

ASIFA-SF, JANUARY 2025

FOR YOUR CONSIDERATION
BEST ANIMATED FEATURE

FROM THE CREATORS OF *CHICKEN RUN*

“★★★★★”
Daily Mail

AARDMAN

“★★★★★”
Metro

“★★★★★”
Radio Times

Wallace & Gromit
VENGEANCE
MOST FOWL

“★★★★★”
DiscussingFilm

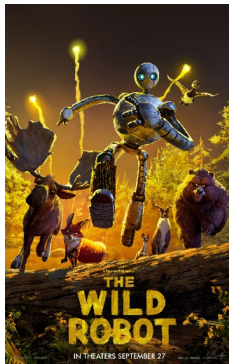
“NOTHING SHORT OF
WONDERFUL.”
Deadline

“IMAGINATIVE AND
EXCITING.”
IGN

“ONE OF THE
BEST ANIMATED FILMS OF THE YEAR.”
Next Best Picture







THE COMPETITION FOR THE OSCAR FOR BEST ANIMATED FEATURE IS A TIGHT RACE

THE ANIMATED SHORT FILM LIST

Fifteen films will advance in the Animated Short Film category for the 97th

Academy Awards. Eighty-eight films qualified in the category. Academy members from the Animation Branch and Short Films Branch were invited to participate in the preliminary round of voting and must have met a minimum viewing requirement to be eligible to vote in the category.

In the nominations round, Academy members from the Animation Branch and Short Films must view all 15 shortlisted films to vote.

The films, listed in alphabetical order by title, are:

**Au Revoir Mon Monde
A Bear Named Wojtek
Beautiful Men
Bottle George
A Crab in the Pool
In the Shadow of the Cypress
Magic Candies
Maybe Elephants
Me
Origami
Percebes
The 21
Wander to Wonder
The Wild-Tempered Clavier
Yuck!**

NOMINATIONS FOR 82nd ANNUAL GOLDEN GLOBES The films nominated for Best Animated feature are: *Flow* (Sideshow/Janus Films), *Inside Out 2* (Walt Disney Studios Motion Pictures), *Memoir of a Snail* (IFC Films), *Moana 2* (Walt Disney Studios Motion Pictures), *Wallace & Gromit: Vengeance Most Fowl* (Netflix), and *The Wild Robot* (Universal Pictures). *Wild Robot* has also been nominated for **Best Screenplay, Best Original Song and Best Cinematic and Box Office Achievement,**. *Inside Out 2* has also been nominated for **Best Cinematic and Box Office Achievement,**

SHOULD THE ANIMATION GUILD MEMBERS HAVE RATIFIED OR REJECTED THE PROPOSED CONTRACT?

That was a serious concern last month. Animation Guild Executive Board voted unanimously to recommend ratification, but three members of the Guild's negotiating committee announced, "My opinion is we go back to get a few common-sense AI protections that other unions have already achieved that would — I believe — disincentivize studios from using as much AI and help save members' jobs. The stakes are clear — fight now! — or risk losing our jobs to AI... If AI protections are important to you... this is the time to fight."

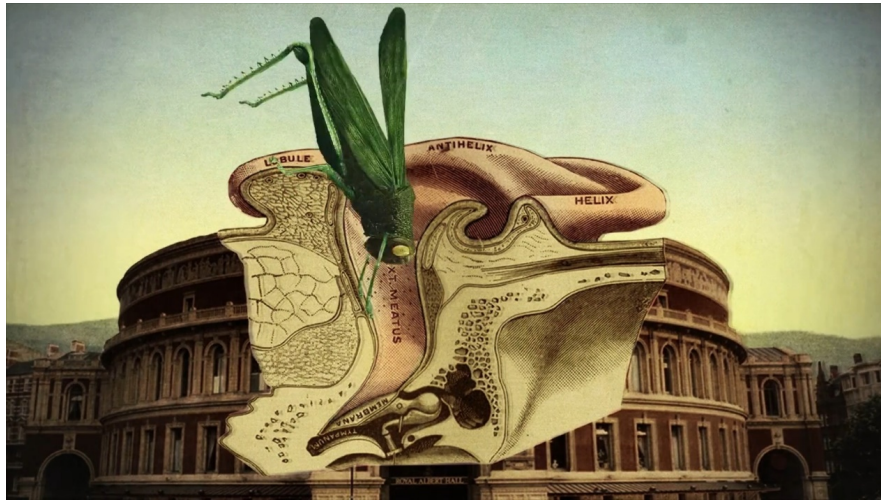
Mike Rianda, the director of *The Mitchells vs. the Machines*, said that the AI terms in the deal are "far from what we were going for," and that he had opposed recommending the deal to the membership. "Studios can replace workers with AI. Studios can force you to use AI."

