

PEGBOARD

ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS
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RICK AND MORTY GOES UNION!

The animation crew of “Rick and Morty”, one of Adult Swim’s newer blockbusters, has ratified a new labor agreement that will give them hourly wage boosts and health and pension benefits.

The Guild was contacted by show staffers in early summer and engineered an organizing drive with artists on the show. Many of those who contacted us expressed dissatisfaction with the way the studio was paying wages and the lack of benefits. Through regular meetings and the work of dedicated staff members interested in working under a union agreement, we were able to file a petition with the National Labor Relations Board in mid-August.

Once filed, we learned that the crew was working for Rick and Morty LLC which invalidated our petition. After a long evening meeting on Thursday, September 4, the crew voted to harness their leverage and go out on strike the following Monday until an agreement was in place. The studio contacted the Guild the next day after learning about the meeting and decision.

Steve Hulett and Steve Kaplan worked through the weekend with company representatives and the attorney they secured to hammer out an agreement which included retroactive wage payments to union scale and retroactive payments into the Motion Picture Industry Pension and Health Plan. On the morning of Monday, September 8, Hulett and Kaplan meet the crew at the studio, who were waiting on the sidewalk in front, to explain the agreement. They accepted the agreement unanimously.

We echo the many congratulations that have been shared to the crew through our blog posts, emails and tweets announcing this news. We wish the crew and production success.

IN THIS ISSUE:

Rick and Morty Goes Union!..... 1
 Discount Subscription to Digital Tutors for TAG Members 3
 Hotbed of Animation..... 4
 MPI Premiums..... 5
 The Two Sides to Organizing..... 6
 Get To Know Your Sergeant-At-Arms: Karen Carnegie Johnson 8
 This Month in Animation History..... 10
 October Gallery Show: Meditations:An Exhibition..... 14
 Happy Halloween!..... 15

ARTISTS IN THIS ISSUE:

ROGERIO NOGUEIRA, page 4 * **STEVEN E GORDON**, page 6
FRANCIS GLEBAS, page 10 * **IVAN CAMILLI**, page 15

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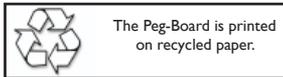
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digital-tutors
Teaching the people who make movies and games

DISCOUNTED SUBSCRIPTIONS FOR TAG MEMBERS STILL AVAILABLE!

Animation Guild members can purchase a one-year subscription to the training website Digital Tutors for \$113! Digital Tutors annual subscriptions sell to the general public for \$399. Unlike the CSATTF Training Grant, this opportunity is open to all Guild members regardless of your membership status.

HERE'S HOW IT WORKS:

Think of the Digital Tutors training as if you were using a computer lab. The Guild purchases a “seat” and then sells a subscription to three members for each seat. When a member logs in to the system, as long as a “seat” is available, they’ll have full access to all training materials offered. If all seats are taken, the member will be put into a queue and will be given access as soon as a seat becomes available.

In order to make sure that everyone has access, there is a four hour time limit per login. After using the system for four hours, you will be forced to log off. If you want to continue your training lesson, simply log back in and if there’s an open seat, you continue from where you stopped.

We currently have seven seats and will purchase more seats as they are needed. We have administration access that allows us to monitor who uses the system and for how long. If there ever comes a time when the wait times are excessive, we will rectify the problem by adding more seats.

HOW DO I SIGN UP?

Send an email to Steve Kaplan (skaplan@animationguild.org) and put “I Want Digital Tutors” as the subject.



Hotbed of Animation

It's up -- if smiling studio representatives are believed -- above the northern border.

... "There's great talent in America on the animation side," says Irene Weibel, head of Nelvana Studio, which has produced such toddlerdom faves as "Bubble Guppies," "Max & Ruby" and the recent Disney Junior co-production, "Lucky Duck." "I think that the key difference is the environment of funding animation as an industry in Canada. The government of Canada provides support in the way of tax benefits and subsidies to animation that is produced in Canada and that doesn't exist in the U.S., and that gives the Canadian industry that kind of leg up."

