

PEGBOARD

ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS
Los Angeles, California, November 2014 Vol. 43, No. 11



WHAT MOLLY SAID

Sent by a constant reader:

Companies are not loyal to you. Please never believe a company has your back. They are amoral by design and will discard you at a moment's notice. Negotiate aggressively, ask other freelancers what they're getting paid, and don't buy into the financial negging of some suit.

I've cobbled together many different streams of income, so that if the bottom falls out of one industry, I'm not ruined. My mom worked in packaging design. When computers fundamentally changed the field, she lost all her work. I learned from this. ...

Don't be a dick. Be nice to everyone who is also not a dick, help people who don't have the advantages you do, and never succumb to crabs in the barrel infighting.

(see FROM THE BUSINESS REP on page 4)

SAVE THE DATE!!

Friday, January 9, 2015

Animation Guild Annual Party

Autry National Center

7:00pm - 11:00pm

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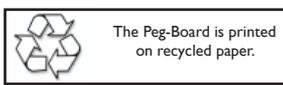
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.....



IATSE LOCAL 839

FROM THE BUSINESS REP

(continued from page 1)

Never trust some Silicon Valley douche-bag who's flush with investors' money, but telling creators to post on their platform for free or for potential crumbs of cash. They're just using you to build their own thing, and they'll discard you when they sell the company a few years later.

- <http://839iat.se/Molly-Laws-Creativity>

Judging from her picture, Molly is young. But Molly is wise. It took me forty-plus years to absorb and process the lessons Molly already knows.

Many artists hope and believe that a company or power-individual will lift them up, help them, save them. This happens, I think, because many artists focus on their art, and all the energy and passion they pour into it leaves them open, vulnerable, and childlike in other areas.

Like, for instance, dealing with sharp operators in business. Lots of creators just don't want to wrestle with the business crapola. They want to put their time and intellect into what engages them. This is understandable, but (sadly) wrong.

Because artists need to know the basics of protecting themselves, and how not to get fleeced. For that they need a base-line knowledge about earning a living in today's fine, corporatist state. When they do, they have a fighting chance or surviving.

The days of a paternalistic workplace are way back there in the rear-view mirror. Uncle Walt, Good old Bill and Joe "We're all a family here". Many of us look at the past through rose-colored glasses, but let's face facts. The paternalism was mostly a mirage.

- *Steve Hulett*



FROM THE EDITOR

I must extend my apologies for the tardy delivery of this edition of The Pegboard. November usually is a busy month and my editorial responsibilities unfortunately took a back seat.

However, we have some exciting things coming that I'd like to take the opportunity to share.

DAY AT THE RACES

For those who aren't aware, this event is a family-oriented fund raiser for the Motion Picture Television Fund (MPTF). The Fund, almost a century old, was founded by and has always supported workers in the entertainment industry. Local 839 members have received thousands in aid, as well as invaluable support from MPTF and their programs.

<http://www.mptf.com/>

I've been on the committee for this event for a few years and have been fortunate to watch it grow and flourish. Last year the event brought over \$70,000.00 to the Fund and the committee set the goal to reach \$100k this year. The Guild has joined sister locals 600, 700 and 800 in being a Presenting Sponsor for the event this year to help reach that goal. If you haven't yet attended, I would highly encourage you to do so. Tickets can be ordered using this form:

<http://839iat.se/DATR2015-Tickets>

CSATTF

Applications for training classes and programs were submitted to CSATTF by October 31. This year saw some significant changes to the programs and classes to which we applied. We renewed applications for all current training vendors (3Kicks Art Studio, Animation Mentor, CGMA, Concept Design Academy, Gnomon, iAnimate, Los Angeles Academy of Figurative Art (LAAFA), Microdesk and Silver Drawing Academy) as well as added Animation Academy to the list.

We also helped to start a pilot program that, if approved, could

provide training opportunities through LAFA and Microdesk for more members at no cost. This includes the Toon Boom Storyboard Pro class we've usually held in the Meeting Hall. CSATTF will release their approvals by the end of January and I look forward to expounding on this matter at that time.

