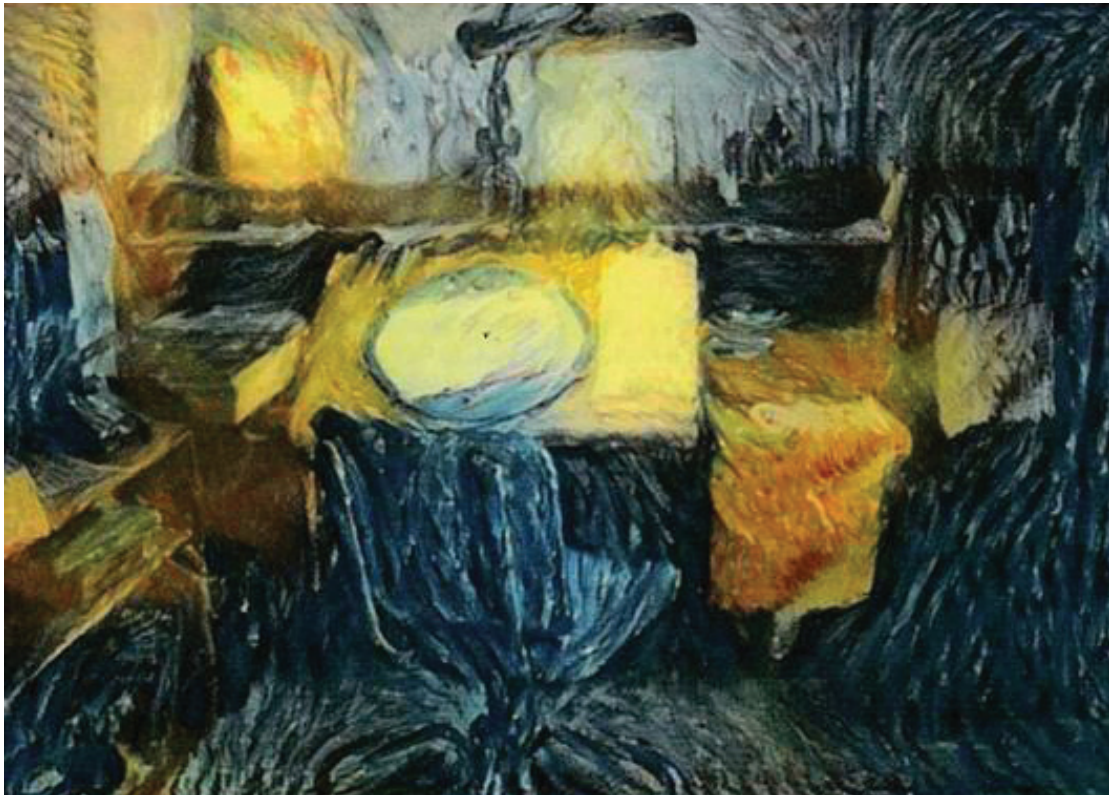




THE AFTERNOON OF REMEMBRANCE A 25-YEAR TRADITION



An animation industry tradition for a quarter of a century, The Afternoon of Remembrance is a time-honored event. Involved in the planning from the very beginning, graphic and digital artist Bronwen “Bronnie” Barry shares what she believes to be the most rewarding aspect:

“Knowing that even the least professionally recognized or ‘important’ among us are honored, their contributions acknowledged, and who they were as individuals celebrated by and among their peers.”

Storyboard artist Eugene Salandra also values the generous, inclusive spirit and says that the memorials are his favorite annual event hosted by The Animation Guild. “It does not involve pressing labor relations questions, studio politics or contract disputes. It is purely a time to acknowledge

A 25-YEAR TRADITION (continued on page 3)

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and appreciate the lives and contributions of our sisters and brothers in animation, who have passed away during the previous year. It is an occasion of paying respects, and it puts into perspective all the other work the union does throughout the year. Ultimately, we are here for one another—we are union together—because we care about each other and our common good.”

While The Afternoons of Remembrance are rich in career laurels and camaraderie, they are also rich in history—a history that is explored and brought into the present day in this piece by Tom Sito, Animation Guild Local 839 President Emeritus.