- <http://839iat.se/canada-animation>

So desired are animators at Ottawa-based Mercury Filmworks that Disney TV Animation creators frequently request to partner with them when cooking up new series. ...

I think we need to be clear about the dynamics operating here.

Canadian animators are top-notch. As *President Emeritus* Tom Sito has long noted, Canadian artists can be found working in Southern California and on almost every continent on the globe. They're talented, they're prolific, and they get around.

But if Canada wasn't handing out Free Money by the carload, Ottawa ... or Toronto ... or Vancouver ... wouldn't be teaming centers for cartoon and visual effects work.

Because what drives all this frenzied activity are subsidies and tax incentives. The instant any geographic locality stops spooning out its corporate dole, the Welfare Kings otherwise known as Diz Co., Viacom, Fox-News Corp. (etc.) move on.

That's the way we now roll in this brave new era of ~~free~~-enterprise corporate welfare.

-Steve Hulett



MOTION PICTURE INDUSTRY HEALTH PLAN PREMIUMS

Starting in January of 2013, Motion Picture Industry (MPI) Health Plan participants who wished to include dependents in their coverage (spouse or children) had to pay a premium charge. Premiums cost \$25 a month to cover one dependent, and \$50 a month to cover two.

Premium payments are due on the day before your next eligibility period begins. If payment is not received before the due date, coverage for your dependents will be suspended and you could be liable for all payments MPI made that your dependents incurred.

MPI Premium statements, participation cards, and pension statements are mailed in the “Urgent” envelope pictured above. If you receive this envelope in the mail, be sure to open it and see what MPI has sent you. **DO NOT THROW THIS ENVELOPE AWAY WITHOUT OPENING IT AND INSPECT ITS CONTENTS FIRST!**

You can check your eligibility periods, reported hours, covered dependents and even make premium payments through the MPI Premium Portal website: <http://839iat.se/mpi-ebilling>

To read more on MPI Premiums, see the Dependent Eligibility section of the MPI Summary Plan Description on page 7 here: <http://839iat.se/MPIHealth-SPD>



The Two Sides to Organizing

This month sees perfect examples of the use of leverage and the polar opposite results that can come. On one side, we have the previously explained example of the Rick and Morty crew.

On the other, the post-production staff from *Shahs of Sunset*. Both crews made the decision to exercise their leverage in the most extreme way. Unfortunately, only the Rick and Morty crew saw the result they were aiming for.

The Rick and Morty crew banded together against conditions they found unacceptable. Without having to undertake the strike they voted on and prepared for, they were able to achieve the gains in the workplace they sought. This was due in large part to the employer being unwilling to have the crew out on the street and not completing the work on the show.

The post-production crew on *Shahs of Sunset* likely held similar meetings and came to the same conclusion as the artists on Rick and Morty. However, their employer made the calculated decision to not only to not negotiate a contract with the union, but has now decided to break the law by firing the striking crew members and attempt to hire scab post artists to complete work on Season 2 of their show.

What made Turner/Time Warner acquiesce to their worker demands and NBC/Universal deny and decide to fight theirs? Hard to say with certainty, but the standard answer of “revenue” has been raised by many. To me though, it doesn’t make sense.

The Rick and Morty negotiations were peppered with the standard cries of poverty that always come when the discussion hits the cost items. Steve Hulett and I heard many times from the attorney we bargained with that “the show didn’t budget for this” and “there needs to be some concessions from the union”. Ultimately, these arguments count on the union not knowing that the production companies aren’t the actual bankrolls for these shows. The conglomerates are.

