

PEGBOARD

ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS
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HELP US SUPPORT ASSEMBLY BILL 1839

The Animation Guild is one of the Hollywood Locals working with the Entertainment Union Coalition (EUC) to support the passing of California Assembly Bill 1839. The bill makes our state's entertainment tax incentive reach competitive levels with other states in the country in order to bring back work that has been drawn away.

Recently, Steve Hulett joined representatives from the Entertainment Union Coalition in Sacramento to speak to the California Assembly Arts, Entertainment, Sports, Tourism, and Internet Media Committee in support of the Proposal. His account of the days activities are in his column in this edition.



** Steve Hulett with the EUC in Assembly Chambers*

While AB 1839 does not address animation specifically, it's important that our members support the measure in order to bring California

(see SUPPORT AB 1839 on page 3)

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IATSE LOCAL 839

SUPPORT AB 1839

(continued from page 1)

up to the level of support expected in today's production environment. Visual effects work within the state has been devastated by the tax incentives offered abroad, and animation work is being targeted. Establishing California as a viable workplace means the likely return of the production and post-production work that has left.

We are asking all members to show their support by sending a prepared letter to the Bill's author, Assembly member Raul Bocanegra. You can find the letter at this link:

<http://839iat.se/ab1839-support-ltr>

Please add your information at the bottom of the letter and send it to Assemblyman Bocanegra at the address found at the top.

While it's preferred to send letters with actual signatures, we understand that some members may not have easy access to the US Postal Service. For those members, we will be glad to send the letter on your behalf. You must first fill out the form found on this page of our site:

<https://animationguild.org/ab1839-support-form/>

In the form, be sure to provide all of your pertinent information as well as indicate that you give permission for the Guild to send the form for you by checking the [YES] box at the bottom of the page. The information we receive will be verified against our database. We will not send out letters on behalf of members when there is incorrect information provided.

Please send a letter or visit the form at your earliest convenience and help us see this important bill pass to the Governor's desk for signing into law.



How Your Rep Spent Tuesday, March 25

He was at this function:

Proposed legislation aimed at providing more tax credits to attract so-called runaway movie and television productions back to the industry's birthplace in California won initial approval from a legislative committee Tuesday.

The proposal would renew and increase a state tax credit — amounting to as much as \$400 million a year — to better compete with generous tax subsidies available in more than 40 states, including New York, Louisiana, New York and Michigan, as well as studios in Canada and Britain.

The tax credit would allow most film and TV production companies to reduce their tax liability by 20% of the cost of many production expenditures.

- <http://839iat.se/ab1839-okd>

The hearing for the bill (AB 1839: <http://839iat.se/Cali-AB1839>) was held in a small meeting room in the state capitol. The place was packed. Representatives from more than a dozen IA locals, the DGA, SAG-AFTRA, caterers, trucking firms, and several other small businesses spoke in favor of the bill. I got up and mentioned that VFX is in serious, serious trouble in California. And how Industrial Light and Magic, a long-time pillar of visual effects in the bay area, is setting up satellite studios in Canada and London.

Bruce Doering, the Executive Director of the Cinematographers Guild, said the industry is at a tipping point, that production infrastructure is starting to unravel and if it goes away to places like New York, Louisiana and Georgia (all states with big tax incentives) it will be tough to get the work back.

