

End of August

"IN VISIONIS PERTINACIA CONFIDIMUS!"

MMXXV (2025)

The ASIFA Central Board

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promoting the best of all
possible worlds while
attending to their gardens:*

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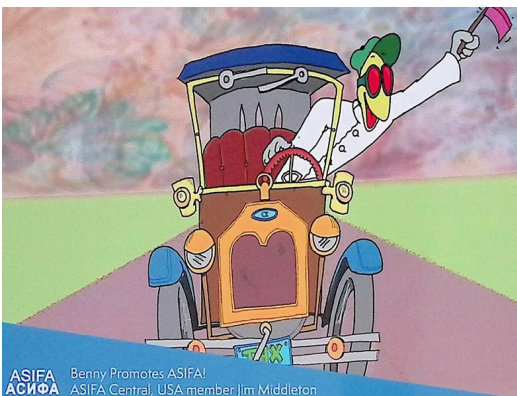


ASIFA INTERNATIONAL POSTCARDS - 2025

Four more in the ASIFA International postcard series were just released for 2025, and will be appearing at festivals around the world as International Animation Day approaches. Watch our for lost Michiganders lurking around the upcoming OIAF in September! Uh-oh! Two from ASIFA Central this year!



Empress Chung, Nelson Shin



Benny Promotes ASIFA, Jim Middleton




Melting Shame, Shweta Marathe



What's Love Got to Do With It, Irina Rubina

And, speaking of International Animation Day - your contribution to the ASIFA Showreels has an October 1 deadline on Film Freeway. The details are online and in this newsletter - along with an email coming to a digital mailbox near YOU! You have been Warned! CARTOONS ARE COMING!

International Animation Day - How You May Participate
(this may seem somewhat familiar)
Deadline for Submissions: October 1, 2025

The IAD program is coordinated through the online festival broker, Film Freeway. It's free, but it is a multi-step process. If your intended film is already in Film Freeway, skip to Part Three below.

Note - and this is important to understand - *this is not a festival*. ASIFA is using FilmFreeway as a holding zone for films that chapter members want to make available for showing as part of the IAD celebration. *No prizes are awarded, and no laurels are "official" for ASIFA IAD*. Chapter representatives will pick among the submissions, and on IAD, will run them as part of that area's contribution to the international celebration!

PART ONE - Some basic requirements and Guidelines

Get your animation into a digital format (ie, mp4). This will make it possible to assemble IAD entries into a compatible program.

Here are the suggested criteria from the IAD Coordinator, Bri Yarhouse:

Film dimensions should range in size from: 1280x720 to 1920x1080

Use NTSC format

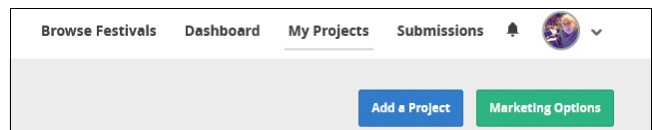
Video Compression: H264

Pixel Ratio: Square Pixels

Try to keep the file size to 10 gigs or lower

PART TWO - Putting your masterpiece into the FilmFreeway portal if you haven't yet used FilmFreeway

1. Go to <https://filmfreeway.com> and create a profile for yourself, if you haven't already done so (if you have a profile, log in!)
2. While in the same portal, create a profile about your project. To do this, look at the top of your newly created profile page for *My Projects* and click there.
3. Then click on a blue button *Add A Project* (just like in the picture here!)



Add a Project

1 Project Information

Project Type

☒ Film / Video
☐ Script
☐ Music / Songwriting
☐ Photography / Design
☐ VR / XR / Immersive BETA

* Project Title
(English)

The Godfather

Brief Synopsis
(English)

4. This opens up a series of sub categories - project info, then submissions info, then credits - fill up as many of the 5 fields as you can

5. THEN you get to upload your project file - the portal will take you to a new page and permit up to a 10G sized file (this is why we suggest a 10G file maximum!)

6. Repeat the process *for each film* you want to put into the Film Freeway library. No restriction on the number of submissions into the IAD collection!

OK, now you're done with the file building in Film Freeway.

PART THREE: Contact the ASIFA Central Secretary, yr hmb! typst, Jim Middleton at jim.middletonrx@gmail.com for your entry code information!

