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ANIMATION FOR ONE AND ALL



CHUCK JONES' MERRIE MELODIES FEED THE KITTY WOULD MAKE ME CRY WITHOUT FAIL WHEN I WAS A KID. IT WAS THE FIRST CARTOON WHERE I WAS FULLY INVESTED IN A FICTIONAL CHARACTER.

I was with Marc Anthony, the bulldog, when he was won over by the painfully adorable kitty Pussyfoot. I could feel his growing love for Pussyfoot and his need to protect her, his panic when he realizes he has lost her, his anguish when he thinks Pussyfoot is being killed, and his relief when he gets her back.

It's a rollercoaster of emotions deftly told without dialogue, relying on beautifully emotive animation with perfect comedic timing. That cartoon still makes me tear up! In the right hands, animation can move an audience just as much as any well-told live-action story. Yet with the occasional exception, animation TV shows and feature films don't often get celebrated or honored in the same way.

It's been just over 30 years since *Beauty and the Beast* was nominated for an Academy Award. Not for Best Animated Feature. For Best Picture! It was the first animated film to break into that category and an acknowledgment that animation is not a genre but a medium for cinema. In the years since, only two other animated films have achieved that same distinction: *Up* (2009) and *Toy Story 3* (2010). Recently, the Academy's attitude toward animation has seemingly regressed to viewing animation as a genre for children—as was on full display when last year's Oscar ceremony host, Amy Schumer, and presenters Halle Berry, Lily James, and Naomi Scott made comments like, "I have a toddler, so I just watched *Encanto* 190 times."

Animation may have moved me as a child, but it has grown with me into adulthood. There is room in this medium for a wide variety of stories and genres—for stories as complex and subtle as anything in live action.

I have mixed feelings about the Best Animated Feature category. As much as I celebrate when a movie wins, I feel the category gives Academy members a pass on even considering animation for Best Picture. Guillermo Del Toro's *Pinocchio* not being nominated for Best Picture is a huge snub. But one thing can't be changed—productions like this one, along with the talents of our members, are pushing the medium forward and showing that more adult, multi-layered stories can be successful in animation.

I'm so ready for the world to see where we can take them!

In Solidarity,
Jeanette Moreno King | President
The Animation Guild, IATSE Local 839

ON THE COVER

Keyframe covers and articles capture the talent and imaginative spirit of our members.



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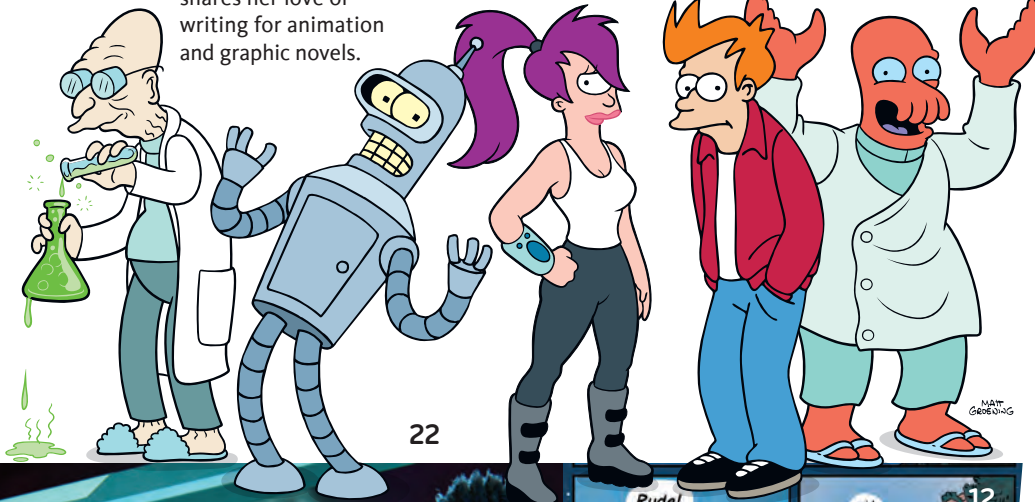
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OH, THE STORIES YOU'LL HEAR!



EVERY YEAR THE INTERNATIONAL LABOR COMMUNICATIONS ASSOCIATION HOSTS ITS LABOR MEDIA AWARDS CELEBRATING UNION PUBLICATIONS AND EXCELLENCE FOCUSED ON LABOR JOURNALISM. **KEYFRAME** HAS WON SEVERAL AWARDS IN THE PAST, BUT THIS YEAR WE WERE HONORED WITH FIVE FIRST PLACE WINS FOR THE MAGAZINE'S OVERALL DESIGN; BEST COVER FOR OUR CREATIVE USE OF THE FENCE TECHNIQUE TO SHOW MOVEMENT; AND BEST PROFILE, ANALYSIS, AND COLUMN. IT SEEMS LIKE A FITTING TRIBUTE SINCE WE ARE ALSO CELEBRATING **KEYFRAME'S** FIFTH ANNIVERSARY.

Since we launched *Keyframe*, we have featured almost 700 Animation Guild members in its pages, and those of us working on the publication feel privileged to capture the careers and journeys of so many talented artists and writers. For this issue, I spent a little time looking back and reminiscing about the stories we've written (p.34). I felt reinvigorated and proud of the breadth and depth of our content. These stories have not only helped our members learn more about one another and created a stronger community, but they have elevated the craft within the entertainment industry by showing the skill and talent that is infused in each show and film.

We do our best to make sure Animation Guild members are recognized for their work, but it's also important that artists and writers learn how to get that recognition for themselves. For this reason, we reached out to branding experts to provide members with tips on how to best position themselves for job opportunities that align with their creative missions (p.30). Defining your strengths and evaluating what sets you apart in your craft are important components of this process.

For a great example of how showrunners approach their craft differently, "On the Job" reflects on each individual's unique approach (p.14). And one of the best parts of covering such a creative group of people is that so many members are doing interesting and original activities outside of their work hours. Storyboard Artist Angelo Di Nallo taps into humor to connect with an audience as a part-time standup comic (p.16), while Stevan Wahl explores mythology by transforming found objects into ornate and evocative masks (p.11).

We've barely scratched the surface introducing our members in the pages of *Keyframe*, with thousands more to feature. I can't wait to hear your thought-provoking and inspiring stories as we continue to write about you in the next five years.

Alexandra

Alexandra Drosu
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MYTHIC QUEST



From his first job doing layouts on *The Brave Little Toaster* in 1985, Stevan Wahl calls his career a wild ride. He's worked as everything

from Assistant Director to Lead Animator on projects as wide-ranging as Disney's *Tarzan* and the TV series *Futurama*.

Wahl's artistic interests expanded when his son, Marsden, was eight. "He became interested in world mythology and theology, and I became drawn to it by reading and talking about it with him," Wahl says. The more he studied the subjects, the more he realized the importance that most ancient cultures give to masks to represent their beliefs.

"I had already started building art out of found objects as a way of self-expression that didn't involve drawing," Wahl says. "I started constructing masks of various mythological characters in my off hours." The process was therapeutic, and he compares working with found objects to playing chess with yourself, "a constant shift of pieces until they fall into place."

Ganesha depicts the elephant-headed Hindu deity worshipped as the remover of obstacles. For this piece, Wahl used old baskets, embossed leather, a vacuum hose, and curtain rings—all fastened together with wire since he doesn't use glue. The junk jewelry at the top of the trunk represents marigolds, a flower used in Hindu festivals. Wahl tries to incorporate recycled objects whenever possible, to keep them out of landfills.

Ganesha is among the largest masks in Wahl's series and is owned by fellow TAG member Steve Moore. Additional masks will be displayed in his next exhibition in partnership with his wife, animation veteran-turned-fine artist Cristi Lyon, at the MorYork Gallery in Highland Park. The show opens May 5th and runs for two weeks.

More of Wahl's work can be found at stevanwahl.wordpress.com.



ARTIST: Stevan Wahl

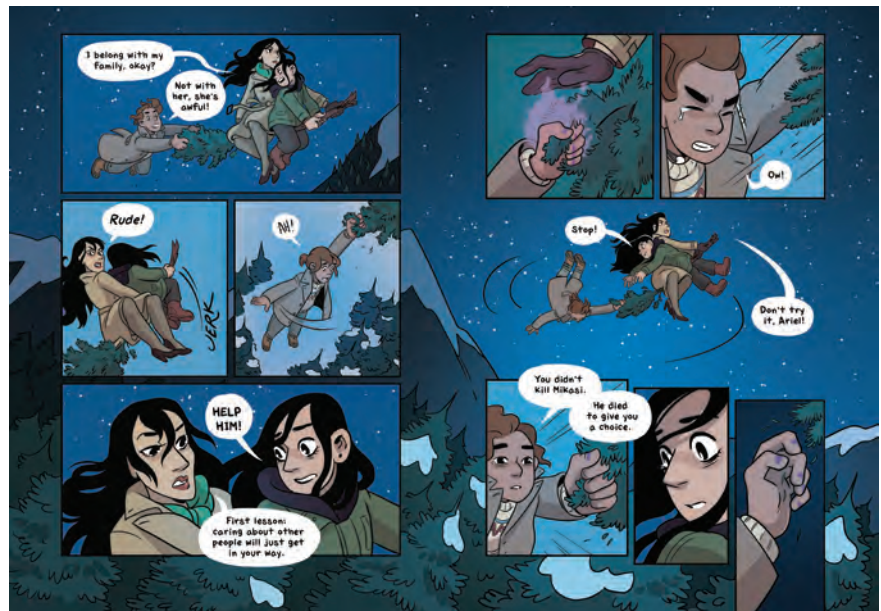
TITLE: *Ganesha*

MEDIUM: Found objects

SIZE: 3' high x 2'8" wide

DRAWN TO STORIES

"The confluence of storytelling and social justice and representation and all these big conversations that are going on has always been very interesting to me... But the heart of it has always been about telling really fun stories that are exciting and interesting and that pull you in."



Courtesy Scholastic Graphix. Pages colored by Maarta Laiho.

WITH LOVE FOR ANIMATION AND GRAPHIC ART, MOLLY KNOX OSTERTAG ENJOYS SUCCESSFUL CAREERS IN BOTH FIELDS.

It's hard enough to excel in one medium, but Molly Knox Ostertag has found success as an animation writer and a graphic novelist. She's worked on shows like *Star vs. the Forces of Evil* and *The Owl House* and has gained a following for her young adult webcomics and graphic novels like the bestselling *The Girl from the Sea* and *The Witch Boy* trilogy—the latter of which, Netflix is turning into an animated musical. All of this, and she's barely into her 30s.

In the beginning, Knox Ostertag felt humbled by her increasing popularity. She put her books out into the world, certain no one was paying attention, "despite evidence to the contrary," she says. "Even though I'd hear from people that they were reading them, I'd just think, that's fake."

Now that she has a large enough fanbase that she can no longer deny it exists, she says she appreciates how young kids connect and engage with her comics. "The way that children interact with stories is so pure," she says. "[They] get lost in the world, get obsessed



Photo by ND Stevenson.

Photo by ND Stevenson.



ABOVE: Ostertag signs a book for a young fan. BELOW: Pages from *The Girl from The Sea*. OPPOSITE PAGE: Pages from *The Midwinter Witch*.

with it, and they read it over and over again. They're not thinking about, 'What is the author trying to say? What does it mean?' They're just getting caught up in it."

Ostertag was raised in upstate New York, and her parents encouraged her to draw from an early age. She'd use books to escape and would draw her interpretations of characters from novels. "[It was] this place where I could travel away from the real world and exist in this fantasy world," she says.

She read authors like Ursula K. Le Guin and Tamora Pierce, and as an avowed Tolkienite, she loves *Lord of the Rings* because she feels like the author's "whole life was devoted to this fictional world." She also read *The Adventures of Tintin*, *Calvin and Hobbes*, and *Asterix*, but most graphic novels and comics at the time were superhero focused, and it was hard to find ones that represented her. "There were not that many queer stories when I was a kid," she says.

After learning about the art of comic making in high school—and, also, that it's a real job that people actually do for a living—Ostertag spent a year at Bard College before transferring to New York City's

School of Visual Arts to study illustration and cartooning. She became a fan of comics artists like Emily Carroll and Kate Beaton, and as she did as a child, she continues to wonder, "How can I turn how this book made me feel into something visual?"

Early on Ostertag partnered with others on projects, but there came a time when she took a beat to figure out her own voice and what stories she'd like to tell. "The confluence of storytelling and social justice and representation and all these big conversations that are going on has always been very interesting to me," she says. "But the heart of it has always been about telling really fun stories that are exciting and interesting and that pull you in. That means a lot of stories with women and femininity at the heart of them. And it means stories with a lot of queerness at the heart of them, and stories that are as diverse as the world that we live in."

Art and creativity also play a role in Ostertag's personal life. She's married to ND Stevenson, the animator and writer who developed the Netflix series *She-Ra and the*

Princesses of Power and wrote and illustrated the graphic fantasy novel *Nimona*. She says that through Stevenson she learned how to talk about her work and talk through story points. Ostertag warns that "we're so annoying to watch movies with" because they pick apart every plot point and twist.

