

Newsletter for April 2019

Welcome to ASIFA Central! We are the midwest chapter of ASIFA, the oldest organization of animators in the world. Our chapter was established in 1975.

While our community is separated by our far-flung geography, we are united by our love of animation. Our diverse membership is made of independent animators, animation artists, professors, seasoned pros, students, and fans of the art of animation. We have a robust board working on a number of initiatives for 2019 including Ani-Jam's, Bi-monthly get-togethers, and an annual midwest retreat. ***The retreat this year is being hosted at Webster University in St. Louis MO, July 20-21, 2019.*** I hope you can join us in workshops, viewings, a symposium, and food! For up to date information follow us on our active Facebook page.



R. Brad Yarhouse
President ASIFA Central USA

ASIFA Central Board (but never bored)

President and IAD World Traveler -
Brad Yarhouse

Secretary of Confused Distractions and
Cracked Fonts - *Jim Middleton*

Coordinator for Membership and
Technological Phenomena - *Charles Wilson*

Treasurer and International ASIFA Star
of Stage, Screen, and Free Range
Chickens - *Deanna Morse*

Social Media, Analog Conversions,
and Ink Tester - *Christopher Sagovac*

Interlocutor of Projects and Public
Works - *Gretchen Vinedge*

Award Winning, Best-Dressed Film
Director and ASIFA Central Website
Commando - *Julie Goldstein*

Molder of Youthful Minds and Keeper
of Esoteric Knowledge - *Steve Leeper*

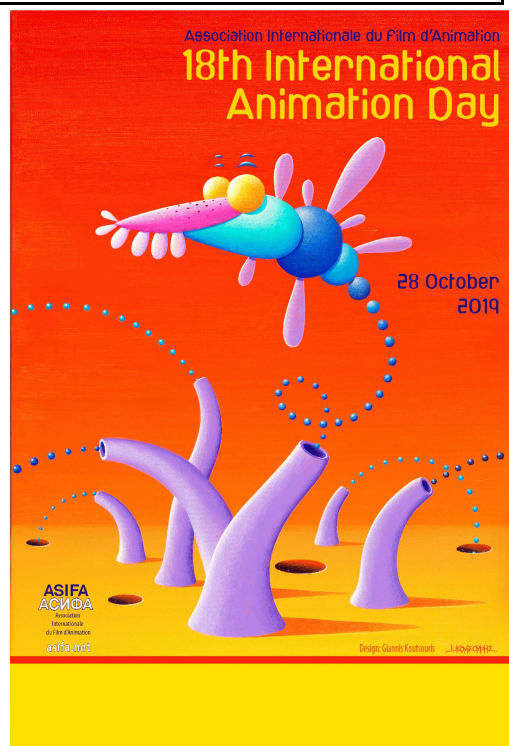
Tallest Human Ever to Animate -
Robert Swieringa

Stopped Motionator and Tripod
Convergence Coordinator - *Gary Schwartz*

**CONGRATULATIONS TO BRAD YARHOUSE FOR BEING
ELECTED THE IAD COORDINATOR BY ASIFA
INTERNATIONAL!!!**

The Next AniJamination Project from ASIFA Central

Never wavering from a challenge, the intrepid membership of ASIFA Central has taken on the upcoming International Day of Animation poster (#18 in a series, collect the set!) as its subject of its next group project. Shy of a dozen participants, some doubling up, some doubling over, all leaning ahead in anticipation of the outcome, the design by Giannis Koutsouris is a mission from the muses. Brad Yarhouse has built a 3D template as the guide for this animated endeavor. Let the caffeine and creative endeavor. Let the caffeine and creative juices flow!



Speaking of which...

About the Poster Designer, Giannis Koutsouris

Robert Swieringa

With eye-popping, swirling color, Giannis Koutsouris's poster for 2019's International Animation Day celebrates the spirit of the unknown, as tubes and spouts from the earth provide for free-flights of our imagination.

As a child, Giannis was intrigued by the wells in the home courtyards, "the holes that derived from the earth's depths," inspiring feelings of awe and questions about the underworld of the earth. With the pumping of water, the many types of extractions we pull from the earth, and the machinery needed for it all, Giannis questioned the survival of the Earth for the future.

Giannis' path to animation, from small village in the countryside to founding (along with Nassos Mirmiridis) *Kounoupi Animation* production company in the 1970s, based in Athens.

At five, he saw the Disney animated film *Peter Pan* and was impressed by the images. Learning that it was made by a series of sketches, he decided to become an animator himself.

His output has included animated commercials, short animated films for festivals, sculpting, and illustrating children's books.

The Earth, with its wells of imagination, the depths of its unknown inspire Giannis. He believes that animation will continue to fascinate audiences, especially with the personal imperfections of traditional techniques creating new aesthetics, meanings, and feelings.

