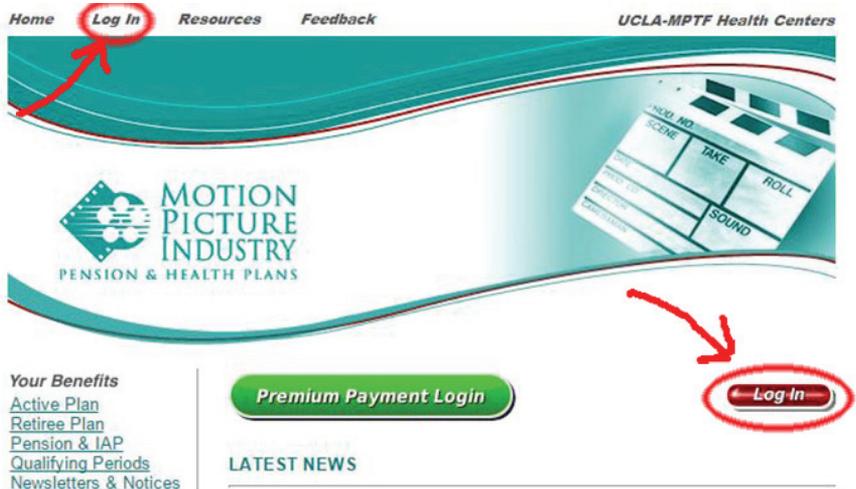


Pegboard

ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS
Los Angeles, California, August 2015

Vol. 44, N° 8

CREATE YOUR “MY MPI” LOGIN TODAY!



* The My MPI Log In buttons

The Motion Picture Industry Pension and Health Plan (MPI) has recently made significant improvements in how they provide information to participants. Anyone who has called the Participant Services Center within the last few months has noticed the decreased wait times and the automated system that now lets callers know their position in the call queue.

Improvements have also been made to the My MPI system available through the MPI website. Participants using the system have been able to check the status of their Health Plan claims in the past, as well as update some of their MPI account information. Recent changes in available information for the Health Plan now allow participants to review and print their reported work history (*great news for members taking advantage of CSATTF classes!*), and review eligibility hours for the Health Plan.

Great improvements have also been made on available information for the Pension Plan. Participants can now generate a summary of current Pension Plan accruals, create benefit estimate reports (*based on the current level of accruals*), and get copies of Pension Plan statements.

(see **MY MPI** on page 3)

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Optical Electronic and Graphic Arts Local 839 IATSE,
1105 N. Hollywood Way, Burbank, CA 91505-2528
phone (818) 845-7500 ▼ fax (818) 843-0300

pegboard@animationguild.org ♦ www.animationguild.org

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IATSE LOCAL 839

MY MPI

(continued from page 1)

This login is not for premium payments!
[Click here for premium payments](#)

User ID: *

Password: *

[Log In](#)

Need to create an account? [Click Here](#) to register
Forgot your password? [Click here](#) to reset
Forgot your user name? Please call the Participant Services Center toll-free at (855) 275-4674.
Read our [Privacy Policy](#)

To create your “My MPI” account, click on the (Log In) button on the homepage of the MPI website and then the “Click Here” link indicated above.

The screenshot shows the MPI website homepage. At the top, there is a navigation bar with the MPI logo and a welcome message for 'STEVEN'. Below the navigation bar, there is a 'Log In' button. A red arrow points to the 'Log In' button. To the left of the 'Log In' button, there are links for 'Click Here' to register, 'Click here' to reset password, and 'Privacy Policy'. Below the 'Log In' button, there is a grid of service links: 'Benefit Estimates', 'Personal Profile', 'Plan Summary', 'Annual Benefit Summary', 'Status Of Your Application', 'Payment History', 'Annual Statements', and 'FAQ'. A footer note states: 'Documents on this website require Adobe Acrobat Reader® for viewing/printing. The reader is available as a free download from Adobe.'

* *The MY MPI Pension Plan information screen*

Once you’ve established your account, be sure to allow pop-ups on your browser from MPI’s website. Many of the reports the site generates open new pages which will be blocked by pop-up blocker functions available in most web browsers.

Save Your Paystubs!!

Your paycheck stubs can serve as proof of employment for CSATTF when getting approved for reimbursement as well as provide records of your 401k deposits.

Keep your paystubs in a safe place for as long as you can!

