

### The ASIFA Central Board

Volunteers all, gleefully promoting the best of all possible worlds while attending to their gardens:

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*Julie Goldstein*

Vice President

*Christopher Sagovac*

Treasurer and International IAD Coordinator

*Briana Yarhouse*

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*Tracy Miller-Robbins*

*Josh Harrell*

Secretary, Yr Hmbl Typst, and Slightly Less Perplexed Membership Coordinator

*Jim Middleton*

With Free-Range Board Members

*Deanna Morse*

*(Madame President to All ASIFAnians!)*

and

*Gretchen Vinnedge*

*Stephen Leeper*

*Michael Long*

*Bob Swieringa*

*Charles Wilson*



## Charging to a Retreat - 2023 Edition

ASIFA Central Zooms Online - *Dateline, Saturday August 26, 2023, Online, Same-time, Depending Upon the Zone*

**Attendees Had to Fall Asleep to Wake Up to Event "It Was Like A Dream," Said Across-the-Planet Attendee**

Over the course of nine, then ten, then ten and one-half hours, over 50 animators, students, educators, and enthusiasts streamed in and out of the 31<sup>st</sup> annual ASIFA Central retreat in August.



GVSU, through ASIFA Central President Julie Goldstein, hosted the web experience, recording much of it for later episodes on the chapter's *youtube* website. Julie Goldstein, fresh from her grand GRAM adventures, hosted it all!

Time zones were the greatest challenge - west coast participants did quite well, but the "central" in "ASIFA Central" perplexed some closer members in the midwest, who thought the noon launch was a 1pm event. With daylight savings in play, it could have been far more interesting from a log-in standpoint, "but who ever collects the interest on daylight savings, anyway?" quipped dozy member E. Gustibus Roue, who added, "time doesn't begin until after my first twelve cups of coffee." The award for furthest sign-in went to Shweta Marathe of India, who peered in at midnight in Mumbai. She was awarded honorary keys to the village of Edmore (once they are found), with a free tour of the backyards and playgrounds of teenage Winsor McCay. She blushed at the honor (the video reception was that good).



*Midnight in Mumbai*

With the initial group introductions:

- ✿ **Julie Goldstein**, ASIFA Central President, began the introductory rounds while controlling The Big Board
- ✿ **Fu Yang** brought a background in stop-motion and 3D - Fu's film *Fortune Cookie* was featured at the St. Louis film festival this summer with Michael Long's recent release: <https://poplifestl.com/tag/gorilla-tactics/>
- ✿ **David Baker** remains lightly retired into "keeping it human," recalling his days of academe and KAFI, noting animation may be the last link to individual artistry, but still conducts workshops
- ✿ **Sarah Schmidt** experienced animation goosebumps and invited all to her Chicago showings on September 28-29
- ✿ **Ian Bobinac** carried the baton to the next level of demystifying Photoshop and is still unpacking cases from his predecessor at KCC in Battle Creek
- ✿ **Lynn Tomlinson** returned through her studio, following last year's astonishing stop-motion warm clay workshop
- ✿ **Josh Hakin** described the picket lines in LA

- ✿ **Josh Harrell** took a breather between educational induction inspirations at CCS and Interlochen
- ✿ **Tyler Newby**, CCAD (Columbia College of Art and Design) adjunct, shared the aura of mixing everything-together-all-at-once with 3D printing and art toys
- ✿ **Sir Charles (codename "Chuck") Wilson** braved the Lansing area blackouts and became a soft, disembodied voice weaving stories of forensic animation, heritage recipes, and animation history
- ✿ **Michael Long** was able to enhance his mailing list for the monthly coffee breaks he hosts from St. Louis (Missouri), sharing secret gorilla handshakes and grooming etiquette in the process
- ✿ **Deanna Morse**, Our Most Serene ASIFA International President, encouraged attention to the upcoming OIAF in September and participation in October's IAD, with more information at ASIFA.org and ASIFA.net. She also dislikes bullet points. Yr hmbl typst is such a tease.
- ✿ **Steve Leeper** shared his unending enthusiasm for his program with CMU and his multiple works in progress
- ✿ **Shweta Marathe**, already stimulated by the time difference, shared the status of her award-winning student film, *Swim* - <https://shweta-marathe.wixsite.com/folio>
- ✿ **Tracy Miller-Robbins** announced that teaching in one place isn't strenuous enough, so she'll be teaching in *three locations* this coming academic year. All that stretching! It's Education YOGA!
- ✿ **Bri Yarhouse** remained in a state of delighted exaltation over her first year at Interlochen, promoting the international-level IAD celebration of our common humanity - with poetry AND kayaks, AND dashing from her new home base to Ottawa and then to Grand Rapids for helping judge this year's ArtPrize. Still more Yoga!
- ✿ **Yr Hmbl Typst** was also present, but oddly silent while taking notes. The coffee hadn't kicked in for him yet, either. But he wanted all to remember that Edmore, Michigan, is where parents and relatives of Winsor McCay are buried, *and they're gonna stay buried.*

### *And Then the Retreat Began!*

#### SESSION ONE

With *Gorilla My Dreams*, Michael Long gave the background to his current film, *Gorilla Tactics*, now migrating among the international film festival circuits. (See the aforementioned link: <https://poplifestl.com/tag/gorilla-tactics/>) It's a film about realizing a childhood dream, the ownership of a gorilla suit, but accepting the loopholes permitted by adulthood. His "chaotic creative process" created an audio/visual puzzle which had him continuously engaged in the feint and flèche of editing. *Gorilla Tactics* invokes the power of prayer, King Kong, and Ernie Kovacs in a youthful quest for a genuine, proper, monkey suit. Spoiler alert: *Gorilla Tactics* will be featured among the films of this year's ASIFA Central IAD reel!