WEBSITE REDESIGN

Our website is in the last stages of another redesign. We have worked with OPM Design Group to add functionality and a new aesthetic to the site. We should be able to launch the new design by the end of December and introduce a new blog, a member profile section, a discussion forum as well as enjoy the new responsive design features which will give site visitors the same experience through a variety of devices (desktop computers, tablets and mobile devices).

We'll be announcing the new site and how to sign up for the new Member Profile section in the near future. Keep an eye out here, in your email, on the blog and most certainly, on our website.

- Steve Kaplan



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!



Contribute to The Pegboard!

A member emailed us with their thoughts on employment tests asking us to share it here (pages 8 and 9). Do you have something you'd like to share? Send your contributions to pegboard@animationguild.org for consideration.



FROM THE PRESIDENT

I've been a fan of Justin Roiland's work since the days when he was producing content for Channel 101. Those early shorts were anarchic, obscenely uncommercial, and produced on a shoestring -- which was par for the course at Channel 101. But Justin was the only one I recall that regularly produced animated work, which on a monthly schedule for no money is frankly insane. I respect him incredibly for that, and I'm very happy for him that he now has a hit show on Adult Swim in Rick and Morty. Like Invader Zim and the original Ren & Stimpy -- or, in its time, The Simpsons Christmas Special -- it's one of those that you can't quite believe is actually on television. I wish him all the success in the world with the series.

That said, and I don't mean to reopen recent wounds, we got word that the crew of the show was unhappy about working conditions on R&M. As someone who has been a manager in animation for many years, I can understand the pressure that studios exert on a project. You don't always get the deal you want for your project or your crew. But you want the project to happen, and you hope everyone can make it work. And if someone is really unhappy, you can try to make things better but you may get shot down, or even told that the project can't happen if more resources are needed.

So there are three players: the studio, the show creators/leaders and the crew. And the creators can get caught in the middle, and even end up feeling like the crew is unfaithful if they aren't able to work with what the studio is willing to give.

But even the show runner with the best of intentions only has so much leverage with the studio to get what the crew needs. One of the things I've learned about negotiation is that it isn't ultimately about argument or disagreement, it's about finding an acceptable middle ground on which to agree. And that ground may only emerge when pressure is applied to the studio.

So I offer my apologies to Justin Roiland and Dan Harmon and the rest of the team. The negotiation that the Guild held on behalf of the crew was not easy, and while the studio was well aware this was coming, I don't know how well they kept your team informed. While I will be as happy as anyone when new episodes show up in iTunes for everyone to watch, I would not want to carry an iPhone if I did not believe the efforts Apple now goes to (in response to repeatedly being called out in the press!) to try to police and improve working conditions at Foxconn and other manufacturing sources. I would not want to watch Rick and Morty or any other show if I knew it was done at the expense of the artists that deserve to work under fair and proper labor conditions. I am happy and proud that R&M has joined many others in being a union show.

I guess what I'm saying is this: I hope that show runners don't have to see the Guild as a threat to their show. Under the right circumstances we can offer an opportunity to improve the morale of your crew and to get a better deal for them than you may feel able to get from the studio. Nobody wins if the show shuts down. We're all in this to see the show succeed and artists get the work they need in a fair deal. You may not be able to get the deal you want when you're trying to get the network to green-light your show, but once the show is up and running we can help to assert the crew's rights in a way that makes your show a better place to work.

- Nathan Loofbourrow



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and the TAG Blog ...

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



A View from the Trenches - Tests

I am a 23 year veteran director, board artist, animator and character designer with a long line of great resume credits and plenty of highly regarded industry names who I can call on as references.

This does not matter in the least these days when it comes to looking for most jobs in our industry. Most studios hand out tests like a bowl of cheap candy and the only one biting are the kids. More and more veterans I talk to are fed up with testing and for good reason. Often times the studios are testing 20 people for one job opening and they might even hire someone before you are done with your test. Sometimes they want you to test for a new show that hasn't even defined its own style yet. They can't even give you reference material to follow other than character designs leaving you blindfolded. Do they not believe in any of your previous work experience?

