

self portraits of american union workers

Foreword

For thirty-three years my father, James Glover, worked for the United States Postal Service. And, for that entire period and for the remaining twenty years of his life he was an active member of the National Alliance of Postal Employees (now renamed the National Alliance of Postal and Federal Employees). As one of five children, I grew up attending the union's celebrations of significant historical events and moments, the annual picnics at Alum Rock Park (near San Jose, Ca.), and the usual surreptitious gossip surrounding the union. I can remember especially the collective joy and jubilation of these moments through the employees union, during a unique and transformational period within America's historical landscape. Even as an adult, I had the privilege of attending a national convention with my father before his passing in 2001. While in his presence, fellow members honored him and looked up to him because of the person he was, and the contributions he had made to the legacy of his union, not because his son was Danny Glover.

For me, the union represented a strong and everlasting sense of community. It was at the heart of the relationship between people, through commonality and purpose, building bonds that last a lifetime. *We Are One: Self Portraits of American Union Workers* is a book that reveals a great deal. It explores the idea of the self as part of a community and how individual success is tied to a connection with others.

This portrayal of so many different life occupations offers a window of insight into the wide variety of social worlds out there. What's it like to be an airline pilot who's also a father and a race car driver? Or, a coal miner in West Virginia coming from generations of miners? What's it like for a Native American ironworker in Montana during his first time up on the iron bar and how does it compare to taking his first step off the reservation? What does a boilermaker do? Exactly how does an autoworker from Alabama help put together cars and what gives her true meaning in her life? How scary is it for a professional violinist to audition for a world class symphony? What's it like to be a stage actor before, during, and after a performance? How does it feel to be a professional baseball player trying to make it in the major leagues?

These folks and many others talk about the daily details of their work and the ups and downs of life, opening their hearts in a way as to make it easy to relate to them. The idea that they are all in unions is symbolic. We are all united in some way if you dig down deep enough.

*...friendships, love, and meaningful work.
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living and this book tells that story...*

People's ideas of success and their sense of who they are in this world are big questions and inspire reflection in our own lives. We are given the gift of meeting individuals from a wide and rich variety of places and positions in society. It's great to know their stories not only because they show us that each and every one of us is important, but also that our individual wellbeing does not evolve in isolation. Knowing these people, hearing their stories, and learning from their wisdom reveals an underlying theme that unites us all.

These assorted, distinct, union members reveal the common thread running through their lives about family, community, and success. The people in the book have union membership in common but more important, they share in the reality and dreams of living a life where they have the freedom to be safe and healthy, to be supportive of others, to be heard, respected, and fulfilled. In their cases, it's the union that helps facilitate and nurture these needs and enable people to work toward the dreams we all aspire to achieve.

While at an event several years ago I was speaking to the daughter of a friend of my father. His name was Big Jack. My father and he were lifelong friends from the National Association of Postal Employees. Big Jack was at least a foot taller than my dad, who was about 5'3" or 5'4". It was long after they had each passed on. His daughter told me, "My dad had a lot of friends, a lot of friends, but there was only one or two that he would invite around his family, and your dad was one of them." Those are the kinds of things I remember as I read through this book. The experiences of their lives, friendships, love, and meaningful work. These are the things that make life worth living and this book tells that story.

– Danny Glover

■ Introduction

In the interest of responding to the ignorance and fear surrounding labor unions, I was inspired to help dismantle the many myths and misrepresentations through a collection of first person stories and photographs, from a wide variety of union members, and from nearly every corner of working America. It is my goal to portray unions as union members see them – both historically and currently – as part of their lives, as organizations that have improved working conditions and quality of life, and as the infinitely varied groups of individuals that now compose the modern day labor movement.

Each participating union member, whether from manufacturing and factories to schools, transportation, health care, or the arts, were asked through open-ended interviews to describe themselves, their work, their feelings about their work, their ideas about success, why they are in a union, and how the union has had an impact on their lives. Each member then used a camera to produce a series of self-portraits to represent their many faceted lives.