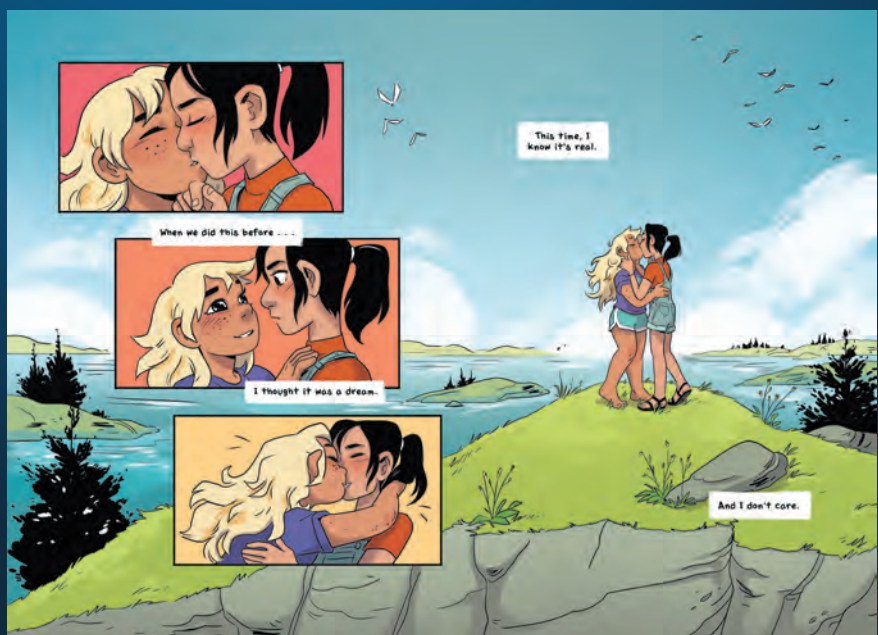
When asked which medium Ostertag likes more, animation or graphic novels, she explains why she appreciates each.

"What I love about comics is that you can really do it with anything; it's this incredibly welcoming field," she says of an industry where she got her start in ink drawing and scanning pages using her school's photocopier. But it can also be isolating because she's doing it solo, which makes animation appealing.

"Animation is this collaborative medium," she says. She loves "getting to bring in different voices and hear what people have to say, and have everyone come in with their specific skills and knowledge."

In other words, she's drawn to both.

— Whitney Friedlander



Courtesy Scholastic Graphix. Pages colored by Maarta Laiho.

RUNNING THE SHOW

SHOWRUNNERS DRIVE THEIR SERIES' VISION AND ENSURE EVERY PART OF THE SHOW COLLABORATES SEAMLESSLY. HERE, FOUR TAG SHOWRUNNERS SHARE TYPICAL WORKDAYS, ON-THE-JOB CHALLENGES, AND WORDS OF ADVICE.



BILL MOTZ AND BOB ROTH THE GHOST AND MOLLY MCGEE

Bill Motz and Bob Roth began their writing career in 1991 on *Darkwing Duck* and have worked together ever since. With producing credits that include *LEGO Star Wars: The Freemaker Adventures* and *The Ghost and Molly McGee*, they have worked on more than 20 animated series and 12 movies. They have an Emmy for writing on *Penguins of Madagascar*.

HOW WOULD YOU DESCRIBE YOUR JOB?

Our job is to look at every last detail on the production, while also keeping an eye on the big picture, both artistically and practically. We evaluate everything by asking, "Does this fit creatively within the show we're trying to make?" Presuming the answer is "yes," the next question is, "Can we afford it?" It's a constant balancing act.

WHAT DOES YOUR WORK DAY LOOK LIKE?

One of the best aspects of this job is there is no typical day. Some days we start by recording the actors, then meet with the writers to go over upcoming stories, followed by an art review and animatic screening. The next day might start with a music spot session, followed by retakes and a meeting with our vendor studio. Production is a thrilling whirlwind.

WHAT ARE THE BIGGEST CHALLENGES OF SHOWRUNNING AS A TEAM?

Like any relationship, early on we had to learn to communicate with each other. But we've been working together so long, we now know what the other guy is going to say before he even says it. There's a deep trust between us that we've earned over the years.

WHAT ARE THE BEST PARTS OF SHOWRUNNING AS A TEAM?

We balance each other nicely. When one of us is convinced we've messed everything up, the other guy is usually seeing the silver linings and solid, practical solutions. It's so helpful to have that constant second opinion to keep you from catastrophizing. [In addition], creatively, we feed on each other's ideas, melding them until we can't remember who contributed what. When a project starts to boil, brainstorming together is a ton of fun.

DO YOU HAVE ANY ADVICE FOR ASPIRING SHOWRUNNERS?

It's important to have a vision, but also remember TV animation is a collaborative artform, so be open to your team's ideas and inspirations. Invite and encourage them to contribute their own flourishes and expertise, and your show [will wind] up being more amazing than you ever could have imagined on your own.



MAIRGHREAD SCOTT

DRAGON AGE: ABSOLUTION

TAG Executive Board member and Writers' Craft Committee Chair Mairghread Scott got her start more than a decade ago as a Writer's Assistant on *Transformers: Prime*,

where she wrote her first freelance script. Then came staff and more freelance jobs before her first showrunning gig on *Dragon Age: Absolution*.

HOW WOULD YOU DESCRIBE YOUR JOB?

A showrunner's job is to be the north star of the show's vision as it moves from department to department and through the different stages of production. We're also the one who interacts most with studio execs, brand execs, and all the outside influences a show needs to coordinate with. Our main job is to keep everyone on the show (and the show's clients) pointed toward the same goal no matter what gets thrown our way.

WHAT DOES YOUR WORK DAY LOOK LIKE?

It changes wildly from day to day, but ultimately my day is spent making choices. Which joke gets cut for time? How do we best address this note? The strange thing about being a showrunner is that most of

the time you're giving notes to someone who knows more about their field than you do. But your job isn't to know everything about every aspect of animation. Your job is just to know the heart of your show so that everything fits together seamlessly.

WHAT ARE THE BIGGEST CHALLENGES OF YOUR JOB?

The hardest thing is remembering what the show's priorities are at all times. Everything you do (from scripts to sound mixing) takes time/money, and at a certain point you're taking that time/money away from something else. I can name a dozen changes I'd make to any given episode, but I have to prioritize my notes so we get the most important things done first.

WHAT ARE THE BEST PARTS OF BEING A SHOWRUNNER?

The moments when the show becomes better than you ever imagined because it's not just you imagining it anymore. The other great part is that you get to build the kind of show you always wanted to work on. I remember so many times when I was scared to speak up and how good it felt when people let me. Now I can give that same space and grace to my teammates.

DO YOU HAVE ANY ADVICE FOR ASPIRING SHOWRUNNERS?

You don't know what you don't know, so you better ask. Talk to your department heads early and often. Admit what you don't know about their process and get really clear on what you should be focusing on at every review step.



CARL FARUOLO

ODDBALLS

With nearly 20 years in the animation industry, Carl Faruolo started out working in animatics as a Scanner. From there he moved into story and writing, an upward trajectory that led to his role as a first-time Showrunner on *Oddballs*.

HOW WOULD YOU DESCRIBE YOUR JOB?

A lot of it is working with others to figure out the cohesive voice, tone, humor, and visual language of your show, and making sure that everyone is on the same page. The job is about both being creative and understanding management/communication.

WHAT DOES YOUR WORK DAY LOOK LIKE?

It changes day to day. Writing, meeting with directors, reviewing animatics, talking with the animators—and all on Zoom!

WHAT ARE THE BIGGEST CHALLENGES OF YOUR JOB?

Showrunners often have to be in a million places at once (especially at the beginning when we're trying to figure everything out), so between writing, storyboarding, design, etc., it felt like I had to be everywhere, and there wasn't enough time in the day.

WHAT ARE THE BEST PARTS OF BEING A SHOWRUNNER?

My mind likes to bounce around a lot, so being involved with every part of production is great. I also feel like my colleagues and our executives put a lot of trust in me, which has been really rewarding. I enjoyed creating a space where artists and writers could push their work and try new things. I've been on some shows where there wasn't much creative freedom, but I have also been on shows where my supervisors allowed me to push myself out of my comfort zone, allowing me to find my voice. Seeing people grow and try new, weird things was rewarding to everyone involved.

DO YOU HAVE ANY ADVICE FOR ASPIRING SHOWRUNNERS?

Stick to your instincts and be yourself. You will find others who have complementary sensibilities. It's important to be able to bring your voice to a project.



Whether he's working as an animation artist (THIS PAGE) or a stand-up comic (OPPOSITE PAGE), color plays an important role for di Nallo.

A COLORFUL VIEW OF LIFE ENABLES STORYBOARD ARTIST AND STAND-UP COMIC ANGELO DI NALLO TO GO BEYOND THE LAUGHS.

On most days, Angelo di Nallo works as a Storyboard Artist on *Bob's Burgers*, but some evenings you'll find him performing stand-up at Flappers Comedy Club dressed in a wardrobe that's bright and colorful—just like his disposition. The animator and stand-up comic always wears vibrant colors and embellishes each look with a rainbow lei, which he's worn daily for years, ever since he experienced a mind- and life-altering encounter at a transformational arts and music festival.

After dropping out of multiple trade schools in the early aughts, di Nallo got his start in animation when a friend told him Nickelodeon was taking pitches for shows. With his teacher Jason Plapp, he co-created *Bradwurst*, a cartoon about a sausage whose best friend is a fish. The short sold and soon after he landed at Titmouse, working as an Assistant Animator.

While attending a hybrid comedy/animation event hosted by Titmouse, di Nallo followed a spontaneous urge to take the stage himself. "I was watching all of the comedians do their jokes and everybody laughing," he says. "For whatever reason, in my mind I was like, 'I could do this. This doesn't look that hard.'"

After the show ended, he approached the host and asked if he could tell a joke onstage. The host said sure, why not? His first joke was met by virtual silence. “Nobody laughed, and I realized, oh my God, this is the worst mistake ever,” he says. But he kept going. “I told another joke, and they started laughing.” Eventually, he won over the crowd. From that moment he caught the bug.

Comedy became an outlet for di Nallo’s pain, even as he hid from the truth behind his jokes. For almost two decades he struggled with chronic diarrhea. “It was living hell,” he says. The illness started right after di Nallo experienced sexual trauma at a very young age, but it took a long time to get to the root of the issue.

One day, after years of therapy, he took psychedelic drugs at the Lucidity Festival that led to an unexpected, yet welcoming, outcome. “I was talking to my body like, ‘Hey, you’ve been holding onto this hurt for 20 years. It’s time to let it go,’” he remembers. “The next day, I didn’t have to go to the bathroom. It’s been over six years now.”

At the time, he was wearing a rainbow lei. “Since then, it’s just been kind of like a silent ‘thank you’ to life for healing me,” he says. The lei inspired friends to give him rainbow clothing, and he discovered that the vivid colors attracted positive energy. People walked up to him on the street and said, “You just brightened my day.”

But when he first started out in comedy, he stuck to just one color in his material: blue.

“[Blue jokes are] crude or shocking,” he explains. “I’ve been told a lot of young comics will do that to get attention when they’re first starting out. I guess I was

doing that, too, but now I mostly just try to make the boring parts of my life funny.”

Di Nallo says he’s now in a good place. “It was only after my healing that I was able to embrace my pain and then tell my truth through comedy. But it’s been a lot to unravel for sure,” he adds. “In my first sets, my jokes were just very bizarre. There were so many things I didn’t know or understand.”

While he describes his current personal brand of comedy as “quirky and sweet,” that shift toward lightheartedness has been a struggle. “It’s really hard to be happy when you’re in any kind of pain,” he says. “Life’s hard enough. To add a chronic illness on top of it, it just doesn’t seem fair. It’s hard to have a positive outlook.”

In the 10 years since that first night on stage, he’s performed more times than he can count before all manner of audiences. “When I first started doing comedy, I [hung out] with some circles of pretty well-known comics,” he says. “I had a mentor, and I felt a lot of pressure to perform every night—but I also had my animation career.” He’d come home well after midnight and then get up for his “regular job.”

“It was a confusing time because I was still kind of young in my animation career and trying to figure out what I’m doing with this life,” he says. He felt like he was being pulled in two different directions, but he ultimately stuck with animation and takes to the stage every month or so.

Reflecting on how he’s evolved as a comedian over the years, he says: “Since I started doing more lighthearted sets, the audience doesn’t laugh as hard.

