

From: karlcohen@earthlink.net 
Subject: ASIFA-SF NEWSLETTER FOR NOV.
Date: October 28, 2024 at 5:47 PM
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November 2024

Memoir of a Snail
Opens Friday, November 1
AMC Metreon 16 Theater, San Francisco
Alamo Drafthouse Cinema, San Francisco
Friday, November 8
Roxie Theater, San Francisco



“THE ANIMATION DOESN’T HAVE TO BE PERFECT, BUT AN AUDIENCE WILL NEVER FORGIVE A BAD STORY,” ADAM ELLIOT Thanks to the Mill Valley Film Festival having Adam here to introduce *Memoir of a Snail*, I had the chance to interview him about what makes his new feature so special. It isn’t anything like a Hollywood product designed to be a successful blockbuster (\$\$\$) but his body of work is so wonderful that he won an Oscar for his short *Harvie Crumpet*, 2003 and other honors over the years.

Adam is fascinated with the human condition and he mixes in his films his quirky sense of humor with dark moments. He is an observer of real people and he wants his

audience to have empathy with his characters, even if they are flawed in some way. As an observer of his friends and family he has become aware of the subtle things that make us venerable as humans. He told me he admires the sensitivity of Oliver Sack and his ability to understand the human mind.

Adam surprised me by saying he does not consider himself a great animator in terms of his techniques. He sees his successes based on his ability to tell stories that somehow seem real. One influence was understanding his father's storytelling structure. His father, "an acrobatic clown," got audiences to identify with his stories by mixing comedy with pathos. He would make them laugh, make them cry and then reward them at the end with something positive, such as hope. Adam said that in his films he gives the audience a series of emotional experiences so they will leave the theatre pleased, but emotionally exhausted.

One subject I wasn't expecting Adam to discuss was how he selected his voice actors. He likes to use people whose naturally speaking voices will be perfect for a character. He wants voices that can sound vulnerable. He feels using actors who alter the sound of their voice to fit the character, sounds false to him. He also prefers to put the voice credits at the end of the film so people don't watch the film thinking that so and so is doing that voice. He added that finding the right voice for a part isn't easy.

Adam loves handmade clay animation with its flaws, while computer generated films look too perfect for his art. *Memoir of a Snail* opened Oct. 25 in the US with wider distribution planned in November. Adam suggests you see it on the big screen as the film is just too dense in details to be fully enjoyed at home.



Steve Segal (left) with Adam Elliot

Photo by Karen Jacobs

"The *Hollywood Reporter* said, "With its morbid, often brashly salty sense of humor — we're barely into it before learning that a homeless alcoholic is in fact a former magistrate defrocked for masturbating in court... In *Memoir of a Snail*, an eight-year labor of love, the quirky charms sneak up on you and the elaborate creation of an absurdly surreal, at times grotesque world is undeniably impressive." The *Hollywood Reporter* reviewed the film when it won the Annecy Cristal Award, the festival's top prize. His first feature *Mary and Max*, 2009, also won the Annecy Cristal and other honors.

Last minute news: *Memoir of a Snail* just won the top prize at the London Film Festival. It beat out the live-action features in the competition!



‘WILD ROBOT’ OPENED IN THE NUMBER ONE DOMESTIC BOX OFFICE SPOT WITH GREAT REVIEWS AND EXCELLENT WORD OF MOUTH

DreamWorks Animation/Universal’s family film *The Wild Robot*, which is charming reviewers and audiences alike, is boasting both a stellar 98 percent Rotten Tomatoes critics score and a 98 percent audience score, not to mention an A CinemaScore from moviegoers. Thanks to great word of mouth, *Wild Robot* came in with the top domestic box office gross when it opened; however, by late-October it had grosses just over 200 million worldwide and the production budget was around \$78 million. It is probably close to breaking even..

An interesting innovation in the film is that the sound designers chose for Roz, the robot, signature sounds that were futuristic to our ears. So instead of metal, gears, and clockwork sounds, they used a lot of pneumatic sounds and non-descript surfaces to

convey her physicality. The choices were also anchored by the logic that the designers wanted her to be pleasant-sounding enough to be ignored by the humans she helps. “You can’t really quite tell what she’s made of.”

