



PEGBOARD

ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS
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ATTEND THE TAG CRAFT MEETINGS!

Three of the five planned Craft Meetings will have already taken place in the Meeting Hall at the Animation Guild offices. These meetings are designed to foster discussion about workplace issues members face in different studios as well as learn about possible solutions that are available to them. Each meeting has provided lively discussions which we hope has been meaningful for those who attended. Recaps of the meetings are available from these pages on the TAG Blog:

Storyboard Artists: <http://839iat.se/CraftMTG-SB>

Writers: <http://839iat.se/CraftMTG-Writers>

Designers, Pre-Viz, BG, Layout: <http://839iat.se/CraftMTG-Design>

The remaining meetings will be held on the following dates:

Animators, CG artists, Tech Directors -- Tuesday, March 11th
Directors (Timing/Slugging), Animation Checkers -- Tuesday, March 18th

Doors Open at 6:30, meetings start at 7:00. Pizza, salad and refreshments will be provided.

We encourage members to attend all craft meetings that pertain to the work they perform. No member will be turned away from the meetings as the goal is to have informed discussions. Please make an effort to participate as these meetings will help form contract proposals which will directly affect you.

*Thanks to **PAUL SHARDLOW** for the
2014 Pegboard Nameplate!!*

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IATSE LOCAL 839



“Are you authorizing overtime?”

Some of you may have heard of Erin Hoffman, the woman who blogged as “EA Spouse” about the long hours of unpaid overtime that employees at Electronic Arts were working in the early 2000s. She brought light to a practice that was common in the games industry, where employees were paid a straight salary for a regular work week but they worked evenings and weekends for months and sometimes years to finish their game projects.

This story is all too familiar.

For the employees at EA, this led to class action lawsuits from the artists and programmers over unpaid overtime. The employees were able to document the time they had spent working on the projects far in excess of their regular work hours. The cases ended in favor of the employees to the tune of over \$30 million.

If you find yourself pushing into the evenings or weekends to finish the show you’re on, it’s time to ask your supervisor a simple question: “*Are you authorizing overtime?*” No one can question your commitment to the project or your desire to do a good job; *you’re doing the work*. All you are asking for is for the paid time to complete it.

You may fear that a confrontation will result. But do yourself a favor: start keeping your own log of the hours you actually spend doing the work. Add it up at the end of the week and see how much time you’re actually spending. Talk with the other members of your team and see if their totals are like yours, and ask yourself: why are we all working like this? Shouldn’t these be the hours we’re getting paid for?

You can take those totals to your supervisor so they understand how hard you and your colleagues have been working, and talk about how to fix that in the weeks and months that follow.

And keep those logs in a safe place. You may need them.

-Nathan Loofbourrow



FilmL.A. Report

Darkly grim, with a few rays of light.

A new report from FilmL.A. provides a further signal that California is rapidly losing its share of big budget features films to rival states and countries.

Last year, only two of the top 25 big-budget movies, whose combined budgets totaled more than \$3.5 billion, filmed primarily in California: “The Hangover Part III” and “Star Trek: Into Darkness,” according to a report released Thursday morning. ...

The report did identify some bright spots. When it comes to commercially successful big-budget films, California-produced animated films outnumber California-produced live-action films by more than 2 to 1.

<http://839iat.se/LATimes-FilmLA-Report>

So it turns out that animation is the good news in California’s entertainment industry. Even as big budget live-action films move to Georgia, New York, and various foreign locales with big tax subsidies, large-scale animated features appear to be staying put.

We’ve seen this phenomenon before.

In the middle 1990s, when Disney was tearing up the box office with *Beauty and the Beast*, *Aladdin* and *Lion King*, most of the major conglomerates tried to replicate the Mouse’s success by building animation studios of their own. Even then, there were Asian and European cartoon studios turning out lower-priced animated features, but Disney’s rivals ignored these foreign models and strove to replicate Walt Disney Feature Animation by setting up studios in California.

There was a logical reason for this: Disney Feature Animation had been explosively successful making high-grossing animated features over the previous five years, while overseas cartoon shops had turned out films that had died at the global box office. (Anybody remember Hanna-Barbera's foreign-made *"Once Up a Forest"*? Me neither.)