*An update note: "Gorilla Tactics" took Best Animated Narrative Film at the St. Louis Filmmakers Showcase on July 20.*

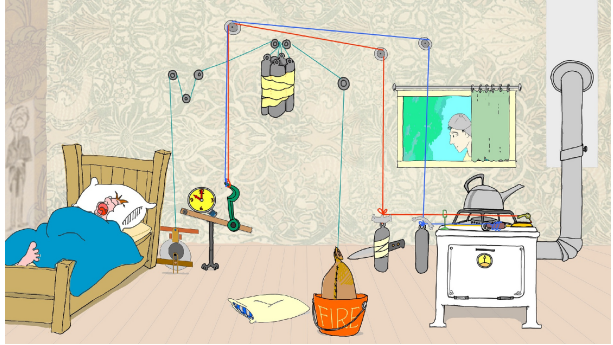
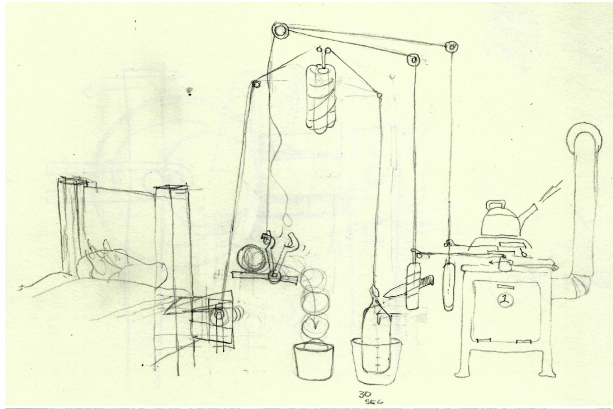
*"It was a thrill to see it play on the Hi-Pointe screen and to hear audience reactions. Besides the nifty certificate, each winner got to select a special object. I chose a new pack of Bicycle Playing Cards, Foil Back Cobalt--just because."*

*Michael Long*

in the steaming heat of pre-WWI summers, vaudevillians retreated from their intemperate stages to bask in the cooling beaches off Muskegon, in a suburb called Bluffton. The manager for this location was a knock-about slapstick stage star named Joe Keaton, ringleader for the popular group, The Three Keatons. The youngest of this group was named Buster, who later became among the greatest of the silent era film comedians, but at the time was a child star who never had the chance to be a child. Bluffton gave him that chance. These years have been under-documented, but a recently completed feature, *Buster Keaton: Home*, explores this period through interviews (including grandchildren and comedy legend Carl Reiner). documents, and - dare we say it here - *animation*. The



pandemic slowed the 2017 production process, but in 2022 Jim Schaub reached out to ASIFA Secretary Jim Middleton to provide three, then six, and ultimately nine animated pieces for the film. *Animating Keaton* was Middleton's presentation on his production process, using a limited budget and existing (some would say outdated) software to make 4K renderings. 3800 drawings later, about seven minutes were ready to add to the feature. In keeping with his reputation, Mr. Middleton's presentation lasted longer than that seven minutes. He owes everyone a ten minute nap. To help that, here is his progress file, online, as the renders and re-renders get reloaded: <https://vimeo.com/manage/videos/796085457/16a55992f8> and the slides from the discussion are at "Post 597" at <https://animatingapothecary.blogspot.com>



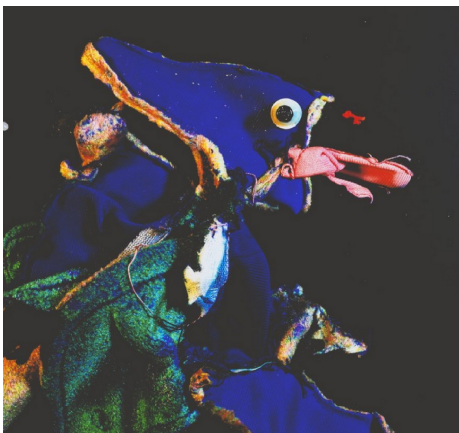
"Awakener" segment, sketch and final setup - Buster Keaton: Home

Cheer her progress at - <https://www.instagram.com/beaniebreakdown> (an elegantly twisted mutant beanie reconstruction welcomes you) - and check out her curated films at the Sunshine Mall Malt Adult festival in her fanzine here: <https://www.maltadult.com/>.