If nothing else, in these pages we have the honor of getting to know a group of very interesting individuals, hear what they have to say about the various workplaces from which they came, including the inside scoop of being a pilot, or a radio reporter, or a ballet dancer, or Oreo cookie maker. We are privy to inside information professionally but also to personality and dreams, while they teach us about the true value of relationships and connection with others. After all, the word “union” is just that; “The action or fact of joining together or being joined together...” Or, “A state of harmony or agreement.” Its manifestation within the lives of these people goes deeper than one can imagine.

The book addresses the importance of defining how labor unions work for the individual. It is gener-

ally taken for granted within a union that nonmembers understand these basics, but there is much evidence to suggest that misunderstandings about unions are more common among most in society. Unless a person has been or is currently a member in a union, or is related to someone who is a member, there are usually several unanswered questions and vague myths surrounding the entire concept, at best. To quote an interviewee regarding the idea, “The lazy way to think about unions is to think of it as different groups, two ‘almost equal’ parties, squabbling over the same pot of money.”

Someone freshly embarking on a quest to learn in today’s times to find out more about any particular union might be hard-pressed to find accurate information. There are people to ask, books and articles to find, websites to consult, but who and what should they believe? In today’s world and, throughout the history of organized labor, the propaganda, and misinformation, and emotional stakes of employees and employers are often quite intense. Workers simply trying to have a voice or improve working conditions are often met with threats of losing their jobs. Rumors of corruption run rampant, feeding peoples’ fears of strikes and huge dues payments, often giving way to an extreme lack of understanding about the true nature of unions. The result can lead to a hopeless situation in the fight for dignity and justice on the job.

Why does the right to organize typically evolve into such an emotional struggle? It’s personal to defend your rights to safety, decent healthcare, your well-being, and even more so for that of your family. Fighting for your rights is about being heard or taking care of your basic needs, from how much food you can afford to how much autonomy or respect you receive while working. On the employer’s side, I imagine it’s personal to feel you must share your power, your profits, and to relinquish

even a small bit of decision-making control. Politics and philosophical differences are personal, too.

In 1986, soon after I graduated from the University of Michigan, I accepted a position as a part-time teacher in a nursery school. For 30 hours per week, I earned a salary of 12,000/yr., which seemed fine at the time because I had no family, rented just one room in a house and didn't own a car. The job also included health insurance and sick and vacation days; I didn't have to worry about going into huge debt if I fell ill or had an accident. Then, one day, the assistant director of the school told me they were going to make some changes. These changes included relocating children to different classrooms, firing some of the teachers who lacked the specific degrees wanted by the new administrator, and taking away our health insurance. My first reaction was to plead for the children. I knew that moving some of these kids around would be very unsettling for them, as many came from unstable homes and made close connections with their current teachers. Then, the director mentioned the cuts in healthcare and I told her, "You can't do all this without working it out with the teachers." She nodded and smiled, saying, "Sure we can." It was then that I mentioned the word "union." She exploded with such a laugh that I can still feel the spray hitting my face. After a surprisingly long and difficult emotional battle, the teachers formed a union, and, twenty-one years later, to this day, that school still has a union contract.

What is striking (no, we didn't actually have to strike) is how personal the debate became; Friendly relationships turned adversarial and in some cases people were "laid off" for organizing, only to be reinstated (with back pay) by the National Labor Relations Board. I went from being a young and relatively naive college student who simply wanted to care for children to a person who was cornered, threatened, and verbally attacked by mem-

bers of the school administration. It was shocking and upsetting, but it also motivated me to move forward in my work toward justice, not simply for myself and my coworkers, but for the children with whom I worked.

Workers across a wide spectrum of trades, careers, and occupations bring a uniquely enlightened perspective to their work that administrators often cannot see. Coal miners notice crucial safety concerns in the mines, flight attendants know how emergency procedures can run more smoothly, teachers know what works for their students...The list goes on revealing the essential perspective of workers. Further, the potential of unions to cap corporate greed, aid a flailing economy, and bring about wider cultural change can be enormously inspiring. In today's society, it is crucial to maintain a healthy, accurate and broadminded perspective on the reality of the workplace, the balance of power, and how people are currently feeling, living and surviving. For this reason and to plainly address many of the myths and fears, this book reflects the personal and very diverse nature of how unions have affected the inside and outside lives of various workers. Depicted through photographs and words of real people are their raw, honest, firsthand portrayals of what "union" has meant to them in their work, their families, their lives, hearts and souls.

