



ASIFA
THE INTERNATIONAL ANIMATION ASSOCIATION
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LATE NEWS

WILL GOING OUT TO MOVIE THEATRES BE REPLACED BY DOWNLOADING FILMS AT HOME? UNIVERSAL IS MAKING DECENT INCOME OFF OF THEIR 'TROLLS' AND AMC THEATRE'S CEO MAY BE FREAKING OUT AMC Theatre's CEO delivered a blistering message to Universal Pictures in late April saying the world's largest cinema chain will no longer play any of the studio's films in the wake of comments made by NBCUniversal CEO Jeff Shell regarding the on-demand success of *Trolls World Tour*, and what it means for the future of movie theatres in the post-coronavirus pandemic era.

Universal says that *Trolls World Tour* grossed an estimated \$100 million in premium PVOD rentals in its first three weeks of play in North America, more than enough to put the film on the road to profitability according to the conglomerate. That's not far behind the \$116 million grossed by *Trolls* in its first three weeks at the 2016 domestic box office on its way to topping out at \$153.7 million in the U.S. and Canada and nearly \$347 million globally.

Universal decided not to wait for a better opening date for the film, but to open it on schedule by going straight to PVOD. AMC no doubt wanted them to wait till theatres reopen.

Shell told the *Wall Street Journal* "The results for *Trolls World Tour* have exceeded our expectations and demonstrated the viability of PVOD." He hopes it will open in theaters once they reopen, but obviously the box office will not be as impressive.

AMC's first response is that Universal's plan isn't acceptable. Universal has decided that even though AMC the largest theatre circuit in the world, they will no longer provided them with their products.

I'm not sure how the outcome of this dispute will end. Theatres are expensive to run and once they reopen how long will it be before people feel safe going in great numbers into movie theatres again? How many people will prefer watching PVOD at home? Will theatres close?

Dennis Nyback who has opened and run movie theatres in New York City. Seattle, Portland and

elsewhere, wrote me, "It could be movie theatres will go the way of the Dodo."

The National Association of Theater Owners says "that while Universal may be pleased with the PVOD results of *Trolls World Tour*, this outcome should not be interpreted as a sign of a 'new normal' for Hollywood. Universal does not have reason to use unusual circumstances in an unprecedented environment as a springboard to bypass true theatrical releases," said NATO president John Fithian.



IRISH DIRECTOR TOM MOORE'S 'WOLFWALKERS' WILL BE RELEASED THIS FALL ON APPLE TV+

Cartoon Saloon decided to have its staff work at home three weeks before the lockdown in Kilkenny. It harder directing the production over the Internet, but Cartoon Saloon's third feature will be completed on schedule. GKids will probably distribute the long awaited film in North America, but the deal isn't confirmed yet. *Wolfwalkers'* co-director is Ross Stewart.

Tomm Moore directed *Song of the Sea* (2014) and *The Secret of Kells* (2009). The new film completes his Celtic trilogy. The adventure is about two young girls saving the hunted wolf population of Kilkenny in the mid-1600s.



SCOOB! OPENS MAY 15 ON YOUR OWN COMPUTER

Warner Bros. will try to pay for the production by releasing it by going straight to premium on-demand. It will become available both to rent and to buy in the home on May 15 for \$19.99 and \$24.99 respectively. The rental period is 48 hours. I

suspect they are freaking out as they must have millions invested in this production.



CAN UNIVERSAL AND DREAMWORKS' 'TROLLS WORLD TOUR' SURVIVE THE PANDEMIC? With theaters closed during the pandemic, *Trolls World Tour* went straight to video on demand. Families stuck at home are a captive audience, but can a film designed as an expensive theatrical experience come close to breaking even considering what the marketing and production costs are? The film supposedly scored the biggest opening day and weekend of any digital title in history. That is certainly good news if true, but how well will it do in the long run? And if they are financially successful, what will that do to opening films theatrically when it takes millions to cover the costs of advertising, promotions, theatre rentals and other expenses? Meanwhile Universal's theme parks are at least closed through the month of May.

The Hollywood Reporter called *Trolls World Tour* a silly psychedelic treatise on modern music for kids and stoners. It is a sequel full of singing trolls who live in a happy, glittery pop village. The talent behind the scenes includes funk, country, techno, classical, and rock stars. There is also a heavy metal diva voiced by Rachel Bloom. The funk ensemble includes Mary J. Blige, George Clinton, and Anderson Paak. The country stars are Kelly Clarkson, Sam Rockwell, and Flula Borg. Anthony Ramos ("Hamilton") leads the techno group, along with classical conductor/violinist Gustavo Dudamel and Charlyne Yi. Also for rap star Kenan Thompson voicing a talented newborn troll and Black Sabbath's Ozzy Osbourne is the voice of a decrepit rock king.



The film's director had something important to tell the press, but does it mean anything important to you? The press was told, "We had this rule in the first film not to have water, but we wanted to go underwater in this film." said Dohrn. "And so we open with techno and toyed with water like a stage design in the style of *The Muppets*. And we found an artist who did micro coral reef. It still was all fiber based. The river looked like ripped organza. We thought: Let's go further. The organic materials transport the audience into a different space."

In addition to *The Muppets*, the director threw in lots of visual references from other favorite films, including *Fantasia*, *Yellow Submarine*, and *The Wall*. "Maybe it'll be like some of those midnight movies that I grew up with," Dohrn said. "Maybe it'll find its way into a theatrical experience when this is all over."