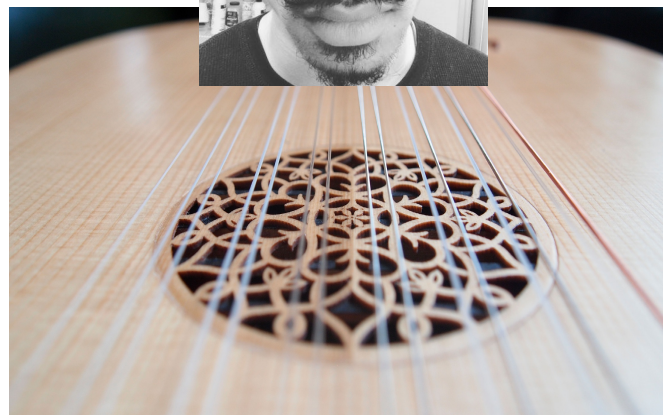
The first session ended with Triangle Tyler and His Student Orchestra. Tyler Newby understands that with Big Lutes you get Big Sound. And with Big Sound you need a Big Screen jammed with animation - even if it's a two hour concert. Time to get loopy! Using node-based Unity programming, he created a

series of images set for spontaneous control during a live performance. However, "a spider out of time" created a snafu just an hour before the show which Mr. Newby corrected, on the fly, across a series of naughty nodes. Without a cardiac arrest. Some in attendance at the presentation became light-headed at the situation, recalling a line from an old song, "weak men would faint, while strong men would cry out in grief!" (from *Ach, How That Woman Could Cook*, Gus Kahn, 1914)

Who wouldn't like to eviscerate a beanie baby? Or two? How about an entire collection? Sarah Schmidt is here for you. She crashed her computer for your maniacal fluff lust, with her initial tests evolving into a full program, with "two rips a week" between September 2023 and next June. So much fiber was released that air filters were called in to prevent an OSHA situation. Using DragonFrame, she is wrapping up this "first-year project," with her collectibles creating new value by the destruction of old ones.



Sarah Schmidt's Frankenbeanie

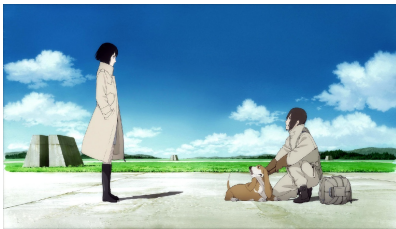


Big Lute, Big Sound from Triangle Tyler

Then, after a break that seemed to last barely a breath,  
came

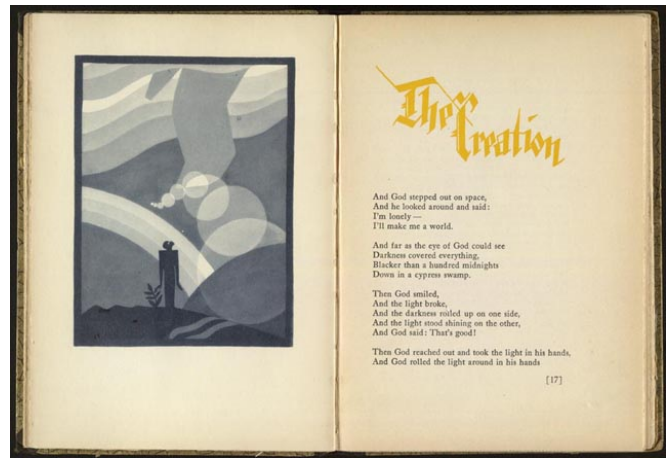
## SESSION TWO

Chris Sullivan began with a discussion of thematic use of visual dynamics demonstrating the tensions between mothers and daughters, using *The Sky Crawlers* (Sukai Kurora), a 2008 war film, directed by Mamoru Oshii as an extended example. The film had a dreamy, almost slow-motion feel to it, with subtle interplay between Cantonese and Mandarin accents as two generations vied for the attentions of the same young man. The film is set within an alternative history where, while the world is at peace, two rival corporations hire fighter pilots to engage in actual combat operations against each other – in order to ease the tension of a populace accustomed to war and aggression. Heady stuff: Greek tragedy meets Manga meets *Rollerball*.



(A similar theme emerged in a later discussion during the retreat, with #7 *Cherry Lane, Room at the Top*, set during the 1967 pro-China, anti-British student uprising, where the forces of love were driving a break down in society's barriers with a three-way romance. Reviewers have noted that director Yonfan, had he created *The Graduate*, would likely have been on the side of Mrs. Robinson.)

Steve Leeper has been seeking animation styles that go beyond the "cartooniness" of ToonBoom's inherent style for his work on creation poetry, notably James Weldon Johnson's 1927 poem *The Creation* (<https://poets.org/poem/creation>), with the haunting opening line, "And God stepped out on space/And he looked around and said: I'm lonely—" He has explored new ways to animate darkness, with a black screen becoming a time-lapse of isopropanol, glycerin, and black ink. He has also been using thumbnail storyboard sketches, with the inherent struggle to have the intended animation match the texture of the original sketches, discovering in the process that working in charcoal is *exhausting*. He also encourages the concept for his students that a project doesn't always need a deadline – that some



animation can become a life-long project, with discoveries along the way revealing as much to the external world as it does to an introspective creator. *Brother Thomas* is doing very well, too, by the way.

