



Welcome to ASIFA Central! We are the Midwest -US chapter of ASIFA, the oldest organization of animators in the world. Our chapter was established in 1975. While our community is separated by our far-flung geography, we are united by our love of animation. Our diverse membership is a blend of independent animators, animation artists, professors, seasoned pros, students, and fans of the art of animation. We have a robust board working on a number of initiatives for 2021

ASIFA Central Board



President and IAD Multiverse Traveler
Brad Yarhouse

Secretary of Unfocused Distractions,
Insolent Lymphoma, and Cracked Fonts
Jim Middleton

Coordinator for Membership, German
Translations, and Technological
Phenomena
Charles Wilson

Treasurer and International ASIFA Star of
Stage, Screen, and Anizoomation
Deanna Morse

Social Media, Analog Conversions, and
Multiplanar Pies
Christopher Sagovac

Interlocutor of Projects, Feline Friskiness,
and Public Works
Gretchen Vinnedge

Award Winning, Best-Dressed Film
Director and ASIFA Central Website
Commando **WITH THE BEST
BASEMENT IN THE MIDWEST**
Julie Goldstein

Molder of Youthful Minds and Keeper of
Esoteric Knowledge
Steven Leeper

Tallest Human Ever to Animate
Robert Swieringa

Stopped Motionator, Rocket launch
monitor, and Tripod Convergence
Coordinator
Gary Schwartz

Random sketches in this issue by
Lotte Reiniger, Pamela Colman
Smith, and contributors to *The
Pleides* (1910)

THE ASIFA CENTRAL SUMMER RETREAT APPROACHETH!

Friday, July 16 through Sunday, July 18, 2021 (AD)

**Plans for a Virtual Experience Moving Apace
Update Your Email or Get Egg on Your Face**



ASIFA Central Board Update

The past several meetings have centered around plans for the upcoming summer retreat, with prospective speakers, technological issues, projects and programs. The ASIFA Central website (www.asifa.org) is being expanded to include links from member and group animation projects, archival photos of earlier retreats, and newsletter scans old enough to have grandchildren. Membership continues in the 30-40 range, the treasury is solvent, and Our President R. Brad Yarhouse is reaching out to members to circulate through the board as the election approaches this summer.

Details of the summer retreat will appear soon!



Well-Read Zoomers - A Swim in a Pond in the Rain: In Which Four Russians Give a Master Class on Writing, Reading, and Life by George Saunders

From Penguin Press-Random House: "For the last twenty years, George Saunders has been teaching a class on the Russian short story to his MFA students at Syracuse University. In *A Swim in a Pond in the Rain*, he shares a version of that class with us, offering some of what he and his students have discovered together over the years. Paired with iconic short stories by Chekhov, Turgenev, Tolstoy, and Gogol, the seven essays in this book are intended for anyone interested in how fiction works and why it's more relevant than ever in these turbulent times." - It turns out that it was a pretty popular book among ASIFA Central Zoomers.





ur 48 Minutes of Fame in Australia - Major Awards, labeled “Fra-gee-lay.”



“Dancing Bear is where?”

Four ASIFA Central members had a brief brush with down-under recognition from a misdirected email from the AniMate Animation Festival. Originally, it indicated that their Film Freeway submissions had been selected for showing, but a few (48) minutes later, an email corrected this apparent ubersight. Nevertheless, there were recognitions posted for the contributors:

Deanna Morse - *Recipe for Birds* - nominee

Melissa Bouwman - *Connecting* - finalist

Brad Yarhouse - *I Carry the Sun* - quarter-finalist

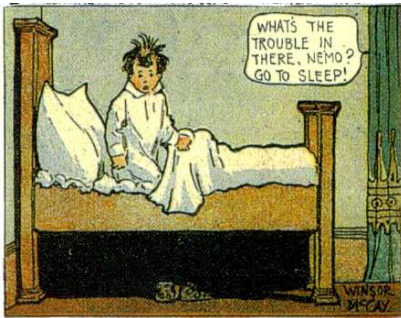
Jim Middleton - *Compilation 2020* (including *Waiting at the Church*, a separate entry) - semi-finalist



