



## On the march!



Terry Lennon, Steve Hulett, Gordon Kent and Jeff Massie (*above*) were among the TAG members who participated in the LA County Federation of Labor's March and Rally For Our Communities and Our Jobs on March 26.

Along with 10,000 of their fellow Los Angeles union members, they marched from Staples Center to Pershing Square and rallied in support of those union members (such as grocery clerks and communication workers) facing tough contract talks in 2011.

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*From the Business Rep*  
**The haves and the  
have-nots**

**Having a say on pay**

*... Rarely has the view from the corner office seemed so at odds with the view from the street corner. At a time when millions of Americans are trying to hang on to homes and millions more are trying to hang on to jobs, the chief executives of major corporations like 3M, General Electric and Cisco Systems are making as much today as they were before the recession hit. Indeed, some are making even more ...*

*In just nine months, Philippe Dauman of Viacom was paid \$84.5 million, more than any other C.E.O. made all year ...*

— *New York Times*

I'm not going to launch into a unionist rant here about coddled, overpaid oligarchs. Maybe all these fine folks deserve every penny they earn, I don't know. What I want to talk about is shareholder input as regards executive pay packets. I'm an owner of a bunch of stock shares, thereby making me a part owner of a number of large companies. So shouldn't I have, under logical rules of corporate democracy, some kind of vote regarding which exec gets paid what?

*... Under new rules included in the Dodd-Frank financial regulations, nearly all public companies must now give shareholders a say on executive pay. Analysts and corporate governance experts are wondering how these votes will play out, even though companies are under no obligation to heed their shareholders' advice. ...*

Of course, I think maybe the new rules have already had some impact. When the top dogs' pay and accompanying perks get a little too ludicrous — and maybe get a little too much publicity — corporate compensation committees back off.

Our fine, multi-national conglomerates often defend executive pay policies by pointing out that their boards of directors are the

ones who set the top wage levels, and the directors are voted on by stockholders, blah blah blah. But let's be clear on how directors get to be directors in the first place. The CEO and/or Chairman of the Board selects them, then the stockholders (mostly) rubber-stamp the selection. And what director, happy with his or her stipend of 100 grand a year to attend a few meetings and look over some documents, is going to vote contrary to the Top Officer's express wishes?

Not many, I'd think. And based on the evidence, not many do.

I don't really anticipate that the Dodd-Frank rules are going to be any kind of panacea to counter the pay levels our American CEOs have come to expect. Forget that in most other places in the world, corporate chieftains don't make anywhere near the wages that execs in the United States do. Here in E Pluribus Unum land, it's become the norm that the Alpha Employees get top dollar, and to suggest it should be otherwise makes you a commie.

I take the long view of these things. Sure, today's chiefexecs enjoy the largesse that happened for Captains of Industry back in the 1890s, but nothing is forever. At some point, when the top 1% is living the high life in this or that gated community, and the rest of us are down in the flatlands fighting for table scraps, the dynamics might change a bit.

Anyway, it's pretty to think so.

### **A cautionary tale**

*... [T]he Employee Benefit Research Institute found the majority of American workers had put away less than \$25,000 for their golden years. But even those people are in better financial shape than Susanna Wilson, 70, who saved nothing.*

*Her only dependable income is a Social Security check of about \$900 a month.*

*"I can never retire," she said, her voice trembling as she stared at the floor of her living room in Grass Valley, Calif. "Probably about every two weeks when the bills are due, that's when I get really worried. I think 'How*

*(see FROM THE BUSINESS REP, page 5)*



**FROM THE BUSINESS REPRESENTATIVE**

*(continued From page 5)*

*am I going to pay this one?’ “ ...*

*— New York Times*

Ms. Wilson is not unlike people in their late fifties and sixties who have come into my office. Their stories, quite similar to hers, often go like this:

*“I’ve been working for thirty years without a problem, but now all the work’s dried up. I can’t get on anywhere. I’ve only got fifteen years in the Motion Picture Industry Pension Plan because I worked half of my career non-union.*

*“I’ve got five thousand dollars saved up, and that’s it. And I’m three years away from Social Security. What can you do for me?”*

More often than not, my answer is “Not much.”

