



The ASIFA Central Board



President

Julie Goldstein

Vice President

Christopher Sagovac

Treasurer

Briana Yarhouse

Social Media Coordinator and
Chapter Ambassador

Christine Veras

Secretary and Newsletter Editor

Jim Middleton

Membership Coordinator

Charles Wilson

With Free-Range Board Members

Deanna Morse

Gretchen Vinnedge

Stephen Leeper

Michael Long

Tracy Miller-Robbins

Bob Swieringa



*Welcome to ASIFA Central! We are the Midwest - US chapter of ASIFA, the oldest organization of animators **in the world**. This chapter was established in 1975. As volunteers, our board members take on many responsibilities - social media coordinator, retreat co-organizers, web updaters, ani-jam facilitators, party planners, and **more**.*

Our Board Members serve the front line for our Midwest animation chapter and are in touch with the International ASIFA board.

*In This Issue - IAD, Silenced Drawing Boards, Revisiting Deanna's Festival Film Clichés, Virtual Coffee Breaks, GVSU *Lanthorn* and ArtPrize, Public Domain Update, Down the Rabbit Hole of the Film Freeway (I), What Qualifies as an IMDb Festival?, Film and Archival Transfer Services (I), Member Award Frenzy and International News along with Other Vital Announcements squeezed into these pages!*

For 2022:

With Resolutions, one should aspire, not merely perspire
(and not be in a hurry to touch the turquoise porcelain ball)

"Make your interests gradually wider and more impersonal, until bit by bit the walls of the ego recede, and your life becomes increasingly merged in the universal life. An individual human existence should be like a river — small at first, narrowly contained within its banks, and rushing passionately past rocks and over waterfalls. Gradually the river grows wider, the banks recede, the waters flow more quietly, and in the end, without any visible break, they become merged in the sea, and painlessly lose their individual being."

- Bertrand Russell



(Note - satire - not actual film festivals)

**Deanna Morse's Festival Clichés
(from 1998)**

*Non-Scientific Observations on Common
Elements in Animation Festival Entries*

Common ways of starting films

- ☐ in the clouds, in the morning
- ☐ an alarm clock wakes up the protagonist
- ☐ in the night as the day begins
- ☐ in a starfield
- ☐ using a newspaper to reveal the plot points
- ☐ films that take a long time to get started, or too much time establishing a "mood" before a story kicked in

Common styles and themes

- ☐ animation "reality" films, animating to documentary sound tracks
- ☐ the effect of television on little babies
- ☐ live action and animation intercut
- ☐ men in prison, men in chains
- ☐ dream diaries
- ☐ people become insects, dragonflies
- ☐ people get trapped in a computer game
- ☐ bank robberies
- ☐ old men alone in houses
- ☐ dark stories

Recurring visual elements

- ☐ big lips, men with big cheeks, buxom ladies
- ☐ characters with two different sized eyes
- ☐ blood shot eyes
- ☐ skulls
- ☐ a face turns into a gorilla face
- ☐ cowboys
- ☐ circus
- ☐ constellations -clouds, rain
- ☐ mountains and water in computer
- ☐ mermaids
- ☐ castles, seashores, sand
- ☐ spaceships, space shuttles
- ☐ people with their heads cut open
- ☐ clocks and watches, gears
- ☐ flies and maggots, spiders
- ☐ dragons, cows, birds, bees, butterflies
- ☐ cats and dogs, lizards
- ☐ saws for hands
- ☐ computers, televisions, radios
- ☐ shark fins
- ☐ teeth as a decorative element in a scene
- ☐ checkerboards, stripes

**Bri Yarhouse to Helm Animation Program at Michigan's Famed
Interlochen Center for the Arts**

IMichigan's Interlochen Center for the Arts has been creating "transformational experiences for artists and arts enthusiasts of all ages," since its founding in 1928 by Joseph Maddy. Today, it is one of the nation's first and foremost institutions dedicated to the development of young artists.



To its celebrated list of educators they will soon be adding our IAD coordinator and ASIFA Central treasurer, Bri Yarhouse, as Director and developer of its new expanding animation program.

Tell your friends! Tell your neighbors! Send your kids!!

<https://www.interlochen.org>

**ASIFA 60th Anniversary Issue Features Bri Yarhouse and
Bob Swieringa**



It has been 60 years already?

Volume 32 of the *ASIFA Magazine* contained Yarhouse's *Sharing, Exchanging and Changing the World*, celebrating the opportunities in ASIFA's International Animation Day (IAD) - last October's day was extended into weeks to permit chapter participation under another international event - the CoVid pandemic. Nonetheless, since 2019, IAD has been an enthusiastic romp through new, international animation. Bri also coordinated an additional celebration in 2020 involving ten chapters in a united

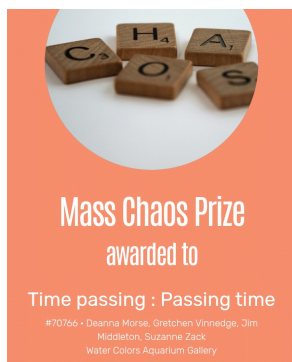
theme by Yeats, "a universal memory ... that inspires the poet or writer," which she termed *Spiritus Mundi*. These "collective unconscious" events served as the foundation of animated activities to emphasize the humanity amid our many recent conflicts and uncertainties. Bob Swieringa of GVSU examined the 41 *ASIFA Prize Laureates* over the past 35 years, from Kihachiro Kawamoto in 1985 to Signe Baumane in 2019. ASIFA has expanded its recognition over these years, including archivists, historians, and individuals who promote the field of animation.

The issue itself had adventures - the first shipment of the print edition made it from Europe to the east coast of the US, where they all mysteriously vanished, in cryptic, mystic, unexplained circumstances. Were there secret messages in the report on the OIAF? Did editor Chris Robinson encrypt RMP positions into the space between frames on page 29? Is *The Art of Wasting Time* a bit of banned theology in the wastelands of Uqbar? We'll have to wait for the movie...



