CONGRATULATIONS TO OUR ANNIE AWARDS NOMINEES

BIG HERO 6 • TOY STORY THAT TIME FORGOT • FEAST • PLANES: FIRE & RESCUE

Robert L. Baird • Ferrell Barron • David Condolora • Roy Conli • Don Crum
Peter DeMund • Henrik Fält • Bradley Furnish • Roberts Gannaway • Daniel Gerson
Don Hall • Karen Hathaway • David Hutchins • Michael Kaschalk • Mark Keefer • Jin Kim
Ken Kim • Shiyoon Kim • John Kosnik • Tim Mertens • Dan Molina • Patrick Osborne
Piero Piluso • Steve Purcell • Kristina Reed • Jordan Roberts • Marc E. Smith
Louise Smythe • Galyn Susman • David Suther • Carlo Vogele • Chris Williams
DREAMWORKS ANIMATION CONGRATULATES ALL OF TONIGHT’S ANNIE AWARD NOMINEES ON THEIR ACHIEVEMENTS!
CONGRATULATES OUR ANNIE AWARDS NOMINEES

OUTSTANDING ACHIEVEMENT FOR EDITORIAL IN AN ANIMATED FEATURE PRODUCTION
Dan Molina, Mark Keefer & Karen Hathaway

OUTSTANDING ACHIEVEMENT FOR STORYBOARDING IN AN ANIMATED FEATURE PRODUCTION
Piero Piluso
Congratulations
to all of the outstanding nominees and honorees of the 42nd Annie Awards.
“Be grateful for your gifts... they are all around you.”

Congratulations to our nominees for
Toy Story That Time Forgot
You’ve created a tale that won’t be soon forgotten!

PIXAR
Be grateful for your gifts... they are all around you.

Congratulations to our nominees for Toy Story That Time Forgot:
You've created a tale that won't be soon forgotten!

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JANUARY 31, 2015
UCLA ROYCE HALL • LOS ANGELES, CALIFORNIA

PROGRAM

Best Student Film
Storyboarding in a Television/Broadcast Production
Storyboarding in a Feature Production
Editorial in Television/Broadcast Production
Editorial in Feature Production
Best Animated Video Game
Message from the President
June Foray Award
Ub Iwerks Award
Special Achievement Award
Character Design in a Television/Broadcast Production
Character Design in a Feature Production
Music in a Television/Broadcast Production
Music in a Feature Production
Animated Effects in an Animated Production
Animated Effects in a Live Action Production
Best Animated Short Subject
Winsor McCay Awards
Message from the Executive Director
Character Animation in a Live Action Production
Character Animation in a Video Game
Character Animation in a Television/Broadcast Production
Character Animation in a Feature Production
Production Design in a Television/Broadcast Production
Production Design in a Feature Production
Best Animated Special Production
Best Animated Television/Broadcast Commercial
In Memoriam
Voice Acting in a Television/Broadcast Production
Voice Acting in a Feature Production
Writing in a Television/Broadcast Production
Writing in a Feature Production
Best Animated Television Production for Pre-school Children
Best Animated Television Production for Children
Best General Audience Television Production
Directing in a Television/Broadcast Production
Directing in a Feature Production
Best Feature
CREDITS

EXECUTIVE PRODUCER
Frank Gladstone

SHOW PRODUCER
Annette O’Neil

EVENT DIRECTOR
Gretchen Houser

EVENT PRODUCER
Annette O’Neil

WRITER
Mike Mallory

TALENT MANAGER
Ned Lott

PRODUCTION DIRECTOR
Mike Benson

STREAMING BY
Take One Digital

CEREMONY SOUND DESIGN
Marc S. Perlman

EDITORIAL SERVICES
Josh Gladstone

VIDEO GRAPHICS
Russell Frazier

ANNOUNCER
Dina Sherman

MEDIA AND PUBLIC RELATIONS
Gretchen Houser, Houser PR

PR/MEDIA ASSISTANTS
Gil DeGloria
Sandra Nadeau Gifford
Stephanie Milano
Kelly Wyatt
The Providence High School Media Focus Program

TALENT HOSTS
Azusa Pacific University Animation Students

AWARD BALLOTING
Brett Kistler, ClearView Studios

AWARD PROTOCOL
David Derks

WEB DESIGN
Olivia Hernandez, Odez Designs

WEB DEVELOPMENT
Brett Kistler, ClearView Studios

PROGRAM COVER
Russell Frazier

PROGRAM BOOK EDITOR
Annette O’Neil, Clever Ginger Creative

PROGRAM BOOK DESIGN AND PRODUCTION
Olivia Hernandez, Odez Designs

PRINTER
Terri Norman, Fineline Printing

TROPHY DESIGN
Tom Woodward

AWARD TROPHIES
John Billings, Billings Artworks

CATERING
Maxine Banks, Maxine Banks Events

AFTERPARTY MUSIC
The Barry Mosley Jazz Ensemble

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ACADEMY OF MOTION
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Justin George
Frank Gladstone
B. Paul Husband
Ivy Isenberg
Ken Mora
Chaz Murphy
Ken Storms
John Williams
BEST STUDENT FILM

After School
– Junyi Xiao

Dead Over Heels
– Jose Matheu

El Coyote
– Javier Barboza

Frog’s Legs
– Katie Tamboer

My Big Brother
– Jason Rayner

Tiny Nomad
– Toniko Pantoja
STORYBOARDING IN AN ANIMATED TELEVISION/BROADCAST PRODUCTION

Heiko Drengenberg – Disney Mickey Mouse – Disney Television Animation

Heiko Drengenberg is a director and story artist in the animation industry. He has worked on feature films as well as television. Recent projects include Disney’s “Tron: Uprising,” “Mickey Mouse” and “Penn Zero: Part-Time Hero.” His current project is Warner Brothers’ “Ninjago” feature. He’s from Hamburg, Germany, and lives in Los Angeles.


Joaquim Dos Santos – Legend of Korra – Nickelodeon

Executive Producer of “The Legend of Korra,” Joaquim Dos Santos is an animation director best known for his work on the award-winning hit animated Nickelodeon series “Avatar: The Last Airbender.” Dubbed “Dr. Fight” by animation fans, Dos Santos is known for his skill at choreographing kinetic, energetic fight sequences. His other directing credits include the animated series “G.I. Joe: Resolute,” “Justice League Unlimited” and several DC Showcase short-films including “The Spectre,” “Jonah Hex” and “Green Arrow.” He has also served a storyboard artist on “Justice League,” “Teen Titans” and “Tron: Uprising.” Adding to his body of work, Dos Santos served as Co-Executive Producer and Episodic Director on “The Legend of Korra.” He was nominated for an Annie for the latter, and also earned a NAACP nomination for Outstanding Children’s Program in 2012. He currently resides in Los Angeles, California with his wife, Sharon, and their cat, Mochi.

Nathaniel Villanueva & Douglas Lovelace – Star Wars Rebels – Lucasfilm Ltd./Disney XD

Douglas Lovelace has a wild imagination and a hunk of burning love for visual storytelling. He’s had the good fortune to work on such projects as Dreamworks’ “Dragons,” Disney’s “Tinkerbell,” and the pinnacle of pop cultural TV realms: “Star Wars Rebels.” Nathaniel Villanueva is a story artist at Lucasfilm Animation, currently working on “Star Wars Rebels.” Prior to Rebels, he has boarded at studios such as Film Roman and Dreamworks. He currently lives in SF with his wife, daughter and cat, and enjoys pro wrestling.
STORYBOARDING IN AN ANIMATED TELEVISION/BROADCAST PRODUCTION

Brad Ableson, Matthew Faughnan & Stephen Reis – The Simpsons – Gracie Films in association with 20th Century Fox Television

USC alum Brad Ableson has been an animator and storyboard artist on over 150 episodes of “The Simpsons” and on “The Simpsons Movie.” He is also known for co-creating MTV’s “Good Vibes.” Stephen Reis started on “The Simpsons” in 1996, and is currently a storyboard artist and has directed several commercials for the show. Matthew Faughnan graduated from the University of the Arts in Philadelphia and started on “The Simpsons” in 1997. Presently, he is a storyboard artist and director on the series.

Louise Smythe – Toy Story That Time Forgot – Pixar Animation Studios

Louise Smythe joined Pixar Animation Studios as an intern in early 2012. She became a full-time artist at the studio in October of that same year. Since joining, she has worked on the studio’s first TV Christmas special, “Toy Story That Time Forgot,” and is currently working on an upcoming project. Raised in Memphis, TN, she studied illustration at Washington University in St. Louis and animation at CalArts.

Mark Ackland – Wander Over Yonder – Disney Television Animation

Mark Ackland got his start in animation as an intern at Chuck Jones Film Productions nearly 20 years ago. There, he had the amazing opportunity to learn from animation legends Bob Givens, Maurice Noble and Chuck Jones. Since then, Mark has been a designer and storyboard artist on such projects as “Clone High,” “Fosters Home for Imaginary Friends,” “The Book of Life,” “Mickey Mouse” and “The LEGO Movie.” Mark is currently a storyboard artist on “Wander over Yonder.”
Marc E. Smith – *Big Hero 6* – Walt Disney Animation Studios

Marc E. Smith, Story Lead, played an integral role as a lead storyboard artist on “Big Hero 6.” He contributed to many key sequences in the film, portraying a wide range of comedy, action, and emotion. A graduate of CalArts, Smith has served as a story artist on several recent hits for Walt Disney Animation Studios, including “Tangled” and the two–time Academy Award®–winning “Frozen.”

Truong “Tron” Son Mai – *How to Train Your Dragon 2* – DreamWorks Animation

Tron Mai is a Story Artist at DreamWorks Animation. He has worked on the Academy Award® nominated films “How to Train Your Dragon,” “Kung Fu Panda 2” and “The Croods.” Tron graduated from Ringling College of Art and Design; since then, he has been working as a story artist for over 15 years.

Piero Piluso – *Planes: Fire & Rescue* – Disneytoon Studios

Piero Piluso is an award–winning director, writer, and storyboard artist. He won a Primetime Emmy for writing on “Camp Lazlo!” and was twice nominated for an Annie award: once, for storyboarding for his work on “Monsters vs. Aliens,” and once in the writing category for “Phineas and Ferb.” He has directed Tinkerbell shorts for Disney Toon Studios, and is currently directing “Star vs. the Forces of Evil” for Disney XD.

John Hurst – *Rio 2* – Blue Sky Studios/20th Century Fox Animation

A graduate of SVA in NY, John Hurst became a traditional animator for Walt Disney Animation Florida. From there, he worked on “Pocahontas,” “The Hunchback of Notre Dame,” “Mulan,” “Tarzan,” “Lilo and Stitch” and “Brother Bear,” as well as “Curious George” for Universal. He joined the story team of Blue Sky Studios for “Ice Age: Dawn of the Dinosaurs,” “Rio,” “Ice Age: Continental Drift” and “Rio 2.” He lives in Orlando, Florida, with his beautiful wife Chimene, and amazing sons Keegan, Miles, and Noah — and another child on the way.

Rodrigo Perez–Castro – *Rio 2* – Blue Sky Studios/20th Century Fox Animation

Born and raised in Mexico City, Rodrigo Perez–Castro is a Mexican–Canadian animation artist. He has worked as a Story Artist and Story Supervisor for numerous film, with most of the major animation studios. Rodrigo is currently Head of the Story Department at Toronto’s House of Cool studios, where he collaborates with Blue Sky Studios. While working for House of Cool, Rodrigo has worked on “Rio 2,” as well as other development projects for Blue Sky.

Julian Narino – *The Boxtrolls* – Focus Features/LAIKA

Julian Narino has been working as a story artist at LAIKA since 2006. He has worked on several of their films to date, among them: “Coraline,” “ParaNorman” and “The Boxtrolls.” Prior to joining LAIKA, Narino worked on a variety of projects for the International Music Feed, Cartoon Network and Nickelodeon. He received a Bachelor of Fine Arts from CalArts in 2005.