— *Elizabeth Gottlieb*



Dorothy Baca

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*I see myself as kind of an anthropologist/historian,
using clothing and costuming to help engage the audience
in understanding that people have different lives and yet in
the end we're all kind of the same throughout history.*

I consider myself the keeper of my family's history and for the importance of what clothing is to a society. Of course family comes into that and what my role is in my own family; as a mother, grandmother, wife, sister, cousin, relationships, all that kind of extended family. I guess that's the importance of what I do is being connected to people. I grew up in northern New Mexico which is very, very old. I actually realized as I got older that I really grew up in Europe, not in the United States, because it has a very strong sense of history and connection to the earth and a lot of sense of the importance of understanding your history. So, I think that's kind of the root of where I started to think about clothing and costuming and how people make decisions of what they wore and when they wore it, and all the rules of society that have to do with clothing and how it connects to celebrations, particularly Spanish Catholic. New Mexico has a lot of celebrations and a lot of specific rules and cloth-

ing rules. I think those are all getting lost in everybody's culture, not just here in the United States, but particularly in America, we're losing all of the rules that apply to clothing and understanding of the society by what people wore, you know. Anyway, it starts with that sense of roots. New Mexico was one of the original colonies that was from Spain, coming from Mexico up into New Mexico. Roots here are from the late 1500's to early 1600's and my family, both my paternal and maternal side of the family are all very old, Spanish names. Some you don't hear anywhere else except here in New Mexico. Some in South America, for example "Baca", is an old Spanish name that doesn't even exist in Spain anymore, but it's very common here. I think I've always grown up with a sense of history and the role all these sort of celebrations and kind of rules of society and clothing. They were also very isolated. Northern New Mexico didn't have a lot of connection to Mexico,



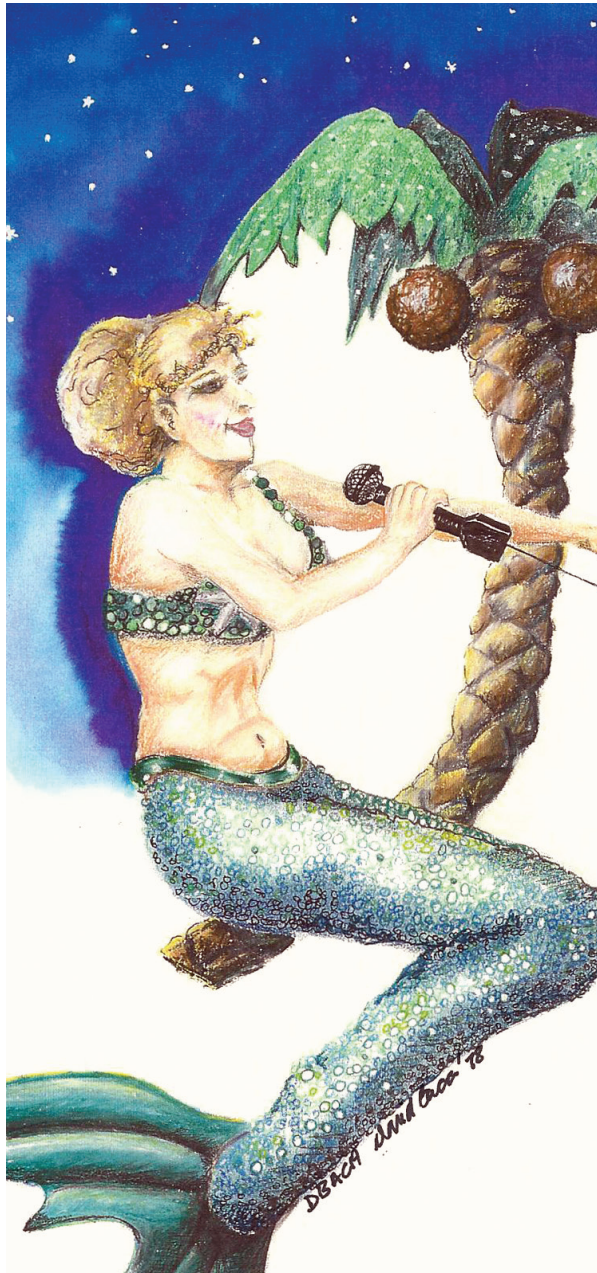
for example. And, wasn't connected to America for a long time until the Western expansion and even that didn't touch a lot of New Mexico so I think the isolation made a difference. I think growing up like that is actually sort of what rooted me in costume design. I'm also like a great storyteller. I love to tell stories and costuming is really a way to communicate storytelling. You say a lot about somebody by all the choices you make for that character. I think Spanish people have a strong tradition of storytelling and also, again, being sort of isolated I think a lot of the storytelling was a way of entertaining people in the isolation, not having a lot of access to books and entertainment that came through the towns and things like that, where a more highly populated town or city would have, but I think it's kind of rooted again in the rural area tradition that's Spanish but also the isolation of Northern New Mexico. The language here even is, until very recently, a Northern New Mexico dialect of Spanish.