If you entered a film in last year's IAD, the process will be identical, nevertheless, it is only being distributed on a person-by-person basis to keep extraneous activity from occurring!



It's easier than shaving with a mask on!

And then in October, you can be an INTERNATIONAL STAR!

The ASIFA Central Reel Available should be available by October 10, with multiple formats (anticipated reels to include - Peace Centric, Family Friendly, 45 minute in-class version, 90 minute broadcast versions - so many choices!)

ASIFA Central Members - If you are coordinating showreels for your class, contact Jim Middleton at jim.middletonrx@gmail.com

*ASIFA CENTRAL Coffees - June-July-August – Featuring Michael Long's **Eastward Ha!** And Several Froggy Evening Experiences*



June Coffee Notes and Incredible linkages!

https://youtu.be/i_5Cn1aMIO8?si=qkW06a_Pel1bTp4 - Eric Miranda's *Coffee Break* from Webster University

June 5th ASIFA-Central Coffee break: talked about the new Apple Procreate software (20 bucks) geared more for animation, with some sophisticated features for the price. No Windows applications available yet (still). Lots of teasing information here:

<https://procreate.com/dreams> With this animated short demonstrating what can be done with the platform: <https://youtu.be/VJKEhmQoKGw?si=dwtWQR4ZysJOTQBH>

A Magnificent Life from the Cannes Film Festival (2025) by Sylvain Chomet (*Triplets of Belleville*)

https://www.youtube.com/watch?v=NeA_zSCHig - his style is strikingly recognizable

Mutant Aliens, the latest feature from Bill Plympton has its trailer out at

<https://youtu.be/j0XHdTGBHVs?si=Oiy3kSJQ1nkfjLn>

Vivi saw *Bambi Meets Godzilla* for the first time. Her eyes are fully opened!!

https://youtu.be/5R-rbzcEM8A?si=gpbUpc_AnfVLQw4w

Vivi shared images from a new book she finished—children's book age 9-11. She has created over 150 books now in preparation for a book fair in her Greek homeland.



The Gang in June! - John Akre - Michael Long - Brad Uyeda - Chris Sagovac-

Vivi Markatos - David Thrasher - Deanna Morse



Vivi animating in peace, on peace

Twice Upon a Time is being restored from 1982, a LucasFilm under-seen feature

<https://youtu.be/pqCRgiHHvB4?si=abRSn7-vfFzGO72X>

<https://www.youtube.com/watch?v=pqCRgiHHvB4>

July Coffee - Flip Book Celebration and STUFF!

The Flipbook Film Festival is an annual event in Vienna that focuses on animated films made by European authors. It features screenings, exhibitions, master classes, workshops, panels, and meetings with film makers. The festival also includes animated music videos and a European panorama section. In addition to the Flipbook Film Festival, there is also *FLIPT! 2024* - The 4th Austrian flipbook festival, organized by Gold Extra, open to all experimental flipbook submissions.

Agnes Li provided the address and link information - the 20 September 2025 deadline is tight for this year's competition, but it will likely be a returned experience in 2026 - <https://daumenkino.animaplust.at/en/intro> - in addition to the flip book, you'll need an entry form and if you want it returned (sending single originals might not be the best idea, they will all get well-loved during the run of the festival) include an envelope with return postage (but again, the current international "challenges" in shipping to and from Europe may have an impact on whether things make it to the US - similar challenges are facing shipping material from Canada to the US as of 27 August 2025, due to near-daily capricious practices affecting international shipping). The mailing address also follows here, to document the info for our newsletter and ASIFA Central archives (again, thanks to Agnes Li for her contributions during the July Zoom)

All basic information for Flipt! is at stoptrik.com.

FLIPT!