We firmly believe Turner/Time Warner came out of pocket for the benefits we negotiated for the Rick and Morty crew. We also believe NBC/Universal would be the ultimate responsible party for the costs of the benefits and wage increases the Shahs of Sunset post production crew would see under an agreement with the IATSE and Local 700. Ultimately, any industry employer who isn't one of the major conglomerates works for one of the major industry conglomerates. If one follows the flow of money, it all stems from one of the "Big Six". (<http://83giat.se/the-majors>)

No matter which side of the coin an employer chooses to fall on, making the decision to stand with your peers to demand a voice in the workplace can only come with the strength to undertake the burden the Shahs crew is facing. NBC/Universal may have decided that Shahs of Sunset isn't bringing in the money they had hoped for, and therefore don't want to pay extra to see those "damned editors" get union wages and benefits. I'm sure Turner, after realizing that Rick and Morty drew large numbers of viewers, found ways to justify extra expenses for the artists.

Ultimately, the decision to make your voice heard and demand better conditions is worth the fight. There is constant pressure from employers to depress wages and working conditions across our industry and beyond. This pressure needs to be countered both on a macro and micro scale. Standing against your employer can be scary, but the results are worth their weight in gold.

-Steve Kaplan

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Save Your Paystubs!!

Your paycheck stubs carry much needed information! They can serve as proof of employment for CSATTF when getting approved for reimbursement as well as records of your 401k deposits. Keep your paystubs in a safe place for as long as you can! They can help out when you least expect it!

GET TO KNOW YOUR SERGEANT-AT-ARMS

Karen Carnegie Johnson

Where are you working and what is your job title?

Film Roman, “The Simpsons” Retake Director

What brought you to the industry?

My three loves growing up were art, theatre, and music. Animation was the place where all three combined!

Where would you like to end up in the industry?

I have really enjoyed my current gig, so I’m happy to continue my time on the Simpsons boat for as long as we’re able to keep it chugging along. An overall goal for me is to reach the 15-year mark with the union so that my husband and I have medical insurance when we retire.* After that, we’ll see what the next goal is!

** fyi, there are 3 requirements to Retiree Health Benefits:*

- 1.) Work 15 years where we worked at least 400 hours per year*
- 2.) Have at least 20,000 hours contributed to MPI,*
- 3.) Work 3 of these years after the age of 40.*

In total number of years, how long have you served as a member of the Guild’s executive body?

This is my seventh year and my third term overall, but my first term and first year as Sergeant-At-Arms.

What is a Sergeant-At-Arms and what does one do? What inspired you to run for the position?

A Sergeant-At-Arms’s role is to keep the security and decorum of meetings, as well as oversee who comes in or out. I have additional duties as they come along (tasks for which I volunteer), and am a voting member of the Executive Board.

Fortunately our Guild meetings don’t tend to require the Sergeant-At-Arms to toss out meeting-crashers or rowdy members too often (but I have my eye on you Veep Jack Thomas), so primarily I chose to run for the position to be a friendly face at

the door. I think it's important for our Board members to be approachable.

What inspired you to run for the position?

When Dave Brain was finishing his last term on TAG's Executive Board, he wrote an article for the Pegboard asking members to consider giving of their time in service to the Guild by running for office. I had been a part of the efforts to organize Film Roman, and thought that perhaps I could offer something to the Guild at large.

What would you like to accomplish in your term as the Guild's Sergeant-At-Arms?

I'd like to continue my efforts in making The Animation Guild as modern, effective, efficient, strong and useful an organization as possible for its members. We as individuals make up an amazingly talented part of the entertainment empire -- we should be proud of our work, our peers, and this Guild that represents us.

Specifically, at our next negotiations (this spring), I'd like to pack the room with as many angry-looking animators and writers as possible. You know you're capable of folding your arms and giving nasty looks to studio lawyers. I hope you'll join us.

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

You are the union. You are awesome. Don't short yourself or your peers by working unpaid overtime. Volunteer to give dirty looks to lawyers. Let us know what you need. And have a great day!



See us on Facebook ...