You can't trust a test for everything the job is anyway. I just directed on a show where everyone was tested but only half of the artists were truly strong enough to be there and hardly any of them were meeting their deadlines. We don't know if people are taking their tests at home, if they had help or if a friend gave them notes. Even the production staff is starting to agree that tests don't tell the whole story of whether a person can do the job. So why are we still insulting the artists by ignoring all of the years of work they have done on their reels and resumes? I equate the artist to a pro athlete: We have all of the fundamentals and the coach brings in a new play that they scouted from another team. We study the tape and then execute.

I have a simple solution that I believe will benefit both the artist and the studios. I once did a test in house and the producer paid me \$500 for the week I was there. The studio was able to see me at work and get to know me a little, I was able to shake hands with lots of people on the show I had worked with before and show them I fit right in. I was also able to show my roughs and get some direction and to follow that direction before my time was up. I could ask a question if I needed to. This is essential for the studio to know how well

I followed direction and how good my attitude was. Did I ask too many questions? Or did I seem capable with very little handholding? It worked out great and I got hired.

I've thought about this process for a long time since. If the studios have to pay a small amount to testers then they have to take your resume seriously and whittle it down to only the best candidates. They can't hand out 30 tests for one job. And they have to have a job opening in order to justify paying for you to come in. This also benefits them because they have paid for the work and can use your work if they want and the directors who review the work are not besieged with tests to review. And lastly, strong veterans will not walk away but will prosper in an environment that they know. The artist will be able to access the style better, see the tools that others are using and quickly adapt so they can be reviewed fairly instead of eliminated on a technicality like not knowing the studio likes to use brushes to stamp in the characters clean and then just move around the model sheets instead of drawing everything out.

We can do that! If we know that is how the studio does it. A test doesn't tell these things. Many vets are refusing tests and going through friends at other places leaving the studios to use lots of new recruits. The directors carry these inexperienced artists on their backs through the whole production and get burned out fast.

A short, paid, and in-house test solves a lot of the problems we face. They can call it a temporary job or probationary week if they have to. I think we as artists need to stand together and fight for a solution that has unfairly hurt artists for a long time. I would also encourage studios to use this process by favoring current employees first and rolling them onto other projects within the same studio. There is nothing more insulting than hitting home runs for your studio on a project, then being asked to take a test in order to move to the next project your studio is doing.

Please help me spread the word that there is a better solution.

All my best,
An anonymous veteran artist

A Sure Bet For The Whole Family!



Presenting Sponsors



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INTERNATIONAL CINEMATOGRAPHERS GUILD



the animation guild
IATSE LOCAL 839

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

Proceeds benefit MPTF.

For more information please contact:

skaplan@animationguild.org or 818-845-7500

Tickets available now!

<http://839iat.se/DATR2015-Tickets>

In memoriam

Ink and Paint Supervisor **AURIL THOMPSON-PEBLEY** died on October 3 at the age of 97. She worked at Disney (Feature and Television), Hanna-Barbera Productions, Lisberger, UPA, Filimation, Kurtz and Friends, Warner Bros. Animation and Hyperion.



Animation Checker **SARA BLEICK** died on October 3. She worked at Murakami-Wolf, Hanna-Barbera, Lisberger, Universal Cartoon Studios, and Walt Disney Feature Animation.



Painter, Checker and Supervisor **INGE VARTAPETIAN** died on August 27 at the age of 89. She worked at UPA, Hanna-Barbera, Hogan-Lee Images, and Animation Art Inc.



Animation Director **GRAHAM MORRIS** died on October 12. He worked at Adelaide, Graz Entertainment, Hanna-Barbera, Universal Cartoon Studios, Warner Bros. Animation, Dreamworks Television Animation, Marvel, and Film Roman.



Storyboard Artist, Model, Prop and Background Designer **DAVID RODRIGURZ JR.** died on September 25. He worked at Marvel, Universal Cartoon Studios, Hyperion, Hanna-Barbera, MGM Animation, Adelaide, Warner Bros. And Big Red Dog Productions.



Storyboard Artist **LARRY LATHAM** died on November 2. He worked at Hanna-Barbera, Filimation, Walt Disney Television Animation, MGM, Marvel Animation, Universal, Tom T Animation, and Sabella Dern Entertainment.



