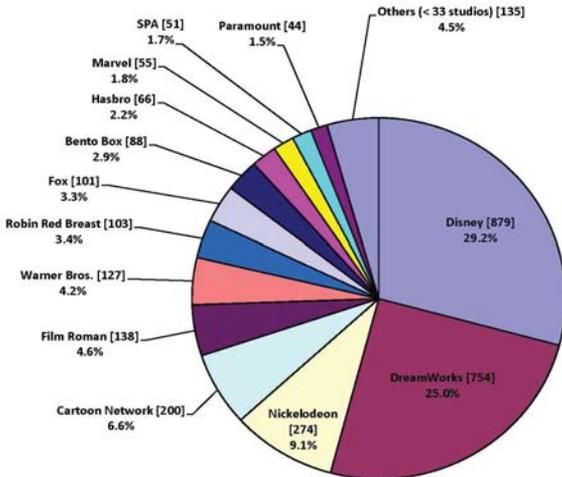
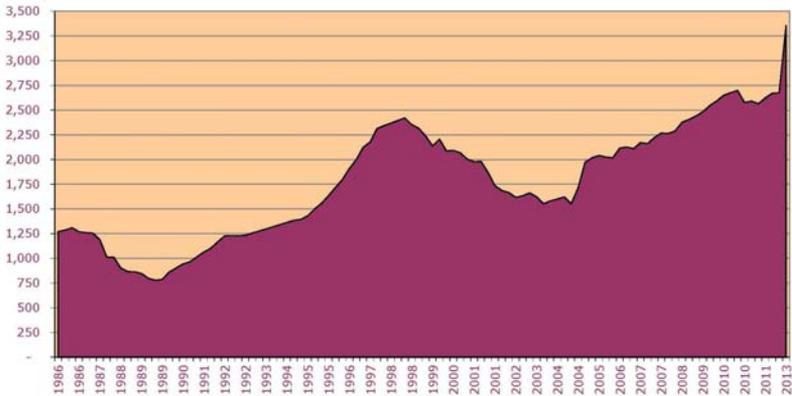


PEGBOARD

ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS
 Los Angeles, California, May 2014

Vol. 43, N^o. 05

TAG MEMBERSHIP AT ALL-TIME HIGH!



Employment at
 TAG signator studios,
 May 2014

(see TAG MEMBERSHIP on page 3)

IN THIS ISSUE:

TAG Membership At All-Time High.....	1
From the Business Rep: Bonus Fun.....	4
From the President.....	6
From the Editor:Yurcor Settlement.....	8
In Memorium	9
Vanguard to Administer TAG 401k.....	10
Get To Know Your Executive Board: Larry Smith	12
Another Successful Storyboard Pro Class!.....	13
This Month In Animation History	14
May Gallery Show: Bob Tyler	18
General Membership Meeting This Month!.....	19

ARTISTS IN THIS ISSUE:

ROGERIO NOGUEIRA, page 4 * **PATRICK MATÉ**, page 6,
STEVEN E GORDON, page 8 * **FRANCIS GLEBAS**, page 16

THE PEG-BOARD is published monthly by The Animation Guild and Affiliated
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on recycled paper.



IATSE LOCAL 839

TAG MEMBERSHIP

(continued from page 1)

By the last count, TAG currently has 3,354 participants which is the most we've ever had. Though tax subsidies have pulled a lot of animation to other geographic locations, the talent pool in Los Angeles remains wide and deep. There is quality here in California, and because union density is relatively high, wages remain relatively strong which pulls in more talent resulting in a virtuous circle.

Disney and Dreamworks continue to be our biggest signator employers housing just over half our members, and both studios have seen recent employment jumps. Our mid-sized signator studio staffing levels are also increasing as everyone continues to realize that animated properties are where the cash-flow resides.

Why? Four reasons seem to be the drivers:

- 1) Theatrical and television animation is the most profitable sector of the movie and tv business.
- 2) Animation continues to be an evergreen product. Once it's created and starts generating revenue, it continues to generate revenue through alternate streams. (See: Doo, Scooby, Duck, Donald and Smurfs, The .. among other examples.)
- 3) Animation, particularly television animation, is cost efficient. Half-hour cartoon episodes are created in a variety of formats (CG, hand-drawn, flash) at a variety of price points. And the younger demographic groups at which much animation is aimed are as happy to watch flash animation as they are CG animation.
- 4) We are presently in a virtuous upward spiral where profits generate more cartoon creation which generates more employment.