The *Ne Plus Ultra* bibliography listings from Orrin Scott continue to reveal the increase in interest in animation as a subject – while revealing a drop in advanced degrees in the visual and performing arts (4.4% BS, 1.8% MS, 0.8% PhD), while the pandemic resulted in many titles either not being released, or sent out in small, unpublicized packets (the production pipeline being squeezed for a potential tax-write off?). This created further challenging searches, derailing proper research and publication documentation. He also noted an increase in fiction books involving animation (consider *The Invention of Hugo Cabret* by Brian Selznick). Mr. Scott also manages the ASIFA Central Discord site, seeking input on how to make the experience better as a perpetuating virtual lodge for the group.



Another breathless break, and then began

## THE SHORT TALKS

Lynn Tomlinson returned after her demonstration to last year's retreat attendees on her stop motion, clay-on-glass technique featuring the music video, *Ten Degrees of Strange*. Her 2021 project, *Periscopic Gaze*, examines the movement of water using dense layers of oils and pastels, prompting Sweaty Eyeballs Animation Festival juror Kelley Bell to comment, "The execution of this film is masterful: clay-on-glass animation is already a

medium that's notable for its plasticity, but some of the twists, turns and transformations in the film left me dumbstruck, honestly. It's a potent and visceral four-and-a-half minute treatise on the interconnectivity of nature, the futility of regret, and the inevitability of mortality."

Another recent project made fuller use of the Towson University planetarium, with an interdisciplinary subject "Light and Color," designed to be shown as part of an introductory physics course at the university, as well as in high school science classes. The full-dome and expanded animation experience at Towson University Planetarium is sampled at <https://vimeo.com/786925018>

Steve Leeper and has some special moves to bring a storyboard into a pitch-animated, using Photoshop templates to build motion among his pencil drawings. The process involves the creation of action scripts within the Photoshop environment, timing the images from action beat to action beat, creating composite layers in the PS software and then using the import function of ToonBoom to use the layers to build a three-dimensional space. "This is a hack," he explained, to avoid the perceived layout limitations within other software packages, such as Storyboarder. He

has created several videos demonstrating the process on Vimeo, and lo! here is a sample: <https://vimeo.com/851977416>



Towson University Planetarium Dome installation and Lynn Tomlinson in a meditative state

Guiding the animation phenomenon of Interlochen, and the approaching IAD would be enough to challenge anyone's calendar, but Bri Yarhouse announced at the retreat that she would be serving as juror for Grand Rapids' ArtPrize celebration this year. IAD permits animators to examine "what does it mean to be human," and the more than 50 films thus far provided for the event are an ample testament to that philosophical pursuit.

Interlochen continues its legacy as being a destination high-school-level boarding experience with its intense, multidisciplinary programs, building its animation program under Bri's guidance in what she describes as "my dream job." Lynn Tomlinson has coordinated her stop motion clay workshop onsite there, James Suhr brought his expertise in storyboarding, Josh Harrell from CCS managed projects in physical media – and the Interlochen construction division has been busy modifying and creating animation workspaces to continue making Interlochen a major destination for learning the visual and performing arts. Aspiring animators can tap into wells of poetic inspiration, voice artistry, and public broadcasting facilities to create and learn what it does mean to be human.



International Animation Day (IAD) brings the world to the same table

*THEN (never has retreating been such an advancement on charging subject matter!)*

### The INFLUENCE and IMPACT Experiences from ASIFA members

Michael Long started with 1963's *It's A Mad, Mad, Mad, Mad World*, (whoops, one too many *Mads* there) with Saul Bass' pace-setting opening titles. The movie is condensed to under five minutes with his minimalist, manic, gleeful UPA style - <https://www.youtube.com/watch?v=s1A7bJD3atk>



He also followed the existential train of thought for the retreat by recommending Bass' award winning short, *Why Man Creates*, especially the *Edifice* sequence - <https://www.youtube.com/watch?v=ZkowV1L81-0> - which predicts the tone of Frederick Back's *Tout-Rien* a decade later.

*And, by the way, Gorilla Tactics is taking St. Louis by storm - here with VALET PARKING:*



Jim Middleton was able to share the visuals for Ub Iwerks' Columbia production of *The Foxy Pup* (1937), noteworthy as Mel Blanc's first non-Warner's voice work, but which also served as inspiration for the color palette and background design animation within the documentary *Buster Keaton: Home*.