Back in the day, when a high-level person in animation like Chuck Jones passed away, the studio or ASIFA usually organized a memorial celebration. In early 1995, four famous people all died within a month: Friz Freleng, Preston Blair, John Halas and Irv Spence. Each one deserved a big memorial, and Warner Brothers did do one for Friz.

I was 839 President then, and when discussing how to commemorate all of these men at an executive board meeting, Guild Secretary Jeff Massie said, “Some IA locals have a custom of waiting until the end of the year and holding one grand service to honor every member who died that year.” Doing it this way not only allowed people at all levels of the industry to be recognized, it kept any professional ceremonies from intruding on a family’s private services.

Anyone who works in animation long enough knows that you often work with the same people, and you spend so much time together, you become a family. We decided to set up a nondenominational event after the holidays to honor everyone in our animation family who had passed away that year—from producers and painters to new trainees and animation legends. We partnered with ASIFA-Hollywood, so it would be more than just union members only, and open to all. It would also not be beholden to any one studio or company. The only requirement was that the honoree had contributed to the production of animation.

The first memorial in January 1996 was held at the Hollywood Methodist Church at the intersection of Highland and Franklin in Hollywood. They were very generous with their facilities, and the setting was beautiful. But after a few years, we noticed attendance wasn’t very good. Too

many people regarded the church's austere walls as a little too formal. Some felt uncomfortable telling profane stories in such sacred surroundings.

We moved to the Hollywood Heritage Museum in the Lasky-DeMille Barn—a secular shrine, in its own way—where the first Hollywood movie was filmed. There, people could dress casually, and tell a naughty joke about an honoree if they so chose. When Hulett Hall at the the new Guild office was ready, we began holding the memorials there. And because we didn't want to favor any one artist, studio or style, the artwork for the program was kept generic. This is why the current logo is a photo of a classic animation desk, run through a computer program to turn it into a Van Gogh painting.

People who attend The Afternoon of Remembrance often come prepared for a sad event, and are surprised by how fun and interesting they can be. The stories of animation people and the lives they led are fascinating. Colleagues who have passed include a drummer in a legendary rock and roll band, and the person who designed the board game Chutes & Ladders. One spent a summer hanging out with Picasso and wrote a book about it, and another sang the Schoolhouse Rock classic, "Conjunction Junction, What's Your Function?"

We average about 45 honorees each year. The oldest honoree I can recall was 107, and the youngest 15 years old, a child voice actor in a Nickelodeon series who died in a skateboard accident. Of course, we defer to the immediate family should they wish to attend or participate. But in some cases, there is no family.

One of my best memories was when we paid tribute to Constantin Mustatea. Costy was an animator from Romania who had escaped the Iron Curtain. He had no family or children, and when he died, he was so alone, the LAPD actually called 839 and asked what we wanted done with his remains! There was no funeral for Costy, but we, his animation family, remembered and honored him during our ceremony.

This year, because of COVID, The Afternoon of Remembrance will be held virtually on Zoom. We will stream it afterward for folks in other time zones, and we will do our best to make this year as special as the past 25 years have been.

The event is always organized by people who volunteer their time for free. Over the years, that has included June Foray, Martha and Sol Sigall, Bronwen Barry, Clair Weeks, Professor Larry Loc, Art Leonardi, Jeff Massie, Jan Browning, Ann Sullivan and many others. We do our best, but if we omit someone or make a mistake in spelling, please forgive us. And if you'd like to help out, just let us know.

We hope you will attend The Afternoon of Remembrance this year on January 30. The event is free and open to all. Even if you don't have a personal connection to any of the honorees, you will be among family, paying tribute to those who built and enriched this industry we all work in. You may weep. You may laugh. You most certainly will learn. And I guarantee you, just like in the profession we've all chosen and love so much, you will not be bored.

— **Tom Sito**, *Animation Guild, IATSE Local 839 President Emeritus*



Please watch your email for an Afternoon of Remembrance announcement with an RSVP link, or email RSVP@tag839.org to reserve your spot at noon on Saturday, January 30th. After registering for the event, you will receive a confirmation with a link to the virtual meeting. We're looking forward to seeing you there!