Here are the realities about life in the United States, circa 2011:

- 1) Social Security will be around for awhile, but no way is it going to cover your living expenses in retirement if you choose to hang onto your working-years lifestyle. And/or stay in the country.
- 2) Defined Benefit Plans (monthly annuities) are steadily disappearing from the American landscape. The Motion Picture Industry Pension Plan, one of the hardy survivors, is okay but not overly generous. And you may not have a lot of years in it, so the payout might be skimpy.
- 3) Most people are way too optimistic about how much their 401(k) Plan will earn, and tend to underfund it. Many other people don’t participate in a 401(k) Plan at all because they are in and out of work a lot and need every dime, or simply can’t be bothered.
- 4) Most people don’t invest money outside of their retirement accounts, but live paycheck to paycheck.

Susanna Wilson, when you strip away all the bark, is a lot like  
*(see FROM THE BUSINESS REP, page 6)*

## FROM THE BUSINESS REPRESENTATIVE

*(continued From page 5)*

many men and women working in the animation business. She went job to job, she was in and out of the work force, she hit various road bumps as she moved down Life's Highway.

And she didn't save anything.

That, friends and neighbors, is the nub of it: If you reach your sixties and you've got little in the bank, you will likely find yourself between a rock and a bigger, harder rock. Because that support group you relied on for work has up and retired, and employment opportunities will dwindle. And you are probably too old to retrain and start a new career. And you may be a few years away from Medicare, Social Security and the industry pension.

Which is why I am telling you for the umpteenth time to start socking it away. (The earlier you do this, the better off you will be.) Why I am telling you to use your 401(k) Plan, even if there is no match. (And more and more there is no match.) Why I am telling you to wise up and take a long hard look at the choices you're making and the road you're on and whether they will serve your purposes over the next twenty or thirty years.

If you don't think about these things today, you'll be crying about these things several thousand tomorrows from now. Maybe even sooner.

— Steve Hulett

## How to avoid Susanna's fate

*Remember that you can invest voluntary paycheck contributions through the **ANIMATION GUILD 401(K) PLAN**. Enrollment forms and information can be found online at [animationguild.org/benefits/#401kPlan](http://animationguild.org/benefits/#401kPlan), at monthly enrollment meetings at the studios, or by contacting Marta Strohl-Rowand at the Guild office, (818) 845-7500 x114 or [marta@animationguild.org](mailto:marta@animationguild.org).*

**Note:** *Steve is not a licensed financial anything. Steve is merely a grizzled, scarred veteran of the investing game.*

## Nymphs and turtles



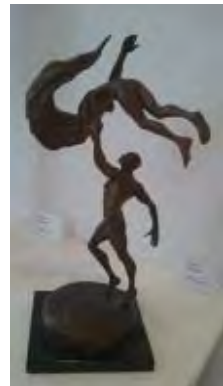
When **MASA OSHIRO** told us the title of his Gallery 839 show would be “Nymphs”, we certainly wouldn’t have guessed that the hit item of the show would be ...



... turtles. In fact, over half the critters installed in the show that opened on March 7 have already been sold.

So, Gallery 839 continues its uninterrupted record — since we started the Gallery fifteen months ago, at least one piece has been sold from every one of our monthly shows.

The Gallery is open Fridays from 11 am to 2 pm, at our headquarters in Burbank. Coming up in May, a show by members of the Comic Art Professional Society (*see inside back cover*).



## Events calendar

Contact Jeff Massie at [jeffm@animationguild.org](mailto:jeffm@animationguild.org) if you have listings for the Events Calendar.

v Every Mondays (except for legal holidays), 1 pm-2:30 pm

### **ACTORS FUND WORK PROGRAM – ORIENTATION**

**The Actors Fund, 5757 Wilshire Boulevard Suite 400, Los Angeles**

An introduction to all Actors Fund Work Program (AFWP) services, including group and individual career counseling, job training and education, financial assistance, and job placement services. This event is free and is open to all entertainment professionals. Orientation is held every Monday except for legal holidays. No reservation or preregistration required.

For details, go to [actorsfund.org/services-and-programs](http://actorsfund.org/services-and-programs) or contact Caitlin Moon at (323) 933-9244 ext. 50 or [cmoon@actorsfund.org](mailto:cmoon@actorsfund.org).