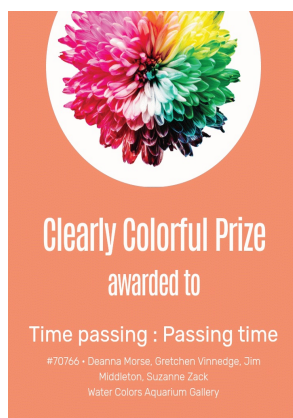
(Note - more satire)

ASIFA Central Members Chalk Up Awards at ArtPrize



The Polly Wolly Doodlers (Jim Middleton, Deanna Morse, Gretchen Vinnedge, and Suzanne Zack) didn't make off with any monetary awards from ArtPrize, but they certainly had their share of fun prizes to populate their group account. They look forward to more fun in 2022, although it will be hard to top the beautiful venue of the Watercolors Aquarium Gallery.

Time Passing: Passing Time also caught the eye of ace star reporter, Ayrton Rutan, from GVSU's award winning *Lanthorn* newspaper, edited by the equally magnanimous Zack Goodrow (He loves podcasting, writing movie reviews and the *Chicago Bears*. It's true! I saw it on the internet!)



Deanna Morse's Festival Clichés continues More Non-Scientific Observations on Common Elements in Animation Entries (from 1998)

Common Camera Movements

- ☐ The camera goes into the mouth and away
- ☐ The camera goes into the eye
- ☐ We look through a spy-glass

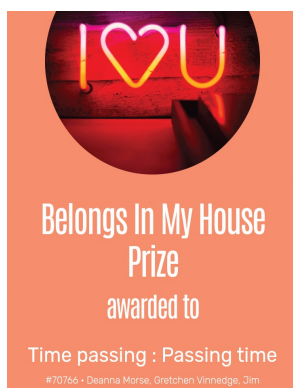
Common Sounds

- ☐ Burping
- ☐ Solo Piano
- ☐ Background sounds of computers, televisions, radios
- ☐ Classical Music, Sonatas
- ☐ Doors that trigger a sound when they open
- ☐ Farting

Deanna explained in 1998:

"This is not to suggest that all of these things need to be avoided. We selected films for competition that shared these common elements. Some of them even won prizes! However, films that had a fresh style or characters grabbed our attention more quickly."

The list came after she viewed 1147 entries in the 1998 Hiroshima Animation festival, taking notes during the three weeks of pre-festival screenings. *"We saw a wide variety of films and techniques - drawn, puppet, clay, paint on glass, CG, timelapse, image processed, cel, mixed media, sand, drawn on film... I thought I could make some real concrete statements about the nature of the work being done in animation today."* Sometimes the things that recurred were *"just oddball stuff. For instance, we screened two films in a row that featured angry babies, then two about snowmen. Two films used the same title! (It didn't matter - we selected one for the competition; it won an award.)"*



How magnanimous are these inseparable pair of journalists (rumor has it they'll soon be starring in a roadshow version of *The Front Page* - it's true! I read it in an online newsletter!)? They agreed to let us reprint the article *in toto* (yes, and *toto*, too!) in our not nearly-as-award winning, but equally appreciative of filling as much space with good news as possible publication. That article appears on page four! So close, so close... you can nearly see it from here.



Polly Wolly Doodling at Watercolors Aquarium Gallery

by Ayron Rutan, for GVSU's Lanthorn, a meticulous newspaper edited by Zack Goodrow - 2022

With the onset of the COVID-19 pandemic in March 2020, the lives of many faced a drastic change. The very way in which each and every one of us operated was challenged as we were forced into our homes for extended periods to remain safe from the clutches of the Coronavirus. With this change came panic, depression, boredom, and the exploration of new interests by many.

Each one of these themes was explored by GVSU Film Professor and a team of animators from around the country at this year's ArtPrize showcase in a short film entitled "Time Passing: Passing Time".

The team was composed of Zack and fellow animators Deanna Morse, Gretchen Vinnedge, and Jim Middleton. The collaboration was born out of a desire to connect during the initial lockdowns.

"There were three animators [Morse, Vinnedge, and Middleton] that lived in different parts of the country," Zack said. "During the pandemic, they started to connect with each other. They decided to create animations with a theme and every month they would meet and share what they were making."

As the lockdowns progressed, ArtPrize was approaching. This gave Morse, Vinnedge, and Middleton an idea to try and do something with the animations that they had created. This opened up the door to Suzanne Zack, who was asked to serve as an editor for the team's project.

"We started meeting through Zoom, and we had conversations about the theme, what connected all of it, and why it was important," Zack said. "We talked about how the pandemic was so isolating, and that having this conversation through animation was a way to connect, keep spirits alive, and keep community."

The project was a true collaboration of talents, with each animator contributing their own distinct theme and style.

"They shared with me what they made, and it was really clear that through their art they were expressing the emotions that we were all going through during the various stages of the pandemic," Zack said.

The collection featured 5 segments, "Lockdown Shockdown", "Pandemic Potluck", "Time Passing", "Passing Time", and finally "Stepping Out". Each segment told its own story and conveyed a particular emotion felt during the pandemic.

"Lockdown Shockdown" expressed the sheer panic that ensued as the news of the virus began to travel. Businesses, schools, and essentially all social life was put on hold and we were all confined to the walls of our homes. The animation shows a man roaming abandoned streets until what appear to be jail cell bars enclose the screen. "Pandemic Potluck" highlighted the culinary endeavors of those on lockdown. Many of us fell victim to boredom eating, while others learned to cook as a way to pass the time.

The next two segments, and project's namesake, "Time Passing" and "Passing Time" featured stop-motion and timelapse animation styles that depicted images of the segment's theme: time passing.

Finally, the end of the film shows "Stepping Out" - a triumphant outro signalling the end of the lockdowns and communities finally rejoining and rejoicing with one another.

The film was shown at the Water Colors Aquarium Gallery behind a fish tank in an effort to give the project an underwater feel, as well as to have the colors of the animations pop behind the water.

"They had this very large aquarium with these Cichlid fish and we put a monitor right behind it," Zack said. "The fish were reacting to our piece. During certain scenes they would dart towards the screen and it was really an experience."