That's what roots me, for sure. I think that's the root of where I come from. I was in California for 30 years, in L.A., but I always was New Mexican. If you see me I look like any number of..you know; People think I'm Jewish, people think I'm Iranian, people think I'm Turkish; they think I'm Greek or

Italian; I'm kind of like a universal ethnic person and in L.A., Baca isn't a common Spanish name so people wouldn't just presume I was Spanish. Whereas in New Mexico, Baca, everybody knows that's a Spanish name. In L.A. I didn't have this much of a specific identity, as I do here. I think my aesthetic is very Latino; My sense of color, proportion. I did a lot of shows that were sort of ethnic or young people kind of craziness because I don't come from the East Coast, sort of upper class, tasteful social structure, or a Southern sort of aesthetic. You know, I think every part of the United States has its own sort of aesthetic and sense of itself that reflects in its clothing; how you use color, how you deal with proportion and all those kinds of things, come from where you're rooted. So, coming from New Mexico, I was better at shows that were more about ethnic people or about colorful, wacky things as opposed to very tasteful, East Coast society, or whatever. I think that decided my career in a lot of ways because I tend to be better at that fantasy, magical stuff than street clothes or classic office wear. Some of these movies are very much just modern society and I'm not interested in that as in the other, with more historical origin.

(In L.A.) I was a costume designer or costumer, depending on what show I was on. Iconically

...my brother also was a costume designer, he and I put a company together-and we designed the clothes for Bette Midler and the mermaid costume, where she's in a wheelchair. That kind of weird, quirky, mixture of reality/lack of reality, bigger than reality stuff, I think is kind of more my signature.



I think my most favorite costume....my brother also was a costume designer, he and I put a company together and we designed the clothes for Bette Midler and the mermaid costume, where she's in a wheelchair. That kind of weird, quirky, mixture of reality/lack of reality, bigger than historical.

How do I dress? I always try to keep what I'm wearing somewhat neutral. I wear a lot of black stuff. I wear a lot of jewelry, like big, clunky jewelry. But my clothing is all usually dark colored and with very simple lines because I don't like to compete with what I'm looking at when designing. I think that's really kind of common for designers to sort of find a neutral uniform for yourself so you're not fighting with...You have to come across as artistic and knowledgeable about clothing but you don't want to compete with your clothing or your design. Here, I'm a little bit more casual but I would say that's still how it is. I wear things that are pretty classical to move in, usually dark, solid colors. For me, getting dressed is earrings, necklace, bracelet, rings. I collect a lot of jewelry. I have a lot of Native American turquoise and silver, I have a lot of Spanish, Mexican, silver from the 40's, all kind of eclectic costume jewelry. I think that kind of defines me. I'm really short; I'm 4' 10" so I think when people describe me they say, "Oh, you'd know her...She's really short and she has all this big jewelry on." which, as a designer, you're not supposed to wear big jewelry when you're small, but it doesn't matter. I think the only rule is what allows you to break it.