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v Every second Tuesday starting May 1, 10:30 am-1 pm:

### **ACTORS FUND WORK PROGRAM – CAREER ASSESSMENT**

**The Actors Fund, 5757 Wilshire Boulevard Suite 400, Los Angeles**

Whether you're looking for sideline work, a parallel career, or an occupational change—a thorough understanding of your skills, interests, and values are the foundation for a successful working life. Career Assessment utilizes a variety of career assessment inventories to help you discover your full-range of career options and viable career tracks to pursue. This event is free and is open to all entertainment professionals.

**IMPORTANT: Class size is limited, RSVP is required.** AFWP Orientation (*see above*) is a prerequisite for attending the workshops. For details or to register, go to [actorsfund.org/services-and-programs](http://actorsfund.org/services-and-programs) or contact Caitlin Moon at (323) 933-9244 ext. 50 or [cmoon@actorsfund.org](mailto:cmoon@actorsfund.org).

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v Friday, May 6, 6-9 pm:

### **FIRST FRIDAY AT GALLERY 839 – CAPS ARTISTS**

**1105 N. Hollywood Way, Burbank**

See inside back cover for details.

(see *EVENTS CALENDAR*, page 10)

*The*  
**ANIMATION GOLF  
INVITATIONAL**



**MAY 14, 2011**

**ELKINS RANCH G.C.**

Starting Time: 10:38am/ Split Tees

*Join the Tradition and enjoy the day!*

Open for participation to all members of the Animation Industry- active or retired: Producers, Artists, Technicians, Production Managers, Sound and Picture Editors, Recorders and Mixers, Voice Actors, Animation Agents, Attorneys, Accountants, Educators, their spouses and guests.

*The tournament features 3 perpetual loving cups for industry members.*

Plus: Cash prizes in every category in both divisions (Members & Guests)

Prizes for: Longest Drive, Front and Back, -Men & Women  
Closest to the hole--Front and Back.

*Bar-B-Que and Awards after the competition!*

Includes: Souvenir program, Round of golf, Range Balls, Cart & Lunch - \$ 100.

*Mail checks to:*

*Lyn Mantta  
1105 N. Hollywood Way  
Burbank, CA 91505-2528*

*Questions?... Call:*

Lyn Mantta (818) 845-7500  
Peter Anderson (818) 227-8916  
Dave Brain (818) 426-3168  
Bob Schaefer (818) 404-8041  
Mike Wolf (818) 632-3449



**AnimationGolfInvitational  
2011**

## EVENTS CALENDAR

*(continued from page 8)*

v Tuesdays, May 3-June 28, 6:45 pm-10 pm:

### **DIGITAL DESIGN & ILLUSTRATION – A CLASS BY LARRY LEKER**

**Studio Arts, 570 W. Avenue 26, Suite 425, Los Angeles**

This class will focus on getting “analog” fine artists started working in a digital way. Exceptional consideration will be made for showing students how to use the various software packages such as Photoshop and Maya to effect a design from sketch to final, digitally rendered product. Photoshop 1 or equivalent knowledge of graphics programs is highly recommended.

Price: \$1,500. Qualified TAG members are eligible for CSATTF grants for reimbursement of two-thirds of the cost of this and all classes at Studio Arts and other schools.

For details on this and other Studio Arts classes, go to [studioarts.com](http://studioarts.com), or contact Eric Huelsman at [admin@studioarts.com](mailto:admin@studioarts.com) or (323) 227-8776. For information on CSATTF grants go to [animationguild.org/grant-classes](http://animationguild.org/grant-classes).

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v Saturdays, May 7, 14 and 21, 10 am to 2 pm:

### **PHOTOSHOP GRAND TOUR (\$60.00) PHOTOSHOP GRAND TOUR XL (\$120.00)**

**IDEAS Workshop at Los Angeles Valley College, 5800 Fulton Ave., Valley Glen**

This class utilizes the pioneering “grand tour” method of learning a new computer program. It explores this essential tool for pixel based image editing Photoshop interface in depth. Adobe Photoshop is the ultimate solution for advanced digital imaging, delivering all the capabilities of Photoshop CS5 plus breakthrough tools that let you create and edit 3D and motion-based content. During the twelve hours of the course, students will be introduced to all controls, tools, features, nomenclature and processes.

Both classes are taught by Scott Greene. Qualified TAG members are eligible for CSATTF grants for reimbursement of two-thirds of the cost of these and other classes at LAVC IDEAS Workshop and other schools.