Emanuela Cozzi – *The Boxtrolls* – Focus Features/LAIKA

Emanuela Cozzi was born in Rome, where she studied architecture and interior design at the Istituto Statale d’Arte. She began her animation career in London, working on “The Thief and the Cobbler.” She joined DreamWorks Animation in ’95, where she worked as an animator and a story artist for 11 years on such films as “The Prince of Egypt,” “Spirit: Stallion of the Cimarron” and “Over the Hedge.” Emanuela joined LAIKA’s story team in 2010 on “ParaNorman.” She has been with the studio ever since.
Illya Owens – *Disney Mickey Mouse* – Disney Television Animation

Illya Owens is a Lead Editor at Disney TVA. Her schooling began when she was a child, watching cartoons every day before and after school. She had no idea the research she was absorbing. She started in animation in 1997. Owens enjoys expressing herself through timing and sound. Animation editing is a home where she’s allowed to be funny — her goal is to make you laugh. She’s extremely fortunate to work with such talented people, and to be surrounded by amazing artists.

Ernesto Matamoros – *Dragons: Defenders of Berk* – DreamWorks Animation

An LA native, Ernesto Matamoros has had a lifelong passion for editing. He began working professionally at 18 on commercials, documentaries and music videos, and quickly began working on high profile projects such as “Kahlil Gibran’s The Prophet” and Hans Zimmer’s “Pizza with an Icon.” Before his 28th birthday, Matamoros was hired as an Editor for the DreamWorks television show “Dragons: Riders of Berk,” making Matamoros the youngest editor ever hired at DreamWorks Animation.

Mike Elias – *Family Guy* – Fox Television Animation

Mike has been watching “Family Guy” five days a week for the last ten years. His time spent on this show has not only proven his allegiance to his craft, but has been helpful as an alibi in several criminal cases. Mike would like to thank Asifa-Hollywood for the nomination — as well as for recognizing editing’s contribution to the art of animation. We would like to reply. You’re welcome, dudemanbro.

David Suther, Bradley Furnish & David Condolora – *Toy Story That Time Forgot* – Pixar Animation Studios

While it is said that “limitations are the shackles we bind to ourselves,” the editorial team on “Toy Story That Time Forgot” insists that the project was limitless fun as well as very hard work. David Suther led the team, bringing skills honed from his years in live action and Disney–Pixar films (from “Monsters, Inc.” to “Brave”). Bradley Furnish began his career at the studio on “Toy Story 3,” and his familiarity with that world proved invaluable. David Condolora’s experience at Disney Animation and love of sci-fi were key.

Todd Raleigh & Doug Vito – *Turbo FAST* – DreamWorks Animation

Todd Raleigh joined Titmouse, Inc. as a picture editor in October 2013 to work on the Emmy nominated show, “Turbo FAST.” He previously worked as a post production manager for almost four years at Deluxe Digital Studios. Doug Vito studied film production at Southern Illinois University, and joined Titmouse in 2013 as well, as an assistant editor working on “Turbo FAST.”
EDITORIAL IN AN ANIMATED FEATURE PRODUCTION

Tim Mertens – Big Hero 6 – Walt Disney Animation Studios

Editor Tim Mertens is a native of Burbank, CA. After attending Weber State University, Mertens started his career with Disney TV Animation in 1990, before joining Walt Disney Animation Studios in 1994. After joining the company, Mertens contributed on films such as “Pocahontas,” “Tarzan,” “Brother Bear,” “Bolt,” “Tangled,” “Wreck-It Ralph.” Most recently, Mertens served as Editor on “Big Hero 6,” where he worked with the film’s directors to help shape the project from storyboards to a full-length feature.

John K. Carr – How to Train Your Dragon 2 – DreamWorks Animation

John Carr is a lead editor at DreamWorks Animation, and was the lead editor on the film “How to Train Your Dragon 2.” He has worked on numerous DreamWorks Animation films, including “Over the Hedge,” “Kung Fu Panda,” “How To Train Your Dragon” and several TV and DVD specials. John has worked in the industry for over 30 years.

Dan Molina, Mark Keefer & Karen Hathaway – Planes: Fire & Rescue – Disneytoon Studios

Dan Molina and Mark Keefer began working together in 2008. “Planes: Fire and Rescue” is their third major project to date. Upon joining DisneyToon Studios, they teamed up with veteran Karen Hathway to form the current editorial team. The culmination of their many years of experience in editing provided the creativity and seasoned experience needed to accomplish this demanding film.

Darragh Byrne – Song of the Sea – GKIDS/Cartoon Saloon

Darragh Byrne is the editor on “Song of the Sea,” his first animated feature. His background is in live action films, and he started work in Roger Corman’s Irish studio 18 years ago. Since then he has worked as an editor for TG4 in Galway, BBC in London, Screenscene in Dublin and Young Irish Film Makers in Kilkenny. He also directs music videos and edited Cartoon Saloon’s segment of the upcoming “Khalil Gibran’s The Prophet.”


Nominees not pictured
Congratulations to Our 42nd Annual Annie Awards Nominees from Rio 2

BEST ANIMATED VIDEO GAME

Forza Horizon 2 – Microsoft Studios/Turn 10/Playground Games
Valiant Hearts: The Great War – Ubisoft Montpellier
Child of Light – Ubisoft Montreal
Welcome to the 42nd annual Asifa-Hollywood Annie Awards. It is my extreme pleasure to greet you all to tonight’s event.

In case you haven’t noticed, we’ve grown, evolved and made several major changes over the course of the last twelve months - moves that position our society for an even greater role in promoting, encouraging, preserving and celebrating the art of animation.

One particular change should be mentioned at the outset. Our hard-working President for the past four years has been given a well-deserved promotion - Frank Gladstone is now our Executive Director, and will bring an even stronger leadership role to our organization.

Me? I’ve been booted up to being President. No one is more surprised than I - but I’ve been a part of Asifa since the 1970s (originally in New York, as a member of Asifa-East). Now, ably abetted by David Derks our VP, Jeff Wike our Treasurer, Bill Turner as Secretary, and backed by the rest of our esteemed Board of Directors, we are honored to continue serving you and our membership throughout the year.

And speaking of the membership - our numbers are way up - and it’s never been a better time to be part of the group. Our long time efforts in film preservation are now beginning to bear fruit; we have begun initiatives to fund additional scholarships, to aid animators in need and sponsor more events in the coming year. And yes, that means more screenings-with-filmmakers and members-only special events and discounts.

The importance and continued influence of our Animation Educator’s Forum will insure the next generation of artists and designers will have the proper guidance and encouragement. The continued evolution of the Annie Awards itself (not to mention streamlining the submission, nomination and voting processes) and its status in the larger Hollywood movie industry, shine a spotlight on our community that only earns greater respect for the people who create some of the most popular entertainment in film, TV, and games - and which appear in theatres, in homes and on mobile devices seemingly everywhere.

Whether it’s your first time here or you’ve been to our party many times before, tonight is a night to celebrate the films, the shows, your colleagues and the artform. Tonight’s event is for you. Congratulations everyone!

On behalf of Asifa - Let’s party,

Jerry Beck
President, Asifa-Hollywood

It seems just an hour ago that I was welcoming you to the 41st Annie Awards, and here we are, already at number 42.

ASIFA has grown by leaps and bounds these past few years. Our membership has expanded and our policies have evolved to more fully serve our members and our mission. We are healthy, stable and very, very busy. Our new president, Jerry Beck, has written eloquently about all we have accomplished in just the past year: a new focus on scholarships, progress with animation preservation, increased support for our Animation Aid Foundation and Educators Forum as well as our continuing archival growth and, of course, the improvements and increasing influence of the Annie Awards.

Part of my job, as executive director, is to see that we continue on this progressive path. That is a promise, but now there is even more to be done. Asifa-Hollywood has a new initiative, one that will not only bind our community even closer together, but will welcome the world as well. This endeavor, we believe, will bring Asifa-Hollywood to a whole new level of stewardship and responsibility and also leave a legacy for those who will follow us.

I will tell you about our initial plans when I speak with you this evening. And don’t worry, I promise to make my remarks short and sweet so that we can get on with tonight’s celebrations!

I wish all of you, Annie nominees and audience members alike, the very best on this very special evening and throughout the coming year.

Frank Gladstone
Executive Director, Asifa-Hollywood
JUNE FORAY AWARD

Significant and benevolent or charitable impact on the art and industry of animation.

CHARLES SOLOMON

Internationally recognized author, critic, historian and broadcaster Charles Solomon could be considered the authorized biographer of the animation industry. For the past three decades, he has been involved in programming animation events: first, for the 1984 Olympic Arts Festival, and then for the Los Angeles County Museum of Art, the Academy of Motion Picture Arts and Sciences, and for the Annecy, Ottawa and Sundance international film festivals. As a journalist he has contributed to The New York Times, TV Guide, Rolling Stone, The Los Angeles Times, Film Comment, and many other publications, as well as National Public Radio. His 1989 book, “Enchanted Drawing: The History of Animation,” which was named a Notable Book of the Year by the New York Times, has become a standard work on the medium. His subsequent books include “The Disney that Never Was,” “Tale as Old as Time: Disney Lost and Found: Exploring the Hidden Artwork from Never-Produced Animation,” “The Toy Story Films: An Animated Journey” and, most recently, “The Art of Disney” Golden Books. He also contributed the article on animation to “The International Encyclopedia of Communications,” published by Oxford University Press. As a film critic, he is heard regularly on NPR; in 2008, he received the L.A. Press Club Award for radio feature reporting. A longtime active member of Asifa-Hollywood, Charles currently serves on its board and is a member of the faculty of UCLA.
APOLLO ANIMATION PLATFORM

For the past 5 years, DreamWorks Animation has undergone a major software tool re-architecture. The result: in the Apollo Animation Platform. This platform was motivated by the studio’s desire to take advantage of emerging massively multi-core processing technology and cloud enabled scalability. Its goal: to introduce a new breed of real-time animation tools, aimed at and designed by artists. The first film to fully use the Apollo platform was the 2014 DreamWorks film, “How To Train Your Dragon 2.” Apollo enabled director Dean DeBois and cinematographer Roger Deakins to achieve a quality and scale in animation and lighting far above current animated feature films - with an efficiency never before achieved at DreamWorks Animation.

Apollo consists of two key innovative applications, Premo and Torch. Both have been re-architected by DreamWorks Animation from the ground up, providing artists with intuitive, interactive performance that enables them to work in a naturalistic way.

Premo is animation software that enables animators to work at the speed of their imagination. Through the application of real-time parallel character evaluation underneath an animator-conceived user interface, Premo allows artists to get back to drawing their characters and landscapes with digital pens and interactive displays, resembling the traditional way of drawing images with pencil and paper. To wit, animators can now work with fully realized, high-fidelity characters, full backgrounds and sets - and can work with multiple characters at the same time. Animators can seamlessly switch between shots and characters without stopping to reconfigure their workspace, as well as make camera tweaks and edits without stopping animated playback.

Torch is a lighting software that empowers individual artists to create a vast amount of imagery through the management of millions of files across 12 creative departments, among hundreds of artists, and from thousands of iterations. Artists easily navigate those files with an intuitive graph interface and can ensure that the latest updates are brought into the right images at the right time. Using Torch, artists view lighting setups on film quality assets as they will appear in the film, without waiting for the computer to batch render the images. The result is more intricate lighting sequences that, prior to Torch, would have been impossible to create within an animated film.

Apollo has changed DreamWorks Animation’s entire approach to the production process. What was once a linear process of simplify-edit-view, is now a completely interactive, fluid creative interface. Apollo leverages the latest technology, including global cloud-based infrastructure, massively parallel processing, and new computer graphics algorithms to implement naturalistic workflows designed by artists. The result is a perfect blend of the latest technology, providing intuitive and immersive tools that allow artists to focus on creativity. The unprecedented quality of animation and lighting in “How to Train Your Dragon 2” is clear evidence of the success of this platform.
SPECIAL ACHIEVEMENT AWARD

Recognition for an individual, individuals, or a company for unique and outstanding achievement.