Overall, the film was received positively by ArtPrize attendees as well as Water Colors' everyday patrons. Zack said that experiencing its showing with the other animators in person was the highlight of it all.

"What was great was that we all came together," Zack said. "We were all in different parts of the country, but we came together for ArtPrize and it all had this added effect of us being together while our piece was being shown."

While short and abstract, "Time Passing: Passing Time" took a deep dive into the thoughts and emotions of those stuck inside during lockdown, and ultimately empowered its animators through connection and collaboration with expert editing work by Grand Valley's own Suzanne Zack.

But Wait - Keep Reading - or Lookit the Purty Pitchers!
Awards! Recognition! Pot Roast! (Ok, maybe not the pot roast)



Just one of many *real* awards for *Ethereal Shift*

Julie's Goldstein's film, *Ethereal Shift*, grew nearly in front of our eyes at board meetings and ZOOM coffee breaks. A surreal combination of found film and sounds, it has been gaining laurels from festivals that, interestingly enough, have names including Paris! Vesuvius! Adbhooture! It hearkens to her days of sculpting and moves as a remote reverie amid layered thoughts and telephonic sounds. The trailer is on the book of faces at -

<https://www.facebook.com/tellsthestory>
 and the audience cannot get enough of Julie!
<https://www.youtube.com/watch?v=JI-WUAB45BA>



Gary finding fun everywhere

Gary Schwartz' production of *Stain* grew from a three-day intensive workshop at the art school at the Flint Institute of Art last November. It has earned some serious hits online, but continues to pop back up and ask for more! Here is its dynamic presence on YouTube:

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



A moment of contemplation in Michael Long's *Island Hopping*

Michael Long's film, *Island Hopping*, has also been dancing amid fleche and feint, prête for a riposte and en guard for new engagements in the vast *piste* of Film Freeway.

Moral of the film: Be sure you obtain a prenup with any interactions involving mermaids. They're Pisces, you know (they work for scale).



What began as "Solitude" became a meatloaf of French and German translating to something like "Only Death" or "My toes are coming out of my soles." Your choice. Either one is right.

For humbl typst's chemo recovery project, *Seule Töd*, remains a tribute to the First Law of Thermodynamics with its tale of a man seeking a shave, but ending up with a case of unicorns. Balloons, cookies, and some peppermint flavored tornadoes appear in the process. It has also become a training film of sorts to examine the inner -workings of Film Freeway. So far, it has received mention from a dozen of FF's festivals, but none of them have sent any cookies. Or unicorns. However, I am growing enough hair these days to have a nice, satisfying shave.


The Esperanto Dignity Project has begged for a better translator in any future productions. They have suggested using Klingon for the proposed sequel.

NuqDaq 'oH puchpa''e'!!!!

An Honest-to-Goodness, Face-to-Face, Film Festival!
The CMIFF in Mt. Pleasant, Michigan, February 2022

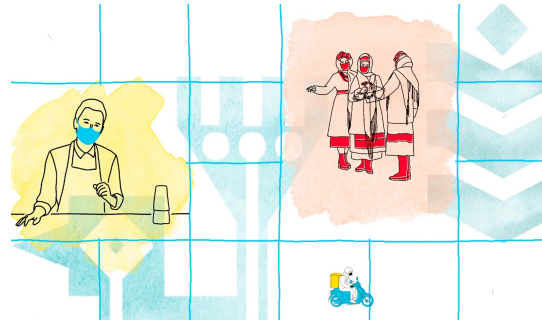


This really happened! Live with people and everything!

 MIFF - fantastic! A face to face film festival on a nearby campus! So, of course, the weather reminded everyone (well, me, 'cuz it's all about me) that Mt. Pleasant is in *Michigan*, and Michigan's temperament toward weather is, especially in February, *ambivalent*. M-46 runs west to east, and so did the winds on the weekend of 19th, with some snow. Well, *some* in the context of Michigan. There was ice, too, but it remained under the snow where it wouldn't be a visual distraction, just an added attraction for a more entertaining trip. Some rural counties don't really plan for taking care of poor weekend weather, so the concept of a beneficial inorganic chemical reaction involving salt and ice didn't occur until half-way there, where the midpoint town (Alma) still had some science majors on the road commission. Indeed, they used the salt of the earth to reveal the earth beneath the salt! So I made it to the CMU campus, even a bit early, for the short animation film showcase. Fifteen others braved the elements to enjoy this segment of CMIFF, and fun it was. I had a nice chat with Mike Martone (*The Echo*), enjoyed the energy of the volunteers distributing tickets, and discovered that the soundtrack for *Seule Töd* needed about a 6x boost in volume. Drat those codecs! But that's why these face-to-face events are so necessary.

Steve Leeper's class was well represented that afternoon. May Napora's clean and disciplined style was a genuine delight, and there was a sweet shout out to the novel-turned-flipbook style of animator Marie Pacou, known for phenakistoscope umbrellas (find her online and them online - they are amazing - here's a clip: <https://vimeo.com/238022172>).

My personal favorite film was *Come Outside, Masha* - drawn with a clean line and, well, on the eve of a Russian invasion of Ukraine, so timely for a contemporary animated story based in Kyiv to appear in a midwestern US film festival.



"Come Outside, Masha," Uulia Shalimova, Ukraine

I had to bow out after this brief visit, because the wind was changing, and my little Honda wanted to spin donuts in the parking lot (sorry, Steve, that was me). It was great, nonetheless, to watch films on a screen for the first time since *Knives Out* in December, 2019.

Virtual Coffee Breaks, Still Caffeinated



*An eight o'clock kick start, three I gulp down
 And a stiff black 10 o'clocker makes my heart pound
 Five cups of instant ought to get me through noon,
 But I gotta lay back so I don't peak too soon –
 I'm a cuppa cuppa cuppa cuppa cuppa Caffeine Zombie!!
 I've got percolator eyes and a drip grind mind
 Freeze dried nerves and a flavor crystal spine
 No Sanka, thank-ya! It's CAPPUCCINO TIME!
 I'm a no-doze daddy with my java mug at nine
 I'm a cuppa cuppa cuppa cuppa cuppa Caffeine Zombie -
 NOSE DIVE!
 I'm a cuppa cuppa cuppa cuppa cup...
 Momma - everything's turning black!
 I can't wait to get up in the morning and have some nice -
 COFFEE!!!!
 (Poorly recollected routine from Duck's Breath Mystery Theatre, ca
 1985)*

But Whoa! There's MORE to the Coffee Breaks Than That! We're talking LINKS!!!