The members celebrated their recognition with a Vegemite sandwich while admiring photos of Captain Kangaroo. (We note that the AniMate festival in Australia is a volunteer-run and amazing celebration of the international scope of animation. We're appreciative of their industry and management of many successful festivals, but comforted in knowing we're not the only ones to prematurely, and accidentally, press “send” on occasion.)



ittle Nemo in Pop Music



A discussion of Nemo during an early April Zoom experience brought back memories of Genesis' *Scenes from a Night's Dream* from their album, “And Then There Were Three” (1978), and Tom Petty's music video *Running Down a Dream* (1993), with some familiar images incorporating the singer into a Winsor McCay universe. 1993: that was a quick 28 years. Whoosh!



huck Wilson's Germanic Corner

Here is Gustav Hochstetter's *Your Little Ear* with its accompanying illustration by Lotte Reiniger. I'd like to thank everyone for visiting the *Smudge Animation* blog to appreciate a little poetry and art from 1919 and for your patience with my imperfect translations. For those who are interested in this subject and would like to read more of Hochstetter's poems with an accompanying silhouette illustration, see the blog post from a presentation given at ASIFA Central in 2018 (<http://smudgeanimation.blogspot.com/2018/09/animated-thoughts-asifa-central-retreat.html>). There I cover a little about Hochstetter and Lotte's history, the translation process, and the poem *One Must be the Most Beautiful*.

Your Little Ear

Your little ear, the ultimate jewel,
Has no place for regulations nor orders.
Entry is strictly forbidden to the nobles;
Your ear hears what it likes to hear.

And yet it opens up the very best round
So nice and kind to my mouth:
For wishes, sparkling like champagne foam,
There is room for a thousand kisses.



Poem by Gustav Hochstetter (1873 - 1944), Silhouette Illustration by Lotte Reiniger (1899 - 1981), Originally published in *Venus en Seide*, 1919, Translation by Charles Wilson, August 28, 2020



estivals - Panels of GLAS – Recruiters and Production -Notes typed by Jim Middleton



GLAS 2021

Panel One: How to Get the Gig

Brooke Keesling - VP - ASIFA Hollywood, Bento Box
 Camille Eden - Nickelodeon - Development and Outreach
 Chris Leahy - Sony Pictures Animation - Preproduction Pipeline
 Camille Leganza - Netflix Animation - Story and Director Position
 Recruiter
 Robin Linn - Activision - 32 years in the business - gaming
 Terrence Masson - SVA (School of Visual Arts) - moderator

In comparing the two panel discussions that were part of the GLAS festival this April (5-16, www.glasanimation.com), it should be noted that the recruiters are the keepers of wisdom, with decades of experience among them. This makes perfect sense, since they must quickly detect guano on behalf of the companies they represent, and they have heard it all. In contrast, the ones who have to bring projects in from the outside are all a bit younger and filled with that level of enthusiasm seen in a new realtor who will invest in YOU to SUCCEED!! – with, of course, enough street experience so they, too, can detect the guano. (One suspects there's a lot of guano in film production. Could *Hail, Caesar!* have been a documentary?)



Regardless, what could have been a couple of dry discussions turned out to provide some of the high points of the GLAS festival, which already had many high points to begin with. These teams comprise a unique sodality in the profession - they know what is needed to produce an amazing film and can find the “daisies in the weeds” to get it accomplished. Brooke Keesling can even provide fiberglass hamburgers! And as if to prove their commitment, Allison at Sony has been sequestered in her garage during Covid, and Katie at Netflix is in true need of some books and posters for her garret office. (I'm thinking of starting a box. Hope she likes ViewMasters.)

The Notes, How to Get the Gig:

Recruiters have been in the business for decades, and are often only a degree or two away from having worked with each other. “We want to see the spark of the artist's own aesthetic.”

There is a surge of interest in animation from recent graduates at a time when it is becoming harder to find experienced talent. They find that even experienced animators continue practicing their craft, especially if they have been associated with a long-term gig (ie *The Simpsons*).

It's a great time to be a storyboard artist - they're needed in nearly every form of production, not just in animation.

Don't make a tame, safe portfolio. “I want something to scare me a little bit.” And of portfolios, keep it updated. “A red flag for me is getting a portfolio with the same material I saw in it six months ago.”