READ AN INSIGHTFUL INTERVIEW ON THE SUCCESS OF ‘A WILD ROBOT’

A sequel is being developed. <https://www.hollywoodreporter.com/movies/movie-news/wild-robot-chris-sanders-jeff-hermann-interview-1236016075/>

THE TOP WORLDWIDE GROSSING FEATURES FOR 2024 AS OF MID

OCTOBER *Inside Out 2* is number 1 at \$1,693,477,792. #2 is *Deadpool & Wolverine* at \$1,332,922,410. *Despicable Me 4* is in 3rd place with \$960 million. In 4th place is *Dune; Part Two* with \$709 million. *Godzilla x Kong: The New Empire* is in 5th place with close to \$569 million. *Kung Fu Panda 4* is in 6th place at just over \$548 million.

CALIFORNIA’S GOVERNOR VETOED A MAJOR AI SAFETY BILL

California Gov. Gavin Newsom vetoed SB 1047, a sweeping artificial intelligence safety bill, arguing that it is not the best way to deal with the looming threats and opportunities presented by AI. In a statement explaining the decision to veto the bill, Newsom noted that 32 of the top 50 AI companies are based in California, and that the bill would really focus on only the largest companies, which would potentially undercut any safety benefits. He also noted that he had signed many bills that focus or touch on risks associated with AI (earlier this month, for example, he signed bills backed by SAG-AFTRA regulating AI performance replicas).





John in Vienna looking back towards the Danube and the city. The red roofs in the distance are a famous structure from the Red Vienna period,* the Karl Marx Hof (1927-1930), a giant complex that the City of Vienna owns that includes 220,000 units of public housing.

***Red Vienna was the colloquial name for the capital of Austria between 1918 and 1934,**

when the government was the Social Democratic Workers' Party.

JOHN FADEFF'S ANIMATED FILM 'THINGS IN BETWEEN OTHER THINGS' (TBOT) WON HIM A MONTH RESIDENCY, THE TOP PRIZE AT THE UNDER THE RADAR FESTIVAL, VIENNA, AUSTRIA. He received a one-month residency at MuseumQuartier in Vienna. It included a studio and whatever tools were needed to create his work, plus an impressive stipend to cover expenses, and travel costs. His work was also exhibited in the groups' gallery. He told us, "They curate a small space dedicated to animated art in the MuseumQuartier Vienna called Asifakeil (Asifa wedge)."

John says, "I made small mutoscopes for the Asifakeil when I was there. The show is still up for a couple more weeks. Images are made by hand from plants found around Vienna and stencils." A short clip of the making is on his website: <https://www.johnfadeff.com/>

Under the Radar says their festival is a "Festival for Artistic Film, Animation and Experimental Sequential Media in Vienna, Austria." John told me. "It was not the first festival I had entered. All told TBOT got into 9 festivals which was about ten percent of the festivals it was submitted to. There had been a long stretch of rejections, and I was going up my back stairs when I got the email informing me that it had won. I kind of couldn't believe it." He also mentioned that "in 2023 TBOT received the jury prize for the experimental category at the CutOut Fest in Querétaro, Mexico."

"My main contacts were with Holger Lang who runs the Under the Radar Festival, and Stefan Stratil who is president of ASIFA Austria. Both are hard-working, thoughtful, and dedicated to animation in its many forms. They collaborate with a third animator

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John has been a member of ASIFA-SF for many years. “I went to SFSU, as a return student after dropping out the first time. It is an excellent program. I had terrific teachers including Martha Gorzycki, and a great class in history of animation by a fellow named Karl Cohen!”

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DISCOVER THE HANDMADE MUTOSCOPE ANIMATION OF JOHN FADEFF

The mutoscope was invented in 1895 and it works on the same principle as the flip book. The individual images are mounted on stiff cards that are then attached to a circular core. The reel with cards are placed into the viewer. One person at a time turns a crank while looking at the cards flip by. <https://www.johnfadeff.com/>



Voices From Kaw Thoo Lei by Martha Gorzycki. Leaves, different kinds of dirt and other things were manipulated under the camera to evoke being in a jungle in Burma.