CONSTITUTIONAL AMENDMENT VOTE AT THE NEXT GENERAL MEMBERSHIP MEETING

On the heels of the recent changes to the Guild's constitution, and the success of the online voting capabilities offered through the American Arbitration Association (based on the reported increase in the number of votes cast), another change was brought forth to the Executive Board to amend the constitution to allow online voting for Officer Elections.

This change adjusts the language in the Constitution to allow the option of using an online voting system through a reputable third party like the American Arbitration Association. References to the use of a double-envelope system for mailed ballots is removed that implied the need to use a ballot-by-mail system exclusively. The proposed language also states that any method used should attempt to encourage and increase member participation while adhering to Department of Labor guidelines and rules.

You can view the proposed changes at the bottom of the 'About The Guild' page on Guild's website here: <https://animationguild.org/about-the-guild/>

Per Article Fifteen, the Executive Board reviewed the proposed changes and recommended these changes be brought to the membership for review and a vote. A vote to approve these adjustments to the Constitution will be taken at the General Membership Meeting on the evening of September 29.

President Thomas will call for a review of the proposals and a discussion on the matter before the vote is taken. All active members in good standing with the local present at the meeting will be called on to vote. Should two-thirds of those members vote in favor of the changes, the changes will be deemed approved by the membership and submitted to IATSE President Loeb for review and approval.

All eligible members are encouraged to make an effort to attend the meeting so that comments can be heard and votes counted. Copies of the proposed changes will be available at the meeting, as well as through the Guild's website.



DISCOUNT TO FXPHD FOR ANIMATION GUILD MEMBERS

All Animation Guild members are eligible for a 50% discount on training at fxphd – the premiere online training center for vfx, production and post-production tools and techniques. Guild members can purchase per-term, or can commit to the remaining terms in 2015. This program is open to all members regardless of their membership status with the Guild.

Find answers to most questions on the fxphd FAQ page:

<https://www.fxphd.com/faqs/>

To sign up using the Animation Guild discount, you must first contact Steve Kaplan at skaplan@animationguild.org and indicate your interest. You will be provided further instructions on payment and how to access the fxphd site using the Guild account.



The IATSE has partnered with lynda.com, a leading online educator with a library of over 2500 courses, to bring the latest software, creative, and business skills via high-quality instructional videos to our membership at a greatly reduced cost of **\$20 per premium subscription.**

The discounted subscription runs from September 1, 2015 to August 31, 2016. This discount is for active members in good standing with the Guild. Email Steve Kaplan (skaplan@animationguild.org) to check your status and eligibility.



STORYBOARDS OF THE CORK VARIETY

So I'm ambling through one of our fine conglomerates animation studios yesterday and encounter a veteran storyboard artist, who tells me this:

Jeffrey [Katzenberg] is getting much more hands on at DWA. He's getting more involved in development again, and doing more meetings.

He likes the drawings up on boards with the boards spread around the room so he can reference other drawings in the presentation, go back to the setup, see it right then. Everybody still draws digitally, but they print the drawings out and pin them up.

So maybe I'm totally out of the 21st-century loop, but this all makes perfect sense. Storyboards are handy. Storyboards are good.

To be clear: I see boards pinned with drawings scattered about in various cartoon factories, but there are way fewer storyboards littering hallways or stacked in artists' rooms than in the olden days. "Paperless workplaces" are the summits to which many are climbing. But not too many years ago (1999? 1989?) it was way different.

Then, everybody drew on paper with pencils of carbon or grease, or Mont Blancs. They pinned their handiwork on cork boards and there were a *lot* of failed drawings on the floor. **Now**, artists are bent over Cintiqs, tongues protruding from pursed lips, putting their styluses to pixelated screens. And there's way less trash.

Though we are deep in the digital age, knowing how to draw well to communicate story points and ideas hasn't gone totally out of style. And, there are some few production executives who still see the usefulness of looking at storyboards the way Walt used to, rather than a digital story reel with a busy soundtrack.

-Steve Hulett



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Did you know The Actors Fund isn't just for Actors?
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Who Founded in 1882, The Actors Fund is for ALL professionals in entertainment and assists more than 17,000 people a year across the country, more than 5,000 of whom are in the Western Region. Guild, union or Actors Fund memberships are NOT required to get assistance.

