



**ASIFA MEMBERS ARE INVITED TO ATTEND AN ONLINE INTERVIEW WITH DIRECTOR TOMM MOORE AND TWO OF HIS ARTISTS ON 'WOLFWALKERS' Dec. 12, 10:30 AM**

SF Film has invited ASIFA-SF to join their event, but they haven't sent us the details yet. We will email them to you when we get them.

### **'WOLFWALKERS' REVIEW – AN EXQUISITE IRISH ANIMATION MASTERPIECE (FROM THE GUARDIAN)**

"Ireland's Cartoon Saloon might not have the name recognition of Pixar or Ghibli, but make no mistake, this is a world-class animation studio. *Wolfwalkers* is the latest from Tomm Moore, here sharing the directing credit with Ross Stewart, who worked on Moore's previous pictures *The Secret of Kells* and *Song of the Sea*. And it's exquisite. Steeped in earth magic and ancient lore, it's the kind of film that effortlessly repays repeated viewings. Catch it once for the story, of Robyn (Honor Kneafsey), the daughter of an English hunter, unhappily moved to Kilkenny in 1650, a town ground under the repressive heel of a wolf-hating Lord Protector. Watch it again (and again) just to revel in the staggering artistry of the animation and the joyous, unruly energy.

In common with Moore's previous two features, *Wolfwalkers* is defiantly pagan; these stories are rooted in a time when animal and human spirits are like tendrils intertwined. There are tensions between the town (rendered in hard angles and sturdy, pikestaff lines) and the forest (soft, wafting curlicues of leaves and light). And thanks to her feral, forest-dwelling new friend Mebh (Eva Whittaker), Robyn finds herself caught between the two. Using restlessly shifting frame shapes and sliced split screens, Moore and Stewart bring a bracing contemporary dash to animation that has its roots in Irish folk art and traditions as old as time."

<https://www.theguardian.com/film/2020/oct/31/wolfwalkers-review-cartoon-salon-tomm-moore>

### **THE AUTOBIOGRAPHY OF GEORGE MELIES**

This long out of print text is now available with additional material. The announcement includes a must see video of great scenes from his amazing surreal films.

<https://www.georgismelies.co.uk/?fbclid=IwAR0Csb>

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### **HOLIDAY GREETING FROM SIGNE BAUMANE AND HER CREW MAKING 'MY LOVE AFFAIR WITH MARRIAGE'**

This is a pre-covid photo of Sturgis, Sofiya, Signe, Yasemin and Yupu. The feature will combine miniature 3D sets with 2D art. <https://www.myloveaffairwithmarriagemovie.com/>



### **'FIDELIO' IS AN IMPRESSIVE ANIMATED SURPRISE ABOUT AN EVIL DICTATOR (NOT TRUMP) SET TO BEETHOVEN**

The music is from Beethoven's *Fidelio* and finale to his 9<sup>th</sup> Symphony. It appears the story is set in the present. The results are quite impressive. A young couple dreams of a better world, but is confronted with bitter reality when one of them is imprisoned for his ideals. If she wants to see her lover alive again, she will have to find a way to free him. In this animated version of *Fidelio*, the cliché of the Beauty waiting to be rescued by Prince Charming is seriously debunked. Leonore herself braves a thousand dangers to free her imprisoned lover. Commissioned by OperaVision and the Belgian artist collective WALPURGIS to celebrate the Beethoven anniversary and World Opera Day, director Judith Vindevogel and animator Roman Khochkov have condensed Beethoven's masterpiece into a 15 minute film for young audiences, a 'lifesaving opera' about humanity and love.

<https://operavision.eu/en/library/performances/opera>

s/fidelio-children There is also a version on YouTube with French subtitles.



**ORIGINAL BILL PLYMPTON ANIMATION ARTWORK IS BEING AUCTIONED OFF BY HERITAGE AUCTIONS ON DECEMBER 11-13**  
<https://comics.ha.com/c/search-results.zx?N=3185+793+794+791+1893+792+2088+4294944648+4294966915&type=friend-consignorpreview-notice>  
Or <https://comics.ha.com/>

**BILL PLYMPTON HAS JUST ANIMATED MATT JAFFE'S 'VOODOO DOLL,' A NOT SO ROMANTIC MUSIC VIDEO** Matt, who lives in the Bay Area, wrote us, "The song *Voodoo Doll* explores a relationship gone awry in which happiness and sadness are expressions of the same feeling. Love and angst, while opposites on the surface, are closer together than we know." One line is, "She has got my voodoo doll, she'll throw it off a waterfall, it's the only way she knows at all to say she loves me."