Most of costuming unfortunately really isn't creative. A lot of it is organizational. A lot of it is dealing with a lot of people and personality. A film crew working on the set could be a hundred and fifty people that you're dealing with and what the direc-



tor likes, what the actor likes, what everybody thinks that character's about so, it's very collaborative. And, like I say, it's more about organization, than anything else, because of the time factor. You have a lot of money but you don't have a lot of time, trying to get it out. I did a lot of television, half hour sit-coms, and episodic. The most famous episodic stuff I did was "Murder, She Wrote." For example, it's on an eight day shoot per episode. So, the time period of getting it organized, getting it fit, getting it ready to shoot; Sometimes you're juggling four shows at a time. You're in prep for one, you're shooting one, you're in post for the other and sometimes you do pick up on another. For example, for post, you might need the coat that Angela wore when she is bicycling, or something like that. So, if there's a second unit in New York showing her going into the Empire

State Building, you have a photo double over there. Or, we have somebody's hand, shooting the gun, whatever; You've got all these pieces of shows happening at once, so a lot of it is organizational. For film also. The last T.V. series that I did any designing on was "Dr. Quinn, Medicine Woman", which I loved because it was historical and a lot of fun to film all these different levels of the people that lived in Colorado Springs at the time. That was kind of interesting because it was a woman executive producer, creator and the star was a woman. It was kind of a different environment from a very male dominated, male oriented industry.

Theatre is different. Now that I'm teaching in academia, I think it's more creative and it's more focused on the creative. But again, it's very collab-

orative. Time and money is still ultimately important so you have to really focus on how to get what's your vision without compromising a lot. You have to work with the lights and the tech and the author and all these other things. It has to all come together on stage. With film sometimes, unfortunately, you don't see it until it really is all together. The advantage of theatre is that you have rehearsals and you can tweak things as you go, like add something to it to make it work better. In film it's kind of like you gotta make it work right then. The time pressure is different on film; It's harder, much more strenuous. With theatre, you get to be more creative, you have a little more time to think about the props and stuff, but they both have some real advantages and disadvantages, as an artist. Film has a lot of money; a lot of resources and you're sort of connected all over the world. You can always find an expert in anything that can give you technical advice. But theatre, because you're working on a theatre stage, you don't have to worry about the real weather. You don't have to worry about all the reality that you don't see in

film but it's really there; How do you make them look naked when they're not really naked? How do you keep them warm when it's actually cold outside? I shot something in St. Louis in July. They were supposed to be in a snow storm in 1902; The wool, the layers, you know; It was really like 100 degrees and humid. How do you keep that reality from infringing on that world that you're trying to create? Theatre; you don't have to worry about temperature, wind, how the microphone is working for the sound people or how much noise did that make or how do we keep them from sweating through everything? A lot of reality is the hard part of filmmaking; the part that doesn't show. The process is a little bit different. The process of getting it to look like it's all perfect and clean when the reality of how it was shot is so different. In theatre, it's kind of the opposite. You have this very controlled world that allows you the freedom to do stuff that's really magical and mystical because you have so much control of the other real elements, that you don't have control of in a film.

I don't feel like there's a lot I haven't done that I still need to do, which I guess some people that are retiring feel that way. In that way, the advantage of being in a creative world means that you did get to fulfill a lot of stuff that other people might not have gotten to do....

A lot of filmmaking is modern dress clothes so you're not really designing but you're trying to sort of establish a look for each character; something that says something about their character, you know, who they are in the society, what their job is and what their relationship is to the other character; all that kind of storytelling characterization stuff.

But you know, it's different when your talking about a period show. Historical periods have a structure to it like; What did people wear to tea? What's formal? What did people do when they'd go to dinner? Things like that. In modern dress, it's a little more subtle and a little less specific and the choices are infinite and so, design is kind of a vague word in a certain way because even if you're doing modern dress and you're not constructing everything, you're still designing the world that they live in and what the characters are in that world. Even in the modern dress world, you're still making the choices that create the story for the characters.