The union says the terms are the best they could get with the leverage they had after three months of bargaining. The contract includes vague language allowing the studios to implement “technological change” provided they offer retraining and severance pay to displaced workers. The Guild felt "this agreement is the strongest contract the Union has negotiated in the last decade."

The problem is there is an irrational fear that AI might replace them even though at this point nobody knows how successful AI's use will be to animation. Years ago people were scared of motion capture replacing them and that didn't happen. When CG was being developed some people feared large numbers of jobs would be lost, but high-quality CG turned out to be extremely complex and labor intensive. Some people who created hand-drawn animation did lose jobs, but many learned CG skills.

Some animators who fear the new technology said “a yes vote means no AI protections for three years.” Do they really think making quality computer animation using AI will develop that quickly? Look at how long it took Pixar to get to the point they could produce *Toy Story*. AI has a lot of technical hurdles to overcome and right now that industry hasn't shown us that they can produce a decent animated short using AI. I suspect it may take years before anybody attempts to produce a decent looking feature using AI and it may never happen.

On Dec.22 the Animation Guild announced that 76% of their rank and file voted to ratify the contract.



‘THE HISTORY OF WESTERN PHILOSOPHY’ BY ARIA COVAMONAS IS AN UNUSUAL FEATURE

It was made in Mexico, was shown at Annecy and Miyu Distribution has acquired the rights to the film. *Variety* says it is “sure to be a key player on the 2025 animation festival circuit.”

It uses digital cutout animation and is a “meta comedy.” The story is farfetched. A “cosmic animator is hired by the Central Committee of the People’s Republic to create a philosophical film for Chairman Mao. The leader is outraged, however, when the depressed filmmaker gives up on the project before it even gets off the ground and sentences the director to death by firing squad. Mao’s murderous motivational

techniques fail to light a fire under the filmmaker, but an intervention from ‘Journey to the West’s’ Monkey and Pigsy inspire the protagonist to embark on a journey through the history of Western philosophy and some of its most impactful characters.”

“Inspired by Lacanian theory, the film plays with the frontier between reality and perception and the role that language plays in shaping human experience. Through Dadaist collage, a keen sense of humor and plenty of irony, Covamonas examines zeitgeisty themes of meaning and identity.”

The film is an intricate collage of public domain images and audio, with each piece chosen to create a dream-like aesthetic. Covamonas worked meticulously to craft each frame of the 73-minute feature, producing roughly three seconds of footage per working day.

The film’s producers say, “This slow, deliberate process layered absurdity with intimacy, resulting in a cinematic ‘residue’ that captures fleeting thoughts, symbols, and primal emotions, inviting viewers to experience the subconscious directly. By challenging viewers to confront perception, reality, and identity, her work offers an experience that resists the constraints of language and embraces the fluid, ambiguous nature of subconscious thought.” <https://covamonas.com/>

THERE ARE SEVERAL WAYS TO SEE SIGNE BAUMANE’S ‘MY LOVE AFFAIR WITH MARRIAGE’

Just added: It is now available in North America through MVD Entertainment www.myloveaffairwithmarriagemovie.com/screenings



Maui (left) is voiced by Dwayne Johnson.