"The song skews towards a subtler indie pop, distinct from my power trio rock roots. Accented by vibraphone and violin, the song is angular and angry, but plays it a little closer to the vest. More of an *Imperial Bedroom* Elvis Costello than a *This Year's Model* Elvis Costello."

"Additionally, the music video marks my second collaboration with Bill Plympton, best known for his Academy Award-nominated short *Your Face*. Following his video for my 2019 track *Wicked World*, the new video is even richer with Bill's signature style and twisted imagery."

*Voodoo Doll* launches Dec. 4 and can be seen at <https://youtu.be/pcWyW7oY1MU>

See Matt's first video, his *Wicked World Video*, at [https://youtu.be/OWd\\_h6-sC1o](https://youtu.be/OWd_h6-sC1o)

**HELP BILL PLYMPTON COMPLETE HIS NEXT FEATURE** He announced on November 29 he has a new Kickstarter campaign to finish work on *SLIDE*, his next feature. There are lots of fine gifts for contributors.

# ANIMAZE



Time Trance

**BEN RIDGWAY'S 'TIME TRANCE' WAS A FEATURED FILM IN THE ANIMAZE FESTIVAL** It was originally planned to be shown in a theatre in Montreal in May, but it was moved online to November. <https://vimeo.com/348665573>

**THE FOURTH SEASON OF 'NO ACTIVITY' WILL BE ANIMATED** The formerly live action show will be on CBS All Access. The scripted comedy series starring Patrick Brammall is being converted from a live-action show to an entirely animated series. Brammall will return to voice FBI agent Nick Cullen and Tim Meadows will return to voice agent Judd Toldbeck.

Is this a switch due the present dangers of filming a live action series? All I found was the usual hype. "We couldn't be more excited for the opportunities animation will open up for the *No Activity* universe," said Brammall. "We love drawing and have always wanted to express ourselves creatively in that medium. Then the network saw our drawings and said they would be more comfortable hiring actual animation people. Our feelings were hurt but we're still very excited."

**'SESSION WITH STAN' LEE BY ARON FROMM** A fun two minute exercise in acting, but not your typical lip synch experience.  
[https://www.youtube.com/watch?v=DSennorHEuw&feature=emb\\_logo](https://www.youtube.com/watch?v=DSennorHEuw&feature=emb_logo)

Animation exhibit. 415 CAR-TOON, 781 Beach St., S.F. [cartoonart.org](http://cartoonart.org)



**'TRASH TRUCK,' MAX KEANE'S NEW ANIMATED SERIES** Max Keane has created Netflix's new family friendly animated program *Trash Truck*, which premiered November 10th. His father is the Oscar winner Glen Keane (*Dear Basketball*, *Over The Moon*). It is a sweet, personal show based on the book of the same name.

A parent said, "My cousin's two and a half year old son loves when the garbage truck comes by every week. He goes to the window. He sees it. He's gonna fall in love with this show." Will you?



**'COCOMELON' IS A RECORD BREAKING HIT THAT YOU PROBABLY WON'T WANT TO WATCH** It is one of Netflix's top shows, but you probably are not aware of it unless you have a very young kid at home. According to *Forbes*, *Cocomelon* recently broke a record by remaining in Netflix's top 10 most-watched shows for 62 days. "That's longer than *Avatar: The Last Airbender* and it's longer than *Ozark*. It's even longer than *Tiger King*, *The Umbrella Academy* and *Love is Blind*."

*Cocomelon* is apparently a three hour long baby sitter for preschoolers. It uses lots of nursery rhymes to keep kids occupied. An article online said it is "a series of inoffensive, if slightly unsettling, songs that go on and on and on for long enough to let you sneak off and cook dinner. It's the preschool equivalent of a mindfulness app, or a white noise machine, or a fairground hypnotist who seems just about friendly enough to look after your children while you nip away to the toilet. And that's why *Cocomelon* is doing so well on Netflix. It isn't because people like it. It's because it's a reliable enough stand-in when a parent just wants to go and do a poo alone for once in their godforsaken life." (It sounds awful and I'd go nuts watching it.)