SKYDANCE MEDIA ACQUIRES THE ANIMATION UNIT OF MADRID'S ILION STUDIOS Led by **John Lasseter** and **Holly Edwards**, Skydance Animation has rapidly grown to support an expanding production slate. Skydance Animation is working on *Luck*, directed by Peggy Holmes (*The Little Mermaid: Ariel's Beginning*) and written by Kiel Murray (*Cars*, *Cars 3*), Jonathan Aibel and Glenn Berger (the *Kung Fu Panda* series). It is about the unluckiest girl alive who stumbles upon the never-before-seen world of good and bad luck. It is scheduled to be released by Paramount in 2021.

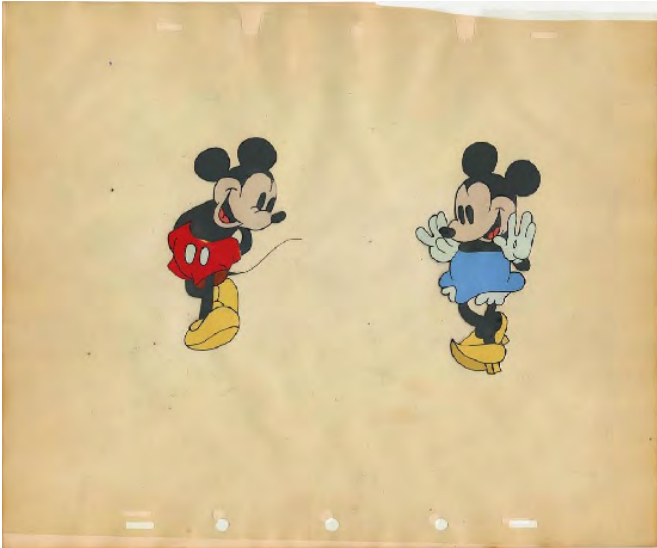
A second feature will be *Spellbound* (working title), directed by Vicky Jenson (*Shrek*) and written by Lauren Hynes, Elizabeth Martin (*Mulan*) and Linda Woolverton (*Beauty and the Beast*, *The Lion King*). It is a musical fantasy set in a world of magic where a young girl sets out to break the spell that has split her kingdom in two.

They have announced they are also working on *Pookoo* (working title), written and directed by Nathan Greno (*Tangled*) and produced by Jennifer Magee-Cook (*The Princess and the Frog*). They are also developing a slate of soon-to-be-announced high-end television series that are in various stages of development.

Skydance was founded by David Ellison in 2006 and their offices are in Santa Monica, CA. It will now have a combined workforce of almost 500 employees across two continents, giving it the "expanded creative capability, scale and leverage to deliver on its goal of becoming an industry-leading producer of high-end animated films and television series for audiences around the world." They also produce live action features, games and other products.

DISNEY+ HAS EXPANDED. THEY NOW HAVE 50 MILLION PAID SUBSCRIBERS AROUND THE GLOBE Their service area has now expanded to

include the U.K., France, Germany, Italy, Spain and other European countries, plus India. It seems they feel they are in competition to be number one. A press release says, "Disney+ has shot past their corporate sister service Hulu, which has more than 30 million subscribers. It still has a ways to go to catch Netflix with 167 million subscribers."



TRUE OR FALSE? "THIS EARLY PRODUCTION CEL OF MICKEY AND MINNIE MOUSE DANCING COMES FROM MICKEY'S FIRST OFFICIAL COLOR FILM, 'THE BAND CONCERT,' CIRCA 1936." IT SOLD AT AN AUCTION FOR \$3,025 IN AUGUST 2018.

CORRECT CAPTION OR... By KC I found an article promoting collecting animation art as an investment. I sent it to friends and two questioned what the above cel was. The first one thought it looks like "a genuine cel, but it most certainly does not come "from Mickey's first official color film, *'The Band Concert,'* circa 1936" as is noted in the sub-heading. "*The Band Concert*" was Mickey's first color film, but there was no scene of Mickey and Minnie dancing (in fact, Minnie is not even in the film) and it was released in 1935.

The second person, a retired Disney animator, said, "The color cel supposedly from "*The Band Concert*", is not correctly identified. It looks to me like it's from the black and white cartoon called "*Puppy Love*", and retraced and painted in color for the collector market. Note that the inking is very poor and shaky, almost looks like a bad Xerox line. Somebody got taken for over 3 grand on this one."



TRUE OR FALSE? DISNEY'S SOUTH-OF-THE-BORDER FEATURES CAME OUT OF THE 1940 GOODWILL TOUR OF LATIN AMERICA BY WALT DISNEY. THIS PUBLICITY CEL OF MICKEY AS AN ARGENTINE GAUCHO WAS FROM THAT TOUR. IT REALIZED \$5,500 IN NOVEMBER 2019 AT UNIVERSITY ARCHIVES.

This cel is not from 1940 as the goodwill tour was arranged at the last moment in June, 1941. It was to get Disney out of town so Roy Disney and their lawyers could settle the strike. The features were *Saludos Amigos*, 1943 and *The Three Caballeros*, 1946.

DISNEY HAS BIG DISCOUNTS ON THEIR LINE OF DIGITAL FILMS FOR PEOPLE WITH HD AND UHD SETS Prices start about \$5 each. The "Princess Collection" will go on sale May 19-25. It will cost around \$10 a film. The collection includes the classic animated features *Aladdin*, *Beauty and the Beast*, *Cinderella*, *The Little Mermaid*, *Sleeping Beauty* and *Snow White and the Seven Dwarfs*.