For details on this and other LAVC IDEAS Workshop classes, go to [lavc.edu/ideas](http://lavc.edu/ideas), or contact Richard Holdredge at [ideas@lavc.edu](mailto:ideas@lavc.edu) or (818) 947-2453. For information on CSATTF grants go to [animationguild.org/grant-classes](http://animationguild.org/grant-classes).

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v Friday, May 13:

### **ANIMATION MENTOR CHARACTER ANIMATION PROGRAM – SUMMER 2011 APPLICATIONS DUE**

[animationmentor.com](http://animationmentor.com)

The Animation Mentor curriculum has been designed by industry professionals, allowing you to learn and build a foundation for everything animation. Our animation program is a “real world” curriculum that is deep-rooted in what industry recruiters and studios are looking for in animation talent. Our online classes provide the freedom to attend class at your convenience.

Payment for Summer 2011 classes is due May 27, and the term begins June 27.

Qualified TAG members are eligible for CSATTF grants for reimbursement of two-thirds of the cost of this and all classes at Animation Mentor and other schools.

For details on this and other classes in the Animation Mentor program, go to [animationmentor.com](http://animationmentor.com) or call (877) 326-4628. For information on CSATTF grants go to [animationguild.org/grant-classes](http://animationguild.org/grant-classes).

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v Tuesday, May 31, 7 pm:

### **ANIMATION GUILD GENERAL MEMBERSHIP MEETING**

**1105 N. Hollywood Way, Burbank**

Agenda will include a panel on compositing. See the May *Peg-Board* for details.

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v Friday, June 3, 6-9 pm:

### **FIRST FRIDAY AT GALLERY 839 – ANDRE NIEVES**

**1105 N. Hollywood Way, Burbank**

See the May *Peg-Board* for details.

## From the Organizer

### Extending the seamless cloak



*“At the Animation Guild, our goal is to extend the seamless cloak of health and pension benefits to all animation artists in the Los Angeles area.”*

That’s a favorite sentence we add to informational material we create for organization drives. It invokes feelings of comfort that you get from a warm blanket or a parental embrace when describing the employer-funded protections that come with working at Guild signator facilities. It’s also easier to understand compared to describing the power of collective bargaining in a few sentences.

When we ask you to sign a representation card, we try to help you understand what benefits could be coming your way. I always thought the biggest challenge in getting signed cards would be from the artists who haven’t experienced the benefits of membership. Imagine my surprise when I found out I was wrong.

In the organizing process, gathering signed representation cards is essential. It’s the yardstick with which we measure the level of support within a group. Once we have received enough cards, we’re able to move closer to reaching an agreement with an employer. Without enough cards, we continue to work with the artists who have shown interest to reach out to the rest of the group.

In our attempts to identify and organize animation companies in Los Angeles, we’ve talked to plenty of TAG members working non-union jobs. It’s always nice to speak to an artist who has experience with the benefits of union membership. What deflates my sails is hearing how they’d love to see the studio they’re working at “go union” but they don’t want to tip the canoe and are unwilling to sign and return a representation card. The reasons for this vary (fear of being identified as pro-union, the job won’t last much longer, they don’t want to jeopardize the small shop at which they work, etc.)

Understandable. It's tough out there and sticking your neck out may not seem to be the wisest move. But small shops are paid for by bigger ones named Disney, Time Warner, Viacom and News Corp. Follow the money upstream, and you'll land at one of the Hollywood conglomerates. So, the non-union job you're working now is being paid by the union-shop giant you worked for before. Except now, you're without the health and pension contributions.



Signing a representation card is a quick and confidential matter. We do not share the names of those who have signed representation cards with other employees in the group, or the employer. Signing a card shows your desire to maintain the ability to have a voice in the workplace. It also helps to restore your eligibility in the Motion Picture Health and Pension plans by starting the process of bringing the employer to contract negotiations with us.

We at the Animation Guild are dedicated to extending the Seamless Cloak of health and pension benefits to all animation artists in the Los Angeles area. We need your help in doing it.

— Steve Kaplan

*For more about the organizing process, go to [tinyurl.com/tag-org-process](http://tinyurl.com/tag-org-process).*

*For an Animation Guild representation card, go to [tinyurl.com/tag-repcard](http://tinyurl.com/tag-repcard).*

**PAYING YOUR DUES? PAY THEM ONLINE!**  
**[animationguild.org/payments](http://animationguild.org/payments)**

## A true story

I took a call this morning from an artist who was considering getting into animation, but was concerned that he might have problems with age discrimination because he was starting out in the business so late in life.