Pekarna Magdalenske mreže

Ob železnici 8

2000 Maribor, Slovenien

Orrin Scott discovered that the Internet Archive has John Halas' *Timing for Animation* in digital form:

<https://archive.org/details/timingforanimation/mode/2up>

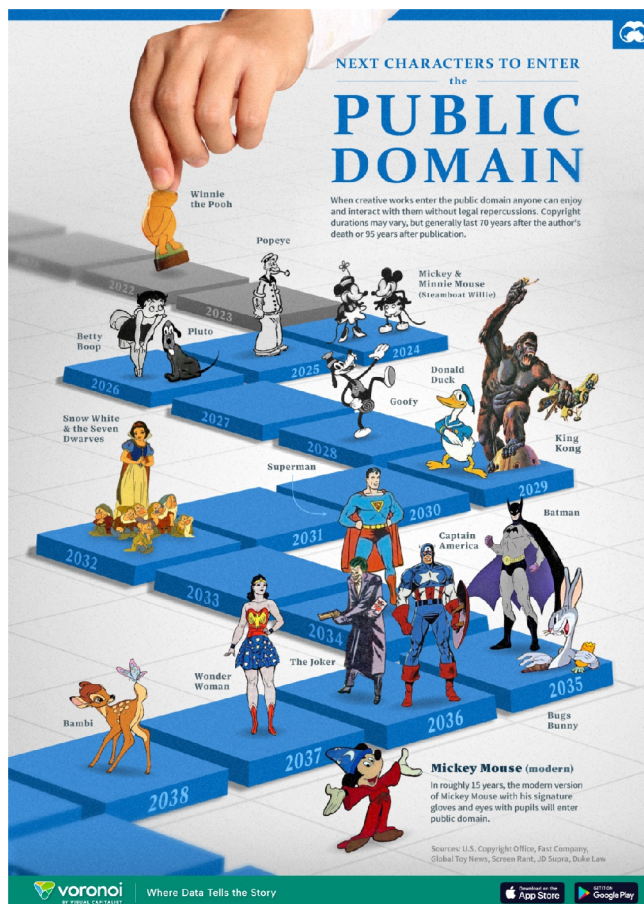
Orrin also has added animation periodicals and a lecture for Winsor McCay's 150th birthday on his International Archive account, linked here:

https://archive.org/details/@orrrin_scott382 - AND he tracked down information on upcoming public domain character information -

<https://www.visualcapitalist.com/wp-content/uploads/2024/06/The-Next-Characters-to-Go-Public-Domain-With-Footer.jpg>
(Betty Boop and Pluto slide into that world in 2026)

With peace being a “consummation devoutly to be wished” this year, we received word about a global anijam, in addition to the project being coordinated by ASIFA Central's Bri Yarhouse, organized by Joanna Quinn, Called *To Gaza with Love*. There was a short deadline for it, with the submissions via an eventbrite feed (deadline currently passed):

<https://www.eventbrite.com/e/to-gaza-with-love-a-global-anijam-tickets-1375236813329>



Michael Long, yr hmbl typst, Dave Thrasher, Deanna Morse, Orrin Scott, Johan and Beth Akre, Agnes Li, Jane Flint, Vivi Markatos

At last count (15 August), over 350 animators from 50 countries had contributed to the Gaza anijam. It will be a major subject this year, no doubt (yr hmbl typst will be taking copious notes at the OIAF in September for related topics).

From the *To Gaza with Love* coordinators came this follow up note: The premiere of the final animation submissions will live streamed on an interactive map indicating the location of support. (TBA) A curated compilation of submitted animations will also be screened at select International Animation Festivals, bringing messages of unity from around the world. Check @ac4Pal on instagram.

A phenomenally influential animated series hosted by Jean Marsh on PBS in the 1970s has at least one episode popping up on YouTube as well - this is a link to episode 108 from the *International Animation Festival* in 1975 – https://youtu.be/CasJBQDekL0?si=zdDzNg8nNqK8R_ZG

David Thrasher tracked down the Python alumnus Terry Gilliam teaching his cut out animation style, also on the ubiquitous YouTube: <https://youtu.be/KOqcHCEqO1k?si=vGX2UPit3liu-24F>

August Coffee Zoom – More Links and Mark Twain

Ink and Drink Comics - it's even on the Book of Faces!

<https://www.facebook.com/inkanddrinkcomics/>

And following Michael Long's successful roadtrip to seek out Mark Twain, we were treated to this bit of visual ephemera

<https://marktwainhouse.org/>

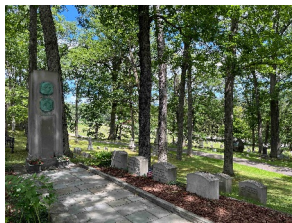


David Thrasher, goofball in Hawaiian shirt, John and Beth Akre, Peaches Walczak, Agnes Li, Chris Sagovac, VIVI!, Michael Long, Orrin Scott

Travel Notes from Our On-The-Roadtrip Reporter, Michael Long!