MAJOR ANIMATION FESTIVALS IN 2020 ARE CANCELED DUE TO CORONAVIRUS PANDEMIC The Stuttgart, Annecy and Zagreb festivals have canceled, but all have plans to show films online. Details have not yet been announced. I watched segments of this year's Ann Arbor Film Festival and I enjoyed seeing the current creative work being produced. Annecy has announced their next festival will be June 14-19, 2021.



ADULT SWIM HAS POSTED THE TRAILER FOR THEIR TWISTED NEW ANIMATED SERIES ‘JJ VILLARD’S FAIRY TALES’ It was created by the Emmy-winning animator JJ Villard (*King Star King*). It premieres on Sunday night at 12:15 AM (the article said Sunday night leading into Monday). They say it is pretty bizarre. The trailer is at: <http://www.animationscoop.com/trailer-adult-swims-jj-villards-fairy-tales/>

JUAN PARDON, DIRECTOR OF ‘VAMPIRES IN HAVANA,’ HAS DIED He was 73. His work included work for newspapers, magazines, more than sixty shorts and two feature-length movies. Padrón received international attention for *Vampires in Havana*, an adult-oriented comedy feature that gathered a cult following abroad.



WHAT IS MIKE JUDGE UP TO? The father of *Beavis and Butt-head* is about to premiere a “LSD soaked cartoon” about George Clinton and Bootsy Collins and Parliament. Judge, 57, whose work includes *Beavis and Butt-Head*, *King of the Hill*, and *Mike Judge Presents: Tales from the Tour Bus*, apparently has a new episode of his *Tour Bus* coming out in May. It takes on Silicon Valley and makes a comedy out of the wealthiest and most influential industry in our era. Bill Gates once wrote on his blog he is a “super fan of the show.”

JAMES STEWART MEET STANLEY KUBRICK’ This is a brilliantly done four minute work made using compositing technology <https://vimeo.com/226621132>



**THE ANIMATTIKON PROJECT
INTERNATIONAL FESTIVAL 3RD EDITION
26 October to 3 November 2019, Paphos,
Cypres
A Place in the Sun for Animation by Nancy
Denney-Phelps**

The Animattkon Project is an animation festival held in the beautiful sunny city of Paphos on the island of Cypres. Organized by the Kimonos Arts Center, it is under the direction of Charalambos Margaritis. In 2017 Paphos was the European Capitol of Culture and The Animattikon Project began as part of that event.

The first project conducted workshops, lectures, and some screenings. Now in its third year, the festival continues to grow and expand its horizons. For the first time this year there were competition screenings in five different categories vying for the Golden Hat Awards, each with a separate jury. The categories were: International Short Films, Student Short Films, Animated Documentaries, Music Videos, and Cypriot Animated Films.

I had the pleasure of being on the International Short Film jury with Vassilis Karamitsanis, President of Animasyros Animation Festival in Syros, Greece and Paschalis Paschalis, Associate Professor of Design and Multimedia at the University of Nicosia, Cypress.

We watched 32 films and after careful consideration awarded the Golden Hat to *How and Why Don Jose Dissipated* by Israeli animator Moshe Ben-Avraham. The quirky film begins with a bee who is disturbing the peace and quiet of vacationers on an island holiday. The bee falls into Don Jose's drink and he saves it from drowning. When the freed bee is eaten by a duck, Don Jose begins to chase the duck in order to save the bee, and thus begins his very strange adventure. Although I thought that the film was a little long at 12 minutes, it was well animated with an entertaining story that makes you laugh a lot.

Our jury also gave two Special Mentions. One went to *Fuse* by Shadi Adib. Based on an Iranian folk tale, it is about a group of men heatedly discussing how to kill a little mouse that they have trapped in a box. Each man tries to outdo the last man's sadistic method of death to kill the poor little creature, but in the end everyone including the mouse suffers the same fate. They all die. The nicely animated film featuring the voices of Nick Cave and animator Andreas Hykade.



The other Special Mention was given to *Kitwana's Journey* by Nigerian animator Ng'endo Mukii. The film uses cut out animation to deal with the tragic occurrence of child trafficking. Although we felt that the art work was not strong, the story was well told and the subject very important so we wanted to encourage the young man to continue animating and tell stories that are relevant to his country.

Along with the competition screenings there was a program of films from the Animation Workshop in Viborg, Denmark. The feature films *Chris the Swiss* by Swiss animator Anja Kofmel and *The Tower* from Mats Grorud from Norway were also shown. These are both films that deal with political situations and make strong statements.

I particularly enjoyed *A Magic Lantern Life: The Story of the American Magic Lantern Theatre*. The 51 minute documentary by Marcin Gizycki and Peter O'Neill follows performances by The American Magic

Lantern Theatre. Founder Terry Bonton keeps the 19th century art of magic lantern shows, the live projected events that preceded the advent of cinema by over 100 years, alive. Based in the state of Connecticut in the United States, the company has been performing for 20 years and is one of only 3 existing professional magic lantern theatres in the world today. Whether you are familiar with the art of magic lantern theatre or not the film is fascinating and the viewer will come away with a thorough understanding of how the process works.

One of the main aims of Animattikon is to reach out to the community. Toward this goal there were numerous workshops throughout the city. The workshop for children held at the Almyra Hotel had so many children show up that a second unplanned session had to be scheduled. I was impressed to learn that the special program of films for children screened at the First Lyceum of Paphos was attended by more than 300 young students. There were also special screenings for children at the Almyra Hotel. The program that I attended was full of young people and their parents. From all of the laughter and oohs and awes it was obvious that young and old alike enjoyed the show.