If there is a constant theme in Hollywood it is: **"Emulate success, not failure."** This simple rule explains when comedies are big grossers, studio make comedies. And when action-adventure movies are in vogue, *those* get made.

Which explains, I think, why California animation studios are still standing. In 2014, after DWA's *The Croods* makes \$600 million, Pixar's *Monster University* clears \$700 million, and Disney's *Frozen* takes in over a billion dollars, what are the odds that the studios that created them will be dismantled and reassembled elsewhere? What Hollywood CEO wants to roll those particular dice?

"Don't fix what ain't broke" isn't merely a philosophy with our fine, entertainment conglomerates, it's a mantra. You can shoot a live-action movie anywhere. Just fly your Hollywood keys in, set up cameras and lights, place the actors in front of them, and away you go. The time spent on the ground is months not years, and all those grips, makeup artists, and set builders get their wages offset by subsidies.

But setting up an animation studio in a different state of country is somewhat harder. Talent has to be persuaded to sell their houses and relocate, new local talent has to be recruited. Pipelines need to be reconstituted, and there is a large, long-term investment in time and money.

There is, of course, always the possibility that the animated features now done in Emeryville and the east San Fernando Valley will be created in Montreal or London at some point in the future. But with the success California animation studios are now having, what cartoon company will be willing to move production?

Guess we'll have to wait and see.

- Steve Hulett



To Subsidy or Not To Subsidy

For those who've been keeping up with entertainment work in Los Angeles and outside our animated world, you're likely aware that things have gotten pretty bad in the last few years. In days gone by, Los Angeles had an abundance of production work. Features, television shows, commercials, music videos .. you name it and it was being produced here. Now, thanks to the prevalence of tax subsidies (<http://839iat.se/Tax-Incentives>), most of that work has been drawn to locales that will dip into public funds and dangle big, sweet chunks of it to the producer in exchange for working in their city.

So naturally, I support efforts to end such crazy behavior.

TAG member **DANIEL LAY**, author of the blog VFX

Soldier (<http://vfxsoldier.wordpress.com/>),

is part of an organization trying to do just that. ADAPT (Association of Digital Artists, Professionals and Technicians adaptvfx.org) is attempting to get *countervailing duties* levied against the production companies that would equal the handouts received in subsidies. This would take away the ability to count on public fund disbursements from foreign countries and therefore end the practice of using them. The result: production would not be incentivized to shoot scenes depicting Los Angeles in Vancouver in order to receive a healthy percentage of their costs back from Vancouver tax dollars. (Sounds great, right?)

So it may be a surprise to learn that I'm also in support of the passing of California Assembly Bill 1839 (<http://839iat.se/AB-1839-THR>) which would see an adjustment to the California tax incentive ultimately increasing the total amount of the annual limit as well as the types of productions where the money can be directed. This would make California competitive with the



subsidies that are currently being offered in the US by states such as New York and Louisiana and could result in long-term production work returning to the state.

While ADAPT's efforts make sense, it's also important to understand that entertainment professionals are being forced to leave their families and homes here in California to work across the US and in Canada in order to chase their jobs. Much like VFX workers, they've been displaced to subsidized locations in order to keep their jobs, which for union workers not only means their paychecks but also benefits and contractual standards and protections.

Until a few weeks ago, prop maker A.J. Ransdell had been working in Georgia on the set of the latest "Hunger Games" movie.

"I couldn't deal with it anymore," said Ransdell, 49. "When you're watching your daughter getting taller on Skype, your dog getting older, and your wife tearing up and you hanging up in tears — it takes its toll on you."

<http://839iat.se/California-Hit-Hard-LATimes>

The reality of live-action production in today's world means including state/municipal/provincial tax handouts to offset costs when budgeting the creation of entertainment properties. Animation is being considered for inclusion in these subsidies in the United Kingdom which means the work 839 members perform could eventually be subsidized in various locales as well. Ultimately, bringing California up to a level of being competitive helps the effort to impose countervailing duties. ADAPT's efforts will need to be funded and they will be looking for donations from both individuals and companies. These companies need to be solvent and the workers need to be getting paid in order to be able to help support the imposition of the duties.