‘MOANA 2’ IS A BOX OFFICE HIT, BUT SOME CRITICS AND INDIVIDUALS HAVE DIFFERENT THOUGHTS ABOUT IT Audiences across the Pacific have welcomed *Moana 2* and cheered seeing aspects of their culture on the big screen, but Disney’s portrayal of the demigod character Maui has drawn some criticism. He reinforced stereotypes including showing Polynesian men as overweight and lazy. That perpetuates harmful stereotypes just as stereotypes showing Black men did in animation

made in the first half of the 20th century.

There are also other issues with the Disneyfied version of an important mythological figure. Some feel the film is using native identities and cultures for profit, to the detriment of Pacific peoples. “It’s only about making money, not representing (who we are),” says Keala Kelly, a native Hawaiian indigenous rights activist. She feels Disney is profit driven and they don’t “even get close to depicting anything remotely respectful of our complexities and the deep genealogical and spiritual roots that our peoples have.” Disney is being “ridiculous as is their depiction of Māui.” In many Pacific island cultures, Māui is a sacred ancestor who accomplishes incredible feats, such as capturing the sun and fishing up islands.

On Dec, 27 its worldwide gross was \$821 million and the critics score gave it a 61% at Rotten Tomatoes.



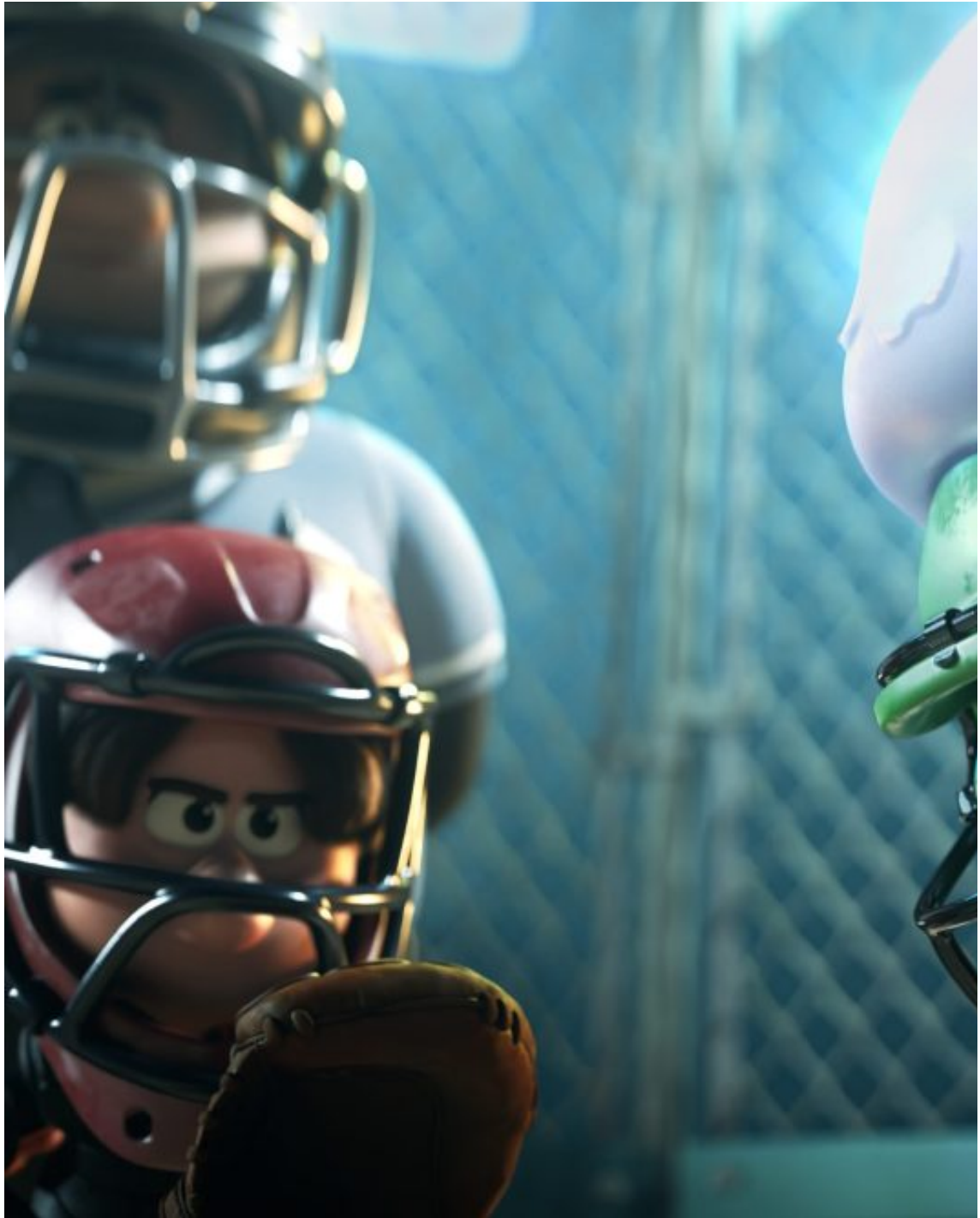
SOME PEOPLE QUESTION WHY DISNEY REMADE A DATED ‘SNOW WHITE.’ THE TRAILER IS ONLINE Why was this remake made? It is getting criticism about using what some people consider questionable dated politically incorrect content.