Storyboard and Layout Artist **PAUL GRUWELL** died on November 4 at the age of 81. He worked at Hanna-Barbera, Filimation, Walt Disney Television Animation, Marvel Animation, Ablin Entertainment, Graz Entertainment Adelaide and Warner Bros. Television Animation.

IT'S THAT TIME OF YEAR AGAIN!

We need ARTISTS to draw cartoons for the kids at the Camp Ronald McDonald Good Times Holiday Party!

December 6th, 2014 • 12:00 to 3:00

at the WARNER RANCH in Burbank

Enter the gate on Hollywood Way • Near Oak Street

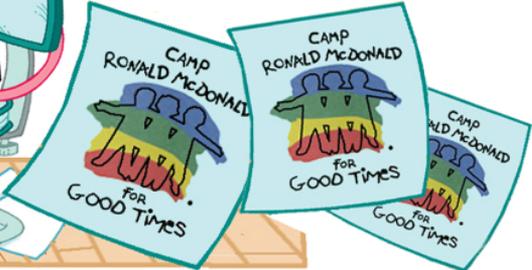
Let them know you are one of the ARTISTS!

Bring your ID, Model Sheets, Paper, Pens, Markers!



OUR AMAZING ARTISTS 2013

LOOKING FORWARD TO SEEING ALL THE GREAT ARTISTS THAT HELPED IN THE PAST AND ALL THE NEW ARTISTS THAT I HOPE WILL JOIN US!



RSVP Lisa: thetwoknights@aol.com or Art: (310)397-1862

Gallery 839

November Show

TEN
A MAGICAL ART COLLECTION BY 10 FABULOUS FEMALES





This Month in Animation History

by Tom Sito

- Nov. 1, 1968 - To replace the outmoded camera technique. Hays Production Code, the Motion Picture Ratings System introduces- G, M, R, and X. Later PG, PG-13, and then NC-17 which replaced X.
- Nov. 2, 2001 - Pixar's *Monsters Inc.* opens.
- Nov. 2, 2012 - Walt Disney's *Wreck-It Ralph* premieres.
- Nov. 3, 1977 - Disney's *Pete's Dragon* starring Helen Reddy and Red Buttons opens.
- Nov. 3, 1981 - WALLY WOOD was one of the most influential cartoonists of the 1950's and 60's. His amazing versatility enabled him to draw everything from superhero comics to very cartoony to playfully naughty comics like Sally Forth. He drew EC Comics, the Mars Attacks series, Mad Magazine, Weird Science, THUNDER Agents and much more. He had done an infamous drawing of the Disney characters having sex that brought down upon him the wrath of the Disney legal dept. Hard living and deadlines took their toll and Wally was suffering from a stroke and failing kidneys. This was the day police found his remains.
- Nov. 5, 1937 - Walt Disney's silly symphony *The Old Mill* debuted. The first film featuring the multiplane
- Nov. 5, 2004 - Pixar's *The Incredibles* premieres.
- Nov. 8, 1966 - Doctors at St. Joseph's hospital remove one of Walt Disney's cancerous lungs and discover the contagion had spread to his lymph nodes. They determine he did not have long to live.
- Nov. 8, 1973 - Walt Disney's animated *Robin Hood* premieres.
- Nov. 10, 1950 - Paramount's *Mice Meeting You* opens. It's the first Herman and Katnip cartoon.
- Nov. 10, 1953 - Disney's short *Toot Whistle, Plunk and Boom* is released. Legend has it that Walt was abroad when Ward Kimball pushed this experiment, created in the UPA style, to completion. When Walt first saw it, it was without credits. He turned to Kimball and said "Aren't you glad we don't do crap like that?" It later won an Oscar.
- Nov. 10, 1969 - The children's education show *Sesame Street* premiered on PBS TV. The world is introduced to Bert & Ernie, Cookie Monster, Grover, Big Bird and Mr Hooper. The show employed a lot of animators.

Nov. 11, 1992 - Premiere of Walt Disney's *Aladdin*.

Nov 12, 1937 - Alan Turing delivered his famous paper "On Computable Numbers, with an Application to the Entscheidungsproblem" at Kings College, Cambridge. In it he postulated on the ability to create a "universal machine" that uses numbers to solve problems and could be reprogrammable for different tasks. In his day they were called Turing Machines, but we know them now as Computers.