First, we have a Morning Coffee Animation by Tracy Miller-Robbins - an uber-widescreen window projection and installation at MSU: <https://vimeo.com/130596937> <https://vimeo.com/148787609>

Jessi Meliza from Chicago gave a clipart resource in our January gathering: <https://shakespeareillustration.org/>

AI material popped in during the discussion as well: <http://waifu2x.udp.jp/>

And a Max Ernst collage book effectively created the "proto-comic" - *Une Semaine de Bonté* consists of five surrealist collage pamphlets, divided into seven parts, one for each day of the week. Chris Sagovac was very generous at the gathering:

<https://www.thecollector.com/exploring-max-ernst-surrealist-visual-novel/>

http://www.all-art.org/art_20th_century/ernst_Max1.htm

And for the latest regarding SAS gatherings and conferences:

<https://www.tees.ac.uk/minisites/sas/index.cfm>

Michael Long provided a reminder to keep the *Public Domain Review* on your browser's speed dial - who can't use more Dürer sketches of pillowcases:

<https://publicdomainreview.org/>

From Illinois Pop Art Collector Orrin Scott came resources to work on code and *Unsolved Mysteries Of Warhammer 40K* - I have so much to study...

<https://gdquest.github.io/learn-gdscript/>

<https://youtu.be/VchkiTUisu8>

Globe-hopping Deanna Morse was on a plane to Hawaii, but she provided us with images to show how miserable her time there was:



She did, however, provide us with some fun vacation chats:

"I had an interesting conversation with a guy at the Academy Archive today. He said that Coppola and some other hard hitters went to Kodak around 1982, because all the prints were fading - like *Mean Streets* - after only a decade or so, and they threatened to use Agfa or Fuji instead. As a result, Kodak changed their print process chemistry - and he can tell the difference of films from a one year period. 1982 - deteriorated. 1983 - stable.

"I was complaining a bit that people told me my prints from around that time had been turning red... like a sunburn.

"Thank you Coppola and heavy hitters, for making Kodak change their ways!"

She was also approached by the Academy archivists about getting her films and material for their archive. Her prolific production over the years, and several recent moves, have resulted in many original drawings and associated assets being lost or diffused among the masses (ok, I have a couple of those sketches). She said there was an audible gasp at the other end of the line.

"Oh those archivists! You gotta love 'em!"

***Jim Dives Down the Rabbit Hole of Film Freeway, with a Laurel and Hardy Handshake
more blather from Yr Hmbl Typst***



recent alert from Pencho Kunchev from ASIFA Bulgaria expedited some notes assembled by yr hmbl typst from the past several months:

"I recently received a message from an American film festival saying that in the last two years, during the world pandemic, about 4,000 new film festivals have appeared, most of them fake, "playing irresponsibly with the feelings and illusions of filmmakers."

I have been building a spreadsheet of my experiences using FilmFreeway and their access to innumerable film festivals. As it had been over 12 years since having any festival interactions, I went through the listings, looking mainly for some level of viewer exposure (and likely proximity to people I know who'd be likely to pop in and watch) and before long, had over 40 festivals logged in to be annoyed by my recently completed film, *Seule Töd*.



Some of the excitement was waiting for notification of being selected for the festival - the day approaches, the day is here, the day passes, then *two* days pass, then *three*, then the date is changed by the festival. No notice. It just gets knocked ahead a day, three days, a week later. No explanation.

So I went back to the list of submissions. There was a new button called "transparency" in the listing. Also, there were other buttons for the festival website, its Instagram link, its Facebook link. And an inconsistent listing on festival coordinator, marketer - in short, there was a trend for some of these festivals to be rather - *suspicious*.

My lovely wife Anne and I had been immersed with the series called *Ozark* during this time, with the main plotline being how this couple from Chicago ends up in Missouri having to launder money for a drug cartel. Why would I mention this? Well, it seemed that the festival transparency button would often reveal a series of name changes for the particular festival - sometime several within a single year - or an inordinate number of countries associated with a festival taking place in, say, Chicago. There were festivals that were named for a particular US city, but managed in Poland.



Some of these festivals have up to 42 categories of entry level - and encourage participants to submit to multiple categories, even offering discounts (but it still was more money). With 42 categories, at \$35 per entry, with, say, 20 entries per category, that's almost \$30,000. Four sessions a year? Almost \$118,000. For one festival.

And the festivals without a screening presence also seemed to omit who the judges were.

But many of these same festivals had glowing reviews about how "great the communication was," "how wonderful the networking was," or how the festival was just about "the best festival" ever. If I clicked on the person, if I tried to track the film, I'd get a dead end.

Sometimes I clicked on the Instagram or FB

link, and it took me back to the home web page. And those web pages all started looking *a lot like each other*.

So, having watched *Ozark*, and having done some basic math, if someone wanted to make a lot of money vanish, this was looking like a good way to do it. Also, if you wanted to make a good pile of money and not really have to do much for it, it was another opportunity to, as Pencho Kunchev said, play "*irresponsibly with the feelings and illusions of filmmakers*."

Event Eligibility Criteria of IMDB Events

For the Event to be considered for Listing on IMDb it should meet the following criteria.

Events must:

1. Not already exist. Please check the Events list before submitting a request.
2. Be specifically centered around movies, TV, or video games. For example, a lifestyle magazine may include a 'film of the year' category in its annual award ceremony, but the Event itself is not centered on movies and is therefore not eligible at this time.
3. Be current. Historical Events are not eligible at this time.
4. Be established for more than 5 years.
5. Have an official website.
6. Have a well-established jury or method of selecting winners. For example, anyone can start a website with voting mechanisms, and any would-be critic can select their favourite movies of the year and announce them on their own website or social media profile - these Events are not eligible.
7. Have received regular international or national press coverage (wide or trade). For example, a nationally broadcast awards ceremony or a festival award winner announced in recognized trade or other media publications would be eligible for listing. An Event with only local news, social media, fan or blog coverage is not eligible for listing at this time.

