



ANIMATION  
GUILD AND  
AFFILIATED  
OPTICAL  
ELECTRONIC AND  
GRAPHIC ARTS,  
LOCAL 839  
I.A.T.S.E.

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Los Angeles, California, May 2013

Vol. 42, Nº. 5

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## Financial planning for retirement

### *Storyboard testing also on the agenda for May 28*

For many animation professionals, financial planning can be difficult. The nature of our business, the difficulties of working and living job-to-job, and the uncertainties of layoffs and not knowing where and when your next job will happen, can leave us without a plan for financial stability.

At our next membership meeting on May 28, Business Representative **STEVE HULETT** will host a panel featuring two financial advisors discussing the ins and outs of financial planning for the animation professional.

**TIM CRONIN** and **TIM METCALF** are Senior Vice Presidents and Investment Advisors for Wells Fargo Advisors, based in Orange County.

Cronin helps clients build, manage, protect, and transition their wealth — not only Investments but credit and debt, risk management, insurance, trust and fiduciary services. He believes in listening carefully and understanding his client's needs, analyzing, crafting and implementing a plan and then monitoring, evaluating and making adjustments as needed.

Metcalf graduated from Oregon State University with a degree in Finance. He strives to help each one of his clients plan for a financial future in a way that best meets their goals, whether planning for a comfortable retirement or looking for a comprehensive diversification strategy that maximizes potential for growth while adjusting for the appropriate level of risk as your needs change over time.

(see *MEMBERSHIP MEETING*, page 3)

## **INTHIS ISSUE:**

Financial planning seminar, May 28.....	1
From the Business Representative: Investing to win, by Steve Hulett .....	4
From the President: The Most Interesting Storyboard Artist In The World, by Bob Foster .....	6
Four artists @ Gallery 839, starts June 7 .....	8
Look for your premium bill in the mail .....	10
Coming soon -- the wage survey .....	10
Five hundred bucks a week .....	11
Animation Invitational Golf Tournament, June 8 .....	12
Change your address online .....	12
Cartoonists needed for the City of Hope.....	13
In memoriam: Ray Harryhausen, Tenny Henson, Ed Levitt and Jesse Santos .....	14
General membership meeting, May 28 .....	15

## **ARTISTS IN THIS ISSUE:**

**KENNY THOMPkins**, page 1 \* **ROGERIO NOGUEIRA**, page 4  
**BOB FOSTER**, pages 6 and 7 \* **CHARLES PICKENS**, **APRIL THOMAS**, **PRINCESS IFEOMA "IFY" OBIENU** and **ALEXANDRA KUBE**, pages 8 and 9 \* **ANONYMOUS**, page 15

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**THE PEG-BOARD** is published monthly by The Animation Guild and Affiliated Optical Electronic and Graphic Arts Local 839 IATSE, 1105 N. Hollywood Way, Burbank, CA 91505-2528 phone (818) 845-7500 ♦ fax (818) 843-0300 info@animationguild.org ♦ www.animationguild.org

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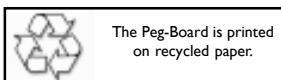
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IATSE LOCAL 839

## MEMBERSHIP MEETING

*(continued from page 1)*

Come listen to these experts talk about how to plan for a sound financial future. And feel free to ask them questions. It is, after all, your retirement that you want to get right.



On May 6 the Animation Guild had a lengthy meeting with the Alliance of Motion Pictures and Television Producers. We laid out the issues of overlong tests. We said that there is **NO** reason for artists to jump through the amount of hoops studios held up, and that if artists take tests of copyrighted material for a company, they ought to be compensated.

The studios (surprise!) didn't agree, but we said that many tests are abusive, and showed them three examples of overlong tests. One example explicitly asked for a week's work. The studio rep disputed the length, even though it said *in black and white* "one week." (The studio rep's explanation was that it was not eight hours per day, but *nowhere* did it say it was less.)

We intend to keep pushing this issue, and we are writing to ask you to attend the May 28 General Membership meeting to support us and give us your response. It's important that your voice be heard on this issue; our goal is to get everyone on the same page re unfair tests. *We need your input!*



The meeting will take place on Tuesday, May 28 starting at 7:00 pm, at the Animation Guild, 1105 N. Hollywood Way (between Chandler and Magnolia) in Burbank. Before the meeting, pizza and refreshments will be served at 6:30 pm. The meeting is free of charge and all members, active or inactive, are encouraged to attend. Parking is available on the premises or on Hollywood Way.



**DORIS PLOUGH's** *children's book, Aren't We Cute?, is available through Amazon.com or directly from the author whose e-mail address is [mcmolly2@aol.com](mailto:mcmolly2@aol.com) ...*



## From the Business Representative *Investing to win*

Barry Ritholtz reminds us:

1. Only 20% of active managers (1 in 5) can outperform their benchmarks in any given year;
2. Within that quintile, less than half (1 in 10) outperform in 2 out of the next 3 years;
3. Only 3% stayed in the top 20% over 5 years (1 in 33);
4. Once we include costs and fees, less than 1% (1 in 100) manage to outperform (net).
5. **What are the odds you can pick that 1 in 100 manager?**

The odds? Probably not good.