Nov. 12, 1946 - Walt Disney's *Song of the South* opens.

Nov. 13, 1940 - Walt Disney's *Fantasia* premieres. As Walt put it, "This'll make Beethoven!" Frank Lloyd Wright's opinion was "I love the visuals, but why did you use all that old music?"

Nov. 13, 1971 - Walt Disney's *The Aristocats* opens.

Nov. 13, 1978 - Mickey Mouse got his star on the Hollywood Walk of Fame.

Nov. 13, 1986 - Directors John Huston and Woody Allen join Martin Scorsese to denounce the fad promoted by Ted Turner of computer-colorizing classic Black & White films like the Maltese Falcon.

Nov. 13, 1991 - Disney's animated film *Beauty and the Beast* opens. It's the first animated film ever nominated for a Best Picture Oscar.

Nov. 14, 1967 - Jack Warner, the last surviving Warner Brother, sells out his stake of Warner Bros and it's huge film library to a Canadian company called Seven Arts.

Nov, 14, 1998 - Pixar's *A Bug's Life* premieres.

Nov. 15, 1881 - The American Federation of Labor (AF of L) formed under the leadership of former cigar-maker Samuel Gompers. In 1951 they merged with the Congress of Industrial Organizations (CIO) to make the AFL-CIO that we know today.

Nov. 15, 1907 - The comic strip "Mutt & Jeff" debuted. The strip was so popular that its creator Harry "Bud" Fisher became a celebrity and negotiated the first large backend deal. He built an animation studio, but spent all the profits on partying with showgirls.

Nov. 15, 1926 - FIRST NETWORK BROADCAST- NBC hooks up 20 cities across America and Canada for a radio program "The Steinway Hour" with Arthur Rubinstein.

Nov. 15, 1934 - Animator Bill Tytla started work at Walt Disney's on a trial basis for \$150 a week. He would create Grumpy the Dwarf, The Devil in *Fantasia* and *Dumbo*.

Nov. 15, 1965 - Walt Disney announced he planned to build a second Disneyland, this time in Orlando Florida.

THIS MONTH IN ANIMATION HISTORY

(continued from page 15)

Nov. 15, 1989 - Walt Disney's *The Little Mermaid* debuts.

Nov. 16, 1946 - The Television Academy of Arts and Sciences founded. Fred Allen once said: "We call television a Medium because nothing on it is Rare or Well Done."

Nov. 16, 1952- The first time in a Peanuts comic strip, where Lucy pulls away the football as Charlie Brown was attempting to kick it, is published.

Nov. 16, 1990 - Disney's feature film the *Rescuers Down Under* premieres. The first traditionally animated film to be painted digitally on computer instead of using acetate cels and paints.

Nov. 17, 1978 - "The Star Wars Holiday Special", a two-hour variety show on CBS, with Harrison Ford, Beatrice Arthur and Nelvanas animated cartoon airs.

Nov 17, 1989 - Don Bluth's animated film *All Dogs Go to Heaven* premieres.

Nov. 17, 1993 - US Congress voted for the free trade, job-killing bill called NAFTA.

Nov. 18, 1928 - HAPPY BIRTHDAY MICKEY MOUSE- At Universal's Colony Theater

in New York, Walt Disney's cartoon *Steamboat Willie* debuts before a movie called Gang War. This marks the first major sound cartoon success and the official birth of Mickey Mouse. Two earlier silent Mickey's had been done, but they were held back when the sound experiment went ahead.

Nov. 18, 1985 - Bill Watterson's comic strip "Calvin & Hobbs" debuts.

Nov. 18, 1988 - Disney's *Oliver & Company* releases.

Nov. 19, 1959 - Jay Ward's TV show "Rocky and his Friends" debuts.

Nov. 19, 2007 - Disney's *The Enchanted* premieres.

Nov. 21, 2008 - Walt Disney's film *Bolt* premiered.

Nov. 22, 1888 - According to Edgar Rice Burroughs this is the birthday of the boy who would become Tarzan.

Nov. 22, 1995 - Pixar's *Toy Story* opens, the first all CG movie, and the first true CG hit.