Sony Pictures
Animation

After your initial encounter, only reach out to recruiters when you have new work to show them. Show that you have read their notes about your portfolio - address and correct any shortcomings that were noted, and then be thankful, not defensive, for their input.

Clean up and streamline your social media presence (better get rid of the *MySpace* account).

If you're wondering about pay scales, don't bring it up in the first encounter. See the Animation Guild site (www.animationguild.org) for pay rates. Some of them are pretty sweet.

Find and express something memorable about yourself - you must rise above hundreds of others - be a diamond among the lumps of coal.



If you have started a film, *FINISH IT*. Showing you can finish something is just as important as knowing the software. Network, network, network, and then mentor, mentor, mentor - once you are *in*, use your connections to *bring in* others. Show that you give as well as you take. Inspire tomorrow's animators. Your face could be on a stamp someday. (I heard they're going to require stamps on email someday - hey, I heard it on the internet, so it must be true.)

Don't get an MFA unless you plan to teach. A PhD in animation won't have your squash and stretch be any squashier or stretchier. In fact, it could be sclerosed.

Regional, identifiable animation styles are emerging with their international search for talent. During a discussion, offer *critiques* instead of *opinions* about films or styles.

Follow recruiters on social media with your *art* accounts - they aren't really interested in your cat or vacation pictures. Create a unique social media account for your artwork - make it searchable - and provide your current contact information *everywhere*.

Get a proper email account (not a "4204ever" type) that is ideally just your name and a zipcode @whatever. *If it takes more than three clicks to access you or your art, you're passed over.* Have a friend try to find you on the internet, just to check. (Don't try to find yr hmb1 tydst on the internet, by the way - Google just sends you to my cousin Kate, and our families aren't talking these days)



The average first look at a portfolio is five to ten *seconds*. If you are trying to show off multiple talents, arrange them by discipline on your website, with separate tabs.

Have a blog? Get rid of it. *"I'm so glad we are done with the Blog Era."* It's so 2012 - and we all know the world ended that year and took every blog with it.

Make yourself and your art easily shareable - if you change your password access to your art, that's another click and another obstacle. And these folks *circulate*.

"If you have applied to us, we have your material." Recruiters cannot immediately respond and often review portfolios, not by the dozens, but by the hundreds.

"It's the community that we fall in love with, not the project." If you get the job, think where you'd want to be in three years. On the next project? It's nice to have an existing "family."

Recruiters are people, too. *"Don't stalk us! Don't follow us into the bathroom! We all have horror stories."* Timing is important - you may not be applying when there is an opening in your particular field or expertise, but there may be an opening later. However, don't shotgun the jobs page, because they can see you are doing this.

"We've all been through the wringer at some point in our careers."

"The first job in the industry is often the hardest to get. One in, start networking, pull in others. Be nice."

"If you are not nice, you will be remembered for it."

Animation is a very competitive field now, in spite of the increased opportunities. Remember, *"there are more professional football players than professional animators."*

Be resilient and flexible - the market is always changing.

“We will judge you by your worst work.” Edit out your “filler.” Get proper feedback from people other than your partners and families.

Resumes are reviewed differently, depending on the job title - if it's an artistic position, they focus on the art and project, not necessarily the spelling. However, if it is in production or along a management path, your resume must be pristine.

Cover letters? Some read them, but the consensus is expressed with the statement, **“I can't remember the last time I read a cover letter.”**

Don't say “email” is a software skill. That's just being silly. (Tell them you snail mail everything written with a quill and use four cent stamps. That may not help, either, but you'll be remembered.)

Tell them of your experience with *Harmony* (from ToonBoom), *Storyboard Pro* (also ToonBoom, includes sweet animatics), the *Hugo Suite* (for meeting organization), *Shotgun* (Adobe production tracking), or *Houdini* (node-based 3D procedural software for project sharing).

On your LinkedIn site, don't just say you worked at a studio. Say WHAT you worked ON at that studio. **“You could have been a janitor for all we know.”** So don't tell them “Disney, 1937-1940,” say “I brushed the blush on *Snow White* and curled Stokowski's hair for *Fantasia*.” It's just an example. It's late. I'm getting punchy.

