



**ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS**

Los Angeles, California, January 2013

Vol. 42, Nº. 1



## New year, new party

The Animation Guild's annual get-together happened again at the Autry National Center of the American West on Friday, January 11, and most everyone who attended seemed to have a good time.

The Guild has held holiday parties since forever. In the early days, they happened at the union hall, and if we got a hundred people to show up it was considered a wild success.

A couple of decades ago, the Guild began hosting the event at the Beverly Garland Hotel in North Hollywood, and attendance skyrocketed. Eventually we outgrew the venue, and moved to the Pickwick Center in Burbank.

(see *GUILD PARTY*, page 2)



The 2013 *Peg Board* nameplate was sculpted by **KENNY THOMPKINS**. Inspired by the 2012 nameplate drawn by Jim Mitchell, Kenny has managed to create an amazing Sculpey version of Jim's art. Throughout the year we'll be using Kenny's sculpture viewed from different angles, with alternate lighting and with added details to put a little variety into the masthead. Stay tuned. Kenny Thompkins can be reached at [kennythom@aol.com](mailto:kennythom@aol.com).



## **GUILD PARTY**

*(continued from front page)*

The crowds continued to grow, and we moved the festivities twice more, first to The Castaways restaurant high in the Verdugo Mountains above Burbank. (This was a qualified disaster — nice place for a party but horrible parking.) And finally, three years ago to the Autry Museum in Griffith Park.

We traded a December date for January to control costs and minimize competition from other holiday events. At last a success! There was plenty of room inside and more than enough parking.

Once again the venue was crowded, but the total number of celebrants seemed a touch smaller than last year, probably due to frigid weather. If you attended, we hope you had a good time. If you missed it, there will hopefully be another year where you can make an appearance and mingle with many of the pillars of the animation industry.





## From the Business Representative *The year in review*

The year 2012 is now in the history books. On the macro side, the United States economy got better in slow, tiny steps:

### GDP Growth, 2012

|                   |                       |
|-------------------|-----------------------|
| 1st Quarter ..... | 4.1% growth           |
| 2nd Quarter ..... | 2% growth             |
| 3rd Quarter ..... | 1.3% growth (yeowch!) |
| 4th Quarter ..... | 3.1% growth           |

Let's be honest here. The above isn't particularly good by historical standards, but not bad when compared to the rest of the industrialized world ... and enough to return the incumbent President to office.

On the micro side (this union), we saw employment growth through most of the year, peaking at 2,770 employed members before DreamWorks began laying off employees late in the year.

Until the fourth quarter, unionized animation employment had been on a steady, upward trajectory. Theatrical animation was (mostly) strong, and television animation enjoyed solid ratings. Our fine, entertainment conglomerates wanted to make more of both, and the Animation Guild prospered as a result. And unlike live-action, animation is somewhat more difficult to outsource to other localities, particularly pre-production work. Which is good for Animation Guild members.

But the *big* story for the Guild, far and away, was the negotiations for a new contract. In mid April, an energetic and focused negotiating committee, composed of Executive Board members, staff, working members of the Guild and Yours Truly, went into talks with the Alliance of Motion Picture and Television Producers and pretty quickly got ice water thrown in its face. From the blog:

*On April 19, after two days of negotiations for a new*

*(see FROM THE BUSINESS REP, page 4)*

## **FROM THE BUSINESS REP**

*(continued from page 3)*

*contract with the major studios, your negotiating team felt compelled to walk out.*

*The studios were not willing to consider most of our proposals, and we were far apart on wage issues.*

*Animated features and television series are the engine that drives the Hollywood gravy train, yet our workplace and salary concerns were mostly ignored.*

*The Executive Board has voted to hold a special membership meeting on Wednesday, May 30, to discuss the contract negotiations. It is imperative that we have a full turnout to receive your input regarding our next moves in the battle for a fair contract.*

*In the meantime, we urge you to discuss these issues with your fellow members. Your livelihood, and that of your fellow workers in animation, is at stake. We have been disrespected for far too long. Do you want our Union to stand up for itself? Then YOU need to stand up for your Union. Attend the special meeting ...*

Long story short: We got the *biggest* member turnout for a meeting in the time I've been doing this job. We explained how the producers were coming after us hammer and tong with a low-ball wage offer, how they had rejected almost everything we put on the table and pretty much sneered in our faces. And left us with no options other than to hot-foot it out of there.

The membership was incredibly supportive. They provided input on where they wanted us to go in future talks (*WAGES!*), and answered en masse a digital survey that we put out before returning to the table.