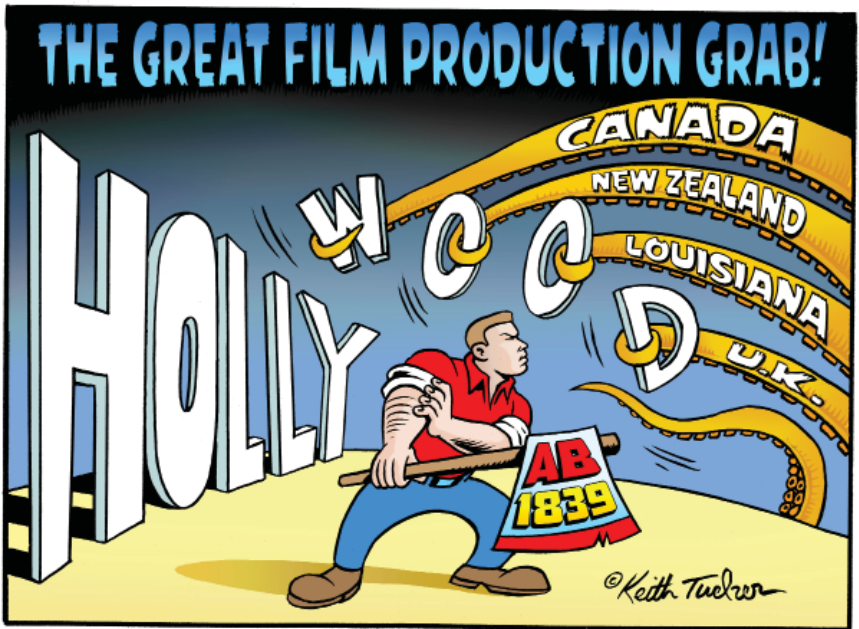
At the membership meeting [on Tuesday evening], we collected a bunch of signatures on letters urging the California legislature to pass the enhanced bill. It's not a perfect solution, and it needs more explicit language about animation and visual effects embedded in it, but the law, if passed, will be a big improvement over the legislation that's in place now. Over the next few days, we'll be sending out e-mails and letter asking people to write the California Assembly and Senate about the new tax incentives.

More coverage of the hearings can be found at these links:

<http://839iat.se/ab19839-march25>

<http://839iat.se/ab1839-deadline>

- Steve Hulett



"WHAT NOW?!"

© KEITH TUCKER
WWW.WHATNOWTOONS.COM



Are You Prepared?

The WGA has reached a tentative agreement in negotiations for a new three-year contract with the Alliance of Motion Picture and Television Producers (the AMPTP).

Approximately a year from now, the IATSE (our parent union) will enter talks with the Alliance on the Hollywood Basic Agreement, a contract that covers 24 “below the line” Hollywood unions and guilds.

And soon after that, TAG will negotiate its new contract. The Hollywood Basic Agreement is a stake in the ground for our negotiation process, but as my colleague Steve Hulett is fond of saying: “it’s not about what’s fair, it’s about leverage.”

Our leverage has always stemmed from our members’ skills and experience that the producers need to make their products. It’s what helps us get “the best deal possible.” But there are other leverage points. Once our contract expires, so does the contractual clause that says we cannot strike. At that point, after authorization from the IATSE, it’s up to our membership to decide if it wants to vote “yes” on a possible job action.

Strikes are never easy, and not taken lightly. They cost money out of our pockets, and because we’re not working when on strike, they present liabilities to us because some health care provisions of our deal are suspended between contracts.

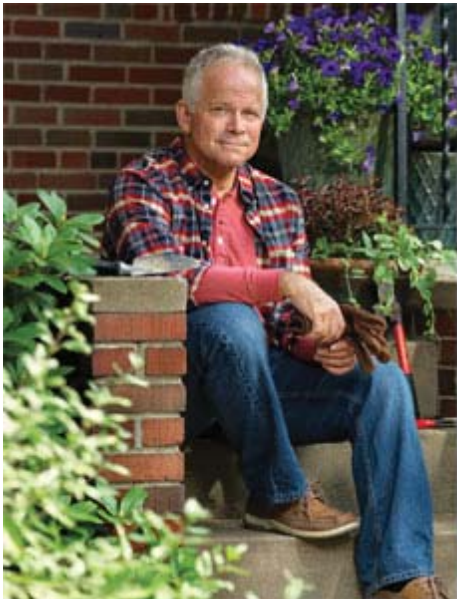
Today, a year out from negotiations, is a good time to ask yourself if you are prepared. When the WGA struck in 2007-08, they were out of work for 100 days. Can you cover your expenses for 100 days or more? Are you prepared to do so?

This is a question worth asking regardless of a strike. Financial advisors suggest keeping 3 months, 6 months, even a year’s worth of income stashed away in case of a job setback, an unexpected medical crisis, and so on. It’s good advice, even though it’s one of the hardest things for anyone to do. But it buys you the freedom to say no to a bad job offer and hold out for a better one, or to take a break after a grueling project. I cannot recommend it highly enough.