In Elmira, NY, there's a wooden octagonal writing study that Mark Twain's sister-in-law had built for him, so he could write, away from the house, and look over Elmira and the river. (She also didn't want him smoking his 30-40 cigars all day in the main house.) For 20 summers he wrote in that study, working on *Tom Sawyer* and *Huck Finn*, among other things. In 1952 the study was removed from its hillside spot and relocated on the campus of Elmira College, where you can visit it for free today.



Hal Roach and Mark Twain are both buried in Woodlawn Cemetery in Elmira. Sam Clemens's wife Livy and all their children are buried there, too (as are a lot of Confederate soldiers who languished and died in a notorious Civil War prison camp near the town). I visited the cemetery and the study on Friday July 18th. Before leaving for the trip, I selected two stones from St. Louis to leave on MT's gravestone. The rough stone represents Sam Clemens, the rough, western humorist, and the polished stone is more like Mark Twain, who cleaned up his act and character (with the help of his wife) for public display.



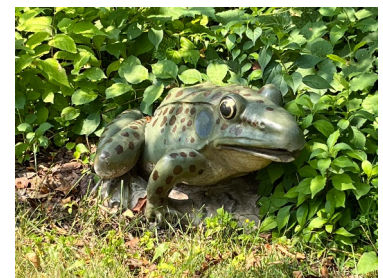
On July 28th I visited the Mark Twain home in Hartford, Connecticut. In the museum they had an exhibit of the prosthetic noses that Hal Holbrook used to portray (embody?) Mark Twain. Pretty cool stuff! There's a lot at the museum and house to see.



With a few more road-trip photos and notes documenting the *Jumping Frog From St. Louis County*.



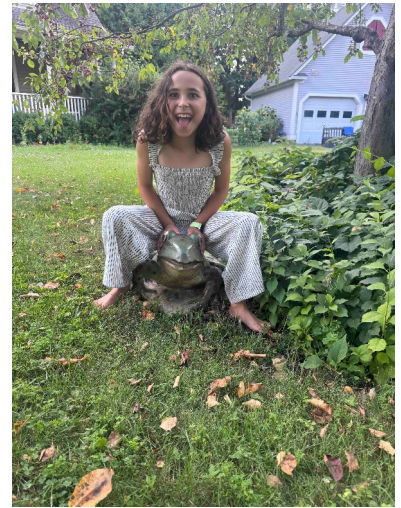
Background: my great uncle, Phil Giebel, worked for the Winkle Terra Cotta Company in St. Louis, Missouri. The company created terra cotta figures and designs to adorn public buildings throughout St. Louis and the Midwest. Phil created two of these frogs around 100 years ago, perhaps as wedding presents for my grandfather (his brother), married in 1926. The frogs sat in my grandfather's backyard, facing each other across the lawn, and when my mother was a little girl in the



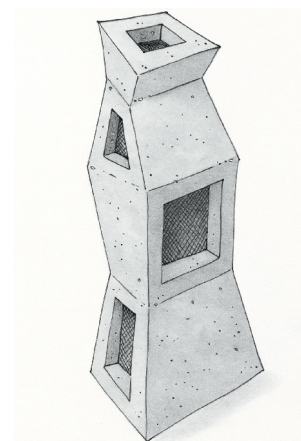
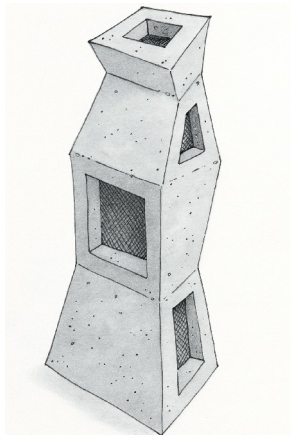


1930s, she used to "ride" them – as did my brother and I and our cousins when we were little. The frogs were there for over 60 years.

When my grandmother died in 1988, the frog pair was split up: one went to my mother, the other to her brother (that one is now lost). The surviving frog ("Froggy") sat in my parents' backyard for another 37 years; again, in all kinds of weather, slowly sinking further and further into the soil. So, for about 100 years, this frog has been outdoors in rain, snow, and heat (Maybe it helped scare away flies?). It's very heavy, made of concrete (we think), painted and glazed. That's why I hired two strong teenagers to carry it from the backyard to the driveway and lift it into the car.