Then in mid-June, we finally *did* return to bargaining. Again from the blog:

*We restarted the Animation Guild-AMPTP negotiations early yesterday, and stayed into the early hours of today to finish the new contract deal. There was planning and*

*waiting and too much eating in the caucus room. There were small side bars. There were larger side bars. And there were negotiations and a final agreement across the table in the the Big Room ...*

From our press release:

*The Animation Guild, Local 839 IATSE has reached tentative agreement on a new collective bargaining agreement. The labor contract, for a period from August 1, 2012 to July 31, 2015, was negotiated with animation producers represented by the Alliance of Motion Picture and Television Producers (AMPTP).*

*The contract calls for two percent (2%) annual compounded wage increases. Health, pension and IAP benefits are to be provided under the terms of the IATSE Basic Agreement, on which agreement was reached in April and which is currently awaiting a ratification vote. Other provisions of the new agreement include a new storyboard revisionist classification, and changes to the talent development program and the DreamWorks Animation wage minimums.*

We were in talks until 1 am. We ended up, at the finish line, with the same economic package that the Basic Agreement bargaining unit reached in April. It was not easy. The producers made clear that we weren't necessarily going to be recipients of the deal bestowed on the IA locals inside the bargaining unit, and we had to argue, push and horse trade for everything we finally got.

So that sums up the year 2012: Negotiations were the top Big Deal; continuing employment was the next big deal. Then, of course, there were all the other things: National and state elections, the continued sputtering growth of the world and national economy, the push for "right to work" in various mid-Western states.

It was an interesting twelve months in the Chinese sense of the word. We kind of expect that the next twelve will have their own highlights and lowlights.

Happy New Year.

— Steve Hulett



From January 12 through March 31, the Frederick R. Weisman Museum of Art at Pepperdine University will feature the show “Illustrating Modern Life: The Golden Age of American Illustration from the Kelly Collection”.

The period from the 1890s through the 1930s was the Golden Age of American Illustration. The rapid rise of popular magazines created a new audience for art — the American public — and a new demand for illustrations. The nation’s most talented artists responded by turning illustration into a sophisticated art form that gave visual life to our nation’s dreams and ideals. Drawn from one of the country’s premier collections of historic American illustration, this exhibition features original paintings by legendary artists such as Howard Pyle, N. C. Wyeth, J. C. Leyendecker, and Norman Rockwell.

The Weisman Museum is located on the campus of Pepperdine University at 24255 Pacific Coast Highway in Malibu. For more information, go to [tinyurl.com/cfa-illustrating](http://tinyurl.com/cfa-illustrating).



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## From the President

### *Happy New Year*

Happy New Year, everyone.

What do I mean by that? I mean may the coming year be at least as good as the past year and if the past year wasn't all that good, may the coming year be a vast improvement.

If you were sick, may you be better and ready to get back to the pleasantries that you might have missed out on. If any of your friends were sick, may they be healthy and full of energy in the coming year. If any of your friends died last year, may no more of them die this year. If you were a good pet owner and any of your pets died, may you find a way to continue to share your good pet owner ethics with a new, deserving pet who's lucky enough to get you.

If you're working, congratulations. May that continue for as long as you'd like. If you're not working, stop it! You've had enough of that life experience and it's probably a good time to see what the alternative feels like. Everybody likes to move up and move on and you never know where you'll meet your next future employer, employee, mentor or mentee.

Everything is preparatory to something else. After a lengthy period of preparation maybe it's finally time to do something else. You're ready. If it doesn't work out, the worst that could happen is that you wind up back where you are now.

Reconnect. Donate. Do something you never thought about doing before and share it with a select few who already think you're odd so it won't matter what they think. Chances are they'll be doing it soon enough. Go someplace odd. Then you'll have something really interesting to talk about when you get back. If you don't get back, people will continue to talk about you, but for a different reason.

Squander some money on an obscure experience. You can always get more money but you might not have a chance for that odd experience again. If there's something missing in your life, figure out what it is and go get it.

Get together after work and laugh. We dodged the end of the world last month. Don't waste it.

— *Bob Foster*

*“At the turn of the century, women earned approximately ten cents an hour, and men were fortunate to receive twenty cents an hour. The average work week was sixty to seventy hours. During the thirties, wages were a secondary issue; to have a job at all was the difference between the agony of starvation and a flicker of life. The nation, now so vigorous, reeled and tottered almost to total collapse. The labor movement was the principal force that transformed misery and despair into hope and progress. Out of its bold struggles, economic and social reform gave birth to unemployment insurance, old age pensions, government relief for the destitute, and above all new wage levels that meant not mere survival, but a tolerable life. The captains of industry did not lead this transformation; they resisted it until they were overcome. When in the thirties the wave of union organization crested over our nation, it carried to secure shores not only itself but the whole society.”*

— Martin Luther King, Jr., October 1965

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The Peg-Board is printed on recycled paper.





