



**ASIFA**  
THE INTERNATIONAL ANIMATION ASSOCIATION  
P.O. Box 225263  
SF, CA 94122



## BILL PLYMPTON'S "TRUMP BITES" ARE A HIT ON THE INTERNET AND IN THEATERS BEFORE FEATURES

They first appeared on the *NY Times* opinion pages and have since been seen in selected theatres. Check out *Trump Bites*, Bill's animation combined with real audio from Donald Trump at <https://www.trumpbites.com>

One episode of *Trump Bites* has been screening at the IFC Center in New York, before every movie since early July. It is also being seen with screenings of Bill's new feature *Revengeance*. *Sight & Sound* magazine called it an "unbridled, caustic, grotesquely comic vision of America that feels particularly timely."

## JOHN LASSETER'S FALL HAS OPENED THE DOOR FOR WOMEN TO SPEAK OUT ABOUT THE SEXIST ABUSE IN THE ANIMATION INDUSTRY THAT THEY HAVE BEEN PUTTING UP WITH FOR DECADES

Most people now know that John Lasseter "misbehaved" for years and got away with it, but the details remained quite vague. In June a former female employee of Pixar laid out the ugly picture of what was going on. Her account is a very well written article that has gone viral on the internet.

The article *Pixar Sexist Boys Club* by Cassandra Smolcic is a powerful account of her five years working there as an artist and designer. While she has high praise for some of the men she has worked with, she also shares with us some of the unpleasant things that happened to her and things that happened to other women on the staff.

It is a disturbing, but honest recollection of being a woman working at what is considered the nation's greatest animation company. Unfortunately what the public didn't know until last November, is that behind the happy façade some women find that working in an environment where outrageous sexual behavior is tolerated and goes unreported can be a horrible experience. The article is published at: <https://byrsf.co/pixars-sexist-boys-club-9d621567fde9>

Cassandra Smolcic's story is similar to what has happened in the industry elsewhere. Two people who read the article contacted me to say that sadly this is also something that they saw happening in their careers as well. One was a production manager at a studio that made animated series for TV in the 1980s. She avoided being a target of the guys who were prone to hit up on the women at the studio by always wearing her riding boots and jeans to work. She has owned horses and she rode after work and on weekends. She told me, "It wasn't just my apparel that worked at 'X.' I let them know that I spent my off-hours making 1000 pound animals do what I want so they chose easier targets."

"When the manager of that company saw I could do the job well, he had me train some more women so he could promote them and pay them a fraction of what he paid male production managers. But he would never address the problem that the artists wouldn't listen to the female PMs and back them up. That would have run in the face of the old-boy network. Lots of stories about that. It was so good to tell the manager to his face I quit!"

She also told me she loved working at "Klasky Csupo, since the studio was owned by a woman and many senior positions were held by women. There was an atmosphere where that kind of behavior was not allowed. Female power was in place. The problems there came from free-lancers from outside, not from the people I hired." She worked on *Rugrats* and *Ahhhhh! Real Monsters*. "It was so wonderful, for the first time in my career to go into a meeting and seeing that the women's ideas were listened to and we didn't have to go through the subterfuge of getting people to think a guy had come up with our good ideas."

The second person was somebody from Disney. He wrote, "I worked with a bunch of guys who displayed shocking behavior at times. Some stories I could tell would cause your toes to curl. Sadly, their behavior was condoned. Anyway, the stories are getting told and that's important."

In the 1980s a woman I once knew who worked in animation here in SF, took a job representing Hanna-Barbera in Taiwan as their top representative. When the workers, not used to being supervised by a woman, refused to follow her instructions she called one of the studio's partners in LA to let him know what was going on. He called the Taiwan studio owner and told him that



she was in charge. After that the workers listened to her.



**DID YOU MISS SEEING 'HOTEL TRANSYLVANIA 3'? GOOD!** The *Hollywood Reporter* review starts off questioning the film's premise. "Sending its gang of cuddly monsters off on a holiday at sea, Genndy Tartakovsky's *Hotel Transylvania 3: Summer Vacation* is exactly the kind of energetic, middlebrow 'toon-timekiller fans will expect. It's also the series' biggest peddler yet of one of the most damaging lies movies have ever sold to young people: That there's one and only one love out there for everyone in the world; that it can be recognized at first sight; and (advocates for the abused love this part) that you must never give up on that true match, even if she's trying to kill not just you but all those you love."

"The asterisk here is that a person *might* get a second chance at a 'zing' (the series' sickly-cute name for true love), provided that your first one has died."

*Variety* called it "by far the worst of the series, spends virtually no time in the hotel and runs out of commentary on classic monsters, despite renewing the rivalry between Dracula and the vampire slayer Van Helsing. In the dead of summer, younger audiences won't likely care that it's blah, blah, blah, and it seems destined to drain another \$150 million out of parents' pockets."

Genndy Tartakovsky calls it a comedy, but as the production progressed, they were struck by how relevant its underlying message about tolerance and acceptance had become. It drew on his feelings as an immigrant to tell a story about tolerance and acceptance.

**'SF CHRONICLE'S' PETER HARTLAUB WROTE AN INSPIRED PUTDOWN OF 'TRANS 3'** He starts off by saying by saying it "defies lowered expectations, if not the tired adolescent mind-set and poor joke-writing, (it) emerges as the best in the series. While the dialogue remains "sub-mediocre," the "animation is excellent with inspired set-pieces that were mostly missing in the previous films." He praises Tartovsky's work as "inspired," "talented," as having the "kinetic visual styling of *Samurai Jack*," and in several other

positive ways, but he is not a fan of Adam Sandler. He says the film has a "weak overall story and tired one-liners," "a plotline which is cringe inducing at times" and a "worldview that professional women will always be attracted to helpless dimwits."



One of the film's 3 mythology sirens

**A PRODUCTION REPORT ON SIGNE BAUMANE'S SECOND FEATURE** Signe wrote in late June, "For the very first time I saw 25 consecutive minutes of *My Love Affair With Marriage*. It was something of a shock - and a good one - to see the animated images merge with the actors' voices. The script that took us a year to write is coming to life!"

**DISNEY FACES "VOTER REVOLT" IN ANAHEIM OVER ITS POVERTY WAGES AND TAX SUBSIDIES.** *LA Times* reports, "In November, Anaheim voters will decide whether to impose a living-wage ordinance on tourism-district businesses that receive city subsidies. It got on the ballot thanks to a coalition of 11 labor unions active at Disney, whose members easily gathered 22,000 local signatures in just two months. It will require a minimum wage of \$15 an hour in 2019, going up to \$18 an hour by 2022."