Sometimes studios will use a temp service - sometimes, aspirants work their way into the pipeline in that manner. And sometimes aspirants just collect random stationery on the first day and are never heard from again. This is considered naughty behavior and is remembered.

Panel Two: Pitching the Project

Jelena Popovic - NFB - English division - Montreal

Allison Mann - Sony Pictures Animation - VP of Creative Strategies

Katie Mullin - Netflix - Feature Animation Creative Team

Asalie Tanha - Cartoon Network - Director of Development

Kari Kim - Nickelodeon - VP Development

Sean Buckelew - independent animator - GLAS

programmer - moderator

The Notes, *Pitching the Project*:

When pitching the project, consider the studio - do your research! For example:

NFB - there are 11 sites across Canada, the productions are mostly short, auteur-driven, art-house directed films. “Art with a social purpose,” not just a PSA. Cats in your office are allowed (Jelena had hers).

Nickelodeon - the current environment is that “The Old Nick” is “The New Nick.” They're relaunching the 5 - 8 minute shorts directed at 6 to 11 year olds.

Netflix - feature animation, they're new! Netflix seeks a “4 quadrant audience.” (Male/Female/Under 25/Over 25)

They are most moved by personal, emotional stories. Watch *Klaus*.

Sony Pictures Animation - Features and television. They consider themselves “platform agnostic.” Feature films are in the range of PG-13 to R, an “8 to 80” demographic as they evolve the medium. They want to move into the “big kid” and live action spaces of entertainment. **“Why animated? Why not animated!”** You'll hear birds chirping in the office. The sky's the limit, so bring a visual strategy, and expect tons of energy.

Cartoon Network - the 6 to 11 year old audience, and family space, while seeking independent voices



When reaching out to make the pitch, the first thing is *whoa, thar, pardner!* Don't make the pitch in your first email. With your initial contact, indicate you have *something* to pitch (and please don't make it Sasquatch or cats. Really. They're up to their glottis is Sasquatchery and feline frolics). With pitches, you're treading onto legal territory. Unsolicited pitches are *not accepted, especially at festivals and ESPECIALLY when they're in the middle of a conversation with someone else*. You'll get entered into a release process, and then you get to make the pitch.

During that first pitch presentation, remember –

- to genuinely seek understanding the process, rather than focus on getting this brilliant idea of yours in front of them
- to be mindful and thoughtful as you engage with these gatekeepers who work to flesh out your idea
- that some studios (ie Netflix) do not have a particular style. Projects there are creator-driven, and they'll want to know how you plan to move through your production, and especially in the case of feature animation, whether you can persevere for up to three years of the production process; something developed from a deep personal space will keep the creativity moving
- they want to know about you, what vision you can bring to the project, and that much comes to them by word-of-mouth in this tiny community of professionals
- some studios (ie Sony) want even the most far-fetched tale to have some grounding in reality - you may be talking aliens, but can you trace it to something set up by two brothers in 1994 Schenectady? Homework!
- to remove your own barriers for presenting your ideas - believe in manifestation (want to be a director? Then *direct! You're now a director!*) - don't wait to be "discovered." There was only one Lana Turner, and drug stores aren't what they used to be.
- that "doing the deal" is not instantaneous - it can take 2 to 30 months to get through the entire process, but along the way, you'll have support. If you're proposing a series, are you ready to outline 100 or more episodes? Can you create backstories for each of your characters? Remember - *The Simpsons* is in its 422nd season and has been renewed for another 422.
- to be flexible with the trends in the industry (remember when "Happy Tree Friends" and "Frog in a Blender" were pretty hot tickets at the dawn of the internet?)



A final note about the amazing NFB (National Film Board), aka ONF (Office National du Film) - They are unique in Canada, as they are public servants in this government-run public agency. Everything must be transparent there, everything is documented via email, and *any Canadian has access to this creative service.* (My favorite 1980s anecdote is that a Canadian could walk into an NFB retail store, request a film on VHS, and if they didn't have it on VHS, they'd find it in their national library, make a print from the stored negative if necessary, and then transfer it to VHS and send it off.) That doesn't mean automatic approval, but it makes it very nice to be Canadian.

