

Pegboard

ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS

Los Angeles, California, May 2016

Vol. 45, Nº 5

CALL FOR TESTS

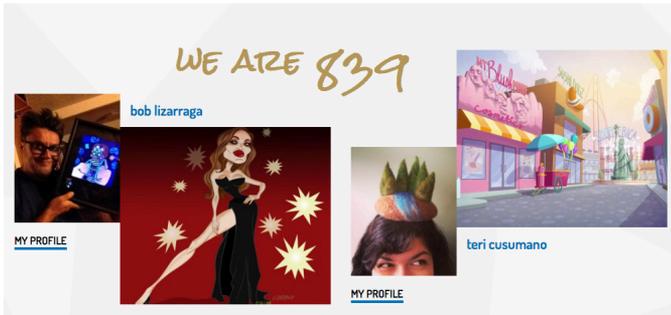
839 is redoubling our efforts to stop unreasonable job testing, but we need your help. When you receive a test for any job from a studio, please take a minute and forward the test to us as well. The more information we have, the more we can help everyone. Email shulett@animationguild.org, with "Sample Test" in the subject line.



the animation guild |

Representing animation artists, writers and technicians since 1952.

IATSE LOCAL 839



CREATE YOUR MEMBER PROFILE!

Member Profiles are open to all members regardless of your current membership status. You can add examples of your artwork, list the job categories that pertain to your skills and add links to your email addresses, social media profiles, websites, blogs and demo reels. Finally, you can indicate if you're available for work or freelance, or if not, indicate a day that you will be. These profiles are searchable by potential employers and therefore could help you find work!

Go 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 all of your pertinent information and even opt-in to be included in the highlighted profiles on the homepage of our site!

IN THIS ISSUE:

May General Membership Meeting 3
 From The Pres: Let’s Talk..... 4
 Box Office Report 5
 From The Biz Rep: Change in the Universe of Cartoons 6
 It’s Not Rocket Science - S/R Laboratories..... 8
 From The Editor: The New Media Fight 9
 Tom Sito’s This Month In History..... 10
 Gallery 839 June 2016 Show 11

ARTISTS IN THIS ISSUE:

ROGERIO NOGUEIRA, page 6 **FRANCIS GLEBAS**, page 10
LANE GARRISON, page 9

THE PEG-BOARD is published monthly by The Animation Guild and Affiliated
 Optical Electronic and Graphic Arts Local 839 IATSE,
 1105 N. Hollywood Way, Burbank, CA 91505-2528
 phone (818) 845-7500 t fax (818) 843-0300
pegboard@animationguild.org * www.animationguild.org

PRESIDENT
Jack Thomas

BUSINESS REPRESENTATIVE
Steve Hulett

VICE-PRESIDENT
Karen Carnegie Johnson

RECORDING SECRETARY
Nicole Dubuc

SERGEANT-AT-ARMS
Robert St. Pierre

PEG-BOARD EDITOR
Laura Hohman

EXECUTIVE BOARD
Bronwen Barry * David Chlystek * Bill Flores
 Laura Hohman * Janette Hulett * Cathy Jones * Jason Mayer
 Jeanette Moreno King * Larry Smith * Paula Spence * Dave Thomas

TRUSTEES
Nicole Dubuc * Bill Flores * Dave Thomas

SHOP STEWARDS
 Greg Colton (*Fox Animation*) * Daniel Duncan (*Marvel*) * Daniel Elson (*Cartoon Network*)
 Kassandra Heller (*Cartoon Network*) * Ray Leong (*Dreamworks TV*) * Jason MacLeod (*Disney Feature*)

All contents © 2016 by TAG Local 839 IATSE. All rights reserved. ISSN 1523-9365. Publications of *bona fide* labor organizations may reprint articles from this newsletter so long as attribution is given. You can stop by the Animation Guild office weekdays between 8:30 am and 5 pm and pick up current or recent back copies of *The Peg-Board*, free of charge.

.....

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.

.....



 The Peg-Board is printed on recycled paper.