FROM THE PRESIDENT JEANETTE MORENO KING



WHY I'M CAUTIOUSLY OPTIMISTIC

As I write this, Democrats and a few Republicans are working to remove President Trump from office after he rallied his followers to attack the U.S. Capitol building and disrupt the House's routine count of electoral votes that certified Joe Biden as the next President of the United States.

It was disturbing to realize just how fragile our democracy is when a motivated mob of insurgents could invade our seat of power with such organization and tactical training. I was not a productive employee that day. It was a surreal experience watching this unfold in real time while also being able to take part in the shock, anger and dread with others through online media. It's been hard not to fall into a pit of despair.

But something amazing happened in the middle of the insanity in DC: Georgia elected two Democratic senators! Now the Democrats will be in control of the White House and both chambers of Congress. Now Biden can get the cabinet he wants and move on legislation that has been sitting on soon-to-be former majority leader Mitch McConnell's desk for years.

A huge reason for my optimism is the change that will come at the Department of Labor with Biden's nomination of Boston Mayor Marty Walsh. A former top union leader, he will be the first union member to serve in the role in nearly half a century.

"Marty knows worker power means not just protecting the right to unionize but encouraging unionization and collective bargaining," Biden said in his announcement of Walsh's nomination. "It means protecting pensions. Ensuring worker safety. Increasing the minimum wage. Ensuring workers are paid for the overtime they earned, like we fought to do in the Obama-Biden Administration, but this Administration weakened. And making sure that we have a trade policy where for every decision we make, unions are at the table, focused on winning good jobs for American workers."

A labor guy as the Secretary of Labor is just the right person to undo the damage from the Trump Administration. This is also great timing with the changing tide of attitudes toward unionism. This change is the result of the pandemic-driven economic downturn, as well as “Millennials and GenZers who ‘get it and understand’ that their standard of living may not match that of their parents,” according to Virginia Diamond, president of the Northern Virginia Labor Federation, AFL-CIO, in a May 2020 NPR report.

In spite of this most insane week, more than I could have ever imagined, I am hopeful for a new beginning and a new rise in the power of the worker.

In solidarity,

Jeanette Moreno King

President

The Animation Guild, IATSE Local 839

jeanette.king@tag839.org

The Workplace Equality Committee will be holding a meeting on Thurs, January 21, 2021, at 7 p.m. The goal of the Workplace Equality Committee is to combat discrimination, harassment and hostility toward employees. RSVP's are encouraged but not required to attend the meeting. For more information, email:

workplaceequality@tag839.org.



FROM THE BUSINESS REPRESENTATIVE STEVE KAPLAN



Happy 2021, members! While I will continue to discuss the impending negotiations with you, I wanted to take the time to announce a new initiative that we are launching this year – CALL THE HALL!

One of the items we negotiated into our agreement three years ago was a similar provision that already exists in live-action agreements: the production notification form. This form is meant to keep us notified of new productions that have launched; how they will be distributed; if they are “New Media” productions and are High-Budget SVOD or not; and if so, which tier do they fall under. Notifications of this nature help us keep track of what is being produced where, as well as track the various “New Media” shows that have different working conditions.

Unfortunately, the studios have not been good about getting these forms to us. I have spent a lot of time over the last year demanding this information from the studios, who are now using the pandemic as an excuse to delay their contractual obligation to give us this information.

While I continue to demand they turn in these forms to us, I would also like to ask that you keep us informed as to where you are working, and what you are working on. We added Airtable to our tools this year, and we have created a number of forms to help us gather important information. Among these is the Call The Hall form, which we will use to create an organic production list of all work being produced that our members are working on. The form will ask for your information, as well as the name of the show you are working on, where you are working, your position, how the show will be distributed – theatrical, linear (aka cable or network television) or streaming – and if you are reporting a start or end date.

Having a regularly updated productions list with this information will help us in many ways. We will be able to track where and what work is being performed, who is working on those productions, and the types of productions that are being produced in the area. We will be asking members to report all of their work, including non-union.

As you read this now, we will have already launched the initiative, but we need your help to spread the word and encourage your colleagues to report every start and end date.

I hope 2021 sees the end of the pandemic and a return to a time when we can continue to use our collective leverage and action to make our industry better. Please follow CDC, state and county health regulations, and keep yourselves healthy and safe.