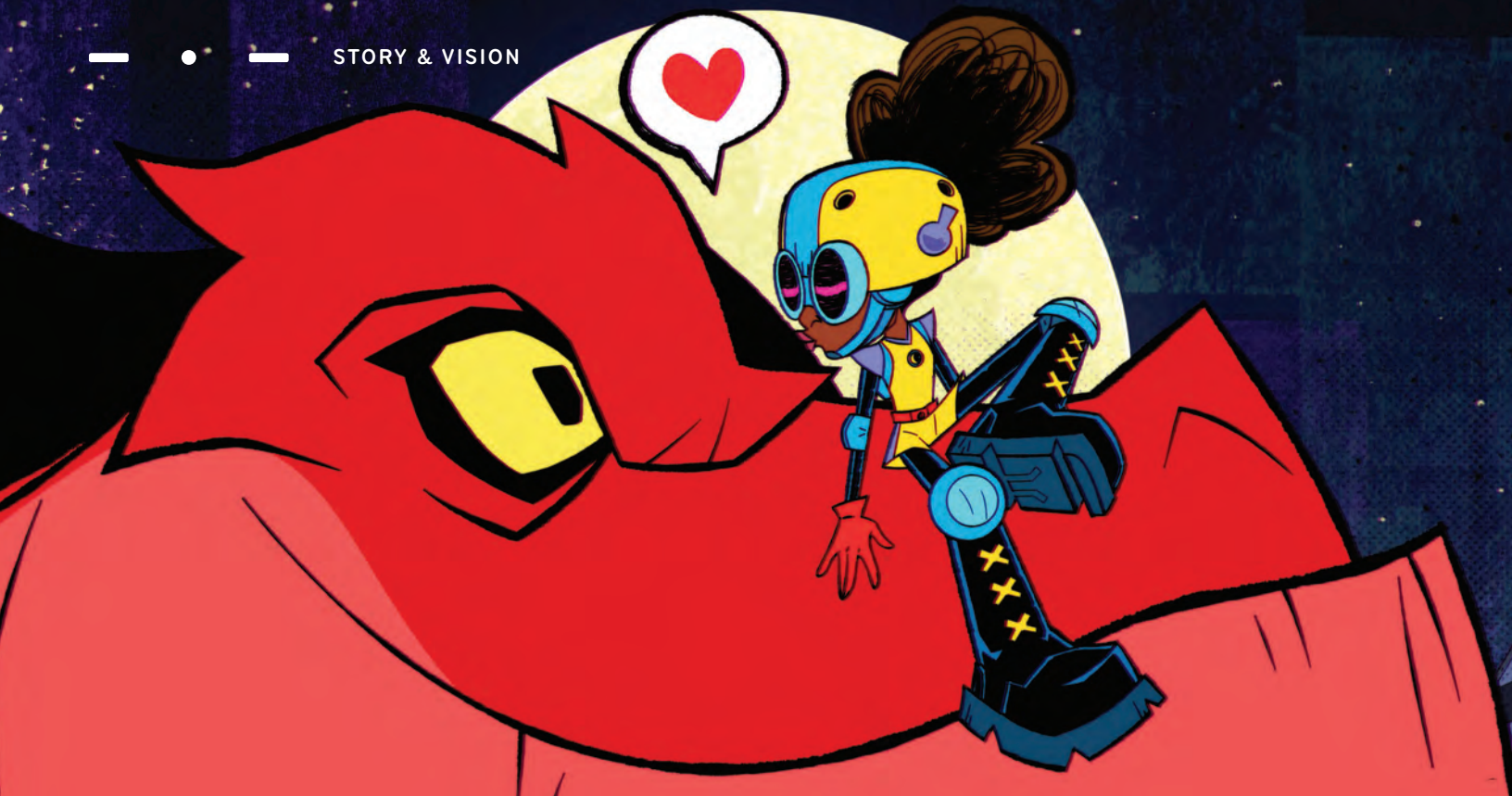
But they come up after and say, ‘That really touched me. I really needed to hear that. Thanks for sharing.’ That’s become more important to me than the laughs.”

Di Nallo’s stand-up schedule can be found at his website angelodinallo.com.

— Sonaiya Kelley



“In my first sets, my jokes were just very bizarre. There were so many things I didn’t know or understand... I [hung out] with some circles of pretty well-known comics... I had a mentor, and I felt a lot of pressure to perform every night—but I also had my animation career.”



OLD-SCHOOL NEW YORK CITY, POWER BLACKOUTS, AND A 10-TON T-REX SET THE STAGE FOR A TEEN SUPERHEROINE IN *MOON GIRL AND DEVIL DINOSAUR*.

SUPER HUMANITY



STEVE LOTER
EXECUTIVE PRODUCER



BEN JUWONO
SUPERVISING DIRECTOR

ABOVE: When *Moon Girl* accidentally brings *Devil Dinosaur* into modern New York, the two team up to fight crime.

OPPOSITE PAGE: The show's creatives sought authenticity through influences including graffiti and street art.

While Jean-Michel Basquiat and Keith Haring may seem unlikely influences for a show about a teen superheroine, the creatives behind *Moon Girl and Devil Dinosaur* beg to differ. The series is as much about 13-year-old Lunella Lafayette as it is about the city she inhabits: New York during its creative heyday.

Marvel's first Black teen superheroine, the science-minded Lunella—aka *Moon Girl*—accidentally rips a hole in the space-time continuum. The result is *Devil Dinosaur*, a 10-ton T-Rex. Together they fight crime during mysterious power blackouts on the Lower East Side.

"When [Executive Producer] Laurence Fishburne and I got together and started discussing what the show should feel like, we had a very shared vision—starting with New York and what New York represents," says Executive Producer Steve Loter. They talked about art inspirations, which also included graffiti, street murals, and Andy Warhol's screen printing. They brought in Production Designer Sean Jimenez who created a look "that feels like a kind of comic book printing process but still has a really interesting artistic flair," Loter says.

Supervising Director Ben Juwono says this included spotting blacks, a classic inking technique used by comic artists—filling in strong lines and areas with solid black to focus the eye, create contrast, and add depth. "We pulled all of these notions from old comic books to try to apply it to an animated series, which we had never seen before," he says.

"[There were times] where we went back to the script after a screening because one of our revisionists [or] production coordinators pointed out something that, hey, shouldn't we approach this a different way? And we go, you are absolutely correct, we should rethink this... To make sure we have the most authentic storytelling that we could possibly have..." – Ben Juwono

Along with an eclectic array of art influences, "our Animation Lead Kat Kosmala helped us find four different animation styles," Juwono says. *Moon Girl* employs the fluid style reminiscent of Disney classics; the snappy style popular in anime, which gets a character from one strong pose to the next with the least amount of imagery; pose-pop style, where a character pops into the next pose with no in-between; and still parallax, where a scene holds for a few seconds, giving viewers a chance to enjoy the illustration. The latter style, Juwono says, helped capture that comic book feeling where you can look at a panel for a long time.

While it seems that art is the driving force behind the tone of *Moon Girl*, music is equally important. "We talked in the beginning about how *Cowboy Bebop* and *Samurai Champloo* were big inspirations because they managed to incorporate music and style to the storytelling," says Juwono.

Three-time Grammy Award® winner Raphael Saadiq serves as the Executive Music Producer, and the team took an unusual approach to the soundtrack. "It's not the kind [of series] where you shoot the show, you finish the show, and then you send it to a composer to compose a score over it," says Juwono. "Rather, the scripting of the story includes the music that needs to be in it. The dialogue, the movement is all choreographed to the music piece that is being played in that sequence."

"It can be a slow-paced song for an action sequence, which is great because it provides a different avenue of visuals," Loter elaborates. "What's amazing about Rafael on many levels is not only his knowledge of music and different genres and types of music. [It's] the ability to process thematically what a song needs to say."

With so many different animation, art, and music styles, *Moon Girl* could feel chaotic. What keeps it grounded are the characters. Lunella lives in a multigenerational household with her parents and grandparents, who serve as a kind of chorus as she embarks, secretly, on her superhero missions.

Early on, Loter says, the production brought on Kate Kondell and Jeff Howard, who served as Story Editors and Co-producers. With a feature-writing background, they had experience doing deep dives into characters. The result was an hour-long presentation for each character so that for every story, they understood what the characters' motivations and reactions would be.

As for what the supporting cast of characters discusses, "With the world changing and shifting constantly, it felt like it would be a disservice to not address the issues we're dealing with now on a daily basis," says Loter. "The New York you see in the show is almost a fantasy version of New York in a way, where it's pre-gentrification. It's when things were still creative, and everyone felt like they could have a voice in the city. We wanted to capture that moment in time but apply [today's] real world issues."

One issue that is addressed both on and offscreen is diversity. *Moon Girl* has a nearly all-female writing room and directing team, and there is an overall 80% diversity rate on the crew. These perspectives filter throughout the development of the show itself.

Whether in the storyboard, animatic, or editorial process of crafting an episode, Juwono says the characters and stories continued to evolve. "[There were times] where we went back to the script after a screening because one of our revisionists or one of our production coordinators pointed out something that, hey, shouldn't we approach this a different way? And we go, you are absolutely correct, we should rethink this."

"It could be regarding representation. It could be about a line of dialogue. It could be about a variety of things," says Loter. "I just think it's important to keep your views open to that. It was really important to make sure everyone's voice was heard and represented."

"To make sure we have the most authentic storytelling that we could possibly have," adds Juwono.

To this end, all roads lead to the main character, Lunella. "Every episode had a thematic element that was relatable to a 13-year-old," says Loter. "This episode is about jealousy, or this episode is about impatience. It was always the human aspect first."



LABOR SCHOOL

READY FOR A
REFRESHER ON
THE FAIR LABOR
STANDARDS ACT?



WHAT IS IT?

The Fair Labor Standards Act (FLSA) establishes minimum wage and overtime pay on a federal level. It also sets federal requirements for record-keeping and restrictions on employment for minors. These laws, with some exemptions, affect the private sector, as well as federal, state, and local governments.

WHEN WAS IT ENACTED?

The FLSA became a federal law in 1938.

WHY WAS IT ENACTED?

Before the FLSA, people worked for starvation wages, there were no limits on working hours, and sweatshops and child labor were rampant. President Roosevelt and U.S. Secretary of Labor Frances Perkins—the first woman appointed to the U.S. Cabinet—created the act with the goals of establishing wage minimums and limits on hours worked, as well as creating new jobs by reducing overtime and forcing employers to hire more employees. After the Social Security Act, President Roosevelt called the FLSA “the most far-reaching, far-sighted program for the benefit of workers here or in any other country.”

WHY DOES THE FLSA MATTER TO YOU?

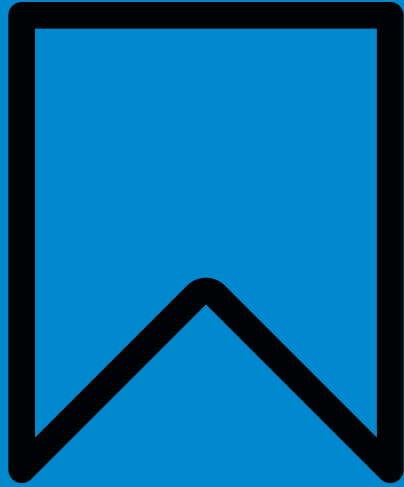
The FLSA provides oversight, ensuring that your employers can’t take advantage of you. Unless your job is exempt, it restricts working conditions that can jeopardize an employee’s efficiency, health, and even their life.

Learn more about the Fair Labor Standards Act at www.dol.gov/agencies/whd/flsa.



MEET YOUR TAG STAFF

KRISTAL LANDA FINANCE
OPERATIONS
MANAGER



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BEHIND THE SCENES

wp.behindthescenescharity.org

BTS provides financial assistance and mental health resources for entertainment industry professionals. Services include basic needs and counseling grants, a tool to find therapists familiar with the stresses of the entertainment industry, and Mental Health First Aid, Suicide Prevention, and Anti-Bullying Courses.

MPI WELLNESS PROGRAMS

www.mpiphp.org/home/wellness

Our Motion Picture Industry health plans include more than just insurance. A sampling of the benefits available includes Active & Fit Gym Program for discounted gym memberships, Lark Diabetes Prevention Program, Quit Genius for stopping smoking and vaping, and Optum Liveandworkwell.com Behavioral Health Resources for everything from help finding childcare to legal consultation.

LABOR 411

labor411.org

Looking for a bookstore with a union staff? Want to stay in a union hotel? Wondering what soft drink, potato chips, or cat food to buy to support union workers? Labor 411 provides a directory to help you find goods and services that are not only union made, but also American made.

WHAT ARE YOUR JOB DUTIES?

Working under the direction of Business Representative Steve Kaplan, I am responsible for coordinating all member and internal financial matters for the Local. Some of these responsibilities include processing member payments (dues and fees), as well as setting up and maintaining any payment plans for TAG members.

I also work closely and in step with TAG Membership Operations Manager Leah Semiken. Together we keep finance and membership records

maintained and accurate. There is an incredible group of professionals working in the business office, and I am grateful and proud to be a part of the team serving the TAG Executive Board and general membership.


WHAT'S YOUR FAVORITE PART OF YOUR JOB?

I really enjoy talking with TAG members over the phone or through email communications to assist them with any questions or needs they have. It is rewarding to speak with members

and provide answers or solutions in a timely way so they can get back to their creative day!

WHAT'S A FUN FACT ABOUT YOU?

I have a growing collection of tiny Smurf figurines lining my office windowsill. This started out as a cute idea with just a few of the characters I collected years ago, but I am thinking I will soon start placing them in funny locations around the building when I run out of room. Be on the lookout the next time you stop by



FUTURE FORWARD

BY EVAN HENERSON

WHEN IT COMES TO SCIENCE FICTION ANIMATION TODAY, RELATABILITY IS JUST AS IMPORTANT AS DREAMING UP NEW FRONTIERS.

The future is here.