Background design from Iwerks' *Foxy Pup* (1937)

Huck Wilson and *GODZILLA* brought everyone to a feverish appetite for a dinner break, with clips from the nearly 70 years of Japan's favorite export, with two more productions in the pipeline for 2024 release. He reviewed the entire *Godzilla* canon, reminiscing on youthfl monster cinema visits with his aunt, with asides into animation spin-offs, derivations, and Deanna Morse's contribution to the genre in her stop-motion *Kitchen Creature Feature*. And remember, Simon can't spell! <https://www.youtube.com/shorts/p14ugNSxf3U>



## A DINNER BREAK!!

(but many brought their sandwiches to the zoom between presentations, and yr hmbly typst neglected to stop the recording, capturing some further rare animation insights. There was too much fun to allow sneaking off quietly for any reason)

## AND THEN!!!!

### Christine Panushka with *Blood of a Family Tree!*

The ability for a single animator to create an entire animated feature in a lifetime was unthinkable just a few decades ago. Technology has brought the singular benefit of building more feature animation auteurs to the public eye – as individual films have grown from the five minute experiments of a generation ago, built over the course of years, to over an hour of ideas to share with the same production schedule.

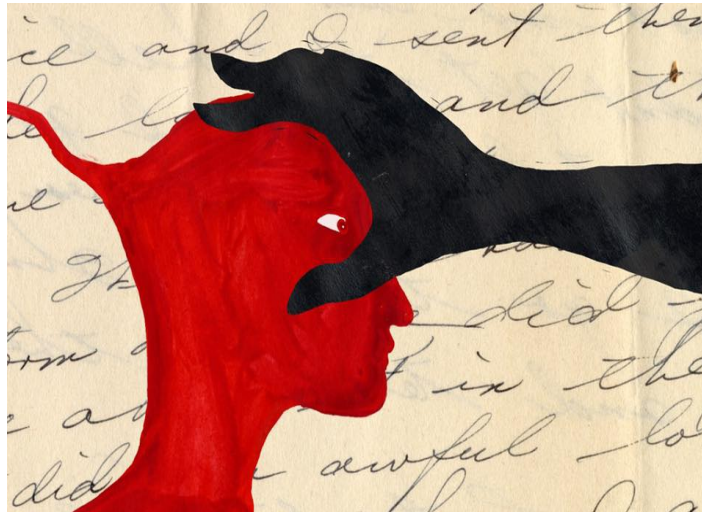
The silhouette dance, skeletal lacing, framed and shaded as modern interpretations of classic woodcut illustrations trace images of genealogy through literal bloodlines. Physiological explanations give way to segments broken into thematic chapters, inspired by the ability of images over 3000 years old to still reveal emotions by connecting with a neurologically primal subconscious. This is how Egyptian art can still communicate without words, and how rhythm and tone can blend sound and sight without words. Christine Panushka returned to "the essential nature of the form" in her feature and incorporated five original compositions into the soundtrack,

changing the space to match the sound.

A condition creating a sanguine surfeit stimulated her to build a film that grew into its final structure in three years, compared to the usual time of ten for other productions. Experimental, evolving streams of consciousness described the trillions of coincidences that must happen to bring us to our present; hence, we never know what brought us

here; such is the visceral quality of a bloodline. She believes the term "experimental film" is not a genre, but a method. It takes a lot of work to slam into repeated dead ends, to look where every strand of inspiration may lead – in this regard, she regards the young Walt Disney as an experimental filmmaker and animator – he took a lot of risks to create a *Snow White*, and when it comes to a film frame, she believes there is a "enough within the rectangle to keep me interested." During the discussion of her feature, attendee Mikhail Gurnevich

**Brief Bio of Christine Panushka:** her film work includes *Nighttime Fears and Fantasies: A Bedtime Tale for a Young Girl* and *The Sum of Them*. She is also the creator of the award-winning website Absolut Panushka, which featured artwork by Priit Pärn, Jules Engel, Kihachiro Kawamoto, Ruth Hayes, The DeNoojiers and others, during its premiere. The site is no longer active, but a 300 page archive of the pages is available in the newsletter section of the ASIFA Central website - [www.asifa.org](http://www.asifa.org). She recently retired and has stories to tell. Get out the popcorn!



noted that "animation is poetry," and that the relationship Christine developed with the Absolut vodka company in the 1990s created some of the most experimental animated films given literal commercial exposure. By this time, the specifics of the feature drifted along multiple paths regarding the creative and imaginative processes, that there are so many "featurettes" appearing as animators are giving themselves permission to dive deeper, and deeper, into subjects for a 30 or 40 minute film, regardless of the commercial potential. A film can become the same work of art

as a layered, detailed painting that one may gaze upon for hours at a time and draw more meaning with each observation.

This is not to say that experimental films lack rules. The discussion broke apart a cinematic composition into rules that differ from structure. Rules can evolve as the artist proceeds, but the structure of a film should be considered the solid scaffolding with a distinct shape. *Blood of the Family Tree* is built on dossiers, or chapters, each complete within itself. The point of the rules is to communicate without speech, to move beyond speech, admittedly, "not for a huge audience."

In a short film, every second has a greater weight; a feature in experimentation, should be considered another means of communication, but for all its protracted volume, should not be considered an artistic "milestone," but a unit of the creator's overall work.

Longer films need repetition to create almost a mantra, building to a point where the animator should feel, "I'm in trouble now." Working on notes, rewrites, reconsiderations, broken by quiet moments to dig into the unusual, the subconscious, the internal universe, until something breaks through the uncertainty into a dreamy connectivity that can only be expressed visually; words at that point are the corruption of an idea.