(For more fascinating variations on a theme of entomology, see Giannis' Facebook page -

www.facebook.com/profile.php?id=100011067482742)

Tumo Center for Creative Technology - Armenia Needs Animators!

Gary Schwartz wishes to remind all world travelers (or those collecting passport stamps) that the Tumo Center for Creative Technology wants you! Gary wants to jam the country with his friends. If you have two or more weeks to spare, they provide translators and eager students. Bring a caravan to Yerevan! Check out their website for details. (<https://tumo.org/en/whatistumo/>)



Chuck Wilson - Women in Animation - Pilar Newton-Katz



Chuck's ongoing series of women in animation continues with a profile of Pilar Newton-Katz on his Smudge Animation blog. If you have ever had the pure pleasure of meeting her, you quickly appreciate his comment that *Pilar is one of those bundles of positive energy who seems to be guided by the philosophy that "every stranger is a friend I haven't made yet."* The complete interview, punctuated with generous clips from her animation work, is located at:

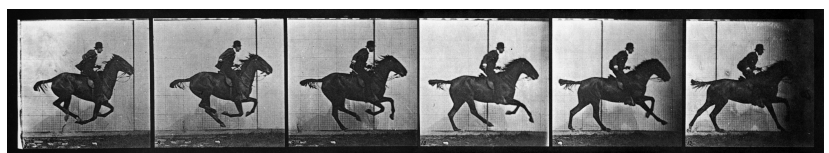
<http://smudgeanimation.blogspot.com/2019/03/women-of-animated-film-pilar-newton-katz.html>

Lest We Forget:

Eadweard Muybridge took the concept of persistence of vision one step further through the photographic process in 1878.

He was born in 1830, when Jackson was president, and died in 1904, when Teddy

Roosevelt was busting monopolies and pushing for the FDA. He saw a lot in his 74 years, and helped illustrators see a whole lot more. His birthday was April 9.



Larry Cudney Larson (January 24, 1946 - March 22, 2019)

The cold, crisp efficiency of a funeral announcement presents the bare facts that bracket and populate a life - the birth, the jobs, the death, the survivors - and leave it to others to polish the patina for meaning and understanding about what it means to be alive.

Larry Larson, the animator, the musician, the instructor, shared 73 years within this blink of infinity, among so many he guided to see themselves from within, that they may marvel at the hidden spark he recognized in them.

His instruction passed through Detroit's CCS for 15 years, his music through 30 years with the Gaelic League. His silent masses moved frame by frame and populated films of the 1980s.

By the time this appears, his service will have already taken place, but those who crossed his path have been generous with their impressions:



Larry told me once, "Don't forget your love." I was in an intensely dark space when he said that to me quietly at the Gaelic League one night- a moment where he could sense the deep pain I was hiding. It shot a light into my life. Those words gave me something to hold onto in the following year during my most awful days, and I think about those words often. - Sami Kerwin

In our younger days we collaborated on several projects, among them the stop-motion animated films BARRINGTON BUNNY and CAN YOU FEEL THE SPIRIT, a television PSA celebrating Detroit's 275th birthday that featured an animated Spirit of Detroit statue coming to life to help inspire the city's residents. In addition to being a good friend, Larry was a gifted animator and an inspiring teacher. He will be terribly missed by friends, colleagues and current and former students. - Harvey Ovshinsky

The Motor City music community was rocked by the passing of a real and true legend, Larry Larson. If you've ever been to an Irish pub in Detroit, Dearborn, or elsewhere in town, if you looked up and saw a man smiling in a floppy hat, that was Larry. A more hospitable, more talented man, you'll never meet. - Joe Kidd

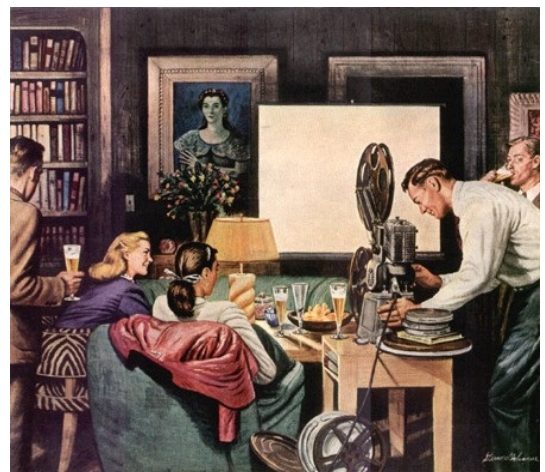
2019 - The Year of PUBLIC DOMAIN

Jim Middleton

If the current copyright laws had been in place back in 1928, much of the music behind *Steamboat Willie, Jr.* would likely have been unavailable to a frustrated Walt Disney trying to forge ahead with his first sound Mickey Mouse cartoon. For the past 20 years, access to material that should have entered the public domain has been an equally frustrating challenge. Want to sing a popular torch song from the 1920s? Open your wallet. Want to use a clip from a Chaplin film? Get a lawyer. This year, however, the first copyright thaw began in earnest, and so far, there have not been efforts to squash access by the uberCorp cops.