The TAG 401(k) Plan has a wide array of index funds (also a number of actively managed funds, in case you want to hook your wagon to some out-performer's star. But remember ... today's hot financial adviser is tomorrow's loser.)

I remind people about index investing because I've gotten shafted investing with a smarter-than-thou financial adviser picking individual stocks. It's not that the adviser was super-wrong, it's that the adviser charged Big Money to be only mildly right.

Months ago, TAG 401(k) Plan trustees were faced with having to replace an actively-managed Mid Cap fund that had been doing badly over the previous year. Not only did it suck against other actively managed funds, but it didn't keep up with the index fund that it tracked. We tried to replace it with another actively managed fund, but they **all** were worse than the index.

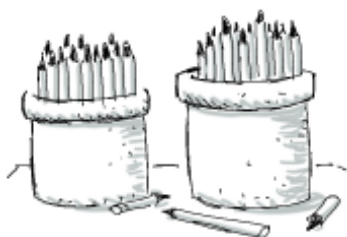
So we deep-sixed the active fund and went with the index. *Forbes* points out that indexes dominate over time.

An actively-managed five-fund portfolio held for twenty years has only a **two percent** chance of outperforming a comparable index fund portfolio.





He can tell if a script is great just by holding it.



He has the largest collection of Blackwing pencils and has never used a pencil sharpener.



But he cannot draw with pencils anymore because he's so fast the friction sets fire to the paper.



Even when he uses computers he's so fast his auto-save is set for every fifteen seconds.



When he gets a handout he waits three weeks before starting.



He is The Most Interesting Storyboard Artist in the world.



Whenever he suggests a way to do a scene, producers and directors agree with him enthusiastically.



His acting is so good, dialogue is not needed.



Even when he leaves panels empty, directors know what the action is.



Even if the panels are out of order, the board works.



Overseas sweatshops rearrange their schedules so he can tweak a scene.



I don't always drink beer but when I do, watch out!





# FOUR ARTISTS

AT GALLERY 839

CHARLES PICKENS

APRIL THOMAS

PRINCESS IFEOMA "IFY" OBIENU

ALEXANDRA KUBE

Opens June 7

1105 N. Hollywood Way, Burbank



## **Look for your premium bill – and *read it!***

It's now been almost six months since the Motion Picture Industry Pension and Health Plans started charging premiums to participants with dependents. When the premiums began, everyone was billed at the same time ... and now it's time for the next semi-annual bill to make its way to your mailbox.

We all get a lot of junk mail and many of us get a lot of mail from the Health Plan. But that doesn't mean you should treat letters from the Health Plan as if they're junk mail.

If you are an active Health Plan participant with dependents, sometime between now and mid-June you should receive your next bill. *It's very important that you pay your premium bill promptly.* Failure to do so could result in cancellation of your dependents' coverage.

If it's approaching July 1 and you haven't yet received a bill, call (855) ASK-4MPI (855-275-4674) extension 4. Don't let your dependents' coverage lapse!



## **Coming soon — the wage survey**

In the next few weeks, you'll be receiving in the mail the latest version of our annual wage survey questionnaire.

The wage survey is our way of checking where rates of pay have been and where they're going. In this choppy labor marketplace, the more information we all have on current rates, the more knowledge you'll bring into your own wage negotiations. In addition to the mail version, the wage survey will be available online.

And remember, section 232 of the California Labor Code prohibits employers from disciplining or discriminating against employees for revealing wage information. In short, there's simply no reason *not* to fill it out.

The survey takes less than five minutes to complete, and it helps the Guild and all its members. Don't forget to send it in!

## Five hundred bucks a week ...

... and no benefits. But hey, it's show biz.

Eliza Skinner has spent the past year writing jokes for the E! television show *Fashion Police*. Skinner pens about 200 jokes per episode (almost a full work week's as far as 'hours worked'), pitching them at a weekly meeting with the host, Joan Rivers, and the show's producers. For this, she is paid roughly \$500 a week.

What is unique about this arrangement, in comparison with Hollywood norms, is the intensity of the work (the 30-40 hours of work are usually compressed into 3 days), and the meagerness of the compensation.

*Fashion Police* writers' paychecks say: "Hours worked: 8" every week, regardless of the actual time spent on crafting their contributions to the show. This exploitation is especially galling because the tempo of TV production often requires marathon stretches on the writer's part: as long as 17 hours in a row, in the case of awards specials. "8 hours. \$500," Skinner marvels. "To write a hit TV show— one of the top rated shows on the network."

So on April 13, Skinner and her fellow writers at *Fashion Police* went on strike.

— *jacobinmag.com*

As I write this, they're still out.

Some time ago (1988, to be precise) I was a teacher at Stoneridge Prep, a private school in Tarzana, that paid the princely sum of \$350 per week. I was an English teacher handling five classes at three different grade levels, and usually put in a fifty-hour week.