I design myself but I also mentor kids that are designing. We do about eight shows a year and five dance pieces also that students design. So, even though I'm not myself designing I'm always in the process of getting students to understand how you design; how you think about design, how you problem solve, how you get from your idea to something on stage that actually works, how to encourage creativity but also, getting them to understand that there's parameters, like how the body moves, what distance does, you know, what the eye can see from a distance, all those technical things...So, to me, it's just the dream job because I spend 90% of my time in a very creative environment, and 10% is like the administrative crap that

I have to do because it's academia. But, the teaching and being with the students and being in the theatre is energizing...absolutely energizing.

L.A. is like a really creative world but it's also a stressful world, because you work really long hours. When you're on a show you have no other life; you're really focused on that show. It's so demanding, you know? And, your job is going to end when the show ends, the series gets..whatever...you're always looking for another job. So, that's also stressful. The beauty of academia is that, once you're an academic and tenured, you have so much creative freedom because you've stopped having to worry about getting another job or interview even..In a way, it could either make you lazy or it could make your job, if you use it well, you could be so much more creative and so much more flexible. It's like, you don't have to worry about the money, you're just worried about having the time to do what you love to do.

Film is very very political. Like most industries that make a lot of money, it's kind of a full time job just keeping the connections; The politics of it is pretty strenuous. I'm not making nearly the kind of money I made, but I'm not under the same amount of stress that I was when I was working in film. I actually worked in film up to like three years ago. I've been teaching for nineteen years, but during the school year sometimes I'd work on a film or whatever. But really it's only in the last three years that I haven't worked in film at all. I haven't had to keep up with who's doing what and who's where and what's happening in the industry in New Mexico, all that kind of outside stuff that becomes kind of time consuming and takes a lot of energy away from your creative part.



When I first got to L.A., I got there in 1975, it was very hard to get into the unions and there was very, very little nonunion work. I did a few nonunion jobs and it was abusive. You did a lot of work for not very much money and your crew didn't get taken care of very well. For the film industry, the unions have been really protective of the people. Also, once you got in the union, you were pretty much guaranteed a good career, unless you imploded yourself in some way. But, again, they kind of kept control of how many people were in the union, how much work there was...The old system was...where the head of wardrobe would assign you to shows, you know. I worked at Universal for a while, like eight years straight, and the head of the department always assigned me the show; movies and pilots and all this kind of stuff, so I didn't have to work very much, which was great. My reputation just kind of stayed within Universal for a long time, then things really changed and the unions really changed. Particularly for film, you really need the protection of the union. It's protection for the workers. There's a lot of safety rules. When the rules are not abided by, then it's usually pretty dangerous on a film. I can sight a couple of times when we were filming the film "The Twilight Zone", and they had children that were working at night. They were totally illegal; They used Vietnamese children whose parents didn't speak English, didn't have an agent or a manager; somebody who would protect them. They didn't have the social workers that usually protect children. You probably don't know this story; the helicopters went too low and beheaded the actor and the children that were in the scene. I mean, there's another story where there's a lot of rules about how hand guns and weapons are used-and there was a nonunion film where a gun went from insert-where they're doing close-ups of shooting-and then it went

back to the production itself and the prop guy that was handling the weapon wasn't actually a gun expert, someone who deals with munitions, forgot to check the gun and it killed the actor. There's a lot of stuff like that all the time.

You try to make sure that the actor has a good dressing room and the crew is fed and that kind of stuff is sort of basic, or how much you're paid, that you have health insurance, all that kind of stuff is basic, but then there's even more extended rules that are set by the union that really protect everybody; How things are handled, even something as simple as how much time there is from the time a certain crew member leaves the set till when they have to be back on the set. Different breaks, stuff like that, to make sure people are getting enough rest and have enough time to bathe and sleep when you get back. It's not very much time. With our union here in New Mexico, it's nine hours. If you realize that you might be driving up a half an hour or an hour to your location, with two hours of driving time, on your nine hour turn around, that only leaves you seven to go home, check your mail, bathe, eat, deal with your real life and be back. It's not really very much but at least it's more than they used to give people. I'm very pro-union and it's very disappointing that the last twenty years, more than that, probably thirty years now, the percentage of nonunion films that are made are huge

now...with no union protection at all. Again, having a nonunion film come into a place, there's a lot of right-to-work states where films go because they don't have to abide by the union. (It's) not nearly as strong as it used to be. It's kind of across the board. There are some films that are pretty big that are still nonunion. There's commercials, rock videos, it goes across the gamut of entertainment. It's amazing that, I mean, even some things, for example here in New Mexico, we're really trying to promote filmmaking here in our state but the governor's office commissioned an outside company, from California or somewhere, to produce all the commercials for tourism in New Mexico. Before, the unions were really strong and that wouldn't have happened. That kind of stuff. It's been a huge change since I joined the union in the late 70's. It's really very different now than it was then.

