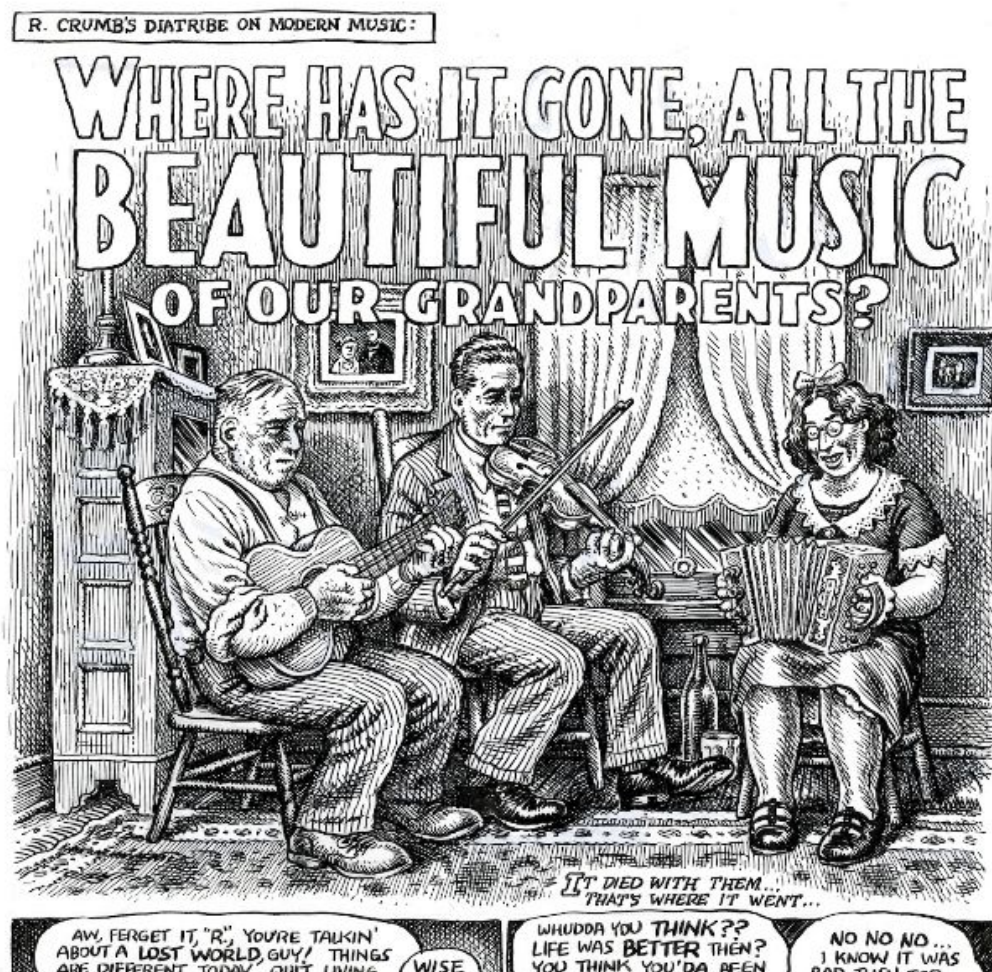


June 2024



VINCE COLLINS HAS COMPLETED 'WAIT FOR IT.' YOU WILL HAVE AN AMAZING ACTION-PACKED TRIP IN JUST TWO MINUTES! It is not guaranteed by Good Housekeeping <https://www.youtube.com/watch?v=r5k6LWZEjO8&t=16svince>

If you have time for another new film, see *TO LIVE AND DIE IN AI* It explains his thoughts about living with AI <https://www.google.com/search?q=to+live+and+die+in+ai+by+vince+collins>



'I LEFT MY ART IN SAN FRANCISCO' INCLUDES A TRIBUTE TO TRINA ROBBINS The Cartoon Art Museum proudly presents **I Left My Art in San Francisco**, an exhibition of original artwork featuring comic treasures from the museum's permanent collection. Highlights of this celebration include a tribute to legendary cartoonist and herstorian Trina Robbins (1938-2024), a longtime friend and supporter of the Cartoon Art Museum. Artwork from Robbins and other influential underground comix artists including Spain Rodriguez and R. Crumb will be on display courtesy of a recent donation of original artwork from Cartoon Art Museum founder Malcolm Whyte and his wife, Karen. There are about 40 pieces, half underground comix, half San Francisco-created and inspired comic strips and editorial cartoons.