Like Ms. Skinner, I had no benefits. And though I didn't write jokes for Joan Rivers, I did get to grade Drew Barrymore's English papers.

So I can identify.

(see \$500 PER WEEK, page 12)

**\$500 PER WEEK**

*(continued from page 11)*

You never know how shitty “white collar” jobs can be until you’ve worked some of the shittier ones. I hope Ms. Skinner is on the winning side of the strike; she more than deserves union benefits and more respect. (In 1988, I didn’t have the cojones to do what she is doing. I simply quit the teaching gig at the end of the school year and got a writing job at Filmation — which was A) union, and B) paid a lot more money *with* benefits.)

Times change, but bad jobs don’t.

— Steve Hulett



**Get ready for the Animation Invitational  
Golf Tournament on June 8**

Mark your calendars ... and don’t miss The Animation Invitational! It’s set for Saturday, June 8 at the Elkins Ranch Golf Course in Fillmore.

Everyone involved with the Animation Community is invited to play, as well as family and friends. There are prizes for Animation Community members and for guests, both for Gross scores and Net scores.

Cost for this tournament is \$100 per golfer, which includes the round of golf, cart and a Bar-B-Que following the tournament.

For further information contact Lyn Mantta at (818) 845-7500 or [lyn@animationguild.org](mailto:lyn@animationguild.org).

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*I have a large collection of old issues of National Geographic that I will give to the first interested member. Martin, (714) 955-3084.*  
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**Change your address online!**

You can now change your mailing address online, for the Guild and the TAG 401(k) Plan, by going to:

[animationguild.org/change-address](http://animationguild.org/change-address)

## Cartoonists needed for City Of Hope

Once again, I'm looking for professional cartoonists to volunteer for an extremely worthwhile charity event, the 16th Annual Pediatric Picnic for the City Of Hope on Saturday, June 1, from 10 pm to 4 pm in Duarte, California. We will be drawing cartoons for the young cancer patients of the City of Hope Hospital and their families. We'll need at least thirty volunteers to handle the somewhat grueling demand of drawing requests for children who ask for sketches of everything from Hello Kitty to Wolverine, in every style from classic Disney to dynamic superheroes to manga and animé.

Therefore, we need experienced professional cartoonists who are kid-friendly, patient and creatively flexible. Drawing supplies and food will be provided. You'll be working hard for six hours (with bathroom breaks, of course) but I guarantee that you'll have a great time drawing for an appreciative audience of sick kids who can really use a little fun to brighten up their lives. This event is for these young patients and their families only so it's required that you leave your families at home.

The City of Hope is celebrating its 100th year Centennial Anniversary and we want to help us make this year's Pediatric Picnic a memorable one! If you're interested in joining us, please send me a message asap that includes your professional background and email. Thanks!

Scott Shaw!, shawcartoons@gmail.com

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817 N. Vine Street, Hollywood 90038

(323) 462-6447 or (323) 462-6471

## In memoriam

Animator and special-effects pioneer **RAY HARRYHAUSEN** died on May 7 at the age of ninety-two.

Harryhausen created and photographed many of the most memorable fantasy-adventure sequences in movie history: the atomically awakened dinosaur that lays waste to Coney Island in *The Beast From 20,000 Fathoms*; the sword fight between Greek heroes and skeleton warriors in *Jason and the Argonauts*; the swooping pterodactyl that carries off Raquel Welch in *One Million Years B.C.*

The stop-motion animation effects he achieved inspired the generation of filmmakers who produced the digital-effects-laden blockbuster films of the 1980s and beyond. His work was honored in 1992 with a career Academy Award for technical achievement.



Storyboard artist and model designer **TENNY HENSON** died on April 15 at the age of eighty-two. From 1983 until 1999 he worked for Filmation, Warner Bros., Marvel, Universal, Graz, Hanna-Barbera, MGM and Adelaide.



Layout artist **ED LEVITT** died on April 2 at the age of ninety-six. From 1935 until 1966 he worked for Disney, Sutherland, Wolff, UPA, Ed Niles, TV Spots and Warner Bros. He served as a president of the Screen Cartoonists Guild.



Comic artist and animation designer **JESSE SANTOS** died on April 27 at the age of eighty-five. A prolific comic-book artist in his native Philippines, he worked for Western Publishing on *Dagar the Invincible* and *The Occult Files of Dr. Spektor*. From 1980 until 1999 he worked for DePatie-Freleng, Filmation, Hanna-Barbera and Warner Bros.

# GENERAL MEMBERSHIP MEETING

**TUESDAY,  
MAY 28**

**PIZZA &  
REFRESHMENTS,  
6:30 PM  
MEETING, 7 PM**

**1105 N. HOLLYWOOD  
WAY, BURBANK**

Between Chandler and Magnolia  
[tinyurl.com/new-tag-hq](http://tinyurl.com/new-tag-hq)

## **AGENDA:**

**DISCUSSION OF  
EXCESSIVE STORYBOARD  
TESTS**

**PANEL DISCUSSION:  
"PLANNING FOR  
RETIREMENT"**

See front page



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