What Almost two dozen programs address essential needs, both meeting crises that come up and preventing them:

Social Services

Emergency Assistance Program
Mental Health Services
Addiction & Recovery Services
AIDS Initiative
Phyllis Newman Women's Health Initiative
Financial Wellness

Senior and Disabled Care Program
The Dancers' Resource
Looking Ahead (for ages 9-18)
VITA (free income tax preparation)
Conrad Cantzen Shoe Fund
Funerals and Burials

Health Services

Health Insurance Resource Center
www.ahirc.org

Covered California Helpline (855.491.3357)
Al Hirschfeld Free Health Clinic (NY)

Employment and Training

The Actors Fund Work Program (information & training for sideline work and parallel careers)

Affordable Housing

The Affordable Housing Partnership for Artists (information & training on affordable housing applications)
The Palm View (West Hollywood)
Lillian Booth Actors Home – assisted living and full-time nursing care (Englewood, NJ)
The Dorothy Ross Friedman Residence (Manhattan) and The Schermerhorn (Brooklyn)

How To Get Assistance

Toll-free 800.221.7303 • Los Angeles 323.933.9244 • New York 212.221.7300 • Chicago 312.372.0989

www.actorsfund.org

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and the TAG Blog ...

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



OUR UNION IS BROKEN

I was excited to attend the first General Membership Meeting after negotiations last month. Sadly, I was in the minority. The topic of the evening was to inform us about the terms of the agreement that the Negotiating Committee had reached with the Studios for the next 3 year cycle. After such a major event, only a feeble 13 (of our more than 4000) Members managed to show up.

On top of the lack-luster meeting turnout, the count for the ratification vote is currently at 12%. Being the first year online voting has been an option, we should have had an noticeable increase in responses, not a miniscule one. That's an insanely low number on any election, let alone a Union where every member has a distinct and powerful voice. What is wrong? Why doesn't anyone seem to care?

Since that meeting, I have pondered those questions and have come up with several possibilities. Maybe a few Members no longer believe that the Union applies to them, so they just sit it out. Some artists in the Union have been a part of it for many years, even since the "Second Golden Age" in the 1980s. It could be that they are close to their pension and retiring and no longer feel the need to put up a fight. We all pay our dues and they have been lobbying for a long time, I can understand that.

Honestly, it could also be because people were busy. With work more prevalent than ever, folks could be working overtime or deciding that after a long day, they just want to go home to their families and distractions. Life happens. It is possible that the Tuesday-night meeting no longer makes sense and we need to think of other days, times, or methods of communicating with the Membership.

In the end, the reason I believe most of the Membership is complacent is because they don't know what the Union does for them. There is a lack of communication about benefits, and any coherent explanation of the Union when a new Member is hired. Unless your studio has an outgoing and 'on-top-of-things' Shop Steward (*an in-studio volunteer guild representative*), artists can go until their 6 month Health benefit start-time before contact has been made. All this doesn't foster friendly feelings for many new Members.

Then there are those who have been a part of the Union for several jobs now, bouncing between companies due to the nature of the business. Even though they have been a Union Member for years, it's possible they are not

taking full advantage of everything the Union can do for them. The help it offers through benefits like the 401k plan, or the CSATTF reimbursement program for continuing your education to stay up to date with industry trends. At this point those members are likely vested in both pension plans without realizing it.

If you don't know me, here is some fast background: I fought hard to unionize my department of a studio several years ago (*with many other amazing people who cared*). I experienced firsthand the difference between a Union environment and a "corporate family". Yes, the Studio may have promised us some perks at the time that seemed great, but we quickly learned that they had all the power. Without any notice or consequence, they could change the workplace any way that benefitted them. Now, under Union contract, they must do what they agreed to. We hold them accountable for their actions. To me, that accountability means everything.

So, this is me reaching out to the Membership to inform you about what the Union does. The Union is all of us, our voices as a Collective. Together we barter our services to the Studios under a contract that we negotiate. We set wage minimums (*you can always ask for more*) to make sure no one is being taken advantage of. When you feel your rights have been somehow violated, we represent you and fight on your side. We offer our 401k, and the negotiated pensions, healthcare, dental care, sick days, vacation days, and holidays. Knowing that the future of animation is moving digital, we are looking ahead to New Media and preparing for it the best we can. The Union is constantly seeking to bringing more studios under our contract, making the playing field in Los Angeles as consistent as possible. We are the Union. You are the Union.