Wildcards:

If the Event does not meet the above criteria, we will consider Events if they have generated a considerable amount of public interest. For example, if a festival premiered a movie that went on to win an Oscar, that Event would be considered for listing (please note, the Event should have played an important part in the movie's release, like a premiere - just screening it does not make the Event eligible unless the other criteria are met).



Seule Töd performed rather well, which was nice, but I noticed another trend - *if* a film was recognized, and *if* there was an actual posting of the recognition, it came as *only* the film title - the filmmaker was not listed.

I had hoped to start some

of this promised and lauded networking with other festival animators, but alas.

Also, sometimes when the notification date came and went, I sent an email, and received a generic (and anonymous) response, but would then receive an award the next day.

If I wanted a certificate, they offered to provide a pdf of one for \$35. If I wanted a trophy, they could coordinate one being shipped for \$350.

FilmFreeway does have an opportunity to express your impression of the festival - but it is a listing of radio buttons. I had the opportunity to make a review on the festival site, *if* the film had been selected, and *if* the festival date had passed. I started having a little fun with that, because, well, I'm old and have faulty filters.

This is not to say all the experiences have been "interesting." In fact, some of them have been extremely rewarding - two of the festivals, "Scream It Off Screen" and "Oregon Scream Fest" have been not only interesting, but have very chatty coordinators, and I encourage anyone interested in something rather different to check them out ("Scream It Off Screen" was off-putting at first, but it's extremely honest in its process - you submit, you get a number, they draw 11 numbers at the start of an on-line show night, and they show them. You see them when they do. If it is a dreadful film, you vote in the comment field after 3 minutes, and if the majority says FOO! it's ceremoniously peeled from view, and they go to the next one. They do this live in a Minneapolis theatre, too, as a second venue, which sounds like a flashback to the old *Rocky Horror* days when things really went flying.) The Oregon festival takes place in an actual drive in.



There is a lot of fun to be had, but there's a lot of opportunity to be had.

So, since a neophyte to the process could easily be dazzled by initial impressions, a familiar name, or graphics employed by

the websites, I offer the following observations as likely red flags:

1. The festival is in its first year - nope
2. The festival doesn't have a screening process - nope
3. The festival text has frequent errors, including the festival location, (ie, a festival from, say, Philadelphia, spells its name "Piladelphia" on its own website), - heck to the nope!
4. A festival sounds like it's taking place in a big city, but - A "Phoenix" festival isn't Arizona, it's a bird! An "Austin" festival is in the "US" - not Texas (aw, c'mon, a Texan not saying *TEXAS, TEXAS!*???) - nope
5. The festival has a name that sounds a lot like that of another, longer-established festival (an "Indie Festival" vs an "Independent Festival" using the same town, running at nearly the same time) - nope
6. The festival is sponsored by unusual companies, such as one selling "Men's and boy's trousers and slacks. Carbon paper and inked ribbons." - a creepy nope!
7. A long, long, almost comic list of submission categories. 42 options? - probably a no to that (they know 42 experts? Really?)
8. Offering a paper certificate, a trophy, or a "showing" or a "critique" report *for extra money* - skip that, too
9. No actual list of winners and the creators on any of its social media - pfoeey
10. Way outdated social media - no updates since 2020? - not a good idea
11. A huge roster of countries involved (does it mean an international jury? Well...) - skip
12. Multiple name changes for the festival over a short period of time (ie, four wildly different names in two years) - naah




Finally, if the festival touts that it is "IMDb eligible," that offers some assurance, *but no guarantee*. Here is the caveat from the IMDb: "*We realize that there are already many Events listed on IMDb that do not meet this eligibility criteria. We apologize for the inconsistency - the...criteria are a -temporary measure until we schedule development work to improve the Event request/creation pipeline and storage/management of the associated Awards data.*"

(See the boxed comment on the previous page for the IMDb criteria)

Digital Film Transfer Services Observations (Probably Part One)

*Southtree / Legacybox / Kodak Digitizing Box are all
the same*

 The ads are doing the best to overwhelm their production lines after a holiday season making us all sentimental and dewy-eyed about those films and tapes in the basement or attic. The work for Southtree, for LegacyBox, and for Kodak are performed in the same facility located in Chattanooga, Tennessee.

Yr Hmbl Typst Observations

Legacy box did a good job - a rather astonishing job in some cases. The regular 8mm films I provided didn't have an uncracked sprocket hole for their entire length and had been on reels, unwatched, for 20-30 years, in basements and attics. In addition, my hand-cranked Brumburger projector from the 1960s was as brutal as it was a "projector" in name only (we ran it like a peep show).



*This was not a good plan in 1965 for long-term survival of 8mm
footage*

The other positive was that "a unit" with them was a *reel* - it can be a 50 foot reel, it can be a 400 foot reel. It's all the same to them. So I had a couple of 200 foot regular 8mm reels, and a 400 foot super 8mm reel. The same was with video - a 2 hour VHS tape or a 30 minute mini-VHS tape. All the same.

The interchangeable nature of Legacy Box and Southtree was confirmed on the arrival of the mp4 transfers - the return address for the Legacy Box service read "Southtree."

Caveats:

1. they are **slow** - you *can* pay for expedited service, but then you can't use their promotional discounts for the service (so you can pay twice as much *plus* the additional service fee)
2. Wait long enough and everything is 50% off - but then, still expect 8-10 weeks. I suspect this can be a longer wait if folks jumped on any holiday gift-card



This one worked like a tree chipper on film,
too...

discounts.

3. They are **pricey** - even with the 50% discount, with basic shipping and insurance, you'll fork over \$200 for a "10 unit package" - so cram whatever you can onto a 400 foot reel. I looked at the \$200 price tag vs getting a digital transfer machine of my own that I'd frankly use, maybe, twice?