**CENTER FOR VISUAL MUSIC HAS A NEW LINE OF T SHIRTS AND HOODIES HONORING OSKAR FISCHINGER AND MARY ELLEN BUTE** They offer normal length and long sleeve T shirts. They also sell tote bags and coffee cups. [www.centerforvisualmusic.org](http://www.centerforvisualmusic.org)

The store's email address is <https://teespring.com/stores/center-for-visual-music-2?page=1> They also have a vimeo page <https://vimeo.com/channels/124018>

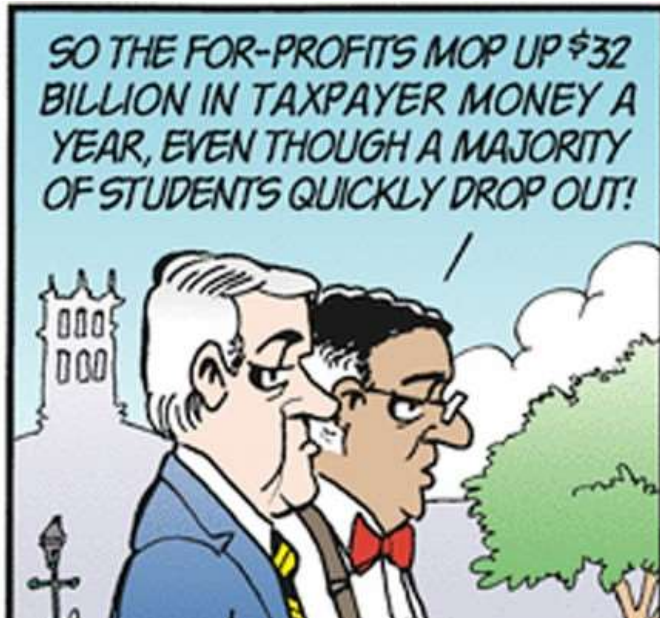
**CARTOON ART MUSEUM** they reopened on Sat. and Sundays in Nov., but check if they are still open. Masks are a must. There is an ongoing A Treasury of



**'BOMBAY ROSE' NETFLIX'S FIRST ANIMATED FEATURE FROM INDIA** It streams Dec. 4. Netflix says they have another potential Oscar contender with Gitanjali Rao's hand-painted feature about a red rose

bringing together three tales of impossible love. The trailer suggests the film's budget was somewhat limited. See the trailer at:

<https://www.youtube.com/watch?v=IbD2iyuIEGA>



## FOR-PROFIT COLLEGES ARE SLOWLY GAINING IN ENROLLMENT AGAIN

They surged in enrollment in the first decade of this century due to major advertising and marketing campaigns that promoted deceptive claims, enrollment policies that accepted anybody who could pay or get a government loan, plus there was lax federal oversight, etc. Between 2006 and 2010, enrollment in them shot up by 76%.

Then government hearings and the media exposed the rip-offs that were occurring. That resulted in lawsuits by former students, employees and the government and most were won. Schools paid out millions and several chains went bankrupt, forcing them to close.

Some of the investors in them turned out to be some of our finest Republican leaders, including Senator Susan Collins from Maine and Mitt Romney. He even praised Full Sail University in Florida in two speeches when he was running for president in 2012 (they donated over half a million dollars to his campaign). And don't forget that our not-so-brilliant outgoing president had to close his Trump University. (A judge ordered him to pay \$25 million to settle lawsuits against him.) **Note:** Full Sail teaches game animation.

Now Brookings reports that the National Student Clearinghouse has published financial details from for-profit colleges and enrollment figures showing that during the pandemic enrollment figures have gone up by 13% among first-time students aged 21-24. They rose by 15% among those aged 25-29. Meanwhile community college enrollments have had a 9% decline.

In light of extensive evidence that for-profit institutions yield both lower earnings gains and higher debt for students than other institutions, policymakers, students, taxpayers, and voters should be very concerned about this trend.

Beginning in 2010, investigations by the Government Accountability Office and the Senate, followed by regulations and sanctions by the Obama administration, there were school closures and enrollment declines in the for-profit sector. That included several for-profit schools that had well-advertised computer animation and game courses of study. In addition to individual lawsuits against specific colleges, the Obama administration put into place restrictions on aggressive recruiting, streamlined the Borrower Defense process for loan forgiveness when colleges defraud students, created the College Scorecard to disseminate information on student outcomes, and established the Gainful Employment rule to hold colleges accountable for the debt and earnings of their graduates. These improved student protections led to a decline in for-profit enrollment and the closure of several large for-profit chains between 2010 and 2016.

Of course the Trump administration weakened the Borrower Defense rule, completely rescinded the Gainful Employment regulation, and has done little to enforce restrictions on predatory recruitment practices. Despite adding some data to the College Scorecard, the administration has also reorganized and deleted key pieces of information in ways that seem to favor for-profit institutions. Even before the current recession and pandemic, for-profits were making a comeback.