While up to 30% of the NFB productions are internationally co-produced, it is only with those countries who have signed treaties with Canada for co-productions. And of course, which North American country has *not* signed with Canada (or Mexico, for that matter) for this? Yeah, you know who. Nonetheless, they follow the basic What (synopsis), Why (the director's statement), and How (is this unique from a non-NFB project) of an initial pitch. *O, Canada!*



Inspirational quote from Nick Cross at GLAS:
"We're not going to pay you a lot for this, but we're giving you a ton of freedom."

(at least he wasn't told, "Think of all the great exposure!")



With Stuttgart and Annecy yet to come! Set your time machines to - Stuttgart - <https://www.itfs.de/en/> - online May 3 - 16, 2021 and Annecy <https://www.annecy.org/home> - online June 14 - 19, 2021

Shameless Self Promotion Department - Links and Projects of ASIFA Central Members *A New, Ongoing Feature*

teve Leeper



He has two sites for the surfers to enjoy - www.jsleeper.com (Featuring the best use of toast since Heywood Banks!) and his Br. Thomas film site - *The Temptation of Brother Thomas* – at <https://jsl-studio-animation.webnode.com/brotherthomasfilm/>

Artist's statement: "I wrote the Br. Thomas Treatment back in 2002 but didn't really begin work on development until around 2010 when I picked up a grant from the Lily Foundation to complete the boards. This allowed me to bring Michael Spooner on for visual development. Then in 2015 I picked up the

Emeritus Grant, combined with a sabbatical leave, and I was able to continue with picture development, animate three scenes and produce a short promotional teaser for the film. I've been pitching the film fairly consistently over the last two years and am currently working with the development folks at CMU to find a financial partner to help us start full, final production. My hope is to have the film completed by 2026."

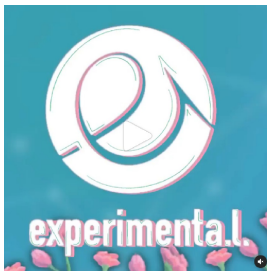
And YES! Steve is fully tenured at CMU as of March, 2021!



From Promotional Teaser Reel

hristine Veras Martin

I have created a new Experimental Animation Lab in my University called *experimenta.l*. Here is its page: <https://atec.utdallas.edu/content/experimental-animation-lab/>



We have a very active Instagram account:

https://www.instagram.com/experimental_animation_lab/

And I have recently started curating articles about *Animation on Flipboard*, for the magazine called **Flickering News**:

https://flipboard.com/@christineveras/flickering-news-rleqpooocz?from=share&utm_source=flipboard&utm_medium=curator_share

And the other site is called *Animation in Context* that I share with the UK professor Johny Byrne:

https://flipboard.com/@johnbyrne2020/animation-context-gun0kk5sz?from=share&utm_source=flipboard&utm_medium=curator_share



eanna Morse

Anizoomations and New Website - Deanna has reworked her Deanimation site, incorporating CoVid-ZOOM inspired stop motion exercises inspired by stopping all motion and Zooming during CoVid.

<http://www.deanimations.com/services/> - includes the amazing award-winning film *Connecting* (2021) directed by, and with, Melissa Bouwman. Her namesake website continues apace, and there are always surprises waiting on her YouTube and Vimeo channels.

<http://www.deannamorse.com/Site/home.html>

<https://www.youtube.com/channel/UCIDexYbQ8m4oKi-3-OSrDCg>

<https://vimeo.com/deannamorse>



They're head-over-heels about animation!

But Wait!



There's MORE!



Chris Sagovac

Chris has a comics and animation solo show running now online and in the gallery. On exhibit now (since March 18) to May 14, 2021 with St. Louis Community College at Wildwood - Gallery of Contemporary Art - stlcc.edu - and <https://stlcc.edu/campus-life-community/cultural-arts/art-galleries/wildwood-art-gallery/ww-chris-sagovac.aspx> - featuring the “Stupendous! Fantastic!”* short film *Chanbaragogo*.

Chris Sagovac is an American independent cartoonist working in animation, comics and game art. He received his Bachelor of Arts in Media Communications from Webster University in 1997 and his Master of Arts in Studio Arts with emphasis in Alternative Media from Webster University in 2005.