OK, it's also out there where it's always been. Way out there in uncharted galaxies where colonies and alien life forms are waiting to be discovered as quickly and imaginatively as animation writers and artists are able to dream them into reality.

When it comes to animation in the science fiction genre, the menu is limitless.

With the explosion of streaming services, the ever-burgeoning influence of anime, and the proliferation of animation for adult audiences, creators of animated TV series are finding innovative ways to develop new characters, build new worlds, and tell new stories—all in ways that resonate with audiences in 2023.

That last part is essential. The mark of any great sci-fi is its ability to tap into something recognizable or something that could be here soon. It's not just about manifesting the most terrifying alien or the most gadget-stuffed robot. Often, the shows are mashups, using a mix of science fiction and more traditional genres to create a sense of the familiar and new at the same time. No matter how ingenious the situation, viewers can connect with elements like relatable characters, social commentary, and the universality of humor.

CAN YOU RELATE?

My Dad the Bounty Hunter

These days, the heroes of science fiction aren't always the progeny of legends or royalty fated to complete some timeless intergalactic quest. They can be an ordinary Joe who happens to stumble into an other-worldly situation. In dreaming up the idea for *My Dad the Bounty Hunter*, Co-creators Patrick Harpin and Everett Downing bonded over their shared love of what they call "blue collar sci-fi."

"For me, it's the guys from John Carpenter's films. It's not some high-level scientist. It's a regular dude who lives on the margins," says Harpin. "I'm from Maine, and Stephen King is the greatest of all time at putting regular people in extraordinary situations."

In *My Dad the Bounty Hunter*, dad Terry and mom Tess are separated. Siblings Sean and Lisa are set to spend the weekend at their dad's place when he is unexpectedly called away to work.



THIS PAGE: *My Dad the Bounty Hunter* may take place in outer space, but family relationships are at the heart of its storylines.



The kids stow away in his truck only to learn that the man they thought was an uncool truck driver is actually the baddest bounty hunter in the galaxy. His secret revealed, Terry has no choice but to take his kids on his mission—and hopefully get them home again safely before their mom gets worried.

“Everyone is breaking their back to make the most beautiful new cityscape and galaxies and aliens that we’ve never seen before. It’s really amazing how you can let your imagination run wild on this show...” – Scott Marder

Among the objectives of the show, say Harpin and Downing, was to create a family-friendly comedy in which the dad isn’t an idiot. They also wanted a world where the circumstance of the family being Black is never remarked upon, even though this aspect is groundbreaking—TV’s first sci-fi animated series focused on a Black family in space.

To envision the world, they enlisted Art Director Alex Konstad and Production Designer Yuhki Demers as part of their creative “rebel alliance.” “That was one of the smartest things we ever did,” Harpin says. “Yuhki was coming off *Spider-Verse*, which was so playful with color.”

The outer space of *My Dad the Bounty Hunter* is indeed colorful, shifting its hues almost in tune with the vibe of the spaceship like a mood ring. Harpin references the colorful ‘80s images of poster artist Drew Struzan, a style that suits the series’ inventive alien creatures. Often, these are anthropomorphized animals like a tough, battle-scarred character inspired by the manatee.

No matter how offbeat things get, “our belief is that the family story is at the heart of this,” says Downing. “We really want to make a relatable family story and have this crazy wild sci-fi wrapper around it where you can enjoy yourself, but the family was our north star that keeps the storytelling grounded.”

PIONEERING THE MULTIVERSE

Rick and Morty

When you’ve already got one of the biggest TV shows in animation, what frontiers are left to conquer? Plenty, say the creatives of *Rick and Morty*. At work on the seventh and eighth seasons, they are bringing the dementedly brilliant

scientist Rick and his grandson/sidekick Morty into their second decade of creating intergalactic mayhem.

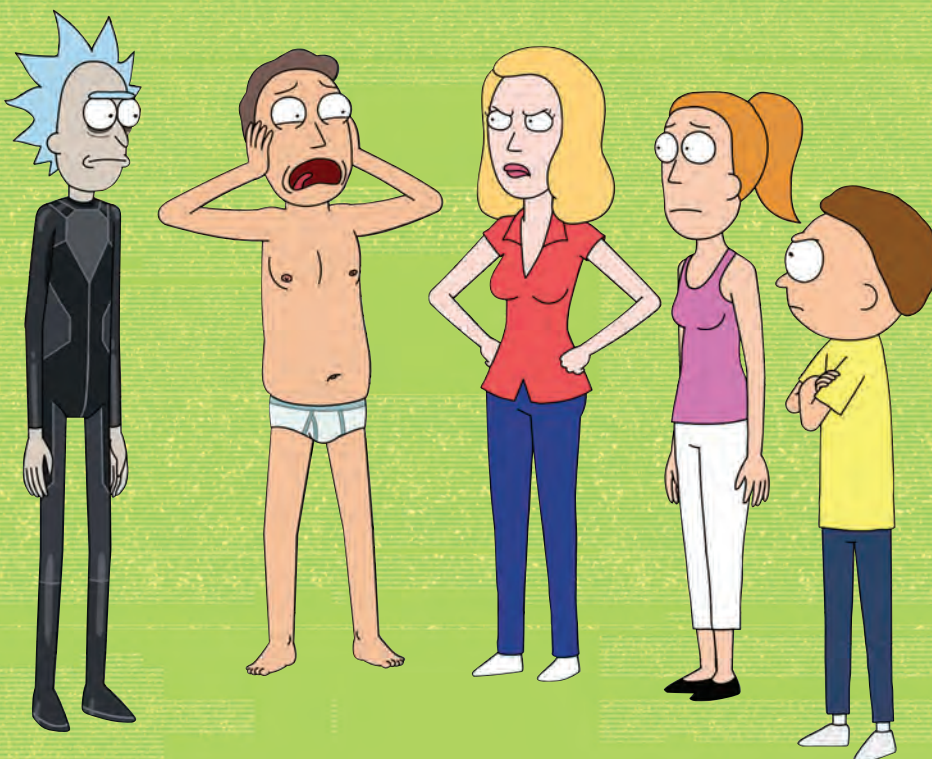
“There is some really messed-up stuff that nobody has seen yet—some wild stuff coming, but there always is,” says Executive Producer Scott Marder.

“Our writers’ room is an example of the fact that people have their passions that

they bring to the show, and anything is fair game,” says Executive Producer and Writer James Siciliano. “We have people who love anime and people who love horror. Our show doesn’t just do sci-fi.”

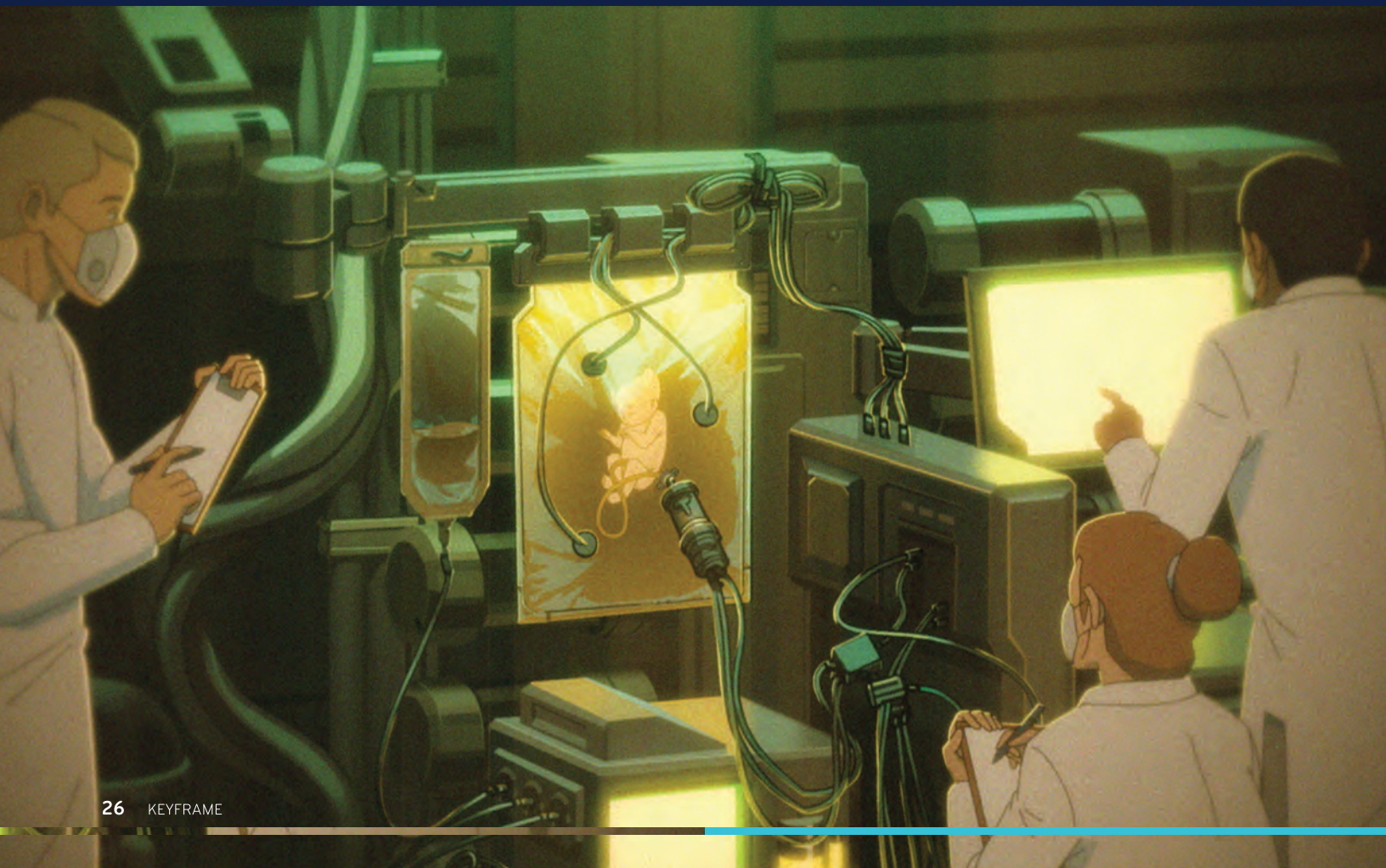
It also doesn’t do traditional storylines, as Siciliano knows firsthand. He was a fan of the show when he joined the series as a Writer’s Assistant on the third season. He quickly found out how the “your TV is broken” manifesto of Co-creator and Executive Producer Dan Harmon comes into the play. These are situations that are so offbeat and bizarre that when you’re watching, you start to think your TV must be broken.

Case in point: in the episode “Rattlestar Ricklactica,” written by Siciliano, the discovery of space snakes and an evolved snake planet spirals off into a future-altering depiction of a snake historical timeline, à la *The Terminator*. Siciliano wrote close to two minutes of snakes hissing wordlessly at each other as serpent history unfolds.



ABOVE AND RIGHT: Pushing the envelope is a hallmark of *Rick and Morty*, from outlandish characters and wacky stories to the use of animation techniques in unexpected ways.





Siciliano was sure there was no way that was going to make it on the air, but “not only did we nurture it, we made it even longer than it was in the first draft,” he says. It was his first solo episode he wrote for *Rick and Morty*, and it taught him “that if you’re passionate about something, even if it’s the craziest idea, you can get it on the show.”

The steady spike in the series’ popularity (its sixth season debuted in 112 countries and 38 languages) has caused each new episode of *Rick and Morty* to become increasingly cinematic, while also making the team even more determined not to repeat things they have already done.

“Every episode is like a unique movie, so we’re having these massive production meetings to scale up,” says Marder. “Everyone is breaking their back to make the most beautiful new cityscape and galaxies and aliens that we’ve never seen before. It’s really amazing how you can let your imagination run wild on this show in terms of the art.”

Rick and Morty has also made creative use of a sci-fi trope—the multiverse that enables multiple versions of characters to live different lives (or be killed off) in different dimensions. It’s hardly a new concept. Comics of the mid-20th century popularized the idea. But in the last 10 years it has become a hallmark of mainstream storylines throughout animation, from Marvel’s Spider-Verse to DC’s Flashpoint Paradox.

“It’s so cool how this show planted a flag there,” says Marder. “Ten years ago, when we started, people didn’t understand the difference between that and time travel. [It’s] crystal clear now, which feels like a success of this show in a lot of ways.”

SLOW AND CEREBRAL

Pantheon

While animation in the west is changing, it still has this reputation of being a kid-centric medium, says Juno Lee, Executive Producer and Supervising Director at Titmouse. “So if you say ‘adult animation,’



While animation in the west is changing, it still has this reputation of being a kid-centric medium, says Juno Lee, Executive Producer and Supervising Director at Titmouse.

what does that mean?” He notes primetime comedies often have super-violent or hyper-sexual storylines. “But if you said, ‘Let’s make something heady [like] long-format sci-fi,’ nobody would pick that up,” he says.

Or so he thought until he was presented with *Pantheon*. The series is based on the short fiction of fantasy and science fiction author Ken Liu about a high school girl, her deceased father, and a corporate conspiracy to upload human consciousness. From concept to presentation, everything about the series felt different to Lee.

First there is the longer format: episodes up to 45 minutes long allow the story to unfold gradually, giving characters room to think and talk thoughtfully. It’s very different from the show he was on before *Pantheon*—*Star Trek: Lower Decks*. “It was a prime-time comedy that was 1,000 miles per hour,” he says.