Was the casting of Rachel Zegler, a Latina actress as Snow, a questionable decision as she is described as having skin "as white as snow." Should the producers have insisted on being faithful to the original story? They accept that it is just a play and Zegler has the right perform the role, but others can’t accept a person of non-European decent in that role.

Questions have also been raised about the handling of the Seven Dwarfs characters. Disney has used CGI to portray dwarfism, but some people are uneasy with dwarfs being shown as it may be exploiting people with deformities. And there are also issues being raised again about sexism in this old story.

The live-action/3DCG version opens in theaters March 21, 2025. <https://screenrant.com/snow-white-2025-trailer-problem-cgi-op-ed/>

‘SONIC HEDGE HOG’ The film opened the weekend before Christmas with a gross of \$62 million. *The Hollywood Reporter* writes, “*Sonic the Hedgehog 3* gets the job done, and should provide entertaining diversion for families during the holiday season. It certainly possesses enough of the requisite frenetic action sequences and silly jokes to keep small fry entertained while not boring their adult chaperones. Although it’s hard to tell exactly for whom a Bea Arthur joke is intended.” The movie has a 64% positive rating from the critics, while the pubic rating is 93%. Its opening weekend gross was \$89,379,616.



DISNEY IS PLAYING IT SAFE Disney ordered a trans storyline cut from Pixar's *Win or Lose* series: "Many parents would prefer to discuss certain subjects on their own terms," a source told *Variety*. The cut lines refer to references to one of the characters' gender-identity and only a few lines of dialogue were removed. The series will premiere Feb. 11.



DISNEY IS CREATING A ‘BLUEY’ FEATURE The popular series on Disney+ is getting its own feature from Disney and BBC Studios. It will be written and directed by *Bluey* creator Joe Brumm. The film will “continue the adventures of Bluey, a loveable, inexhaustible, blue heeler dog, who lives with her Mum, Dad and her little sister, Bingo.” The CG-animated film will be in theaters in 2027 under the Disney banner, and will stream on Disney+ after its debut. Unfortunately for fans creator Joe Brumm will stop writing the TV series.



A Bluey balloon at the annual Macy’s Thanksgiving Day parade in New York City.

The *Guardian* writes, “Crowned the most-watched series for preschoolers and kids in the US and Australia this year, it is CBeebies’ No 1 show in the UK and has 5.7bn views on the official Bluey YouTube channel.”