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

Twitter ...

<https://twitter.com/AnimGuild>

and the TAG Blog ...

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





This Month in Animation History

by Tom Sito

Oct. 1, 1945 - Looney Tunes director Frank Tashlin left the cartoon business to work full time at Paramount doing live action movies. He wrote for the Marx Brothers and later directed the Dean Martin Jerry Lewis comedies.

Oct. 1, 1992 - Cartoon Network first went on the air.

Oct. 2, 2004 - Dreamworks *Sharktale* opened in theaters.

Oct. 2, 1950 - Charles Schulz's *Peanuts* comic strip debuts. Good ol' Charlie Brown was the name of a fellow post office worker all the guy's liked to play jokes on. Schulz's comic strip idea *Li'l Folks* was initially rejected by all the major comic syndicates. Three months before the strip was accepted his girlfriend broke off their engagement. He had left his job at the post office and she was convinced he would never amount to anything. At the time of his death Charles Schulz had mountains on the moon named for his characters, and he was arguably the richest visual artist on earth.

Oct. 2, 1958 - Hanna & Barbera's *The Huckleberry Hound Show* debuts.

Oct. 3, 1855 - American artist James McNeill Whistler arrived in Paris to study painting. He had tried to apply to West Point for a military career, but failed the entrance exam. Years later

he joking told friends "If I hadn't identified phosphorous as a gas I'd be a major general by now!"

Oct. 3, 1955 - *The Mickey Mouse Club TV Show* premieres. "Who's the leader of the Band that's Made for you and me...?"

Oct. 3, 1957 - Walter Lantz's *The Woody Woodpecker T.V. Show* debuts.

Oct. 3, 1964 - There's no need to fear, *Underdog* is here! On NBC.

Oct. 4, 1931 - Chester Gould's "*Dick Tracy*" comic strip debuts.

Oct. 4, 1950 - The first *Peanuts* comic strip with Snoopy appears in the papers.

Oct. 4, 1984 - *Fist of the North Star* begins airing in Japan.

Oct. 7, 1993 - Steven Spielberg's *Jurassic Park* with CGI dinosaurs earned \$ 712 million dollars just in North American box office. Something not to be equaled until *Titanic* five years later.

Oct. 8, 1933 - **HOLLYWOOD ACTOR'S FIRST MASS PROTEST** - One of the regulations President Roosevelt's National Recovery Administration (NRA) affected were the wages and fees in the Motion

Picture industry. However, these regulations were drafted with advice from friends of the studio heads in Washington. The actors went ballistic when they saw new rules.

On this night at the El Capitan theater in Hollywood, hundreds of movie stars met to draft a petition calling for rewriting of the codes. The activists included Paul Muni, Frederic March, Jeanette MacDonald, Groucho Marx and Boris Karloff. Eddie Cantor went to the president's retreat at Warm Springs Georgia with the petition and had the hated articles taken out of the code.

Oct 11, 1960 - *The Bugs Bunny Show* premiers on TV. "Overture, hit the lights! This is it, we'll hit the heights, and oh what heights we'll hit.....etc."

Oct. 11, 1967 - The NY Times printed an image of a female nude by Bell Lab artist-in-residence Ken Knowlton. The image done on a computer as a digital mosaic of thousands of numbers was a breakthrough for CGI.

Oct 12, 1937 - Under pressure from parent Paramount Studio, Max Fleischer signed the first animation union contract and settled the Cartoonist strike begun May 8th. The following year Fleischer tried to escape unions by moving his studio to Right-To-Work State Florida, but the additional expenses and poor box office ruined his studio.

Oct 12, 1994 - Steven Spielberg, David Geffen and Jeffrey Katzenberg announce the partnership that would

be named Dreamworks SKG.

Oct. 13, 1978 - Mickey Mouse gets his star on Hollywood Blvd Walk of Fame.