A special workshop on stop motion puppet construction attracted teenagers and adults alike. At Neapolis University, Greek expert on Shadow Theatre Giorgos Nikopoulos gave a presentation on Shadow Theatre and Animation.

On Halloween night ANANAS 8 bit Coffee Café was the site of a night of animated horror films. The owner, Charalambos Charalambous, is an animation teacher and a master of the art of drinkology, and has filled his café with fascinating art and plants. Unfortunately that night was the last time that this lovely place would be open because he wants to pursue other projects. Charalambos also served on the Animated Documentary Jury along with Maria Anestopoulou, Festival Director of Anima Syros in Greece and Michael Kalapaidis, founder of Zedem Media in Cypress.

Technopolis 20 is a cultural center that presents concerts, live performances, screenings, and exhibitions. During the summer there is a large outdoor screen in the back garden. Built in the 1920's as housing for British army officers its most recent incarnation before becoming a cultural center was as a television station. At the end of the rear garden is a now defunct soundproof broadcast studio. That was where Nik and I presented *Toons and Tunes* to a packed audience. It was a pleasure to screen some of our favorite animations and talk a bit about why each film is important in the history of animation to such an appreciative audience.

Following our screening we were invited to a party around the corner at the Kimonos Art Center. Housed in what was one of festival director's Charalambos Margaritis' grandparent's home, he along with three other artists have transformed the house into a workspace for the four of them. They also teach the art

of animation, printmaking, and comix to local students as well as hosting exhibitions. We all spent a lovely evening sitting on the wide front porch talking, listening to Nik and Giorgos play music and enjoying an array of delicious food and wine.



Sunset seen from our hotel

One of my favorite places in the city was the Craft Bar. Owner Christakis Panayiotou has created a charming place full of plants and art work. He also played a great selection of music on his sound system. Sadly Nik and I missed opening night of the festival because we were still in The Republic of Georgia so we were not at the opening night party at the Craft Bar, but we were there for the closing night party at the bar and it was a fun time.

The heart of the festival was the historic Attikoskes theatre located in the old part of the city. The festival takes its name from the name of the theatre. Opening in 1938, it is one of the first theatres in the city. In early 2000 the theatre closed and remained abandoned until the 2017 Year of Culture when the building was renovated. The beautiful historic building is now a multicultural center.

The building next door, formally the city electric plant, has also been converted into a multiuse space. The festival had an exhibition located there called *Off Screen* which consisted of screens showing various loops of animated films that the public could come in and watch. Some workshops were also held in that location.

Starting a festival is difficult under any circumstances but Paphos presents even more challenging circumstances. Paphos is the Anglicized name of the city, while locals use the English spelling Pafos directly translated from the Greek. That is just the beginning of the differences. The island of Cypress is partitioned into a Northern third, which is run by a Turkish Cypriot government and a Southern two thirds, which is administered by the Greek Cypriots. The city is also divided between the British residents and the native

Cypriots, a situation that has its roots in the two countries long and complex history which is too complicated to go into in full. Suffice it to say it dates back to 1878 when the British Empire occupied the island. When the people of Cypress demanded self-determination from the British administration in 1914, the dispute shifted from a colonial matter to an ethnic dispute between the Turkish and Greek speaking islanders.

Although the beautiful beach front Almyra Hotel hosted a children's workshop and screenings, I did not see any posters or fliers about the festival in the primarily English speaking area as I walked past beach front shops and restaurants. Charalambos is to be commended for the work that he and his staff do to bring the festival to the city and especially in their efforts to educate young people about animation. This is their future audience.

Charalambos is not the only talented member of his family. His brother, Kyriakos, is a writer and editor who wrote his first novel at 16. Now, in his 30's, he has published more than 15 books. Some of his short stories have been translated into English and German. Kyriakos, who lives in Athens, returned to his home city to visit his family and attend the festival and is also excellent company. One day Kyriakos took us on a tour of the historic island. The first stop on our tour was the archaeological site of Kato Pafos. It contains the major part of the ancient Greek and Roman cities located on this site dating back to 30 BC. The sites and monuments date from prehistoric times through the Middle Ages and are still under excavation.

Among the most significant finds so far are four large, elaborate Roman villas: The House of Dionysos, House of Aion, The House of Theseus, and the House of Orpheus. All four houses have intricately constructed mosaic floors. As I looked at them it was hard to grasp how old they are and that people walked on them daily because they are so well preserved. I was told that the House of Dionysos was built at the end of the second century AD.



The Odeon Theatre

The site also contains the Agora, both the Medieval and Ottoman baths, the forum, the Odeon, and the lighthouse. You could easily spend an entire day exploring the Kato Pafos and on my next visit to Paphos I want to visit again.



The Pillar of Saint Peter

Our next stop was the Panagia Chrysopolitissa Church which was built in the 13th century over the ruins of the largest early Byzantine basilica on Cypress. It is the site of Saint Paul's Pillar where according to tradition Saint Paul received 39 lashes for teaching Christianity before the Roman governor Sergius Paulus was converted to Christianity.

Saint Solomoni's Catacombs is a small underground Christian shrine carved into the rock formations, one of which contains fragments of 12th Century frescos. It is thought that the catacombs were originally used for burials and later became a refuge for Christians who were being persecuted.