Saving money is one of the hardest things to do, and the last thing many of us think about when there are payments to make and family to feed. But anything you can save gives you choices. Some of those choices are personal, and some are about choices we can make as a union to stand up for what we believe is fair.

Whether or not we collectively agree to use the leverage of a strike in next year's negotiations, it's important to look at the issue from as many angles as possible.

- Nathan Loofbourrow



Union Plus

JUST BECAUSE YOU'RE UNION.

The Union Plus Mortgage program with financing provided by Wells Fargo Home Mortgage

the animation guild
IATSE LOCAL 839

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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!



PROGRESS IN ORGANIZING

Good news comes to us from the first quarter IATSE Bulletin (<http://839iat.se/q1-2014-bulletin>) regarding proposed changes to the National Labor Relations Act that are aimed at speeding up the filing and processing of petitions relating to the representation of employees for purposes of collective bargaining.

The National Labor Relations Board (NLRB) has resubmitted a proposal to speed up the process of elections for organizing. The Board proposed some of these same rules in 2011. Led by the Chamber of Commerce, employers strongly objected and fought the changes in the court system. The NLRB's efforts were stayed in 2012 when a D.C. District Court decision ruled that a two-member NLRB had improperly adopted the rules.

Now that the NLRB has a full complement of five members, the Board in a 3-2 decision is once again moving forward with its plan to shorten the election period. The rule changes would:

Allow for electronic filing and transmission of election petitions and other documents (now it can only be done via US Mail).

Ensure employers, unions and employees receive and exchange on a timely basis information needed for their understanding and participation in representation cases.

Streamlines pre-election and postelection procedures to facilitate agreements in representation cases and eliminate unnecessary litigation.

Consolidate all election-related appeals to the Board into a single postelection appeals process.

Add employee telephone numbers and email addresses to voter lists used in the NLRB elections in order to facilitate communications with voters (currently only addresses are required to be given of those eligible for the election).

A complete listing of the proposed changes can be found at:

<http://839iat.se/nlrb-case-procedures>

A public hearing on the proposed rules is currently scheduled for April 7, 2014 and comments in support of the changes can be made until that date. Besides attending this hearing, any citizen can make comments in support of these changes at:

<http://839iat.se/nlrb-case-comments>

All of these changes would speed up the election process in a timely manner, provide up to date modern forms of communication to speed up the process and provide fairer representation to those individuals seeking to organize. The Chamber of Commerce and Business leaders are planning on fighting these changes once again and your support is necessary to help represent the unrepresented in our crafts.

The passing of this reform would not just bring a quicker petition and election process, but more importantly would drag the organizing process into the 21st century. The addition of electronic filing and the addition of telephone numbers and emails means more people will be informed and aware, and that awareness will come quicker.

So naturally those opposed to organized labor and the “ills” of collectively bargained agreements are against this action. They named this proposal the ‘Quickie Election Rule’ and claim there won’t be enough time for employers to counter a unionization effort.

Keep in mind, this isn’t the introduction of electronically signed representation cards. That would *really* be a game changer! This is simply the facilitating of quicker form submissions and communication between all parties involved (ie. employee, employer, labor organization and NLRB). Here’s hoping the proposal passes so we can apply 21st century technology to an organizing process that’s been purposely held back.

- Steve Kaplan

GET TO KNOW YOUR EXECUTIVE BOARD

Janette Hulett

Where are you working and what is your job title?

Most recently: short stint at WB. Before that: Bento Box.
Animation Checker.

What brought you to the industry?

My parents had separated and ultimately divorced while I was in college. I quit school to work full time to support myself and help my mom while she picked up the pieces and got on her feet. I had a part-time retail job that I parlayed in a full-time position. I was going nowhere fast.

Next, I landed a job working with a sleazy investigation company as a private eye. The work was adrenalin filled and more dangerous than I let on to my parents. The pay was low and the checks were sporadic. My parents were worried sick that I would find myself in a terrible situation one day. It was time for a change.