“Boom, boom, boom. If there was any sort of dead air, we couldn’t have that. We had to tighten all that up.”

While slow and steady might be a lot to ask of audiences used to TikTok clips, Lee says, “I think you can enjoy both.”

Unfortunately, at the time of press, the opportunity for viewers to fully experience the story was cut short when AMC+ cancelled *Pantheon* after one season and pulled it from its streaming service as part of a tax write-down measure—a negative trend across animation genres these days as studios cut costs. *Pantheon* was the first adult animated show to premiere on the service, and Titmouse says: “We were blown away by the fans and critics’ positive response. We remain hopeful that the second season will find a home so we can continue to imagine and expand upon the limitless digital worlds presented in the series.”

ABOVE AND TOP LEFT: While there are visual elements of *Pantheon* that suggest traditional sci-fi, the story explores the bigger question of what it means to be human. **BOTTOM LEFT:** UI, or “uploaded intelligence,” offers an opportunity to explore the ethics of uniting computers and human consciousness.



Dawn breaking over the planet Vesta illustrates *Scavengers Reign*'s graphic look.

CAUSE AND EFFECT

Scavengers Reign

A human crew is stranded on a distant planet and must create a sustainable life where they can survive until their return home. Judging by some of the landscapes and lifeforms these humans encounter in the teaser for *Scavengers Reign*, this directive will be easier said than done.

With the show due to premiere later in 2023, *Scavengers Reign* Co-creators and Executive Producers Joe Bennett and Charles Huettnner have limited plot details they're able to share about the series. The foundation of the show is the organisms that live on the planet and their symbiotic relationships. "[It's about] the process by which these things kind of live and thrive and how the characters are dealing with that," says Bennett. "That's more the focus than the ships and the technology. I was really into the idea of a Rube Goldberg process, like a sort of cause and effect, and to just see where it leads."

This is in keeping with the sci-fi animation trend that emphasizes



A person reaching for salvation hints at the themes that *Scavengers Reign* will explore.

humanity over high-tech. The show also reflects the growing acceptance of once-marginalized styles. With their flat colors and deceptively simple graphic style, the visuals draw comparisons to the work of Japanese artists Hayao Miyazaki and Katsuhiro Otomo. The co-creators acknowledge their nod to anime, as well as French animation, and say that the post-apocalyptic manga

series *Nausicaä of the Valley of the Wind* (later a 1984 film) was another huge influence.

That said, the series' feels original, managing a look that can be dark and hopeful at the same time. There is a lot of attention given to the textures of elements such as trees or metal walls, which Bennett says are then used to "build the logic of the ecosystem."

BACK TO THE FUTURE

Futurama

When last we checked in on the crew of the Planet Express intergalactic delivery company, main characters Fry and Leela agreed to let Professor Farnsworth repair a button that causes time to jump backward. The button, when activated, will restore the frozen universe of *Futurama*. Over two million households watched that final episode in September of 2013. A full decade later, with that button pushed, Matt Groening's game-changing sci-fi series will return on Hulu.

Creatives on this revival are cagey with details to prevent spoilers, but they note that *Futurama*'s future will most likely look both bright *and* retro. Back in 1999 when the series premiered, they referenced the look of the 1930s and '40s and consulted reams of magazines and art and architecture books in search of inspiration. Classic films like *Metropolis* and *Invention for Destruction* generated visual ideas, along with the comic sensibilities of Laurel and Hardy, The Three Stooges, and Buster Keaton.

"Matt Groening had all of these New York architecture books and books with cool water towers," recalls Director Crystal Chesney-Thompson, who worked on the original series and is working on

"It's sort of the futuristic charm of the series that we've jumped thousands of years into the future, but there's still this quirky stuff that we can relate to..." – Crystal Chesney-Thompson

the reboot. This contributed to a library to refer to for inspiration for the original retro-futuristic look.

Back at the dawn of the new millennium, the technology available to Fry, Leela, and the crew would seem positively quaint today: items like video screens that pop out of devices that resemble fax machines. But guess what? Those same devices will be back.

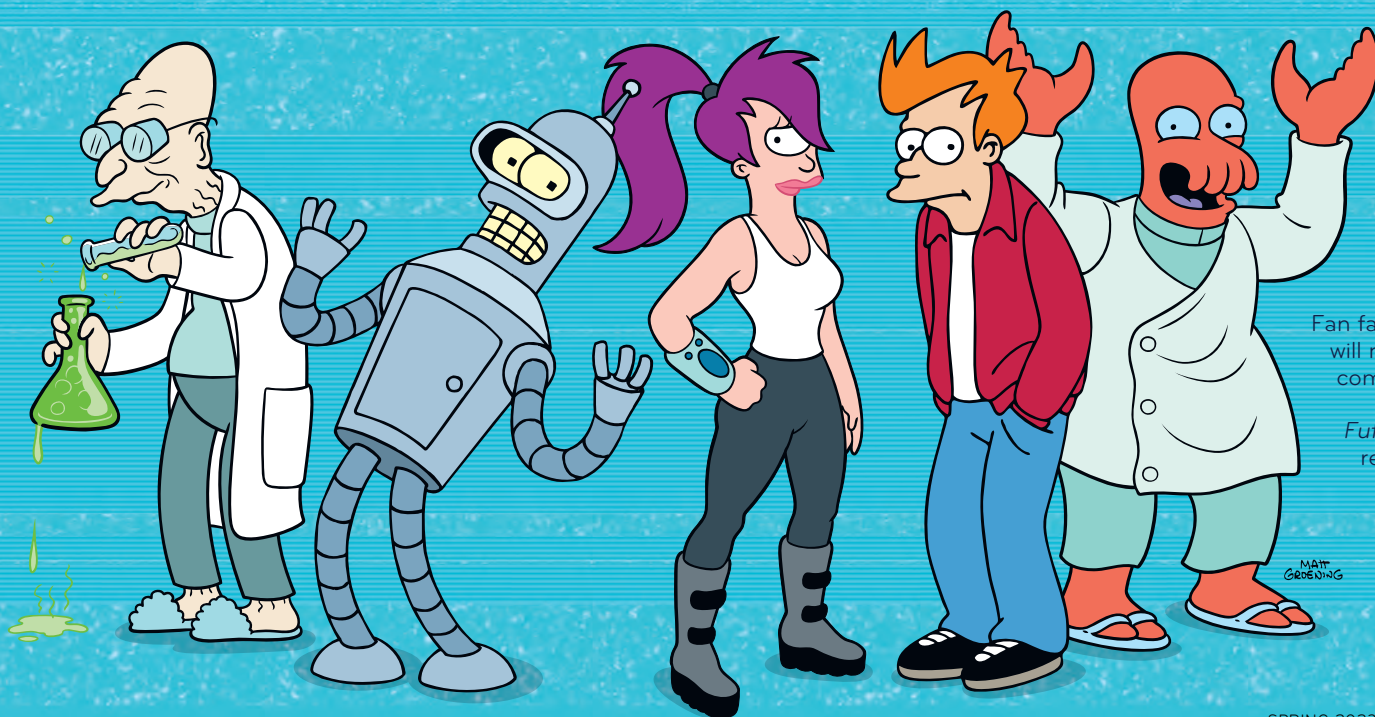
"We'll still use that model," says Chesney-Thompson. "It's sort of the futuristic charm of the series that we've jumped thousands of years into the future, but there's still this quirky stuff that we can relate to and go, 'I remember those kinds of phones with the cords.'"

Animation techniques have also evolved since the dawn of *Futurama*. The blending of hand-drawn animation with CG images for elements such as the Planet Express ship was a creative mountain to scale when the show was in its infancy. Pre-digital crowd shots were laborious. Chesney-Thompson recalls the days of drawing a row of people,

duplicating the process, and shrinking everything down to fit on a single page. Crew members collected the unused paper crowd shots and taped them together into a ball which was tossed around the cubicles. The ball, which is stashed somewhere in Chesney-Thompson's garage, eventually grew to about the size of a basketball.

If you are picking up on the irony of primitive animation techniques being used to create a show that is all about the future, you're not alone. At the same time, given its satiric bent, that doesn't much matter. A show that can wring humor out of robosexual marriage—the controversial union of robots and humans—as it did in the "Proposition Infinity" episode, can get away with not having the most cutting-edge alien.

"At its core, we draw comedy from social and political commentary," says Chesney-Thompson. "So you can take anything that is funny, whether it's back in 1999 or today, and then tell it on this sci-fi stage." ☺



Fan favorites will make a comeback when *Futurama* reboots.

MATT GROENING

NAME BRAND

PERSONAL BRANDING IS ALL ABOUT YOUR NAME. SO HOW DO YOU MAKE SURE YOURS STANDS OUT?

BY KIM FAY

THE EXPERTS

Three experts share insights on how to create your personal brand and use it to grow your career.

GOLDIE CHAN

GoldieChan.com



Goldie Chan is the CEO and Founder of Warm Robots, a social media strategy agency based in Los Angeles with global clients including Adobe. She writes for *Forbes* on "Personal Branding and Storytelling in the Digital Age."

DORIE CLARK

DorieClark.com



Dorie Clark is the *Wall Street Journal*-bestselling author of *The Long Game* and *Stand Out*, named #1 Leadership Book of the Year by *Inc.* A former presidential campaign spokeswoman, she is on the Executive Education faculty at Duke University Fuqua School of Business.

KAREN KANG

BrandingPays.com



CEO and Founder of BrandingPays, Brand Strategist Karen Kang is the best-selling author of *BrandingPays: The Five-Step System to Reinvent Your Personal Brand*. She was a principal and partner with Regis McKenna Inc., the marketing firm that created and launched the Apple brand.

Perhaps you want to move up the ladder to work with the industry's top creatives. Or maybe your goal is to show-run your own series. You're talented, and you work hard. It stands to reason that you will be recognized. Unfortunately, that's not always the case. So what can you do? Think of yourself as a company of one, says Brand Strategist Karen Kang: "You have to say, I am my product. I am my service. How do people find out about me?"

The answer is personal branding, which is "really just your reputation," says Executive Consultant Dorie Clark. The goal, then, is to take concrete steps to craft a reputation that can get your name recognized and remembered.

CONCEIVING YOUR BRAND

Before you start networking and posting on social media, identify how you want to be known. One place to start is jealousy. While the green-eyed monster hardly seems like a logical jumping off point, "the truth is, we're not talking about jealousy in the sense of wanting to bring somebody down," says Clark. "We're talking about looking at what other people have accomplished and identifying the part of yourself that says, 'Wow, I wish I could have that. That's really interesting to me.'"

Personal Branding Consultant Goldie Chan recommends making a list of five creatives you admire who are doing what you want to be doing as the next step in your career. Then look at how they developed their brand: "If they're interviewed for an article, how do they express their art? How does that person speak about their career?" This can be a building block for how you eventually express yourself.

Next, identify your own strengths and hone in on a couple qualities that really set you apart from others in your field. This goes beyond your job skills since many people out there have those same skills. "Think about your competitive differentiation," says Kang. "This can be leadership skills or a strong network. Even your personality."

Consider reaching out to people who you know and respect—Kang calls this your closest "sphere of influence." This could be a current boss, former boss, co-worker known for their area of expertise, someone in a professional organization, a committee member where you volunteered, or a former professor plugged into the industry. Ask them what they think your strengths are. This can jog ideas, "or you'll discover, oh my goodness, everyone is saying this about me. I never thought of myself in that way," says Kang.

Using the information you've gathered, you're ready to do the assignment Chan gives her branding clients. She has them divide their goals into a Hard Category and a Soft Category. The Hard Category is the actual job goal. The Soft Category is how you want to be known in that job. Do you want to be a brash and dynamic showrunner? A warm and supportive head writer? Return to those people you

admire—the qualities they have that appeal to you. Come up with 20 adjectives. Then, narrow it down to three that you will pair with your desired job. This is the seed you will use to begin growing your personal brand.

BUILDING YOUR BRAND

Once you've done your homework and identified your key strengths and qualities, it's time to start building your brand messaging. Kang suggests starting with your elevator pitch. Introduce yourself, but only in the time it takes to get from the ground floor to the 10th—about a minute. Kang recommends that your pitch contain what you do (or want to do), your value, and the proof of your value (your experience).

Honing this pitch will help you focus your message for use in numerous areas, including your website, which is also another opportunity to connect with your sphere of influence. Ask for feedback on what you intend to put your website. You're not only getting expert advice, but you're also creating a network of people who know how you're talking about yourself. As a result, your "story" remains consistent when they talk to others about you.

Consistency is key to all aspects of your personal branding, from your messaging to your social media handles. It may sound simple, but for your professional life, use your name. "You want to work toward a situation where you are sought out enough that people in the industry are aware of your name and are asking for you by name," says Clark.

A cute or clever handle is fun, but can be difficult to remember, says Kang, adding: "In the end it's your name that is tied to your brand or should be. If they can't remember your name, you'll never get recommended for a job."