At this point, two hours had passed, the



From *Hiroshima*, 2014 - the late, the great Paul Bush, Anita Lebeau, Deanna Morse, Christine Panushka

multitudes of Whitman had condensed to the dozen of determined Retreaters, and the *Blood of the Family Tree* was a referential link.

Christine bid adieu, and after a brief time, one, then another, reappeared online and a second wave of discussions emerged, from fires smoking the skies of Oregon, to the delicate flip books of Ruth

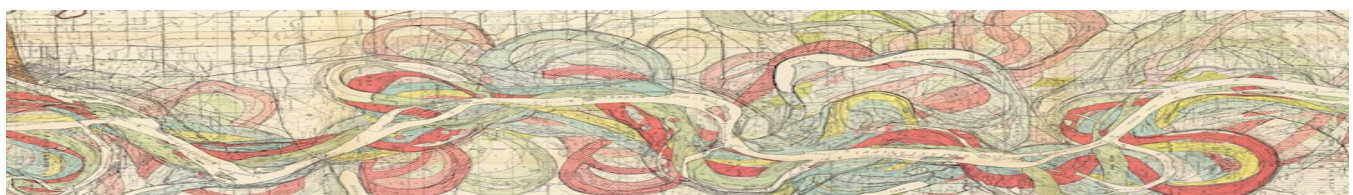
Hayes, to cyanotypes, clocks, After Effects feeling like "shooting on threes," and the notion of ideas as spinning, airborne discs of pizza dough, working with clay to feel the spirit.

"Anizoomation still exists, too," Deanna reminded us, when the caul-covered Zoom possessed an experimental expression of its own. It seems like a far away world now.

<https://www.deanimations.com/>

Then, to the horror of those in the throes of sleep deprivation, the realization that the retreat didn't have a workshop this year, but worse, that the retreat failed in its primary mission, a goal above all others, to have an ASIFA Central Cake flip, slip, and majestically flop to the ground in memory of all those cakes who died before their just desserts at Starved Rock retreats, which in a fit of irony, ultimately had all the cake it could manage, if it only had a mouth to appreciate it.

And a parting thought for the evening - "You know, there are so many ways to screw things up with the newer software. It gives me hope that experimental film will always be with us."

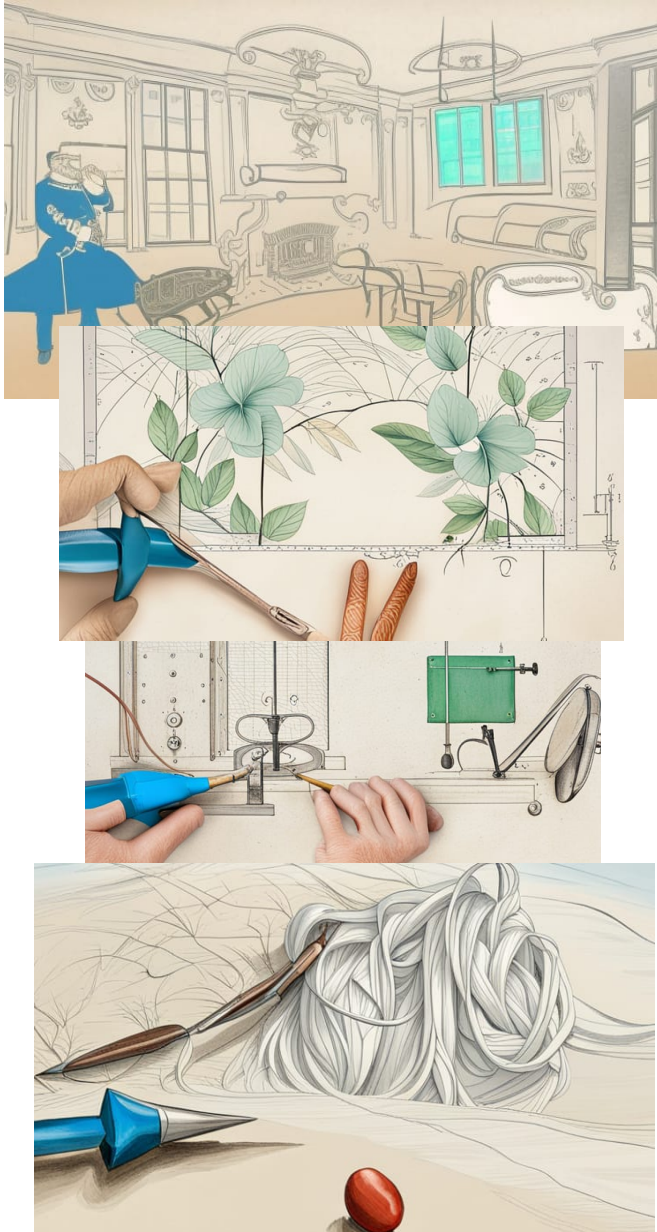


*The Stream of Consciousness*



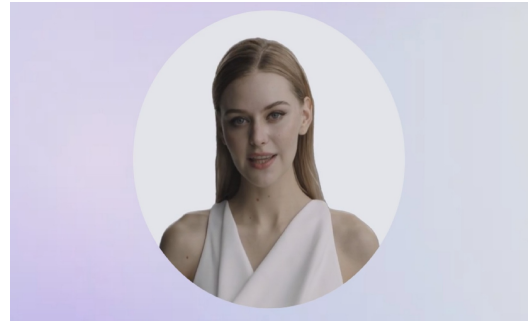
**Sidebar - AI Didn't Save Any Time  
Whatsoever**