“How old are you?”, I asked.

“Twenty-two.”

—Jeff Massie

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The Peg-Board is printed on recycled paper.

***Upcoming contract holidays:***

*Memorial Day (May 30)*

*Independence Day (July 4)*

*Labor Day (September 5)*

**PEG-BOARD SUBSCRIPTION POLICY:** Active members automatically receive *The Peg-Board* free of charge. Members on honorable withdrawal may continue to receive the newsletter without charge by sending an annual written request on or before the expiration date on the mailing label. The subscription rate for suspended members and non-members is \$10.00 per year (\$15.00 foreign, check in U. S. funds), checks made out to the Animation Guild and sent to 1105 N. Hollywood Way, Burbank, CA 91505-2528, U.S.A.

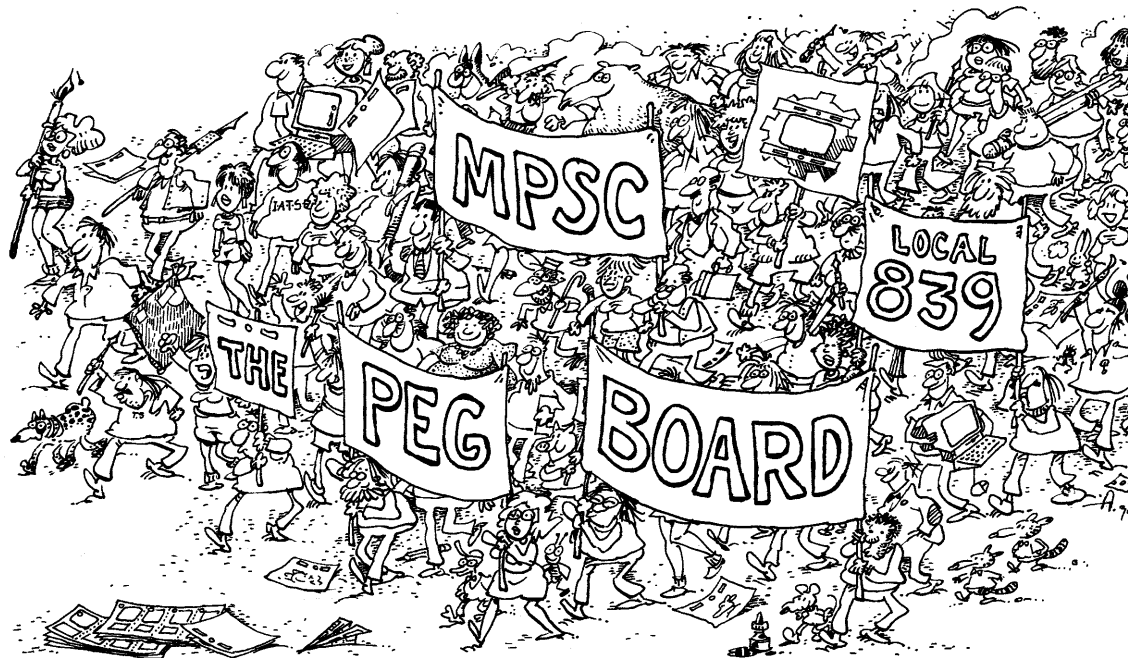
Right: The 1997 Peg-Board logo, by CAPS member (and honorary TAG member) **SERGIO ARAGONES**.

**The Comic Arts  
Professional Society  
and Gallery 839**

**present**

**THE TWO-HEADED  
CARTOONIST**

**an exhibit of comic  
and fine art by**



**Sergio Aragonés · Michael Aushanker · Tim Burgard · Steve Greenberg · Bob Foster  
Trevor Goring · Bill Morrison · Pat McGreal · Chari Pere · Brad Rader · Tone Rodriguez  
Patrick Scullin · Scott Shaw! · Terry Wilson · Dean Yeagle · Jeff Zugale**

**GALLERY 839 AT THE ANIMATION GUILD · 1105 N. Hollywood Way, Burbank CA 91502  
OPENING NIGHT RECEPTION · Friday, May 6 · 6 pm - 10 pm · Show runs through May 27**

**The Animation Guild Local 839 IATSE  
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Burbank, CA 91505-2528**

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