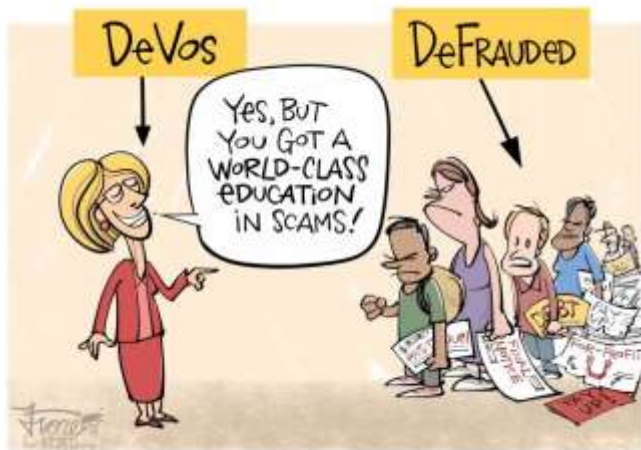
The National Student Clearinghouse data shows this recession has been markedly different; most campus-based institutions are seeing enrollment *decline*. Only the for-profit sector has managed to attract more students. Why? Without having to close campuses, budgets have remained relatively stable, allowing them to continue to out-spend public institutions on advertising. Pre-pandemic, for-profits spent about \$400 per student on advertising compared to just \$14 by public institutions. Why should a respectable college have to advertise for students???

Students *pay more and benefit less* from for-profit education than from education in other sectors. Over the last two decades, a number of economists have analyzed student outcomes in the for-profit sector—their results are remarkably consistent. The majority of studies on employment and earnings gains find worse outcomes for for-profit students relative to similar students in other sectors.

A major concern is the amount of student debt students who attend for-profit schools rack up. About 74% of students attending for-profit colleges take out student loans compared to just 21% at community colleges and 47% in four-year publics. Among those

who borrow, for-profit students also take on more debt. And to make matters worse, if you get a government loan it must be paid back, even if you declare yourself bankrupt. Some think the student debt crisis may end up worse than the housing crisis.

A study shows that 12 years after entering college, nearly 50% of for-profit students defaulted on their student loans, compared to just 13% for students who went to a community college. Defaults are higher for students of color and those who leave for-profits before completing degrees or certificates. "In fact, more than two-thirds of Black students who attended a for-profit college and left without graduating defaulted on their student loans within 12 years."



**IS GOING TO A FOR-PROFIT COLLEGE WORTH IT?** The ugliest part of the growing student loan crisis is that some people are asking if it is worth going to college. Yes, go, but considering the current labor market *avoid for-profit colleges* no matter what Betsy de Vos, Trump and other Republicans say (several have invested heavily in them a few years ago and Trump even owned one that went bankrupt).

As for Betsy de Vos *The Washington Post* reported suspicions that she had a financial stake in a company that until recently, held a lucrative contract from the U.S. Department of Education to pursue the loans of defaulted student borrowers.

As for the question about the value of for-profit colleges, the Brookings article said, "Some may argue that a for-profit college education may be better than no college at all, but research calls this into question. Several comparisons of the labor market outcomes of for-profit students to those of individuals with only a high school diploma find no differences in outcomes. Students may even incur net loss from for-profit attendance when debt is factored in."

In the current climate of regulatory rollbacks, a recession, and a pandemic that's driving students online, the increase in for-profit enrollment is perhaps not surprising. Add to this the disproportionate share of stimulus funding granted to for-profit colleges in the CARES Act, and it is no wonder that for-profit

enrollment is surging, while enrollment in other sectors contracts.

We have been down this road before. We have seen a massive expansion in for-profit college enrollment, and we have seen the subsequent harm it caused. The difference this time is that we have the evidence to predict what will happen.

Wondering who makes the most income after graduating from college? The Brookings article tells us that The Department of Education's College Scorecard is a unique source of data from institutions and it indicates which programs Americans have borrowed to attend and how borrowers from those programs fare in the workforce after graduation. It shows in general figures which student loans are a good investment and for whom they are not. This evidence is important as policymakers examine ways to reduce the burden of student debt on those who struggle. The list suggests the high-paying professions today includes nurses, lawyers, pharmacists, dentists and diagnostic health professionals who like MDs earn modest salaries when they are in residency, but whose incomes rise rapidly once they are fully certified.

<https://www.nytimes.com/2020/06/17/business/coronavirus-for-profit-colleges.html> for more information.

