

その先にあるものを、僕はまだ知らない。



Official Newsletter

西島秀俊 三浦透子 霧島れいか / 岡田将生
原作:村上春樹「ドライブ・マイ・カー」 監督:濱口竜介
(短編小説集「女のいない男たち」所収/文春文庫刊)

妻との記憶が刻まれた車が、孤独な二人を出会わせた——。

A Message From the Team



Welcome everyone to the very first newsletter for the Academy of Death Racers! A little over a year ago, we were just a Reddit community dedicated to watching all the Oscar-nominated movies before the Academy Awards ceremony. Since then, our community has grown more than we ever imagined, even allowing us to organize our own awards show, which we affectionately called the Deathies.

Going forward, we're looking forward to expanding in all new directions, including our very own website and film festival! To keep you up-to-date on everything happening, we'll be putting out this monthly newsletter with information on events and featured community content!

If you're getting this, that means you're already a member of the Academy! Thank you so much for supporting the community and the AoDRs, and we hope you'll enjoy all the exciting stuff we have planned!

- Ian, Jeff, Mark, Alex, Cris, Lukas

aodr.net



CINEMA



ACADEMY OF DEATH RACERS



The Academy of Death Racers Festival

The Academy of Death Racers Festival is an international online film festival celebrating the best short films of the year and promoting widely available screenings for the public. The first AODR Festival will be held from the 14th – 30th January 2022.

The 2022 AoDR Festival will have 4 competitive strands, the winner of each receiving a cash prize of \$250 apiece for excellence in the following categories:

Animated short film

Documentary short film

Live action short film

Film with LGBTQ+ theme (short or feature)

In addition, a \$100 prize for Audience choice will be awarded to the film given the highest rating by the attendees of the festival.

Selected filmmakers will also be given the opportunity to partake in live Q&A or panel sessions as part of the festival.

Winners will be announced in our live ceremony, which will take place online on Saturday 26 March 2022.

All genres of film are accepted, with a maximum runtime for shorts of 40 minutes including all credits. Films entered in the LGBTQ+ category can be of any length, and any genre.

Films should be submitted digitally through FilmFreeway.

A non-exclusive licence worldwide screening is expected for all films entered, however, we will consider and make reasonable accommodations for geolocking specific films in specific circumstances. As well as enabling us permission to securely stream the films, this licence would enable us to use short clips from selected films to create trailers for the festival, as well as extracts to display as part of the Awards ceremony.

All films should be submitted as a streaming optimized first (usually a .mov or .mp4 file), and have subtitles where English is not being spoken. As a festival with the aim of being as accessible as possible, we aim to offer closed captions for all selected films, so require either: an .srt (or similar) caption file, or the transcript of the film so we can generate captions.

Please also supply a digital version of the poster, selected stills from the film, details of the cast & crew, and a brief summary of the film, all of which may form part of the content on our website, and other promotional content we create. If you have one, please also include a link to a trailer for the film too.

Dates

and

Deadlines

September 1, 2021
Submissions Open

November 30, 2021
Earlybird Deadline

December 31, 2021
Regular Deadline

January 7, 2022
Notification Date

January 14 - 30, 2022
Event Date

Submit your film:

filmfreeway.com/aodr

For more info:

aodr.net/festival-2022



The Movie Club



Every month, members of the community nominate themed "sprints" of five movies to watch. Deathracers are naturally completionists, so we over in the Movie Club try to watch all these movies before the end of the month!

Here are the sprints for September:



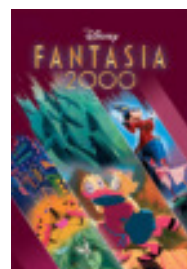
Selections from Jackie Chan's Early Filmography

suggested by mindingthegapwasrobbed



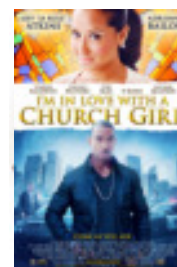
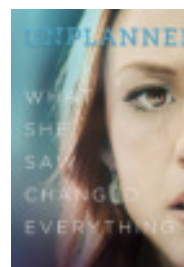
2000 Annie Awards Best Feature Nominees

suggested by Jeff



Christian Films

suggested by TheLFY95





Jeff is one of the moderators over on the oscarsdeathrace discord server. He also set one of the September sprints! We caught up with him to ask him a few questions for this month's Community Spotlight!