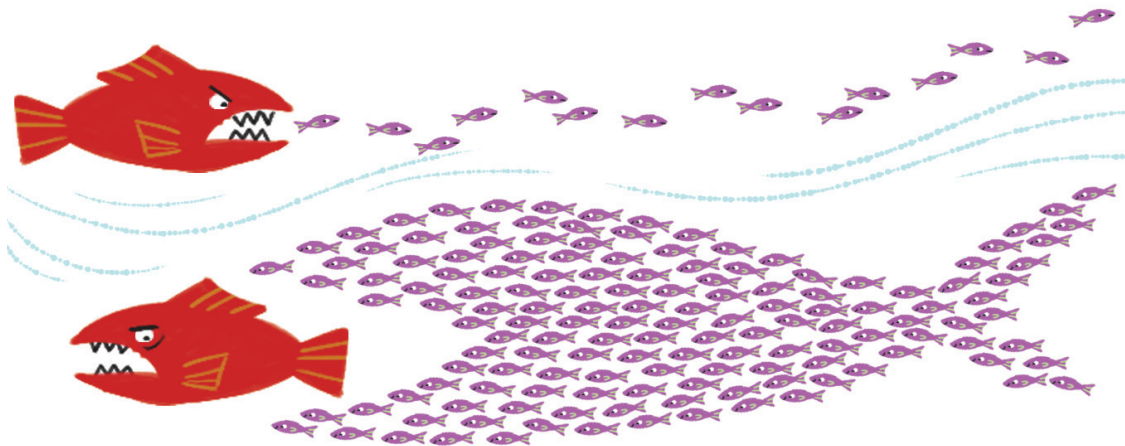
In Solidarity,

Steve Kaplan

Business Representative

The Animation Guild, IATSE Local 839

steve.kaplan@tag839.org



ORGANIZE!

Q&A: MEET KIM FAY

The Animation Guild recently welcomed a new member of the staff: Kim Fay started in December as Managing Editor/Content Manager. She'll be overseeing day-to-day operations for *Keyframe* and other Guild publications, and working closely with Alexi Drosu, our Editor-in-Chief and Director of Communications & Content. We asked her a few questions to get to know her.

Q: You're new to our members, but not new to the Animation Guild. Can you tell us how you've been involved with our union before now?

A: Alexi Drosu and I have been colleagues in the world of journalism for the better part of two decades. When she started *Keyframe* for the Guild, I began writing occasional articles for the magazine. From the start I had the opportunity to interview and write about amazing artists, including some of the original artists on *Scooby-Doo!* Everything I worked on was fun, and when she asked me to join the TAG team, I was thrilled.

Q: What kind of work did you do before coming to the Animation Guild, and how does it tie in with what you do now?



A: As a writer I'm curious about anything and everything. I'm a published novelist (with a new novel due out next year), and I've created and curated a guidebook series to countries in Southeast Asia. I've written beauty product descriptions, advertising copy and countless travel articles over my thirteen years as an editor at Gayot.com. I love learning and having a good time when I write and edit other writers, and my new job here at TAG fully satisfies all of this.

Kim in Phnom Penh, Cambodia.

Q: What’s your favorite cartoon or animated character—from your childhood or any time—and why?

A: I was a child of the sixties and seventies, so I loved all the classics: *Tom and Jerry*, the *Roadrunner*, *Mr. Magoo*—you name it. But if I have to choose, the character closest to my heart is Barney Rubble. When I was a little girl, I would sit beside my grandpa on the sofa, eating black licorice and watching *The Flintstones*. Every time Barney laughed, that hee, hee, hee with his shoulders shaking up and down, my grandpa would laugh in the exact same way and say, “Oh, Barney.” It’s such a wonderful memory.

Q: How do we find members and projects to spotlight in *Keyframe*? Can members make a request or recommendation for a *Keyframe* article?

A: A lot of ideas come from TV shows and feature films currently in production or coming out soon—always with an emphasis on TAG members. An article might also have to do with something timely. For example, we have written about how to discuss race in the workplace in response to the social justice uprisings of 2020, and we have an upcoming article in *Keyframe* on famous cartoon homes, inspired by all the sheltering at home people have been doing during the pandemic. We try to keep an eye out for anything new and different, and we always welcome suggestions from members, who can send us an email: editor@tag839.org.