This is certainly a prosperous time for animation, especially compared to our sister locals in live-action production. While we strive to see all animation work covered, it's important to acknowledge the "Golden Age" we're enjoying.



BONUS FUN

Over the past several days there have been complaints from some laid-off Disney feature employees who are a little chapped. Their story goes like this:

They worked on the animated feature known as *Frozen* (and many of them on earlier features), and now they're at liberty. (The company's choice, not theirs.)

So they've now discovered that everyone who's labored on the picture, and **is still a Disney employee**, gets a nice fat bonus check. But they get *nada* because they no longer work for the company.

For some reason I've received a few e-mails and phone calls about it. And I, good union rep that I am, have (in turn) called the company on their behalf. And said this:

I understand these bonuses Diz Co. is handing out to *Frozen* staffers are discretionary, and totally within the corporation's purview. But look at the situation from these separated employees' perspectives. They worked alongside everybody else, worked their tails off to get the picture done, worked to the best of their abilities, and then the company laid them off.

I get how someone who resigned and went somewhere else, maybe left in the middle of the picture, deserves nothing. They walked out, so the hell with them. But these people *wanted* to stay. And they worked hard. And the company used their work. And *Frozen* ended up making a billion-plus dollars.

I understand that the Walt Disney Company is under no obligation to pay a separated employee more of anything (or a **non**-separated employee, for that matter), but the crew-members were doing pretty much the same job on the same movie, and now months later, some get a big extra check and some don't rate so much as an all-day sucker.

You okay with that?

The answer (paraphrased) was, “The company’s policy is to pay bonuses to current division employees, whether they worked on a given picture or not, and that’s what the company does.”

Sadly, there wasn’t much more I could do, except post the above on the Animation Guild blog and talk to the fourth estate. Which I did. Soon, there was this response on the blog:

Steve, these animators SIGNED UP as temps, knowing full well that they were ‘run of picture’ only, which excludes them from discretionary bonuses upon the completion of the film.

Trying to claim they were laid off against their will is a flat out lie. NO STAFF ANIMATOR was laid off.

You’re hired to do a job with the expectation and clarity that you are a production hire and will be released after your pre-ordained time, and are not obligated to receive a bonus. Both parties agreed to this. WHY is anyone upset or surprised when they dont receive a bonus after their release date?

The thing of it is, there are no “staff animators” under the union contract at Walt Disney Animation Studios. There are no “production hires.” There are only “daily” and “weekly” employees. And to my knowledge, most Personal Service Contracts were eliminated years ago, so the vast majority of covered employees are “week to week.” The Studio lets people go as it needs to.

Which the Studio has every legal right to do. Our issue is not that WDAS laid people off, but that artists and tech directors who worked on the most profitable animated feature in history, and then got cut loose, receive no further compensation, while folks doing the same job who are still with Disney Feature Animation get a sizable bonus.

- Steve Hulett



FROM THE PRESIDENT

One of the early Disney short animations I saw at an animation screening was “Mars and Beyond”, a visual exploration of the planets in our solar system. Wikipedia tells me it first aired the year of Sputnik.

I think about how many kids must have watched that on television. I wonder how many of them ended up at NASA or JPL helping us put men on the moon.

It may have had a hand in compelling me to drive up to Mojave in 2004 to watch the first public launch of SpaceShipOne. (<http://839iat.se/Space-Ship-One>) I bumped into CG pioneer Thad Beier in the crowd at that event. Later test launches attracted the likes of James Cameron and John Landis.

If all goes well, the first retail commercial flights to space will be made later this year thanks to the team responsible for SpaceShipOne. This may be a turning point in history, like when your grandparents or great-grandparents saw their first motorized car. Kids born today will live in a world where people regularly go into space.

So maybe some of the people that are building this future watched Forbidden Planet, or The Last Starfighter, or WALL-E, or Marvin the Martian, or Buzz Lightyear, or Avatar. Artists and animators have been conceiving what space travel will look like decades before we ever reached those places by spacecraft. And while some would say it's the science that gets us to those places, I believe it's the drawings and animations that give us that sense of wonder and possibility that scientists and engineers hold in their hearts.