While trying to figure out what I wanted to do the rest of my life, a wonderful family friend (Billie Kerns) offered me a job as a Production Assistant / Cel Painter in the Ink and Paint Department at Hanna Barbera. I jumped at the offer and never looked back. With good timing, decent skills and supportive family and friends, I have been able to make a living in the industry for over 30 years.

Where would you like to end up in the industry?

Growing up, I always dreamed of working at Disney, but had no idea what I could do there. Once I had the skills acquired at H-B, I was ready to apply for a position in Ink and Paint at Disney. From the time I was in my early twenties until my early fifties, I worked on over 20 projects at Disney Features and three projects at DisneyToons. I consider myself very lucky to say I have lived my dream. So, where would I like to end up in the industry? I've already been there! Now, the rest is icing on the cake.

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

I've been on the Executive Board for just over 12 years.

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

My father was a charter member of our local and the first sergeant at arms. He was also president of the local in the late '60s. So, I was literally born into a very devout union household. In fact, as a child, I wasn't allowed to eat any General Mills cereal (including Cheerios!), because their commercials were animated non-union in Mexico. Fast forward, on the first day of the 1982 strike, I met my future husband on the picket line at the corner of Buena Vista St. and Alameda Ave. When the strike was over, he became involved with the union; first as vice-president, then Pegboard editor and eventually business representative. Years later, as our children got older and I had more free time, I decided to run for the executive board and carry on an old (and new) family tradition.

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

I would like to see as many members as possible involved with the guild. This is all of OUR guild and only as strong as the members. The more members are tuned (or should I say "tooned") in, the more clout we have. I am trying to think about how to address this apathy among members and I am open to suggestions.

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

Get involved!

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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.
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View From a Cubicle - Part 2

Filmation passed away last year. 'Officially' the studio shuttered its doors in the late eighties, but the men that gave birth to Filmation all passed away within a few months of each other: Lou Scheimer, Hal Southerland and Irv Kaplan, all artist in their own right.

I was one of many young students who lugged a big black portfolio full of life drawings up to Herbie Hazelton's office. He looked at my work and hired me. Suddenly I was in the layout department and I had my first job in animation. Just like that!

Filmation was the perfect place for young people to get a foothold into the business. Truthfully, there really wasn't much of a business back then.

But there was Filmation -- and it was fun.

It had young people doing crazy stunts, seemingly running around out of control: Wielding rubber chickens like Frazetta Claymores. Real anvils dropping, making dents in the floor. Goof drawings adorned the walls everywhere, everyday. It seemed like a real cartoon studio! And Lou didn't seem to mind.

Lou was handsome. He always wore a suit and tie to work and looked the part of a businessman. He was charming and darned nice.

He took care of his people and somehow managed to sell Saturday morning cartoons. He was good friends with Bill Cosby and *Fat Albert* was put on the air. We also worked on *Flash Gordon*, *Hero High*, *Mighty Mouse* and *Sport Billy*. Then Filmation's real swan song was born: *He-Man*.

Oddly, *He-Man*, a toy that Mattel brought to Lou, saved our little industry. With deregulation, suddenly it was legal to sell 1/2 hour commercials to kids. And with syndication, we were golden. It meant no more lay-offs. Permanent employment. Lou did that. He made it happen. Finally we could make a good wage and have a vacation. Even save a little money.

It didn't stop the insane atmosphere around the studio, though. We still ran wild, throwing paper planes with army men inside, hurling chickens made in China with toxic paint, and making goof drawings.

But there was a subtle shift from manic seasonal work to sustained year-round work. It felt good to know you had a place to go where you could have fun and actually make a living.

Times were still tough though. The country was barely out of Vietnam. Interest rates were 17%. Deregulation had made its way to the FCC and the FAA but not to Wall Street. There was stagflation, and a pall of heavy hot smog bore down on the Valley. That meant 'tightening our belts', which meant time clocks and strict supply regulation.

Because we used REAL pencils and paper, typewriters and paint brushes, supplies needed to be carefully monitored. Storyboard artists were issued one pencil every couple of weeks, and we had to make it stretch another week using 'pencil extenders'.

We had to go to 'Munchie', who was in charge of the supplies, showing him our pitiful, worn out pencils in order to get a new one. We'd cringe as Munchie would peer down at us, eyeing our request, and scrutinize the meager amount of lead left for us to do our job.