Something is very wrong with how we as Members relate to each other and to our Organization. At some point, Members have stopped participating and we need to figure out how to change that. Without member participation, this Union will be led by a minority. If we only have the voices of 12% voting on our future, does that really represent our best interests as a whole? Would you trust that small representation to speak for all your concerns?

Going forward we need to make changes. We need to do our best to be engaged and to inspire others to join us. Let's fix things.

- Laura Hohman

ARTISTS NEEDED FOR 2016 ANIMATION GUILD CALENDAR!

Vice President **KAREN CARNEGIE JOHNSON** is ready to put the 2016 Animation Guild calendar together and is interested in hearing from members who would like to have their work featured in the edition. Anyone interested should provide the following information to Steve Kaplan in an email (skaplan@animationguild.org):

- * A link to your Animation Guild Member Profile section
- * Your three preferred months to be featured (*we'll do our best to accomodate*)
- * A short bio to be included on the month your work is showing

If you haven't created your profile yet, you can do so by going to <http://animationguild.org/member-application/>, fill out the form and submit it for review. Once your membership has been confirmed, you will be able to log back in and add examples of your work, your pertinent contact and social media information and even opt-in to be included in the highlighted profiles on the homepage of our site!

In memoriam

Animation Director and Layout Artist **RICHARD MANGINSAY** died August 13. He worked at Dreamworks Animation and Film Roman.



Cel Painter **KASSI GALINOS** died January 10, 1998. The union received late word of Sister Galinos' passing through the Health and Pension Plan. She worked at Murakami-Wolf, Ralph Bakshi Productions, and Hannah-Barbera.



Background Artist **ROLANDO OLIVA** died on May 7. He worked at Hannah-Barbera, DePatie-Freleng, Filmation, Universal Cartoon Studios, Warner Bros. Animation and Walt Disney TV Animation.

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SATURDAYS 1-5 PM

Email lab@animationguild.org for questions and reservations.

*Animation Guild members will get first priority.

Contact the Animation Guild office for details.

(You will receive a reply from roskotron@hotmail.com)

or call:

818-985-7267



IATSE LOCAL 839



This Month in History

by Tom Sito

Aug 2, 1986 - Studio Ghibli's *Castle in the Sky* premieres.

Aug 5, 1924 - Arf, Arf! The first Little Orphan Annie comic strip, drawn by Harold Gray, premieres.

Aug 5, 1995 - CGI revelers trash the Richard Nixon Presidential Library for their annual SIGGRAPH Party.

Aug 6, 1991 - Tim Berners-Lee of CERN in Zurich announces the World Wide Web.

Aug 6, 1999 - Brad Bird's *The Iron Giant* goes into wide release.

Aug 7, 1979 - **THE RUNAWAY WARS** - The Animation Guild, Local 839 IATSE calls a citywide strike against studios sending animation work overseas.

Aug 8, 1942 - Walt Disney's *Bambi* premieres.

Aug 10, 2001 - Warner Bros' *Osmosis Jones* premieres.

Aug 11, 1934 - The Mickey Mouse cartoon *Orphan's Benefit* premieres. It's the first cartoon where Donald Duck loses his temper and takes his signature fighting stance. The character Dippy Dog gets his new name - The Goof, or Goofy.

Aug 11, 1965 - **THE WATTS RIOTS** - 6 days of urban warfare begin when an angry crowd attacked some LAPD officers apprehending a drunken black motorist named Marquette Frye. The riots cause 34 deaths, and leave 1,000 injured. Disney animators Floyd Norman and Leo Sullivan grab movie cameras and document the event.

Aug 12, 1951 - Bob McKimson's Warner Bros. short *Hillbilly Hair* premieres. The short includes the long sequence animated by Emery Hawkins that sees Bugs Bunny take over calling a square dance and uses it to torture two twin brother hillbillies who are after him.

Aug 12, 1946 - MGM cartoon *Northwest Hounded Police*, the short in which Tex Avery perfected the "Tex Avery Take", premieres.

Aug 13, 2004 - Craig McCracken's *Fosters Home for Imaginary Friends* debuts.

Aug 15, 1843 - Tivoli Gardens, now one of the oldest amusement parks in the world, opens in Copenhagen. King Christian was sold on the idea when told “When people are amused, they don’t worry about politics.” Hans Christian Andersen was a frequent visitor and Walt Disney visited to get inspiration for Disneyland.