### SEEKING ANIMATOR WHO WORKS WITH CHARCOAL

I'm an Oakland-based filmmaker who is making a documentary feature on iconic Berkeley poet, Julia Vinograd. I'm looking for an animator who works in the charcoal-style of William Kentridge. Links to your work samples and recommendations to other animators are most welcome. Although I likely won't begin producing the animation sequences until next summer, I'd like to preview the work of as many different animators as possible now. Ken Paul Rosenthal [www.kenpaulrosenthal.com](http://www.kenpaulrosenthal.com)

### THANK YOU IF YOU SIGNED THE PETITION TO SAVE CONNIE CARRANZA'S JOB IN SF STATE'S CINEMA DEPARTMENT'S OFFICE

Martha Gorzyki says, "Our petition worked! Cinema's Administrative Support Coordinator, Connie Carranza, has been reinstated! Thank you all for your support in signing our petition to retain Connie. The School of Cinema Community is stronger because of you!" Martha is the Animation Program Coordinator.

### CSU MEDIA ARTS FESTIVAL

A SF State animation student was included in the festival. The jury selected two works by Coral Hale, *Lover Lover*, *Pants on Fire* and *Star Signs Mean Nothing?* They were finalists. Coral was a student studying with Martha Gorzycki. There were 40 finalists selected and the event took place at CSU Long Beach.



**SOME READING FOR YOUR HOLIDAY PLEASURE** By Nancy Denney-Phelps |

It's time to think about Christmas again and even if we can't be with our family and loved ones, we can send them special presents. My favorite present is always a book. Christmas came early for me this year when I received 3 very special books that would make wonderful Christmas presents for the animation enthusiast on your list (or for a present to yourself).

**Michael Dudok De Wit – A Life in Animation**

By Andrijana Ružić Published by CRC Press, \$59.33  
 Order Information: <https://www.routledge.com/Michael-Dudok-de-Wit-A-Life-in-Animation/Ruzic/p/book/9781138367289>

CRC Press is offering a 20% discount if you order directly from them.

*Michael Dudok De Wit – A Life in Animation* is also available from Amazon and at all major booksellers.

In her book, Andrijana Ruzic does more than just give us the facts about Michael Dudok De Wit's life and his films. She spent time with him in his London studio and engaged in numerous email conversations with him to give the reader an opportunity to learn what still challenges and thrills him. Michael also talks about why Japanese art and haikus have had such an influence on his life as well as his animation.

Michael, a very private person, gives us a glimpse into his personal life. We learn that he grew up in a serene rural Dutch family where he says "One of my mother's gifts was to create an ambiance of friendly elegance. She was a romantic and I was too, but of course, I had eventually to adjust to real-life". He also talks about his passion for music and its influence on his films.

All six of his films from the 1978 eight-minute graduation film *The Interview* to his feature film *The Red Turtle* (2016) are thoroughly discussed by Michael himself as well as by Andrijana.

I found that the five appendices painted a very interesting picture of who Michael is. The first one is a glossary of Michael Dudok De Wit's favorite themes. It is a collection of his thoughts on animation, life, and utter happiness. They range from animating commercials, shorts, and features to thoughts about his wife, Arielle Basset, and why he has never been tempted

to animate dancers, even though he considers contemporary dance a huge inspiration for his creativity.

The second appendix is a list of fourteen films that have inspired him. Most telling of all though is appendix three, the Proust Questionnaire. It has its origins in a Victorian parlor game popularized, though not devised by, Marcel Proust. James Lipton closed each *Inside the Actor's Studio* television interview show by asking his famous guest the 35 questions that make up the questionnaire. It is believed that in answering the questions an individual reveals his or her true nature. The book is worth the price just to read Michael's answers and find out which question he declined to answer.

The book is rounded out with a section of collaborators, other filmmakers, and film critics talking about Michael and his work. There is also a detailed filmography that includes his work on commercials and freelancing for other films.

The epilogue by Yuri Norstein is a fitting tribute by the creator of the film that Michael credits as "the biggest and most beautiful discovery for a young filmmaker was the lyrical poetry of the film". The film is *The Heron and the Crane*.

The 183-page book is fully footnoted with a comprehensive index. Andrijana Ruzic has written the definitive book about Michael Dudok De Wit. Anyone who is an animator or interested in animation will find it a thoughtful and rewarding read.



**On Animation: The Director's Perspective Volumes 1 and 2, Interviews by Bill Kroyer and Tom Sito**  
 Published by CRC Press, price per volume: \$48.00

Order information: <https://www.crepress.com/On-Animation-The-Directors-Perspective-Vol-2/Di...>

I reviewed these two volumes in April 2020, but I wanted to remind everyone that they are wonderful Christmas gifts.

Have you ever wondered how the minds of the greatest feature-length animation directors work? How and when did they discover animation? What have they learned along the way that has led to their success? These and many more questions are answered by the people who know the answers, the directors themselves. *On Animation: The Director's Perspective* features face-to-face interviews by Bill Kroyer and Tom Sito with such prominent directors as Nick Park, Pete Docter, Brad Bird and Brenda Chapman as well as many, many more.