The Cartoon Art Museum can be visited online at cartoonart.org or at 781 Beach Street in San Francisco



AN ANIMATED PUPPET IS THE STAR OF THE FESTIVAL'S OPENING NIGHT FEATURE The film is *The Donn of Tiki*, about the man who brought “Tiki culture” to the United States. It is both the opening night feature and it can be viewed virtually at sfindie.com during the festival. The doc is about the late and quite colorful Donn Beach whose dubious fame is the creating the Tiki bar. The film reveals the man behind the myth, all the while exploring the side alleys of Donn's life that included affairs, mob connections, and all sorts of other nefarious activities. The festival guide says it mixes “fun retro-style” animation with interviews with real people. Apparently, he made The Zombie drink famous. See an entertaining trailer full of cell animation clips from ancient cartoons and the puppet of Donn at <https://www.thedonnsoftiki.com/>



PIXAR'S 'INSIDE OUT 2' OFFERS NEW EMOTIONS TO CONTEMPLATE In *Inside Out 2* Riley has turned 13 and Anxiety (pictured above) wants to protect her. The feature directed by Kelsey Mann opens June 14. In the first sequel Riley is now 13 and has new emotional conflicts to deal with as she experiences puberty.

OH NO! 'VARIETY' REPORTS PIXAR HAS CUT ANOTHER 175 STAFFERS When Disney cut about 3.6% of its total worldwide workforce of approximately 220,000 people in 2013, Pixar cut 75 employees. Since January 2024 Pixar employees have been bracing for additional layoffs. The slightly good news is the cuts announced on May 20, 2024 were smaller than the speculated 20% reduction that was speculated to be coming. They laid off around 175 employees, or 14% of its workforce.

Variety said, "Once considered the gold standard of family films, Pixar has been struggling since the pandemic...." In a staff wide memo Pixar's president Jim Morris said, "Despite the challenges in our industry over the past few years, you have all consistently shown up to contribute, collaborate, innovate, lead, and do great work at this studio. I give you my deepest thanks, and for those who will be leaving us, I am hopeful that our paths will cross again, both professionally and personally."



‘ULTRAMAN RISING’ OPENS JUNE 14 An action-packed trailer from Netflix is online. The summer releases are off to a good start, but what will people see first, *Inside Out 2* or *Ultraman Rising*? <https://www.youtube.com/watch?v=TwXgOMDONK8>



NANCY BEIMAN, WHO ONCE DREW DAFFY DUCK AND OTHER GOOFY CHARACTERS, HAS CREATED FURBABIES Animator Nancy Beiman is having fun doing FurBabies, a daily comic strip. The characters include a family of dogs, a cat and a child and all speak the same language. Shawm, an Afghan hound, and Stella, a Francophile poodle fond of haute couture, act as stand-in parents to

nine-year-old Kate while her human parents work long hours.

Beiman had a 45-year career working for Disney, Warner Bros and many other studios. She worked on films that starred everyone from Snoopy, Daffy Duck and Goofy to Winnie the Pooh. She also taught students the art of storyboarding at Sheriden College in Canada, and a full range of animation skills at Savannah College of Art and Design and Rochester Institute of Technology.

She says her switch from animation to comics wasn't as easy as it sounds. "In animation, the rule is: 'Show don't tell'. In cartoons you have to both show and tell. Comic strips are about illustrating verbal humor while animation is visualizing pantomime and is not dependent on dialogue. Earlier in my career, people asked me why I didn't do a strip because I drew so well, but I didn't think I could write them."



Now she having fun creating ***FurBabies***, a daily strip for the website **GoComics**. "I wass extremely surprised to get signed by them on first submission. It was a nice feather in my cap: the comic industry equivalent of being taken on by Disney or DreamWorks." ... "It's like having a film premiere every day. Readers aged from 18 to over 60 leave comments in real time. It gives people a little smile every day." You can see the comic at www.gocomics.com/furbabies.

(**Note:** GoComics is a website is owned by major newspaper syndicator Andrews McMeel. He syndicates hundreds of comics to newspapers including *Peanuts*, *Garfield*, *Red and Rover* and others. It is a free website.)

Top of Form
Bottom of Form



IFC FILMS ACQUIRES N. AMERICAN RIGHTS TO ADAM ELLIOT'S 'MEMOIR OF A SNAIL'

IFC Films, a subsidiary of AMC Networks, has acquired North American rights to *Memoir of a Snail*, the latest stop-motion project from Australian filmmaker Adam Elliot. The animated drama will have its world at Annecy this month.

Once again expect an impressive bittersweet story full of unexpected twists and turns. Adam is a master at creating characters you will be sympathetic to and will end up growing fond of despite their coming from adverse backgrounds.

He introduces his new feature by saying, "In 1970s Australia, Grace's life is troubled by misfortune and loss. After their mother dies during pregnancy, she and her twin brother, Gilbert, are raised by their paraplegic-alcoholic former juggler father, Percy. Despite a life filled with love, tragedy strikes anew when Percy passes away in his sleep. The siblings are forcibly separated and thrust into separate homes. Gilbert finds himself in the care of a cruel evangelical family, while Grace, grappling with intense loneliness, gradually withdraws into her shell, much like the snails she adopts. As the years pass, and despite new disappointments and sorrows, a glimmer of hope emerges when she strikes up an enduring friendship with an elderly eccentric woman called Pinky."

Elliot is best known for his wonderful *Harvie Krumpet* (2003), which won dozens of honors including the Academy Award for best animated short. His first feature *Mary and Max*, which launched at the Sundance Film Festival in 2009, was also distributed by IFC Films.