MARTHA GORZCKI'S UNUSUAL APPROACH TO ANIMATION The screen shot is from *Voices from Kaw Thoo Lei* by Martha Gorzycki is an unusual selection of material not normally seen in an animated film. Her film is an experimental animated documentary that covers an important underreported story. It weaves together fragments of interviews that she recorded with members of the Karen People of Myanmar (formerly Burma, Karen is pronounced Kah-Rén). The voices describe the ordeals and events they witnessed or experienced before they fled their country. To see the film Google [Voices From Kaw Thoo Lei - FilmFreeway](#) or [Voices From Kaw Thoo Lei on Vimeo](#)



IMPORTANT NEWS: DISCOVER WHO IS THE EVIL ARCH VILLAN IN 'WALLACE & GROMIT: VENGEANCE MOST FOWL'

It has been 19 years since they made their first full length feature film, the Oscar winning *The Curse of the Were-Rabbit*. It will play theatrically to qualify for an Academy Award (and to make \$\$\$). Then it will be shown on Netflix starting January 3, 2025. In *Wallace & Gromit: Vengeance Most Fowl* Gromit's concern that Wallace is becoming too dependent on his inventions proves justified, when Wallace invents a "smart" gnome that seems to develop a mind of its own. When a vengeful figure from the past might be masterminding things, it falls to Gromit to battle sinister forces and save his master... See the latest teaser: [Wallace & Gromit: Vengeance Most Fowl | Official Teaser | Netflix \(youtube.com\)](#)

Unfortunately, now that the production is completed Aardman Animations is laying off around fifteen percent of its core staff, or 20 of its approximately 130 non-freelance employees.



ENJOY THE TRAILER FOR DISNEY'S FEEL GOOD 'AN ALMOST CHRISTMAS STORY'

The new short was inspired by the true events of a tiny owl rescued from New York City's Rockefeller Center's Christmas tree in 2020; it debuts November 15. A trailer for *An Almost Christmas Story*, which will air on Disney+ <https://www.awn.com/news/disney-releases-almost-christmas-story-trailer>

DISNEY HINTS AT WHAT IS IN THE PLANNING STAGES Disney plans to build a flurry of entirely new lands and attractions around the world, including the Villains Land in Florida, as well as a *Monsters, Inc.*-themed land. The long-discussed *Avatar* land is planned for California Adventure, as well as a near-doubling of the park's *Avengers* Campus. New rides in the works include attractions based on *Coco*, *Encanto*, *The Lion King*, *Cars*, and Indiana Jones and Robert Downey Jr.'s *Tony Stark*.

DISNEY IS SHRINKING THE SIZE OF THEIR TV KINGDOM Disney's decision to shut down its ABC Signature TV studio marks the second such move by a media conglomerate in the past two months. Paramount Global recently closed Paramount Television Studios. These are signs of the contractions going on. Disney also made serious cuts four years ago after they purchased 21st Century Fox's entertainment assets for \$71.3b. By scrapping ABC Signature, Disney is doubling down on the hitmaking mainstay that is 20th TV while continuing to offload costs and staff.

ABC Signature (formerly ABC Studios) was shuttered Oct. 1. The reorganization, which also includes a merging of scripted development teams at ABC and Hulu, resulted

in about 30 layoffs and renders 20th Television as Disney Television Studios' primary provider for both its own outlets and outside buyers. "These are exceedingly difficult decisions made with the utmost thought," according to Disney TV studios and business operations president Eric Schrier.

'IS DISNEY BAD AT STAR WARS?' AN ANALYSIS BY JAMES HIBBERD This study begins by saying "High budgets, scrapped projects, fan backlash. It's been 12 years since Disney bought *Star Wars* and its galaxy far, far away arguably has too many broken toys." You might enjoy reading this 3,000 word, detailed analysis of what has gone right and wrong. It was published in the *Hollywood Reporter*, October 3.

<https://www.hollywoodreporter.com/tv/tv-news/star-wars-disney-analysis-ratings-box-office-1236011620/>



Flow

YOU MIGHT ENJOY SEEING ASIFA-CENTRAL'S LATEST NEWSLETTER. IT INCLUDES REVIEWS OF THE OTTAWA INTERNATIONAL ANIMATION FESTIVAL The first signs that it was an exciting event was when Jim Middletown sent me an email that read, "The feature *Flow* was a jaw-dropper. If this is the possible future of independent production, then Pixar, Disney et al, will have to do serious jogging to catch up - a new level of imagination is reached with this one. It's a film for someone wanting to see a fine movie, not an afterthought for promoting special products at Burger King."