You can read the full review on this blog at the April date, but I wanted to remind everyone of what lovely gifts these books can be.



**11<sup>th</sup> GOLDEN KUKER INTERNATIONAL ANIMATION FESTIVAL**  
**1-6 SEPTEMBER 2020 SOFIA, BULGARIA**  
**By Nancy Denney--Phelps**

The 11<sup>th</sup> edition of the Golden Kuker International Animation Festival was originally slated for May, but like so many other festivals it was postponed in the hope that the virus would be contained and life could return to normal. Sadly, it was not to be, so Nik and I could not attend, but we were both on the jury via our computers. Our fellow juror, Alexander Donev, is a film scholar and expert at the Institute of Art Studies, at the National Academy for Film and Theatre in Sofia.

This year the festival featured 221 films in 10 categories ranging from 1-minute Super Short Films to Animated Eco and Advertising Films. With all those films to watch and evaluate as well as selecting the Grand Prix and the special Proyko Proykov Award for the outstanding Bulgarian film, the jury was quite busy.

Irish animator Liam Fahy succeeded in telling an engaging story in 1 minute in *Mourning Murder*. This bittersweet murder of crows hosting a funeral for a dead comrade is a commentary on society today in a grotesque way. Music Videos don't usually excite me but one of my favorite films at the festival was *Bathwell in Clerkentime* which won the Music Video Award. It is the 3<sup>rd</sup> film in Russian/American Alex Budowsky's

Cuckoo trilogy. The first film was the 2002 *Bathtime in Clerkenwell* where the cuckoos left their wall clocks and took over London.

By 2007 the cuckoos embarked on a global expansion of their empire in *Last Time in Clerkenwell*.



**Bathwell in Clerkentime**

The final part of the trilogy *Bathwell in Clerkentime* is dedicated to relationships between the cuckoos, where they are going nuts and facing problems with marriage, raising children, and alcohol. The music for all three of the films is by Stephen Coates of The Real Tuesday Weld Band. A song by the band inspired Alex to create the original *Clerkenwell* film.

<https://www.youtube.com/watch?v=av-sU06ZWP8>

Also see a fun crowdfunding mini-doc at <https://www.facebook.com/therealtuesdayweld/videos/19007>

Japanese animator Koji Yamamura, who won an Oscar in 2002 for *Mt Head*, creates beautiful films. His stories captivate me and his artwork is always exceptional. Koji's latest film, *Dreams into Drawing*, is 10 minutes of gorgeous images. The film is based on the work of master painter Kuwagata Keisai who lived 200 years ago. He is also the author of *Ways to Sketch*, a book of drawings of humans and animals that is prized for their great expressiveness.



About *Dreams into Drawing*, Koji says, "This work is an autobiographical fiction that replaces Keisai for the protagonist of 18<sup>th</sup> Century writer Ueda Akinari's *A Carp That Appeared in My Dream*. In this story, from *Tales of Moonlight and Rain*, he is transformed into a

variety of birds and fish in a dream.” One day he falls asleep while sketching a carp and, in his dream, he is transformed into a carp. The carp is happily swimming, but when he is caught by a fisherman, things suddenly take a turn for the worse.

Yamamura says that the concept for the film is, “The understanding of dreams as a shared experience, which has been mostly forgotten in modern times, encourages empathy with the world and others, and aims to restore a primitive consciousness lost by modern people, who suffer from the dichotomy of matter and mind.” *Dreams into Drawing* received the award in the Films Up To 10 Minutes category.

<https://vimeo.com/ondemand/dreamsintodrawing/293526622>



The Golden Kuker, which is the Grand Prix Prize, went to *Freeze Frame* by Soetkin Verstegen. The film was created during a series of residencies throughout Europe. It was filmed in black and white with no dialogue or subtitles but extremely strong images. The term freeze frame is generally used for a movie still, where the image is frozen in time. In this film, anonymous workers cut blocks of ice out of a large frozen lake. The blocks have rabbits, frogs, and other small animals frozen in them. As the workers drag the ice blocks into a dark storage space the movement of the blocks sliding by reanimates the frozen animals trapped inside of them. The rapidly repeating image sequences recall the early days of cinema.

<https://vimeo.com/379989322>

The other major award is the Proiko Proikov Award, given to the best Bulgarian film. It is named for the famous Bulgarian artist, animator, and director who introduced animation and inspired a generation with his award-winning films.



This year the award went to Assia Kovanova for her 8-minute film *Paper Kite*. In Assia’s charming film, a

girl and boy set about solving a mathematical problem written on a blackboard by their teacher. Impossible as the problem seems, the children set about solving it with the aid of a sheet of paper and a kite.

