

# 2011 Wage Survey \* pages 4-5



LOS ANGELES, CALIFORNIA, SEPTEMBER 2011

VOL. 40, Nº. 9

## Help design your health benefits

### *Attend town hall meetings to make your voice heard*

Local 839 and the other West Coast studio local unions of the IATSE are in the final year of a three-year contract that expires July 31, 2012. This comes at a time when health-care costs are skyrocketing, and union health plans across the country are cutting back on benefits and reorganizing their plans. It is increasingly apparent that the health benefits are going to have to be restructured from the ground up, to meet the needs of the future and ensure comprehensive and cost-effective benefits for all.

The benefits bargaining committee for the IATSE local unions is planning to hold a series of meetings to seek input from members about upcoming changes, and to ask for input and feedback from active and participating members. The Animation Guild has been assigned eighteen spaces for each of three meetings.

The meetings are as follows:

- ❖ Sunday, November 13  
10 am to 2 pm  
IATSE Local 80, 2520 W Olive Ave. (at Buena Vista), Burbank
- ❖ Monday, November 14  
7 pm to 9 pm  
Location TBD, Culver City
- ❖ Tuesday, November 15  
7 pm to 9 pm  
IATSE Local 80, 2520 W Olive Ave. (at Buena Vista), Burbank

We must have RSVP lists to the IATSE by October 31. To reserve a place at one of the meetings, active members should contact Steve Kaplan at the Guild office. He can be reached by phone at (818) 845-7500, or by e-mail at [skaplan@animationguild.org](mailto:skaplan@animationguild.org).

The next contract is guaranteed to have changes in health benefits that will impact the lives of every working person in the motion picture industry. Come to one of these town hall meetings and have a say in your future.

.....

*Earl Kress,  
1951-2011  
pages 6-7*

*Remembering  
Corny Cole  
back page*



## From the President

### *Bullet Dodging 101*

If I may indulge in a personal note that some of you may be able to identify with, let me share something that I've dealt with the last few months. I'll preface it by saying I rarely get sick and, apart from vitamins, never take any pills other than Bufferin for a headache I get about once or twice a year. This is my way of saying I think I'm pretty healthy and certainly never saw any symptoms of anything.

Last November, I visited the Peter Strauss Ranch in the Santa Monica Mountains to do some plein air painting. At some point I miscalculated the weight of my backpack full of supplies, mis-stepped and fell, landing hard on my knees and hitting a rock with my lower back. I lay there at the bottom of a shallow ditch for several minutes before I tried wiggling my toes to see if I was paralyzed. I was okay, just in extreme pain. Along with that I'd also managed to pop out the right lens of my glasses. I dug around in the debris of leaves, sticks and rocks for about twenty minutes but never found the lens. Angry, I decided to go home.

One thing I learned that day - I wasn't twenty-eight anymore.

I could see well enough to drive without my glasses so on the way home I stopped at my optometrist's to see about getting new ones. She said I wasn't eligible for new glasses until June 2012, so I got by with the five-year-old glasses from my previous visit.

In June of this year I went for new glasses. My optometrist conducted the usual tests and information gathering. She said she saw something in my right eye (no, it wasn't the missing lens) and wanted me to go see an ophthalmologist.

He repeated some of the same tests, took some pictures of the inside of my eye and also saw something. He spoke the words nobody wants to hear: macular degeneration. In my case, wet macular degeneration and it can be dealt with.

"There's an injection for that," he told me. I soon learned that the injection was administered to the eyeball. I was terrified at the time but, in retrospect, it was no big deal. It was all psychological. No pain, no after-effects, no patch. The doctor was an expert at administering the injection. Minutes after, I was on my way, scheduled for a follow-up inspection and second shot six weeks later.

It was at the second visit that the doctor reacted to my blood pressure reading. Normal blood pressure is about 120 over 80. I don't know what those numbers mean, but mine was 215 over 110. He said, "I'm surprised you're still

standing. This is very dangerous. I want you to get a complete physical and take care of this."