During the tight animation production time for *Buster Keaton: Home*, yr hmbl typst thought AI might be helpful in generating some eclectic titles, in the form of either woodcuts or copperplate engravings. It took too long for not very useful results (original image on page 3). It seems that Yr Hmbl Typst is speaking DOS and HTML to Apache Groovy and F#. Interesting, however...



*Pretty, but I think AI has a little ADHD*

However, "Heygen" AI is terrifying, even without AR. It read *Jabberwocky* without so much as a hiccup, which is something yr hmbl typst can rarely do:



"I said *Twas Brillig*, you doomed, insignificant human!"

<https://animatingapothecary.blogspot.com/2023/08/pst-599-now-im-scared.html>

**The Center for Visual Music Asks A Question**

Did Oskar Fischinger make the first music videos? Why is he called the Father of Visual Music? A deep dive into his work and influence, "Oskar Fischinger and Visual Music," the CVM Virtual Seminar returns with a shorter version this season. In five weekly Zoom sessions, illustrated talks by curator/film historian (not to mention bon vivant and raconteur) Cindy Keefer presents screenings of Fischinger's important and rare films (plus other key visual music films), infrequently seen archival materials, and conducts participant discussions.

The series will run through September and October, running Wednesdays at 11 am PST on these days: Sept. 27, Oct. 4, 11, 18, 25. There is a reduced fee for this shorter version, but limited enrollment, and the CVM is registering now.




*(Courtesy CVM) - thanks, Cindy!*

continued 🗨️

For full details on the Fischinger Exploration, see the Screenings & Events page, [www.centerforvisualmusic.org/Events.htm](http://www.centerforvisualmusic.org/Events.htm)  
 Also, their popular Expanded Cinema Master Class also returns this fall, *Jordan Belson, Vortex Concerts, and Origins of Expanded Cinema*. Contact the CVM site to be added to The List of Visual Greatness.

## The Public Domain Corner – Disney and Extending Copyright

*Musings by Yr Hmbl Typst*

 few years ago, there was a vinyl picture-disc release of the soundtrack to *Steamboat Willie*, a soundtrack originally slated for the public domain in 2028. However, not *this particular performance* of that soundtrack - there are some subtle "adjustments" to this recording, notably a clean up from the Powers Cinesound system of the late 1920s. Anyone trying to use *this particular performance* could be visited upon by the Disney legal team, a notoriously humorless bunch of litigators.

Sticking to the same film, Disney + has a "tribute" to Mickey among its recent streaming specimens, in his "new" iteration called *Steamboat Silly*. In it, the "new" Mickey releases the 1928 black-and-white Mickey while showing a home movie - which is riddled with re-drawn scenes from "Steamboat Willie." So, again, when 2024 arrives, the same legal dream team can sit on the front stoop of anyone making use of the original Mickey, claiming that it is making use of this recent version of the film, which will be under copyright until 2119 (96 years for "published works").

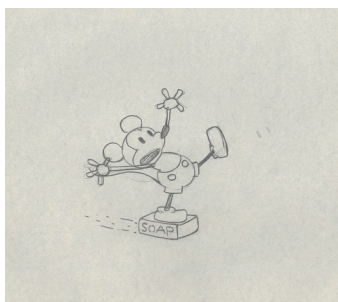
Silly Symphonies, anyone? Well, the classic 1929 *Skeleton Dance* has already gone through several variations from its 16mm EmGee film license, to VHS, to DVD, before this new streaming version on Disney +. The original release had a silent opening credit, then it was "modernized" with a faux intro music (that jarred against the actual soundtrack when it kicked in), then with an adjusted frame size to make it "authentic," then back to the silent opening for the Disney + production. Each soundtrack version represented a new "performance," with a 100 year long copyright attached. In addition, the new streaming

version of *Skeleton Dance* has been given a digital cleanup, balancing contrast and flicker, cleaning the soundtrack, and even adjusting a sequence where the original film had the performing skeleton move off register from the background. Again, each of these versions represents a "new performance," and performances (ie, soundtracks) qualify for the 100 year copyright. The cleaned up visual version, as "published material," qualifies for 96 years.

This follows the production practice of Disney, from its VHS versions onwards, to not identify the copyright year of the film on the packaging - then it was to obscure the age of the movie ("1938! Eeuh! Old movie! Eeuh!"), but it also turned out

effective to obscure when that film would be in the public domain (even with all that care, *The Mad Doctor* and *Minnie's Yoo-Hoo* slipped through the cracks) (people lost their jobs over that one, I'm sure).