If you ever have the chance to see a space launch in person, I recommend you do. It's a thrill to see, and it may be how the world works from now on.

- *Nathan Loofbourrow*

2014 Animation Golf Tournament!

Attention Golfers!

June 14 is the date for the annual Animation Golf Invitational and Los Robles Greens Golf Course in Thousand Oaks is the golf course of choice. Everyone affiliated with the Animation Business as well as Family and Friends are welcome to play in this FUN tournament! The cost is \$110 and includes green fees, shared cart and a Bar-B-Q lunch/dinner after the round....

Prizes are given for Low Gross and Low Net scores, both for members of the Animation Community and also for those playing as Guests.

For further information, or to sign up...contact Lyn Mantta at lyn@animationguild.org or call (818)845-7500.

The deadline is for signing up to play is May 20th.

Remaining holidays in 2014

Memorial Day (May 26)
Independence Day (July 4)
Labor Day (September 1)
Thanksgiving and the day after (November 27 and 28)
Christmas (December 25)

Your employer may schedule other days off; contact your supervisor or human resources department for details.



See us on Facebook ...

<https://www.facebook.com/animationguild>

Twitter ...

<https://twitter.com/AnimGuild>

and the TAG Blog ...

<http://animationguildblog.blogspot.com/>





YURCOR SETTLEMENT

As the parties in the Los Angeles Yurcor/The Mill class-action lawsuit have finally reached a settlement agreement, we can now share a few more details.

In the last week of April, a federal judge gave final approval to the settlement, and payments to class members should start being processed in early June.

Approximately **\$1 million** was awarded to class members. Each class member will receive a repayment of (*alleged!*) unauthorized deductions taken from paychecks by Yurcor who worked at The Mill prior to March 15, 2013. Those deductions were either called “Employer Taxes” or “Yurcor Administrative Overhead.” These payments will average about **\$2,100** per class member.

In addition, each class member will receive an additional **\$2,600** (give or take) as a penalty payment. Not a single class member objected to the settlement and all class members who voiced their opinions were very pleased with the result.

The settlement checks are expected to be mailed to class members by mid-June. If any member of the class has not received his or her check by the end of June, they should contact Steve Kaplan at The Animation Guild (818-845-7500 or skaplan@animationguild.org). Checks **must** be cashed within 90 days from their issuance. If you are unsure of whether you are in the class, you can contact Steve Kaplan or check the CPT Group website dedicated to this settlement:

<http://www.cptgroup.com/Mill&YucorSettlement/>

Most importantly, **four artists** filed this lawsuit to help, and ultimately benefit, **over 200 of their colleagues**. Collective action almost always starts with the bold stance of a few. In this case, the few were able to stand up and fight for the many to achieve a successful outcome.

- Steve Kaplan

In memoriam

Painter **BETTY JEAN FREDERICK** died on February 19 at the age of 89. She worked at Filmation, DePatie-Freleng Enterprises, Warner Bros., Hanna-Barbera, Kurtz and Friends, and Marvel Animation.



Final Checker, Mark-Up and Painter **ELEANOR SILVERMAN** died on March 11 at the age of 97. She worked at Hanna-Barbera, and Filmation.



Painter and Final Checking Supervisor **HORTENSIA CASAGRAN** died on April 27. She worked at Filmation and Walt Disney Pictures.



Animator **CLIFFORD "RED" AUGUSTSON** died on March 13. Red was active in the union organizing at Paul Terry and the Terrytoons Strike of 1947. He worked at Paramount, Hanna & Barbera and a number of New York commercial studios

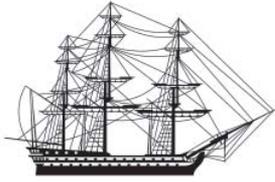
Get on the list!

Over 3,000 of our members (active and inactive) use the TAG email list to keep up with events and matters of interest. We regularly message the membership about job openings, Gallery events, special union meeting and opportunities and community matters.

If you're not receiving emails from us with those messages, you can request to be added to our list. Submit your information on this page of our site:

<https://animationguild.org/email-list/>

So send us your e-mail address, and get listed!