If the drawing tool was indeed too small for suitable use, he would 'grunt' and go back to fetch another new pencil, dropping it into our hands with the admonition to 'make it last'. As I'd walk away from Munchie's small warehouse door, I would wonder "how do I make my pencil last if I am using it to do my job?" But then I'd remember we hardly worked, and bounce happily away, like a child receiving a small lollipop.

While Lou was selling shows, Hal and Irv were back in their respective arenas: storyboard and background painting. Hal oversaw the boards coming from everyone in that department, causing much ire amongst the ranks of the young bucks

(see VIEW FROM A CUBICLE on page 14)

VIEW FROM A CUBICLE

(continued from page 13)

who didn't like their work revised to cut costs. The board department's pent up frustration led to the "HAL' Awards: the storyboard department's very own version of the Oscars, with worst script, board with most stock, board done entirely with 'same as scenes'. You get the picture. The HAL awards were a plastic egg placed on a suction cup with a couple of goofy feet at the bottom. I'm sure some of them still can be found amongst the dusty shelves of select Valley homes.

Irv was back in his meticulous office overseeing the background painters. The paintings on Irv's wall were stunning. He was an excellent artist and mentor. And he gave new students a 'chance'. So many young kids just out of college came in and were trained by fabulous background painters. That was how Filmation was. They actually paid their young artists to be trained.

So rest easy Hal, Irv and Lou. We may have poked fun at you, but we loved you dearly. Thank you for hiring us.

- Sharon Forward

In memoriam

Cel Painter **PEGGI MATZ** died on January 20 at the age of 92. She worked at DePatie-Freleng, Filmation, Ruby Spears, Lisberger Studios, Kurtz & Friends and Don Bluth Productions.



Inking Supervisor **MARGARET TRINIDAD** died on January 27 at the age of 98. She worked at Walt Disney Productions for her entire career.



Cel Painter **LINDA PRAAMSMA** died on March 7. She worked for Hanna-Barbera, Filmation, Ralph Bakshi Productions, Aurora Entertainment, Don Bluth Productions and Walt Disney Feature Animation.



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 continuing 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.



This Month in Animation History

by Tom Sito

April 1, 1944 - Tex Avery's "*Screwball Squirrel*" first appeared. The character was not as successful as Avery's Droopy was at this time, and Screwy was killed off after appearing in only five cartoons. Hanna-Barbera cartoons resurrected Screwy for the *Droopy*, *Master Detective Saturday* morning cartoon on Fox Kids in 1993-1994.

April 1, 1976 - Two college dropouts, Steve Wozniak and Steve Jobs, started a company named Apple Computers.

April 1, 1996 - Animation World Network, Toontown's virtual trade magazine, started up.

April 2 1943 - Disney short '*Private Pluto*' the first *Chip & Dale* cartoon.

April 2, 1994 - Disney chief executive Frank Wells is killed in a helicopter crash on a skiing trip. It's been speculated that blowing snow off some high peaks caused an ice ball to be sucked into the copter's air intake manifold. The death of the Disney CEO set in motion the events that would lead to Jeffrey Katzenberg forming DreamWorks and Michael Eisner's eventual fall.

April 2, 2004 - *Home on the Range* premiered.

April 6, 1906 - Cartoonist James Stuart Blackton created a sensation when Thomas Edison filmed him doing sequential drawings and they seemed to come alive. The film was "The Humorous Phases of Funny Faces". Blackton made a fortune, lost it and was hit by a bus in 1941. But his animated antics paved the way for Mickey, Bugs, Bart, Gollum and Laura Croft.

April 6, 1951 - Happy Birthday *AstroBoy*. According to the 1951 comic book by Osamu Tezuka, today Professor Elephant completed the little robot boy with the suction cup feet and pointed hairdo. Originally called *Tetsuwan Atomo*, he was named *Astro Boy* when Mushi Productions released the animated version in the US in 1961.

April 9, 1991 - *Darkwing Duck* premiered.