AT FRAMELINE 48 'ANY OTHER WAY: THE JACKIE SHANE

STORY' INCLUDES SOME 'BEAUTIFUL' ANIMATION The film reveals the extraordinary rise to fame in the '60s, sudden disappearance, and resurgence of trailblazing Black trans soul singer Jackie Shane. Advanced information says the feature is a mix of film footage and “beautiful rotoscope animated reenactments.” Sandra Caldwell as later-life Jackie will “knock your socks off and get your feet tapping.” The Canadian feature “takes on the investigation to reveal a Black transwoman who prioritized her authenticity above all else and will continue to inspire trans folks to live their truths loudly.” The film will be the third annual recipient of the Out in the Silence Award, which is given to an outstanding film project that highlights brave acts of LGBTQ+ visibility in places where such acts are not common. Join us as we present the award to the filmmakers at the **Palace of Fine Arts. June 23, 2024, 6:00 PM**

AI AT ANNECY Annecy artistic director Marcel Jean said the festival received “dozens” of submissions that used AI technology. Four made the cut, including Midnight Specials selection *Who Said Death Is Beautiful?* a Japanese zombie feature from director Ryo Nakajima, as well as three Off-Limits shorts: Felipe Elgueta’s *Data Flesh*, in which images become zombie-like entities; Boris Labbe’s *Glass House*, a sci-fi-inspired glass Tower of Babel; and Claudia Larcher’s *The Great Tree Piece*, an analog/digital physical experience of nature. Jean suggested that most of the AI entered was mindless, but “a minority of these works seek to engage in a fertile path.”

JAPAN’S ANIMATION WORKERS ARE OVERWORKED, UNDERPAID AND FACE REGULAR HARASSMENT A friend who lived in Japan years ago tells me a dream job then for Japanese artists was an apprenticeship at an Anime studio, but you got almost no pay, worked every day morning to night, and you were subjected to constant verbal and physically harassed by your Sensei. After all your Sensei had the same treatment from his Sensei.

A new report from the Nippon Anime & Film Culture Association, a non-profit dedicated to improving working conditions in Japan’s screen industries, says workers are still overworked, underpaid, and face regular harassment. That information was based on a survey of 323 workers (“third were animators, and the vast majority were visual

artists, although the survey did include replies from producers, sound designers, and voice actors).” <https://www.cartoonbrew.com/artist-rights/new-survey-shows-japans-animation-workers-are-overworked-underpaid-and-face-regular-harassment-239390.html>

THE BIDEN ADMINISTRATION HAS FORGIVEN \$6.1 BILLION IN LOANS HELD BY FORMER ART INSTITUTES STUDENTS The U.S. Department of Education is cancelling the government loans for some 317,000 borrowers who attended the closed college chain between 2004 and 2017. It is too bad the government didn’t act sooner when former students first complained and brought legal actions against Education Management Corp. that ran the chain of some fifty schools.

“The Art Institutes preyed on the hopes of students attempting to better their lives through education,” said Richard Cordray, outgoing Federal Student Aid chief operating officer. “We cannot replace the time stolen from these students, but we can lift the burden of their debt.” The agency has provided a total of \$28.7 billion in debt relief to 1.6 million borrowers who were defrauded by their colleges.

LOTS OF FESTIVALS, INCLUDING ANNECY, ARE BOYCOTTING OFFICIAL RUSSIAN SPONSORED FILMS AND FILM PEOPLE In past years the Russian government sponsored animated films being shown at Annecy and Russian animation studios have had booths at the festival’s trade show. Due to Putin’s horrible war, Annecy and a lot of other festivals (Cannes, Venice, New York, etc.) are boycotting any official Russian film, artist or studio. The festivals says they welcome individual artists whose work is not political, it oppose the war, and it isn’t financed in part by the government, Unfortunately most films in Russia get some financial support from them.

I’ve heard second hand that this decision has left some Russian independent animators whose work is not political are missing going to festivals in the west. I hope our hatred of Putin doesn’t extend automatically to all animators. Unfortunately, any dissent in Russia is silenced so it looks unlikely that fans of world animation will see work from that country in the foreseeable future.

Nancy Phelps clarified why festivals are saying they are not welcoming official delegates. She explained, “Not every artist or

filmmaker can get permission to leave the country so any 'official' Russian delegation would only be made up of 'state approved artists,' not just any Russian animator whose work was selected for a festival."

Nancy also said, "I know several Russian animators who managed to escape. They talk about how they feared for their lives after openly speaking out against the war in the Ukraine."

DISNEY'S BOB IGER ADMITS "WE INVESTED TOO MUCH"

Bob Iger gave a mea culpa for big losses incurred while launching Disney+ during an investor conference in mid-May. "As we got into the streaming business in a very, very aggressive way, we tried to tell too many stories. Basically, we invested too much, way ahead of possible returns. It's what led to streaming ending up as a \$4 billion loss," He was at the MoffettNathanson Media, Internet & Communications Conference.