Vanguard[®]

VANGUARD TO BECOME TAG 401(k) ADMINISTRATOR

The TAG 401k Plan trustees have spent the better part of the last 24 months focused on improving the overall health of the plan. Trustees regularly review fund performances and Administrator services in order to improve costs and returns for plan participants. Recently, in keeping with this focus, Mass Mutual's operations and handling of the plan was scrutinized and contrasted with options from other vendors. It was determined that the plan participants would be best served by switching administrators. As of August 1st, the TAG 401k Plan will be administered by The Vanguard Group.

Why Vanguard? The company is structured as a "mutual" mutual fund company, owned by the Vanguard family of mutual funds. The Vanguard funds, in turn, are owned by their shareholders — or client-owners. This unique mutual structure is intended to align the interests of Vanguard with those of their clients (soon to be joined by TAG 401(k) participants.) Overall, this should mean lower fees and costs in coming years. Lower costs mean more money in participants' pockets. Vanguard service should also be more robust and transparent, with more online investment management and financial planning tools.

Beginning the first week in June, participants will receive a number of details about the transfer. Current account balances will automatically be invested at Vanguard into the Target Retirement Fund based on the year in which the participant turns 65.

Participants who prefer to construct their own asset allocations will have a two-week window in late July to direct transferred

money to different funds on the Vanguard platform. There will be a core line-up of mutual funds similar to those available on the MassMutual platform and some changes in several asset classes to improve on our current selections.

Moving from one plan administrator to another is seldom 100% glitch free. This will be our second administrator change in nineteen years, and hopefully our last for a long while. Over the next few months, we'll be working diligently to make it as smooth and painless as possible. We are currently gathering information to put on the website to help answer any questions or concerns. Once that is ready, we will share it with the membership through our standard communication channels (Pegboard, Blog/Twitter/Facebook and Email). Should you have any questions or concerns until then, feel free to contact Steve Hulett (shulett@animationguild.org) or Marta Strohl-Rowand (marta@animationguild.org) at the Guild by email or by telephone at (818) 845-7500.



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the animation guild
IATSE LOCAL 839

GET TO KNOW YOUR EXECUTIVE BOARD

Larry Smith

Where are you working and what is your job title?

Film Roman, Simpsons animation timer

What brought you to the industry?

My father started with Hanna-Barbera in the very early days. Twenty or so of my family have followed in his footsteps.

Where would you like to end up in the industry?

I have some ideas I'd like to produce and I'd like to set up a studio that is an example of the co-operation that is possible between artists who love their work and producers who respect the artists.

In total number of years, how long have you served on the Executive Board?

.001

Being on the Executive Body of a labor organization carries responsibilities and duties. What inspired you to be a part of TAG's executive team?

My understanding of producers could help artists get what they need without hurting the industry in general.

What would you like to accomplish in your term as an Executive Board member?

Educate the membership as to what our union is all about, and negotiate clearly better conditions.

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

Work together, the producers do and that's how they beat us.

.....
PEG-BOARD SUBSCRIPTION POLICY: Active members automatically receive The Peg-Board free of charge. Members on honorable withdrawal may continue to receive the newsletter without charge by sending an annual written request on or before the expiration date on the mailing label. The subscription rate for suspended members and non-members is \$10.00 per year (\$15.00 foreign, check in U. S. funds), checks made out to the Animation Guild and sent to 1105 N. Hollywood Way, Burbank, CA 91505-2528, U.S.A.
.....

ANOTHER SUCCESSFUL TOON BOOM STORYBOARD PRO CLASS!



** Photo courtesy of David Shair*

TAG members Sherm Cohen and David Shair ran the 2-day Toon Boom Storyboard Pro class on May 3rd and 4th in the meeting hall at The Animation Guild. 15 TAG members attended and by all reports, the class was another success. All the feedback received gives high praise to the teachers, course material and equipment.

This class was funded through the CSATTF Skills Training Grant and was formed because of suggestions from the membership. The Guild submits applications to CSATTF annually for “Local Provided” classes (*Toon Boom Storyboard Pro*) and “Vendor Provided” training (*Animation Mentor, Concept Design Academy, LAAFA, Silver Drawing Academy, and others*).