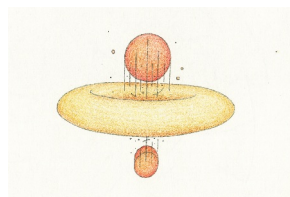


In that car it "hopped" to Vermont by way of Kent, Ohio, and Elmira, New York. Now, Froggy is with my niece's family in Burlington, carrying on the family tradition of keeping an eye on the landscaping. Mark Twain would have appreciated the effort, I think. I'm only sorry he didn't get a chance to meet him in person.



My grandfather was the one who introduced my brother and me to Mark Twain and Hannibal. In summer 1965, during a blistering heat wave, Grandpa spontaneously offered to drive our family of four in his nice, new AIR CONDITIONED car to Hannibal, Missouri. Once there, we toured the house, and then the Becky Thatcher Gift Shop, across the street. He told my brother and me that we could pick out *one item*, and he would buy it for us. I picked a little metal paperweight bust of Mark Twain which had been "made in Japan." I still have it. When my grandfather died the next year, I asked my grandmother if I could have my grandfather's book of the collected short stories of Mark Twain. She said yes. I still have that, too. Thus began a-lifelong association with Twain.

Now, how can I think of going back to teaching this fall, with all this recent travel to relive?



Deanna Morse, Annecy, and THE WORLD!

Deanna Morse at Zagreb with Anastasia Dmitra - ASIFA International Quick Notes

ASIFA General Assembly at Animafest, Zagreb, June 5, 2025



At the ASIFA General Assembly members gathered for a concise yet meaningful meeting, supported by over 380



proxies from global chapters. The audit was formally accepted. Ten chapters shared dynamic updates: from ASIFA South and Central USA's vibrant community efforts, to Hungary's rich programming, Croatia's IAD revival, and Japan's new leadership. Austria and Hellas emphasized institutional partnerships and future goals. East USA celebrated festival milestones, while China showcased growth and structural evolution. Korea raised urgent concerns about AI's impact on animation education



and proposed global collaboration. The assembly concluded with distribution of the 2025–2027 nomination timeline and informal conversations about ASIFA's future.

And, as ASIFA Central celebrates its 50th year, Deanna has been circumnavigating the globe as the International President, creating a positive presence and good will with the expanding presence of the association. Next - A chapter in Mongolia?

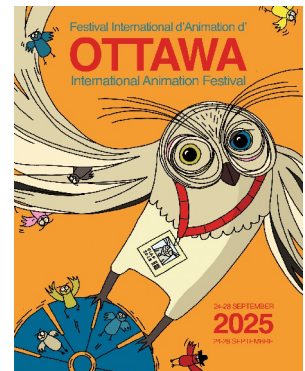
OIAF Update - Still With A Special ASIFA Central Membership Discount!



The Ottawa International Animation Festival announces its 2025 Feature Film and Short Film jury members, including Canadian animators Winston Hacking and Chris Lavis.

The OIAF is one of the world's leading animation events, and it has provided screenings, exhibits, workshops, and entertainment since 1976, bringing together art and industry to experience world-class animated works. This year's OIAF runs from September 24 to September 28. Visit the OIAF site, www.animationfestival.ca for more information.

The ASIFA Central AnimaPass Discount is \$20 for ASIFA Central members. The festival has been provided with active members from ASIFA Central, and active members have received a separate email with the discount code for the festival. If you haven't received that email, or if you encounter any membership documentation problems when ordering your AnimaPass, contact yr hmbl typst (jim.middletonrx@gmail.com) and we'll work with the OIAF to adjust their database.



This year's OIAF will feature 72 animated short film finalists amid a record-breaking 2,850 Submissions. All winners will be announced at the Awards Ceremony on September 27 at the National Arts Centre in Ottawa.

“International animation continues to surprise,” says Chris Robinson, Artistic Director of the OIAF. “Even as the world spins through chaos, fear, and conflict, our community has turned to humour as a vibrant counterpoint. A few years ago, we introduced the Hélène Tanguay Award for Humour to shine a spotlight on the funnier side of animation—and this year's selections deliver every flavour you could hope for: sharp satire, whimsical absurdity, delightfully dark twists, and good old-fashioned slapstick.”