Near the steps down to the catacombs is an old pistachio tree where pilgrims and tourists have tied colored ribbons, each one representing a wish. From an open space in the catacombs you can see the massive trunk of the ancient tree growing through the rock.

Our tour continued across the inland region of the island where I discovered that Cypress has massive banana plantations. Our afternoon of sightseeing ended with drinks at a lovely hill top restaurant with a magnificent view of Paphos at our feet.

Festival activities did not begin until early evening so we had plenty of time to explore the city. Animattikon was a perfect mixture of film and fun. Between days spent sightseeing and lying on the beach and nights full of good animation and excellent company, our luxurious room at the Annabelle Hotel, complete with an ocean view from our balcony, was perfect. A big thank you goes to Elena Michael, Sales Manager of the Thanos Hotel Company, for providing such lovely accommodations for festival guests.

I cannot thank Charalambos Margaritis enough for his warm hospitality along with everyone connected with the festival who went out of their way to make us

feel so welcome. Last, but certainly not least, a special thank you to Kyriakos Margaritis for being such a great tour guide, teaching me so much about the history of the island, and being so much fun to hang out with. When we left, Charalambos told us "You have a home here now". I do feel like Animattikon and Paphos are a second home and I look forward to our next visit.

As of now the 2020 edition of the festival is scheduled for 30 October to 8 November. You can learn more about the festival and how to submit your film at Animattikon.com



Tom Sito and Nik Park

ON ANIMATION: THE DIRECTOR'S PERSPECTIVE by Nancy Denney-Phelps
Interviews by Bill Kroyer and Tom Sito, Two Volumes, Created and Edited by Ron Diamond,
Published: 2019 by CRC Press, Price per volume:
\$48.00 US and £43.00

Order information: <https://www.crcpress.com/On-Animation-The-Directors-Perspective-Vol-2/Diamond/p/book/9781138066564>

- Have you ever wondered how the minds of some of the greatest feature length animation directors work? How, when and where did they discover animation? What have they learned along the way that has led to their success? These and any 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 in depth interviews by Bill Kroyer and Tom Sito with such prominent directors as Nick Park, Pete Doctor, Brad Bird and Brenda Chapman.

Inspired by Peter Bogdanovich's interview with Orson Welles and Francois Truffaut's with Alfred Hitchcock, Kroyer and Sito are well respected animators themselves so they know just what questions to ask and how to give the reader insights into each director's personality as well as their work.

Pete Doctor not only tells us how he ended up at Pixar but he also reveals he was doing flip books in the corner of his math book in second grade. He also gives us insights on working with composers and directing actors.

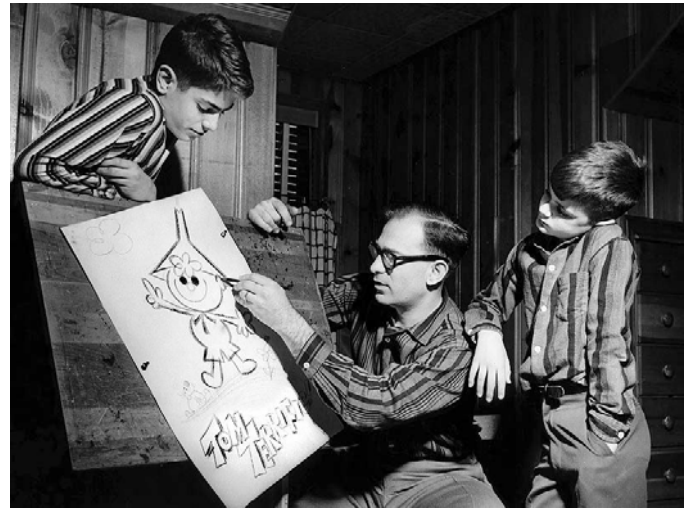


One of my favorite interviews is with Nick Park. In talking about the beauty of clay animation and why he loves working with it, he says that “The animator is actually in touch, physically with the character on every frame”. Nick also reveals the characters Wallace and Gromit were actually developed in one day, and that Gromit originally had a mouth and why this beloved character showed up on screen without it.

The majority of the interviews were conducted in late 2016 and early 2017. A lot has happened in the animation industry since then but what these 23 animation directors have to teach us is still relevant. From the King of Indy Animation Bill Plympton to people who have spent their entire careers at Disney and Pixar, both volumes of *On Animation: The Director's Perspective* cover all phases and styles of animation with interviews averaging 25 pages each. Both volumes, 703 pages all together, are lavishly illustrated with examples of storyboards and artwork from projects the directors have worked on. There are also numerous personal photos of them from all stages of their careers.

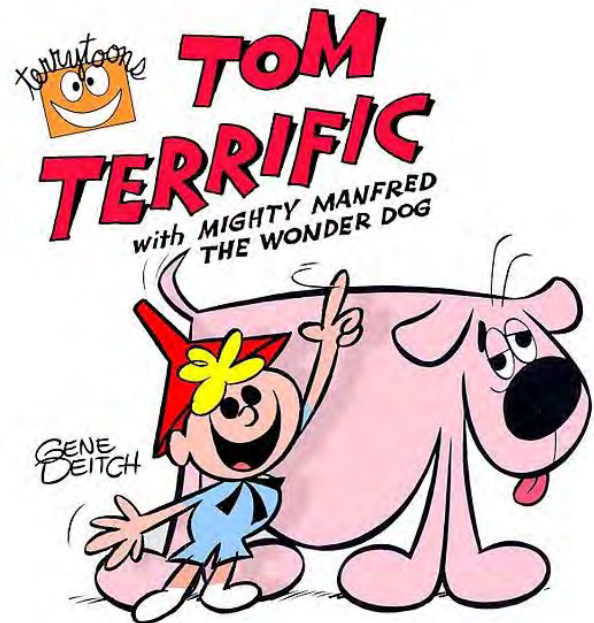
Both books are quite readable, so even if you do not work in animation but are curious about how some of your favorite films came about, these are the books for you. If you are an animator or aspire to be one, these books are an invaluable treasure trove of knowledge from experts, some of whom started work at Disney when the last of Disney's nine old men were still at their drawing boards there.