DISNEY'S 'WISH' GROSSED \$255 MILLION WORLDWIDE, BUT IT ENDED UP LOSING OVER \$130 MILLION Of that \$255 million gross according to Cartoon Brew, Disney's share of box office revenue ended up at \$106m. They also made about \$40m in home entertainment revenue and another \$85m for tv/streaming. That means the film's total revenue was \$231m.

From that income you have to deduct the film's production costs, around \$200m, another \$100m in prints and advertising, and \$62m in residuals, interest, and overhead. They figure the total expenses were around \$362 million.

Cartoon Brew also noted that in the worst recent Hollywood box office failures, Disney lost impressive amounts of money on *The Marvels* (\$237m loss), *The Flash* (\$155m loss), and *Indiana Jones and the Dial of Destiny* (\$143m loss).

DISNEYLAND CHARACTER ACTORS HAVE VOTED TO UNIONIZE There are the costumed actors who perform as Mickey, etc. Nine hundred and fifty-three workers voted "yes" to join Equity, while 258 voted "no."



SYDNEY'S (AUSTRALIA) VIVID LIGHT FESTIVAL 2024 Their celebration of light has more expensive displays this year, but most are meaningless animated eye candy. There will be an impressive (hopefully) drone light show happening on June 6, 8, and 15. The theme is "Love is in the air" and over 700 drones will be used. <https://www.vividsydney.com/event/light/love-is-in-the-air> also [Vivid Sydney 2024 - Top spots of Vivid, music, lights & food \(youtube.com\)](https://www.youtube.com/watch?v=LoZ0gcmgmCE) also <https://www.google.com/search?client=firefox-b-1-d&q=vivid+sydney+festival+2024#fpstate=ive&vld=cid:830e328a,vid:LoZ0gcmgmCE,st:0>

'CG WIRE' INVITES CG FOLKS TO JOIN THEIR NEW FORUM PLATFORM Become an integral part of vibrant community on this new platform. The first 100 new members who join and upload their artwork will receive a special badge commemorating their early participation. Join: <https://cgwires.com/invites/4ro5gEvc7m?t=02f0a6fdac812dc0a6cc3611cfac67b8> Also, they seek volunteers to serve as moderators for CG Wires forum that "have a passion for fostering positive discussions, resolving conflicts, and helping to maintain a welcoming environment." Please fill out the Google Form linked here if you're interested: <https://forms.gle/1KU35VzAPaBYX4uX9>

'SAUSAGE PARTY: FOODTOPIA' A video series *Sausage Party: Foodtopia* will premiere July 11 on Prime Video. Amazon will also

release the eight-episode series, through 240 countries and territories worldwide. It is based on the feature *Sausage Party* (2016).

‘THE GARFIELD MOVIE’ GETS A 38 RATING FROM THE CRITICS, BUT AUDIENCES GIVE IT AN 83 SAYS ROTTEN TOMATOES Its audience rating suggests kids like it somewhat.

PARAMOUNT’S CEO BOB BAKISH HAS RETIRED He is 60. His severance package was over \$50 million, with \$31 million of that in cash.





My Life in Cartoons

by Paul Driessen

**Paul Driessen has just published his autobiography, My
Life In Cartoons**

It is as delightful to read as his films are to watch.

Reviewed by Nancy Denney-Phelps



Published by At Bay Press @atbaypress

154 Pages Paperback \$24.95/ €22.94/£19.68 (Photos courtesy At Bay Press)

Everyone in the animation world knows Paul Driessen's films. Known for their wittiness, it stands to reason that any book he writes about his life will also be witty. He has just published his autobiography, ***My Life In Cartoons***, and it is as delightful to read as his films are to watch.