This is the kind of stuff that makes me sweat. I immediately had visions of devoting the rest of my life to health and medical concerns, hours in waiting rooms, perpetual probing and prescription pill-popping, and asking for literature from the Scooter store.

I thought to myself, "This is it? After a whole career in publishing and animation I get to hang out with doctors?"

After getting the complete physical at one of the fine Motion Picture & Television Fund Health Centers in the area, my doctor referred me to a cardiologist.

The cardiologist put me on a treadmill, ran a few tests, and took my blood pressure. He looked at me the same way my doctor and ophthalmologist did - In disbelief that I was still standing. The cardiologist said, "Most people I've seen with a blood pressure reading like that are dead. Or severely handicapped by a massive stroke."

He prescribed two medications, told me I was overweight (surprise!) and that I needed to get some exercise. The only exercise I've gotten in the last twenty years was walking to my car and drawing. Oh, and that keyboard workout we're all familiar with.

I (happily) joined a gym at work, took the pills each day for two weeks and reported back to the cardiologist. My blood pressure was down to 140 over 90. He was very pleased. I felt very relieved.

"You dodged a bullet, my friend. You are very lucky. Keep up the good work."

All my other tests have come back normal. My ophthalmologist postponed a third injection because we both thought my high blood pressure might have contributed to the problem in my eyeball. Losing weight and lowering my blood pressure by exercise, common sense diet and smaller portions will probably bring everything back to normal, but it will take a little time.

I'm feeling better already.

Not like I'm 28 again, but pretty good.

Yeah, pretty good.

Other than dental checkups and new eyeglasses, this is the first time I've utilized our Motion Picture Health Plan. It's an amazing network of specialists who recognize small

*(see FROM THE PRESIDENT, page 7)*

# Apples, oranges, and hourly guarantees

The wage survey on pages 4 and 5 has a small but very important note in the header:

*For comparison purposes, all salaries are computed on a forty-hour week.*

The minimum wages in the collective bargaining agreements are calculated based on a forty-hour week — that is, without any overtime. However, a lot of members' wages are calculated to include a set amount of what's sometimes called "pre-paid overtime" — a certain number of additional hours that are paid as overtime, regardless of whether they are worked.

The wage survey adjusts all responses to reflect a forty-hour week, because it would be almost impossible to compare a weekly salary based on forty hours of straight time with a salary that includes pre-paid overtime. For example, let's say you're paid \$2,200 per week, based on a fifty-six-hour week — that is, forty hours of straight time plus sixteen hours of time-and-a-half overtime.

To calculate your salary based on a forty-hour week, you would need to do the following calculations:

Subtract 40 from 56: .....  $56 - 40 = 16$

Multiply 16 by 1.5: .....  $16 \times 1.5 = 24$

Add 40 and 24: .....  $40 + 24 = 64$

Divide your weekly wage by 64; the result is your hourly wage: .....  $\$2,500 \div 64 = \$39.06$

Multiply by 40 to get your forty-hour salary:  
 $\$39.06 \times 40 = \$1,562.40$

That's a difference of over \$900 per week between your pay and the forty-hour-per-week salary on which the CBA minimums and the wage survey are based.

The hours per week on which your salary is based should be on your paystub; if it is not, or if you have any questions about how it's calculated, ask your payroll department or call the Guild office at (818) 845-7500.

## Unemployed? Save \$\$\$ on your dues

When you're laid off from a Guild-shop employer, you may want to consider taking an **honorable withdrawal**. As long as you are on withdrawal you will not have to pay dues, until and unless you return to work at a Guild shop.

To take withdrawal, you must be paid up through the current quarter. Honorable withdrawal must be requested in writing and dated. Requests must be received by October 10, 2010 to avoid obligation for the fourth quarter 2010 dues.