Oct. 14, 1926 - A.A. Milne's first book of Pooh, Eeyore, Piglet and Christopher Robin debuts this day. Happy Birthday Winnie the Pooh!

Oct. 15, 1946 - Walt Disney's film *Make Mine Music* premiers.

Oct. 16, 1923 - Walt Disney Studios is born. 22 year old Walt and his older brother Roy sign a deal with M.J.Winkler for six *Alice in Cartoonland* short cartoons. The budget was for \$1,500 each.

Oct. 17, 1990 - IMDB.com, the Internet Movie Data Base started up.

Oct. 18, 1950 - In a heated and emotional showdown in the Directors Guild, all motions by C.B.DeMille and Frank Capra to extend the Hollywood anti-Communist blacklist to include expulsion from the Director's Guild are defeated. Billy Wilder, John Huston, John Ford and Mervyn LeRoy supported President Joe Mankiewicz who blocked the Blacklist Motions, and they also prevented a recall vote on Mankiewicz's presidency.

Oct. 18, 1967 - Walt Disney's last cartoon done under his supervision *The Jungle Book* premiers. Disney had died the previous December.

(see THIS MONTH IN ANIMATION HISTORY on page 12)

THIS MONTH IN ANIMATION HISTORY

(continued from page 11)

Oct. 20, 1955 - J.R.R. Tolkien's last book of the Lord of the Rings, *The Return of the King*, publishes..

Oct. 22, 1941 - Walt Disney's *Dumbo* premiers.

Oct. 24, 1947 - Walt Disney testified to the House UnAmerican Activities Committee (HUAC) as a friendly witness. He accused members of the Cartoonists Guild and the League of Women Voters – which he mistakenly called the League of Women Shoppers as being infiltrated by Communists “Seeking to subvert the Spirit of Mickey Mouse’.

Oct. 24, 1994 - Walt Disney TV show *Gargoyles* premiers.

Oct. 26, 1970 - *Doodles* is born. Yale law graduate Gary Trudeau was convinced by Jim Andrews (his classmate now an editor at Universal Press syndicate) to recreate his funny comic he did in the campus newspaper. Its original name was “Bull Tales”.

Oct. 27, 1954 - Walt Disney breaks with other Hollywood movie studios, who were afraid to venture into the land of the “small screen”, and debuts the TV show *Disneyland*.

Oct. 27, 1966 - Bill Melendez Peanuts TV special *It's the Great Pumpkin, Charlie Brown* premiers.

Oct. 28, 1892 - The first cartoon to be projected in France premiers: *Pauvre Pierrot*.

Oct. 29, 1969 - THE BIRTH OF THE INTERNET- In the basement of UCLA's Boelter Hall, Lick Licklider, Vincent Cerf, Robert Kahn, Lawrence Roberts and Bob Taylor set up the first call to Stanford. “ We typed the “L” and we asked on the phone “ Did you see the “L”? “Yes, we see the “L,” was the response. Then we typed O and asked Did you see the O?” Yes, we see the O” was the response. Then we typed G, and then the system crashed!” They called it ARPANET- Advanced Research Projects Agency- NET, a few years later, the Internet.

Birthdays: Julie Andrews, Zack Galifanakis, Satoshi Kon, Harvey Kurtzman, Bill Keane, Art Babbitt, Pete Doctor, Jodie Benson, Rod Scribner, Mike Judge, Virgil Partch, Jerry Siegel, Auguste Lumiere, Trey Parker, Jerry Ohrbach, Mary Blair, Preston Blair, Bob Kane, Picasso, Bill Tytla, Seth McFarlane, Berni Wrightson, Ralph Bakshi, Bill Mauldin, Ollie Johnston.

- Tom Sito

SAVE THE DATE!