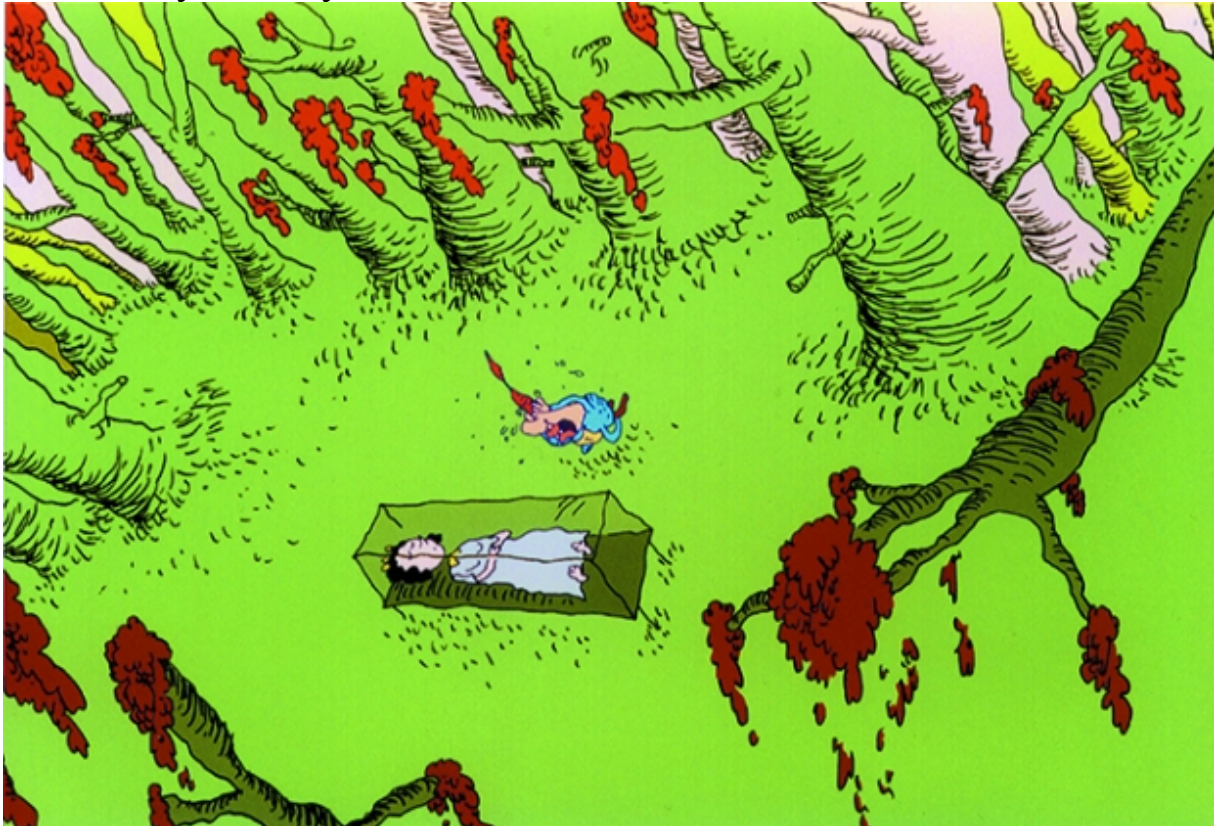
Paul starts with a brief look back at his family before telling us about his early years. Born in Holland in 1940, just before the Nazi German occupation, at the age of six his family moved to Moscow where his father was an attaché to the Dutch Ambassador.

Not allowed to attend Russian schools, Paul and his brother and sister were home-schooled by their mother. He attributes his ability to come up with original ideas for his films to his years of being isolated from conventional day-to-day life. Paul's love of drawing began at an early age.

After years of drawing cartoons, his animation career began in 1964 when he discovered The Cine Cartoon Center, an animation studio in Hilversum, a town near Amsterdam. His first animation assignment

was a ten-second commercial for an industrial glue. The commercial was never shown on television but was accepted at the 1965 Annecy Animation Festival, which was a great eye-opener and the beginning of a brilliant animation career.

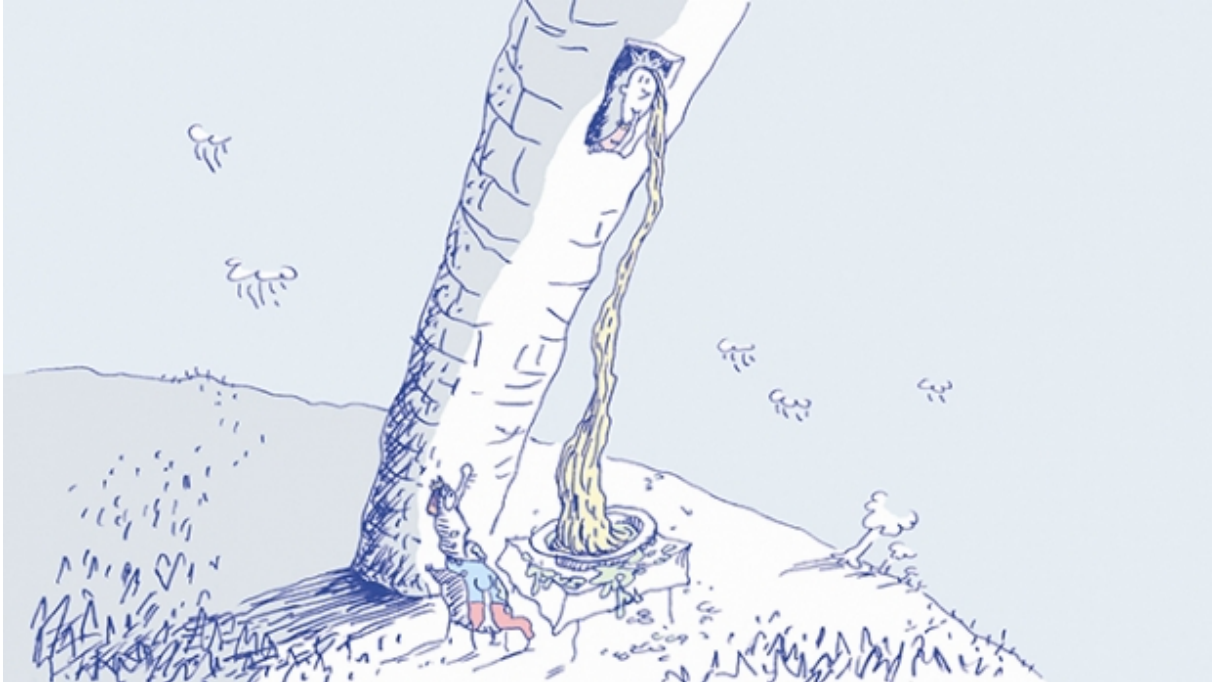
From working on *Yellow Submarine* in London to moving to Montreal to work at the National Film Board of Canada, I have given a bare outline of his beginnings, but to get the full story of his life as Paul humorously tells it you have to read the book.