Withdrawal requests can be mailed to 1105 N. Hollywood Way, Burbank, CA 91505-2528; they can be faxed to (818) 843-0300 or e-mailed to [lyn@animationguild.org](mailto:lyn@animationguild.org). (Be sure to include your name if e-mailing.) Call Lyn Mantta at (818) 845-7500 ext. 105 if you have questions.



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The *Peg-Board* is printed on recycled paper.

# Member wage survey, July 2011

Once a year, we anonymously poll all members listed as having worked at union shops in the previous twelve months, asking them what they have most recently been paid. The results are a barometer of the "going rates", as opposed to the CBA minimums. For comparison purposes, all salaries are computed on a forty-hour week.

Categories	Responses	Journey minimum	2011 WAGE SURVEY			2010 WAGE SURVEY		
			Minimum	Median <sup>2</sup>	Maximum	Median <sup>2</sup>	Change	
Writers (response: 12%) <sup>1</sup>								
Staff Story Editors <sup>4</sup>	1	-	\$1,968.75	\$2,574.52	\$6,825.00	\$2,700.00	- \$ 125.48	
Staff Writers	1	\$1,628.56	\$ 937.50	\$2,125.00	\$6,700.00	\$2,500.00	- \$ 375.00	
<u>UNIT RATES</u>								
Story editing <sup>4</sup> :								
11 minutes	2	-	\$2,916.62	-	\$8,500.00	-		
30 minutes	6	-	\$3,000.00	\$10,000.00	\$12,250.00	\$7,000.00	+ \$3,000.00	
Theatrical features:								
Screenplay	1	\$8,409.12	\$650,000.00	-	-	\$245,000.00	+\$405,000.00	
Treatment and outline	1	\$2,367.35	\$130,000.00	-	-	-		
Consulting	1	-	\$ 40,000.00	-	-	-		
Rewrite	1	-	\$ 35,000.00	-	-	-		
One hour rewrite	1	-	\$ 20,000.00	-	-	-		
30 minutes:								
Screenplay	12	\$5,151.38	\$ 2,859.43	\$6,000.00	\$12,500.00	\$7,000.00	- \$1,000.00	
Outline	4	\$2,367.35	\$ 1,500.00	\$1,592.29	\$ 1,625.00	-		
Bible	1	-	\$ 15,000.00	-	-	-		
11 minutes:								
Screenplay	8	\$2,916.62	\$2,859.43	\$3,000.00	\$10,000.00	\$5,000.00	- \$2,000.00	
Outline	3	\$1,590.76	\$ 819.00	\$ 894.21	\$ 3,400.00	-		
Premise	1	-	\$ 75.00	-	-	-		
Producers (response: 12%) <sup>1,4</sup>								
			\$2,343.75	\$3,125.00	\$5,250.00	\$2,500.00	+ \$ 625.00	
Directors/Timers (response: 21%) <sup>1</sup>								
Directors (theatrical features) <sup>1</sup>			\$1,757.44	\$2,909.09	\$6,009.61	\$3,054.55	- \$ 145.46	
Directors (TV, etc.)			\$1,312.50	\$2,550.00	\$4,510.20	\$2,500.00	- \$ 50.00	
Sheet Timers			\$1,515.79	\$1,875.65	\$2,960.54	\$1,830.00	+ \$ 45.65	
Assistant Directors			\$1,249.51	\$1,531.25	\$2,021.05	\$1,468.75	- \$ 62.50	
Retake Directors			\$1,360.00	\$1,657.66	\$2,287.50	-		
<u>UNIT RATES:</u>								
Sheet timing, per foot	8	-	\$ 3.00	\$ 3.25	\$ 3.50	\$ 3.00	+ \$ .25	
Story Art (response: 38%) <sup>1</sup>								
Story Artists (Feature)			\$1,454.55	\$2,000.00	\$6,000.00	\$2,273.68	- \$ 273.68	
Production Boards (TV, etc.)			\$ 906.25	\$1,892.50	\$3,000.00	\$1,900.00	- \$ 7.50	
Revisionists			\$1,274.76	\$1,550.00	\$1,950.00	\$1,575.09	- \$ 75.09	
<u>UNIT RATES:</u>								
Half hour, per page	14	-	\$ 300.00	\$ 520.00	\$ 600.00	\$ 600.00	- \$ 80.00	