"Researchers with Occidental College surveyed 5,000 Disneyland workers and found 73% earning under \$15 an hour, can't make ends meet each month, 57% missed shifts because they couldn't find childcare, and 11% were homeless at least once in the past year."

**PLAYLAND NOT AT THE BEACH IS CLOSING** Located at 10979 San Pablo Ave. El Cerrito. Labor Day will be Playland's last day. It is a museum full of fun things plus pinball machines, live magic shows and much more. See their website for photos, etc. On September 15, there will an on-site auction of everything there. Alan Michaan will be running the auction. **www.playland-not-at-the-beach.org** To see the auction catalog visit [https://www.michaans.com/events/2018/auct\\_09152018.php](https://www.michaans.com/events/2018/auct_09152018.php)

## WARNER BROS. IS DEVELOPING AN ANIMATED 'WIZARD OF OZ' RETELLING OF IT

Mark Burton (*Madagascar*) will adapt *Toto*, a children's book by War Horse writer Michael Morpurgo, which tells the story of Dorothy's trip through Oz from her faithful dog's perspective.



**"RUBEN BRANT, COLLECTOR" LOOKS LIKE IT MIGHT BE AN INTERESTING, UNUSUAL THRILLER** The film was made in Hungary and it premiered at the Locarno Festival Aug. 15. The English-language film centers on Ruben Brandt, a psychotherapist, who hopes that by stealing 13 paintings from world-renowned art galleries and private art collections, he will stop his terrible nightmares. A strange premise, but he and his gang, accompanied by four of his patients, successfully rob the Louvre, Tate, Uffizi, Hermitage and MoMA.

Known as "The Collector," one of the world's most-wanted criminals, the reward for his capture keeps rising. A cartel of insurance companies entrusts Mike Kowalski, private detective to solve the case. *Ruben Brandt, Collector*, could be an entertaining yarn. It was directed by Milorad Krstić.

## 'INCREDIBLES 2' HAS NOW GROSSED OVER \$1 BILLION

It is the seventh animated film to join the billion-dollar club, and Disney's total tally to five, not adjusted for inflation. It is also the fourth title of 2018 to join the billion-dollar club so far after Disney and Marvel's *Avengers: Infinity War* and *Black Panther* and Universal's *Jurassic World: Fallen Kingdom*.

The *Incredibles* sequel has grossed \$595 million domestically and \$527 million internationally for a global tally of \$1.122 billion and it is just opening in Japan, Spain, Germany and Italy.

The previous six animated films to clear \$1 billion are *Frozen*, *Minions*, *Toy Story 3*, *Despicable Me 3*, *Finding Dory* and *Zootopia*.

## 'HYBRIDS' WINS BEST IN SHOW AT SIGGRAPH

The 45th conference was held this year Aug. 12-16 at the Vancouver Convention Centre. Best In Show was awarded to *Hybrids*, a short by four graduate students from the CG school MoPA in France. The jury's choice award went to Dreamworks

Animation's *Bilby*, a touching story about a bilby that tries to protect a little bird from the dangers of the Australian outback. The short premiered at the Annecy International Animation Festival. The Siggraph award for best student project went to *Overrun* by six students from Supinfocom Rubika in France.



## EXHIBIT OF WORKING DOGS – AUG. 9 TO JAN. 27 AT THE CHARLES M. SCHULZ MUSEUM IN SANTA ROSA

Schulz paid tribute to them in his comic strip. Snoopy had many hard-working personas including attorney, WWI flying ace, grocery clerk, and hired hand. Schulz acknowledged how much better life is when we share the working day with dogs.

## THE ART INSTITUTE OF CALIFORNIA, SAN FRANCISCO, IS CLOSING

This is not the old and well respected Art Institute at 800 Chestnut in N. Beach, but a for profit school chain. Hundreds of faculty and staff are out of jobs with the closures of the Art Institute of California, San Francisco, and the Alameda campus of Argosy University, a general education school.

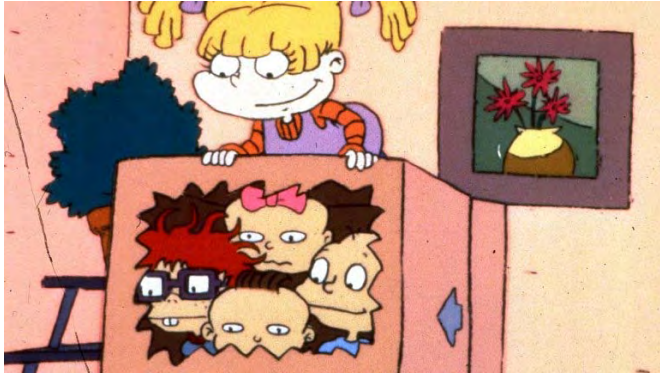
Dream Center Education Holdings, a Pittsburgh organization that acquired schools affiliated with the Art Institute and Argosy University last year, will be closing these campuses, as well as some others in California, in December.

"Local demand at the physical locations where we decided to discontinue campus-based programs has been far surpassed by the demand for online programs in these markets, as evidenced by declining enrollments which have made these campuses unsustainable," said Anne Dean, the Dream Center's senior director of communications, in an email. "We came to realize we would need to discontinue campus programs on a larger scale if we were to truly focus on investing toward a more flexible curriculum to meet student demand."

Some 138 employees of the Art Institute, San Francisco, are getting laid off plus 78 more at Argosy's Alameda campus, according to letters that the Dream Center sent to the state.



Students unable to finish their degrees before the closures will be eligible for tuition reductions or grants, according to Dean. Transferring to another Dream Center campus will make students eligible for a 50 percent tuition reduction, while those transferring to a partner institution will be eligible for a \$5,000 grant.



**'RUGRATS' IS BACK AS A NEW NICKELODEON SERIES AND AS A FEATURE FILM** Viacom is bringing *Rugrats* back to both the big and small screens, but you will have to wait until November, 2020 to see the live-action feature with CGI characters. Both projects recently got the green light. The feature will be penned by David A. Goodman (*Family Guy*, *American Dad*, *The Orville*) and released by Paramount Players, a division of Viacom's Paramount Pictures, on Nov. 13, 2020. Other Viacom brands getting the feature treatment from Paramount Players are *Dora the Explorer* (Aug. 2, 2019), and *Are You Afraid of the Dark?* (Oct. 11, 2019).

**WHO INVENTED MOTION CAPTURE?** Animation director and teacher Carl Willat has the shocking answer. <https://www.cartoonbrew.com/cgi/who-invented-motion-capture-4587.html>



**DREAMWORKS ANIMATION TELEVISION** and Netflix's *She-Ra and the Princess of Power*, premieres Nov. 16<sup>th</sup>. It is the story of an orphan named Adora who leaves behind her former life in the evil Horde when she

discovers a magic sword that transforms her into the mythical warrior princess She-Ra. Along the way, she finds a new family in the Rebellion as she unites a group of magical princesses in the ultimate fight against evil.