Another area that deserves attention is the photo you put online. This is "a great way to express your personality and style—and therefore your brand," says Clark. "At a minimum, they should be professional. I've actually seen some people post their wedding photos or beach photos on LinkedIn, which is not a great idea. But it's even better if the photos can capture a unique element of who you are—a signature piece of wardrobe or jewelry, or by showing you laughing or with a

NAME BRAND

mischievous grin—however the people around you would see you and say, “That’s her exactly!”

When it comes to using illustrations for head shots, “I think creative folks have more leeway than corporate types,” Kang says, adding the caveat that if someone aspires to a position like showrunner or director, they should consider using a photo.

Plan what kind of information you will share online. One way to keep people clicking on your profile is by making your social media a place where people go for information that will benefit them. Stay up to date on industry news or technology relating to your craft, for example. “This gives you the ability to integrate interesting ideas about your niche into conversation,” says Clark. “And that becomes part of your brand and your public persona.”

While many people think being active on social media means Twitter or Instagram, LinkedIn (see sidebar) is a place where you should focus regular energy. It’s specifically for professionals, and it’s likely the first place someone will go when they’re

vetting you. “Odds are, if they don’t know you, they will type your name into Google,” says Clark. Because LinkedIn has such strong SEO, it’s most likely to show up on the first page results, making it one of the important first impressions people see.

“It’s one of the only places on the Internet, aside from your own personal website, where you control entirely what it says about you, and there’s a lot of power in that,” says Clark. “Sometimes people don’t take it seriously. Or they do this trashy, half-assed job of filling out their profile. It’s really doing yourself a disservice.”

COMMUNICATING YOUR BRAND

You’ve crafted your message. You’ve created your website. Your social media is up and running. Now it’s time to get active and get your brand out into the world.

For social media messages, once again, consistency is important. “If you’re all over the map, people won’t know what to

think about you,” Kang says. “You need to guide people on how you want them to think about your brand.”

A strong example of this is TAG member Kelly Lynne D’Angelo, a staff writer on *Spirit Rangers*. “She has several communities she’s part of and helped curate and grow, such as a D&D group, a Native American in entertainment group, and an improv and musical group,” says Chan. While not all are industry related, “if you live only in your animation world, that’s not as helpful as broadening your horizons beyond just animation. You never know where your next job is going to come from,” adds Chan. “[D’Angelo] always clearly expressed the kind of stories and projects she was interested in working on, so she was top of mind when specific opportunities to write and create came up.”

Along with communicating who you are and what you want, keep in mind that “your branding is not me, me, me,” says Chan. “I like to think about it as one-to-four, at least. If you are talking about yourself 75% of the time, then you talk about everybody else 25% of the time. It’s really about finding who your community is and promoting people within your community because that garners such good will. If you’re promoting others, people will see that and people will remember you more. A lot of it is about being remembered.”

Chan notes another TAG member who has done an excellent job in this area through mentorship: Jorge R. Gutiérrez, Creator and Director of *Maya and the Three*. Gutiérrez maintains a strong relationship with his own mentor, Guillermo del Toro, and he actively mentors and publicly supports up-and-coming artists. Along with making him memorable as being supportive and inclusive, “shout-outs, both privately into the room where the decisions are being made in the industry, as well as publicly on social media, are so helpful,” says Chan.

Offline, places where you can communicate your brand are industry or professional organizations such as the Television Academy or ASIFA-Hollywood. You can also join more specialized groups like LatinX in Animation or Black ‘N Animated, or social groups like Cars & Coffee or Warrior Painters, both run by TAG members. Volunteering for the Motion Picture & Television Fund is another way to broaden your network, as is pitching a panel to a conference like LightBox Expo or writing an article for an industry publication.

It’s important to remember that basically everyone you meet in your network will become an ambassador for your personal brand. “Most people get jobs through people they know, and if you’ve done a good job in communicating your personal brand, you may not know the person hiring, but 20 people you’ve networked with do,” says Clark. ☺

For free worksheets to help create an Elevator Pitch, as well as Positioning Statement, Personal Brand Assessment, and more, go to BrandingPays.com. For a free Strategic Thinking self-assessment for creating long-term goals, go to DorieClark.com.



Learning LinkedIn

At one point in her marketing career, Goldie Chan started interviewing people, making videos about personal branding, and posting them on LinkedIn. Eventually, she became the platform’s #1 video creator. *Forbes* noticed and asked her to write about personal branding and storytelling for the digital age, while *Huffington Post* named her “Oprah of LinkedIn Videos.”

If you don’t have original content, Kang says don’t worry. You can start by reposting relevant items or posting photos from conferences or industry events. “Let people know you’re serious about your profession—that you network,” she says. These posts also raise your profile because the SEO favors people who post graphics.

Another way to make LinkedIn work for you is to go beyond your job history. “I think one of the pieces of low-hanging fruit there is the About section,” says Clark. “Taking the time in the About section to write a thoughtful, first-person narrative enables you to really showcase your vision, what inspires you, and where you’re going.” Rather than simply listing items already in your resume, share “what you think people should know about you,” says Kang. You might include activities that showcase your “Soft Category” skills. A volunteer experience can convey your sense of commitment or compassion, while your role in an organization can convey leadership.

Make sure to include references, and don’t feel shy about asking them to focus on a specific skill. You can even offer to write a draft that the person can edit. This is yet another opportunity to lean into your sphere of influence. “Reach out to them and say, I would love for you to take a look at my [LinkedIn page],” suggests Kang. “Is there anything you would add or edit. By doing that 1) You’ve engaged them. When people get engaged like that, they feel some ownership in how you’re doing. 2) Hopefully people have some good feedback for you. 3) You are educating them on your area of specialty.”

FAB

FAB

Five years ago, The Animation Guild launched *Keyframe Magazine*, a publication that celebrates Guild members and the craft of animation. Here, we look back on the process, the pictures, and the people.

THE HIGHLIGHT REEL

Over the last five years, we've proudly honored the accomplishments and professional journeys of more than 700 Animation Guild members. We've also shared the craft of animation with the entire entertainment industry and the public beyond. We've covered trends, career development, historical moments, member artwork, changing technology, Union news, and much more. Here, we highlight some of our milestone articles from across the years.

PITCH PERFECT

Winter 2018

During our initial focus groups, TAG members shared what they wanted to read in *Keyframe*. They requested articles that would help them grow in their careers. So in the first issue, we tackled a subject that many artists and writers asked to hear about—how to craft the perfect pitch. We reached out to Jorge R. Gutiérrez, Craig McCracken, and Daron Nefcy in this inaugural issue and asked them to share their creative experiences. Their advice: tap into the power of culture, read your audience, and balance your vision with an open mind.

SPACE INVADERS

Spring 2018

Brainstorming monthly columns for the magazine allowed us to reflect on different ways to spotlight the talent and lives of TAG members. One idea was to explore how artists use their working spaces to inspire creativity, and a column called "Space Invaders" was born. Sadly, it has only appeared in the pages of *Keyframe* twice, but we loved showcasing Ben Balistreri's home studio featuring hundreds of eclectic figurines, comic books, toys, and games. Ben shared how this explosion of visual influences leads to creative inspiration.



By Karen Briner

Daron Nefcy, Executive Producer of *Star vs. The Forces of Evil*, and her spunky creator

IMAGINE PITCHING YOUR IDEA FOR A TELEVISION SHOW TO A DEVELOPMENT EXEC WHO'S ON HIS PLAYSTATION WHILE YOU'RE TALKING? OR BEING ASKED TO MAKE SPUR-OF-THE-MOMENT CHANGES TO YOUR MAIN CHARACTER JUST BEFORE PITCHING TO A STUDIO HEAD? OR HAVING A FOCUS GROUP DECLARE THEY HATE YOUR SHOW AND THAT YOU SHOULD BE FIRED? WE SPOKE TO JORGE GUTIÉRREZ, DARON NEFCY, AND CRAIG MCCrackEN TO LEARN MORE ABOUT THEIR PITCHING EXPERIENCES, HOW TO DEAL WITH REJECTION AND OTHER TALES FROM THE TRENCHES.

THE ART OF INCLUSION

Fall 2018

Long before more vocal DEI efforts at studios, *Keyframe* explored the power of animation as a medium to reflect the world we live in. In this article, we looked at the importance of embracing cultural diversity, and how to accomplish this goal without resorting to stereotypes. Diego Molano discussed how critical it is to recognize the wide diversity of ethnicities within LatinX cultures. David Derrick, who has Samoan ancestry, reflected on how Polynesian culture has been undersold. Damil Bryant talked about pushing back on Black stereotypes, while Mike Davis advised channeling authentic experiences into your creations. This dialogue was one of our first steps toward acknowledging the power and influence of animation in inspiring cultural change and inclusion.



ARTISTS WITH A CAUSE

Winter 2018

One thing is clear: TAG members are passionate about their communities, and they are creative when it comes to finding different ways to give back. We wanted to spotlight some of these altruistic individuals and share their stories. Color Designer Eunsoo Jeong launched her *Koreangry* comic as a way to cope with her

fear and anxiety after the 2016 election. She wanted to use her voice to illuminate immigrant issues, detailing her work with the UCLA Labor Center. Head of Effects Marlon West shared his journey to raise awareness of gun violence by doing daily push-ups for each person killed by guns in the United States that year. He chronicled his mission on social media. Character Designer Caroline Foley shared her contributions to curb the feral cat population in Los Angeles by participating in a privately funded TNR (Trap, Neuter, Release) program and fostering cats.

MOMS IN ANIMATION

Spring 2019

Tackling real issues facing TAG members has always been an important goal for *Keyframe*. Here we took the opportunity to address the difficulties many women face when juggling family and career responsibilities. TAG moms wanted to speak out and share their experiences in hopes of helping one another and future parents by being candid about some of the challenges. We got more than 14 moms into one room to talk, and it was a cathartic experience. They shared their successes and failures, their fears and joys, and how the animation industry would benefit by supporting working parents more effectively.

THE DOS & DON'TS OF NOTES

Summer 2019

Everyone at some point in their careers has received a frustrating or perplexing note, and we wanted to tap into this conundrum while providing readers with constructive solutions. This article was a fun one, and our interviewees shared humorous anecdotes and thoughtful tips for both note givers and note recipients. Advice for both? Never take a note seriously; it's always about the work! We received a lot of positive feedback from TAG members, so this article kicked off a series of popular "how to" pieces. We also need to acknowledge our TAG models who gamely donned funny Post-it Notes on their faces to illustrate the article with a dose of humor.



Love it.

THE IRON GIANT TURNS 20

Summer 2019

The 20th anniversary of *The Iron Giant* gave us an opportunity to look back and revisit older productions. Until this point, *Keyframe* had focused mostly on current and upcoming TV shows and films, but we decided to explore the past in this feature article that reflected on the creative process of *The Iron Giant*. Five artists who worked on the production shared their memories, including: Head of Effects Allen Foster, who described how he used gaming CG software for the ocean scene; Head of Animation Steve Markowski, who talked about infusing the metal giant with humanity; and Head of Story Jeffrey Lynch, who reflected on how they blazed new territory.

GOLDEN AWARDS

Winter 2019

In the fall of 2019, The Animation Guild hosted its first Golden Awards celebration in more than a decade, paying tribute to 28 Guild members who reached the significant milestone of working in the craft for 50 years. Among those honored were Bob Richardson, who produced and directed all episodes of the 1990s *Spider-Man* series; Jerry Eisenberg, who regaled attendees with funny anecdotes; Animation Checker and Continuity Supervisor Carla Washburn, who acknowledged her mother, Master Inker Manon Washburn; and Animator and Animation Director Tim Walker, who poked fun at himself by wearing a red clown nose. Bringing together so many talented artists and writers who spent their entire careers building the Union inspired many new members to acknowledge the contributions of our elder members.



HOW IT ALL STARTED

The WGA had *Written By*. Art Directors had *Perspective*. The Editors Guild had *CineMontage*. The list goes on and on. The Animation Guild was one of a few Locals that did not publish a magazine celebrating its members. The idea of creating a magazine to celebrate TAG members had been percolating amongst the Executive Board for awhile, but it wasn't until Jason MacLeod was elected that the idea gained momentum. He believed that a publication could celebrate the craft and elevate the work we do in animation, and also educate and inform not only our own members but many others in the entertainment industry and beyond.

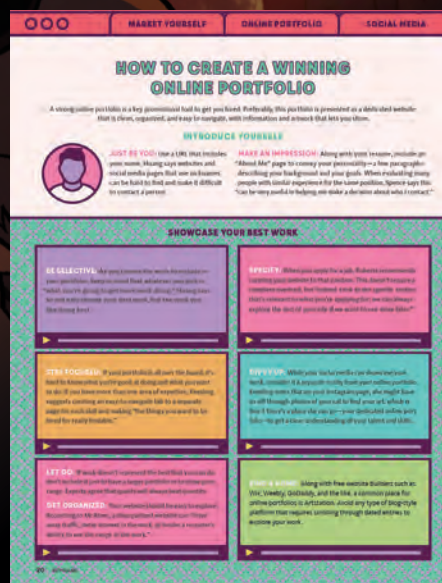
"Most articles about animation were led by the big studios' marketing departments, so they would spotlight the producers or the voice actors. Rarely would you see a Design Lead or Animator even mentioned," says TAG President Jeanette Moreno King. "We felt that by having our own magazine, we could put a face to the crew and show the world the artistry and skill [animation] takes."