When I finished reading the interview with Henry Selick I watched *Coraline* with an entirely different eye and discovered things that I had not noticed before. I am sure every reader will want to give their favorite animated films another look after reading this book.



OSCAR WINNER GENE DEITCH DIED UNEXPECTEDLY AT HIS HOME IN PRAGUE AT AGE 95 Gene used to say he was the first successful animator not trained in the Disney style of animation. He won an Oscar in 1960 for his cartoon **Monro**, about a boy who is drafted into the Army and the generals refuse to hear him when he says he is only a boy. He was also nominated for the same award twice in 1964 for *Here's Nudnik* and *How to Avoid Friendship*.

He had created the *Tom Terrific* series, while *Sidney's Family Tree*, which he co-produced, was nominated for an Academy Award in 1958.



Born Aug. 8, 1924, in Chicago, he went to high school in LA, worked in animation first in Detroit at Jam Handy, then in NYC at UPA and later headed CBS's Terrytoons. Deitch arrived in Prague in 1959 intending to stay for 10 days, but fell in love with his future wife, Zdenka, and stayed in the Czechoslovakian capital.

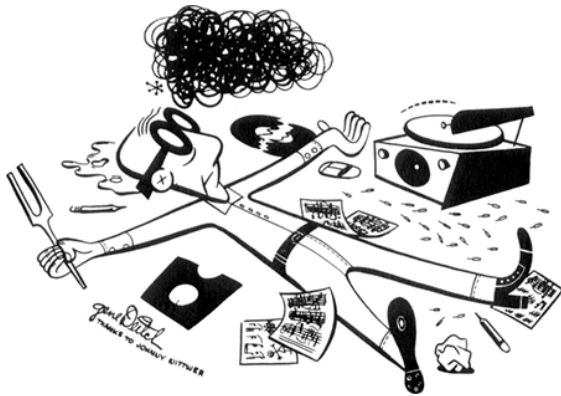
Working from behind the Iron Curtain, he directed 13 episodes of *Tom and Jerry* for MGM and also some of the *Popeye the Sailor* series.

He animated several films based on award winning children's book for Weston Woods including *Where The Wild Things Are*.

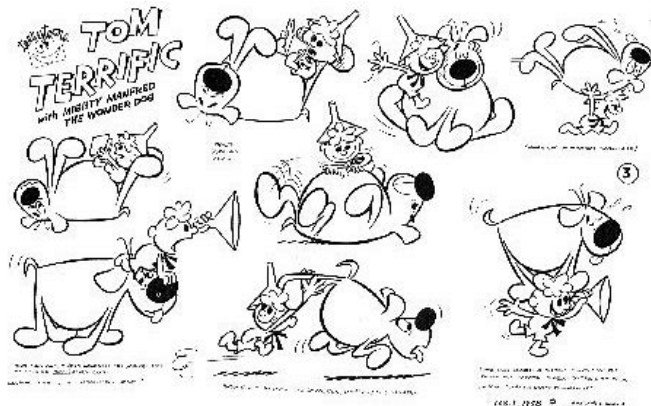
He captured life in communist Czechoslovakia and later in the Czech Republic after the 1989 anti-communist Velvet Revolution in his memoirs *For the Love of Prague*.

In 2004, he received the Winsor McCay Award from ASIFA Hollywood for his lifelong contribution to animation. He also did events for ASIF-SF.

Deitch is survived by his wife and by three sons from his first marriage, all of whom are cartoonists and illustrators.



A cover for the *Record Changer*. Gene was an avid record collector of jazz and art director for the magazine,.



See several of his award winning films at <https://www.cartoonbrew.com/rip/gene-deitch->

cartoon-modernist-who-headed-up-a-new-york-and-terrytoons-dies-at-95-189756.html

www.dailycartoonist.com/index.php/2020/04/17/gene-deitch-rip/ for a selection of his ads and *Tom Terrific*.



SF Film in 2008 invited Gene to meet about 100 kids at the public library on Page St. and talk about his career. He later wrote “My visit with the local elementary school was the highlight of my San Francisco days this November. It is a rare occasion for me to be present at screenings of my films in the actual venues for which they are intended—in schools, and with child student audiences. It was a genuine thrill for me to see and hear how the children reacted, and the sharply focused questions they had for me. Occasions like this are what make the hard work we put into our children's films so worthwhile.” —Gene Deitch, animator/filmmaker

LAST MINUTE ONLINE ANIMATION EVENT SF Film We has an event next week with a lovely animated short. The event is now on our website and open for

registration. Please feel free to sign up and pass the word on to ASIFA members and animation students who might be interested in attending.
<https://sffilm.org/event/online-screening-and-ga-for-estefani-third-grade-who-made-me-a-card-with-director-jordan-bruner/>



Dr. Nouredin Karrinkel, former president of ASIFA, with Gene and his wife



https://www.boredpanda.com/gene-deitch-tom-and-jerry-popeye-illustrator-tribute/?utm_source=com.google.android&utm_medium=referral&utm_campaign=organic

THE NEW YORK TIMES OBITUARY FOR GENE
https://www.nytimes.com/2020/04/24/arts/gene-deitch-dead.html?campaign_id=2&emc=edit_th_200428&instance_id=17994&nl=todaysheadlines®i_id=60800013&segment_id=26110&user_id=03d144b86ab42f60ed4e104b922f44ce

CHARLIE PARKER VRS DIZZY GILLESPIE Gene was a serious jazz fan so I wish he had lived long enough to see this pixilation piece. I think he would have loved it.
<https://www.youtube.com/watch?v=Py3KTIPxczU&feature=youtu.be> It was posted on Content With Jeremiah.