How did you get involved with the Oscars Death Race community?

I happened across the subreddit back in 2018, and didn't really think much of it. Then, in 2019, I had a little more time around Christmas, so I figured I'd try actually deathracing, and ended up as a pretty active lurker! I had a blast at the Oscars in February 2020, so when summer of that year hit, I started checking the Discord more, before finally becoming really active in the winter.

What's your favourite movie you've watched for the Oscars Death Race?

I was about to say Preparations to Be Together For An Unknown Period of Time, which was up for a Spirit last year... but then I remembered Parasite. Can I pick two?



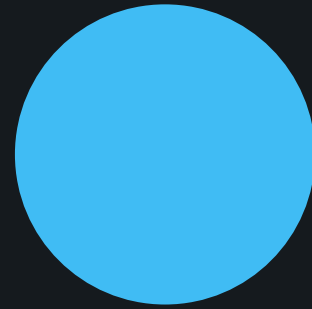
Tell us about your sprint!

My favourite category at the Oscars is the Best Animated Feature award, but I've always been really disappointed that it usually goes to Disney, while things like The Boss Baby get nominated over incredible movies like On-Gaku: Our Sound. I've always had more respect for the Annie Awards, but I don't actually know much about them, so I figured it would be cool to watch all the movies that were nominated for the most prestigious award in animation the year before the Oscars added their own award.

Before we go, tell us your favourite animated movie!

Redline, baby, all the way! It's one of the smoothest, fastest-paced movies I've ever seen, and it's all hand-animated over about seven years. If you haven't already seen it, fix that!

Featured Review



6 Days To Air: The Making of South Park *Review by mindingthegapwasrobbed*

"This place is built around [Matt and Trey] being a completely self-sufficient operation", said one of half a dozen producers of a show written by a room full of people and animated by bank upon bank of faceless employees who we have already recognised are working three different jobs simultaneously in one quarter the time of any other show due to some incredible technological advances and horrendous working hours even for animators caused by our own self-imposed tight schedule. But yeah, it's just these two guys, look how awesome they are.

An animated show going from conception to air in six days is both impressive and fascinating. It's what allows South Park to comment on contemporary events in real time, and react to the reactions to itself. South Park stands almost alone in the field of animated current events satire as a direct result of this turn-around time. A documentary about that would be really interesting.

That's not what 6 Days to Air is, though. This is a cloying hagiography of Trey and Matt in specific, gazing in awe at their creative energy while glossing over both what that allows them to do and what allows them to do that. Especially with modern critiques of how animators are treated, this plays like a dark farce of the Great Man Theory at the expense of animating staff. Forcing your animators and editors to work until 8am the next day at no notice because you've decided to turn a show around in less than a week isn't awesome. It's just a worker's rights argument.

It's especially mean-spirited when part of the reason why you're working so close to the bone is because you've just finished a Broadway musical days before the season starts and so are coming to writing meetings burnt out and underprepared. Of course, this documentary finds nothing to criticise there and is instead blown away by their creative output, while Matt and Trey themselves appear equally oblivious. They joke about animating staff estimating how long they'll be in work today based on the atmosphere of the writer's room without any hint of self-awareness.

6 Days to Air's focus becomes most clear during that anecdote about going to the Oscars in dresses while tripping on acid. Yes, that's a very funny story and it's emblematic of Matt and Trey's attitude towards authority - but it's got nothing to do with writing a South Park episode. It's just taking time out to let Matt and Trey jerk each other off about how funny and irreverent they are.

Saying "fuck you" to people in power is funny. Saying "fuck you" to your relatively powerless employees by arranging work in a way that best suits your ego but forces 14 hours of overtime is not funny. The fact that this documentary can't tell the difference but thinks both are punk rock is embarrassing, and no amount of funny fly-on-the-wall writers room footage will save that.

Saying "fuck you" to people in power is funny.

Saying "fuck you" to your relatively powerless employees... is not funny