**SEE 'GIRO THE GIRM' FROM 1927, A STRANGE BRITISH ANIMATED HEALTH CARTOON** This is on a British website loaded with unusual information and photos. You may enjoy what it has to offer. <https://silentlondon.co.uk/page/2/>

**DANGER: WINNIE THE POOH IS BANNED AS A SUBVERSIVE CHARACTER IN CHINA** There is a Pooh crackdown in China as he has become a symbol of the resistance among foes of the ruling Communist Party and of China's leader Xi Jinping. Last summer, authorities began blocking pictures of Winnie the Pooh on social media and in June, Chinese authorities blocked HBO after *Last Week Tonight* host John Oliver mocked Xi's sensitivity over being compared to Winnie the Pooh. China reacted by refusing to let their theatres show Disney's new *Christopher Robin* feature.



**MORE 'TRUMP BITES' ARE BEING MADE** Bill's campaign to raise money to produce more outrageous cartoons that star Donald has been successful. <https://www.trumpbites.com>

**DISNEY QUARTERLY EARNINGS WERE LESS THAN EXPECTED SO SHARES WENT DOWN 3%** They had predicted earnings of \$1.95 per share, but they will pay out only \$1.87 a share on revenue of \$15.2 billion. Shares dropped after the closing bell, showing Wall Street's displeasure.



**‘WESTERN STATES MUTOSCOPE: HOW TO MAKE ONE’ BY JOHN FADEFF** John, who studied animation at SF State, continues to create wonderful creative surprises. I hope you enjoy his latest. Perhaps you may even try your hand at creating one. <https://vimeo.com/282791908>

**‘THE SIMPSONS’ TO STAY WITH FOX** Fox’s Chairmen and CEOs Dana Walden and Gary Newman don’t see any change when the film part of Fox moves to Disney. “There are no plans for them to go anywhere... It’s very likely the show will continue beyond the upcoming 30th season.”



**SHOULD TRUMP’S STAR ON HOLLYWOOD’S WALK OF FAME BE REMOVED?** It has been vandalized several times, totally destroyed twice and in August the West Hollywood Chamber of Commerce, which had previously said it would never remove a star over backlash, voted to urge the LA City Council and the Hollywood Chamber of Commerce to permanently remove it. Last year there were protests to remove Bill Cosby’s star, but it is still in place.



**FAKE TRUMP STARS APPEARED IN ITS PLACE** An anonymous conservative artist from a group called “The Faction” just printed new ones on sheets of vinyl with an adhesive backing. Is this a new Star Wars?

**ANIMATION VETS BRENDA CHAPMAN AND KEVIN LIMA HAVE A FIRST-LOOK DEAL WITH TWENTIETH CENTURY FOX** They have formed Twas Entertainment and plan to produce live-action, hybrid and animated films. ***The Cartoon Touch*** is their first project. Chapman wrote and

directed Pixar’s *Brave*, and worked on *The Prince of Egypt*, *The Little Mermaid*, *Beauty and the Beast* and *The Lion King*. Lima directed the live-action/animation hybrid *Enchanted*, *A Goofy Movie* and *Tarzan* for Disney. He also worked on *102 Dalmatians*, *The Little Mermaid*, *Beauty and the Beast* and *Aladdin*.

**DISNEY BUYS MOST OF MURDOCH’S FOX FOR \$71.3 BILLION** Now Bart Simpson can wear Mickey Mouse ears, but will he get his own theme park ride? Will they open a bar for Homer run by Moe?

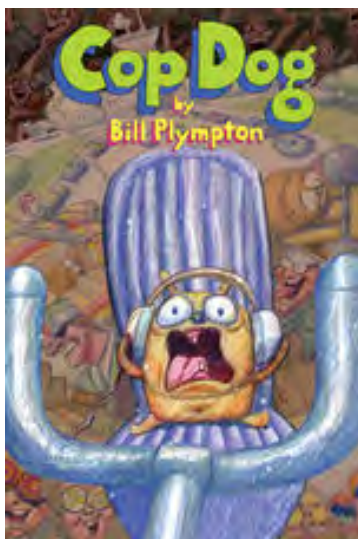


**DISNEY IS USING NEW REAL TIME GAME TECHNOLOGY TO CREATE TV ANIMATION** The VFX and animation world is starting to explore the potential of real-time gaming engines to speed up content creation. Disney is working with Unity Technologies, making these shorts with that company’s real-time rendering technology traditionally used for games.

The *Baymax Dreams* series debuts Sept. 15 on DisneyNOW and the Disney Channel YouTube account. Disney Television Animation is launching a trio of shorts based on its Oscar-winning *Big Hero 6* and Emmy-nominated *Big Hero 6 The Series*. The *Baymax Dreams* shorts run two to three minutes each. They are directed by Simon J. Smith (*Bee Movie*, *Penguins of Madagascar* and the short *Shrek 4D*). They feature the franchise’s robot, Baymax, dreaming of electric sheep, bedbugs and duplicates of itself.

I asked a foremost Aardman Animation authority if the sheep looked a bit like Shaun the Sheep’s friends. She replied, “They look a bit like Shaun the Sheep’s flock but not the faces. Nick Park’s sheep have great faces with each one having real personalities.”





**BILL PLYMPTON'S 'COP DOG'** In the sixth film of Academy Award® nominated director Bill Plympton's *Guard Dog* series, his inept hero has a new job: sniffing for illegal drugs in our airports. Bill's *Dog* series is now available on iTunes! Please check it out at: <https://itunes.apple.com/ca/movie/cop-dog/id1361763872>



**SAN FRANCISCO'S 11<sup>TH</sup> IRANIAN FILM FESTIVAL** Its Spotlight on Animation in Iran includes *Run Rostam Run*, *The International*, *Mr. Deer*, *Bystander*, *Alphabet*, *Saba* and *Mind*. Sept. 22-23 at the SF Art Institute, 800 Chestnut (N. Beach), [www.IranianFilmFestival.org](http://www.IranianFilmFestival.org)

**TV ACADEMY UNVEILS 70TH PRIMETIME EMMY AWARD NOMINATIONS** *Big Hero 6: The Series*, *Bob's Burgers*, *Rick and Morty*, *The Simpsons* and *South Park* received nominations for Outstanding Animated Program. Although there were over 9,100 entries in 122 unique categories, animation is dominated by well-known shows. The 70th Emmy Awards will be telecast live from the Microsoft Theater in Los Angeles on Monday, September 17, (8:00-11:00 PM ET/5:00-8:00 PM PT) on NBC. The Creative Arts Emmy

Awards will air Saturday, September 15 at 8:00 PM ET/PT on FXX.



