds. The two mornings of animation ended with programming especially designed for ten to fourteen-year-olds. Unfortunately, these programs were only available in Portugal.

FLASH! SIMPSONS CAST ADDS A BLACK ACTOR Alex Désert (*The Flash*, *Better Things*) will voice Carl Carlson, Homer's nuclear plant co-worker.



Festival director Fernando Galrito

A few days after the festival I had a Skype chat with Galrito. He told me that he was very pleased with the results of the online festival. Over 8 thousand people subscribed to it. In many of those households, more than one person was watching the programs so it is difficult to get an exact count of how many people viewed programs.

Galrito and his staff are exploring the possibilities of continuing with some online programming such as informal chats with animators every few weeks. However, the main part of the festival will still be in theatres.

Monstra is a 12-day festival with the first few days devoted to Portuguese animation. Galrito told me that he would like to take part of the festival to a smaller town outside of Lisbon but no definite plans have been made yet.

Galrito and his staff are to be congratulated for the wonderful job they did putting the festival online in such short notice. Apart from one set of technical problems during an interview, everything came in very clear and on time. The selection of films was excellent, it was very easy to vote for the audience awards, and the masterclasses were most informative.

Of course, we all hope to be back at Monstra in person soon, but Monstra At Home was better than no Monstra at all. If all goes well and we are able to travel again, Monstra plans a regular edition of the festival at the end of September.

You can find out more about Monstra at: www.monstrafestival.com

'MULAN' UPDATE: *The Hollywood Reporter* says, "*Mulan* earned just \$6.5 million in its second weekend, a 72 percent slide from its opening. Despite being set in China, based on a Chinese legend and packed with Chinese stars, *Mulan* has brought in just \$36.3 million in the Middle Kingdom. The film's worldwide theatrical results — \$57 million — are even more dismal, considering that the picture cost an estimated \$200 million to make."

ASIFA-SF'S NEW EMAIL ADDRESS

karlcohen@comcast.net





THE ACADEMY MUSEUM OF MOTION PICTURES ARTS' INAUGURAL EXHIBITION The museum's first special exhibit will be a show honoring Japanese Filmmaker Hayao Miyazaki. It debuts on April 30, 2021. The image is from *My Neighbor Totoro*

AT THE EMMY AWARDS

Best Animated Program, *Rick And Morty*, "The Vat Of Acid Episode," Adult Swim

Best Special Effects *The Mandalorian*, Disney +

Best Children's Program *Jim Henson's The Dark Crystal: Age Of Resistance*, Netflix, The Jim Henson Company tied with

We Are The Dream: The Kids Of The Oakland MLK Oratorical Fest an HBO Documentary

Best Short Form Animated Program

Forky Asks A Question: What Is Love? Disney+ and Pixar Animation Studios

Best Individual Achievement In Animation (juried awards) *Archer*, "Road Trip," FX Networks

Cosmos: Possible Worlds National Geographic • **Possible Worlds LLC in association with Fox,**

Dan MacKenzie, Character Animator

Genny Tartakovsky's Primal, "Spear and Fang" Adult Swim • Cartoon Network Studios

Tartakovsky also won awards for Storyboard Artist



GLEN KEANE HAS DIRECTED A NETFLIX FEATURE It is *Over the Moon* based on a Chinese fable. The article says it is an "eye-popping animated musical reworks the ancient Chinese Moon Goddess fable as an 'Oz'-like fantasy." Glen won an Oscar for *Dear Basketball*. See the trailer and nice article at <https://www.indiewire.com/2020/09/over-the-moon-trailer-netflix-autumn-moon-festival-1234587738/>



BEHIND THE TUNES: DRAWN TO LIFE - THE ART OF ROBERT MCKIMSON

www.imdb.com > title

"

BEHIND THE TUNES: 'DRAWN TO LIFE - THE ART OF ROBERT MCKIMSON' A look at the career of Warner Bros. animator and director Robert McKimson. Among his accomplishment, he created the Tasmanian devil. There are lots of clips from his long career at Warner Bros. cartoons. It includes interviews with Mark Kausler, Michael Barrier, Jerry Beck, and others. <https://www.dailymotion.com/video/xogics>



BUSTER KEATON'S GUIDE TO SOCIAL DISTANCING SEQUENCE It is from the short *The Scarecrow* 1920.