The initial Publishing Committee included Moreno King, MacLeod, Paula Spence, Jason Mayer, and Dave Thomas. They hired magazine editor Alexandra Drosu to create the new publication. She wanted to understand what the members hoped to read in the pages of the magazine and conducted many focus groups at six different studios, using the research to create the columns, stories, and tone. Drosu reached out to Art Director Jenn Logan to join the team and create the visual style of the award-winning magazine.

"The first issue was amazing. I obviously got sneak peeks into the art and design, but I was still blown away by the quality level of it. It's one of the things I'm most proud of in my tenure on the Board, being a part of its creation," says Mayer.

Adds Spence: "I loved the way we highlighted a member on the cover, and presented all of the various features and artwork in such a colorful and engaging way. It was a pleasure to see so many members' lives and talents revealed and celebrated, and it felt so satisfying to know that each of the members we met in the workplace could introduce us to even more members with interesting stories."

"My favorite features are those that give us the chance to know members at a more personal level than just their job title. We always want studios to treat us like humans, not just employees, so it only makes sense that we get to know each other that way, too." — ASHLEY LONG



HIRING HUMANELY

Spring 2020

Long before Sergeant-at-Arms Danny Ducker was on the Executive Board, she reached out to *Keyframe* with an idea. As an active member of the Testing Committee, she wanted to gather a group of TAG members in leadership positions and talk about ways to hire artists without resorting to unfair testing practices. We worked with Danny to identify important questions for the article, and she conducted, interviewed, and helped edit the piece. This collaboration showed the importance of member engagement in the pages of the magazine in order to inform and support our Union members.

EVOLUTION OF ADULT ANIMATION

Summer 2020

When *Primal* first came out, we were intrigued by this adult show that was both heartbreaking and hugely violent—and entirely dialogue-free. It prompted the question: how has adult animation evolved? Were we moving away from irreverent comedies and into experimental territory? Frequent contributor Evan Henerson tackled the topic, exploring unconventional origins like *The Midnight Gospel*'s podcast genesis and the sprawling aesthetic vision of *Final Space*.

DISCUSSING RACE IN THE WORKPLACE

Fall 2020

In the midst of the pandemic during the George Floyd protests, our Union recognized the importance of understanding how to have discussions about race in the workplace. We reached out to a diversity scholar, career educator in multicultural leadership, and the founder of Black Women Animate, and they shared their expertise on unconscious bias, misguided good intentions, and the stress that comes when dealing with issues of race falls on the shoulders of people of color. All emphasized that it's up to leadership to create safe spaces for conversations, including spaces where colleagues of color can come together without the burden of educating white people.

GIMME SHELTER

Spring 2021

In many other entertainment publications, animation writers and directors are often celebrated more than other job roles, but *Keyframe* has always focused on the collaborative aspect of the craft. In this feature, we brought the background to the forefront, looking at how architecture and design possess personalities as distinct as the characters who inhabit them. From Poison Ivy's greenhouse lair to Glimmer's transcendent tower bedroom to *Big Hero 6*'s Victorian-Japanese manor, these inspirational environments made us wish we could physically step into their worlds.

HOW TO MARKET YOURSELF ONLINE

Summer 2021

While doing various events such as "How to Get Your Start in Animation" for students, it became apparent that students weren't the only ones who could use advice on how to market themselves in the industry. TAG members wanted pointers too! So we reached out to 11 recruiters, directors, and other industry professionals to break down the best ways to promote your talent and skills on the web. From creating online portfolios to navigating social media and forums, this article was packed with insightful information. It has since become the most shared *Keyframe* article on social media.



HERO WORSHIP

Fall 2021

We love exploring the evolution of genres within the animation world, and this feature was especially fun. Not only did we take a deep dive into the trajectory of superheroes over the years, we talked to a few animation industry heroes including Bruce Timm, creator of the groundbreaking *Batman: The Animated Series*, who shared the obstacles he faced when trying to make classic superheroes a little more human. We also interviewed Lauren Faust, the pioneering Director and EP of the *DC Super Hero Girls* franchise, and examined the evolution of Black superheroes since the 1970s.



WISE COUNSEL

Spring 2022

The photo shoot for our feature article on mentorship was meaningful on many levels. We were nearly two years into the pandemic, and face-to-face gathering was still rare. But six TAG members masked up for outdoor photos, resulting in reunions that brought tears to the eyes, literally—when Angela Entzminger and Jacqueline Muñoz saw one another, they both cried. Because their mentorship relationship started during the pandemic, they'd never met in person before. As the three pairs mingled in TAG's parking lot, they exemplified some of the most important aspects of the mentor-mentee relationship: genuine connection and mutual respect.

FROM GLENDALE TO PARIS

Summer 2022

TAG has a proud history, and we love showcasing members from every era. As *Gay Purr-ee* celebrated its 60th anniversary, we were thrilled to speak with 94-year-old industry veteran Bob Singer who worked as a "layout man" on the movie. Singer even possessed one of his original drawings from the film. When we encountered difficulties transferring the image via email, Singer wasn't to be stymied. Soon after, a pristine color reproduction landed in our mailbox, adding yet one more invaluable piece of artwork to our growing archive.

LASTING ROOTS

When Contributing Writer Karen Briner interviewed Character Designer Dave Creek, she was enchanted by the incredible detail and beauty of his delicate Bonsai treehouses. She did not know then that her interview with Dave would bring immeasurable comfort to his family and spark a foundation, Dave Creek's Traveling Treehouses.

Just over a year after the article was published, Dave passed away due to injuries sustained from a skydiving accident. We shared the recording of his interview with his sister Aleasha Ramsay. In the interview, he talked about his dream of one day having his treehouses travel to children's hospitals and bring others joy and wonder.

"I can't tell you what this recording means to me," Ramsay shared with us in an email. "I've listened to it over and over, and it's brought about something quite wonderful. We've started a non-profit organization called Dave Creek's Traveling Treehouses. It's been a very exciting and somewhat emotional journey. The trees will be traveling to children's hospitals, God willing, just as Dave dreamed they would."

For more details about the organization visit www.davecreekstravelingtreehouses.org.



THE NAME THAT ALMOST WAS

Finding the right name for The Animation Guild's magazine took some brainstorming. We explored everything from the obvious—*The Animation Guild Quarterly*—to more evocative ideas like *Animated Life*. We settled on four names and let you decide, and overwhelmingly you voted for *Keyframe*, a name originally proposed by then-Executive Board member Jason Mayer. When we started exploring the masthead, we took a little detour. What if we tried a moodier, more artistic approach and called the magazine 839? The idea didn't last, but we have proof here of the name that almost was.



UNDER THE COVERS

Ever wonder what it takes to create an indelible magazine cover? Finding an appealing image, focusing on the right amount of contrast, and communicating the story are just some of the important elements that go into the process. We spoke with Art Director Jenn Logan, who shares some of the creative concepts behind *Keyframe*'s striking covers.





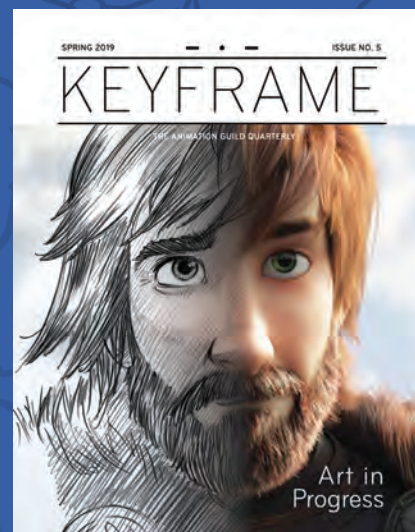
Winter 2018

For our first issue, we knew we wanted a TAG member on the cover, and Creator Daron Nefcy was a great candidate to illustrate the process behind pitching your own show. Our art team drew the background sketches inspired by elements from *Star and the Forces of Evil*, and we loved the idea that all of these illustrations were being birthed out of Nefcy's head. We avoided the design trope where you have the top of someone's head opening up and all the characters spilling out. By actually standing on Nefcy's head, Star becomes more than just an idea. She becomes a character in the real world.



Spring 2018

This was one of our more playful covers. Cosmo Segurson brought the entire set of his stop-motion short, *The Prince and Mr. Whiskers*, into the TAG art gallery. We had a rough idea of the concept, but until we were able to set it up and play with the miniature instruments and furniture, we didn't know what we were going to get. One of the great things is that the photo shoot reflected what Segurson was doing on his film: working with live elements and then adding animation to tell a compelling story. The process felt organic, with our team photographing the set and Segurson creating original artwork.



Spring 2019

We wanted to show the process of creation in animation, and we came across an early sketch for *How to Train Your Dragon: The Hidden World* online. We loved the idea of a single image showing the progression from ink to screen, and when we pitched it to the studio, they loved it, too. Because we needed a perfect matchup to make the two images work together, the studio asked Director Dean DeBlois to sketch Hiccup's face and blend it seamlessly with the finished artwork. DuBlois happily obliged, and a poster of this final cover image traveled around the world with the DreamWorks 25th Anniversary art exhibit.



"I'm so grateful for the *Keyframe* magazine coverage of my Nickelodeon short *The Prince and Mr. Whiskers*. It definitely got eyes on me as a creator. My combination of stop motion mixed with traditional 2D was the focus of the article, and it really helped me land an executive role on *The Cuphead Show!* where we implemented the same techniques." – COSMO SEGURSON



Fall 2019

For our main article in this issue about action in animation, we had concept sketches from *Spider-Man: Into the Spider-Verse*. We picked up on their textures and the hand-drawn nod to comics, as well as loosely interpreting the quintessential 1980s style of Drew Struzan, whose iconic movie poster artwork includes *Star Wars* and *Indiana Jones*. At the photoshoot, we asked the artists interviewed for the article to tap into their inner superhero or villain. (Sadly, Peter Ramsey was out of town and missed the fun!) By using close-up images with the sketchy blend of an explosion in the background, we made the artists the superheroes, instead of the other way around.



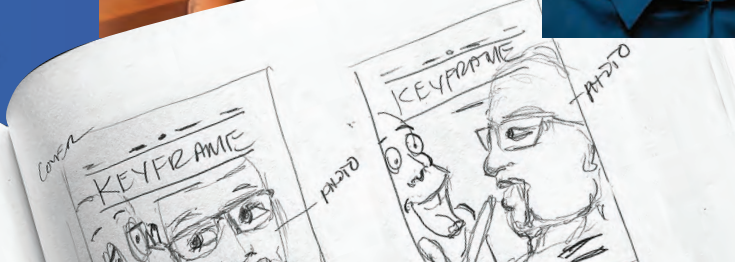
Winter 2019

The concept for this cover focused on the significance of talented women working together on a film where the two main characters, Elsa and Anna, also embodied female strength and power. However, getting everyone together in one group to all look great in a single photo is a challenge. Added to this was the use of actual life-size figures from *Frozen II* rather than Photoshopping them in. Because the shoot took place inside Walt Disney Animation Studios where everyone worked, we had to create a whole background to make it appear like the women were magically transported to Arendelle.



Spring 2020

The idea behind the *Scooby-Doo* cover was to bridge the gap between Scooby's origins and where the franchise is now—three-dimensional and computer rendered. We sourced the historic image of Scooby's creator, the legendary Iwao Takamoto, at work. Having him look down at the new version of his creation was a fun nod to the journey Scooby and the gang had taken over 50 years. In some cases, a cover can be a work in progress up to the last minute, and at the 11th hour, my husband gamely modeled the hand that carries Scooby so that we could make the perspective for the image work.



Winter 2020

To depict our new Covid work world and the challenges of completing a film remotely, a lot of elements came into play. We pitched the Zoom concept to DreamWorks, and they helped us wrangle the artists to send images of themselves on Zoom. We also let them know what we needed for each of the character images. We didn't want them to look too polished, like a still out of a movie, but rather as if they were interacting with the artists in the real world. We also wanted to capture the candid, awkward nature of Zoom. As for the sloth, this helped create a sense of dimension between Director Joel Crawford and the flat computer screen.

Summer 2021

With a feature about hybrid movies that included *Space Jam*, we knew we wanted to work with Bruce W. Smith, and we were intrigued by the idea of Smith interacting with an illustrated version of himself. Smith recommended the artist Overton Lloyd to create his portrait. That was the easy part. Once the cover was sketched out, we had to set up the photoshoot. Our photographer, Tim Sullens, had to capture two separate pictures that would work together—one to be used as a photograph, and one to be turned into an illustration by Lloyd. We got lucky with the terrific shot of Bruce laughing, and we used color to bring the two images together.

Fall 2021

As huge fans of the work of Jorge R. Gutiérrez, this cover was especially enjoyable. We pitched a number of ideas to the studio, but due to various issues, most weren't possible. While we were disappointed, we were fortunate to have great source material from Netflix. The artwork in *Maya and the Three* was inspiring, and when we saw this piece, we decided to not only make it the cover, but also use it for the feature article's color story. To make the cover work, we needed a masthead in the same style, so we made our own typeface based off the Maya title treatment. This is the only time we've broken away from our traditional masthead.