**USC, UCLA, CAL ARTS AND WOMEN IN ANIMATION ARE PRESENTING A WOMEN'S ANIMATION SYMPOSIUM, A 3 DAY EVENT** *Breaking the Glass Frame: Women and Animation, Past, Present, Future* is an event designed to empower women and LGBTQ+ people by spotlighting female contributions to the field of animation and exploring solutions to sexual harassment, bias and lack of diversity that challenge working women within the industry and academia. The symposium is set to take place from October 5th – 7th at the University of Southern California's School of Cinematic Arts.

The symposium will feature keynote talks by Academy Award winner, Brenda Chapman (*Brave*, *The Prince of Egypt*) and Executive Vice President and Creative Director at Sesame Workshop, Brown Johnson. Panels include "NextGen World View," "Breaking Through the Boys' Club, Strategies for Positive Change in the Industry" "Advocating for Diversity + Inclusion in Animation: Race, Gender Identity, Sexual Orientation + Age," and "An Invisible History – Trailblazing Women of Animation."

<https://www.breakingtheglassframe.com>

**DO YOU HAVE AN ENTRY WORTHY OF AN ANNIE AWARD?** ASIFA-Hollywood's 'Call for Entries' for the 46th Annual Annie Awards is now open for outstanding work made after Jan. 1, 2018. Entry deadline is Nov. 1. <https://submissions.annieawards.org>.

**SF FILM FESTIVAL NOW ACCEPTING ENTRIES FOR 2019 EVENT** The Golden Gate awards tries to showcase the best animation from around the world and offers a \$2000 prize. It is quite competitive. [www.sffilm.org](http://www.sffilm.org)



## AMAZON PRIME VIDEO'S 'PETE THE CAT'

Based on a best-selling children's book by author/illustrator James Dean, it will premier September 21<sup>st</sup>. It is supposed to be "a fun, musically driven series about exploring your world and trying new things, while being smart, accepting, and optimistic. Whether you're making new friends or facing all of life's ups and downs, Pete always finds a way to put a groovy spin on things."

## SEE A GREAT OR SCARY EXAMPLE OF REALTIME ANIMATION TECHNOLOGY

Years ago Gene Deitch told me several times that producers would use a lot more animation if they could only get the cost down by eliminating the animator. Here's an impressive example of new realtime technology. It appears we are getting closer to seeing that happen. I suspect this system will first be used commercially in live action shows or commercials with a digital character(s) in the cast.

[https://www.youtube.com/watch?time\\_continue=39&v=IXZhgfM](https://www.youtube.com/watch?time_continue=39&v=IXZhgfM)

**STUDENT LOAN RIPOFF?** *The Guardian* reports a Sallie Mae spinoff called Navient is trying to collect unpaid loans from people associated with deceased students. When the loans were made by Sallie Mae the debt was forgiven, but now that Navient has the paperwork they are trying to collect the debt.



## PARIS'S FIRST DIGITAL ART MUSEUM HAS AN IMPRESSIVE EYE CANDY AV EXHIBIT FEATURING IMAGES BY GUSTAV KLIMT, EGON SCHIELE AND HUNDERTWASSER

Atelier des Lumières is in a former foundry with enormous spaces to fill with digital projectors. The two reviews I've seen were quite different. One was caught up in the excitement and loved the novelty of seeing up to 30' high images projected with 140 laser video projectors and an "innovative motion design sound system" (what does that mean?). "It's difficult not to be overawed by the scale and depth of this futuristic exhibition and the multi-sensory experience it provides. It's also an attempt to make fine art more accessible and to draw in younger audiences."

This packaged audio-visual show is set to open in S. Korea late this year and hopefully somewhere in the US in 2019. *The Guardian's* reviewer said, "It's the coolest art exhibition I've seen in some time." Google

"Atelier des Lumières images" to get a good idea of what it looks like.

## A NOT TOO POSITIVE REVIEW FROM A LOCAL UNIVERSITY PROFESSOR

He wrote me, "Went to see the Klimt/Schiele show a couple of weeks ago... a huge disappointment. The positives: heavy attendance, varied demographic, relaxed attitudes, very festive, good sound system, entertaining use of an empty factory building."

"The negatives: Lackluster projection applications, poor projection quality, little meaning or context, reduced Klimt/Schiele works to nothing more than name recognition hype."

His summary: "Emperor's new clothes were not my size or taste. The next show is on the cosmos – universe. It seems more adaptable to the technology."

## RON AND JOHN AT THE DISNEY MUSEUM By Steve Ng

Ron Clements and John Musker spoke at the Walt Disney Family Museum on July 28, 2018 for the Nine Old Men exhibit. John retired from Disney after 41 years. He's working on a personal short film and hopes to do the storyboards and animation himself. Ron is working on an undisclosed project and will have 45 years in January.

Ron spoke first and said he became obsessed by a *Pinocchio* rerelease when he was 9 years old. The future director created animated commercials while still in high school. He animated a personal 15 minute Sherlock Holmes cartoon. John prompted Ron to do his Holmes and Watson voices. It was quite good. Ron worked for a short time at Hanna Barbera and went over to Disney when he was 20. Frank Thomas was his mentor and was 62 at the time.

John spoke of coming from an Irish Catholic family in Illinois. He went to a Jesuit high school without any art classes, but drew caricatures for the school paper. John went to Northwestern and was an English lit major. Dick Williams appeared at a Chicago retrospective of his work shortly after his film *A Christmas Carol* was on TV. John was impressed by the passion of Dick during the Q&A session. Chuck Jones spoke at Northwestern. John sent off his portfolio to the Disney Company. They pointed him to Cal Arts and the first character animation class with Brad Bird, John Lasseter, and Nancy Beiman.

John spoke of Eric Larson, one of the Nine Old Men: An entire generation of animators owe him everything. Larson ran the Disney training program starting in the 1970's.

Ron showed his drawings from an early animation test. He drew Cruella De Vil falling into a water puddle. Horace Badun helps her up. She smiles as she rises, but turns her fury on him when upright. John described the test as a masterpiece, the best work from any of the trainees.

John showed two drawings of Will Eisner's *The Spirit*. One included the jewel thief Sand Saref. He was



helping Brad Bird who hoped to make a feature of the masked crime fighter.

John showed some of his caricatures for Didier Ghez's Walt's People series of books. He's done four or five covers.