Masterclasses were an important part of the festival. For the 2020 edition, the noted animator Juan Pablo Zaramella was slated to attend and present a masterclass. Unfortunately, due to the travel restrictions caused by the pandemic he could not fly from his home in Argentina to attend this year.

Four masterclasses were presented for older students. Zographic Films Animation Studio offered a class titled *Animation Technologies – Symbiosis Between 2D and 3D*. The Bulgarian studio, established in 1994 as a production company specializing in advertising, has gradually shifted its focus to 2D and 3D animation and VFX. The studio’s two latest productions are *The Girls from Willow Street* and *Horrible Tales for Terrible Children*.

Sofia’s Studio Zmei’s masterclass focused on production and storytelling for animation series. The studio’s name was inspired by a magical creature found in traditional Bulgarian folklore. Fairytales tell that the Zmei is the ruler of storms and thunder and the strongest and wisest of all spirits. The studio offers a wide range of services and expertise in collaboration with other studios on a vast array of products at different stages of production.

In their presentation to the students, Pavilion Creative Studio tied together illustration, design, music, literally everything that goes into building a successful concept. They also delved into what are the right questions to ask and how to visualize the answers.

Maya Bocleva is an artist, illustrator, and director of animated films. She is noted for combining illustration and animation as well as creating computer games. Her latest project, *This and That* is an interactive series for children with a book and games combined with electronic media. At her masterclass, she talked about the many facets of her work and how students can combine different mediums.

Each year the festival places great emphasis on training programs for young people. Members of BANHA Proikov (Bulgarian Association of Artists Entertainment Proiko Proiko Sofia) taught participants in their children’s workshop to animate images of themselves in notebooks, tablets, and phones. They also learned how to draw a favorite cartoon character as well as to experiment with different types of animation.

Each year the festival presents an exhibition of students’ work. Participants whose work is deemed to be outstanding are awarded 2 months of training at Animart Studio.

The Golden Kuker has an agreement with the National University to hold screenings and events there throughout the year. They also organize a year around



traveling festival to bring animated films, exhibitions, and workshops to children and older students throughout Bulgaria. In 2019 the festival toured to 35 towns including Karnobat in Southeastern Bulgaria where they worked with students in the Hristo Botev High School. Some of the students showed an interest and talent in animation so the festival workshop has continued to work with them online to help develop their talent.

The Golden Kuker Festival is organized by ANIMART Ltd. Animation Studio in conjunction with the Bulgarian Association of Independent Animation Artists (BAIAA). The association was founded and is chaired by animator, director, and screenwriter Nadezhda Slavova. She is also the director and main driving force behind the festival. The group has published a lovely book with a page devoted to each member with a photo of them, pictures of their work and information about them.

Entrance to all events and workshops is free to everyone because the festival believes that knowledge and skills are invaluable tools and that it is important for every fan of animation to have the opportunity to see excellent films and attend the masterclasses.

The festival is supported by the National Film Center, the Sofia Municipal Council, Sofia Municipality, The National Culture Fund, Bulgarian National Television and Radio, the American Embassy, the Czech Cultural Center, the Hungarian Cultural Center, the Polish Institute in Sofia, the French Cultural Institute, and national businesses.

I missed the trip to Sofia this year. I love attending the festival and I miss Nadia and her family. She is one of the most gracious and tireless hostesses I know. Not only does she run a festival with year-round activities and an animation studio, but during the week of the festival in Sofia, she also cooks fabulous meals in her lovely home for festival guests. She is the true embodiment of this year's festival theme "Through Art and Education Towards a Better Ecological World."

The next edition of the Golden Kuker Animation Festival is planned for 12-16 May 2021. You can read more about the festival and how to submit your film at: [www.animationfest-BG.EU](http://www.animationfest-BG.EU)



**DON HERTZFELDT WAS HONORED WITH AN INTERVIEW IN THE 'GUARDIAN'** The 'Oscar-losing film-maker' has a cult following, but he is surprised to hear that viewers have been watching his last few short films, the three episodes of his miniature sci-fi epic *World of Tomorrow* in one sitting. "Isn't that just exhausting?" he laughs, speaking over the phone from his home in Austin, Texas. So starts the recent interview.