THE WALT DISNEY FAMILY MUSEUM

Located in the historic Presidio of San Francisco, The Walt Disney Family Museum, a nonprofit organization, is dedicated to telling the remarkable personal story of Walt Disney by chronicling his impact on the popular culture of the twentieth century. The 40,000 square foot museum was co-created by Walt’s daughter Diane Disney Miller and his grandson Walter E.D. Miller, and opened in October 2009. The museum stands as a testament to Walt’s unique genius and features interactive galleries filled with artifacts and materials, which chronicle the Disney story, including artwork and animation, exhibits, listening stations, screenings, workshops, and classes. Recordings of Walt Disney’s own voice help to tell the story and guide visitors to a greater understanding of the man, his work, and his legacy.

REEL FX thanks ASIFA-Hollywood and Congratulates the Crew on 5 ANNIE NOMINATIONS, including Best Animated Feature!
CHARACTER DESIGN IN AN ANIMATED TELEVISION/BROADCAST PRODUCTION

Andy Suriano – Disney Mickey Mouse – Disney Television Animation

Originally hailing from Royal Oak, Michigan, Los Angeles resident Andy Suriano has worked in animation and comics for the past 20 years. He has won an Emmy and Annie Awards for shows like “Samurai Jack,” “Star Wars: Clone Wars” and “Fairly Oddparents.” He currently serves as the lead character designer on the new Mickey Mouse shorts for Disney, and actively contributes to the newest incarnation of “Teenage Mutant Ninja Turtles.” He’s working on IDW’s new “Samurai Jack” comic book series, and teaches character design at CalArts.

Benjamin Balistreri – Wander Over Yonder – Disney Television Animation

It is said that the angels wept the Day the Ben Balistreri was born, for truly they were missing one of their own. When he’s not caring for small woodland creatures, The Ben can be found donating his long, luxurious locks of golden hair and snoogling all those in need of the comfort or a simple, tender embrace. His scent is manly with the swoonsome overtones of a freshly baked cookie. If you are lucky enough to catch a glimpse of him, pause and reflect on the beauty and miracle that is this one and precious life.

Zac Gorman – Welcome to the Wayne – Nickelodeon in association with Switch Animation

Zac Gorman is a cartoonist from Detroit, Michigan, raised on the sacred suburban triumvirate of video games, cartoons and comic books. He’s the creator of the popular webcomic “Magical Game Time” and has worked on several animated television series as a storyboard artist and character designer. Zac currently resides in Chicago, with his far more talented wife and a furry little monster who most people mistake for a cat.
CHARACTER DESIGN IN AN ANIMATED FEATURE PRODUCTION

Shiyoon Kim, Jin Kim – *Big Hero 6* – Walt Disney Animation Studios

Shiyoon Kim, Lead Character Designer, joined Walt Disney Animation Studios in 2007. His credits include “Frozen,” “Paperman” and “Tangled,” among others. Kim attended CalArts, where all four of his animated films were in the producer’s show. Jin Kim, Character Design Supervisor, is a native of Seoul, Korea and a Disney veteran and worked with various departments on “Big Hero 6” to ensure that the 2D designs transformed successfully to CG. His credits include “Frozen,” “Wreck-It Ralph,” “Tangled” and many more.

Timothy Lamb, Joe Moshier – *Mr. Peabody & Sherman* – DreamWorks Animation

Craig Kellman, Joe Moshier, Stevie Lewis, Todd Kurosaw – *Penguins of Madagascar* – DreamWorks Animation

Craig Kellman, Joe Moshier, Stevie Lewis and Todd Kurosawa all worked on the character designs of DreamWorks Animation’s “Penguins of Madagascar.”

Sang Jun Lee, Jason Sadler, José Manuel Fernandez Oli – *Rio 2* – Blue Sky Studios/20th Century Fox Animation

José Manuel Fernández Oli, Jason Sadler and Sang Jun Lee worked as character designers on Blue Sky Studios’ “Rio 2”. Oli designed Roberto, the macaw heartthrob, the capybaras and the fast-talking sloth. Jason designed the macaw kids (Carla, Bia and Thiago); Gabi, the poisonous tree frog; and Eduardo, the macaw patriarch. Sang Jun designed Charlie the anteater, Jewel’s Aunt Mimi and the black panther. All three worked collaboratively together to bring these new characters to life.
CHARACTER DESIGN IN AN ANIMATED FEATURE PRODUCTION

Tomm Moore, Marie Thorhauge, Sandra Anderson, Rosa Ballester Cabo – *Song of the Sea* – GKIDS/Cartoon Saloon

Marie Thorhauge and Sandra Anderson are Danish visual development artists and graduates of The Animation Workshop in Viborg. Marie was head of design at Cartoon Saloon until 2013, when she began to pursue freelance projects. Sandra’s first film is “Song of the Sea.” Rosa Ballester Cabo is a Spanish illustrator based in Valencia, who has contributed to a variety of films, commercials and TV series. Tomm Moore is the co-founder of Cartoon Saloon and the Director of the film.

Paul Sullivan, Sandra Equihua, Jorge R. Gutierrez – *The Book of Life* – Reel FX Animation Studios/20th Century Fox

Emmy and Annie-winning husband and wife team Jorge Gutierrez and Sandra Equihua designed a hand-crafted, Mexican-folk-art inspired look for “The Book of Life” characters. Jorge focused on designing the male characters; Sandra, the females. Drawing on Mayan, Spanish and Mexican influences, they created loving tributes to their family members and ancestors. Art Director Paul Sullivan developed characters for 3D, supervised the art crew and worked with digital to maintain the unique look in CG.

Mike Smith – *The Boxtrolls* – Focus Features/Laika

Mike Smith is an award-winning concept designer and director of commercials, music videos in the US and Europe. He’s been a creative director at such animation studios as Colossal Pictures, Wild Brain, Vinton Studios and ReelFX, and has done design work for such studios as Disney, Paramount, Fox, Warner Bros. and Nickelodeon. He also directed the BAFTA-nominated short film, “1001 Nights,” in 1998, as well as “Tales of the Black Freighter,” a 20-minute animated film tied to “The Watchmen” feature.
Christopher Willis – *Disney Mickey Mouse* – Disney Television Animation

Christopher Willis is a British-born composer living in Los Angeles. He currently writes the music to two Emmy Award-winning TV shows: “Disney’s Mickey Mouse Shorts” and the HBO comedy “Veep.” In 2015, he’ll begin work on Disney Junior’s “The Lion Guard”.

Peter Lurye, George Gabriel, Chris Gifford – *Dora and Friends: Into the City!* – Nickelodeon Productions

Emmy-nominated Peter Lurye is best known as a composer and lyricist for TV and film, including numerous series on Nickelodeon, PBS, and Disney. Multi-instrumentalist George Gabriel is a producer, composer, and on-air personality with an expansive television career spanning Nickelodeon, Disney, Universal and Discovery Kids. Chris Gifford is creator and executive producer of Nickelodeon’s preschool series, “Dora and Friends: Into the City!,” “Dora the Explorer” and “Go, Diego, Go!”


The film’s main title song, “The Weekend Whip,” was written and produced by Jeppe Riddervold (aka Zack Jones), co-written by Erin Chapman and performed by Chicago-based rock band “The Fold.” Score-wise, every piece of music on Ninjago is informed by the manifold influences and abilities that both composers bring to the table: Kramer, the master builder, with his meticulous, tinkering, laboratory approach, and Jay -- the expert navigator who sees the big picture and charts a clear emotional trajectory for the score.

Lolita Ritmanis, Kristopher Carter & Michael McCuistion – *Marvel’s Avengers Assemble* – Marvel Animation

Emmy Award-winning composers Michael McCuistion, Lolita Ritmanis and Kristopher Carter, collectively known as Dynamic Music Partners, have created hundreds of hours of music for shows such as “Batman: The Brave And The Bold,” “Justice League,” “Teen Titans,” “Batman Beyond” and “The New Batman Superman Adventures.” From New York’s Lincoln Center to The Hollywood Bowl, performances of their music have received critical acclaim.

Nathan Barr & Lisbeth Scott – *Tumble Leaf* – Amazon Studios/Bix Pix Entertainment

Emmy-nominated composer and multi-instrumentalist Nathan Barr has scored more than 30 feature films, most recently Universal’s “The Boy Next Door,” directed by Rob Cohn and starring Jennifer Lopez. He scored all seven seasons of HBO’s hit series “True Blood,” and continues to score FX’s “The Americans,” Netflix’s “Hemlock Grove” and Amazon’s “Tumble Leaf.” He is beginning work on “South Of Hell,” a new series from Eli Roth and Jason Blum.
MUSIC IN AN ANIMATED FEATURE PRODUCTION

Nicole Renaud, Composer – *Cheatin’* – Plymptoons Studio

Nicole Renaud is a French soprano accordionist songwriter and film composer. As a film composer Nicole has had, over the years, a long-standing collaboration with celebrated film animator Bill Plympton. “Cheatin’” is her first assignment composing and scoring the music for a full-length feature. Whether live or on a soundtrack, Nicole’s music is unearthly and haunting, with a sound that spans from a retro feel to a more futuristic vibe, her voice lifting the listener to a sublime space.

John Powell, Jónsi – *How to Train Your Dragon 2* – DreamWorks Animation

British-born composer John Powell’s list of film credits exemplifies his ability to transcend genre. Since moving to the United States, he has demonstrated his unique talent by scoring over 50 feature films. His versatile talent can be heard in animated films, comedies, action films and dramas.

Danny Elfman – *Mr. Peabody & Sherman* – DreamWorks Animation

One of the world’s most versatile and successful contemporary film composers, Danny Elfman has been nominated for the Academy Award\(^\circ\) for his original scores for “Milk” and “Good Will Hunting” (both directed by Gus Van Sant), as well as “Men In Black” and Tim Burton’s “Big Fish.” The Los Angeles native got his start in the music business when he co-founded a musical theatre troupe in Paris (with brother Richard, an aspiring filmmaker) called “The Mystic Knights of Oingo Boingo.”

Bruno Coulais & Kíla – *Song of the Sea* – GKIDS/Cartoon Saloon

Bruno Coulais is a French composer, most widely known for his music for film soundtracks, including “The Secret of Kells,” “Coraline” and “The Chorus,” for which he was nominated for an Academy Award\(^\circ\). Kíla is an Irish band, formed in 1987, that blends traditional Celtic folk music with modern rock sensibility. Bruno and Kíla previously collaborated on the soundtrack to “The Secret of Kells.”

Joe Hisaishi – *The Tale of The Princess Kaguya* – GKIDS/Studio Ghibli

Joe Hisaishi was born in Nagano, Japan. He attended the Kunitachi College of Music, where he started his career as a modern music composer. Hisaishi has a long collaborative history with Studio Ghibli that goes all the way back to “Nausicaä of the Valley of the Wind” in 1984. This is his tenth film with the studio. Hisaishi also is well reputed as a skilled performer -- ranging from piano soloist to orchestra conductor -- and has released nearly 30 solo albums, including “Mkwaju” (1981) and “Melodyphony” (2010).
ANIMATED EFFECTS IN AN ANIMATED PRODUCTION

Michael Kaschalk, Peter DeMund, David Hutchins, Henrik Falt, John Kosnik – *Big Hero 6* – Walt Disney Animation Studios

Michael Kaschalk (Head of FX) guided the development and execution of all effects for “Big Hero 6.” His team included Effects Designer Peter DeMund, who was charged with establishing a consistent visual grammar for the effects within the film, Sr. FX Lead David Hutchins, who led the effects production of the portal interior environment, FX Lead John Kosnik, who was the film’s destruction effects lead, and Henrik Fält, who led the development of the film’s unique Microbot effect.