So while it's with a bitter taste, supporting the effort to bring California's subsidy is necessary. It is merely a band-aid in order to help facilitate the real healing – taking away the practice of using subsidies all together.

-Steve Kaplan

GET TO KNOW YOUR EXECUTIVE BOARD

Vice-President Jack Thomas

What brought you to the industry?

I was a stand up comic. Steve Marmel, another former stand up, was the Story Editor on Fairly Oddparents. He asked me to pitch some ideas for freelance scripts. They liked them and eventually hired me as a staff writer. And I have been writing animation ever since.

Where would you like to end up in the industry?

Is there such a title as King of Kartoons? Or did I dream that?

How long have you served on the Guild's Executive Board?

Three years

Being the vice-president of a labor organization local carries certain responsibilities and duties. What inspired you to run for the position?

I wanted a role in modernizing and professionalizing the way our union is run.

Where would you like the Animation Guild to be in three years?

I would like the union to have negotiated a contract that finally reflects the true worth of animation in the entertainment business. We have been second class citizens for too long.

Where do you want to be in three years?

Here. Or in my throne room if I am King of Kartoons by then.

What would you like to accomplish in your term as Guild Vice-President?

I would like to make our union more modern and professional on par with the DGA and WGA.

Do you have any words for the subscribers of the Pegboard?

Please subscribe to the on-line version. Save some trees.

View From a Cubicle

Dear Animation Family. I recently attended the Afternoon of Remembrance at the Guild. Whether you be 2-D, 3-D, Television, Feature, Gaming, VFX (go green!) Graphic Novels, Independent or Online Content. Whether you be Union, non-union, in the U.S.A. or half way around the globe. Welcome to my little cubicle in Burbank. Sit down and while I work on my Cintiq, let's chat about co-workers we cherished that passed away in 2013.

Let's remember the people who you may have known, or people who you wished you had known. The dear souls that spoke from their hearts, transparently, with something we all share: a passion for storytelling and the need to share that with whoever would listen. Industry luminaries and just regular folks, whose wit and brilliance were quietly extinguished all too soon.

I'll spread a few mental snap shots out on my desk. It might help you remember.

Here's Lou Scarborough. Lou was one of the first African-Americans in the business. You can't tell someone's age, gender or race by a fabulous drawing, but I mention it only as it pertains to the difficult road Lou walked back in the day. Lou, with a brilliant mind and even more brilliant drawings, graced nearly all the major studios with his talent. You can see him here, with his sketchbook. He had it with him when he passed away. He might have even had his pencil in his hand. That was Lou.

And here's a photo of Toby Bluth. Crazy, outrageous Toby. The man who could paint anything. Even his office door. Toby radiated pure light and charm. He made us smile so many times. That was Toby.

Karen Peterson! Talented and mischievous Karen. Here she is making a mess of some neatly arranged pencils on a neatly arranged animation desk. Not hers, of course. Someone a little more uptight about appearances. While Karen had a fun side, she also was a tireless professional. Karen was a gem of a soul. Well miss you, Karen.

(see **VIEW FROM A CUBICLE**, page 10)

VIEW FROM A CUBICLE

(continued from page 9)

Look, here's someone you'll know: Annette Funicello. Everyone's favorite Mouse-ka-teer! Annette, with that gorgeous smile and doe eyes. We were smitten the moment we saw her in that wholesome sweater and the ubiquitous ears. Sure it was only in black and white, but it was Annette! She was the face of youth across the nation. Thank you for smiling, Annette.

Hey look! Here's an old snap of Ray Harryhausen. Ray! You were the man! The stop-motion maven. The Argonnaught. The Sinbad. The man with a thousand skeletons that couldn't be beat – unless you were Jason. Skeletons that kept me awake at night, wondering if one of them had slyly leapt from the TV and was wedged under my bed. With a shiver of posttraumatic childhood fretting, I smile.

Thank you, Mr. Harryhausen.