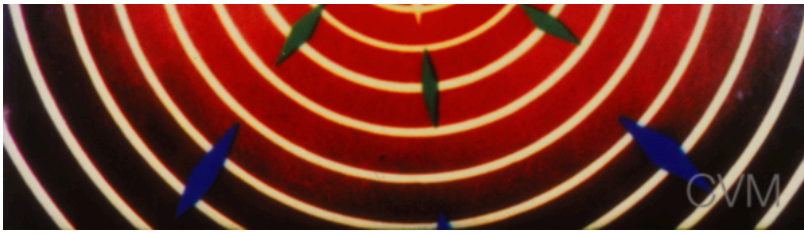
<https://asifa.org/wp-content/uploads/2024/10/october-2024-newsletter-asifa-central-no-appendix.pdf>

Also Google [9 Animated Shorts You Won't Want To Miss At Ottawa 2024](#)

'FLOW' IS OPENING IN THE US *Flow*, a low-budget edge-of-your-seat survival film by Latvian director Gints Zilbalodis, has earned the top feature film prize at the seventh edition of Animation is Film (AIF), the L.A. It will open in Los Angeles and New York on November 22, followed by a nationwide release on December 6, 2024

Trailer at <https://www.cartoonbrew.com/feature-film/flow-an-edge-of-your-seat-survival-film-gets-u-s-trailer-release-date-243175.html>





Oskar Fischinger's *Allegretto*, 1936

'COLOR IN MOTION: CHROMATIC EXPLORATIONS OF CINEMA' This is a major exhibit at the Academy Museum of Motion Pictures and it includes information about Oskar Fischinger, Len Lye and other masters. The Center for Visual Music (CVM) is pleased to have loaned films to the exhibit along with ephemera. They are showing Oskar Fischinger's *Kreise* (1933-34) and Mary Ellen Bute's *Color Rhapsodie* (1948) plus Len Lye's *Rainbow Dance*. They are the only films shown in the Experimental section.

The CVM has loaned the exhibit two concept paintings for *Fantasia*, by Fischinger; 35mm strips from *Radio Dynamics* on a light box; six paintings from *Radio Dynamics*, photographs of Fischinger and Bute, including a photo of Bute from her presentation folio about her films. There's also material relating to Len Lye from Len Lye Foundation, The Bute animation material was lent by Yale. There is also some original *Kreise* animation paintings from Frankfurt, a photo of the Whitney Brothers, and a cel from *Vertigo*. The museum also is exhibiting material about Oskar Fischinger's *Lumigraph*, including video documentary footage of Barbara Fischinger playing the original Lumigraph. The exhibition will close next 1 July.

www.centerforvisualmusic.org, Fischinger site:
www.centerforvisualmusic.org/Fischinger and Bute site:
www.centerforvisualmusic.org/Bute.htm

Other highlights of the exhibit include Dorothy's ruby red slippers from *The Wizard of Oz* (USA, 1939), a green costume worn by Kim Novak in *Vertigo* (USA, 1958), The red jacket worn by Jack Nicholson in *The Shining* (USA, 1980), A red sari worn by Aishwarya Rai Bachchan in *Jodhaa Akbar* (India, 2008), Two-color and three-color Technicolor cameras highlighting the Technicolor II and IV processes, a yellow color study model of the house from Pixar's *Up* (USA, 2009), original materials from Disney's Ink & Paint Department, an early stencil cutting machine and stencil application machine used at Pathé studios and much more.

https://www.instagram.com/academymuseum/reel/DAjDIzMPO_d/

SEE OSKAR FISCHINGER'S 'AN OPTICAL POEM' 1938 It was commissioned by MGM. Unfortunately, it is the only complete film by him online. [An Optical Poem - Oskar Fischinger \(1938\) - YouTube](#) Short excerpts of other works by him are also online along with films about him. The CVM sells DVDs of his work [Center for Visual Music - Store](#)





Thomas Wilfred with *Lumia Suite, Opus 158.*

THE GETTY MUSEUM IS EXHIBITING EXPERIMENTAL ANIMATED ART

Abstract imagery made with experimental lighting effects was of great interest to avant-garde photographers from the 1920s to the '50s. This exhibition *Abstracted Light: Experimental Photography* features photographs by international artists devoted to the practice, including László Moholy-Nagy, Francis Bruguière, Man Ray, Tōyō Miyatake, Asahachi Kono, and Jaromír Funke. The selection of works demonstrates the dynamic interplay between still photography, experimental film, plus the dazzling artwork of Thomas Wilfred called "Lumina instruments. The Lumina machines create fascinating abstract patterns live in real-time on a rear project screen.