4. They do *not* convert sound film. Their frame rate *appears* to be 18fps. But for silent film, it's about the best I've experienced - it is probably a 2K resolution equivalent, and there is no artifact flicker. I'm going to experiment with a bit of sound footage and see if it can edit to 24fps in the Sony Vegas system with my next shipment to them.

5. I have not tried any 16mm footage - yet.

6. They sent my files back on a teeny weeny thumb drive. That was rather humbling. You can request that OR a DVD or a CLOUD ACCESS or a one-time download. Or all of them, at extra charges. I went with the mp4s on a thumb drive and then downloaded everything to a couple of hard drives ASAP. Everything edits fine on my Vegas system, so I'm sure Premiere will play nice as well.

So - Soon, I will be using another service that promotes itself as the "anti-Legacy Box," and they can transfer sound film. Will advise on those results in a future note.



Nina Paley Goes Old Testament on The World

Nina Paley's animation style works well in transliterating the bronze-age era, sit-around-the-campfire, tales of terror from *Revelations*. From a sociological standpoint, these verses feel like brute punches to the gut with lots of wrath and vengeance. She shows "salvation" as an eternity for a superficial society inhabiting a consumer-directed, pretty-pretty heaven, that Twain said "consists mainly of undesirable persons." In doing so, Nina mesmerizes the observer with genuine Art, and in Moho, no less!

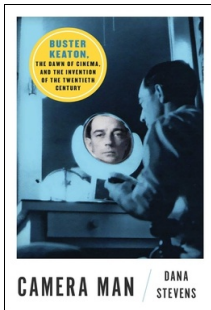
She has her entire project uploaded to archive.org and has given the world free reign to do with it what it will. "Have at it!"

<https://blog.ninapaley.com/>

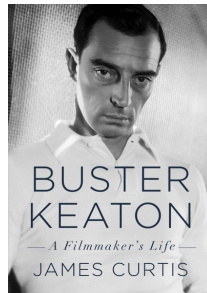


Jim Schaub - Buster Keaton - Muskegon and Home

The final interviews for Buster Keaton's *Home* documentary have been wrapped up by Jim Schaub, and now *the fun starts*. The pandemic slowed things for the project, as it has for many others.



Two new biographies of Keaton are out this season (*Camera Man*: *Buster Keaton, the Dawn of Cinema, and the Invention of the Twentieth Century* by Dana Stevens, and *Buster Keaton: A Filmmaker's Life* by Curtis, James). Interest in "the great stone face" is growing.



49th Annie Awards Move To Virtual Format

On Saturday, March 12, 2022

<http://ow.ly/8sTM50Hzewk>

Hoo-Hah! Family Edition, Volume Five

<http://hoo-hah.net>

This is the fifth in the *Hoo-Hah* series, and yr hmbly tyst would be hard pressed to single out a favorite edition. The current, "Family Fun" volume, again highlights the "Out Our Way" series, portions of which were still reprinted in the comics sections of my 1960s misspent youth. The creators show examples of their labor-intensive restoration process of these classic panels, and if that wasn't enough, have added obscure comics that celebrated the then "new" entertainment of motion picture, satire by Mark Twain, and frames of Jackie Coogan's silent feature, *Peck's Bad Boy*, from 1921 – the same year he was *The Kid* with Charlie Chaplin.

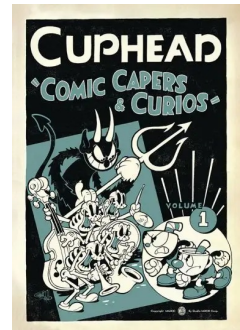
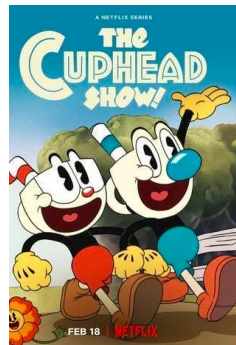
The panels could serve as the foundation for a feature film showing life of a century ago, but for now, we can build films in our mind of a land of laundry lines, kids being creative at not getting things done, and ample samples of "why mothers get gray."



The Cuphead Show - STREAMING WORLDWIDE on NETFLIX and as a COMIC!

Just when everything on TV looked like one more animated series based on selling merch, along comes a great-looking animated series based on selling merch! When *Cuphead* was introduced as a video game in 2017 by brothers Chad and Jared Moldenhauer, it was instantly a game that was as much (if not more) fun to watch as it was to play.

It's great when brothers play well together. Now there are comics, plushies, and enough ephemera to make the Big D green. So why not a gorgeously Ub Iwerks-Fleischer studio style Netflix series called *The Cuphead Show!* It stared February 18 on Netflix. Well butter my popcorn!



The Bell Tolls

C'est triste d'oublier un ami.

Rita Dobias - Don Bajus - Giannalberto Bendazzi

An unexpected, chilled draft crosses the back of your neck in a securely sealed chamber; a dream appears where you cannot breathe; a nightmare pulls you toward a deep, smouldering hole – and you turn, you flinch, you wake, and wonder if... no, that cannot possibly be anything but imagination, but for a moment you think, *Is that all it would take?* And you wonder about others who sense that chill day after day, unable to fully communicate it to others, feeling it gradually diminish every little thing that defines yourself as *you*, until you don't even know yourself, no longer sense a thought, become engulfed by a condition you cannot control, nor can any longer understand.

So it must seem, to me at least, for those who have a chronic, progressive, debilitating disorder. To most of us, a chronic illness is just a shorthand device - Gary Cooper with Lou Gehrig's Disease; a supplement to deter Alzheimer's; a drug commercial promising to slow the side effects of multiple sclerosis. But these diseases do take away life, slowly, perniciously, unconcerned whether the life shares a spouse, children, friends, dreams... until that life's own memory forgets to live. And sometimes it seems that nobody else can remember – who was that person, was there more joy when she laughed, sang, lived?

The internet is such a snoopy beast - it pretends to know everything, but it has fissures and blanks and feigns a digital TIA when you would like to have your memory jogged, or jolted. And when it draws a blank, and there is nothing to fill it, was the search itself just another mystery, had its mission ever been based on a tangible burden of existence?