The 3 Misses

An award-winning director/ animator/ cartoonist, Paul has been honored with more than fifty prizes and awards including Lifetime Achievement Awards at both Ottawa and Zagreb Animation Festivals, an Annie from ASIFA Hollywood, and the Dutch Directors Guild Oeuvre Award. In 2000 Paul was nominated for an Oscar for his ten-minute film *3 Misses*.

Along with the stories about his life in animation, there are a lot of stories and information about his films. The book is worth the price just for its wealth of photos and cartoons. In fact, why not buy two copies and give one to a friend who loves to laugh?



The 7 Brothers: Rapunzel

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KABOOM ANIMATION FESTIVAL
5 – 14 April 2024 Utrecht, Amsterdam, and Online
WELCOME HOME

This year Kaboom's theme was *Welcome Home*. A festival that takes place in Utrecht and then moves to Amsterdam could well have an identity crisis about where home actually is. Special exhibitions explored the topic of home. *Home, A Sense of Belonging* was curated by the festival's former artistic director Yonne van Ulden in conjunction with The Illustration Embassy and the festival.

For the exhibition, artists from different parts of the globe, working in various mediums, reflected on what is home. Our world has become so fast-paced and technological that it is often easy to lose touch with what home is. The exhibition was held at Westergasfabriek, a former gasworks that is now used as a cultural venue.

Along with the exhibition inside the gallery, there was an Augmented Reality Poster Exhibition on the exterior walls of surrounding buildings. You could view the posters by scanning a QR code and viewing the posters on your phone.

This Is So X2 Dutch exhibition is the work of South Korean-born Draw Soao (Soyeon Lee). When she moved from her native country to The Netherlands, she found Dutch culture to be a bit weird. She also discovered that there was a lack of good books or material in English to help her understand the Dutch people and culture better. Most books were designed for tourists with cliches such as windmills, cheese, and tulips.



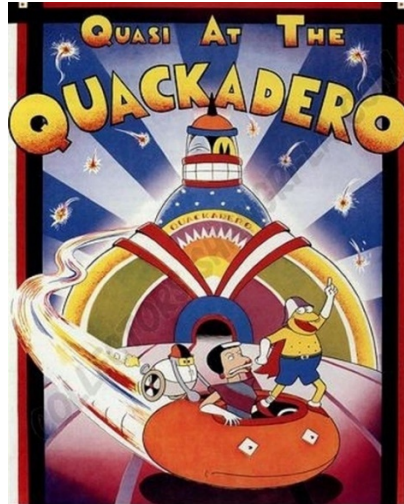
This Is So 2X Dutch

It took her four years to really learn about the Dutch culture, mostly through local friends. As a result of her experience Draw has created ***This Is So 2X Dutch***, an interactive experience where visitors could try on wooden shoes (called klompen) along with five other wood sculptures that included a jacuzzi boat, the Dutch police on horseback, dog toilets, and beer boxes. Since I live in the Flemish part of Belgium dog toilets and beer boxes seem perfectly normal to me but the exhibition was still great fun.



Sirocco and the Kingdom of the Winds

Along with the exhibitions, there were thematic screenings, feature-length films and short programs that took us from leaving home to find a better life to trying to get back home after being transported to a fantasy land. Of all of the festival theme programs, my favorite was ***Sirocco And The Kingdom Of The Winds***. Director Benoit Chieux has created a magical world that proves that we all can get lost in a book. When 4-year-old Juliette and her 8-year-old sister Carmen are left with the next-door neighbor for the day, Carmen starts to read her favorite book ***Sirocco and the Kingdom of the Winds*** about a master of winds, Sirocco, to her little sister. Magically the girls find a portal to the world inside the book. In the journey the girls are transformed into cats. As the story unfolds Carmen is taken prisoner by the evil local mayor and forced to marry his repulsive son. Meanwhile Juliette is given as a pet to the legendary chanteuse Selma. She takes pity on the little cat girl and offers to help her save her sister. But will they be in time to stop the marriage and if they do how will the girls get back home?