Q: Are there any goals for TAG publications on your mind, or a vision for the future, that you can share with us?

A: Right now I’m in the learning process. Not only am I finding my footing with all of TAG’s different print and online publications, I’m also getting an education about how the Guild operates. The key thing I’ve discovered so far is how community-oriented the Guild is. It’s definitely an “all for one, and one for all” kind of place. I love how the members lift one another up, and how everyone I’m working with in the TAG office is so genuinely supportive. It’s an incredibly welcoming culture. While I’m still in Winnie the Pooh’s “think, think, think” process when it comes to specific goals, I can say that overall I hope to help the publications build even further than they already do on elevating and celebrating the wide range of members who make such exceptional contributions to the field of animation.

FROM THE EXECUTIVE BOARD CRYSTAL KAN

TAG MEMBER AVAILABILITY LISTING IS NOW LIVE!



When I started out in animation, I knew that our work was considered “short term” in the traditional sense and that I would have to find ways to keep lining up work when a gig was ending. I would see my fellow members posting on social media their availability for work or asking around for portfolios to open job positions. Surely there had to be a better way to centralize this word of mouth process with a dynamically updated listing, but how?

Introducing the TAG Member Availability Listing!

Inspired by the Writers Committee’s Staffing Grid, Rusteen Honardoost, Jake Hollander and I developed the TAG Member Availability Listing. TAG members can now have access to an easy-to-fill web form where they can choose to disclose as much information as they feel comfortable with. Members looking to hire or recommend can sort entries by job title, genres, previous studios, etc. All submissions will expire in 30 days, and a reminder email will be sent out to resubmit so that the list can stay current and accurate.

The TAG Member Availability Listing is designed for TAG members looking for work, looking to fill open positions, and/or looking to hire. This listing is for union members only, so please only share the submission link with our union kin. This is a member-administered list, but the union office staff will double-check submissions to maintain the integrity of the listing. I hope that this will ease the job hunting and staffing process for all our members.

If you would like to have access to the submission form and current listing, please email Rusteen.Honardoost@tag839.org or join the union’s member-run Discord for 24/7 link access at <https://discord.gg/qsU25e4nga>.

All these new tools to help our community were developed by members like you. If you would like to get involved with helping our animation community, join a committee or talk to your Shop Steward or an Executive Board member about how to get started!

SPOTLIGHT ON COMMITTEES: WRITERS CRAFT COMMITTEE

While all members of IATSE Local 839 belong to the animation family, that umbrella is wide and covers a lot of different talents, skills and needs. To address this, TAG offers numerous special interest groups. These committees are founded and run by volunteers and offer a valuable liaison between on-the-job experiences and Guild leadership.

Among the committees focused on the various crafts in animation is the Writers Craft Committee (WCC), chaired by Mairghread Scott and co-chaired by Patrick Rieger and Madison Bateman. The goal of WCC is to connect TAG writers with one another and support and represent them in multiple ways. The committee boasts numerous accomplishments, and we touched based with Mairghread, who lists the following as the most notable.

Fireside Chats

WCC organizes and presents a series of successful webinars to help writers hone their craft on a professional level. These webinars are taught by experts in their fields. The series began with a panel on writing for preschool. Next came action and anime, followed by a conversation between writers and storyboard artists and panels on writing comedy and action/adventure.

This coming year WCC hopes to present panels on different, specific aspects of the job, including development, recording sessions and leading a writer's room. The following website will be updated with information about upcoming panels in the months ahead.

<https://animationguild.org/committees/writers-craft-virtual-panel-series/>

Payment for Pre-Existing Intellectual Property (IP)

The WCC's Development Committee has been hard at work with the Guild's Business Representative Steven Kaplan to educate writers and enforce the rules about paying writers to pitch on pre-existing IP. Under 839 rules, writers must be paid if a studio asks them to give pitches and/or outlines, as well as "thoughts/takes" on any IP the writer does not own. This could relate to a specific brand (i.e. Star Trek), character (i.e. Spider-Man), film/graphic novel/book/etc. licensed by the studio from another party, or an original idea from another creator that is already in development.