* unsolicited testimonials



Gary Schwartz



“I see peepholes everywhere...”

The perpetually animated Mr.Schwartz has provided connections a pair of his recent films:

Carny Obscura -Stop-Motion film created in tandem with the 150th Anniversary of Cedar Point, Sandusky, Ohio. <https://www.youtube.com/watch?v=C-mUv0Ck6DE>
The Crown Nobody Wanted - An Animated “exquisite corpse” video made by students at the Tumo Center for Creative Technologies in Yerevan, Armenia. The on-line production was taught from 5,876 miles away - <https://www.youtube.com/watch?v=cNhy897qAMU>



Chris Sullivan

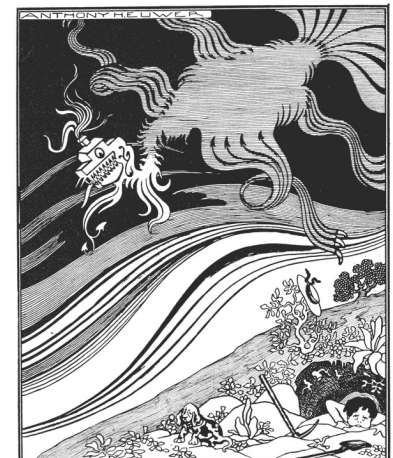
Chris continues to work on his ambitious feature *Orbit of Minor Satellites*, which is moving well for a 2022 release. It’s remains a very Chicago film, both for actors and animators. Updates are at his website, <https://orbitkickstart.com/>



Public Domain Update - 1925 is up for GRABS

Discovery of the Month - *The Pleiades* from 1910 - at Project Gutenberg - <https://www.gutenberg.org/files/56423/56423-h/56423-h.htm> - a delightful and brief bit of printed ephemera, with poetry and watercolors and Art Nouveau

1925 Animation - *Alice the Toreador* - the PD version is at Youtube - https://www.youtube.com/watch?v=JEn6a_TjGC4 and *Alice Solves the Puzzle* - the PD version at: https://www.youtube.com/watch?v=4-jqH_oAyWI (do not, I repeat do not use any “Alice” that has been repurposed by the Disney company. They create a slightly different version of the original, with different aperture framing and a new soundtrack, thereby creating a “new copyright” on a PD product).



“The awfulest thing that ever yet wuz.” - from the *Pleiades* of 1910

The Public Domain Update *Continues* - still with 1925



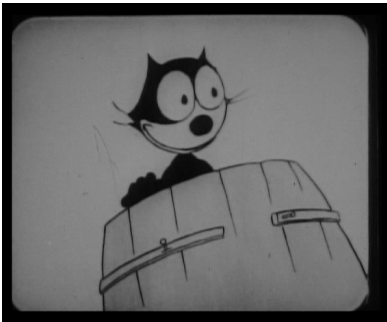
The Lost World - 1925

The Lost World - Willis O'Brien stop motion - PD version at -

<https://www.publicdomainreview.org/collection/the-lost-world-1925>



Alice the Toreador - 1925

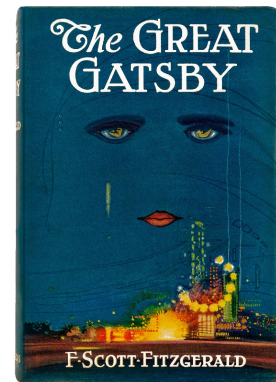


Felix Trifles With Time - 1925

Felix the Cat - examples from 1924-25 at -

<https://www.youtube.com/watch?v=b95azHKrUwY>

And for another film version of *The Great Gatsby*, perhaps this can be the year for someone to *finally* do it right!



And, finally, 93-year old Tom Lehrer has opened up his entire song catalogue for use in the public domain. Here is his statement on www.tomlehrersongs.com *His songs cry out to be animated!*

I, Tom Lehrer, and the Tom Lehrer Trust 2000, hereby grant the following permission:

All the lyrics on this website, whether published or unpublished, copyrighted or uncopyrighted, may be downloaded and used in any manner whatsoever, without requiring any further permission from me or any payment to me or to anyone else.