James Jackson, Lucas Janin, Tobin Jones, Baptiste Van Opstal, Jason Mayer – *How to Train Your Dragon 2* – DreamWorks Animation

James Jackson (Effects Lead), Lucas Janin (Effects Lead), Tobin Jones (Effects Lead), Jason Mayer (Effects Lead) and Baptiste Van Opstal (Effects Lead) were all part of the effects team from DreamWorks Animation’s “How to Train Your Dragon 2.”

Fangwei Lee, Krzysztof Rost, Jihyun Yoon, Robert Chen – *Mr. Peabody & Sherman* – DreamWorks Animation

Fangwei Lee (Fangwei Lee), Krzysztof Rost (Krzysztof Rost), Jihyun Yoon (Effects Lead) and Robert Chen (Effects Artist) were all part of the effects team on DreamWorks Animation’s *Mr. Peabody & Sherman.*

Mitul Patel, Nicolas Delbecq, Santosh Khedkar, Yash Argawal – *Penguins of Madagascar* – DreamWorks Animation

Mitul Patel, Yash Agrawal, Santosh Khedkar and Nicolas Delbecq contributed to a variety of effects on DreamWorks Animation’s “Penguins of Madagascar.” The effects department created a multitude of show-stoppers involving water, snow, destruction and sci-fi elements. Be it the adrenaline-pumping high speed boat chase, huge snow shelves collapsing, or mere footprints left on the snow by the cute penguins, each effect was stylized with the greatest detail to fit the snappy style of the Madagascar world.
Augusto Schillaci, Erich Turner, Bill Konersman, Chris Rasch, Joseph Burnette – *The Book of Life* – Reel FX Animation Studios/20th Century Fox

VFX Supervisor Augusto Schillaci worked to maintain the unique look of *The Book of Life* art, in 3D. Effects Supervisor Erich Turner led a team of effects artists including Chris Rasch, Joseph Burnette and Bill Konersman. The team stylized the art direction to fit unique worlds. A disintegrating bull on fire (made up of thousands of individual bulls), plenty of natural phenomena, building destruction and transitions of magical characters all had to be customized to fit the Director’s uniquely stylized vision.

Rick Sevy, Peter Vickery, Kent Estep, Peter Stuart, Ralph Procida – *The Boxtrolls* – Focus Features/Laika

Stop-motion films are intrinsically tactile. Therefore, it’s critical to incorporate practical materials and animation techniques into the digital effects. On “The Boxtrolls,” CG Supervisor Rick Sevy, Compositing Supervisor Peter Vickery, Sr. Compositor Ralph Procida, FX TD Kent Estep and FX TD Peter Stuart served as the effects vanguard, utilizing innovative technology -- combined with traditional artistry and design -- to create LAIKA’s unique approach to computer graphics.


Nominees not pictured
ANIMATED EFFECTS IN A LIVE ACTION PRODUCTION

Steve Avoujageli, Atsushi Ikarashi, Pawel Grochola, Paul Waggoner, Viktor Lundqvist – *Edge of Tomorrow* – Warner Bros./Village Roadshow Pictures

The team responsible for sand and destruction was assembled early on by Steve Avoujageli and Atsushi Ikarashi. Pawel Grochola was added to the team to handle airborne destruction, as well as complex alien sand shots. Viktor Lundqvist brought his extensive knowledge of fluids to handle both library and hero pyro work. Paul Waggoner handled most of the interactive water sims, hero sand destruction and water effects for the epic Dropship crash shots near the shoreline.

Raul Essig, Karin Cooper, Rick Hankins, Owen Calouro – *Noah* – Paramount Pictures

Rain, water, and new life take center stage in *Noah*, Darren Aronofsky’s latest epic. The nominees in this category collaborated closely with the director in order to achieve the incredible effects (and new technology) seen on screen.

Charles-Felix Chabert, Daniel La Chapelle, Spencer Lueders, Klaus Seitschek, Chris Messineo – *The Amazing Spider-Man 2* – Columbia Pictures/Marvel Enterprises

Charles-Felix Chabert, Daniel La Chapelle, Spencer Lueders, Klaus Seitschek, Chris Messineo worked together to design a series of cohesive effects that was intended to convey the nature of a supernatural force with a unique look. Due to the team’s innovations, the generation of the effects drove directly from the action of the characters, and the resulting effects is manifested in physically accurate interaction with the digital and practical elements in the scene.

Areito Echevarria, Andreas Soderstrom, Ronnie Menahem, Christoph Sprenger, Kevin Romond – *The Hobbit: The Desolation of Smaug* – Metro Goldwyn Mayer/New Line Cinema/WingNut Films

The long-standing team of Areito Echevarria, Andreas Soderstrom, Ronnie Menahem, Christoph Sprenger and Kevin Romond were pivotal members of the team that brought the fantastical world of Middle-Earth to life. From Smaug’s dragon fire to the epic barrel escape sequence and everything in between, they delivered boundary-pushing effects to “The Hobbit: The Desolation of Smaug.”

Michael Balog, Jim Van Allen, Rick Hankins, John Hansen – *Transformers: Age of Extinction* – Paramount Pictures

From the invading alien race that threatens life as we know it to the Autobots that rise up to protect humanity, the nominees in this category created a spectacle of destruction in Michael Bay’s blockbuster “Transformers: Age of Extinction.”


The effects team at Digital Domain, for “XMEN: Days of Future Past” created the lifting and transfer of the 45,000-seat RFK Stadium in Washington DC to surround the Whitehouse. These gentlemen worked from two different countries for many months and many, many hours to make this amazing feat look seamless.
BEST ANIMATED SHORT SUBJECT

Feast – Walt Disney Animation Studios

Me and My Moulton – Mikrofilm AS/National Film Board of Canada

The Simpsons: “Michal Socha Couch Gag” – Gracie Films in Association with 20th Century Fox Television

Duet – Glen Keane Productions/ATAP

The Raven – Moonbot Studios

The Dam Keeper – Tonko House LLC

Silent – Moonbot Studios
FOCUS FEATURES THANKS THE INTERNATIONAL ANIMATED FILM SOCIETY AND PROUDLY CONGRATULATES THE EXTRAORDINARY ARTISTS BEHIND “THE BOXTROLLS”

ANNIE AWARD NOMINEE

Best Animated Feature

Outstanding Achievement Directing in an Animated Feature Production

Outstanding Achievement Writing in an Animated Feature Production

Outstanding Achievement Voice Acting in an Animated Feature Production

Outstanding Achievement Character Animation in a Feature Production

Outstanding Achievement Animated Effects in an Animated Production

Outstanding Achievement Character Design in an Animated Feature Production

Outstanding Achievement Production Design in an Animated Feature Production

Outstanding Achievement Storyboarding in an Animated Feature Production

190 puppets were built

With 79 sets and over 20,000 handmade props, The Boxtrolls is the biggest production ever to be made in stop-motion animation.

For more on this extraordinary film, go to www.FocusGuilds2014.com
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ON YOUR ANNIE AWARD NOMINATION
CYNDI LAUPER
OUTSTANDING ACHIEVEMENT FOR VOICE ACTING IN AN ANIMATED FEATURE PRODUCTION
THANK YOU, ASIFA-HOLLYWOOD!
CONGRATULATIONS
TO OUR ANNIE AWARDS NOMINEES

Best Animated Feature
BIG HERO 6

Best Animated Short Subject
FEAST

Outstanding Achievement for Directing in an Animated Feature Production
DON HALL AND CHRIS WILLIAMS

Outstanding Achievement for Character Design in an Animated Feature Production
SHIYOUN KIM AND JIN KIM

Outstanding Achievement for Animated Effects in an Animated Production
MICHAEL KASCHALK, PETER DEMUND, DAVID HUTCHINS, HENRIK FÄLT AND JOHN KOSNIK

Outstanding Achievement for Storyboarding in an Animated Feature Production
MARC E. SMITH

Outstanding Achievement for Writing in an Animated Feature Production
ROBERT L. BAIRD, DANIEL GERSON AND JORDAN ROBERTS

Outstanding Achievement for Editorial in an Animated Feature Production
TIM MERTENS

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Thank you to all the sponsors of tonight’s Annie Awards.
You’re A Good Man, Lee Mendelson

Congratulations

It’s Been A Wonderful 50 Years And Counting

Best wishes from everyone at Peanuts Worldwide and Charles M. Schulz Creative Associates
CONGRATULATIONS!
To the 42nd Annual Annie Awards Nominees
The Winsor McCay Award, named for the most influential of character animation pioneers, was the first Annie Award established by Asifa-Hollywood and is awarded to a maximum of three individuals annually in recognition of lifetime or career contributions in direction, animation, design, writing, voice acting, sound and sound effects, technical expertise, music, education, or for other endeavours which exhibit an outstanding devotion to and promotion of excellence in the art of animation.

DIDIER BRUNNER

DON LUSK

Veteran animator and director Don Lusk has one of the most wide-ranging resumes in the industry. He began his career in animation at the Walt Disney studios in 1933 as an in-betweener, but soon rose to the position of Assistant Animator, working with Eric Larsen, Milt Kahl and James Algar. By 1938 he had become a full animator, lending his artistry to such classics as “Pinocchio,” “Fantasia,” “The Wind and the Willows,” “Alice in Wonderland,” “Peter Pan,” “Lady and the Tramp,” “Sleeping Beauty” and “101 Dalmatians.” Of his legendary animation of Tchaikovsky’s Arabian Dance from Fantasia, Frank Thomas and Ollie Johnston would write: “The scenes of the glowing white fish in the Arabian Dance section of ‘Nutcracker Suite’ amazed the whole Studio. No one had ever seen such a gossamer effect, and very few knew how it had been achieved.” After leaving Disney, Don went to work for Walter Lantz. He also animated for Chuck Jones on the 1962 feature “Gay Purr-ee.” Don then moved to Hanna-Barbera, where he spent the next three decades working as an animator, animation director and director before retiring in 1993. At the age of 101, Don Lusk remains one of the most accomplished and respected elder statesmen of animation.

LEE MENDELSON

Producer Lee Mendelson helped to make television history in December of 1965 with the premiere of the TV special “A Charlie Brown Christmas,” which not only impacted the television animation industry, but has become a staple of the holiday season. Perhaps surprisingly, he did not make his debut in entertainment in the animation industry. Instead, he made his debut as a documentarian, forming his own production company in Northern California in 1963. After the success of “A Charlie Brown Christmas,” however, he rarely strayed from animation, working closely with “Peanuts” creator Charles M. Schulz and director Bill Melendez to produce forty-four more “Peanuts” specials, which covered just about every holiday and topical subject there is, culminating 2006’s “He’s a Bully, Charlie Brown.” In between, Lee produced four feature films, beginning with 1969’s “A Boy Named Charlie Brown,” and two television specials featuring “Garfield,” of which 1983’s “Garfield on the Town” won a primetime Emmy. Those were followed by three specials featuring another comic strip star, Cathy, the first of which also won an Emmy in 1986. Mendelson also served as Executive Producer for the Saturday morning series “The Charlie Brown and Snoopy Show,” “Mother Goose and Grimm” and “Garfield and Friends.” Fifty years after breaking new ground in television with “A Charlie Brown Christmas,” Lee Mendelson can now add a Winsor McCay award to his total of six Emmys — out of 25 nominations — and two Peabody Awards.
ASIFA-Hollywood has long been in a position to learn of endangered animation collections and for years amassed a storeroom and warehouse full of materials. By 2011 we recognized that our good intentions had created an untenable situation. Through introductions arranged by Tony Angellotti, Frank Gladstone and Jerry Beck approached the Academy of Motion Picture Arts and Sciences to partner with them in order to give their collection the curatorial attention it deserved.

Initially, two things had to happen simultaneously: sorting the collection and moving it to the Academy facilities. To start, the Academy’s project archivist went in and simply began to excavate our storeroom and, later, our warehoused materials, identifying and organizing, transferring items into archival boxes and folders, creating a rough spreadsheet inventory and transferring everything meeting the archive criteria to the Academy’s vaults. The Academy has now finished the initial assessment and completed this first phase of work.