Who else? Oh look, here's beautiful Martha Buckley – ink and paint with a song and a smile. And here's Ron Dias. Ron, with his talent and charming good looks, was one of the greats. Ron knew his way around a background with humility and grace. Effortlessly.

Whoa, here's Eric Hescong, sitting at his H&B palette of a desk, cigarette in one hand, mixing colors with the other. He's ready to paint a nice long A to G sky pan. He's got a grin on his face, knowing it's only Monday and he'll soon be done with his quota of work for the week. Way to go, Eric!

Here's a young Tom McLaughlin, Armen Mirzaian, and beautiful Zara Nicole Lahr. All taken from us too soon.

Hey—here's Tenny Henson and Jesse Santos. Here's Dora Yakutis. We'll miss you guys.

Now look, here's a familiar face: Jonathan Winters! You were my favorite, Mr. Winters. I loved to rush home from school and watch you on Mike Douglass or Merv Griffin. Thank you for making me laugh!

And check out this face – Marcia Wallace! I adored you, Ms. Wallace. You made being a secretary cool. You made everything cool, even the Simpsons.

Wait, who's up here, hiding from the spotlight? It's our Canadian brother, Fredrick Back. You made everybody cry with your Academy Award Winner 'The Man that Planted Tress'. Thank you for being there Mr. Back.

And lastly, here's Diane Disney. Isn't she precious? You, dear woman, were the apple of your daddy's eye. We may not have known you, but you touched our hearts as much as anyone could. Thank you, Ms. Disney.

Here ends part one of the Afternoon of Remembrance. Part two will be ready for the next edition of the Pegboard.

- Sharon Forward

In memoriam

Background and Layout Artist **DON VANDERBEEK** died on January 31. He worked at MGM Animation, Universal Cartoon Studios, Fox Television Animation, Hanna Barbera, and Film Roman.



Assistant Animator **CATHERINE HART** died on December 24, 2013. She worked at Hannah Barbera, Sanrio Film Corporation, Bakshi-Kranz (later Bakshi Productions), Filmation, DePatie-Freleng Entertainment, and Ruby Spears.



Animator **MARTA RUSSEL** died on December 15, 2013. She worked for Paramount through Astra Image Corporation.



Director **STANLEY PHILLIPS** died on January 28th. He worked under a union contract at Marvel Productions.



This Month in Animation History

by Tom Sito

March 1, 1930 - Disney animator Ub Iwerks, the animator/designer of Mickey Mouse, quits the studio to set up his own place. Walt was stunned by the defection of one of his first employees and closest friends. Iwerks' studio produced *Flip the Frog* Cartoons, eventually failed and he returned to Disney's to invent the xerox process. Iwerks' partner was Pat Powers, whose PowersCinephone was the process used to put sound on "*Steamboat Willie*". Powers engineered the break when Disney refused to let him buy into a co-partnership in Disney Studio.

March 1, 1936 - Max Fleischer's Betty Boop cartoon "*Snow White*". Cab Calloway singing the "St. James Infirmary Blues" was a highlight.

March 2, 1933 - Movie "*King Kong*" premiered at the new Radio City Music Hall. Animation by Willis O'Brian and his assistant Ray Harryhausen, and pre-production art inspired by Charles R. Knight.

March 9, 1935 - The Looney Tunes Cartoon "*I Haven't Got a Hat*" premiered. This cartoon gave birth to the first permanent Warner Bros. Cartoon star - Porky Pig.

March 11, 1927 - The first Roxy Theater opens at 50th & Seventh

Ave. in New York City. Roxy was a nickname of theater owner Samuel L. Rothaphel who pioneered the movie palace with uniformed ushers and is called the father of De-Luxe presentation.

March 12, 1945 - THE WAR OF HOLLYWOOD BEGAN - Throughout the 1930s and 40s several national unions battled studios and each other to represent Hollywood film workers. The Teamsters, the FWPC, the Brotherhood of Electricians. By 1945 only two remained: the IATSE (International Alliance of Theatrical Stage Employees) and the CSU. (Conference of Studio Unions) The CSU, a much more militant group, was headed by a charismatic leader named Herb Sorrell who had helped win the Disney strike for the cartoonists in 1941. Sorrell called several citywide strikes that paralyzed Hollywood in 1945, 1946, and 1947. President Richard Walsh of IATSE fought them and rioting in front of the studios was commonplace.