OUR NEXT:

GENERAL MEMBERSHIP MEETING

Tuesday May 31st
6:30 Pizza
7:00 Call to Order

Agenda:
District 2 Delegate Nominations
New Media
Testing
Upcoming TAG Elections

Giveaway: Apple iPad Mini !!*

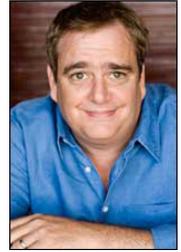
*Active and newly inducted members only. Members on withdrawal, on suspension or Financial Core are not eligible to win.

1105 N. Hollywood Way, Burbank



FROM THE PRESIDENT, JACK THOMAS

LET'S TALK



The key to everything in life is good communication. That's what my Communications 101 prof used to say. Or I think he did, I didn't pay that much attention. As a union we are always trying to improve our communications with you, our members. We have already redesigned our website so that is easier to navigate and use as a resource. We are adding office staff so we can be more responsive to your needs. In the coming months we will be revamping the Pegboard so that it too can be more useful.

Of course, effective communication also means that we need you, our members, to talk to us. This summer we will do our annual wage survey, and this year we are adding a few more questions so that we can break down the results by, studio, longevity and gender. The goal is to make the survey into a more useful guide for you when you make job decisions and negotiate salaries. For the survey to be useful we need a high level of participation. We need you to talk us.

Similarly, we are now asking for anyone taking a test for a job to send the union a copy (whether you think it is overly long or not) so that we can track what studios are doing and try to end abusively long tests. But this only works if, you, our members send us those tests.

Later this month, we will be adding email addresses to the animationguild.org website for all our officers and executive board members so that you can contact any of us with questions or concerns you have. Please, don't hesitate to use these resources.



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!

BOX OFFICE REPORT - MAY 14TH

1). Captain America: Civil War (Disney), 4,226 theaters (0) / \$19.5M to \$19.7M Fri. / 3-day cume: \$69.7M to \$70M+ (-61%) / Total cume: \$293M / Wk 2

2). The Jungle Book (DIS), 3,970 theaters (-174) / \$4M Fri. / 3-day cume: \$16M to \$16.2M / Total cume: \$310M / Wk 5

3). Money Monster (SONY), 3,104 theaters / \$4.9M Fri. (includes \$600K previews) / 3-day cume: \$14M to \$14.4M / Wk 1

4). The Darkness (HTR), 1,755 theaters / \$2.1M Fri. (includes \$206K previews) / 3-day cume: \$5.3M to \$5.5M / Wk 1

5.) Mother's Day (OR), 3,291 theaters (+150) / \$935K Fri. / 3-day cume: \$3.3M / Total cume: \$28.8M / Wk 3

6/7). Zootopia (DIS), 1,935 theaters (-142) / \$579K Fri. / 3-day cume: \$2.3M / Total cume: \$331.3M / Wk 11

The Huntsman: Winter's War (UNI), 2,518 theaters (-383) / \$682K Fri. / 3-day cume: \$2.3M / Total cume: \$44.25M / Wk 4

8). Keanu (WB/NL), 2,120 theaters (-561) / \$530K Fri. / 3-day cume: \$1.6M to \$1.8M / Total cume: \$18.3M to \$18.5M / Wk 3

9.) Barbershop: The Next Cut (WB), 1,333 theaters (-401) / \$433K Fri. / 3-day cume: \$1.5M / Total cume: \$51.2M / Wk 5

10). The Boss (UNI), 1,350 theaters (-583) / \$321K Fri. / 3-day cume: \$1M+ / Total cume: \$61M / Wk 6

- <http://839iat.se/052016MovieReport>

FROM THE BUSINESS REP, STEVE HULETT

CHANGE IN THE UNIVERSE OF CARTOONS

As we close in on the middle of 2016, the BIG event in Los Angeles animation is the sale of DreamWorks Animation to Comcast-Universal. Jeffrey Katzenberg, DWA's biggest stakeholder, will walk away from the purchase with a tall pile of folding money, but in return he'll be turning over his latch key to Chris Meledandri, the proprietor of Universal's Illumination Entertainment ... and soon the chief executive of DreamWorks Animation.