	1	3				
Half hour, per act			\$5,000.00	—	—	—
11 minutes, per board	\$1,488.15		\$4,050.00	\$9,000.00	\$10,800.00	\$2,500.00 + \$ 6,500.00
<b>Layout/Background (response: 34%)<sup>1</sup></b>						
Character Layout	\$1,628.56		\$1,034.04	\$1,854.00	\$4,000.00	\$1,677.00 + \$ 177.00
Rough Layout	\$1,628.56		\$1,155.12	\$1,727.27	\$2,500.00	\$1,936.84 - \$ 209.57
Previs Artists	\$1,628.56		\$1,745.45	\$1,854.00	\$2,050.00	\$1,772.73 + \$ 81.57
Background Layout/Design	\$1,628.56		\$1,187.50	\$1,800.00	\$2,440.00	\$1,900.00 - \$ 100.00
Background Painters	\$1,628.56		\$1,539.00	\$1,850.00	\$2,556.58	\$1,850.00 0
<b>Design/Color (response: 35%)<sup>2</sup></b>						
Art Directors	\$1,872.84		\$1,281.25	\$2,125.00	\$3,437.50	\$2,340.00 - \$ 215.00
Visual Development	\$1,628.56		\$1,098.76	\$2,101.20	\$3,900.00	\$2,115.38 - \$ 14.18
Look Development	\$1,628.56		\$1,852.63	\$2,001.26	\$2,147.37	\$1,978.95 + \$ 22.31
Model Designers	\$1,628.56		\$1,128.42	\$2,000.00	\$3,700.00	\$1,957.00 + \$ 43.00
Character Designers	\$1,628.56		\$1,144.44	\$2,000.00	\$3,636.36	\$1,790.14 + \$ 209.86
Prop Designers	\$1,628.56		\$1,500.00	\$1,650.00	\$1,965.51	\$1,700.00 - \$ 50.00
Assistants/Clean-up	\$1,393.72		\$ 974.50	\$1,550.00	\$2,180.45	\$1,460.00 + \$ 90.00
Color Key/Color Stylists	\$1,393.72		\$1,010.53	\$1,450.00	\$2,500.00	\$1,446.00 - \$ 4.00
<b>Tech Directors/Compositors (response: 18%)<sup>3</sup></b>						
Technical Directors	\$1,628.56		\$1,360.00	\$1,836.12	\$2,981.82	\$2,000.00 - \$ 163.88
Effects TDs	\$1,628.56		\$1,538.46	\$2,120.00	\$3,000.00	—
Riggers	\$1,628.56		\$1,561.77	\$1,772.63	\$2,400.00	\$2,120.00 - \$ 327.27
Lead Lighters	\$1,872.84		\$1,536.84	\$1,857.95	\$2,586.91	\$2,196.05 - \$ 338.10
Lighters	\$1,628.56		\$ 962.56	\$1,742.11	\$2,612.50	\$1,672.73 + \$ 99.38
Surfacers	\$1,628.56		\$1,098.76	\$1,901.95	\$2,436.00	\$1,636.36 + \$ 265.59
Cloth and Hair	\$1,628.56		\$1,096.73	\$1,687.83	\$2,513.68	\$2,071.58 - \$ 383.75
Matte Painters	\$1,628.56		\$1,818.18	\$2,197.50	\$2,200.00	\$1,818.18 + \$ 379.32
3D Compositors	\$1,628.56		\$1,360.00	\$1,860.00	\$2,612.50	\$1,600.00 + \$ 260.00
<b>Animation et al. (response: 23%)<sup>4</sup></b>						
Supervising Animators	\$1,872.84		\$1,890.81	\$2,290.81	\$3,272.83	\$2,265.00 + \$ 25.81
3D Animators	\$1,628.56		\$1,366.45	\$1,808.41	\$4,388.00	\$1,565.82 + \$ 242.59
3D Modellers	\$1,628.56		\$1,454.55	\$1,624.63	\$1,943.58	\$1,600.00 + \$ 24.63
2D Animators	\$1,628.56		\$1,500.00	\$1,730.00	\$2,000.00	\$1,772.73 - \$ 42.63
Effects Animators	\$1,628.56		\$1,339.66	\$1,818.18	\$3,019.24	\$1,818.18 0
Flash Animators	\$1,393.72		\$1,366.00	\$1,518.00	\$1,745.00	—
Animation Checking	\$1,393.72		\$1,350.00	\$1,450.00	\$1,600.00	\$1,500.00 - \$ 50.00
Digital Ink And Paint	\$1,166.40		\$ 685.71	\$1,055.26	\$1,600.00	—