As a teenager I loved watching the Lumina machine at the Museum of Modern Art in NYC. One of my Lumina photos was used by the Berkeley Art Museum's exhibit **Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945-2000** (October 6, 2010 – April 3, 2011) and it was used on a poster for the show, plus the Pacific Film Archive presented my light show film *Sidereal Passage* (1977) that includes a long lumina sequence.

The Center for Visual Music has loaned the Getty Mary Ellen Bute's film *Rhythm in Light* for the exhibit. There are also 4 Wilfred Lumina instruments in the show. The show ends in late November.



'THE HOUSE OF LOSS' IS A POWERFUL/DEPRESSING EXPERIENCE "*The*

House of Loss is a journey into a world where life and memories are slowly fading away. Blue-hued with tones of grey, this film is an ode to the fragility of life, memories, and identity. A melancholic mood was created to portray a generation who are bit by bit getting forgotten. This journey is seen through the eyes of a young social worker caring for elders with dementia in a retirement home. It has been shown by over 100 film

festivals.

One review said *The House of Loss* is considered to be one of the best Japanese-Korean movies ever made. It is directed and illustrated by Jinkyu Jeon and co-produced by Koji Yamamura, an independent Japanese animator. Jeon graduated from the Korea National University of Arts before enrolling at the Tokyo University of the Arts to pursue a career in animation. He's known for his minimalistic, elegant, and fine details, the precision of his lines, and his use of metaphors that he's able to transform into masterful visuals. It was in the Cannes Film Festival. 2022; Animation Nights New York 2022, and Imaginaria 2022. https://vimeo.com/channels/staffpicks/1008778599?utm_source=DOC+NYC&utm_campaign=0a283c502f-EMAIL_CAMPAIGN_2018_12_17_07_49_COPY_01&utm_medium=email&utm_term=0_d83fd8be6c-0a283c502f-269931382&mc_cid=0a283c502f&mc_eid=c6d41dc392

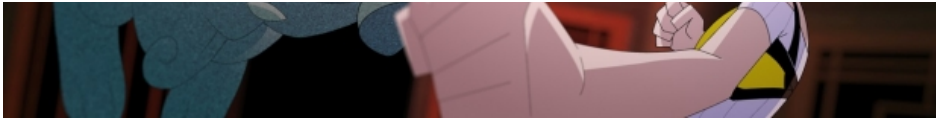


House of Loss was directed by Jeon Jinkyu. He was born in Born in Seoul, South Korea in 1987. He graduated from Korea National University of Arts of Animation in 2015. After graduation he worked as an animator at the Studio Shelter for two years (2015~2017). In 2022 he graduated from Tokyo University of Arts of Animation. His other films include *The Death Vendor*, 2019, ([The Death Vendor 2019 - Google Search](#)), and *Material Girl*, 2015.

THE EUROPEAN FILM ACADEMY HAS ANNOUNCED THEIR FIVE NOMINEES FOR THE BEST ANIMATED FEATURE FOR THE 37TH ANNUAL EUROPEAN FILM AWARDS (EFA). The nominees in the category are:

Flow directed by Gints Zilbalodis (Latvia, France, Belgium), *Living Large* directed by Kristina Dufková (Czech Republic, France, Slovakia), *Savages* directed by Claude Barras (Switzerland, France, Belgium), *Sultana's Dream* directed by Isabel Herguera (Spain, Germany, India) and *They Shot the Piano Player* directed by Fernando Trueba and Javier Mariscal (Spain, France, Netherlands, Portugal, Peru).