Bri!

Bri Yarhouse's – reminder that the Peace initiative is still on the ASIFA International website:

<https://asifa.net/asifa-peace-for-the-planet/>

This year for International Animation Day, we will be focusing on a new initiative. The goal is for animators of all ages, all levels, to be able to use the power of their art towards speaking out against the use of hate and killing to solve our differences. The AWG (Animators Workshop Group) will also be leading children in workshops around the world on this topic.

“When I was in India at WAVES (*World Audio Visual and Entertainment Summit*) in early May, speaking on this topic and handing out 1000 cards with a

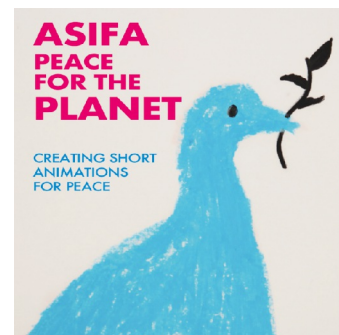
QR code to lead potential animators to the link at asifa.net. If you are interested in the files to print up locally, let me know (easier than trying to print and ship from the US!).

“Some of you reached out in early January and indicated your interest in helping guide and support IAD. I will be holding a zoom meeting soon. If you are interested in being part of the meeting let me know and we will work on scheduling it.

“Finally, I have the honor of having been asked to lead AWG as president after Christel Degros has stepped down from the position. I am excited to continue to think about ways that animation can touch lives and make a difference. It is a world that needs to be reminded that we are all worthy of dignity and love.”

Briana.yarhouse@interlochen.org

<https://www.pib.gov.in/PressReleaseDetailm.aspx?PRID=2122837>)



Belal Koraz teaching art and animation to students in Gaza

Jim Middleton and Gary Schwartz Up To Their Old Tricks - Gary's Had Better Food!



Gary Schwartz stepped into the strange during July's “Something's Not Quite Right,” an outdoor experimental film screening hosted by the Pink Flamingo in Detroit. Curated for the curious, these short films conjured eerie atmospheres, otherworldly imagery, and disjointed realities that linger long after they flicker out.

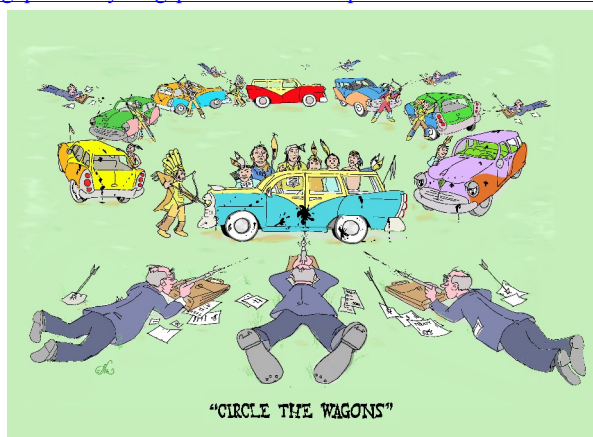
The eight short films ran on a loop for approximately 17 minutes during the program - and the Pink Flamingo served delicious food throughout the event. All found themselves entranced, disturbed, or somewhere in between. Nothing here was quite what it seemed.



Jim Middleton, yr hmbl typst, worked with Dr. Phil Bellfy of Ziibi Press in Sault Ste Marie, Michigan to do spot illustrations and the cover design for his revised edition of the book, *Indians and Other*

Misnomers, set for release later in 2025. Dr. Bellfy is an enrolled member of the White Earth Band of Minnesota Chippewa, Co-Director of the Center for the Study of Indigenous Border Issues (CSIBI), and Professor Emeritus of American Indian Studies, Michigan State University. Evolution of the sketches is on Jim's blog at

<https://animatingapothecary.blogspot.com/2025/06/post-754-another-ever-evolving-ongoing.html>