If you have suggestions for a class we can hold, or know of a training program that you’d like to see included in the CSATTF Grant, contact Steve Kaplan (skaplan@animationguild.org) and let him know!



This Month in Animation History

by Tom Sito

May 1st, 1989 - Walt Disney Feature Animation in Orlando Florida opened.

May 1st, 1993 - The Florida Animation Union Local 843 chartered.

May 1, 1999 - *Spongebob Squarepants* debuted on Nickelodeon.

May 2, 1964 - Disney's audio-animatronic Abe Lincoln exhibit opened at the NY World's Fair. The animatronic technology forms the basis of modern motion capture technique.

May 3, 1969 - Ground breaking for the California Institute of the Arts in Valencia.

May 4, 1927 - The Motion Picture Academy of Arts & Sciences formed. Studio heads Irving Thalberg and Louis B. Mayer originally conceived the Academy as an arbiter where studio artists could air grievances without fear of retaliation, thereby sidetracking the call for unions. It didn't work because of the nature of its founding by studio heads. Writer Dorothy Parker commented: "Going to the Academy with your problems is like trying to get laid in your mother's house, someone's always peeking through the curtains".

May 6, 1937 - THE FLEISCHER STRIKE - Cartoonists vote to strike Max Fleischer's studio after Max fires 13 animators for union activity and complaining about the 6 day work week. The strike was settled several weeks later when parent company Paramount forced Max to recognize their union.

May 8, 1943 - Tex Avery's "*Red Hot Riding Hood*" debuts. It is one of Avery's most popular cartoons, inspiring several of his own "sequel" shorts as well as influencing other cartoons and feature films for years afterward.

May 9, 1955 - A Washington D.C. television station put a young University of Maryland grad named Jim Henson on the air as filler before the TODAY Show. He performed antics with his green frog, Kermit, fashioned from fabric from one of his mother's old coats. The Muppets were born.

May 10, 1929 - *Skeleton Dance*, the first Disney Silly Symphony, debuts. Its tight sync animation by Ub Iwerks inspired a generation of animators.

May 16, 1929 - The First Academy Awards ceremony is held at the Rose Ballroom of the Biltmore Hotel. The best picture winner was William

Wellman's *Wings*. The name Oscar for the statuette supposedly came as a joke that its butt looked like Betty Davis' husband Oscar's. The ceremony was originally a dinner party with some industry business conducted.

May 17, 1924 - MGM founded.

May 17, 1941 - The Looney Toon Lockout. Producer Leon Schlesinger tries to forestall the unionization of his Bugs Bunny cartoonists by locking them out. After a week he relents and recognizes the cartoonist guild. Chuck Jones called it "our own little six-day war."

May 18, 2001 - Dreamworks *Shrek* opened. Earning \$484.4 million at the worldwide box office, the film was a critical and commercial success. Shrek won the first ever Academy Award for Best Animated Feature and was nominated for the Academy Award for Best Adapted Screenplay.

May 18, 2003 - Pixar's *Finding Nemo* opened. The film received widespread critical acclaim, won the Academy Award for Best Animated Feature, and was nominated in three more categories including Best Original Screenplay.

May 20, 1937 - Bob Clampett promoted to director at Leon Schlesinger's Looney Tunes Studio. After leaving Looney Tunes, Clampett created the *Beany & Cecil Show* for television.

May 20, 1975 - In a small warehouse in Van Nuys California, George Lucas

assembled an effects crew to create the film *Star Wars*. It is the birth of Industrial Light & Magic, or ILM.

May 20, 2003 - In 1977, when Walt Disney's *The Rescuers* was being completed, the artists for a joke added a Playboy picture into a pan shot. Going by at 1/24th a second, they were confident nobody would ever spot it. Later in the 1990s, when *The Rescuers* went to VHS video, they edited out the controversial frame. But when it was time in 2003 to re-release on DVD, the Studio apparatchiks went back to the original 1977 negative, without ever bothering to consult any of the artists. On May 20, 2003, nine million copies of the *The Rescuers* DVD hit the stores, with the ensuing public outcry, and embarrassed apologies you might imagine.

May 22, 1985 - Disney animation director Wolfgang "Woolie" Reitherman who directed *The Jungle Book* among other films, died in a car crash following lunch at The Smoke House in Burbank.