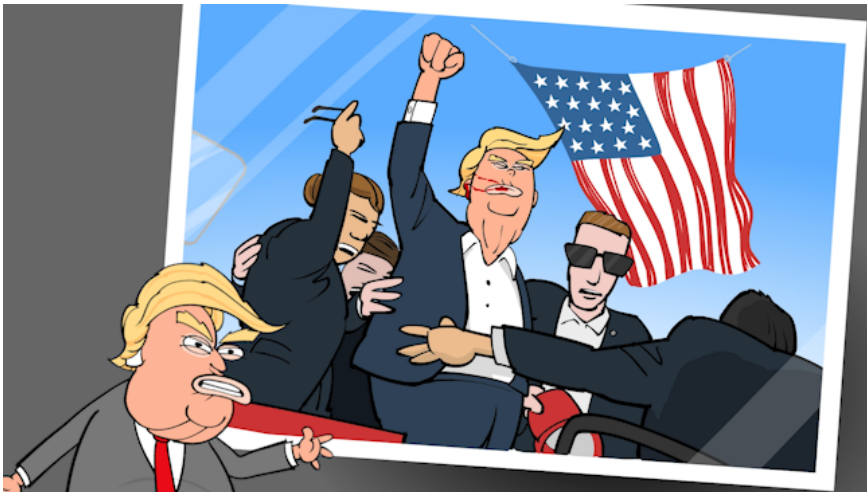


NETFLIX'S 'JENTRY CHAU VS THE UNDERWORLD' WILL BE FULL OF DEMONS AND SUPERNATURAL FUN Ali Wong and Aron Eli Coleite have created this drama about a Chinese American teen living in a small Texas town who finds out a demon king is hunting her. <https://www.awn.com/news/netflix-debuts-jentry-chau-vs-underworld-teaser-trailer-images>

A 'RUGRATS' FEATURE IS BEING PLANNED Nickelodeon's *Rugrats* is getting new life at Paramount Pictures. The studio is developing a feature adaptation of the long-running series. It will be a hybrid of live-action and CG. Arlene Klasky, Gábor Csupó and Paul Germain co-created the show. *Saturday Night Live* writing partners Mikey Day and Streeter Seidell have penned the script for the movie.

ANY LAURA CROFT FANS? An article that may be of interest is 'Tomb Raider: The Legend of Lara Croft' Explores 'The Four Perils' of Chinese Mythology," It interviews the showrunner of the Netflix series. [Tomb Raider: Netflix 2D Animated Series Explores Chinese Mythology \(indiewire.com\)](https://www.indiewire.com/news/tomb-raider-netflix-2d-animated-series-explores-chinese-mythology)

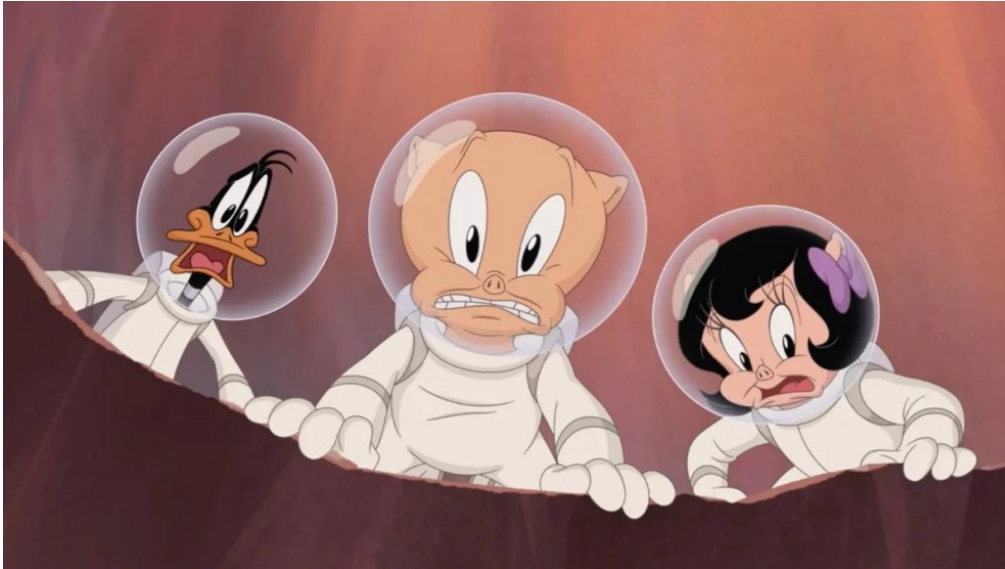
TWO ANIMATED FEATURES HAVE BEEN SUBMITTED FOR THE OSCAR SO FAR FOR BEST INTERNATIONAL FEATURE Pakistan has submitted Usman Riaz's *The Glassworker*, a nice-looking work that seems to be inspired by Studio Ghibli. It had its world premiere at Annecy. Latvia has entered *Flow*, that won the grand prize at Ottawa. <https://search.yahoo.com/yhs/search?hsimp=yhs-076&hspart=infospace&type=ud-c-us--s-p-tj3tspse--exp-none--subid-fk6j226i&p=the+glassworker+movie> and ['Flow,' An Edge-Of-Your-Seat Survival Film, Gets U.S. Trailer, Release Date](https://www.fox.com/news/flow-an-edge-of-your-seat-survival-film-gets-u.s.-trailer-release-date)