Ron spoke of John Lounsbery who he met one time when he presented an animation test. The veteran animator had chest pain and had a heart attack on the treadmill. He was the youngest of the Nine Old Men and the first to pass. Lounsbery was widely loved and throughout the studio the sense of an older generation passing was felt.

Ron spoke on the schism between draftsmanship represented by Milt Kahl and Marc Davis and acting represented by Frank Thomas and Ollie Johnston.

In response to audience questions, Ron spoke of Tangled as the first CGI movie to incorporate classic animation style thanks to the work of Glen Keane. Ron said the transition from older generation to younger happened over Robin Hood, Fox and the Hound, and the Rescuers.

### CONGRATULATIONS TO THE "G MAN"

Guillermo and friends new silent comedy *Poster Boy* will play at the New People Cinema, Sat. Sept. 22 at 4 PM.



**IS APU IN 'THE SIMPSONS' POLICALLY CORRECT?** In the nearly 30 years that it has been on the air, *The Simpsons* has perhaps been more accustomed to dispensing cultural criticism than to receiving it. Yet this long-running Fox animated comedy has found itself at the center of a debate over its depiction of Apu, one of the supporting characters.

The issue was brought before the public in the film *The Problem with Apu* made by an Indian-American comic who resents the heavy handed exaggerated accent by the white voice actor of Apu. He wants to remind people that Apu is funny because it is racist.

Matt Groening, who created Apu in 1990, has added to the controversy when he said, "I'm

proud of what we do on the show. And I think it's a time in our culture where people love to pretend they're offended." In another interview he said, "I love Apu. I love the character, and it makes me feel bad that it makes other people feel bad. But on the other hand, it's tainted now — the conversation, there's no nuance to the conversation now. It seems very, very clunky. I love the character. I love the show."

"I've been to India twice and talked about *The Simpsons* in front of audiences. That's why this took me by surprise. I know Indians are not the same as Indian-Americans."

"There is a thoughtfulness at the core of the show. The fact that the Simpsons are yellow and not the color that passes for Caucasian in cartoons, that Mickey Mouse pink, that's intentional. It's taking that pink away, and making it yellow. And then taking yellow away from whatever racist connotation that that has had. And that was intentional. As many people have pointed out, it's all stereotypes on our show. That's the nature of cartooning. And you try not to do reprehensible stereotypes. Anyway. I probably said too much."

### LAST MINUTE NEWS – DAVID CHAI'S SHORT 'SPACE BUTTHOLE' has been accepted into KLIK.

KLIK is Amsterdam's major annual animation celebration. It runs Oct. 10 – 14.



### 9<sup>th</sup> GOLDEN KUKUL INTERNATIONAL ANIMATION FESTIVAL

7 – 13 May 2018 Sofia, Bulgaria

Into a Time Machine at the Golden Kukul Festival

By Nancy Denny Phelps

The theme for the 9<sup>th</sup> Golden Kukul International Animation Festival was Time Machine, taking us into the future to look at the animation of tomorrow. The festival always features many programs for young people, but this year it was dedicated to children and students focusing on the achievements of animation students.



Given the theme it was fitting that a graduation film won the Golden Kukul Grand Prix. *Oh Mother!* by

Polish animator Paulina Ziolkowska is a story about the relationship between an overprotective mother and her son. The mother and son are constantly changing places. Sometimes the mother is an adult and then at other times the son nurtures and takes care of his suddenly childish mother. The film uses sharp black and white contrasts to playfully explore the constantly changing dynamics of social and family roles, ages, and sizes. *Oh Mother!* explores who is truly an adult and what does that mean.

*Two Trams* is a sweet story about friendship and loyalty. Russian director Svetlana Andrianova used cut outs to bring the older and younger trams to life. Each day the two trams set out on their rounds to take the local citizens to their destinations. The young tram has a lot to learn while the older tram is a patient teacher. One day the old tram doesn't show up. Now the young tram must search the entire city for his teacher on his own and help him get back to the station. *Two Trams* is a lovely film for children but can be as easily appreciated by adults not only for its story but for the beautiful animation, especially the background art. The jury awarded *Two Trams* the prize in the 1' to 10' minute film category.

Bulgarian animator Radostina Neykova was on hand to receive her award for *Ugly Fairy Tale* in the shorts 10' to 45' category. The jury was intrigued with her creative and unusual use of embroidery which gives the film a unique look. The film itself is about a man and woman who spend all day every day engaged in pointless arguments until one day their little house gets fed up with listening to them and runs away.



The festival gives a separate award to the Best Bulgarian Film and it was good to see a strong showing in this category. The film that stood out was Roza Kolchagova's poignant 6 minute film *Grandmother*. Roza used paper cut outs most effectively to tell the story of a grandmother who lives in the old family home in the country. She looks forward to visits from her family which are becoming less and less frequent. The only member of the family really happy to see her is her grandchild; the parents don't appreciate her homemade gifts and can hardly wait to return to the city. The film, which mirrors what is all too true in life today, is about the joys of simple things, what we lose in our busy daily

lives, and questions whether it is really better to live in the city.

Hochschule Luzern in Switzerland is known as an animation school whose students create high quality, quirky films. *Living Like Heta* is no exception. Bianca Caderas, Isabella Luu, and Kerstin Zemp have created a hand drawn film that expresses Heta's unusual personality perfectly. She lives in a peculiar house full of endless corridors and curious rooms with her pet seal. Her entire life is carefully planned and carried out, but when Heta's routine gets totally disrupted her world begins to crumble. The jury selected *Living Like Heta* for the best Student Film Award.

Being a cat lover I always like a good cat film so I really enjoyed Sergei Ryabov's *6:1*. The Russian animator's stop-motion puppet film is about a girl and her best friend, a cat. To while away the time on a long train trip the pair play checkers. The cat can't seem to win a game until the train goes into a tunnel where surprising things happen to change the cat's luck. The title *6:1* refers to the number of games each player has won. The film will delight young audiences while leaving their parents with a good laugh.

Both the opening and closing night ceremonies were held at the newly renovated Bobby and Kelly Theme Park, Bulgaria's only children's amusement park. After the awards were presented at the closing night ceremony Nik entertained the crowd by playing several songs before we all went to the Bobby and Kelly Restaurant for a party.

The screenings of children's films were presented on Bobby and Kelly's screen. Other films were screened at the beautiful City Mark Art Center. Workshops were held in the special events room at Bobby and Kelly.

Bulgarian animation director Bogomila Todorova taught her young pupils how to create their own cartoon character from the much loved Bulgarian children's book *Molivia* out of plasticine and cut outs. The young animators were also taught how to use basic after effects and layout. Finally they learned how to add sound so that their character could talk as well as move. Vanaya Taya, author of *Molivia*, was present at the workshop and she and her young fans read from her book together.