The rule includes both written submissions and verbal pitches. The expectation of free pitching is a contract violation that went unanswered for too long, and WCC is proud to see studios changing their behavior already in response to the committee's actions.

More more details on the existing IP conversation can be found here:

<https://animationguild.org/asked-for-your-take-on-existing-ip-make-sure-to-get-paid/>



Employment & Networking

WCC has established a private Facebook group that serves as a hub for 839 writers to find work and request samples from other writers.

<https://www.facebook.com/groups/839Writers/>

The Facebook group also offers an online community where members can get the latest news, such as dates for upcoming events, minutes from committee meetings and helpful links. It's a place to interact with fellow writers who post helpful tidbits like representation recommendations, and to discover resources for help with everything from formatting a script to the weird questions that crop up in a professional writer's life—for example, should you or should you not give your agent a holiday gift?

WCC strives to make the Facebook group a positive, productive place. In addition to the group's essential job resources, the committee built a staffing grid through Airtable to offer even more job assistance to Guild writers.

Writers can submit to the grid at:

<https://airtable.com/shrmAibbeMLLgu3d5>

Those looking to hire writers can search the grid (password: tag839) at:

<https://airtable.com/shr22zCs5Ovuqm8pV/tblohspKO3UabCsyv>

The grid contains writers' previous work titles, genre experience, biographies and additional information.

Research and Development

Many WCC committee members have researched and broken down every aspect of animation writing and the business of writing professionally. The committee is building a clear picture of what animation writing encompasses, from pay rates to real world operations. WCC has also been hard at work reaching out to other 839 craft groups and the WGA. It hopes to build bridges wherever possible to help its members receive fair treatment and further their careers.

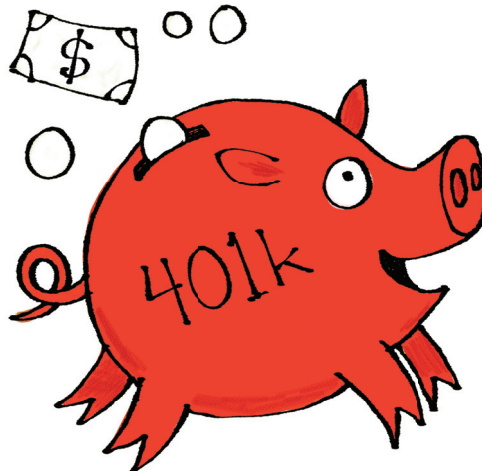
The Writers Craft Committee meets regularly. To join this group or find out more about it, send an email to committee-writers@tag839.org.

401(k) PLAN REMINDER

It's a new year and we want to remind you to check your pay stubs and make sure your 401(k) contributions are being deducted correctly. If your 401(k) contributions stopped last year when they hit the cap, they might not automatically start back up in the new year. Now is a good time to consider raising your deferral level to put away more in savings for your future retirement.

401(k) FAST FACTS:

- You can defer 2% to 40% per paycheck – before taxes.
- The maximum annual contribution limit for 2021 is \$19,500.
- Members age 50 and older can contribute an additional \$6,500 per year. Turning 50 later this year? You can take advantage of 50+ catch-up rules now!



If you are not participating in the 401(k) Plan, there is no time like the present to start! Visit the Guild's website (<https://animationguild.org/benefits/401k-forms/>) for more information and to download the necessary forms. Our Plan Administrator is here to help answer any questions you might have; email 401k@tag839.org to find out more and get started with saving – or saving MORE – today!

THE ANIMATION GUILD, LOCAL 839
PRESENTS

HOW TO
Campaign
FOR **Change**

FEATURING
THE CHAIRS OF THE
COLOR DESIGNER COMMITTEE

February 4th at 7pm on Zoom

- Learn the strategy behind the #ColorIsDesign campaign.
- View their proposal and presentation made to the AMPTP in 2018.

rsvp@tag839.org



Don't miss out on Animation Guild events! Keep your contact information up-to-date and sign up for our email list at <https://animationguild.org/about-the-guild/change-address/>. You can GO GREEN – and save the Guild printing and mailing costs – by choosing to view our TAG publications digitally rather than receiving a hard copy in the mail. Visit <https://animationguild.org/about-the-guild/publication-preferences/>.