Winter 2021

With a feature article about choreography in animation, we knew we wanted to depict motion in some way. Fortunately, our art team had worked with a process known as a fence technique, which takes a two-dimensional image and makes it seem to move by dragging a paper that resembles a picket fence across it. Technically, it's challenging to make an image that has movement but also still looks like it makes sense when it's not moving since portions of the image need to be distorted. We were fortunate to collaborate closely with Disney for assets that worked for both the cover and the article to create an interactive experience for our readers.



Spring 2022

This feature article explored the creative adaptation of books into animated films and TV shows. For the cover we decided to focus on *The Bad Guys* to illustrate this concept. From the start, we wanted to take the books and transform them into a physical 3D scene where we could insert the characters—literally. We copied pages out of the books, tore those pages apart, created a scene, and photographed it. Because there was so much movement and action in the story, we explored what would happen if the image wrapped from front to back. We worked with DreamWorks early on for just the right images to make it seem like the characters were jumping through the pages and right out of the front cover.



HONORING OUR ANIMATION FAMILY

ON FEBRUARY 26, THE ANNUAL AFTERNOON OF REMEMBRANCE PAID TRIBUTE TO THOSE IN THE ANIMATION INDUSTRY WHO PASSED AWAY LAST YEAR. HERE, WE REMEMBER THE LIVES OF THESE TALENTED ANIMATION GUILD MEMBERS.

ANGELIKA KATZ 01/03/2022
Painter Angelika Katz worked for Hyperion and Walt Disney Animation Studios. Her credits include *Aladdin*, *The Lion King*, *The Hunchback of Notre Dame*, *Mulan*, and *Lilo & Stitch*. She was 77.

SANDRA "SANDY" WOGATZKE 01/23/2022
Painter and Final Checker Sandy Wogatzke worked for Filmation and Hanna-Barbera. Among her credits is *Jetsons: The Movie*. She was 95.

JONATHAN FINN-GAMIÑO 01/25/2022
Storyboard Artist and Art Director Jonathan Finn-Gamiño worked for Fox Animation, Titmouse, and Bento Box. His credits range from *American Dad!* to *Big Mouth*. He was 32.

MYRNA BUSHMAN 01/26/2022
Myrna Bushman spent her career at Warner Bros., Disney TVA, Ruby-Spears, and Hanna-Barbera. As a Timing Director, she worked on *Inspector Gadget*, *Muppet Babies*, and numerous ABC Weekend Specials. She was 85.

ANASTASIA "STACI" MANISKAS 02/01/2022
Staci Maniskas worked as a Painter at Filmation and Hanna-Barbera. Her credits range from Bugs Bunny specials to *She-Ra: Princess of Power* and *BraveStarr*. She was 87.

DYLAN HOFFMAN 02/06/2022
Working for studios from Nickelodeon to Walt Disney, Dylan Hoffman was a Character Technical Director and Rigging Artist. His credits include *Canvas* and *Kamp Koral: SpongeBob's Under Years*. He was 33.

PETER GENTLE 02/09/2022
Peter Gentle was a Final Checker and Painter at Hanna-Barbera, Cool Productions, Hyperion, Universal Cartoons, Filmation, Bluth, and Aurora. His credits include *Cool World* and *She-Ra: Princess of Power*. He was 70.



MARY LOCATELL 02/10/2022
A Background Artist and Model Designer, Mary Locatell worked at Snapdragon, Warner Bros., and Disneytoon. Among her credits are *Lilo & Stitch: The Series* and *Shrek*. She was 62.

MELVIN "MEL" KEEFER 02/11/2022
A Layout and Design Artist and Character and Prop Designer, Mel Keefer worked for Filmation and Hanna-Barbera. His many credits include *Jonny Quest* and *Groovie Goulies*. He was 95.



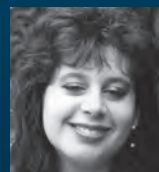
SARALEE "SARI" GENNIS 03/14/2022
Sari Gennis worked as a Special Effects Animator at DreamWorks, Disney TVA, Hyperion, and Warner Bros. Her credits include *All Dogs Go to Heaven*, *FernGully: The Last Rainforest*, and *Fantasia 2000*. She was 67.



CARL BELL 03/28/2022
Animator, Assistant Animator, and Clean-Up Artist Carl Bell worked for Chuck Jones and Bakshi Productions on *Beany and Cecil* and *The Lord of the Rings*, as well as Walt Disney Animation Studios on numerous classics such as *Beauty and the Beast* and *The Hunchback of Notre Dame*. His TV credits include *BraveStarr* and *She-Ra: Princess of Power*. He was 91.



IAN WILCOX 04/30/2022
Ian Wilcox was a Background Layout Artist and Background Designer for Film Roman and Fox Animation. His credits include *Family Guy* and *King of the Hill*, and he is best known for *The Simpsons*, where he worked for 15 years. He was 56.



EVELYN A.R. GABAI 04/30/2022
Evelyn Gabai enjoyed a career with Filmation, Marvel, Hanna-Barbera, Disney TVA, and Warner Bros. As a writer her credits include *The Smurfs* and numerous *Scooby-Doo* episodes. Her Background Artist credits include video versions of *Cinderella* and *Alice in Wonderland*.



BURTON "BURT" MEDALL 05/24/2022
Burt Medall worked as an Animator, Animation Supervisor, and Timing Director at Disney TVA, Warner Bros., Filmation, Bill Melendez, and Hanna-Barbera. Among his credits are *The World's Greatest SuperFriends*, *He-Man and the Masters of the Universe*, and *BraveStarr*. He was 76.

KEVIN MARTONICK 6/14/2022

As an Animator, Kevin Martonick worked on *Foster's Home for Imaginary Friends*, *The Mr. Men Show*, *Wayside*, *If You Give a Mouse a Cookie*, and *The Loud House*. He was 46.

STEVE WILZBACH 06/23/2022

Before becoming a producer, Steve Wilzbach worked as a Camera Operator, Scene Planner, and Cinematographer. His credits include *Jetsons: The Movie*, *FernGully: The Last Rainforest*, *Space Jam*, *The Iron Giant*, and *The SpongeBob Square Pants Movie*. He was 69.

WENDELL WASHER 07/02/2022

At Filimation, Marvel, Warner Bros., Hanna-Barbera, and Disney TVA, Wendell Washer worked as a Storyboard Artist and Layout Artist. He was also Storyboard Director on *The Muppet Babies* and *Dungeons & Dragons*. He was 75.

LEE K. GO 07/18/2022

Born in Indonesia, Lee Go came to Los Angeles in 1973 to pursue an artistic career. As a Model Designer and Layout Artist, he worked for Hanna-Barbera, Universal Cartoons, Hyperion, Marvel, and Warner Bros. He was 89.



JAMES CORDERO

07/21/2022

A Layout Artist at Netflix, James Cordero began his career in 3D modeling for residential development.

He also worked with motion capture on video games.

ERNIE SCHMIDT 07/23/2022

Ernie Schmidt was a Timing Director and Animator at Marvel, Disney TVA, and Filimation. He worked on numerous shows including *He-Man and the Masters of the Universe*, *BraveStarr*, and *Muppet Babies*. He was 75.

NORIKO HAWKS 08/01/2022

An Ink and Paint Artist, Noriko Hawks worked on TV series and movies for Walt Disney Animation Studios, Disney TVA, Hyperion, and FilmFair. Her credits include *Puff the Magic Dragon* and *The Mouse and His Child*. She was 81.

DOLORES "LAURIE" HANSON 08/02/2022

Laurie Hanson worked as a Painter and Animation Checker for Hanna-Barbera, Filimation, DePatie-Freleng, Ruby-Spears, and Warner Bros. She was 90.



KARL GEURS

08/16/2022

Karl Geurs worked as a writer at Warner Bros., Disney TVA, Marvel, Filimation, and Orsatti

Productions. He won an Emmy for *The New Adventures of Winnie the Pooh*, and additional credits include *Flash Gordon* and *Dungeons & Dragons*. He was 74.



JEFF HOWARD

08/25/2022

Effects Designer and Animator Jeff Howard worked on movies ranging from *The*

Princess and the Frog to *The Simpsons Movie*, while his TV credits include *King of the Hill*, *Dora the Explorer*, and *BraveStarr*. He was 69.



RALPH EGGLESTON

08/28/2022

Ralph Eggleston's career encompassed Director, Art Director, Storyboard Artist,

Writer, and Production Designer. He worked on numerous feature films including *FernGully: The Last Rainforest*, *The Lion King*, and *Toy Story*. He was 56.

JAMES "JIM" RYAN 08/31/2022

Jim Ryan worked as a Writer and Layout Artist at Hanna-Barbera, DePatie-Freleng, and Filimation. His career included *Groovie Goolies*, *The Pink Panther Show*, and *The Super Globetrotters*. He was 86.

PAUL SHARDLOW 10/08/2022

Paul Shardlow was a Color Designer, Visual Development Artist, Art Director, Animator, and Background Artist at Cartoon Network, Sony Animation, Nickelodeon, and DreamWorks. His work included *Watership Down* and *How to Train Your Dragon*. He was 75.

MARIJA MILETIC DAIL 10/09/2022

Born in Croatia, Marija Dail was the first woman Animator for Zagreb Film. Invited to the U.S. to work at Hanna-Barbera, she was also a Storyboard Artist, Model Designer, Producer, and Director at Hyperion, Marvel, Filimation, and Disney TVA. She was 88.

PHYLLIS BIRD 10/20/2022

Phyllis Bird worked as an Ink and Paint Artist mainly at Walt Disney Animation Studios, as well as Filimation, Hanna-Barbera, and Ruby-Spears. Her credits include *Lilo & Stitch*, *The Emperor's New Groove*, *Mulan*, and *Beauty and the Beast*. She was 80.

DARLENE KANAGY-BROWN 10/30/2022

A Golden Award recipient, Darlene Kanagy-Brown worked as an Ink and Paint Artist and Xerox Checker for Walt Disney Animation Studios, Filimation, Sanrio, Steve Krantz Productions, and Hanna-Barbera. Her credits include *Sleeping Beauty* and *The Little Mermaid*. She was 96.

KANG LIN ZHU 11/03/2022

Kang Lin Zhu worked as a Storyboard Artist and Layout Artist at Film Roman, Warner Bros., Disney TVA, and Nickelodeon. His credits include *Darkwing Duck*, *Goof Troop*, and *Quack Pack*, as well as many video films. He was 80.

ANDREI SVISLOTSKI 12/19/2022

Director and Storyboard Artist Andrei Svislotski worked on *Rugrats*, *Wild Thornberries*, *Curious George*, and many other popular series.

The following names were not received by the time last year's Tribute went to press.

GÉRALD FORTON 12/16/2021

Well-known for his work on French comic books, Gérald Forton was also a Storyboard Artist and Model and Layout Artist for MGM, Marvel, DreamWorks, Universal Cartoons, and Hanna-Barbera. He was 90.

DERRICK WYATT 12/16/2021

Character Designer Derrick Wyatt worked for Warner Bros. and Cartoon Network. He also held positions as Art Director, Lead Character Designer, and Color Stylist on *Transformers: Animated*. He was 49.

DAVID SCHWARTZ 12/30/2021

David Schwartz was a Storyboard Artist and Production Board Artist as well as writer. He worked at numerous studios, including Marvel, Disney TVA, Universal Cartoons, Rough Draft, and Hanna-Barbera. His credits include *New Looney Tunes* and *Johnny Bravo*. He was 67.



A NEW KIND OF HEROINE

SCREENWRITER LINDA WOOLVERTON REFLECTS
ON THE FIRST ANIMATED FILM NOMINATED
FOR A BEST PICTURE ACADEMY AWARD.



Thirty-one years ago, Walt Disney's *Beauty and the Beast* made history. It was the first animated movie nominated

for the Academy Award for Best Picture. In the running with heavy hitters like *JFK* and *The Silence of the Lambs*, this nomination marked a turning point.

According to *Beauty's* screenwriter Linda Woolverton, the entertainment industry realized: "Oh, this isn't kid stuff. It became the go-to movie to see ... It opened up the audience for animation."

Woolverton came to *Beauty* from television animation. She had never been on a feature film before, and she worked on it exclusively for four years. "I was really on this big learning curve," she says, noting what a gift it was being able to work with Executive Producer Howard Ashman, "conjuring up the story together. That absolutely enabled my career."

Belle is one of the reasons Woolverton feels *Beauty* was nominated for an Oscar. "She was the kind of Disney heroine that [Howard] and I both wanted to see. Me because I'm a feminist," she explains. "I really wanted to create a strong, intelligent non-victim."

The Beast was also a revelation, Woolverton says. "I wrote a lot of emotional stuff for the Beast.

[Supervising Animator for Beast] Glen Keane said to me, we really can't do that much emotion in animation," she says. "I said, 'I bet you can,' and he did." She notes how the depth, nuance, and multi-dimensional aspects of the characters were unique in the world of animation at that time. She also believes *Beauty* stands out for its music: "The whole concept of a stage musical being in animation. That was just ground-breaking."

Woolverton calls all of these elements coming together "a beautiful conflagration." Not only did it lead to an Oscar nod, she says it also influenced the direction animated heroines would take in the future. "Now all the heroines are strong and spunky," she says. "Belle absolutely heralded a different type of woman."

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