<https://www.youtube.com/watch?v=ga2p975jPXA>

MICKEY MOUSE IN 'NEW SHOES', 2018 A rather new Disney cartoon by animator whose work suggests they were on speed or another drug. https://www.youtube.com/watch?v=G-pqP_9r55E&feature=emb_rel_end

MICKEY IN 'THE FANCY GENTLEMAN,' 2017 The cartoon has Minnie hiring a gentleman to turn Mickey into one. Frankly I feel both of these new films try too hard to bring Mickey into the 21st Century. <https://www.youtube.com/watch?v=PZTeilj-kN4>

A FUN COLLECTION OF THINGS THE CENSORS MISSED IN OLD HOLLYWOOD CARTOONS About 15 min. long. <https://www.youtube.com/watch?v=4H6ZmeF2Heg>

BRADFORD UYEDA is doing a crowdfunding campaign for a stop-motion horror short.

See his work at <https://vimeo.com/user16081575>

<https://www.kickstarter.com/projects/revivified/revivified>

SIGNE BAUMAN HAS BEEN AWARDED THE 2020 ASIFA LIFETIME ACHIEVEMENT AWARD Nance emailed me on 9/25, "Dear Karl last night I had the wonderful privilege of presenting the ASIFA award to Signe. It is a lovely drawing by Joanna Quin with Beryl crowning Signe the queen of animation. Signe was so surprised. It was just lovely. I also gave a presentation about women in the animation industry and how they are treated as second class citizens."

"Today is our last day in Syros and tomorrow we go to Zagreb where I am on the International jury."



Marv Newland's *Scratchy*

A REAL TREAT FOR PEOPLE WITH CABIN FEVER DUE TO COVID 19. Discover the Anoint animation online theatre. It is full of delightful treats. It is a Czech animation channel organized and run by the Anifilm Festival that I just stumbled upon. What caught my eye was finding a Marv Newland film *Scratchy* that I had never seen. After that I found the site was full of exceptionally weird films like *Scratchy* and *Hot Dog*. Also there are films for almost every other taste. Films that I saw dated from late 20th Century to the present. "A lovely collection of daring films with a taste of parody, eroticism, disgusting and obscure."

<https://anoint.com/en/>

PS, A member wrote, "This looks great. Thank you, Karl. I joined ASIFA-SF for these types of viewings. Thoughtful, creative works. Old Eastern European animation shorts."

ANIMATED SHORTS COMING TO THE MILL VALLEY DRIVE-IN FILM FESTIVAL OCT. 8 - 18

Ailin on the Moon (Argentina, dir. Claudia Ruiz) - A mother's patience is tested by her young daughter in this charming stop-motion animation that captures the daily joys and challenges of parenthood. Program: Viva Los Niños!

The Birth Order Experiment (US, dir. Tom Schroeder) Remember back to the days of groovy '70s animation and hip professors with their filmed academic studies. *N. American Premiere* 5@5 Night Fever.

The Cubicbird (Columbia, dir. Jorge Alberto Vega) - A baby bird raised in a small cage dreams of freedom and finds an unexpected way to fly the coop. and inspire his friends to follow his lead. Viva Los Niños!

For Estefani, Third Grade, Who Made Me a Card (US, dir. Jordan Bruner) - When a teacher receives a sweet card with a cryptic message from one of her students, she is inspired to make sense of its seemingly nonsensical note. Program: Love & Teamwork.

The Fox & the Pigeon (Canada, animated short, by 11 directors. A fox must save his ice cream from a pigeon with a sweet tooth and a narrator with a wild imagination. Program: Love & Teamwork.

Girasol (Venezuela, animated short, dir. María Victoria Sánchez Lara) with animated silhouettes against colorful

Grass (Venezuela, animated short, dir. Ivana Victoria Sánchez Lara) with animated silhouettes against colorful backgrounds, the mythical story of Carandai, the first sunflower in the world, is vibrantly brought to life. – **California Premiere Initiative: Viva Los Niños!**

Golem (US, narrative short, dir. Theo Taplitz) In experimental hand-draw animation, a tiny golem is born. Youth Produced, Program: 5@5 Breakout.

Idea (Finland, animated short, dir. Olli Huttunen) you'll never look at drone shots the same way after the inventive animation. , Program: 5@5 Night Fever.

Land Without Evil (Tierra sin Mal): (Argentina/Hungary, animated short, dir. Katalin Egely) - Based on Guarani mythology, this animated film set to world music offers a vision of a paradise on earth where all creatures live in harmony. Program Viva Los Niños!

The Most Magnificent Thing (Canada, animated short, dir. Arna Selznick) - When a spunky little girl receives her very own tool kit, her creativity and resourcefulness kick into high gear as she sets her sights on building the most magnificent thing imaginable for her canine best friend. Program: Love & Teamwork.

Seeing Things in Black and White (US, animated short, dir. Ashley Lee) Sisters sharing a room struggle to maintain both boundaries and their emotional responses. Program: 5@5 Breakout.

Shy & Ketchup (Chile, animated short, dir. Teresa Romo) - A young girl's obsession with a particular condiment forces her to overcome her shyness and make her needs known. Program: ¡Viva Los Niños!