BEHAVIORAL HEALTH SERVICES ARE AVAILABLE

Behavioral health disorders are real, common and often treatable. About one in five Americans will experience a diagnosable behavioral health disorder, and one in ten Americans deals with a substance use disorder in any given year.

Some people find asking for assistance for a behavioral health issue to be uncomfortable or embarrassing. But, as a general rule, seeking help sooner, rather than later, works best when dealing with your own or a loved one's behavioral health problem.

The Motion Picture Industry Health Plan (MPIHP) offers a variety of behavioral health services to Participants and their dependents:

ALL MPIHP PARTICIPANTS AND THEIR DEPENDENTS

Regardless of their medical plan enrollment, all MPIHP Participants and their dependents can use Optum's member assistance program and wellness support website, www.liveandworkwell.com. Use access code **MPIPHP** to explore options and services on the website.

ANTHEM BLUE CROSS ENROLLEES

Participants and dependents covered by Anthem Blue Cross receive their behavioral health services through Optum Behavioral Health ("Optum"). Through Optum's customer service line, (888) 661-9141, Participants can find a therapist or confirm that their therapist is in the Optum network. The Optum Substance Use Disorder Helpline, which can be accessed by calling (855) 780-5955, provides immediate provider referrals and other confidential assistance. Both customer service help lines are open to receiving calls 24 hours a day, seven days a week.

KAISER PERMANENTE ENROLLEES

Participants and dependents covered through Kaiser Permanente can access their behavioral health services by calling (800) 464-4000.

HEALTH NET ENROLLEES

Participants and dependents covered through Health Net can access behavioral health services by calling (800) 522-0088.

OXFORD HEALTH PLANS ENROLLEES

Oxford Health Plans (“Oxford”) is available to Participants and their dependents who live in the tri-state area of New York, New Jersey and Connecticut. Participants and dependents covered through Oxford can access their behavioral health services by calling (800) 444-6222.

ANTHEM MEDICARE PREFERRED and MEDICARE ADVANTAGE ENROLLEES

Retired Participants and their dependents enrolled in Anthem Medicare Preferred/Medicare Advantage can access their behavioral health services by calling (833) 794-0312.

Some behavioral health situations are true emergencies and require care in an emergency room or a call to 911; these includes suicidal thoughts or attempts, overdoses, psychosis, or acts of violence to the self or others.

For additional information and links, please explore our mental health resource page on the TAG website:

<https://animationguild.org/covid-19-resource-page/mental-health-social-distancing/>

PRESCRIPTION BENEFITS TRANSITION TO CVS CAREMARK

As of January 1, 2021, the Motion Picture Industry Health Plan has moved pharmacy benefits to CVS Caremark (away from Express Scripts). There is no action needed for plan participants, except registering at [Caremark.com](https://www.caremark.com). All participants have been automatically enrolled in the CVS Caremark plan.

The new CVS Caremark prescription plan has replaced the Express Scripts prescription plan, and will be the only pharmacy plan option for MPIHP participants. Your pharmacy benefit and co-pays will not change, and the CVS Caremark plan has many of the same features you have become accustomed to, and others that will further improve MPIHP pharmacy benefits. For example, participants taking specialty medications may now pick up those prescriptions from retail CVS Pharmacy locations if they choose.

Participants enrolled in Anthem Blue Cross should have received an updated membership card from Anthem Blue Cross reflecting the new prescription coverage through CVS Caremark. Participants enrolled in Health Net or Kaiser Permanente should have received an updated membership card from MPIHP with the new CVS Pharmacy information.

If you have not yet done so, please register at [Caremark.com](https://www.caremark.com), where you can see plan information, check drug costs and coverage, find personalized drug savings opportunities and more. For more information and answers to commonly asked questions, visit [Caremark.com/HelpCenter](https://www.caremark.com/HelpCenter).

Review an FAQ from MPI at: <https://animationguild.org/ESI-to-CVS-FAQ>. If you have any questions or concerns, contact MPIHP by calling (855) 275-4674, from 6:00 a.m. to 6:00 p.m. PST, Monday through Friday, or by emailing service@mpiphp.org.