Animator and illustrator Maya Bocheva conducted a workshop that gave tips on how to create a script for an animated film. The young participants were then taught how to create a story board for their scripts.

It was a great pleasure and honor to be invited to be on the jury. My fellow jury members were Bulgarian film critic, animation researcher and old friend Nadezhda Marinchevska, Bulgarian producer and film critic Alexander Donev, musician and composer Nik Phelps, and Zurab Diasamidze, from Tbilisi, Georgia. Zurab is director of the Tofuzi Animation Festival in Batumi, Georgia.



The festival aims at encouraging the exchange of creative experiences and supporting integration of Georgian animation into the cinema world. There is also a strong emphasis on animation for young people. Along with competition screenings the festival offers a program of films created by children as well as a screening of films created in the festival workshops. The 10<sup>th</sup> edition of Tofuzi Animation Festival will be held 1-6 October 2018. You can learn more about the festival at: [www.adf.ge](http://www.adf.ge)

Our jury watched 276 films so we were kept quite busy. The festival Grand Prix is named the Golden Kuker. The name of the festival, as well as the award, is taken from the Koukeri Dancers who are a symbol of Bulgaria. The ritual dancers date back to the country's pagan past. The dancers chased away evil spirits and brought health and wealth. Although the ritual varies from one part of the country to another, only young unmarried men are allowed to participate.

The Golden Kuker Festival was founded by animator/director Nadezhda Slavova and organized by Nadia and her staff at her studio ANIMART Ltd. ([www.animart-bg.com](http://www.animart-bg.com)). Nadia is a wonderful hostess and even with a studio and festival to run she still found time to take Nik and I on a visit to Nu Boyana Film Studio.

The studio opened in 1962 and was state owned until 2005 when it was bought by the Hollywood independent companies Nu Image and Millennium Films. The studio is on 75 acres with 10 sound stages. As we drove through Nu Boyana Studio we were on a Middle Eastern street at one moment and next we were in the center of London.

Most impressive of all was the massive ancient Roman set complete with a Coliseum. The studio also has its own film school. Nu Boyana is not open to the public so our opportunity to visit was a rare treat provided by Nadia who used to work there.

On another day Nadia took her guests to visit the beautifully tranquil Bulgarian Orthodox Dragalevtzi Monastery located in the Vitosha Mountains which rise above Sofia. The Monastery was founded by Tsar Ivan Alexander (1331 – 1371). It is part of a group of monasteries which were built in the 14<sup>th</sup> and 15<sup>th</sup> centuries around Sofia. Dragalevtzi Monastery was abandoned during the Ottoman conquest of Sofia in the early 15<sup>th</sup> Century and was rebuilt in 1476 when it became an important literary center. The old church and some of its frescos date from this period. It was also one of the active centers in the Bulgarian struggle for liberation and took part in the secret revolutionary activities against Turkish rule in the 19<sup>th</sup> century. Along with its beautiful gardens the monastery is noted for its clear mountain drinking water and people come from miles around to fill their bottles with the delicious water.

Sister Seraphima, Abbot of the Monastery, is an old friend of Nadia's. She graduated from the Faculty of Theology and the Music Conservatory and is also an animator. Sister Seraphima creates films about the Dragalevtzi Monastery which appear on their website ([www.dragalevtzi-monastir.org](http://www.dragalevtzi-monastir.org)). We had the privilege of being invited into the main house to have tea with Sister Seraphima.

On several evenings Nadia invited us to her beautiful home for her delicious home cooked meals. There is no way that I can adequately express my gratitude to her for inviting me to be part of the festival and the many kindnesses she has shown me on my visits to Sofia.

Next year will be a special 10<sup>th</sup> Anniversary edition of the festival. I urge animators to send your films to the 2019 edition of the festival which will be held on 7 to 12 May. You can read more about this year's festival and find information about submitting your film to the 2019 edition at: [www.animationfest-bg.eu](http://www.animationfest-bg.eu)

Coming in the Oct. issue- ANIMAFEST in Zagreb.

**THE ACADEMY WANTS THEIR AWARDS' SHOW ON TV TO RUN FOR JUST 3 HOURS SO THEY MIGHT JUST SHOW CLIPS OF THE ANIMATION PRESENTATIONS** The decision to move some awards to commercial breaks, editing them into short clips for airing later in the show, is being criticized. The Academy hasn't yet revealed which categories will get short-changed come Oscar time.

**THE STUDENT ACADEMY AWARDS** The 45th Student Academy Awards presentation will be held on Thursday, October 11, at the Academy's Samuel Goldwyn Theater in Beverly Hills. The films nominated in animation from schools in the US come from Ringling College of Art and Design (4), University of Southern California (1), California Institute of the Arts (2).



**WANT TO BE IN A FUN MOVIE ABOUT SPIKE AND MIKE'S ANIMATION FESTIVALS?** The feature length documentary is called *Animation Outlaws* and it chronicles the delightful programs Spike and Mike ran for many years. They traveled around the country presenting shows of

new animated films and later *Sick and Twisted Animation*.

The director needs to recreate shots of the audience doing fun things including hitting beach balls into the air, cheering, laughing, etc. The film is being produced and directed by Kat Alioshin who is a production person. Her credits include work on several Henry Selick features.

Wear whatever you like for your screen debut. Cool outfits, street clothes, etc. Please **RSVP to Alioshin@mac.com**, Sunday, Sept. 23 from 11:15 AM to 3:30 PM at Michaan's Auction House By the Bay, 2700 Saratoga Street, Alameda, CA 94501.



It's an unlikely friendship between a rebellious girl and a runaway combat robot. They unite to stop a madman's plan for technological world domination. <https://www.awn.com/news/watch-netflix-releases-new-trailer-next-gen-feature>



**'HOLLYWOOD REPORTER' ARTICLE THAT DISCUSSES SCAMS AIMED AT SCREENWRITERS**

*Why Are So Many Wannabe Screenwriters Getting Scammed?* This is an excellent article. From "pitch

fest" to online script coaches, an entire cottage industry has sprung up to help aspiring writers crack the movie business. Some offerings are legit, but many are schemes designed to prey on the Hollywood dreams of gullible writers. [https://www.hollywoodreporter.com/news/why-are-wannabe-screenwriters-getting-scammed-1130919?utm\\_source=Sailthru&utm\\_medium=email&utm\\_campaign=THR%20Breaking%20News\\_now\\_2018-07-31%2014:11:18\\_jkonerman&utm\\_term=hollywoodreporter-breakingnews](https://www.hollywoodreporter.com/news/why-are-wannabe-screenwriters-getting-scammed-1130919?utm_source=Sailthru&utm_medium=email&utm_campaign=THR%20Breaking%20News_now_2018-07-31%2014:11:18_jkonerman&utm_term=hollywoodreporter-breakingnews)

### **COMMENTS ABOUT SCAMS AIMED AT WRITERS BY DAN BESSIE, WHO WAS A SUCCESSFUL LA SCREENWRITER**

I taught screenplay writing off and on for about 25 years. For private lessons in my home in Santa Cruz, I'd average classes of about 10 people that went on for 8 or 10 sessions. My average fee for the series was about \$125. I also critiqued quite a few screenplays, averaging about \$150 each. With critiques being anywhere from 10 to 20 pages.