Come 2017, Mr. Katzenberg will not be running a studio doing theatrical animation for the first time since 1985. This, of course, is a huge new mountain in the animation landscape, since Mr. Katzenberg has been at the epicenter of long-form animation for over three decades. And Chris Meledandri, also a mover and shaker in feature-length cartoons, uses a different business model than Pixar, DreamWorks Animation, Walt Disney Animation Studios and Blue Sky Animation, (where Mr. Meledandri hung his hat before founding IE.). Given that Mr. Meledandri's and Mr. Katzenberg's styles are different, changes at DreamWorks Animation are very likely coming.

But they won't be coming before 2017, because Jeffrey Katzenberg will still be at the helm of DWA until the deal closes at the end of this year. After that, change will likely be incremental as Mr. Meledandri settles into his job running DreamWorks Animation. As an executive who knows him said to me last week:

"Chris likes to look at every facet of an operation. He likes to hold long meetings and think about what actions will be taken. He won't just charge in and start changing things at DreamWorks. He'll take some time. ..."

Alterations to the way DreamWorks Animation conducts business will be ongoing over the next three to five years. DreamWorks TV operation will continue to operate at full capacity, I think, and could very well grow since Comcast has a kids' cable channel named Sprout that will need care, feeding and LOTS of programming. And Universal will want to exploit DWA's feature library, make more sequels, and create new franchises. That will take robust development teams dreaming up new plotlines and projects. There will be a continuing investment in talent, but the structure of staff will probably change. Some production pipelines will likely be outsourced.

So ... change. We've seen it before. When Disney got new management in the mid-eighties, the animation staff there wondered if anybody would have jobs in six months. Or if the department would even be OPEN in six months. It turned out that not only did they have jobs, but the animation business exploded, and Disney added another studio to create television animation. Shortly after, Warner Bros. Animation got into the TV business in a major way, and other studios quickly followed. Animation roared along at full throttle through most of the nineties, before changing technologies and changing markets caused it to transform yet again. The early oughts saw layoffs, retraining and dislocations, but then (as it often does when product is doing well in the marketplace) the animation industry bounced back.

And now here we are in 2016, at one more crossroad. DreamWorks Animation, a constant in the industry for two decades, will be moving in new directions. Animation employees, as they always do, will have to change as well, but the happy reality in the second decade of the century is that animation is booming as never before. And regardless of which conglomerate owns the last free-standing feature cartoon company in California, the future of the business is bright.

FINAL DRAFT DISCOUNT

Our friends at Final Draft have set-up a coupon code for IATSE members. It will discount Final Draft to \$149 for a full copy or \$59 for an upgrade, which is 40% off the MSRP. The code IATSE2016 is good for 2016.



Simply go to www.finaldraft.com, select the product, enter the coupon code, and the discount will apply.

BOOKMARK THE JOB EMAIL ARCHIVE!

Accidentally delete that email with the latest job posting? Did you hear about a posting and not get a copy in your Inbox? Now there's a way you can review the latest job posts that have been sent out:

<https://animationguild.org/about-the-guild/jobs-post-archive/>

Thanks to the latest features in MailChimp, the bulk email program we use, this archive will feature the latest job emails we've posted to the membership for both union and non-union work.

IT'S NOT ROCKET SCIENCE

If you take care of your stuff, it will maintain its value.

Whether as mementos, gifts, leftovers, trades, or hand-me-downs—however you acquired the art, cels, layouts, model sheets, models, maquettes, and drawings you've accumulated in your years in the animation industry—it's all valuable.

Once production closes, the art is history. And we know that history can be worth money, if what it leaves behind remains in good condition.

Here are a few DO's:

Do keep your art flat. This can be challenging, and rolling up long items like posters and layouts or backgrounds can be tempting, but resist.

Do keep your stuff cool and dry. The garage is great for short term storage, but critters easily move in and spoil otherwise good art. Inside your house or a reputable and safe storage facility offer better protection against the elements.

Do stack lightly. Several small boxes or stacks are better than two or three really heavy ones.

Do make sure cels are separated with paper.

We all too often hear, "If I'd have known it was going to be worth so much, I'd have taken better care of it." The problem is we don't know what will be valuable later. So, take care of it all.

If you don't know how to proceed or you need help its free! S/R Laboratories Animation Art Conservation Center—now celebrating their 40th year—will happily assist you and answer all your questions about art care, value, the works. They are right here in Westlake Village at 818-991-9955 or on the web at www.srlabs.com.