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Presenting Sponsor

LOCAL 600
INTERNATIONAL CINEMATOGRAPHERS GUILD

Saturday
January 31, 2015

Santa Anita Park, 285 West Huntington Drive, Arcadia

Gates open at 11 AM · Lunch from 12-2 PM · First race 12:30 PM

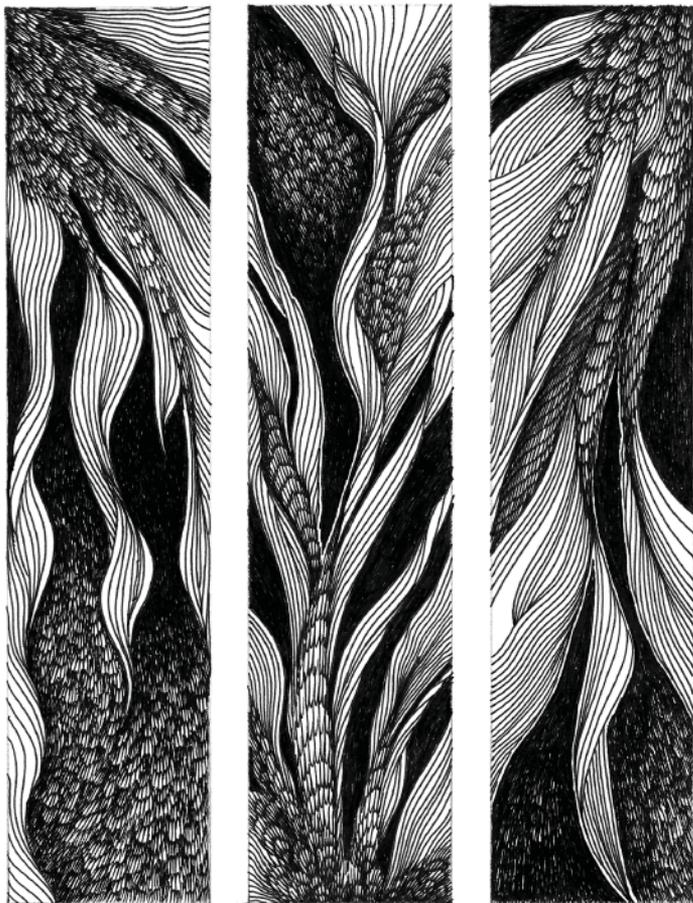
Your Ticket Price Includes:

Admission, race program, lunch buffet,
children's fun activities, raffles and silent auction.

Proceeds benefit MPTF.

For more information please contact:
Steve Kaplan - skaplan@animationguild.org

*Gallery 839
October Show*



MEDITATIONS: AN EXHIBITION

**DRAWINGS & PRINTS BY
MICHEL LYMAN**



INTERESTING LINKS

TOP BLOG POSTS

Sale Pending: <http://839iat.se/DW-Softbank>

Work for FREE!: <http://839iat.se/Blur-Free>

And The Newest Lawsuit: <http://839iat.se/new-collusion-suit>

Another Production House: <http://839iat.se/another-studio>

Rick and Morty II: <http://839iat.se/Roiland-Rant>

Industry News

The Trouble With Dreamworks: <http://839iat.se/DW-speculation>

The New Big Hero 6 Trailer Reveals Even More Ass-Kicking Animation:
<http://839iat.se/BH6-trailer>

First Look at Sony's "Popeye": <http://839iat.se/Popeye-firstlook>

Anti-Poaching Lawsuit Assigned To Judge Who Rejected Apple Settlement:
<http://839iat.se/lawsuit-Koh>

'Cloudy' Series in Development: <http://839iat.se/cloudy-series>

Sony Releases Free Zombie Character Rig from 'Hotel Transylvania':
<http://839iat.se/zombie-rig>

TAG 401k Transition to Vanguard

Conversion Information Page: <http://animationguild.org/401k-conversion/>

Vanguard Login Page for participants: <http://839iat.se/401k-vanguard>

TAG401k Forms page: <http://animationguild.org/401k-forms/>