Nov. 23, 1952 - Animator Fred Moore, who drew Mickey Mouse in *Fantasia* and the *Brave Little Tailor* died from injuries incurred in an auto accident in the Big Tujunga Canyon area of Los Angeles. He was 41.

Nov. 24, 1999 - Pixar's *Toy Story 2* opens in theaters.

Nov. 24, 2010 - Disney's *Tangled* opens.

Nov. 25, 1949 - "Rudolph the Red Nosed Reindeer" sung by Gene Autry hit number one on the musical charts.

Nov. 25, 1997 - Pixar's *A Bug's Life* and *Geri's Game* premieres.

Nov. 25, 2009 - Disney's *Princess and the Frog* opens.

Nov. 26, 1939 - The first Woody Woodpecker Cartoon, "Knock-Knock" Airs.

Nov. 27, 1933 - Former Terrytoons animator Art Babbitt, now at Walt Disney's, writes to fellow animator Bill Tytla encouraging him to move to California. "Terry owes you a lot and Disney has plans for a full length color cartoon!"

Nov. 27, 1936 - Max Fleischer's cartoon featurette, *Popeye meets Sinbad the Sailor* debuts.

Nov. 27, 2002 - Disney's *Treasure Planet* opens.

Nov. 28, 1947 - Disney's *Chip and Dale* debuts.

Nov. 29, 1915 - In the first years of animated films, one artist like Winsor McCay drew everything. This day John Randolph Bray's *Colonel Heeza Liar in Africa* cartoon debuts. Bray adapted Henry Ford's assembly line system to making animation, creating the job

positions of layout, background painter, inkers, cel painters, checkers and camera. After 1919 J. R. Bray shifted his studio's focus from entertainment to technical and training films. Paul Terry, Walter Lantz, Max & Dave Fleischer and Shamus Culhane all got their start at Bray's.

Nov. 30, 2003 - Roy Disney Jr, the last serving member of the Disney family, was forced to resign from the Walt Disney Company. It was claimed to be the mandatory retirement policy, but more likely he was forced out by the exec he hired to run the company in 1984, Michael Eisner. So Roy built a successful grass roots stockholders campaign "SaveDisney.com". In 2005 Eisner was compelled to retire. Roy Disney kept an emeritus board position until his death in 2009.

Birthdays: Steve Ditko, Gustaf Tenggren, Osamu Tezuka, Ed Rehberg, William Hogarth, Sue Kroyer, Rodin, Shamus Culhane, Edvard Munch, David Brain, Will Ryan, Bill Melendez, Daws Butler, Chester Gould, Bill Kroyer, Terry Gilliam, Billy Connolly, Charles Schulz, John Stewart, Randy Newman, Ridley Scott, Henry Sellick

GENERAL MEMBERSHIP MEETING



**TUESDAY,
NOVEMBER 25, 2014**

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

**1105 N. HOLLYWOOD
WAY, BURBANK**

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

AGENDA:

**TAG 401K
NEGOTIATIONS IN 2015**



INTERESTING LINKS

TOP BLOG POSTS

Official Announcements: <http://839iat.se/disney-announces>

Sequelitis (Yet Again!): <http://839iat.se/toystory-4-announced>

New Way to Make Lots of People: <http://839iat.se/miarmi>

Tax Incentives for VFX: <http://839iat.se/wsj-ab1839>

At Paramount Animation: <http://839iat.se/paramount-animation>

INDUSTRY NEWS

Blackmagic Design Releases Free Version of Fusion 7:

<http://839iat.se/fusion-free>

Hayao Miyazaki Confirms Retirement, Says Studio Ghibli Not Making Any More Feature Films:

<http://839iat.se/miyazaki-retires-again>

Disney's Bob Iger and the "health of the bundle":

<http://839iat.se/Disney-new-media>

Sony, Channel Frederator Launch Online Animation Incubator:

<http://839iat.se/go-cartoons>

Temple of the Seven Golden Camels - Contrast and Variety:

<http://839iat.se/contrast-variety>

Disney vs. Time Warner: Which Is The Better Media Stock?:

<http://839iat.se/dis-twc-stocks>

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