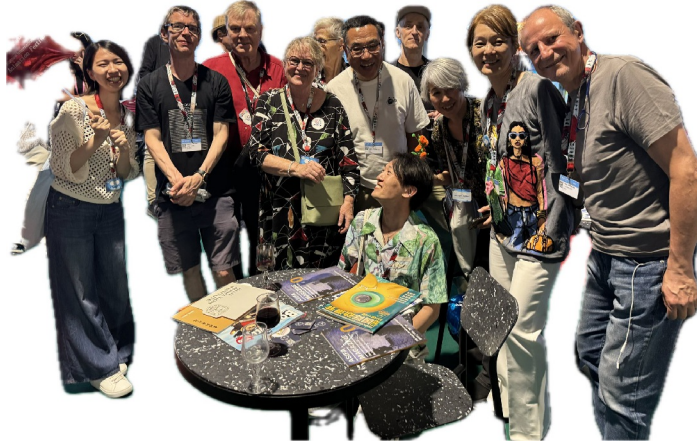


ASIFA Central Newsletter - End of August 2025 - more at asifa.org and asifa.net

The Official Rotogravure - ASIFA & The WORLD



Going Bananas!! - with Kim Roberts in Argentina



Deanna Morse and the Gang in Annecy 2025



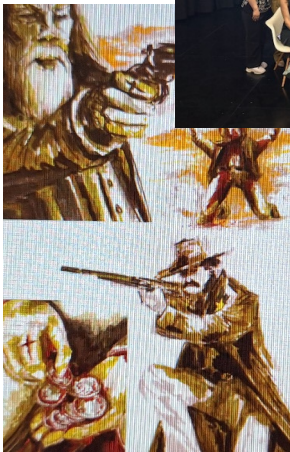
To the Victor Goes the BANANA!



Zagreb 2025



ASIFA Promo Film Zagreb - 2025



Work in Progress - August Coffee John Akre



Deanna honored in Annecy - 2025



ASIFA Central Website Stats 2025

	May	June	July
Visitors	140	192	182
Views	263	309	254
Main Page	150	213	172
Newsletter	64	23	25
"About"	11	22	12

ASIFA Central Newsletter - End of August 2025 - more at asifa.org and asifa.net

ASIFA Central Newsletter (cc) End-of-Spring 2025, a quarterly-ish publication of ASIFA Central - see the updated website with more announcements **and an ever expanding newsletter archive** for ASIFA Central at - <https://asifa.org>

ANIMATION UNITES US

ASIFA Central On INSTAGRAM! Make sure to check our Instagram: <https://www.instagram.com/asifacentral/>

ANIMATION UNITES US

And then dive into more digital fun at <https://www.facebook.com/groups/asifacentral>
and for ASIFA International - <https://asifa.net> - and be sure to check out the Facebook page - ANIZOOMATION -
<https://www.facebook.com/groups/342482260109209/>

ANIMATION UNITES US

As usual, send any suggestions, comments, or zoetrope camera settings that actually work, along with the usual castigations to yr hmb! typist, at jim.middletonrx@gmail.com or, for his dull bloggery, <https://animatingapothecary.blogspot.com>

ANIMATION UNITES US

Opinions expressed in this newsletter are those of the hmb! 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, where vacations are when you shoot on twos. Make that threes.

Psst! Free-Range Board Member *Deanna Morse* (Madame President to All ASIFAnians!) has a new web-site: deannamorse.com

A Note Excerpted from the ASIFA-SF Newsletter, September 2025

(yr hmb! typst)

“The AI craze again demonstrates how misused any new technology is - movies created Sound and Color - and Paramount created *Follow Through!* in 1930. MGM was the king of musicals, and they extruded *DuBarry Was A Lady* as if they forgot everything in a hurry to distract us from WWII. Ernie Kovacs was the only one who understood the creative use of video in the 1950s, when it was deemed an cheaper way to make re-broadcasts than kinescopes, and early computer animation was served out in the longest, most tedious, 90 second specimens until *Andre and Wally B.*

“The AI I see most effective is as just another "special effect" and a much of that is frankly, making deeper use of existing, often-free, gaming software (a *game* changer, as *Flow* proved this year). But if the audience isn't educated well enough, if the intent is to deceive, well, AI can certainly help destroy faith and credibility in whatever we think we are seeing.

“A solution? Learn cursive, write letters, take actual notes, and get a good night's sleep. Creativity needs to start early, use both halves of the brain, and have a well rested imagination equipped with critical thinking.”



And Now, Your Moment of McCay