The traditional 2D animation suits the story perfectly, reminding me of a cross between the films of Miyazaki and Sally Cruikshank's classic *Quasi at the Quackadero*. The music by French composer Pablo Pico adds just the right charming note to the film. Children will love this movie but give yourself a treat and be transported back to your childhood and a time when life was simpler and you believed in magical fantasy lands.



The Eye

In Amsterdam the festival moved into The Eye, the beautiful Museum for Film and the Art of the Moving Image. For four days the museum becomes the center of animation in The Netherlands. The opening night film in Amsterdam on 11 April was *Chicken For Linda*.

The delightful 75 minute French/Italian co-production was directed by Chiara Malta and Sébastien Laudenbach.



Chicken For Linda

When Linda is unfairly punished by her mother, Paulette, for a deed she did not do, her mother realizes her mistake and promises Linda that she can have anything that her heart desires. What Linda wants more than anything is chicken with peppers like her dead father used to make for her. Even though she can't cook, Paulette is determined to fulfill her daughter's request. Mother and daughter set out to find a chicken, not realizing that there is a general strike and every shop is closed. What ensues is a madcap adventure comedy with frantic chases and clumsy police interventions that will send you out of the theatre with a big smile on your face.

The look of the film is simplistic with splashes of big bright colors. The musical score by Clément Ducol is a perfect complement to the film. This is a story about the love between a mother and daughter and the special memories that have all been retained from childhood. ***Chicken For Linda*** was awarded the Best Feature Film Cristal at Annecy in 2023 as well as the Audience Award for Best Feature Film.

This year the festival's country focus was on Poland. Three programs of Polish shorts ranged from the 1958 eleven-minute film ***House*** by Jan Lenica and Walerian Borowczyk to the present day ***There Are People in the Forest There Are People in the Forest*** by Szymon

Ruczynski (2023).



Kill It And Leave This Town

Unfortunately, Mariusz Wilczyński's brilliant memory about growing up in 1970's Łódź Poland, ***Kill It and Leave This Town***, was only screened in Utrecht. In the film, Mariusz describes Łódź as a "bleak industrial city where rain perpetually drapes the landscape in melancholy and lament". The film is not only an excellent study of a certain time and place, but an homage to lost friends and loved ones, especially his close friend, the late guitarist Tadeusz (Tadeusz Nalepa) who passed away in 2007. The film features music by Nalepa and his band *Breakout*. ***Kill It And Leave This Town*** won the Polish Academy Award for Best Feature Film.

I was very curious to see ***The Peasants***, Dorota Kobiela and Hugh Welchman's follow-up film to ***Loving Vincent***. Based on the novel, ***The Peasants***, by Polish writer Władysław Reymont, it was written between 1904 and 1909. In 1924 Reymont received the Nobel Prize for Literature for his "great national epic ***The Peasants***".

The film is set in a late 19th-century Polish village that teems with gossip, scandal, and ongoing feuds. Village life is delicately held together by its communal pride in the land, adherence to tradition, and its deeply rooted patriarchy.



The Peasants

The story centers around Jagna, a young woman determined to forge her own path despite the religious mysticism and violent nature of the humans in her village. When she takes her destiny into her own hands, rejecting tradition and the established order, a torrent of anger and hatred is unleashed upon her.

I did not care for *Loving Vincent*. The fact that the film hypothesizes that his doctor killed Van Gogh is ridiculous to me and the painting throughout the film looked very inconsistent. The painted rotoscoping also put me off so I wasn't sure how much I would enjoy *The Peasants*, but I thoroughly enjoyed the film. It stayed true to the book and although I wish that as much effort had been expended on the background as there was on the rotoscoped actors I walked out of the theatre feeling like I had had a most enjoyable two hours.

The film was shot in live action and then the footage was hand-painted by about 70 painters working in Poland, Serbia, The Ukraine, and Lithuania. The artists used oil and canvas to duplicate 40,000 frames from the live-action shoot, with another 40,000 frames created from those oil paintings using Photoshop effects. I am always happy to see animators get work, but I think that *The Peasants* would have looked excellent as a live-action film.

A highlight of *The Peasants* for me was the rich musical score created

by Polish composer Lukas Rostkowski, aka L.U.C. and performed by *The Rebel Babel Film Orchestra*. Following the screening of *The Peasants*, *The Rebel Babel Film Orchestra*, with Rostkowski, presented a concert of music from the film. The beautiful music was accompanied by visuals from the film, including pictures of the artists at work. The live concert, with the musicians dressed in Polish peasant costumes (with a hurdy-gurdy!) was a highlight of the festival for me. With a body of work that includes over 130 films, ranging from music videos to commercials, short and feature-length hybrid animations, documentaries, installations, and participatory workshops, husband and wife Paul and Françoise De Nooijer and their son Menno have produced an astonishing opus of work.



Is Heaven Blue # 2

Each year at Kaboom I have the honor to give *The Nancy Award* to any film I want in competition. I was especially pleased to give the 2024 *Nancy Award* to Paul, Françoise, and Menno De Nooijer for their 17-minute film *Is Heaven Blue #2*. In presenting my award I said “My award goes to a film that is in the short film competition, but I am giving it not just for one film but to a body of work that spans 50 years. Along the way, the films have recorded the history of a family in artistic, playful, and engaging ways.”