Ron Stark, Director
S/R Laboratories Animation Art Conservation Center
Courvoisier Galleries® of San Francisco
"The First Name in Disney Art" ©



S/R LABORATORIES
ANIMATION ART CONSERVATION CENTER

IN MEMORIAM

DARWYN COOKE

Born in Canada in 1962, Cooke first attempted to break into comics in the early 1980s but was forced to back away from the industry due to financial concerns. Supporting himself as a magazine art director, graphic and product designer instead, his break came in the early 1990s when he answered an ad placed by Warner Bros animator Bruce Timm. Cooke was soon hired as a storyboard artist on Timm's Batman: The Animated Series, and continued in this role on the successor series, The New Batman Adventures as well as its spinoff Superman: The Animated Series. In 1999 he animated the opening title sequence for Batman Beyond, and in 2000 served as a director on Sony's Men in Black animated series.

[-http://839iat.se/1Thi4i9](http://839iat.se/1Thi4i9)

FROM THE EDITOR, LAURA HOHMAN THE NEW MEDIA FIGHT

When accepting my new job at Dreamworks TV, I was aware that it was a New Media contract. Little did I realize what that difference really meant until I dug deeper.



I find this is a common thread among all those employed under the New Media Sideletter N. No one seems to see anything except the lack of wage minimums, but it's so much more than the money. There is the lack of job categories, lack of severance, among many other things that can be concerning.

So, positive outlook on the future and how can we change this? How can we dig ourselves out of this hole that we allowed studios to create for us, under the ruse of an unexplored medium?

I believe its all the beginning of Sideletter N:

The parties mutually recognize that the economics of New Media production are presently uncertain and that greater flexibility in terms and conditions of employment is therefore mutually beneficial. If one or more business models develop such that New Media production becomes an economically viable medium, then the parties mutually recognize that future agreements should reflect that fact.

In the past few years since Sideletter N was first conceived, I believe that the initial concern of the infeasibility of this type of production is no longer any question. New Media productions are profitable. Dreamworks last few quarters' finances show that streaming series have helped stabilize their company.

This is a fight we need to think about how to win at the next round of negotiations, and be prepared to do it.

This Month in History

by Tom Sito

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 formed the basis of modern motion capture techniques.

May 3, 1948- THE PARAMOUNT DECISION- In 1938 the independent theater chains had brought suit in Federal court against the major Hollywood Studios over their monopolistic practices. Ten years later, the Supreme Court ruled the Motion Picture Studios did constitute a monopoly and under the Sherman AntiTrust Act ordered them to sell their theater chains. One casualty of this rule was the art of the short cartoon. Theater managers no longer were forced to run a cartoon, newsreel and short with a feature (block-booking), so instead they opted to use the time to run more showings of the main feature.

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.

May 5th, 1945- Happy Birthday Yosemite Sam! Hare Trigger, the first cartoon to feature the red mustachioed desperado premiered.

May 9, 1955- A Washington D.C. station put on a young Univ of Maryland grad named Jim Henson as filler before the TODAY Show. He antics with his green frog called Kermit, fashioned from fabric from one of his mothers old green coats. The Muppets are born.

May 10, 1929- Skeleton Dance, the first Disney Silly Symphony premiered. It's tight sync animation by Ubb Iwerks inspired a generation of animators.

May 18, 2001- Dreamworks SHREK opened.

May 20, 1975- In a small warehouse in Van Nuys California, George Lucas assembled an effects crew to create the film Star Wars. It was the birth of Industrial Light & Magic, or ILM.

May 31, 2000- The first Survivor show premiered in the US, shepherding in a new era of TV reality shows.

GALLERY 839
JUNE SHOW



**CRIPPEN
& BRAIN**



CRIPPEN & BRAIN
Watercolors, Ink & Wash, Acrylics

Fred Crippen and Dave Brain have worked on many animation projects together. Now they are exhibiting their fine art paintings and drawings in a two man show.

Please join us for the show's reception at Gallery 839 on Friday, June 3rd, from 6:30 p.m. to 9 p.m.

**The Animation Guild Local 839 IATSE
1105 N. Hollywood Way
Burbank, CA 91505-2528**

First Class Mail
U. S. Postage Paid
Permit 25
Van Nuys, CA

05/2016