The ASIFA collection will be stored, preserved, catalogued and managed by the Academy’s Margaret Herrick Library. As with all of the Academy’s collections, it will be available for exhibition in the museum. However, the collection is not yet accessible as an online resource. There is probably another two years of work to do before that happens.

We are well aware that some of the materials ASIFA has gathered over the years, specifically advertising and television animation, does not fit within the Academy’s collecting strategy. Another part of our second stage of work, therefore, will be to identify those components and work to find more appropriate repositories for them. Once this second phase is completed, ASIFA’s collection at the Academy will be cataloged in the library’s online databases and available to researchers. It’s a goal we are very excited to be a part of fulfilling.
CHARACTER ANIMATION IN A LIVE ACTION PRODUCTION

Daniel Barrett, Paul Story, Eteuati Tema, Alessandro Bonora, Dejan Momcilovic – Dawn of the Planet of the Apes – Chernin Entertainment/Ingenious Media/TSG Entertainment

Daniel Barrett, Paul Story, Eteuati Tema, Alessandro Bonora and Dejan Momcilovic are the key players in a talented team that created Caesar and Koba, the fully digital apes that take center stage in this summer’s blockbuster “Dawn of the Planet of the Apes.” Creating the realistic CG apes that were so essential to carrying the story has been a rewarding experience for the group, who are always seeking to bring a new level of realism to the screen.

Kevin Spruce, Dale Newton, Sidney Kombo, Chris Mullins, Brad Silby – Guardians of the Galaxy – Marvel Studios

Framestore is an award-winning VFX studio with offices in London, New York, LA and Montreal. Its film animation team has brought some of the movie industry’s most famous characters to life: from Dobby and Kreacher in “Harry Potter” to Paddington Bear in his film debut this year. The team was recognized for its ground-breaking work on Alfonso Cuaron’s “Gravity,” where almost everything on screen was key-framed by hand (and met with VES, Bafta and Oscar success).


Eric Reynolds, David Clayton, Andreja Vuckovic, Guillaume Francois, Gios Johnston and their team were charged with creating the dreaded dragon, Smaug. At over twice the size of a jumbo jet, Smaug is the largest character any of them have ever brought to life. They are a tight-knit team, including some members who have worked at Weta Digital for over 10 years to bring some of the world’s best-loved CG characters to the silver screen.
CHARACTER ANIMATION IN A VIDEO GAME

Mike Mennillo – Assassin’s Creed Unity – Ubisoft Montreal

Many people on the team had worked together on previous projects. Some had even worked on the original “Assassin’s Creed.” The two projects were very similar: a new engine, new console generation and an extremely ambitious animation team. The team devoted countless hours of overtime to guarantee this was the most fluid, smooth and beautiful “Assassin’s Creed” game to date.


All the members of this team are traditional animators who got their start in the TV animation industry in Vancouver. They now bring their 2D sensibilities to all the video games developed at Klei Entertainment.

Alex Drouin – Child Of Light – Ubisoft Montreal

“Child of Light” was created by a small team of developers in Montreal using Ubisoft’s UbiArt Framework Engine. This is a powerful tool that lets programmers and artists to bring their art to life, by allowing original concept art to be inserted directly into the game world. In “Child of Light,” playing becomes akin to stepping into an interactive painting.
CHARACTER ANIMATION IN AN ANIMATED TELEVISION/BROADCAST PRODUCTION

Don Crum – *Toy Story That Time Forgot* – Pixar Animation Studios

Don Crum has been working in the animation industry for 18 years. He started at Walt Disney Feature Animation in Orlando to work on “Mulan.” Working in traditional hand-drawn animation, he continued to work at Disney on “Tarzan,” “Lilo & Stitch” and “Brother Bear.” In 2004, Crum was hired at Pixar Animation Studios, where he transitioned to computer animation. Over the last 10 years, Crum has animated characters for many Pixar films (including “Ratatouille,” “Up” and “Toy Story 3.”)

Carlo Vogele – *Toy Story That Time Forgot* – Pixar Animation Studios

Carlo Vogele joined Pixar in 2008 and has worked on “Toy Story 3,” “Brave” and “Monsters University.” Vogele studied theater and puppetry in Berlin before focusing on animation at the Gobelins School in Paris. During a semester at CalArts, he produced the clothes dramedy “For Sock’s Sake” which won best graduation film at Annecy in 2009. His next stop motion piece, the fish opera “Una Frutiva Lagrima,” gave him another win at Annecy and toured Hiroshima, Ottawa, Telluride, Berlinale and more.

Ken Kim – *Toy Story That Time Forgot* – Pixar Animation Studios

Ken Kim joined Pixar Animation Studios as an animator in July of 2006. He has since worked on several feature films including Academy Award®-winning “Ratatouille,” “Wall-E,” “Up,” “Toy Story 3,” and “Brave.” Kim has also contributed to short films “Your Friend the Rat,” “BurnoE,” “The Blue Umbrella,” and Academy Award®-nominated “Day & Night.” He most recently worked on Pixar’s first television Christmas special, “Toy Story That Time Forgot.”

Michael Granberry – *Tumble Leaf* – Amazon Studios/Bix Pix Entertainment

Granberry spent two decades directing theatre before pursuing animation. In addition to his work at Tumble Leaf, he has put his stamp on Cartoon Network’s “Robot Chicken,” “MAD,” “Mary Shelley’s Frankenhole,” “Elf: Buddy’s Musical Christmas,” “The Aquabats! Super Show!” and the upcoming Charlie Kaufman feature, “Anomalisa.” His stop motion Freddy Krueger wreaks havoc in the Saturn Award-winning documentary “Never Sleep Again: The Elm Street Legacy.” He’s also the creator of the web series “Zombies vs. Ninjas.”

Teresa Drilling – *Tumble Leaf* – Amazon Studios/Bix Pix Entertainment

Teresa splits her time between coasts and continents, and her work includes features, television, commercials and short films. She’s contributed to animation books and been quoted in publications from The London Times to Time Magazine, and recently finished animation for Charlie Kaufman’s “Anomalisa.” Teresa’s work has been displayed in the Smithsonian, and she has received Emmys for her work with Aardman and Vinton Studio. A proud ASIFA-Hollywood member, she’s also a founding board member of ASIFA-Portland.

Justin Nichols – *Wander Over Yonder* – Disney Television Animation

Hailing from the rainy domains of Vancouver, Justin grew up on a steady diet of “Calvin & Hobbes,” “Looney Tunes,” and possibly a third thing, though he can’t quite recall what. After going bald at 24, he sauntered down south to the Sunshine Coast (y’know, where the burritos abound the most). Since then, he’s storyboarded on some shows n’ stuff -- sometimes, on purpose. His strengths include eating cheesy snacks, wearing socks that match and writing bios that catch. You off guard.
CHARACTER ANIMATION IN A FEATURE PRODUCTION

Fabio Lignini – How to Train Your Dragon 2 – DreamWorks Animation

Fabio Lignini was born in Rio de Janeiro, Brasil. As a student, he made the short film “When the Bats are Quiet,” which received several awards. In 1995, Fabio moved to California to work at Industrial Light and Magic where he was introduced to the world of computer animation. In 1996 he joined the newly formed DreamWorks Animation, where he worked on “The Prince of Egypt,” “Spirit: Stallion of the Cimarron,” “Shark Tale,” “Bee Movie,” “How to Train Your Dragon,” “Puss in Boots” and “How to Train Your Dragon 2.”

Steven “Shaggy” Hornby – How to Train Your Dragon 2 – DreamWorks Animation

Steven ‘Shaggy’ Hornby is a supervising animator at DreamWorks Animation, where he was responsible for both Astrid and Drago on “How to Train Your Dragon 2.” His additional credits at the studio include “Kung Fu Panda,” “How to Train Your Dragon,” “Puss in Boots” and “Rise of the Guardians.” Before joining DreamWorks Animation, Steven worked at Walt Disney Animation Studios. A self-taught animator, Steven is passionate about storytelling. He published his first children’s novel in 2009.

Thomas Grummt – How to Train Your Dragon 2 – DreamWorks Animation

Thomas Grummt is an animator at DreamWorks Animation. He was the character lead for Cloudjumper, the four-winged dragon introduced in “How to Train Your Dragon 2.” His credits at DreamWorks Animation include “Kung Fu Panda 2,” “Puss in Boots,” “The Croods” and “Penguins of Madagascar.” Thomas studied at the Stuttgart Media University and Animation Mentor and has been animating professionally for over 9 years.

Ravi Kamble – Penguins of Madagascar – DreamWorks Animation

Ravi Kamble Govind worked as the lead character animator of Dave on DreamWorks Animation’s “Penguins of Madagascar.”
Travis Knight – The Boxtrolls – Focus Features/Laika

Travis Knight, the President and CEO of Oregon-based animation studio LAIKA, was Lead Animator on LAIKA’s Academy Award®-nominated “ParaNorman,” which was cited as Best Animated Feature by 14 critics’ groups -- more than any other 2012 film. He was also Lead Animator on LAIKA’s first feature, “Coraline,” which was nominated for an Academy Award® and won three Annie Awards, among other honors. Mr. Knight began his stop-motion animation career in the late 1990s.

Malcolm Lamont – The Boxtrolls – Focus Features/Laika

Malcolm Lamont worked as an animator at LAIKA on both of the studio’s previous films, “Coraline” and “ParaNorman.” He also worked as a key animator on “The Pirates! Band of Misfits” and “Fantastic Mr. Fox,” and as an animator on “Corpse Bride.” From 2001-2003, Malcolm taught a series of animation workshops hosted by the British Film Institute, which were held at the National Film Theatre. He received a Masters degree in Animation from the Royal College of Art in 2004.

Jason Stalman – The Boxtrolls – Focus Features/Laika

After receiving a Masters degree in Animation from the Royal College of Art, Jason Stalman served as an animator-in-residence at the Museum of the Moving Image where he directed a short film commissioned by Channel Four called Fairest of Them All. He then went on to work with a variety of animation studios working on such television series as The Wombles, The Koala Brothers and Max and Co Le Film. On the feature side, he worked as an animator on Corpse Bride, Fantastic Mr. Fox and ParaNorman.
PRODUCTION DESIGN IN AN ANIMATED TELEVISION/BROADCAST PRODUCTION

Kara Vallow, Brent Woods, Lucas Gray & Andrew Brandou – *Cosmos: A Spacetime Odyssey* – Voyager Pictures LLC

Kara Vallow collaborated with Andrew Brandou on the development and production of the original animation for the film, “In the Realms of the Unreal,” in 2004. She later collaborated with Brent Woods on the original network presentation for “American Dad,” and later on the production of the series.

Joseph Holt – *Disney Mickey Mouse* – Disney Television Animation

As the Art Director, Joseph works directly with the design team to ensure a high level of quality and consistency of style throughout the series, from the opening title to the body of the episode to the end credits. Being able to communicate his vision, not only to the artist but external department heads has been essential; to wit, he has many years of experience in creating style guides, presentation pieces and color scripts, and demonstrates a broad knowledge of artistic styles and technology.

Narina Sokolova – *Mickey Shorts* – Disney

Narina Sokolova was born in St. Petersburg, Russia, and began art education at an early age. She went for advanced studies in drawing and painting at the Pepin Art Academy and the Muhina School of Art and Design (for industrial design). She moved to the USA in 1991 and became interested in animation. From there, she has created a successful career as a production artist and painter in the animation industry, working primarily in TV animation since 1995. She has won two Primetime Emmy Awards for individual achievement.