“The film that I have selected is a tender farewell as mother,

father, and son tie up loose ends and set the stage for an end to a long career in film. Paul De Nooijer is a pioneer in the field of creative photography and experimental film. His wife Françoise is his muse, model, and producer. Their son Menno has played a role in his parent's films from an early age and has worked together with his parents as a director since 1989."



Awards ceremony MC Roloff de Jeu, Menno de Nooijer, and Nancy

Sadly, Paul was too ill to be present at the special screening that Menno presented as a special event, but he did help to select the films. The screening included analog treasures from the 1970s, '80s, and '90s which The Eye digitized along with one 35 mm print.

Along with the opportunity to watch some treasures that are seldom screened, Menno told a lot of interesting stories. I particularly enjoyed hearing him talk about how he thought his home was perfectly normal and how boring it seemed to him to visit other children's homes with a mother in the kitchen and the father sitting in a chair watching television.

Dutch animator Paul Driessen is a legend in his own time, so getting to watch him present his films, liberally sprinkled with entertaining stories was a great treat. Paul has always been fascinated by drawing the funny little figures that occupy his films.

His career started in 1965 with a ten-second Cetabever glue commercial. The commercial was too short so it was never shown on Dutch television, but it was accepted at Annecy which was a real eye-opener for him Paul said. His big break came when he was invited to go to London to work on *Yellow Submarine* in 1968.

Throughout his career, Paul has kept a “split personality”, living and working both in The Netherlands and at the National Film Board of Canada. Among his numerous prizes and awards is an Annie. In 2000 he was nominated for an Oscar for *3 Misses* and has received The Dutch Directors Guild Oeuvre Award.

3 Misses is quintessentially Driessen. In the film, three damsels in different time periods are in mortal danger. A man sees a woman fall off of the roof of a neighboring apartment building and tries to save her. A cowboy hears the screams of a woman tied to the railroad tracks and the seven dwarfs who are reading the fairy tale *Snow White and the Seven Dwarfs* sense that an evil witch is passing by them with a poison apple. This spoof on fairy tales throws plenty of obstacles in our would-be hero's paths and makes for a very funny film. It is online at <https://www.google.com/search?client=firefox-b-l-d&q=3+Misses+is+quintessentially+Driessen.+#fpstate=ive&vld=cid:fd67efc2,vid:mgTJKnXIgy4,st:0>

Following his screening, Paul adjourned to the Kaboom Café where he signed copies of his hot-off-the-press autobiography *My Life In Cartoons* published by At Bay Press in Winnipeg. I have just finished reading the book and I thoroughly enjoyed it. He is just as entertaining a writer as he is an animator. I highly recommend the book and will write a full review soon.



Paul Driessen at his book signing

The two-day Kaboom Industry Days were held in Utrecht on the 9th and 10th of April. The first day was devoted to young talent. Students and up-and-coming new names on the Dutch animation scene had an

opportunity to learn about different professions in the animation industry. This year's lineup included character designer Saverio Wielkens, storyboard artist Janneke van der Biggelaar, and the extremely talented director of the award-winning *Mind My Mind* Floor Adams. Floor is the director and producer at Curious Wolf.

Recent graduates of Dutch film schools got their chance to shine at the *Best Showreels* screening. They also had one-on-one meetings with studios and the busy day ended with the Debutante's Ball where the winner of The Best Showreel competition, Cheyenne Goudswaard, was crowned and awarded a Toon Boom license for use on future projects. Garai Vorm received a Special Mention and a Kaboom Industry Days pass for the 2025 edition.

The second Industry Day was devoted to Dutch Animation Professionals. The day began with a panel discussion on co-production possibilities for the Benelux Region made up of Belgium, The Netherlands, and Luxembourg. Janneke van de Kerkhof from Submarine with headquarters in Amsterdam, London, and Los Angeles was joined on the panel by David Mouraire of Dog House Films in Luxembourg, and Eric Goosens from Brussels-based Walking The Dog. The moderator was Patrick Chin, board member of the Dutch Academy of Film.

Along with the opportunity to network at one-on-one meetings, there was a closed-session meeting (in Dutch) where the national animation community met to discuss current issues of particular interest to the Dutch Animation Community.

A big thank you goes to Festival Directors Aneta Ozorek and Annabet Langkamp and Maarten van Gageldonk, Head of Programing for their warm hospitality. Also, I am very grateful to all of the staff and volunteers for all of their help and many little kindnesses. I am already looking forward to the 2025 edition of the festival - 21-30 March 2025.

You can learn more about Kaboom at: www.kaboomfestival.nl

ASIFA-SF IS A VOLUNTEER RUN ASSOCIATION

Newsletter Editor: Karl Cohen

Contributors include Nancy Denney-Phelps, Paul Naas, Jim Middleton and other friends of ASIFA

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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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