**TOTAL RETURNS: 23.2% (2010: 22.9%)**  
**(864 returned and tallied out of 3,724 sent)**

<sup>1</sup> Of those members shown in our records as most recently employed in this category, the percentage that responded to the 2011 survey.  
<sup>2</sup> Many of the minimums are for persons working at non-union shops, or those working at less than journey level.  
<sup>3</sup> The median average is the middle rate when the results are listed from lowest to highest. These numbers should be viewed in the context of the minimums and maximums reported, and the rate of response.  
<sup>4</sup> Not all persons working in this category are under the Guild's jurisdiction.

## In memoriam

**EARL KRESS**, animation writer and historian and Vice-President of the Animation Guild, passed away September 19 of liver cancer, a month past his sixtieth birthday.

Since 1975 he worked for DePatie-Freleng, Disney, Hanna-Barbera, Marvel, Filmation, Universal and Warners Bros.

Earl was a true Renaissance man of animation. He won two Emmy Awards and an Annie Award for writing episodes of *Pinky and the Brain* for Warner Bros., and was nominated for an episode of *Animaniacs*. He wrote the last Road Runner short, *Little Go Beep*. He produced several DVDs of Hanna-Barbera and Warner Bros. classic cartoons, and wrote comic books for *The Simpsons* and Looney Tunes.

Among the series for which he wrote were *Transformers*, *Pound Puppies*, *Taz-Mania* and *Baby Looney Tunes*. He collaborated with Mark Evanier on June Foray's autobiography, and contributed to the special features of many DVDs such as the recent *Top Cat*. He also worked as a voice actor and as a puppeteer for the Muppets.

Earl joined the TAG Executive Board in 1995 and was elected Vice-President in 2004. As a union officer he was known as a tireless champion of animation writers' rights. In the 2006 contract negotiations, Earl championed a proposal to guarantee health benefits for any writer who wrote at least one half-hour script in a coverage period, thus greatly increasing benefit coverage for freelance animation writers.

v

Layout and storyboard artist and model designer **PAT AGNASIN** died on July 23. Since 1986 he worked for Marvel, Warner Bros., Graz, Universal, Hanna-Barbera, Disney, New World and Film Roman.



Layout artist **KEVYN WALLACE** died on September 14, of injuries sustained after being hit by a drunk driver on August 9. He was forty-eight.

Since 1991, he worked for Hyperion, Universal, Box Office Originals, Warner Bros., Disney and Film Roman.

A friend writes: "Kevyn was an accomplished Feature Animation Layout Artist having quietly spent much of his formidable career at Disney, Universal and Film Roman. At the time of his death, he was working on his own documentary chronicling the history of African-American artists in animation and their invaluable contributions to the industry."

Donations to the LAC+USC Burn Center would be welcome in lieu of flowers. A fundraiser/art auction has been planned, to benefit his family for costs incurred.