Kevin Dart, Chris Turnham, Jasmin Lai & Elle Michalka – *The Powerpuff Girls* – Cartoon Network Studios

Kevin is an art director for animation, living in Los Angeles. His interests are mid-century design, astrophysics and tacos. Chris has a long career as a visual development artist in animation for clients such as Sony Pictures, LAIKA, and Cartoon Network. Elle studied at Cal Arts, has been a BG painter with WB, Disney and Cartoon Network. She formerly served as Art Director on “Steven Universe.” Jasmin was raised in the Bay Area and is the art director on “Steven Universe.” She loves painting and coffee.
PRODUCTION DESIGN IN AN ANIMATED TELEVISION/BROADCAST PRODUCTION Continued

Antonio Canobbio, Khang Le, Mark Taihei, Howard Chen & Brandon Cuellar – Turbo FAST – DreamWorks Animation

Antonio Canobbio, Howard Chen, Brandon Cuellar, Khang Le, and Mark Taihei currently work at Titmouse Inc., as the production design team on the Emmy nominated show, Turbo FAST. Antonio, currently production designer of the show, started his animation career in France, eventually joining Titmouse with co-founder Chris Prynoski in 2005. Howard, Brandon, Khang and Mark attended the Art Center College of Design in Pasadena and have worked as background artists on a variety of shows at Titmouse.

Alex Kirwan, Chris Tsirigotis, Alexander Duckworth, Janice Kubo & Francis Giglio – Wander Over Yonder – Disney Television Animation

Alex Kirwan has art-directed several shows, including Nickelodeon's "My Life as a Teenage Robot." In 1995, Chris left the N.Y. advertising business to try his hand at drawing cartoons. (Good move, as it turns out.) Alex Duckworth is a Cal Arts grad and has painted on several DTVA shows over the past five years. Janice has worked on several acclaimed shows and is honored to be nominated again for color-styling. Fran has BG Painted on a number of shows, and is Color Supervisor on Nickelodeons "Pig Goat Banana Cricket."

Erez Gavish – Zack & Quack – The Foundation / QQD Ltd / High1 Entertainment

Erez is a graphic designer, an illustrator, and Head of Motion Design studies at the Department of Visual Communication, Bezalel Academy of Arts & Design, Jerusalem. After graduating in '97, Erez founded Primus Design & Animation, a broadcast design agency where he designed and branded numerous TV channels, creating TV show packages for many Israeli broadcasters. He is also Partner (and Head of Art & Design) at Candy Bear, where he has spent the past five years developing and designing children’s animation shows.
PRODUCTION DESIGN IN AN ANIMATED FEATURE PRODUCTION

David James, Ruben Perez, Priscilla Wong, Timothy Lamb & Alexandre Puvilland – *Mr. Peabody & Sherman* – DreamWorks Animation

David James (Production Designer), Timothy Lamb (Art Director), Ruben Perez (Visual Development Artist), Alexandre Puvilland (Visual Development Artist) and Priscilla Wong (Visual Development Artist) were all part of the team responsible for the production design of DreamWorks Animation’s “Mr. Peabody & Sherman.”

Adrien Merigeau – *Song of the Sea* – GKIDS/Cartoon Saloon

Adrien Merigeau was born in Besançon France, and studied animation in EMCA in Angoulême. He came to Cartoon Saloon as an intern in 2004, which lead to an inspiring position as background supervisor on “The Secret of Kells” (2009). Adrien then directed Cartoon Saloon’s short film “Old Fangs,” which was selected for the 2010 Sundance Film Festival, as well as “An Damhan Alla” and “Cecelia & Her Selfhood,” a music video for the Dublin-based band Villagers.

Simon Varela & Paul Sullivan – *The Book of Life* – Reel FX Animation Studios/20th Century Fox

Paul Sullivan and Simon Varela teamed up to create three magical worlds for “The Book of Life”: The Land of the Living, Land of the Remembered and Land of the Forgotten. Varela worked in charcoal and Sullivan in photoshop. Together they brought to life worlds rich in Dia de los Muertos textures. Varela’s background includes work on “Finding Nemo,” “Wall-E,” “Corpse Bride,” “Tangled” and “The Life Aquatic.” Sullivan’s background in film and games includes work at DreamWorks, Sony and Reel FX.

Paul Lasaine, Tom McClure & August Hall – *The Boxtrolls* – Focus Features/Laika

Paul Lasaine’s film credits include “The Lord of the Rings” trilogy, “The Croods,” “Batman Returns,” “Surf’s Up,” “The Prince of Egypt,” “Alien 3” and “Dick Tracy.” Tom McClure has been a leading architectural illustrator and animator for 30 years, and his work at Microsoft and Colossal Pictures encompasses feature films, commercials and television. August Hall’s impressive resume includes such films as “Finding Nemo,” “Monster House,” “The Iron Giant” and “Looney Tunes: Back in Action.”

Grant Freckelton – *The LEGO Movie* – Warner Bros. Pictures

Grant Freckelton served as art director on Zack Snyder’s animated adventure “Legend of the Guardians: The Owls of Ga-Hoole,” and on the documentary short “True Guardians of the Earth.” Previously, Freckelton was the visual effects art director on “300,” and on “The Matrix Reloaded.” His credits in the visual effects field include work as a matte painter on Alex Proyas’s “Garage Days,” Phillip Noyce’s “The Quiet American” and Baz Luhrmann’s “Moulin Rouge.”
BEST ANIMATED SPECIAL PRODUCTION

Cosmos: A Spacetime Odyssey
   – Voyager Pictures LLC

Dawn of the Dragon Racers
   – DreamWorks Animation

How Murray Saved Christmas
   – Universal Television

Polariffic
   – Bent Image Lab / Pershing Road Productions

Toy Story That Time Forgot
   – Pixar Animation Studios

BEST ANIMATED TELEVISION/BROADCAST COMMERCIAL

Citizen M: “Swan Song”
   – PES Film/Stoopid Buddy Stoodios

Flight of the Stories
   – Aardman Animations

LEGO Batman 3: Beyond Gotham
   – Plastic Wax Studios
IN MEMORIAM

Remembering those who have gone before...

CLIFFORD “RED” AUGUSTON – Animator
LAUREN BACALL – Actress
WILLIAM “BILL” BARRY – Layout and Storyboard Artist
SARA BLEICK – Animation Checker
OLIVER “LEFTY” CALLAHAN – Animator
HORTENSIA CASAGRAN – Painter and Final Checking Supervisor
CHRISTINE CAVANAUGH – Voice Actor
SIMON CHUNG – Storyboard Artist
CARON CREED – Animator
SHARON DABEK – Painter, Checker and Color Stylist
ANDRAS ERKELL – Animation Director
BETTY JEAN FREDERICK – Painter
PAUL GRUWELL – Storyboard and Layout Artist
YASUKI HAMANO – Producer
CATHERINE HART – Assistant Animator
LEO HOBAICA – Educator
ELIZABETH HOLZMAN – Designer, Animator and Storyboard Artist
JOHN HOWLEY – Animator
LARRY LATHAM – Storyboard Artist
EDDIE LAWRENCE – Writer and Voice Actor
JAMIE LLOYD – CG Animator and Technical Director
ERNESTO LOPEZ – Animator
LARRY LURIA – Animator, Educator
PEGGI MATZ – Cel Painter
CHRIS MOELLER – Creator, “Tripping the Rift”
JACK MONGOVAN – Animator
GRAHAM MORRIS – Animation Director
JAMES “JIMI” MURIKAMI – Animator, Producer
ELIZABETH PENA – Voice Actress
STANLEY PHILLIPS – Director
LINDA PRAAMSMA – Cel Painter
SIR ARTHUR RANKIN – Producer
DAVID RODRIGUEZ JR. – Storyboard Artist, Model, Prop and Background Designer
MICKEY ROONEY – Actor
MARTA ROONEY – Animator
MARTHA SIGALL – Ink & Paint Artist
ELEANOR SILVERMAN – Final Checker, Mark-Up and Painter
GAY ANN SMITH – Painter and Checker
MICHAEL SPORN – Animator and Director
CECILE STARR – Independent Filmmaker and Historian
KEN STEPHENSON – Animator and Director
HAL SUTHERLAND – Animator
ROBERT “BOB” TAYLOR – Animator and Director
FRANK TERRY – CalArts Character Animation Program Director
AURIL THOMPSON–PEBLEY – Ink and Paint Supervisor
RONALD “RON” TIPPE – Producer
MARGARET TRINIDAD – Inking Supervisor
DON VANDERBEEK – Background and Layout Artist
INGE VARTAPETIAN – Painter, Checker and Supervisor
ROBIN WILLIAMS – Voice Actor
RICHARD WILSON – Assistant Supervisor in Xerox Department
ALLEN WILZBACH – Animator and Director
VOICE ACTING IN AN ANIMATED TELEVISION/ BROADCAST PRODUCTION

Bill Farmer as the voices of Goofy and Grandma – *Disney Mickey Mouse* – Disney Television Animation

What began in the standup comedy clubs of America's heartland has become one of the most colorful careers in Hollywood, with a seemingly endless list of live and recorded performances engaging fans of every demographic. While Bill has famously performed as the official voice of Disney's Goofy and Pluto since 1986, his sterling voice-acting resume includes thousands of leading and supporting roles in film, television, advertising, consumer products and more.

Carlos Alazaraqui as the voice of Crocker – *Fairly Oddparents* – Nickelodeon

Rocko's Modern Life launched Carlos Alazraqui's VO career. The taco Bell Chihuahua followed, then ‘Garcia’ on "Reno 911!," then both "Happy Feet" films. He's 'Mayor Temeroso' in the New Netflix series "Puss In Boots," plays ‘Mr. Crocker,’ 'Mrs. Crocker,’ 'Jaundissimo’ and 'Dinkleberg’ on “Fairly Odd Parents” and 'El Chupacabra,' the breakout star of DisneyToon's “Planes.” Carlos has been a Billy Crystal/ Mike Wasowski sound-alike since 2001, and has been on the road with The Sexy Liberal Comedy Tour 2014. Thanks Mom and Dad!

Seth Green as the voice of Robot Chicken Nerd – *Robot Chicken* – A Stoopid Buddy Stoodios Production in association with Stoopid Monkey and Williams Street

Seth Green has starred in many films and television series. Green is also a veritable forest of hyphenates (co-creator/executive producer/primary voice talent/writer/director) on “Robot Chicken.” Green has voiced ‘Chris Griffin’ on “Family Guy” since the series' inception and voices 'A-Bomb' on Disney XD's "Marvel's Hulk” and 'Leonardo' on Nick's “TMNT.” Green has been singled out for many Emmy voiceover nominations for “Robot Chicken.” The show has won numerous Annies for writing and producing, including one for Green for directing.
VOICE ACTING IN AN ANIMATED FEATURE PRODUCTION

Cyndi Lauper as the voice of Nurse Cyndi – Henry & Me – Henry & Me Productions LLC

For the past 30 years, Cyndi Lauper has been dazzling her fans. A multi-talented artist -- and one of music's most beloved icons -- she has racked up global record sales of over 50 million albums, 14 Grammy nominations and many, many other awards. She holds a Grammy®, an Emmy® and a Tony®, as well as numerous honors for her tireless activism. She has written a book, “Cyndi Lauper: A Memoir,” and starred in her own reality series, “Cyndi Lauper: Still So Unusual.” Cyndi is an unwavering advocate for equality.

Andy Garcia as the voice of Eduardo – Rio 2 – Blue Sky Studios/20th Century Fox Animation

Andy Garcia has been honored for his work as an actor, director and both film and Grammy Award winner music producer. Garcia earned an Academy Award® nomination for his performance in “The Godfather: Part III.” He received an Emmy Award nomination and his second Golden Globe Award nomination in “For Love or Country: The Arturo Sandoval Story.” His other notable credits include his direct directorial debut “The Lost City,” as well as the award-winning “City Island” -- both of which he produced -- and the “Ocean’s Eleven” trilogy.

Sir Ben Kingsley as the voice of Archibald Snatcher – The Boxtrolls – Focus Features/Laika

Sir Ben Kingsley was accepted into the Royal Shakespeare Company in 1967. His first major film role came in 1982’s “Gandhi.” In addition to his Best Actor Oscar, the epic won seven other Academy Awards®, including Best Picture. Eleven years later, he would star in another Academy Award® winner for Best Picture: “Schindler’s List.” Sir Ben was again an Academy Award® nominee for his portrayals in “Bugsy,” “Sexy Beast,” and “House of Sand and Fog.”