Side EFX (India, narrative short, dir. Students of Toon Club & Oberoi International School) - Rotoscoped footage of a dancing teen provides the footprint for a wide range of creative avatars and animation styles. Youth Produced, Program: 5@5 Breakout.

The Snail and the Whale (UK, animated short, dirs. Max Lang, Daniel Snaddon) A beautiful tale of an unlikely friendship, a tour of the world and a heroic rescue. Based on the picture book by Julia Donaldson and illustrated by Axel Scheffler. Love & Teamwork.

What's My Superpower? (Canada, animated short, dir. Justin Heymans) - Nalvana feels like all of her friends have some type of superpower and wonders if she might be the only kid in town without a special talent—until her mom helps her recognize her own unique gift, which was right in front of her all along. Program: Love & Teamwork.



How Did an Innocent Comic About a Frog Become an Alt-Right Icon?

Independent Lens brings us an award-winning documentary about the power of online imagery in a culture where ownership and meaning can be taken away. Tune in for **Feels Good Man** on Monday, October 19, at 10pm on KQED 9. Streaming is also available on the PBS Video App after the broadcast date.

VARIETY ANNOUNCES 10 ANIMATORS TO WATCH FOR 2020 The 10 are their top up-and-coming animators working in the industry. This year's honorees include Elaine Bogan (**Spirit Riding Free**); Myke Chilian (**Tig 'n Seek**); L.C. Crowley, Brandon Barr and Greg Jonkajtyts (**The Liberator**); Aminder Dhaliwal (**Woman World**); Tiffany Ford (**Craig of the Creek**); Brittany Myers (**Over the Moon**); Amanda Qian Li (**Tangled: The Series**); John Trabbic III (**SpongeBob SquarePants**); Genevieve Tsai (**Animaniacs**); and Anne Walker Farrell (**Duncanville**).

In addition *Variety* will present its annual Creative Impact in Animation Award to Jorge Gutiérrez. The award celebrates Gutiérrez's body of work from the Guillermo del Toro-produced **Book of Life** to the upcoming **Maya and the Three**, which releases in 2021.

Nickelodeon will produce a one-hour special about these promising talents and Gutiérrez. The special will stream on Nickelodeon's and Variety's YouTube channels on Monday, Oct. 19, at 4 pm. PT, 7 pm ET

DISNEY TO LAY OFF 28,000 PEOPLE Disney announced on Sept. 29 that 28,000 employees from the Parks, Experiences and Products segment will be laid off. They have kept non-working cast members on furlough since April while paying their healthcare benefits. About 67 percent of that figure are part-time workers.

Part of Disney in Florida has reopened in July with strict health measures and decreased capacity. Disney says our governor is keeping the park closed, but what is worse, spreading Covid or laying off people? Perhaps the state will provide enough unemployment insurance to cover health insurance.

GLAS 2021

The free Early Bird Deadline is approaching for the 6th edition of the GLAS Animation Festival which will take place March 15-21, 2021 as a full scale virtual experience featuring talks, retrospectives, competition screenings, performances, panels, and more. We want to recreate everything that makes attending a festival feel special, from the context of the curation, elevating the work, making new friends, and networking at social events. This will be a robust and exclusive event using a platform with top of the line security that will ensure we can play the latest and most exciting releases.

With the next generation of curators at the helm, we're determined to make this a virtual festival experience unlike any other. We'll also be hosting a small version in person in Los Angeles in the summer of 2021, health and safety permitting.

In addition to the cash prizes for the official competition, we are pleased to be collaborating with [La Guarimba](#) who will be screening the award winning films in person during their outdoor festival in Amantea, Italy Summer 2021. The award-winning filmmakers will receive accommodations as well as a travel stipend to attend. We look forward to your submissions and can't wait to see you all in 2021! **Submission Deadlines**

October 1-October 31 \$15, November 1- December 1 \$25



MS MAEVEL COMING DO DISNEY+

THIRD 'LION KING' FEATURE IS IN THE WORKS It will be directed by Barry Jenkins and will be made using "photo realistic photography," whatever that means. The film will be a prequel.

ASIFA-SF IS A VOLUNTEER RUN ASSOCIATION

Newsletter Editor: **Karl Cohen**

Contributors include **Nancy Denney-Phelps**

Cover illustration by **Ricci Carrasquillo**

Proofreaders **Pete Davis**

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

Special thanks to **Nancy Denney-Phelps** for representing our chapter on the international ASIFA board, to **Emily Berk** our webmaster, and to **Eihway Su** who keeps our mailing list and does a dozen other things.

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 want the e-mailed version.

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

Mail can be sent to: karlcohen@comcast.net

Or to our recently changed snail mail address

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