Today, Bluey is a lot more than a TV show. Disney has announced it will be the first non-Disney-owned children’s brand to be featured in a Disney park. A cornucopia of merchandise exists, from books and backpacks to child-sized electric cars. Bluey items can be bought in almost every corner of the world. TikTok is said to be obsessed with it. By some estimates, the brand is worth a cool \$2billion.

WANT TO BUY AN OLD-FASHIONED TV NETWORK? Disney CEO Bob Iger has talked publicly about the future of the studio’s legacy TV networks, including ABC. He now says that they “may not be core” to the company. The serious profits are being made in streaming and linear TV.

DISNEY SETTLES THE LARGEST WAGE THEFT CASE IN CALIFORNIA HISTORY The *LA Times* reports that on Friday, December 13, Disney quietly agreed to settle a wage theft class-action lawsuit for \$233 million that was filed by Disneyland workers five years ago. The employees allege Disney ignored Anaheim’s minimum wage law so they are asking for back pay with interest.

“What we believe is the largest wage and hour class settlement in California history will change lives for Disney families and their communities,” said Randy Renick, an attorney representing the workers in the class-action suit.

In 2018 Anaheim voters approved Measure L that raised the minimum wage of \$15 an hour for companies in the Anaheim Resort, companies that enjoyed “tax rebate” agreements with the city. Disney did not adjust wages in accordance with the law while negotiating pay raises with individual theme park unions and union councils. On Jan. 1, 2025 the minimum wage for companies in Anaheim will rise to almost \$20.50.



A TRAILER FOR THE LOONEY TUNES FILM ‘THE DAY THE EARTH BLEW UP’ IS ONLINE The idea of a screw ball comedy feature with Daffy and Porky sounds like a good idea, but after seeing the trailer and listening to a friend who disliked it (he saw a preview of it in LA), I suspect it will be a dud. [First Teaser Trailer Released For Looney Tunes Film 'The Day The Earth Blew Up'](#)
TOP OF FORM

BOTTOM OF FORM





A “TURBULENT, MESSY, AND CREATIVELY RADICAL PRODUCTION” – THAT IS PIXAR’S NEW SERIES ‘DREAM PRODUCTIONS’

Pixar’s TV animation unit has completed a TV series called *Dream Productions* based on their hit *Inside Out 2*. Since it was made for TV, the budget was a lot less, but the series was much longer than the feature and they were given less time to complete it. An excellent informative insiders look at what happened has been published by Cartoon Brew. A link to the article is https://www.reddit.com/r/Pixar/comments/1hcfsar/the_turbulent_messy_and_creatively_radical/?rdt=37716



'CREATURE COMMANDOS' IS A POPULAR SHOW FOR PEOPLE WHO

LIKE IT BIZZARE It mixes sex and violence as it follows a group of military super humans. While the leader is human, his team includes a werewolf, a vampire, Frankenstein's monster and a gorgon. It is on Max. The 2nd season premiered in December. *Ugly, isn't it...*



COMING SOON, CLAYFACE WILL STAR IN HIS OWN ACTION-

PACKED FILM DC Studios is behind this feature. Clayface is a shapeshifting Batman villain. The script was written by the *Doctor Sleep* filmmaker Mike Flanagan.

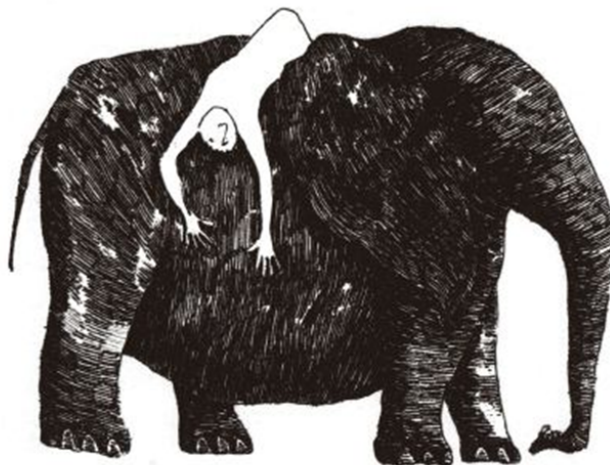
NEW EVENTS, WORKSHOPS AND CLASSES AT THE WALT DISNEY FAMILY MUSEUM <https://www.waltdisney.org> > education > workshops and <https://webmail1.earthlink.net/folders/INBOX/messages/354876>