In all my years I ALWAYS started out by warning aspiring writers that the odds of selling a screenplay were very long and very difficult (which was also the message I tried to convey in my *Reeling Through Hollywood* memoir). There are just far too many folks who, after writing two or three screenplays and maybe never even had any other experience in film, have decided they can make fistfuls of dollars by scamming wannabes. So Galloway's piece serves as fair warning. But it's hard in today's world to steer starry-eyed hopefuls away from their dreams of fame and riches... or away from snake oil salesmen like Trump who swear up and down that they have the answer to everything.

**SCAMS AIMED AT ACTORS** Ed Hooks, who wrote the book and teaches *Acting for Animators*, commented on scams he knew about after reading the *Hollywood Reporter* article. He wrote me, "Fascinating article, Karl, thanks. During my many years as an actor in Hollywood, I saw hundreds of similar scams targeting actor wannabe newcomers. In fact, I was one of the key activists in getting California Talent Agency regulations changed. Back then, if a new actor got an appointment with a talent agency, regarding representation, there was a chance the agent would make representation contingent on "further training", and then the newbie would be referred to a "school" owned by the agent."

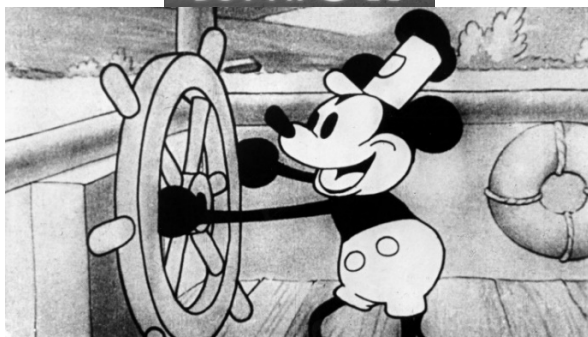
**MEG WHITMAN AND JEFFREY KATZENBERG HAVE RAISED A BILLION DOLLARS TO START A NEW DIGITAL SERVICE FEATURING SHORT FILM PROGRAMMING** Katzenberg hopes to get their proposed digital service project off the ground by the end of 2019. It is being funded with money from all the Hollywood studios, by Chinese and Wall Street investors and by a lot of other folks.



It will be a “mobile-first” subscription video service offering original programming delivered in short, 10-minute chunks. It will be aimed at young adults in the 25-to-30 age range. Whitman says more details will be announced in the fall. They expect people will watch their videos on their phones.

**‘THE NIGHTMARE BEFORE CHRISTMAS’ 25<sup>TH</sup> ANNIVERSARY BLU-RAY IS OUT** The feature was produced right here in San Francisco and directed by Henry Selick. The new edition includes an extra optional feature, a sing-along mode. Other extras are six making-of featurettes delving into the music, storyboards, art direction, puppets, animation, and more! There are also deleted storyboards and sequences, along with an early, uncut version of *Frankenweenie*, a tour of Jack’s Haunted Mansion, film trailers, Tim Burton’s original poem narrated by Christopher Lee and with images based on Tim Burton’s art, plus a storyboard-to-film comparison. There is more stuff on the Blu-ray. See Tim Burton’s film *Vincent*, narrated by Vincent Price and promotion posters from the film’s release.

**ANIMATION VOICE ACTORS MIGHT GO ON STRIKE** Voice actors who belong to SAG-AFTRA passed a vote to authorize a strike at TV animation studios if the producers of programs for Amazon, Netflix and other streaming platforms refuse to offer scale minimums or residuals for animated series made for streaming platforms. If an actual strike happens it would affect all TV animation. Union workers are presently working without a contract.



#### PLANS ARE UNDERWAY TO CELEBRATE MICKEY MOUSE’S 90<sup>TH</sup> BIRTHDAY

Disney is producing a two-hour prime-time special *Mickey’s 90th Spectacular* that will air Nov. 4. It will

feature musical performances, tributes and never-before-seen short films of Walt Disney’s beloved creation. The gala on Disney’s ABC Network will feature “superstars from music, film and television.” Probably very few of them have any real connection to Mickey.

I hope they also **give Ub Iwerks credit and praise** for his work since he, not Walt, designed and animated Mickey and Minnie until he left the company in 1930. He was Walt’s partner in the company along with Roy Disney.



**BRAZIL’S ANIMATED ‘TITO AND THE BIRDS’ USES UNUSUAL ARTISTIC TECHNIQUES TO CREATE AN EXQUISITE LOOK** The artwork relates to the post-impressionistic images of *Loving Vincent* as it used oil paintings, digital drawings and graphic animation. It will have its North American premiere at Toronto International Film Festival and will be distributed in the US by Shout! Studios. It has been called “gorgeous” and an “exquisite-looking movie.”

“The real meat of the film focuses on how the media perpetuates the culture of fear, and it becomes so bad that people start getting sick and turning into rocks (literally). They’re so paralyzed by fear and paranoia, they just shrink into nothing and don’t do anything. This makes everyone even *more* fearful. Tito, and his two loyal friends, try to figure out why exactly this is happening and stop it before it is too late.” From [firstshowing.net](http://firstshowing.net)

Shout! had its first Oscar contender last year with *In This Corner of the World* from Japan, and this year offers *Tito and the Birds* along with the mystical Chinese feature, *Big Fish & Begonia*.

#### ANIMATED FILM YANKED FROM CHINESE CINEMAS AFTER POOR OPENING



The family animated film ***Kung Food***, which opened to just \$420,000 despite it being a major release. It was the first film from Chinese studio Yi Animation. It is an adaptation of a popular children's TV series about an adventurous steamed dumpling. It cost \$12 million and over five years to make. The film was pulled from cinemas, with the director posting an apology on social media, saying he would make changes to improve the film and attempt to release it again. Part of the film's problem is that it opened the same weekend as Sony's ***Hotel Transylvania 3: Summer Vacation***.