ARE YOU LAZY ABOUT VOTING? MARK FIORE'S ANIMATED POLITICAL CARTOONS MAY GET YOU PISSED OFF ABOUT POLITICS TO GET YOU TO FINISH YOUR MAIL IN BALLOT OR TO VOTE IN PERSON His free website has lots of fine animated cartoons on it. Google [Mark Fiore's Political Animation](http://www.markfiore.com)

ANIMATION DISTRIBUTOR GKIDS ACQUIRED BY JAPAN'S TOHO Japanese entertainment leader Toho Co. Ltd, is acquiring 100%

of GKIDS, Inc., the Academy Award-winning North American animation producer and distributor. GKIDS, which maintains offices in New York and Los Angeles, will become a wholly owned subsidiary of Los Angeles-based Toho International. GKIDS founder Eric Beckman will remain as CEO, and Dave Jesteadt will remain as president of the company. The two have run GKIDS together since the company first released the Academy Award-nominated film *The Secret of Kells* as a two-person company in 2009. The company has since grown into a major international animation distributor. It has received 13 Best Animated Feature nominations at the Academy Awards, winning last year for Hayao Miyazaki's *The Boy and the Heron*.



DAY THE EARTH BLEW UP: A LOONEY TUNES MOVIE' OPENS FEB. 28, 2025, BUT IT WILL BE SHOWN IN LA AND NY IN DECEMBER TO QUALIFY T FOR AHE OSCAR RACE. It had its world première at Ancey and was shown at Animation is Film in LA, but it will not be released in the US until. February 28, 2025, A film clip is online.

NANCY'S FILM ABOUT HER ONE-OF-A-KIND EYE GLASSES IS BEING SHOWN BY FILM FESTIVALS She writes, "My film is screaming this week in competition at the Tofuzi Animation Festival in The Republic of Georgia." (October 20, 204)



VETERAN'S DAY COMIC CON AT THE CARTOON ART MUSEUM Sunday, November 10, 2024, 12:00 PM - 5:00 PM A short video of last year's con suggests it is a fun event with several people wearing elaborate science fiction inspired costumes. There is a **Cosplay Contest** where participants compete for cash prizes. There will be panel discussions where both veteran and indie artists will share their stories and insights into the world of art and comic books. This event provides a unique opportunity for visitors to engage directly with artists, explore their work, and support their creative endeavors! Normal admission fees, free to vets. <https://www.cartoonart.org/calendar/2024/11/10/veteran-comic-con>

SPIDERMAN 4 IS COMING. A new installment in Tom Holland's *Spider-Man* universe is coming out on July 24, 2026. During an appearance on *The Tonight Show Starring Jimmy Fallon* on Tuesday, Holland revealed that *Spider-Man 4* is officially a go. "It's happening," he told Fallon. "Next summer we start shooting. Everything's good to go. We're nearly there. It's super exciting. Yeah, I can't wait." During a separate appearance on *Good Morning America*, Holland teased of the fourth film: "The idea is crazy. It's a little different

wait. During a separate appearance on *Good Morning America*, Holland teased of the fourth film. "The idea is crazy. It's a little different to anything we've done before, but I think the fans are gonna really respond to it."



LITTLE SHREW (SNOWFLAKE) Kate Bush calls her *Little Shrew* is a lament for children affected by war, particularly in Ukraine. The film was made to raise money for the charity War Child. The animation is by the British company Inkubus, song by Kate Bush. <https://www.youtube.com/watch?v=lt9HKz56UTQ>

LILLIAN SCHWARTZ, ONE OF THE FIRST PIONEERS OF COMPUTER ANIMATION DIES AT 97 Lillian Schwartz was a resident artist and consultant at Bell Laboratories (New Jersey) from 1969-2002. During the 70s and 80s Schwartz developed a catalogue of visionary techniques that could be used by other computer artists. Her formal explorations in abstract animation involved the marriage of film, computers and music. Cartoon Brew's article about her passing has a link to about a dozen of her experimental shorts. Google [Lillian Schwartz, Pioneering CG Animation Filmmaker, Dies At 97](#)

ASIFA-SF IS A VOLUNTEER RUN ASSOCIATION

Newsletter Editor: Karl Cohen

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

Proofreaders Jim Middleton and Scott Kravitz

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.
Contact karlcohen@earthlink.net**