HOW MUCH ARE A FAMOUS OLD, SLIGHTLY USED PAIR OF RUBY RED SLIPPERS WORTH? Dorothy's Ruby Slippers sold for a staggering \$32.5 million. The price includes the buyer's premium. They were worn by Judy Garland in 1939's *The Wizard of Oz*. The price is an all-time high auction record for entertainment memorabilia and the buyer remains anonymous.

Three other pairs of ruby slippers are known to exist. One pair resides in the National Museum of American History at the Smithsonian Institution in Washington, D.C. Another pair of ruby slippers, bought for a reported \$2 million, are in the permanent collection of the Academy Museum of Motion Picture Arts & Sciences. A third pair is believed to be owned by a private collector.

The black pointed hat, worn by Margaret Hamilton, the Wicked Witch in the film, sold for \$2.93 million with buyer's premium.



FILED IN THE OFFICE OF THE CLERK OF THE DISTRICT COURT OF THE DISTRICT OF COLUMBIA

Enjoy a few surreal woks by the legendary Edward Gorey

San Francisco's Cartoon Art Museum celebrates its 40th anniversary The longest-running museum of its kind in North America is dedicated to showcasing a variety of original comics and animation art and the talented personalities who make it all possible. In the museum's 40 years, we have welcomed more than 500,000 visitors in our galleries, hosted thousands of workshops and school groups, presented hundreds of creators and much more.

In celebration of this historic milestone, the Cartoon Art Museum is hosting a series of exhibitions. The **featured exhibitions** this winter include:

Sunday Funnies

A century of comic strip classics from pioneers like George Herriman's *Krazy Kat* to modern masterworks including Patrick McDonnell's *Mutts* and Dana Simpson's *Phoebe and Her Unicorn!*

I Left My Art in San Francisco

A celebration of San Francisco's rich comics history, from the very first newspaper comic strips to groundbreaking underground comix to contemporary classics!

A Treasury of Animation

Twentieth Century highlights from the earliest theatrical animation through favorites from Saturday Morning television!

Emerging Artist Showcase

New Yorker cartoonist Charlene Mi is featured in this fun-filled showcase, and a new Bay Area artist's work is featured each quarter throughout the year!

Edward Gorey Spotlight

Selections from our founder's collection in honor of his favorite cartoonist, the legendary Edward Gorey!

The Batman Armory

Our Drawing Room has gone batty! Enjoy replica costumes and gear inspired by your favorite live-action Batman movies!

Cartoon Art Museum, 781 Beach Street, Fl 1, San Francisco, CA 94109
415-CARTOON (227-8666) gallery@cartoonart.org

ASIFA-SF IS A VOLUNTEER RUN ASSOCIATION

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Special thanks to Nancy Denney-Phelps who represents our chapter on the international ASIFA board. Emily Berk is our webmaster, and Eihway Su keeps our email list and does a dozen other things.

ASIFA-SF is a chapter of Association Internationale du Film d'Animation with over 40 chapters around the world. Now that we are supposedly post-Covid we had hopes for a rebound with live events once more, but that isn't happening yet.

**TO KEEP OUR CHAPTER ALIVE, WE NEED TO FIND VOLUNTEERS
TO DEVELOP LIVE AND/OR ONLINE PROGRAMS
UNTIL THAT HAPENS WE ARE OFFERING**

**FREE MEMBERSHIPS
NEW MEMBERS WANTED, TELL OTHERS TO SIGN UP TO GET FREE
ISSUES OF OUR NEWSLETTER
AND WHATEVER SCREENINGS THAT ASIFA-SF MEMBERS GET INVITED
TO.**

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