Dee Bradley Baker as the voice of Fish – The Boxtrolls – Focus Features/Laika

Dee Bradley Baker has been heard in hundreds of television shows, video games and movies. Mr. Baker currently voices ‘Perry the Platypus’ on “Phineas and Ferb” and the dwarf ‘Dopey’ on “The 7D.” On “Star Wars: The Clone Wars,” he portrays ‘Captain Rex’ and an entire army of clone soldiers (and has earned two Annie Award nominations for the effort). He also lends his voice to video games: “Batman: Arkham City,” “Halo 2” and “Halo 3.”
WRITING IN AN ANIMATED TELEVISION/BROADCAST PRODUCTION

Darrick Bachman – Disney Mickey Mouse – Disney Television Animation

Darrick Bachman was born in Los Angeles. He likes things that make him cry. He once tried out for little league, but was hit in the face with the ball and quit. He was sometimes mistaken for a girl early in life because his parents refused to cut his hair. He is now bald. He has been writing since he listened to a Woody Allen stand-up comedy record in 1980. He has parlayed that skill into a career which has seen him write for several animated TV series (and win three Emmy® awards along the way).

Dave Tennant, David P. Smith, Chris Mitchell & Will Mata – The Powerpuff Girls – Cartoon Network Studios

Dave Tennant, David Smith, Chris Mitchell and Will Mata bring a varied history to their work together on “The Powerpuff Girls” animated special -- a body of work that includes story, writing and character design. David Smith is currently an EP at Dreamworks Animation TV. Chris Mitchell is currently character design supervisor at Dreamworks Animation TV. Will Mata is currently a Head of Story at Dreamworks Animation. Dave Tennant, a writer, is often told by people he has the same name as the actor who played Dr. Who.

Rob LaZebnik – The Simpsons – Gracie Films in association with 20th Century Fox Television

Rob LaZebnik came to Los Angeles to write for three seasons on the HBO show “Not Necessarily the News.” He then worked at Witt-Thomas-Harris Productions for twelve years as a Writer/Producer before joining “The Simpsons,” where he’s worked for ten seasons as a writer and Co-Executive Producer. He lives in Pacific Palisades with his wife and four children.

Tim Long – The Simpsons – Gracie Films in association with 20th Century Fox Television

Tim Long is a writer and producer for “The Simpsons.” Prior to joining the long-running animated hit, Long served as head writer for “Late Show With David Letterman.” He has also written extensively for print media, publishing work in The New Yorker, The New York Times, and many other publications. Long grew up in Exeter, Ontario, Canada (population 4000), home to North America’s only indigenous population of white squirrels. He now lives in white-squirrel-free West Hollywood, with his wife Miranda.

Steve Purcell – Toy Story That Time Forgot – Pixar Animation Studios

Steve Purcell joined Pixar Animation Studios in 2001 as a story artist on the Golden Globe®-winning feature “Cars.” He soon served as co-writer and co-director on Disney-Pixar’s Academy Award®-winning feature film “Brave,” and made his writing and directorial debut with the studio’s first television Christmas special, “Toy Story That Time Forgot.” Prior to Pixar, Purcell graduated from California College of the Arts and worked as a freelance illustrator, concept artist and comic book creator.
Robert L. Baird, Daniel Gerson & Jordan Roberts – Big Hero 6 – Walt Disney Animation Studios

Robert L. Baird and his longtime writing partner Daniel Gerson have made their mark as writers on some of the most popular animated hits of late. Their credits include “Monsters, Inc.” and “Monsters University,” which they wrote together before teaming up with Jordan Roberts on the script for “Big Hero 6” at Walt Disney Animation Studios. Roberts is a writer and director, known for “Around the Bend,” “March of the Penguins” and “3, 2, 1... Frankie Go Boom.”

Dean DeBlois – How to Train Your Dragon 2 – DreamWorks Animation

Having most recently written, directed and executive produced How to Train Your Dragon 2, Canadian-born Dean DeBlois is equally at home in the worlds of live-action and animation filmmaking. Perhaps best known for writing and directing both “Lilo & Stitch” and “How to Train Your Dragon” with Chris Sanders, Dean also stepped behind the live-action camera to direct the indie critical darling “Heima,” which documents alternative/post-rock band Sigur Rós’ series of free, unannounced concerts in Iceland.

Will Collins – Song of the Sea – GKIDS/Cartoon Saloon

Will Collins is a screenwriter. He graduated from the NUIG Huston School of Film and Digital Media with a Masters in Screenwriting in 2006. Collins’ credits include “Song of the Sea” and “My Brothers.” The latter, Collins’ award-winning live-action debut feature, premiered at the Tribeca Film Festival and was the opening film of the Galway Film Fleadh 2010. Will won the Pitching Award at the Galway Film Fleadh in 2007 and was nominated for Best Film Script IFTA, 2011.

Irena Brignull & Adam Pava – The Boxtrolls – Focus Features/Laika

Prior to becoming a screenwriter, Irena Brignull was a Script Executive at the BBC, then Head of Development at Dogstar Films. She recently adapted the classic “The Little Prince,” due for release in 2015. Adam Pava currently has projects in development at several major studios. He is also currently working on a sequel to “The LEGO Movie” franchise. Before transitioning to features, he spent 10 years in television. In 2006, he co-wrote and executive produced the telefilm “Re-Animated.”

Phil Lord & Christopher Miller – The LEGO Movie – Warner Bros. Pictures

Phil Lord and Christopher Miller are the prolific writing and directing duo who have worked successfully in both animated and live action films, including the 2014 critical and commercial hits “The LEGO Movie” and “22 Jump Street,” as well as “Cloudy with a Chance of Meatballs” and “21 Jump Street.” They began their collaboration developing Saturday morning cartoons for the Walt Disney Company. Their television credits include “Clone High,” “Brooklyn Nine-Nine” and the upcoming series “The Last Man on Earth.”
BEST ANIMATED TELEVISION PRODUCTION FOR PRESCHOOL CHILDREN

- Doc McStuffins – Disney Channel / Disney Junior
- Peter Rabbit – Nickelodeon Productions and Silvergate Media
- Tumble Leaf – Amazon Studios and Bix Pix Entertainment
- Wallykazam! – Nickelodeon Productions
- Zack & Quack – The Foundation / QQD Ltd / High1 Entertainment

BEST ANIMATED TELEVISION PRODUCTION FOR CHILDREN’S AUDIENCE

- Adventure Time – Cartoon Network Studios
- Gravity Falls – Disney Television Animation
- Legend of Korra – Nickelodeon Animation Studio
- Over The Garden Wall – Cartoon Network Studios
- Wander Over Yonder – Disney Television Animation
BEST GENERAL AUDIENCE ANIMATED TELEVISION PRODUCTION

Archer – FX Productions

Back To Backspace
– Cartoon Network Studios

Bob’s Burgers
– 20th Century Fox Studios

Rick and Morty
– Starburns Industries, Inc.

Mike Tyson Mysteries
– Warner Bros. Animation

Regular Show
– Cartoon Network Studios

The Simpsons
– Gracie Films in association with 20th Century Fox Television
DIRECTING IN AN ANIMATED TELEVISION/BROADCAST PRODUCTION

Yuasa Masaaki, Eunyoung Choi – Adventure Time – Cartoon Network Studios

Masaaki Yuasa is an anime TV & film director, screenwriter, storyboard artist and animator, known for his wild, free-form style. He has been involved in many notable projects: “Crayon Shin-chan,” “Hakkenden,” “My Neighbors the Yamadas,” “Samurai Champloo” and “Kick-Heart.” His style of animation is unlike anything being made, and generally plays with themes of slapstick comedy and human drama. Eunyoung Choi has worked on such projects as “Ping Pong,” “Wakfu-Noximilien l’horloger”, “Kick-Heart” and “Space Dandy.”

Bryan Fordney – Archer – FX Productions

Bryan Fordney is the Animation Director of “Archer.” He studied traditional animation at the Evergreen State College in Olympia, Washington, and started as an intern with Floyd County on the Adult Swim show “Frisky Dingo.” He’s featured as a minor character on “Archer”: a SIGINT control room technician. With some background in computer science, Fordney developed much of the “Archer” in-house animation tools. Outside of the studio, he works on projects ranging from traditional animation to game development.

Jennifer Coyle & Bernard Derriman – Bob’s Burgers – 20th Century Fox Television

Bernard Derriman began his career as an in-betweener, then animator, at Walt Disney Studios Australia. He worked as a storyboard artist on the 1st season of “Bob’s Burgers” from down under before making the move to Los Angeles. He is currently Supervising Director on the 5th season of “Bob’s Burgers.” Jennifer Coyle began her career as a storyboard artist. She quickly jumped to the directorial field on “Slacker Cats,” “Spectacular Spiderman” and more. She is currently Directing on the 5th season of “Bob’s Burgers.”

Aaron Springer – Disney Mickey Mouse – Disney Television Animation

Aaron Springer is an animation director, writer and storyboard artist. He is best known for his work on the “SpongeBob Square Pants” series and several animated pilots including “Korgoth: of Barbaria!” His most recent work can be seen on the “Disney Mickey Mouse” series of animated shorts.
Rob Renzetti – *Gravity Falls* – Disney Television Animation

Rob Renzetti is the supervising producer on “Gravity Falls”. He is also the creator of the Nickelodeon series “My Life As a Teenage Robot”. He has worked as a director, storyboard artist and writer on such shows as “Dexter’s Laboratory,” “Powerpuff Girls,” “Samurai Jack,” “Foster’s Home for Imaginary Friends,” “Robot Jones” and “Family Guy”. Before joining Disney, he served as the story editor on the first two seasons of “My Little Pony: Friendship Is Magic.”

Robert Alvarez, Ken Bruce, Larry Leichliter – *Over The Garden Wall* – Cartoon Network Studios


Matthew Nastuk – *The Simpsons* – Gracie Films in association with 20th Century Fox Television

Matthew Nastuk was born in New Jersey, went to school in New York City and has lived in California since shortly after that. He’s directed over 30 episodes of “The Simpsons” and is once again honored to have been nominated for this award.

David Thomas – *Wander Over Yonder* – Disney Television Animation

Dave Thomas is an American engineer, former astronaut and second man to walk on the moon. He was the lunar module pilot on Apollo 11, the first manned lunar landing in history. He set foot on the Moon at 03:15:16 (UTC) on July 21, 1969, following mission commander Neil Armstrong. He is also a retired colonel in the United States Air Force (USAF) and a Command Pilot. He is also bad at writing bios and chose to submit Buzz Aldrin’s instead.
DIRECTING IN AN ANIMATED FEATURE PRODUCTION

Don Hall & Chris Williams – Big Hero 6 – Walt Disney Animation Studios

Don Hall began his career at Walt Disney Animation Studios in 1995, in the story department for “Tarzan.” Hall continued as a storyboard artist at Disney before becoming Head of Story for “Meet The Robinsons” and “The Princess and the Frog.” Hall directed “Winnie the Pooh” in 2011 and “Big Hero 6” in 2014. Chris Williams has also been a key member of the Story team since “Mulan,” working more recently on “Wreck-It Ralph” and “Frozen.” Prior to “Big Hero 6” he served as director of “Bolt” in 2008.

Bill Plympton – Cheatin’ – Plymptoons Studio

Mr. Plympton is considered the King of Indie Animation, and is the first person to hand-draw an entire animated feature film. He has been nominated for an Oscar® twice (for his animated shorts “Your Face” and “Guard Dog”). Since 1991, he has made 10 feature films, among them: “The Tune,” “Mondo Plympton,” “I Married A Strange Person,” “Mutant Aliens,” “Hair High,” “Idiots and Angels” and “Cheatin’.” In 2006, he received the Winsor McCay Lifetime Achievement Award from ASIFA-Hollywood.