<https://www.theguardian.com/film/2020/oct/24/don-hertzfeldt-world-of-tomorrow-animator-drawing-devastating-drama-out-of-stick-people>

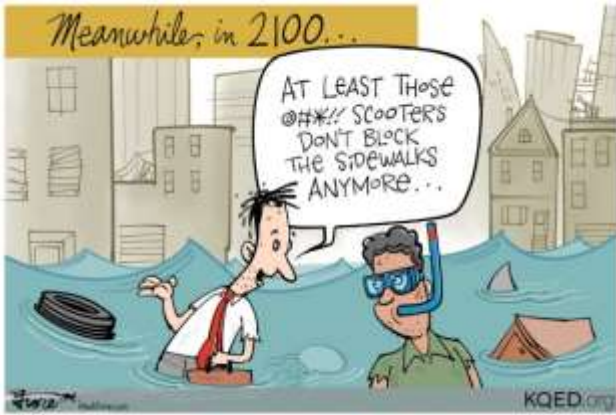


**'ANIMATION OUTLAWS' IS NOW ON AMAZON PRIME** This Spike & Mike documentary is a journey told through the stories of those they impacted - people like Andrew Stanton, Pete Docter, Nick Park and many others. If you have free time to enjoy a film check it out. One person wrote, "I have never been to any of the Spike and Mike events but after watching this documentary I sure wish I had been a part of it all! I loved all the little stories and interviews! The director does a great job of tying everything together and giving credit to the making of animation as it is today! You've gotta see it!!"



Poor President Trump, we really need to help him out. And I do mean "out."

[www.dailykos.com/stories/2020/11/20/1996808/...](http://www.dailykos.com/stories/2020/11/20/1996808/...)



<https://www.dailykos.com/stories/2020/11/13/1995111/-Cartoon-The-lamest-coup-in-the-world>

**BRUNO EDERA, A FOUNDER OF ASIFA IN SWITZERLAND** Bruno Edera has passed away. For a long time he was considered the "bible" of animated film. He came up with the idea and went to great lengths to create the Swiss Animation Film Association in 1968.

His passion for animated film began at a very early age, as an amateur filmmaker from the age of 14 he founded the Panorama film club in Sainte-Croix in 1957, and his professional career began as a precision machine draughtsman in the Paillard-Bolex factory. Later his enthusiasm for cartoons led to his appointment as head of this field at the Télévision Suisse Romande, where he initially worked in another sector. He took advantage of this opportunity to generously programme short animated films by producing programmes, writing articles or books on the subject.

A regular at festivals, he forged relationships with animators from all over the world. For example, he was one of the first persons to take an interest in African animated films. In 1988 he was awarded the Raoul Servais Prize to honour his entire career. For us, he will remain the character who initiated and accompanied the start of the Swiss animated film, a wonderful guy who possessed a phenomenal kindness. In recent years his memory has slowly faded and the Covid has accelerated his death on November 17 shortly after his 83rd birthday.

**Marcy Page writes**, "This is very sad news indeed. It is good to be reminded of the breadth of his contribution to so many areas of our work in animation, to animation studies and to the expansion of awareness of the art form. I suppose I will mainly remember how kind and generous he was with independent filmmakers and I will always be personally grateful for his support and encouragement when I first started attending international festivals as a young director."

**Marty McNamara writes**, Such sad news. Bruno came across as gentle and unassuming, but was truly dedicated to the art form. Besides his support of the Swiss animation scene, Bruno was also a pioneer in animation studies. His fine book on the International Animated Feature Film was a valuable reference source for all of us back in the 1970s, when it was very difficult to find anything that was not dominated by the Disney canon.

His book put American cinema in a proper perspective and expanded our knowledge of fine films from other countries, elevating their stature. Surprisingly, the biographical notes below do not mention this landmark work. It was probably what he was best known for outside Switzerland.

I met Bruno many years ago at Annecy, and touched base at numerous festivals since then, usually at Annecy press conferences, since he lived near there. I thought I just missed him the last year or two, but it sounds like he may have already started to decline then.



**'THE CROODS: A NEW AGE': A TIMELY ANIMATED THANKSGIVING COMEDY** The press release calls it "the perfect holiday diversion." But I certainly do not want to spend my holiday with them. kc



**LOOKING FOR GIFTS? GIVE THE NORM BOOKS** by a long time ASIFA-SF member. He will even throw in a second book free or buy two and get four and he will sign them too with a doodle. Michael Jantze,

Books - <http://jantze.com>

Studio - <http://patreon.com/jantze>

[https://en.wikipedia.org/wiki/The\\_Norm\\_\(comic\\_strip\)](https://en.wikipedia.org/wiki/The_Norm_(comic_strip))

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*ASIFA-SF is a chapter of:* **Association Internationale du Film d'Animation** with almost 40 chapters around the world. Membership is normally \$21 a year with the e-mailed newsletter, but right now we have a **COVID 19 SPECIAL OFFER: Due to the lockdown our dues are only \$11 a year while the virus lasts. A limited time offer???**

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