April 10, 1973 - At Xerox PARC, Dick Schoups team of scientists created Superpaint, the first digital paint and surfacing system for CG images. The first picture on the computer was a photo of Dick holding a sign that read "It works, sort of."

April 10, 1992 - Bill Kroyer's *Ferngully: The Last Rainforest* premiered.

April 11, 1914 - Famed National Film Board of Canada animator and first president of ASIFA, Norman McClaren was born.

April 11, 1983 - At the Academy Awards, the winner for Best Animated Short was Polish artist Zybigniew Rybcyzinski for his film *Tango*. During the ceremony he stepped outside for a smoke. When Security guards refused to let him re-enter he became combative, shouting the only English he knew: "I Have Oscar!". He wound up in jail for assault and his Oscar wound up in the bushes.

April 17, 1937 - "*Porky's Duck Hunt*". The birth of Daffy Duck. One legend is that voice actor Mel Blanc designed Daffy's distinctive lisp to be an impression of the Looney Tunes boss Leon Schlesinger. When they screened this cartoon all the artists stood in dread of how Leon would take the joke. Leon never made the connection that the Ducks voice was him: "Gee Fellers, dat Duck iz pretty Fffunny!"

April 12, 1911 - Cartoonist Winsor McCay opened his vaudeville act with his "*Little Nemo*" animated short.

April 22, 1972 - Magnavox announced the Magnavox Odyssey. Created by Ralph Baer in his spare time, it was the first home videogame console.

April 23, 1896 - The first projection of Thomas Edison's kintoscope film by means of Thomas Armat's Vitascope at Koster & Bial's Music Hall on 28th street and Broadway in New York City.. Edison had to be nagged into this by his engineer W.K.L. Dickson. Edison thought projecting movies like the Lumiere Brothers were doing in Europe would never catch on, and the future of film was nickelodeon machines.

April 23, 2005 - The first YouTube video was uploaded - *Me At the Zoo*.

April Birthdays: Eddie Murphy, Irv Spence, Eadweard Muybridge, Hicks Lokey, Glen Keane, Steve Martin, Leonardo DaVinci, Heinrich Kley, Lou Romano, Charlie Chaplin, Bob Kurtz, Shakespeare, Michael Sporn, Al Pacino, Eyvind Earle, Godzilla, Bill Plympton



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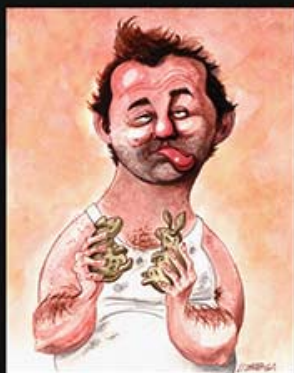
and the TAG Blog ...

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



CARICATURE SHOW

AT GALLERY 839



Featuring works by Bob Lizarraga,
Bob Doucette, Dan Kubat & Terry Wolfinger

Opening Reception April 4th, 6 - 9PM
Gallery 839 at The Animation Guild
1105 N. Hollywood Way, Burbank Ca. 91505
(818) 845-7500 www.animationguild.org



STORYBOARD PRO

TOON BOOM STORYBOARD PRO TRAINING with SHERM COHEN



The Animation Guild is excited to offer another round of Toon Boom Storyboard Pro training with TAG member and Toon Boom Expert **SHERM COHEN**. Sherm's two-day class goes over the essential skills needed to use the software as well as techniques he has refined in his years of experience.

In 2014, the class will be held on May 3rd and 4th in the meeting hall of the Animation Guild. There are 15 seats available to members who qualify for the training.

This training is offered through the CSATTF Skills Training Grant and their standard eligibility requirement apply. CSATTF eligibility requirements state that only members who have worked at least 30 days under a union contract in the past two years will be approved to attend this class.

To reserve a spot for the class, follow these steps:

- 1) Email Steve Kaplan (skaplan@animationguild.org) with the subject "Toon Boom Class"
- 2) Fill out and return the CSATTF Pre-Approval form for the class TO CSATTF (<http://839iat.se/toonboom-approval-form>)
- 3) Once CSATTF has granted approval, pay \$75 to the Guild by cash or check (make checks out to TAG)

**The Animation Guild Local 839 IATSE
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