Some lyrics written by me to copyrighted music by others are included herein, but of course such music may not be used without permission of the copyright owners. (The translated songs may be found in their original languages on YouTube.)

The music of all the songs on this website that were written by me may also be downloaded and used as described above.

In other words, all the lyrics herein and all the music herein that was written by me should be treated as though they were in the public domain.

In particular, permission is hereby granted to anyone to set any of these lyrics to their own music and publish or perform their versions or parodies or distortions of these lyrics without fear of legal action.

(There is no legal way to unilaterally transfer a song into the public domain, so this disclaimer is intended as an end run around the copyright laws.)

Note: This website will be shut down on December 31, 2024, so if you want to download anything, don't wait too long.

If you are unfamiliar with the satiric genius of Tom Lehrer, check him out on YouTube. After 35 years of practice, your humble typist *almost* knows the entire "Elements Song."



*And, in case you've been sleeping well lately, a reminder that *Love Death + Robots Vol. 2* debuts on Netflix May 14.*



Profiles in Animation: Michael Long

The monthly host of our coffee break Zoom meetings has some mad skills



The dapper master of men's minds

When a resume includes magic, fencing, and animation, one can presume a rapier-like wit. With experimentation in cinema magic without knowing about Georges Melies, or stop motion with 8mm - regular 8mm - film without the benefit of a single frame button, one can presume a healthy combination of imagination with a nascent understanding of mechanics. And when one can prompt the random comment from Tom Lehrer of, "Ah, as time passes, the more I find myself living in the subjunctive," an easy presumption can be made of a truly unique life, well lived.



The collegiate man of mystery

So it is with Michael Long, An assistant professor of the Electronic and Photographic Media Department at Webster University in St. Louis, Missouri, where he both attended and now serves, Michael

continues to distinguish himself across several disciplines, any one of which could qualify as a full-time distraction of the work-a-day whorl'd that surrounds us.

In addition to all this, he advises 27 animation students and serves on multiple committees and task forces at Webster - and contributes to ASIFA Central film projects, *and* hosts a monthly series of Zoom "coffee breaks," open to our chapter members, where discussions range from UPA styles to Russian short stories.



He has Type O Emulsion

In the late 70s, a time when animation was often a self-taught or studio trained discipline, Michael was able to build his own animation stand, learn the basics from a fellow student and animation instructor Carl Willat at Santa Cruz, and then return to St. Louis to split his time between a local animation studio while assistant managing a local movie theater. *ET* turned theater management into a huge part of his life, so animation had to take on an "independent" status. A guest lecture led to an artist-in-residency to teach animation to elementary school throughout Missouri, and ultimately, a position at Webster, where he has served as *spiritus loci* ever since. When not training students who have gone on to work at Disney, Bento Box, and Insomniac Games, Michael continues to create short films,

whether for KETC TV's regional chat show *Donnybrook*, or, with ASIFA Central in "Potluck" and ASIFA Hellas' "Happy New Year 2021!" His current independent work-in-progress, *Island Hopping*, should be ready later this year.



*Dressed for Fencing or Surgery
- with Stefan Stratil of Vienna*



Opening for KETC's Donnybrook

His use of magic ties in well with his teaching style (animation *is* magic, after all), and Michael's interest in fencing began as high school drama training. That grew under the guidance of world champion foilist Charles Selberg, who taught him how to see things in motion, observe himself and others, and practice deception with fake actions (again, like animation, creating an illusion). He now teaches it as a one-credit class at Webster, "more as a zen martial art, but I disguise it as a sport."

Conversations come easily during our Zoom discussions, with no limit on subject matter. Michael Long brews a good carafe of virtual coffee.

ASIFA Central Newsletter (cc) Later Springtime 2021 - see the updated website with more announcements **and an ever expanding newsletter archive** for ASIFA

Central at - <https://asifa.org>

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

As usual, send any suggestions, comments, or recipes for zucchini bread, along with the usual castigations to yr hmb! typist, at jim.middletonrx@gmail.com or, for dull bloggery, <https://animatingapothecary.blogspot.com> - remember, when it comes to corrections, just call me Winston Smith!