The magic year is 1923. And next year, the magic year will be 1924. And onwards.

This seems like a big "so what?" to include a bit from "Who's Sorry Now?" in a soundtrack, but you can do it. You can have your characters sing, "Yes! We Have No Bananas!" And next year, you can luxuriate in variations on "Rhapsody in Blue." You're itching to have some of Chaplin's "A Woman of Paris" run in the background of a



period movie theatre? Have at it!

Of course there are caveats. The material is public domain - but the *performance* is not necessarily public domain. That means you can freely copy your personal print of Harold Lloyd in *Safety Last*, but you'd better not use the soundtrack that was added on later. It does get a bit complicated, but there are resources. Duke University School of Law has created a website with access to a lovely spreadsheet showing what is certainly up for grabs and what is *very likely* up for grabs....

<https://law.duke.edu/cspd/publicdomainday/2019/>

So, feeling itchy to edit your own version of the silent DeMille *Ten Commandments*, perhaps with some colorization beyond the two-strip Technicolor pieces? Go to it! And put on a 1923 recording of "Yes! We Have No Bananas" as the Red Sea parts in all its jiggling Jello splendor!

<https://publicdomainreview.org/internet-archive/> and <http://archive.org> - a monster of public domain material, certain to be growing by Douglas Fairbanks-style leaps and bounds. And speaking of Douglas Fairbanks, *Robin Hood* is in the public domain now.

Want to be creative with cylinder recordings? Hit the USCB Cylinder recording archive. Scratchy, sure, but the material 1923 and before are yours. And there is a *lot* of material. Edison and Columbia recorded *everything*. <http://cylinders.library.ucsb.edu>

Have a long production schedule? Well, "Someone to Watch Over Me," and "Maybe" from the Gershwin Musical *Oh Kay!* will be available in 2022. Just bide your time...And as far as "Rhapsody in Blue" is concerned, the composition is in the public domain next year, and there was a recorded performance in 1924 as well.

I'll be providing more examples in upcoming newsletters, and our website will have links or mp3 versions of sound clips as time (and, especially, my learning curve) permits.



Deanna Morse Takes Ann Arbor by Storm! Or by YouTube!

"Let's Watch with the Ann Arbor Film Festival" - Deanna gets interviewed about nature! Animals! Animation! Monkey's T-Shirt! The link is at the ASIFA Central FB page, or here it is for linkage fans:

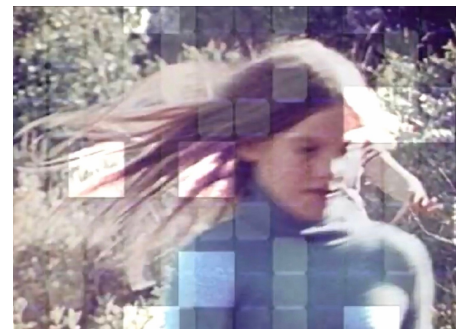
<https://youtu.be/BEm-Fy4mLck>

Julie Goldstein - Virtual Memory

Julie has been earning kudos! Accolades! Media exposure! Monster hits on YouTube. Better still, *Virtual Memory* is an official selection for the Los Angeles Short Film Festival, Independent Shorts Awards, **and** was honored with the Silver Award for Best Director (Female) **and** the Bronze Award for Editing. *Virtual Memory* is a multilayered visual survey of what baby boomers certainly feel the 50s and 60s looked like.

As we approach the end of analog television in 2009, and enter a new era in the evolution of digital media, our experience of images and information becomes increasingly intangible. One part history and one part poetry, Virtual Memory is a meditation on the essence of mechanical image-making and its impact on human consciousness, from the physical process of photography and film, to the alternate universe created by computers and virtual reality. Using a compilation of found material, the film bids a kind of fond farewell to the 20th century.

<http://julielgoldstein.com>



Have ASIFA Central News? Photos? Shameless self promotion? Any recipe that makes cauliflower pizza not taste so cauliflowery? Email jim.middletonrx@gmail.com and he'll make a mess of reporting it. Honest. It's what he does. Till next time!

REMEMBER - SUMMER RETREAT AT WEBSTER UNIVERSITY, St. Louis MO July 20-21, 2019 - Details to follow!!!