2021 BENEFIT CHANGES

Please note the following benefit changes for those participants enrolled in the Motion Picture Industry Health Plan (MPIHP):

ANTHEM BLUE CROSS

ACTIVE AND NON-MEDICARE RETIREE ENROLLEES

- Dental implants may be covered for tooth loss due to trauma, ablative surgery, congenital anomalies or radiation therapy for cancer. Prosthetic rehabilitation of dental implants, including abutments and crowns, is not covered under the medical benefit (effective January 1, 2020).
- Coverage of blood tests for heavy metals will be incorporated into the Diagnostic Imaging and Laboratory section of the Summary Plan Description.
- Naturally Slim, a year-long, digital weight loss program based on and reinforcing the skills and behavior changes that lead to long-term weight loss is now a covered benefit.
- The co-payment for preventative vaccinations administered at a pharmacy will be \$5.
- The co-payment for telemedicine through LiveHealth Online is reduced to \$5.
- Participants who live in the County of Los Angeles may receive a Comprehensive Physical Exam (CPE) from a provider outside of the UCLA Health/Motion Picture Television Fund (UCLA Health-MPTF) Health Centers. In-network providers will be paid at 90% of the contracted rate with a \$100 co-payment. Out-of-network providers will be paid at 50% of the allowable amount with a \$100 co-payment.

HEALTH NET PLAN ENROLLEES

- CVS Minute Clinics will be in-network for Participants enrolled in Health Net.

OXFORD HEALTH PLANS ENROLLEES

- The co-payment for telemedicine through Teledoc, Doctors on Demand and Amwell is reduced to \$5.

IN MEMORIAM

Danilo Tolentino passed away on July 16, 2020. He worked as a Layout Artist and Storyboard Artist and is best known for his work on animated Marvel projects such as *Fantastic Four*, *X-Men*, *The Incredible Hulk* and *The Avengers: United They Stand*.

Mannix Bennett died on October 16, 2020. In addition to doing matte paintings for live action projects, he had an extensive career as a Background Artist at Rich Entertainment, Hanna-Barbera, Universal and Disney.

Animator **Doug Crane** passed away on December 17, 2020 at the age of 85. Though he spent much of his career in New York City, he also put in time at Los Angeles studios such as Hanna-Barbera and Filmation in the 1970s and '80s.

Tuck Tucker died on December 22, 2020, in his hometown of Lynchburg, Virginia. He worked in both feature and TV animation as a Layout Artist, Writer, Storyboard Artist and Director on such well-known projects as *The Little Mermaid*, *The Simpsons*, *Hey Arnold!*, and *SpongeBob SquarePants*.

Character Designer **Dave Creek** died after a skydiving accident on January 7, 2021; he was 42 years old. He had been working on *Bob's Burgers* from the start of the series. Other credits include *Central Park*, *Brickleberry* and *Happiness Is a Warm Blanket, Charlie Brown*.



UPCOMING EVENTS AT THE ANIMATION GUILD

EVERY FRIDAY, Noon to 12:30 p.m.

TAG Office Hours via Zoom – Reserve your spot: RSVP@tag839.org

JANUARY

January 1st

New Year's Day

Contract Holiday

January 18th

Martin Luther King, Jr. Day

Contract Holiday (DreamWorks and Nickelodeon ONLY)

January 26th, 7 p.m. via Zoom Webinar

Virtual General Membership Meeting

Register ahead of time to save your spot and receive a meeting link; watch your email account for details and instructions.

January 26th

TAG Tuesday

Wear your TAG T-shirt and share your solidarity on social media while we work at a distance – there is strength in numbers!

January 30th, Noon to 5 p.m. via Zoom

Afternoon of Remembrance

Register ahead of time at RSVP@tag839.org to save your spot and receive a meeting link; watch your email account for details and instructions.

FEBRUARY

February 15th

Presidents' Day
Contract Holiday

February 23rd

TAG Tuesday

Wear your TAG T-shirt and share your solidarity on social media while we work at a distance – there is strength in numbers!

Check the full TAG calendar, including special events and committee meetings, at: <https://animationguild.org/about-the-guild/calendar/>



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