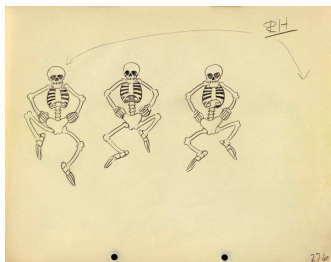
So, if anyone is chomping at the bit to use these films, it'll be necessary to be certain that the 1928 and 1929 versions, specifically, are the source. Or, creating a different version, with a documented trail of production of drawing, rendering and artwork, will likely get past



Mickey's first slide - *Steamboat Willie* drawing by Ub Iwerks (1928)



The flexible title space - from a 1929 classic



Original Iwerks drawing from 1929 - from Cartoon Research site

the realm of DisneyLaw. I suggest using a headless chicken, dressed and ready for Sunday dinner, piloting a tugboat. Have something like that whistle, and theater-goers will pack the aisles!

The ultimate irony of all this is that, had any of these current copyright laws been in place in 1928 or 1929, the musical cues that Walt, Ub, and Carl employed for these groundbreaking films would not have been in the public domain.

What a whirl'd.

### “As Seen on TV”

**S**treaming services have taken over the way people watch TV at home, and as a result, the broadcast TV commercial has become a dying art. Luckily, the Internet Archive houses a collection of Classic TV Commercials, with almost 17,000 different advertisements dating back to 1949. Many of these are animated (imagine that!). [https://archive.org/details/classic\\_tv\\_commercials](https://archive.org/details/classic_tv_commercials)



### ASIFA International Update with Deanna Morse

**S**ear friends,  
I wanted to share a report I wrote after our two partner festivals. There were some ideas about how to invest our reserve for the benefit of international activities, and also my reflections on the importance of ASIFA.

Currently, films are being offered and uploaded for the October 28 International Animation Day

Celebration. Plans for the ASIFA Prize at Ottawa are solidifying. Soon we will ask for nominations for ASIFA Prize 2024, IAD poster 2024, and continue our discussions of other initiatives.

Two partner Festivals: Zagreb and Annecy - Two dynamic ASIFA member meetings  
Zagreb Croatia welcomed us with tasty homemade cakes and other delights. We, 16 members, representing 9 countries, introduced ourselves, and tossed around ideas about what ASIFA international might do, specifically with our small reserve in the next few years.

There were some energetic suggestions!

- More festival discounts, and partner discounts
- giving a prize in the name of ASIFA at festivals- like 500€
- one or two curated screenings a year offered by ASIFA, a mix of young's and masters
- meetings at festivals, perhaps around a significant award
- having a project for grown-ups similar to AWG. Similar to the poster projects created for IAD, one theme, many variations.

Members were happy to meet each other and share ideas about our future. In true festival form, watching the clock, we ran off to go to a panel discussion about artificial intelligence, also our future.

Then... at the bustling Annecy, we met at the Bonleiu coffee shop. Postcards and buttons were distributed to 17 happy ASIFA members from 10 countries. Without microphones, we made introductions, including passing around a phone with a facetime call to meet the new ASIFA India President who was unable to get his visa. It was one of those wonderful dual moments, in-person and Zoomy.

As Ilya Bereznickas was sketching caricatures of each of us, a spontaneous WhatsApp was initiated to share party information and continue friendships. Unfortunately, technology failed us...but we did manage to run into each other again, familiar faces in the sea of 15,820 attendees at Annecy.

### *The Importance of ASIFA*

ASIFA is an organization of members, individual animators working in various fields, reflecting the many facets of animation. The local and national chapters are central to our structure. Each chapter has its own purpose, its own characteristics, activities, personalities. We represent auteur, corporate, new technologies, entertainment, education, and more. Chapters offer legal advice, equipment, social activities, festivals, educational, economic development, and more.

We frequently refer to the International ASIFA as an umbrella, connecting those national groups. Again and again, we heard the importance of why we are in that umbrella, why we are international. It is unique to be more than just a national group. To be part of a larger entity, a larger purpose. It elevates the national group status. Some chapters can use this to get government support. Members feel that they are part of a larger family. It allows members to connect for exchange, co-production, support, friendship.

And all of this is because of our shared love of the power of animation. And our belief that animation can communicate across borders, making the world a smaller place. Promoting cultural understanding through the art of animation.

Yes.

Deanna Morse  
ASIFA President, [president@asifa.net](mailto:president@asifa.net)



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#### **ANIMATION UNITES US**

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

<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> - be sure to check out the Facebook page on ANIZOOMATION*

#### **ANIMATION UNITES US**

*As usual, send any suggestions, comments, or recipes for zucchini bread, along with the usual castigations to yr hmb1 typist, at [jim.middletonrx@gmail.com](mailto:jim.middletonrx@gmail.com) or, for dull bloggery, <https://animatingapothecary.blogspot.com>*

#### **ANIMATION UNITES US**

*Opinions expressed in this newsletter are those of the hmb1 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.*

*Press releases are always welcome! We encourage shameless self-promotion!*