**ENTER GLAS 2019 – NO ENTRY FEE** The festival will be in Berkeley, March 21 to 24, 2019. • Films must be completed after January 1st 2017. . <https://filmfreeway.com/GLASAnimationFestival>



**SAN DIEGO COMIC CON PROTECTS ITS NAME IN COURT** San Diego Comic Convention recently sued the people running the Salt Lake Comic Con for using the words comic con. That they claimed was a trademark infringement. The jury didn't find willfulness, but the Salt Lake group had to spend about \$20,000 for "corrective advertising."

The Salt Lake group also asked U.S. District Court Judge Anthony Battaglia to put aside the ruling and order a new trial. Instead the judge not only upheld the jury's verdict, he issued an injunction an ordered the defendants to pay almost \$4 million in attorneys' fees and costs. The judge also made it clear the Salt Lake group can't use "Comic Con" and "Comic-Con" or any phonetic equivalents (i.e. ComiKon) nor can they say "formerly known as Salt Lake Comic Con." I suspect they will appeal the case to a higher court.

**BERNIE SANDERS CRITICIZES DISNEY FOR FAILURE TO PAY WORKERS A LIVING WAGE** He accuses Disney of forgoing government subsidies and tax breaks to avoid wage hikes. He supports low-wage workers nationwide, and says it was time for Disney to "get off of welfare and pay all of its workers a living wage."

**IS DISNEY RIPPING OFF ITS WORKERS BY NOT PAYING A DECENT WAGE?** The Walt Disney Co. came under heavy fire in August for a decision to walk away from hundreds of millions of dollars in subsidies and tax breaks for its southern California

theme parks, a move critics are characterizing as an extraordinary last-ditch effort to avoid paying a living wage to thousands of workers.

Senator **Bernie Sanders** accused the company of acting out of fear that voters in Anaheim, Disney's host city, will pass a living wage ordinance in November. The ordinance, applicable to any large company receiving municipal tax breaks, would require Disneyland and the neighboring Disney California Adventure to pay all 30,000 employees at least \$15 an hour, rising to \$18 an hour by 2022 and keeping pace with inflation thereafter.

**CITY OF ANAHEIM VOTED TO END \$267 MILLION IN TAX SUBSIDIES MILLION IT GIVEST DISNEY** The city council, including Mayor Tom Tait, voted late Tuesday to honor Disney's request to terminate two agreements from 2015 and 2016, they may also have encouraged Disney to scrap plans for what would have been its fourth hotel servicing Disneyland and Disney California Adventure Park. Disney and Anaheim have been at odds recently because some city leaders complain that the company receives too many benefits at the expense of taxpayers.

**ACADEMY OF ART IN HOT WATER AGAIN – THEY ARE FIGHTING A LEGAL ACTION THAT MIGHT END UP COSTING THEM \$450 MILLION** The Sept. 28 *Chronicle* says they may be guilty of cheating Uncle Sam out of millions by enrolling unqualified students. They were paying recruiters bonus payment for signing up people that are not likely to graduate according to the suit.

**THREE ASIFA-SF PROGRAMS COMING SOON** We don't have firm locations and dates yet for the following events yet.

**NINA PALEY IN PERSON!** Nina's new feature will premiere at the Mill Valley Film Festival in early October and ASIFA plans to present an event with her while she is in the Bay Area. Date not confirmed yet. She will probably do a workshop.

**NEW FILMS FROM THE NATIONAL FILM BOARD OF CANADA** with guest animators Alison Snowden and David Fine in person, Sunday. Sept. 30, the location and time is not yet confirmed.



Alison Snowden and David Fine are the Oscar winning creators of numerous short films, animated TV series and ads. They have been working together since they met at film school in London and now reside in Vancouver, BC.

#### **Program**

*Étreintes / Embraced* by Justine Vuylsteker, France/Canada (3 min), a beautiful tone poem by a young French animator using NFB's Alexeieff-Parker pinscreen, which animates the shadows cast by 500,000 tiny sliding pins.

*Skin for Skin* - Kevin D. A. Kurytnik and Carol Beecher (15 min) A visual tour-de-force depicting a horrific canoe trip by 19th century fur traders on a tributary of Hudson Bay.

*Le Sujet / The Subject* by Patick Bouchard (10 min)

The ultimate out-of-body experience as a live-action Bouchard dissects a life-size model of himself. Does that make this an auto-autopsy?

#### **Alison Snowden and David Fine Retrospective**

*Animal Behaviour* (14 min, their new film) Creatures of various species share their neuroses in a hilarious group therapy session animated by this multiple Oscar nominated couple.

*Second Class Mail* (4 min) - Alison was nominated for an Oscar in 1985. Their first film is a comic look at a mature woman's search for a satisfying companion.

*George and Rosemary* (10 min) - nominated in 1987 (with Eunice Macauley) A wistful and absurd comedy of a geriatric love affair. Part of NFB's program on aging.

*Bob's Birthday* (12 min) - Oscar winner in 1994

This tongue-in-cheek portrait of a dentist's mid-life crisis spawned the long-running television series *Bob and Margaret* on Comedy Central. They also collaborated on the *Shaun the Sheep* television series for Aardman Animations.

Alison and David will do a Q&A. The NFB will also show a trailer and discuss new works in production.

*Mailing Crew:* **Denise McEvoy, Shirley Smith**  
Special thanks to **Tim Harrington** for organizing the ASIFA-SF Spring Show, **Nancy Denney-Phelps** for representing our chapter on the international ASIFA board, to **Emily Berk** our webmaster, to **Eihway Su** who keeps our mailing list and other records and to our treasurer **Karen Lithgow**.

*ASIFA-SF is a chapter of:* **Association Internationale du Film d'Animation** with almost 40 chapters around the world. Membership is \$26 a year with printed newsletter mailed to you or \$21 a year if you only want the issue e-mailed to you

*Our website and blog is:* [www.asifa-sf.org](http://www.asifa-sf.org)

*Mail can be sent to:* [karlcohen@earthlink.net](mailto:karlcohen@earthlink.net)

or to **PO Box 225263, SF CA 94122**

## **SEE PROVOCATIVE ANIMATION!**

This is a program of 14 award winners that will stimulate your mind. It includes recent works of animation that matters, works that have socially relevant content and works that express important ideas. Some address controversial subjects or encourage activism, while others are intelligent messages. All are films that go beyond being enjoyable content. No playdate set yet.

#### **ASIFA-SF IS A VOLUNTEER RUN ASSOCIATION**

*Newsletter Editor:* **Karl Cohen**

*Contributors* include Nancy Phelps, Nancy Denny Phelps and others

*Cover illustration by* **Ricci Carrasquillo**

*Proofreader:* **Pete Davis**