See us on Facebook ...

[facebook.com/animationguild](https://www.facebook.com/animationguild)



Twitter ... @animguild



and the TAG Blog ...  
[animationguildblog.blogspot.com](http://animationguildblog.blogspot.com)

## REMEMBERING CORNY

(continued from back page)

A DVD player will be available for showing some of Corny's work. Home movies featuring Corny would be most welcome.

Corny's fine art show at Gallery 839 will be available for viewing during this event. Refreshments will be served.



Earl Kress was the guy I knew longest in the animation business.

When I started at Disney, he was already on staff, working on *The Fox and the Hound*. For the first year I was there, his office was next to mine on the third floor of the old animation building. I was in a space the size of a broom closet. Since Earl was the senior guy, he occupied the office with the square footage of one-and-a-half broom closets.

Years later, Mr. Kress and I were both freelancing for Warner Bros. Animation at the same time when the studio was launching *Tiny Toon Adventures*. Shortly thereafter, I abandoned the writing game and became Business Representative for Local 839, but Earl stuck with his first

love of creating animated cartoons. It wasn't long before he was on the WBA staff full-time, writing *Pinky* and the *Brain* and winning Emmys.

And it wasn't long after that Earl became a board member of The Animation Guild, and then Vice-President. He was on the TAG negotiating committee every time negotiations rolled around, adding his passion and expertise. (As noted above, the fact that animation writers under TAG can write a half-hour script plus outline and qualify for health benefits and a qualified pension year is largely due to Mr. Kress, who pushed for improvements in writers' benefits and wages tenaciously and energetically.)

Earl kept writing almost to the very end of his life. His devoted wife Denise told me that even after he fell ill, he was still in the game, waiting to hear back from producers on an outline he'd completed. He left us way too soon, but the fact that he continued as a professional writer from his entry into the business in 1975 to 2011 is cause for celebration. Very few talents stay employed for thirty-five years in a field they love, particularly when the field is the movie business. But Earl made it happen.

Wherever you are now, Mr. Kress, I expect you're doing funny voices for the other angels, and writing funny dialogue. And telling the winged denizens about the history of the cartoon business that you had such a hand in shaping.

— Steve Hulett

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## FROM THE PRESIDENT

*(continued from page 2)*

problems before they become debilitating. I'm grateful for their knowledge, skills and caring attitude. Yes, my costs were minimal thanks to our health plan, but it's not so much about the money I saved, but more about the lives these doctors save.

In my case, it started with getting new glasses. And an alert optometrist.

When it comes to doctors, clinics, hospitals, needles and physical exams, there's no bigger weenie than me.

But, by God, I'm a living weenie.

— Bob Foster

## Upcoming contract holidays:

Thanksgiving and the day after (November 24 and 25)

Christmas (celebrated December 26)

New Year's Day (celebrated January 2, 2012)

.....  
**Save your pay stubs!**

THE ANIMATION GUILD LOCAL 839 IATSE  
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## THE FINE ART OF CORNY COLE

Reception

Friday October 7, 2011 6 pm - 10 pm

Gallery 839

at

The Animation Guild

1105 North Hollywood Way

Burbank, California 91505

Corny's art will be on display

October 7 - October 28, 2011

## Remembering Corny

If you ever met, heard about, studied with or got to know **CORNY COLE**, you're one of the fortunate masses who experienced one of the most unique characters in the world of art and animation.

Everybody has a Corny story. Come share yours with a big bunch of Corny's friends, students and cohorts from a wide spectrum both inside and outside the animation business.

Please join us for a memorial for our good friend, on **Sunday, October 9** from noon to 6 pm, at the auditorium of the Animation Guild at 1105 N. Hollywood Way, between Magnolia and Chandler in Burbank.

If you have and artwork by Corny, please feel free to bring it for display. If it's framed and wired, we can hang it, or display tables will be available.

(see *REMEMBERING CORNY*, page 6)