THE SAN FRANCISCO ART INSTITUTE WILL STAY OPEN, BUT... The board of trustees of the 149-year-old school will keep it open, but “in a limited capacity.” The school will suspend its degree programs after this spring, but rather than closing its doors for good, it will launch “a campaign to reset and reinvent the school’s business model.”

The school will lease out its newly built graduate campus on the bay and plans to hold two auctions run by Sotheby’s to raise money (one this June and another in November). Cutting degree programs will result in the laying off of some tenured and adjunct faculty member and staff.

ABIGAIL DISNEY IS UPSET AT THE BOARD OF DIRECTORS OF THE COMPANY HER GRANDFATHER ROY STARTED WITH WALT Her written complaint starts with “Disney stops paying 100,000 workers, roughly half its workforce, even as it protects executive bonus schemes and a \$1.5 billion dividend payment due in July.... That’d pay for three month’s salary to front line workers. And it’s going to people who have already been collecting egregious bonuses for years.”

Her complaints include things like workers getting their hours cut means they don't their full benefits. For example, "they don't have paid sick days unless they get 40 hours."

Ms. Disney's press release was inspired by a recent *Financial Times* article that noted Disney will stop paying 100,000 employees to help the company cut costs due to public health-related financial pressures. The publication reported the pay suspensions, which will impact nearly half of the company's workforce, will save Disney up to \$500 million per month.

She previously referred to Disney chairman Bob Iger's \$65.6 million 2018 salary — which was 1,424 times the salary of the median Disney employee — as insane."

Iger has announced he and other company executives are taking salary cuts during the present crisis, but Ms. Disney considers that to be a publicity stunt as that is "only a drop in the bucket" for them, compared to the rest of their annual compensation packages.

JON PORTMAN HEADS A LOCAL GROUP ANIMATING 'QUARANTINE OF THE DAMNED!' It has a cast of unlikely monsters who unleash their powers to rescue a society during a pandemic. Episode 1 is *Mummy*, and you can see it online at: <https://vimeo.com/409552222>



SEE A TRAILER FOR 'THE WOLF HOUSE' Chili - 2018 - 73min - Color - Spanish, German w/ English Subtitles "Visually stunning and horrifying."— The New York Times "Daring stop motion. One-of-a-kind animated feature." —Cartoon Chili - 2018 - 73min - Color - Spanish, German w/ English Subtitles Brew "[the film] allows connections to be made with

thechildren's stories of the Grimm Brothers and the surreal impulse of Jan Svankmajer"—Cine Vértigo Ffeature tells the story of a girl who escapes a cult colony of religious fanatics during Chile's darkest years under Pinochet. It masquerades as an animated fairy tale produced by the leader of the sect in order to indoctrinate its followers. Trailer at <https://vimeo.com/395001352> For more information and download <https://www.kimstim.com/film/the-wolf-house/> Goes online starting May 15.

ATTEND ANIMATION FESTIVALS ON YOUR COUCH - International Trickfilm Festival Stuttgart, FMX, Annecy and MIFA, Animafest Zagreb

Nothing can replace watching films on a big screen and spending time with your friends catching up on the latest news at festivals, but...

By [Nancy Denney-Phelps](#) | Friday, May 1, 2020

In [ANIMATIONWorld](#) | Blogs: [Sprockets](#)

International Trickfilm Festival Stuttgart, FMX, Annecy and MIFA, Animafest Zagreb

Of course, nothing can replace watching films on a big screen and spending time with your friends catching up on the latest news at festivals, but since we can't go to the festivals right now they are coming to us.



From May 5 to the 10th the International Trickfilm Festival in Stuttgart, Germany will be offering a free festival stream. Beginning with the opening celebration and the screening of the first competition program, throughout the online festival there will be daily family programming, interviews, masterclasses, a special children's workshop, and the short competition, plus a lot more special programs.

Beginning with the Opening Ceremony at 20:00 (German time) on May 5th, the festival will stream live daily starting at 12 noon with Workshops and masterclasses, ending with the 23:00 ITFS Night Stream which will feature films, concerts, and lots of surprises.

The on line festival is free and will stream daily at: www.OnlineFestival.ITFS.de

There are also two additional options available for a small fee. OnlineFestival + offers the opportunity to

stream current competition films on demand along with a selection of the best animated films from previous festivals and video statements from filmmakers. OnlineFestival + costs a one-time fee of €9.99 and can be purchased from May 5th at OnlineFestival.ITFS.de

OnlineFestival pro, which is for professionals only, gives you all of the above as well as access to the animated video library which offers the majority of the films submitted to this year's festival (approximately 1,900) for viewing. Access costs a one-time fee of €19.99.

You can read all of the details on the International TrickFilm Festival website: www.itfs.de

Click on News to get a detailed schedule and information about the masterclasses as well as a list of films in the competition.