March 13, 1928 - Walt Disney boards a train from New York to L.A. after losing in negotiations the rights to his character Oswald the Lucky Rabbit. With him are his wife Lillian and Ub Iwerks. During this long

cross-country train ride they conceive of the character Mickey Mouse.

March 13, 1939 - Hollywood recognizes the Screen Director's Guild later called the DGA. After a nasty battle lasting several years President Frank Capra signed the contracts representing 80% of movie directors. They also contractually ensure the custom of the director credit being the last one seen at the opening title sequence of a film.

March 15, 1933 - Young animator Chuck Jones first hired at Leon Schlesinger's Looney Tunes cartoon studio.

March 15, 1950 - Walt Disney's "Cinderella" opened. It was their first animated fairy tale hit in ten years.

March 15, 2002 - Blue Sky's first "Ice Age" premiered.

March 20, 1943 - MGM's "Dumb Hounded" is the first Droopy Cartoon.

March 23, 1957 - Art Clokey's "Gumby" Show premiered.

March 24, 1943 - The first Japanese animè feature "Momotaro's Sea Eagles".

March 26, 1997 - Turner Animation's film "Cats Don't Dance" featuring the last film work of Gene Kelly. He was a consultant on the dance sequences.

March 28, 1942 - Albert Hurter, Swiss designer for Walt Disney's "Snow White" and "Pinocchio" died of rheumatic fever.

March 31, 1930 - Reacting to charges that the movies had become too racy, Hollywood producers accepted the MOTION PICTURE CODE. It was regulated by Will Hays, former Republican Party Chairman. The regulation wouldn't really start to have strength until 1935-36 when pressure groups like the Catholic League of Decency went after Mae West and the Tarzan pictures. The Production Code was replaced by the MPAA ratings system in 1968.

March Birthdays: Ward Kimball, Lucille Bliss, Ken Duncan, Ted Geisel (Dr. Seuss), Ronald Searle, John Lounsbery, David Silverman, Ben Washam, Richard Williams, Chris Wedge, Milt Kahl, William Shatner, Ub Iwerks, Joe Barbera, Jack Kinney, Marc Davis, Jules Engel

-Tom Sito



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animationguildblog.blogspot.com



Gallery 839

March 2014 Art Show

Brian Boylan - Selected Works



Opens March 7, 6-9pm

1105 N Hollywood Way

(818) 845-7500

IMPORTANT - B.Y.O.B.

GENERAL MEMBERSHIP MEETING

**TUESDAY,
MARCH 25, 2014**

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



**1105 N. HOLLYWOOD
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Between Chandler and Magnolia
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**AGENDA:
ENTERTAINMENT UNION
COALITION**

**CRAFT MEETINGS
STATE OF THE ANIMATION
INDUSTRY**

INTERESTING LINKS

TOP BLOG POSTS

Disney's Chanticleer: <http://839iat.se/Dis-Chanti>

British Trade Association is Shocked: <http://839iat.se/London-Hybrid>

TAG Craft Meetings

Storyboard Artists: <http://839iat.se/CraftMTG-SB>

Writers: <http://839iat.se/CraftMTG-Writers>

Designers: <http://839iat.se/CraftMTG-Design>

Industry News

Talking Peabody and Sherman: <http://839iat.se/About-Peabody-Sherman>

Watch Mr. Hublot - Best Animated Short: <http://839iat.se/Watch-Mr-Hublot>

First Among Equals: <http://839iat.se/First-Among-Equals>

Moving Innovation Nominated: <http://839iat.se/Sito-Nominated>

VFX Rally

Facebook Event Page: <http://839iat.se/Oscar-March-Facebook>

VFX Soldier's Recap of the Rally: <http://839iat.se/Soldier-Recap>

MPAA "Digital Products Are Goods": <http://839iat.se/MPAA-Digital-Goods>

FilmLA "Feature Film Production" Report: <http://839iat.se/FilmLA-Report-Subsidies>