Dean DeBlois – How to Train Your Dragon 2 – DreamWorks Animation

Having most recently written, directed and executive produced “How to Train Your Dragon 2,” Canadian-born Dean DeBlois is equally at home in the worlds of live-action and animation filmmaking. Perhaps best known for writing and directing both “Lilo & Stitch” and “How to Train Your Dragon” with Chris Sanders, Dean also stepped behind the live-action camera to direct the indie critical darling “Heima,” which documents alternative/post-rock band Sigur Rós’ series of free, unannounced concerts in Iceland.

Tomm Moore – Song of the Sea – GKIDS/Cartoon Saloon

Tomm Moore was born in Newry, Northern Ireland, and studied animation at Ballyfermot College in Dublin. He co-founded the animation studio Cartoon Saloon and has written, produced, animated and directed short films and commercials. He directed the animated feature “The Secret of Kells,” which was nominated for an Academy Award® for Best Animated Feature. “Song of the Sea” is his second feature. He also directed a short film portion of the upcoming feature “Kahlil Gibran’s The Prophet.”
DIRECTING IN AN ANIMATED FEATURE PRODUCTION

Continued

Jorge R. Gutierrez – *The Book of Life* – Reel FX Animation Studios/20th Century Fox


Anthony Stacchi & Graham Annable – *The Boxtrolls* – Focus Features/Laika

Anthony Stacchi joined LAIKA after co-directing “Open Season.” A graduate of CalArts, he began his career at Colossal Pictures, then held various story and animation positions at companies including PDI/DreamWorks, ILM and Skellington Productions. Graham Annable attended Sheridan College before working at Telltale Games and then LucasArts for 10 years. Upon joining LAIKA, he became a story artist on “Coraline” and “ParaNorman.” He is also the creator of the hit comic book series “Grickle.”

Phil Lord & Christopher Miller, Directors; Chris McKay, Co-Director – *The LEGO Movie* – Warner Bros. Pictures

Phil Lord and Christopher Miller are the prolific writing and directing duo who have worked successfully in both animated and live action films, including the 2014 critical and commercial hits “The LEGO Movie” and “22 Jump Street,” as well as “Cloudy with a Chance of Meatballs” and “21 Jump Street.” Chris McKay is the director of the award-winning Adult Swim shows “Robot Chicken,” “Titan Maximum” and “Morel Orel.” He is currently directing “The LEGO Batman Movie,” which will be released in theaters in 2017.

Isao Takahata – *The Tale of The Princess Kaguya* – GKIDS/Studio Ghibli

Isao Takahata was born in 1935 in Mie Prefecture, Japan. After graduating from The University of Tokyo with a degree in French literature, he joined Toei Animation Company. There, he directed his first feature film: “The Little Norse Prince Valiant.” Takahata co-founded Studio Ghibli in 1985 with Hayao Miyazaki, and has directed five feature films since: “Grave of the Fireflies,” “Only Yesterday,” “Pom Poko,” “My Neighbors the Yamadas” and “The Tale of The Princess Kaguya.”
BEST ANIMATED FEATURE

Big Hero 6
– Walt Disney Animation Studios

How to Train Your Dragon 2
– DreamWorks Animation

The Book of Life – Reel FX Animation Studios/
20th Century Fox

The LEGO Movie – Warner Bros. Pictures

Cheatin’ – Plymptoons Studio

Song of the Sea – GKIDS/Cartoon Saloon

The Boxtrolls – Focus Features/Laika

The Tale of The Princess Kaguya
– GKIDS/Studio Ghibli
You're invited to join Asifa-Hollywood! Whether you’re a professional in the industry, a student wanting to get into the business, or just someone who loves animation, an ASIFA membership is right for you!

**The International Animated Film Society,** Asifa-Hollywood is a California 501(c)(3) non profit organization established over forty years ago to promote and encourage the art and craft of animation. To achieve this purpose, Asifa-Hollywood is dedicated to striving for the following goals:

- Support and encourage animation education
- Support the preservation and critical evaluation of animation industry
- Recognize achievement of excellence in the art and field of animation
- Increase the public awareness of animation
- Act as a liaison to encourage the free exchange of ideas within the animation community
- Encourage journalism documenting current trends and activities in animation
- Encourage the social interaction of professional and non-professional animation enthusiasts
- Encourage the development and expression of all forms of animation

To achieve these objectives, Asifa-Hollywood sponsors the following programs and projects:

**Annie Awards**
Since 1972, Asifa-Hollywood has hosted an annual awards ceremony to honor individuals who have made significant contributions to the art of animation. Originally designed to honor the lifetime achievements of legendary veterans of the field, the Annie Awards now recognizes the year's best animated features, television productions, commercials, short subjects and outstanding individual achievements in the field of animation. Qualified members participate in the nomination process and final voting. The Annie Awards are regarded as animation’s highest honor, and the ceremony is one of Asifa-Hollywood’s most prestigious and elegant events.

**ASIFA Archives and Animation Academy Initiative**
Asifa-Hollywood is working diligently in conjunction with the Academy of Motion Picture Arts and Sciences to professionally archive nearly forty years of collected animation artifacts, dating back to the earliest days of our art form. We hope that, as part of our upcoming Asifa-Hollywood Animation Academy initiative that we will also be able to revitalize our digital archive efforts for the worldwide use of artists, scholars and students. Additionally, a concentrated effort is underway to permanently staff our offices and redesign our facility footprint, making the Asifa-Hollywood address a true gathering place dedicated to promoting the Art of Animation and celebrating the People who create it.

**Animation Educator’s Forum**
The Animation Educator’s Forum is dedicated to the preservation and promotion of animation through education. Our members, with their diverse backgrounds in both the animation and educational fields, are focused on extending their knowledge and experience to others within the burgeoning animation community, worldwide.

**Animation Aid Foundation and Monetary Fund**
Each year, funds are set aside to help members of our animation community in need. This year we have added to those funds as well as establishing new funding potential to help pay for scholarships, via our Educators Forum, new funding for animation preservation, financial support for ASIFA-International and more subsidies for our own year-round events.

**Members’ Screenings and Events**
Throughout the year members are invited to special screenings of the latest animated features often featuring an informative Q & A with the filmmakers. Other screenings are often programs you cannot see anywhere else. Presentations include rare animated features, anime, tributes to individual animators, the best of ASIFA–EAST, Ottawa, KLIK and other international festivals. Asifa-Hollywood also presents panel discussions celebrating past animation classics as well as educational symposiums aimed at both the student and the professional.

**Membership Categories**
We invite you to join the International Animated Film Society, Asifa-Hollywood, and to participate in the various activities that we have to offer, whether attending an event or volunteering “behind the scenes.” Membership is available in the following packages:

- **Professional Membership** ($150/year) individual, corporate individual and out of US
- **Associate Membership** ($45/year) students, studio support and enthusiasts
- **Patron Membership** ($200/year) professional only

If you are working for one of our corporate member studios, check with your HR representative to see if you can be added to their member list. Or you may join on your own by including the studio name (subject to verification) on the enrollment form.

**How to Join**
Register online at Asifa-Hollywood.org/join_online.php

**We’re Online**
You can find Asifa-Hollywood and Annie Awards on Twitter and Facebook.

#Asifa-Hollywood #AnnieAwards #ASIFAHollywood #AnnieAwards
CONGRATULATIONS TO ALL OUR ANNIE NOMINEES.

BEST ANIMATED TELEVISION/BROADCAST PRODUCTION
- For a Children’s Audience Adventure Time - Cartoon Network
- Over The Garden Wall - Cartoon Network
- Back To Backspace – Cartoon Network Studios
- Regular Show - Cartoon Network Studios

OUTSTANDING ACHIEVEMENT FOR DIRECTING IN AN ANIMATED TELEVISION / BROADCAST PRODUCTION
- Adventure Time - Cartoon Network Masaaki Yuasa, Eunyoung Choi
- Over The Garden Wall - Cartoon Network Robert Alvarez, Ken Bruce, Larry Leichliter

OUTSTANDING ACHIEVEMENT FOR PRODUCTION DESIGN IN AN ANIMATED TELEVISION / BROADCAST PRODUCTION
- The Powerpuff Girls - Cartoon Network
  Kevin Dart, Chris Turnham, Jasmin Lai & Elle Michalka

OUTSTANDING ACHIEVEMENT FOR WRITING IN AN ANIMATED TELEVISION / BROADCAST PRODUCTION
- The Powerpuff Girls - Cartoon Network
  Dave Tennant, David P. Smith, Chris Mitchell & Will Mata
CONGRATULATIONS
TO OUR ANNE AWARDS NOMINEES!

BEST ANIMATED TELEVISION/
BROADCAST PRODUCTION FOR A CHILDREN’S AUDIENCE
GRAVITY FALLS
WANDER OVER YONDER

CHARACTER ANIMATION IN AN ANIMATED TELEVISION / BROADCAST PRODUCTION
JUSTIN NICHOLS - WANDER OVER YONDER

CHARACTER DESIGN IN AN ANIMATED TELEVISION / BROADCAST PRODUCTION
ANDY SURIANO - DISNEY MICKEY MOUSE
BENJAMIN BALISTRERI - WANDER OVER YONDER

DIRECTING IN AN ANIMATED TELEVISION / BROADCAST PRODUCTION
AARON SPRINGER - DISNEY MICKEY MOUSE
ROB RENZETTI - GRAVITY FALLS
DAVID THOMAS - WANDER OVER YONDER

MUSIC IN AN ANIMATED TELEVISION / BROADCAST PRODUCTION
CHRISTOPHER WILLIS - DISNEY MICKEY MOUSE

PRODUCTION DESIGN IN AN ANIMATED TELEVISION / BROADCAST PRODUCTION
JOSEPH HOLT - DISNEY MICKEY MOUSE
NARINA SOKOLOVA - DISNEY MICKEY MOUSE
ALEX KIRWAN, CHRIS TSIRGIOTIS, ALEXANDER DUCKWORTH,
JANICE KUBO & FRANCIS GIGLIO - WANDER OVER YONDER

STORYBOARDING IN AN ANIMATED TELEVISION / BROADCAST PRODUCTION
HEIKO DRENGENBERG - DISNEY MICKEY MOUSE
LUKE WEBER, ALONSO RAMIREZ RAMOS,
NEIL GRAF & STEVE HENEVELD - GRAVITY FALLS
MARK ACKLAND - WANDER OVER YONDER

VOICE ACTING IN AN ANIMATED TELEVISION / BROADCAST PRODUCTION
BILL FARMER as GOOFY & GOOFY’S GRANDMA - DISNEY MICKEY MOUSE

WRITING IN AN ANIMATED TELEVISION / BROADCAST PRODUCTION
DARRICK BACHMAN - DISNEY MICKEY MOUSE

EDITORIAL IN AN ANIMATED TELEVISION / BROADCAST PRODUCTION
ILLYA OWENS - DISNEY MICKEY MOUSE
CONGRATULATES

DON LUSK

Winsor McCay Award

THE WALT DISNEY FAMILY MUSEUM

Special Achievement Award

CHARLES SOLOMON

June Foray Award
WALLYKAZAM!
Best Animated Television/Broadcast Production for Preschool Children

PETER RABBIT
Best Animated Television/Broadcast Production for Preschool Children

ZACK & QUACK
Best Animated Television/Broadcast Production for Preschool Children
Production Design in an Animated Television/Broadcast Production

DORA AND FRIENDS: INTO THE CITY
Music in an Animated Television/Broadcast Production

THE FAIRLY ODDPARENTS
Voice Acting in an Animated Television/Broadcast Production
(Carlos Alazraqui as Crocker)

THE LEGEND OF KORRA
Best Animated Television/Broadcast Production for a Children’s Audience
Storyboarding in an Animated Television/Broadcast Production

WELCOME TO THE WAYNE
Character Design in an Animated Television/Broadcast Production
FROM THE CREATORS OF DRAGONS AND THE CROODS

DreamWorks

HOME

worlds collide

MARCH 27