The beast tells us that *Rita Ann Dobias*, or

Dubias, or *Dobias-Waters*, or *Rita*, was born July 29, 1961. She died from a chronic, debilitating condition on December 21, 2021. She was sixty. She may have been related to, or known by several people who shared bits of her last name, or were her neighbors at several addresses scattered across the state of Michigan.

So much for the snoopy beast within the internet. It says nothing of an appreciation for members of the First Nations, concern for missing children, hoping those with disabilities are remembered, or her love of children.

If you are of a certain age within ASIFA Central, you would have remembered Rita at the turn of the last century, winning recognition with the Helen

Victoria Haynes World Peace Competition. If you were typing these lines, you would have remembered her soft smile, a tilt to the head, her hair across her shoulders as she managed at first with a cane, then a walker, and finally, a wheelchair; a quiet, delicate, peaceful soul who created for as long as she could. Then she couldn't come to distant retreats, or gatherings in Grand Rapids, and gradually became a quiet, delicate, peaceful recollection as other perceived priorities crowded her out of sight.

So when I feel that unexpected, chilled draft across the back of my neck, I shudder, look around, and think – yeah, I deserved that.

There will be other notes of passing in the following pages, people now gone who have voices to champion their presence on this earth, but for Ms. Dobias, I can offer only the observation that this is a chillier world, and provide a few photos shared by some ASIFA members and her FB page. The pandemic has doubtless obstructed movements on other announcements, other tributes, other memorials. If they emerge, please share.

Until then, ask not for whom the bell tolls.

Toute le monde n'a pas eu un ami



Don Bajus

from a release by estate curator Linda Koutsky

Animator, business owner, painter, jazz music devotee, dancer, jokester, and lover of life, passed away at age 88 on October 29, 2021.

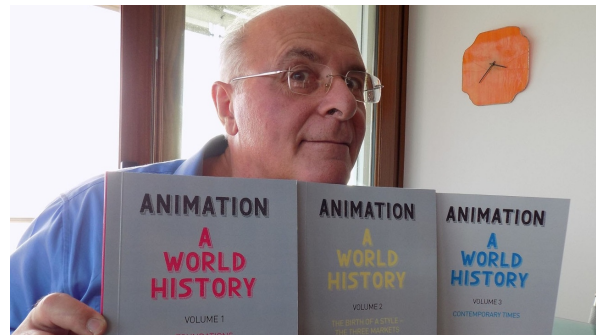
Don was born on March 25, 1933, and grew up in Canada. A gifted young cartoonist, Don wanted to become an animator like Walt Disney, so he moved to Minnesota to study at Minneapolis College of Art and Design. His first effort was inspired by Disney's dancing broomstick!

In 1958 Studio One recruited Don to establish the first commercial animation production studio in the Midwest. Twelve years later, he and partner Mike Jones launched Bajus-Jones Film Corporation, also a 2D animation studio. An early Bajus-Jones promotional piece claimed that, "Animation can do anything, except save a bad idea." His firm was recognized with numerous awards, including a 1985 Clio (for excellence in advertising) featuring a giant runny nose seeking a Kleenex.

Don was always hungry for new technology. In 1993, he became a founder, partner, and creative

gags and practical jokes, and an inventive thinker who enlivened every discussion with his wit, humor, and unrivaled intellect. He was an avid reader of everything from sci fi to scientific discoveries, a home repair enthusiast, a tree sculptor, a maker of hilarious greeting cards for his friends and family, and a mentor to those in need. He was proud to be a dual Canadian-US citizen; his hands were never without a pencil.

He is survived by his life-long dancing partner and wife of 63 yrs, Beverly, feline pal Salsa, loving nieces and nephews, members of the Minikahda Club, Never Too Old Artists, the Fancy Foot Dance Club, and many, many friends.



Giannalberto Bendazzi - A Studios Life

adapted from Animation Magazine (January 2022)

On December 13, 2021, the animation community lost a dear friend and true champion with the passing of teacher, historian, and journalist Giannalberto Bendazzi at age 75.

Bendazzi was born on July 17, 1946. At 21, he became the youngest *Italian Daily* film critic, yet soon began to write essays on animation and live-action cinema. He devoted his full attention to the study of animation in the 1980s and lectured on several continents, receiving the 2002 Award for Outstanding Achievement in Animation Theory from *Animafest Zagreb*. In 2016, ASIFA granted him the Life Achievement Award, and in 2019 he received an Honorary Doctorate from Universidade Lusófona in Portugal.

Among the over 30 books and articles Bendazzi authored were *Cartoons: 100 Years of Cinema Animation*, the three-tome *Animation: A World History*, and *Alexeieff: Itinerary of a Master*. He was also a beloved and frequent participant at animation festivals around the world.

In one of his last interviews, he said, "Before my book *Cartoons*, there was no global history of



director in the launch of Windlight Studios, pioneering computer-assisted motion-capture animation. Movements by live actors (including Don) were transferred onto computer generated characters.

At his core, Don was a storyteller across multiple media. He was known for an ongoing series of highly detailed time-travel paintings that showed him working alongside Vincent Van Gogh, Salvador Dali, and Frida Kahlo, as they painted their signature artworks.

Don is well remembered as a kind and generous man with an irresistible smile, a perpetrator of

animation, even though a lot was known about American animation. (The 1994 English edition was improved and published in 2015 as *Animation: A World History* [CRC Press, 3 vols.]). For culture in general, and for journalists specialized in visual arts and film, this filled a giant gap. However, very few people were aware of this gap because they were blinded by Disney's presence. I reached this goal through years and years of work and research."

His life and work is summarized with his statement that, "Animation is in every area of knowledge... Hollywood films using digital technologies are presented as live-action features, but for the most part, they are animated!"