May 23, 1931 - In Max Fleischer's *Silly Scandals*, the girl character first seen in *Dizzy Dishes* is now called Betty Boop.

May 25, 1977- *Star Wars* opened in theaters.

May 27, 1933- Walt Disney's *The Three Little Pigs* premiered, whose song "Who's Afraid of the Big Bad Wolf" became a national anthem of

(see THIS MONTH IN ANIMATION HISTORY on page 16)

THIS MONTH IN ANIMATION HISTORY

(continued from page 15)

recovery from the Depression.

May 29, 1941-THE WALT DISNEY CARTOONISTS STRIKE. Animators go out after Walt refused to recognize their union and fired Art Babbit and several others for union activity. The picket line and campsite went up across the street where St. Joseph's Hospital is today. Chef's from nearby Toluca Lake restaurants would cook for the strikers on their off time and the aircraft mechanics of Lockheed promised muscle if any "ruff-stuff" was threatened. Picketers included Hank Ketcham (*Dennis the Menace*), Walt Kelly and Margaret Selby Kelly (*Pogo*), Bill Melendez (*A Charlie Brown Christmas*), Steve Bosustow and John Hubley (*Mr. Magoo*), Maurice Noble and Chuck Jones (*What's Opera Doc?*), George Baker (*Sad Sack*), Dick Swift (*The Parent Trap*) Frank Tashlin (*Cinderella*) and four hundred others.

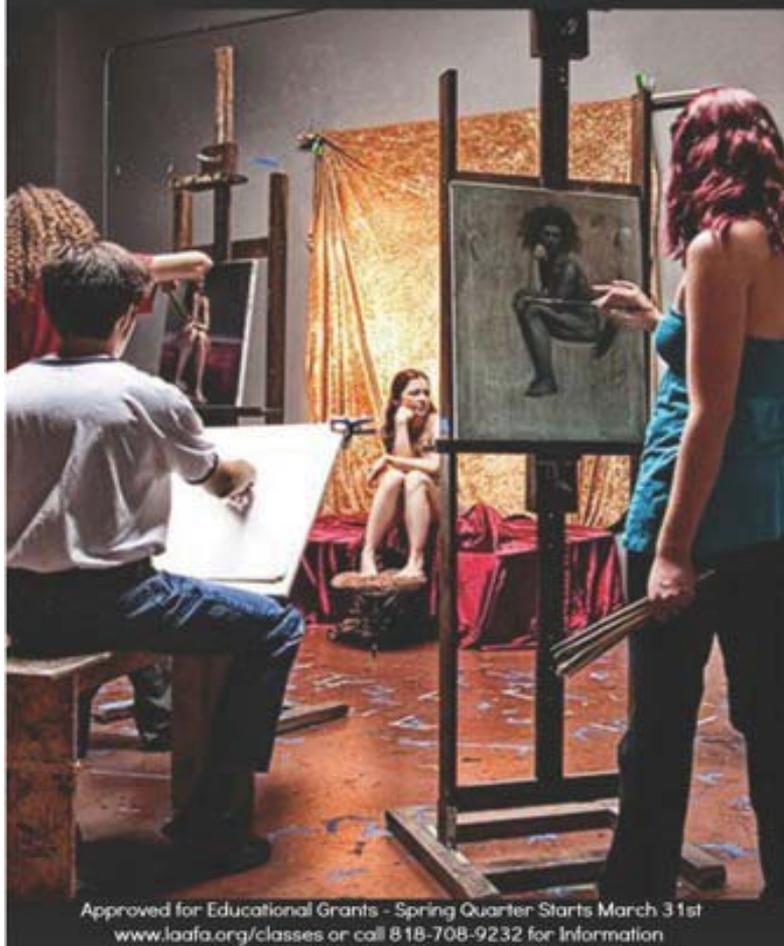
Animators from Warner Bros., MGM and Walter Lantz marched with their Disney brothers and sisters, because they knew this was where the fate of their entire industry would be settled. Celebrities like Dorothy Parker, Frank Morgan and John Garfield gave speeches. The studio claimed no one of importance was on strike.

The strike was eventually settled by federal arbitration and a little arm twisting by the Bank of America. Walt recognized our union and most base salaries doubled. Many of the artists who left the studio afterwards set up U.P.A. and pioneered the 1950's style.