Aug 15, 1935 - Twentieth Century Pictures and Fox Pictures merge to become Twentieth Century Fox.

Aug 16, 1942 - Terrytoon’s short *The Mouse of Tomorrow* opens. It is the debut of Mighty Mouse.

Aug 17, 1941 - **EL GRUPO** - Walt Disney and his artists arrive in Rio de Janeiro on a ten-week goodwill tour of South America, paid for by a \$70,000 US government grant. The name comes from hotel footmen in Buenos Aires paging the artists as “El Grupo Disney!” *The Three Caballeros* and *Saludos Amigos* result from the journey.

President Franklin Roosevelt was worried that some South American countries might be sympathetic to the Nazis, forcing the U.S. to worry about her backdoor. So FDR sends Nelson Rockefeller to give the Latin American countries whatever they wanted to keep them out of the world war. Among other things they wanted was Donald Duck. Back in LA, the federal mediator Stanley White had worked out with Roy Disney that if they got Walt out of town, they could settle the Disney animator’s strike.

Aug 17, 1984 - The Walt Disney Company informed it’s chairman Ron Miller they wanted his resignation. Disney had fallen to 14th in film box office. Within two years of Roy Disney and Michael Eisner taking power, Disney was number one.

Aug 17, 1986 - John Lasseter’s award winning short *Luxo Jr*, premiered at SIGGRAPH ’86 in Dallas.

Aug 20, 1982 - Ralph Bakshi’s film *Hey Good Lookin’* debuts.

Aug 22, 1929 - Walt Disney’s first Silly Symphony, *The Skeleton Dance*, premiers.

Aug 22, 1942 - *Blitz Wolf*, Tex Avery’s first cartoon for MGM, debuts.

Aug 23, 1994 - Jeffrey Katzenberg announces he is leaving Disney.

Aug 24, 1951 - Akira Kurosawa’s film *Rashomon* premieres at the Venice International Film Festival. The film wins the Grand Prize and shows that Japanese Cinema is a new force in the film world.

Aug 24, 2011 - Steve Jobs announces he is resigning his positions at Apple, Pixar and Disney due to his failing health.

Aug 26, 1918 - 17 year old Walt Disney drops out of high school and fakes his parents signature in order to enlist to fight in World War I. Assigned to the ambulance corps, he later arrives in Europe as the war was ending.

Aug 26, 1980 - Director Tex Avery dies after collapsing in the parking lot of Hanna-Barbera.

Aug 27, 1968 - Former master animator Bill Tytla's request to return to Disney is rejected. The artist who animated Grumpy, Dumbo and the devil in the *Fantasia* sequence "Night on Bald Mountain" even offered to do a free 'trial animation test' to show he still had it. In the rejection letter, Disney exec. W.H. Anderson wrote "We really have only enough animation for our present staff." Bill Tytla died later that year.

Aug 29, 1953 - Warner's *Cat Tails for Two* premieres and introduces the character Speedy Gonzales. He was named for the nickname of assistant animator Frank Gonzales, who was one of the faster artists on the team.

Aug 29, 2004 - *Atomic Betty* debuts on Teletoon channel.

Aug 30, 1975 - Ralph Bakshi's film *Coonskin* premieres. Bad boy Bakshi's portrayal of African-American urban violence was deemed so offensive to civil rights groups like C.O.R.E. that it caused the first riot ever at this first screening at the Museum of Modern Art. The film was retitled *Streetfight* when released to video.

Aug 31, 1935 - Disney cartoon *Pluto's Judgement Day* premieres.

Aug 31, 1938 - Walt Disney puts ten thousand down to buy 51 acres on Buena Vista Street in Burbank. He will build his modern studio there.

August Birthdays: John Randolph Bray, Don Hertzfeldt, Gene Deitch, Ladislav Starevich, Rene' Goscinny, Stephen Hillenberg, Jack Warner, Dr. Alexander Schure, Stan Freeberg, Mamoru Oshii, Steve Wozniak, Saul Steinberg, Gary Larson, Otto Mesmer, Grim Natwick, Hal Foster, Alan Reed (*the voice of Fred Flintstone*), Friz Freleng, Christopher Robin Milne, George Herriman, Oscar Grillo, Kirk Wise, Tim Burton, Charles Solomon, Jack Kirby, Robert Crumb

Gallery 839 September Show



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