## From the Organizer

### A campaign against entertainment subsidies

In any discussion about the state of the entertainment industry, the topic will eventually land on tax subsidies and troubles they've brought. Motion picture production, both on set and post, has been flung to the farthest corners of this country/world as it chases the most lucrative cash handouts. These cash incentives, which flow directly back to the production entity, have been the key facilitator in the "race to the bottom" that describes working in entertainment today.

The noted anonymous blogger VFX Soldier ([vfxsoldier.wordpress.com](http://vfxsoldier.wordpress.com)) aims to change that. On December 10 he launched his Campaign to End VFX Subsidies. A crowd-funded campaign whose goal is to identify the best way to challenge these subsidies, and attack them using a law firm with extensive experience in the matter.

From his post:

*Fellow VFX Professionals, the time has come for us to take direct action. As many of you know, this blog has written extensively on the harm that subsidies have caused by distorting the price of visual effects work. This has led to a race to the bottom where many of our colleagues are forced to constantly move around the world as U.S. studios chase subsidies for their films.*

*As you know, I have pointed out that many of these subsidies violate international trade agreements because they distort the market. I have been in contact with a law firm that specializes in international trade law and has the ability to challenge these subsidies.*

Soldier brings the point home for 839 members:

*Why should games and animation professionals fund this campaign? {Because} subsidies already play a huge role in the games and animation industry. We may be able to stop those subsidies if we are successful.*

(see FROM THE ORGANIZER, page 10)

## FROM THE ORGANIZER

*(continued from page 9)*

As was reported in the *Guardian* ([tinyurl.com/uk-tax-breaks](http://tinyurl.com/uk-tax-breaks)), the UK's incentive was already extended to games and animation. It's easy to assume that the adoption of feature and television animation tax credits will only spread as the hunger for these handouts grows.

This campaign faces a big fight from the conglomerates. These incentives are a palpable revenue stream for their productions and its likely any challenge of this nature will not go unanswered. Having participated in the latest TAG Collective Agreement negotiations, I can say that the overall message from the producers was "Give us a break! We need some relief from your expensive corner of the industry!" It's important to realize that the financial burden and risk of marketing and funding these ventures belongs to them, not us. We told them so in negotiations, and we should tell them again in the fight to keep the industry from bleeding provincial and state coffers dry in their pursuit of profit.

— *Steve Kaplan*

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## Index funds vs. managed funds

The TAG 401(k) Plan has both index and managed funds in it. For the past year, our plan trustees have watched a mid-sized company value fund struggle to match its benchmark index ... and fail.

So two months ago, the trustees finally pulled the trigger and got rid of it. They didn't replace it with another managed fund because none of those were doing particularly well, either. In the end, the trustees mapped participants' investments in mid-cap stocks to the mid-cap index, which has been performing better than most of the more expensive managed mid-cap funds over longer blocks of time.

Index funds are the best way for most investors to go, and the reasons are simple: Few managers beat the market over five and ten-year spans. A large part of the reason? When you're charging 1.34% for your expertise, but the index you're attempting to beat charges .34%, you've got to beat Mr. Market by 1% year in and year out or you're going to lose.

The Animation Guild, ASIFA Hollywood and  
Women In Animation present

# **AN AFTERNOON OF REMEMBRANCE**

a non-denominational celebration of departed friends  
from our animation community:

Frank Andrina ✿ Charlotte Armstrong ✿ Dick Beals ✿ Iris Beckerman  
Lucille Bliss ✿ Carmela Blitz\* ✿ Dave Borthwick ✿ Jack Bosson  
Grigor Boyadjiev ✿ Richard "Kip" Carpenter ✿ Ernie Chan  
Kristine "Casey" Clayton ✿ John Coates ✿ Franco Cristofani\* ✿ Tissa David  
Jim Duffy ✿ Jake Eberts ✿ Ethel Falkenberg ✿ Ann Gefre  
Jean "Moebius" Giraud ✿ Karen Greslie ✿ Dave Hanan ✿ Jim Hiltz  
Daphne Huntington\* ✿ Diane Keener ✿ Fyodor Khitruk ✿ Thomas Kinkade  
Peter Kranjceвич ✿ Joe Kubert ✿ Bob Lambert ✿ Ken Landau  
Nancy McCullough\* ✿ Rusty Mills ✿ Sheldon Moldoff ✿ Conne Morgan  
Mark Nelson ✿ Margaret Nichols ✿ Naomi O'Loughlin ✿ Rod Parkes  
Bretislav Pojar ✿ Buzz Potamkin ✿ Al Rio ✿ Geri Rochon ✿ Ken Sansom  
Mary Sarbry ✿ Bruce Schaefer ✿ Maurice Sendak ✿ Mel Shaw  
Robert Sherman ✿ José Silverio ✿ Marcia Sinclair  
Dan Thompson ✿ Ken Walker ✿ Manon Washburn  
Tom Woodington ✿ Run W rake ✿ Uvon Young

**Saturday, March 9, 2013**

**Food and refreshments, noon ✿ Memoriams, 1 pm**  
**Hollywood Heritage Museum (Lasky-DeMille Barn)**  
**2100 N. Highland (across from Hollywood Bowl),**  
**Hollywood**

The Afternoon is free of charge and is open to all;  
no RSVPs necessary.