Birthdays: Maurice Noble, Fyodor Khytruk, Eric Goldberg, Alice Liddel (*the inspiration of Alice in Wonderland*), Floyd Gottfredson, Andriana Caselotti (*the voice of Snow White*), Bob Clampett, James L. Brooks, Tom Sito, Margaret Kerry, Joe Grant, Homer Simpson, Bernie Mattinson, Robert Zemeckis, Howard Ashman, George Lucas, Leon Schlesinger, John Hubley, Paul Winchell, Matt Stone, Danny Elfman, Milt Neil, Mel Blanc.

Los Angeles

Academy of Figurative Art



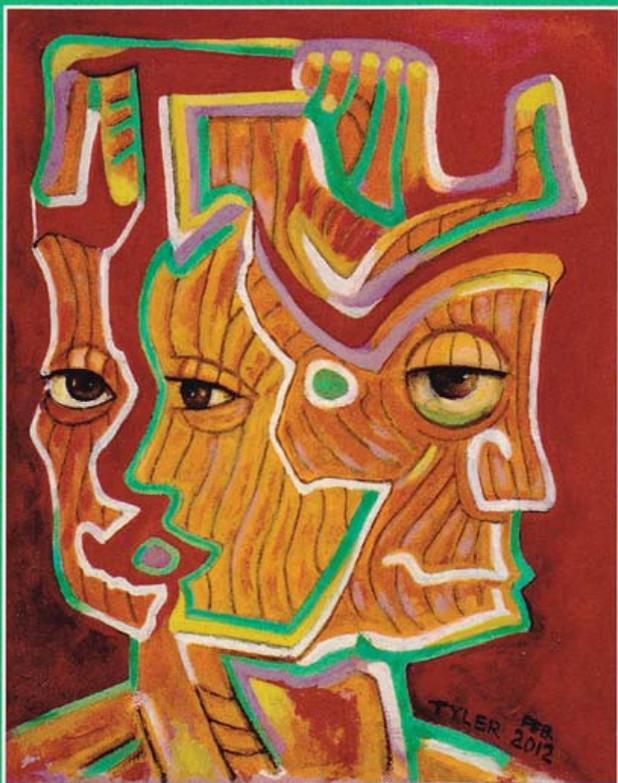
Approved for Educational Grants - Spring Quarter Starts March 31st
www.laafa.org/classes or call 818-708-9232 for Information

The Animation Guild Gallery 839

Presents

**Robert (Bob) Tyler's
Art Exhibit**

May 2 – May 30, 2014



1105 N. Hollywood Way
Burbank, CA 91505
818-845-7500

Reception Friday May 2, 6:00pm – 9:00pm

www.animationguild.org

GENERAL MEMBERSHIP MEETING



**TUESDAY,
MAY 27, 2014**

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

**1105 N. HOLLYWOOD
WAY, BURBANK**

Between Chandler and Magnolia
<http://839iat.se/tag-office>

**AGENDA:
ENTERTAINMENT UNION
COALITION

STATE OF THE ANIMATION
INDUSTRY**

INTERESTING LINKS

TOP BLOG POSTS

Of Caricatures and Stereotypes: <http://839iat.se/animated-stereotypes>

Ending a Productive 10-Year Run: <http://839iat.se/katzenberg-fired>

Ending the Fox Late-Night Block: <http://839iat.se/rip-adhd>

At Dreamworks Animation, TV Division: <http://839iat.se/DWATV-may-visit>

The Bonus Thing: <http://839iat.se/frozen-bonus-snafu>

Industry News

Dreamworks Animation at 20: <http://839iat.se/DWA-at-20>

The Flintstones Getting A New Animated Movie:

<http://839iat.se/new-flintstones-movie>

Breadwinners Gets a Second Season: <http://839iat.se/breadwinners-renewed>

Warner Bros. Announce Batman: Assault On Arkham:

<http://839iat.se/assault-on-arkham>

Andy Serkis does everything, Animators do Nothing:

<http://839iat.se/serkis-disresepcts-vfx>

California Assembly Bill 1839

Bill info and history: <http://839iat.se/Cali-AB1839>

Animation Guild Supports 1839: <http://839iat.se/ab1839-support-ltr>