<https://www.giannalbertobendazzi.com>

***Society for Animation Studies Updates:
2022 Conference and Support for the People of
Ukraine***



Dear SAS friends - from Kath –
"We're really excited here at Teesside University to meet you all and enjoy the buzz of a conference on campus. But don't forget there is, of course, the option to present remotely should you need to due to possible travel restrictions and the ongoing pandemic." That means it can be attended without the travel. Heck to the yeah. Visit the website for more info -
<https://www.tees.ac.uk/minisites/sas/index.cfm>



The following announcement from SAS also reflects concerns with the Russian attack on the Ukraine:

*Sun, 27 Feb 2022, Olga Bobrowska
animationstudies@animationstudies.org*

Dear SAS members,
I ask you to consider signing and sharing via your private profiles or professional social media channels (the ones you think are most appropriate) an open letter against the war in Ukraine set to express the standpoints of the international animation community:
www.ipetitions.com/petition/animators-against-the-invasion-of-ukraine

I realize this is a symbolic gesture only but by all accounts that are coming to me from the friends in Ukraine (and basically which are coming to anyone who stays in touch with the friends in Ukraine), symbolic gestures still matter.

"I also want to point your attention to the open letter written and signed by over 600 Russian animators. Available in translation here:
<https://asifa.net/animators-from-russia-call-for-peace-in-ukraine>

- and OIAF and Facebook.

"If you want to find out how to support the Ukrainian fighters, where to find verified, reliable news, and what are reliable charities you can donate in order to support refugees from Ukraine, please always check first with the official Ukrainian websites and profiles, ask your friends in Ukraine, of course I can also help (I'm trying to keep my personal fb profile updated in this regard). Remember to rely only on verified news."

*Best regards,
Olga Bobrowska*

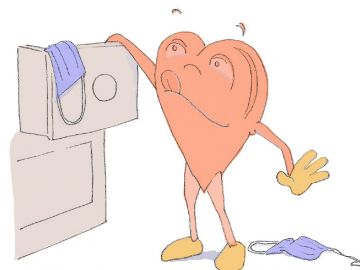
From ASIFA SF newsletter

*(Note - this is a discussion on the pay disparities for animators at studios where record profits are being made. More on this subject in the next newsletter- this thing has to get out before April!!!! - yr hmbl typst)
<https://therealnews.com/its-time-for-hollywood-animators-to-get-the-pay-and-respect-they-deserve>*


Deanna's Timely Odessa Film

The dreadful news from Ukraine made the earlier mentioned festival film *Come Outside Masha* all the more poignant - Deanna Morse, fearless world traveler, also made a visit to Odessa a few years back and created this short film, comparing her steps in Odessa with those in the groundbreaking 1925 film, *Battleship Potemkin*. Can Russia's dictators ever be anything but brutal?

Video: <https://vimeo.com/66033567>



Public Domain Day for 2022

 January was Public Domain Month (ok, the first of January was Public Domain Day, but we can stretch the joy). With the US Copyright being made somewhat consistent now, all film and print material is covered by copyright for 95 years, but all performances (ie recordings) are covered for 100 years. This means films and books from 1926 and before are up for grabs, and those 78s and cylinders from 1922 and before are fodder for fun! This means yr hmbl typst has to rebuild his little flowchart from last November! However, just think - you can make your own BAMBI!

Here are the details from the kids at Duke Law:
<https://web.law.duke.edu/cspd/publicdomainday/2022>

AND IT GETS EVEN BETTER!

The Library of Congress has a "Citizen DJ" scratch mix program for HIP HOP rhythms, using PD material as an onsite program with downloadable sound files!
<https://citizen-dj.labs.loc.gov/>
Yeah - you'll be there for a while!



Hip Hop Mixing with 15 categories and thousands of mixes pre-cut and compatible with Audacity and other software (we'll say it twice!):
<https://citizen-dj.labs.loc.gov/>

You want some VIDEO? Well...we know a guy...
For Audio Recordings – the Music Modernization Act (MMA) An hour with the archives and other celebrants...
<https://archive.org/details/a-celebration-of-sound-public-domain-day-2022>

Notices of Non-Commercial Use (NNU) through the Copyright office – pertains to pre-1972 recordings (which would have been 2067 otherwise). They have a search engine that lets you see if a recording has been "exploited" (meaning, claimed as owned by someone else already making use of its copyright) - if you find nothing there, follow their instructions, pay a \$50 filing fee, and if in 90 days, nobody says WHOA, it's yours without fear of statutory damages.

It was a process designed mainly for archivists and libraries, with lots of work by Duke university's law students for the past five years.

<https://www.copyright.gov/music-modernization/pre1972-soundrecordings/search-soundrecordings.html>

LAST MINUTE ADDITIONS OF IMPORTANT STUFF AND THINGS:

The Detroit International Festival of Animation - 2022 is now accepting invitations (7th year, so have at it! Safe!)

\$7 entry fee, categories based on length, entry fees identical

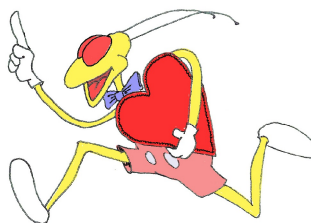
Detroit International Festival of Animation 2022
May 7 @ 9:00 am - May 8 @ 5:00 pm EDT
<http://www.difestofanim.com/>

AND

ASIFA Central On INSTAGRAM! Woot Woot!
Make sure to check our newly created Instagram account:

<https://www.instagram.com/asifacentral/>

Yr hmbl typst now collapses in A HEAP!



ASIFA Central Newsletter (cc) February (Nearly March) 2022 - see the updated website with more announcements **and an ever expanding newsletter archive** for ASIFA Central at - <https://asifa.org>
And then dive into more digital fun at <https://www.facebook.com/groups/asifacentral> and for ASIFA International - <https://asifa.net> - be sure to check out the Facebook page on ANIZOOMATION

As usual, send any suggestions, comments, or recipes for zucchini bread, along with the usual castigations to yr hmbl typist, at jim.middletonrx@gmail.com or, for dull bloggery, <https://animatingapothecary.blogspot.com>

Opinions expressed in this newsletter are those of the hmbl typst and do not necessarily reflect the thoughts, opinions, or policies of anyone anywhere else, and especially at ASIFA Central, which is a completely volunteer-run, non-profit gathering of very busy and frantic members moving at 24fps on a slow day.

THIS PAGE INTENTIONALLY LEFT BLANK

THIS COLUMN INTENTIONALLY RIGHT BANK