If you can help us finding speakers for those persons marked with an asterisk above,  
or if you know of anyone in the animation business who passed away in 2012 and is  
not on our list, please contact Jeff Massie at (818) 845-7500 or  
[jeffm@animationguild.org](mailto:jeffm@animationguild.org).

## You *can* disclose your wages

Have you ever had someone in management ask you to “please” not reveal your salary to anyone, or in any way threaten you with repercussions if you did so?

That’s illegal, plain and simple. Section 232 of the California Labor Code is clear:

*232. No employer may do any of the following:*

*(a) Require, as a condition of employment, that an employee refrain from disclosing the amount of his or her wages.*

*(b) Require an employee to sign a waiver or other document that purports to deny the employee the right to disclose the amount of his or her wages.*

*(c) Discharge, formally discipline, or otherwise discriminate against an employee who discloses the amount of his or her wages.*

Obviously, you have the right to disclose and discuss your wages with anybody, or to choose of your own free will not to disclose. And no, they’re not allowed to “drop hints” or other coercion.

If you want to stand up for your right to share wage information with others, including the Guild or other employees, report any such threats to the Guild office at once.

*From the Foster Vaults*

*Art from the personal collection*

*of Bob Foster*

*Opens February 1 at Gallery 839*

## In memoriam

Cel inker **CHARLOTTE ARMSTRONG** died on October 16. From 1968 until 1988 she worked for Hanna-Barbera, C&D, Filmation, Ray Campbell and Disney.



Cel painter **CARMELA BLITZ** died on November 23 at the age of ninety-five. From 1947 until 1981 she worked for Jerry Fairbanks, Lantz, Warner Bros., Patin and Hanna-Barbera.



Layout artist and model designer **GRIGOR BOYADJIEV** died on October 3. From 1985 until 2004 he worked for Hanna-Barbera, Marvel, Universal, Warner Bros., Disney and RichCrest.



**ANN GEFRE**, who worked in cel service for Filmation and Disney from 1977 until 1988, died on December 27 at the age of ninety-one.



Assistant animator **DIANE KEENER** died on December 12 at the age of seventy-eight. From 1956 until 1991 she worked for Disney, UPA, Hanna-Barbera, Filmation and Warner Bros. She was department supervisor at Filmation from 1982 until 1989.



Final checker **MAXINE MARKOTA** died on December 15 at the age of eighty-three. From 1969 until her retirement in 1995 she worked for Hanna-Barbera, DePatie-Freleng, Kinney-Vallas, Marvel, Filmation and Warner Bros.

(see *IN MEMORIAM* page 14)

**IN MEMORIAM**

*(continued from page 13)*

Cel painter and final checker **NAOMI O'LOUGHLIN**, who worked for Connie Crowley, Hanna-Barbera and Filmation from 1966 until 1986, died on November 1 at the age of seventy-nine. She was married to background artist Tom O'Loughlin, who died in 2007.



Writer and story editor **BRUCE SCHAEFER** died on November 10. From 1987 until 1998 he worked for Disney, Hyperion, Kookanooga Toons, New World and MGM.



Background artist **TOM WOODINGTON** died on October 27. From 1979 until 2003 he worked for Ruby-Spears, Filmation, Warner Bros. and Disney.

## All about agents (and managers)

The actors and the writers have agents and managers. But what about the artists? What exactly do agents and managers do, and what can they do for an artist's career?

Please join us for a panel discussion at the January 29 general membership meeting. Executive Board member **EUGENE SON** will be in discussion with **AARON BERGER** of Chatrone, LLC and **PETER McHUGH** of the Gotham Group.

This will be followed with a Q&A. Be sure to join us!

.....  
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: **THE TAG BLOG** :  
: animationguildblog.blogspot.com :  
.....

# GENERAL MEMBERSHIP MEETING



**TUESDAY,  
JANUARY 29**

**PIZZA &  
REFRESHMENTS,  
6:30 PM  
MEETING, 7 PM**

**1105 N. HOLLYWOOD  
WAY, BURBANK**

Between Chandler and Magnolia  
[tinyurl.com/new-tag-hq](http://tinyurl.com/new-tag-hq)

## **AGENDA:**

**PANEL DISCUSSION:  
"ALL ABOUT AGENTS  
(AND MANAGERS)"**

(see opposite page)

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