FMX



FMX, DESIGNED AS THE TECHNICAL BRANCH OF THE ANIMATION FESTIVAL, NORMALLY RUNS CONCURRENTLY WITH THE TRICKFILM FESTIVAL IN A NEARBY BUILDING. SINCE IT HAS ALSO BEEN FORCED TO CANCEL, THEY WILL BEGIN STREAMING A NEW SERIES OF ONLINE SHOWS, *HIGHLIGHTS OF FMX 1994-2020*.

Beginning on Tuesday, May 5th at 18:00 (German time) Jan Pinkava, Academy Award-winning founder/creative director of Google Spotlight Stories will give an update on his personal views on the world of animation in an exclusive interview.

This program will be followed on Wednesday, May 6th with an interview with Volker Engle of Uncharted Territory. On Thursday the 7th of May, Animation Director Regina Pessoa will be interviewed. She will be followed on the 8th by actor and *Acting For Animators* lecturer Ed Hooks.

After the 8th of May, FMX will continue to bring you a new episode of *Highlights of FMX 1994-2020* every two weeks. There are two possible ways to join the shows:

1. Get Interactive: Go to their website at www.fmx.de a few minutes before the show. By entering your name and email address, you can join the interview room, send in your questions, and chat with the other participants. The number of participants is limited so be there on time.

2. Just enjoy: If the interview room is full, or you'd just like to watch then you can go to the live stream at: www.fmx.de/highlights-of-fmx/ You can get full details at the FMX website: www.fmx.de

Annecy Festival



As most of you probably know Annecy Festival has been cancelled this year but portions of the film programs and MIFA will be available online from the 15th to the 30th of June. Via www.annecy.org and a dedicated video platform, the audience will have access to:

AT THE FESTIVAL:

- Programs of the films in competition
 - Exclusive and original content
 - Work in Progress (Features, Series, Specials, and XR)
 - Master Classes
 - Meetings
- ### AT MIFA:
- MIFA pitches
 - Pitching – Territory Focus
 - MIFA Campus (free access to all)
 - Meet the . . .
 - Industry Territory Focus and MIFA Special Events
 - Share With Sessions
 - Annecy Network
 - Video Library

Two accreditation options are available:

Festival accreditation – Gives access to the entire 2020 Official Selection, Work in Progress, Master Classes, and Making Of, not including MIFA and Annecy Network. The price is €15 VAT included and registration opens mid-May.

MIFA Accreditation – Gives access to all the content provided by the festival accreditation and all of the MIFA

Formats and “areas”. This accreditation also gives access to the online video library until the 31st of March

2020. The price is €10 VAT included. Registration opens from the 6th of May 2020.

Press and Buyers are asked to refer to the usual terms and conditions.

You can stay up to date with all of the current information about the on-line festival at: www.annecy.org

Animafest Zagreb



Unfortunately, Animafest Zagreb has also been forced to change its plans. Instead of an online festival, Animafest plans to reschedule for some time in the Fall. The exact date has not been set but in the meantime, the festival is presenting ANIMAFEST INSIGHTS online free of charge. They have just posted the excellent *Amelia & Duarte*, a film by Alice Guimaraes and Monica Santos along as well as an interview with the pair. The film won the Zlatko Grgic Award (best first film production outside an educational institution) at Animafest Zagreb in 2015. Their next work *Between the Shadows* had its world premiere at Animafest 2018 and won the Mr M. Audience Award for the best short film.

You can see *Amelia & Duarte* and learn more about future Animafest Insights programs on the festival website:

www.animafest.hr

While you are at the website check out the beautiful Animafest logo and trailer. Designed by the acclaimed Japanese artist Yoriko Mizushiri and designed by kuna zlatica design studio. It is a perfect representation of this year's festival theme – Love!

Even if we can't be there in person I hope that you will join me virtually at these events.

40% OFF ON POP CULTURE BOOKS FROM McFARLAND BOOKS ENDS MAY 17

From our founding in 1979, McFarland has championed serious scholarship about popular culture. Longtime customers remember the classics like Bill Warren's *Keep Watching the Skies!*—how many of you own the original hardcover in yellow cloth binding? Today, popular culture studies is perhaps our best-known line, with more than 2,000 books about horror and science fiction film, old time radio, biographies from the Golden Age of Hollywood, current television series, theatre, dance...whatever your interest, you're sure to find it here.

To express our appreciation for readers old and new, we're offering 40% off ALL titles about popular culture through May 17 with coupon code POP40.

We wanted to fill you in so you can spread the word or take advantage of it yourself. The sale will be shared on McFarland's website and social media sites first thing on the morning of Monday, May 4...we welcome your likes/shares/retweets. **THEY HAVE 81 BOOKS ON ANIMATION INCLUDING LOTTE REINIGER: PIONEER OF FILM ANIMATION," "THE ART AND INVENTIONS OF MAX FLEISCHER." "DOING THEIR BIT," A USEFUL BOOK ON ANIMATED WWII PROPAGANDA AND MY BOOK "FORBIDDEN ANIMATION: CENSORED CARTOONS AND BLACKLISTED ANIMATORS."**

BRAINWASH MOVIES is open for our 2020 Movie Festival season Call for Entries on our website: <http://www.brainwashm.com/> and on FilmFreeway: <https://filmfreeway.com/BrainwashMovies> And we LOVE animation!

ASIFA-SF IS A VOLUNTEER RUN ASSOCIATION

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

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