I'm fifty-nine. I have a feeling I'm never going to get to retire. I'm on inactive status with the Designer's Guild and the Costumer's Union. I reached the maximum number of hours to get full benefits when I retire. So, I will have that. But, when I went into teaching, the retirement fund that I went to was handled by AIG and a few years ago I lost most of my retirement with AIG, which has not been recouped yet. I got some of it back, but not a lot of it. So, because of that, now I switched to a retirement fund

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I think most people don't know what success is because they don't know what really makes them happy; what really inspires them. You know, some people think it's money or some people think it's things; having these things.

that is a state controlled plan that doesn't take the kind of risks that AIG did. AIG was that big investment company that lost millions of dollars and my retirement was in that, like a lot of people. Considering that a big chunk of my life, my retirement, was in there. If I retired in L.A. from the film industry, there's a lot of support in L.A., but retiring in another city; my medical care and all that stuff is much more complex and much more out of your own pocket than it is when you're in L.A. L.A. has their own clinics; Health and welfare is kind of controlled by the industry. They even have retirement villages and stuff like that are supported by the motion picture industry. If an industry member falls in hard times, they have low interest loans that can help people. They're very supported there. But, if you retire somewhere else, you don't have that. So, retiring from the film industry here doesn't allow me to take a lot of benefits. So, I'm actually starting on a new retirement program that I'm not even vested in yet. Fortunately, teaching, or academia, is a career that doesn't have the same agism that film industries, for example, have, so I can probably work. I mean there are a lot of academics in their seventies here so, you know, it's not an industry that, the minute you're sixty or sixty-two,

they expect you to leave. I think some people retire younger but most people stay on later. My guess is when I retire between the two industries, between academia and film, I'll have a pretty comfortable retirement for Albuquerque. It's not a really expensive place to live. So, you know, I'm sure I'll be fine. And I'm covered for medical. I'm more concerned about the next generation.

I do want to retire someday. I'm not sure when. I'm not looking forward to it right now. I'm not saying, "Oh in four years I'll be retired, or eight years." I don't have any kind of goal. I think I'll retire when I'm feeling like I'm not mentally up for this anymore, losing too many brain cells and I can't remember things off the top of my head. Or, I have to think a lot harder to be able to do this...Right now, it's not physically challenging or mentally challenging, where I just feel like I really have to work so hard all the time. I'm doing exactly what I want to be doing in my life anyway. If I retired, what I would probably do is take a lot of classes and you know, probably do about the same thing as I'm doing now; Do a lot of reading, take classes, maybe write more papers than I write now, present more than I present now, but you know, I have to say this is a world

that's totally comfortable for me so, I don't see the need to retire. I'm fine, I'm doing great. I love what I do. I love having something to get up to do every morning. I'm a little slower than I used to be. I get cranky if I work 11 or 12 hour days, which in film if I worked a 12 hour day, it would've been short. This actually is like a retirement job or a second career job for me. I don't feel like there's a lot I haven't done that I still need to do, which I guess some people that are retiring feel that way. In that way, the advantage of being in a creative world means that you did get to fulfill a lot of stuff that other people might not have gotten to do. I actually don't have a bucket list, you know of things that I need to get done before I die kind of thing. I love what I do. I love being around young people. They're so creative and brilliant and they just energize me every day. I can't even imagine..There's nothing I'd like to do except maybe go and teach somewhere else. I might take a sabbatical and teach in Wales or, you know, somewhere else, but I would still teach and I would still do costumes. It would just be kind of cool to do it somewhere else; you know, to get the hang of somewhere else.

I think success for me is finding what makes you happy and what really brings you joy. And I think that's actually hard. I think most people don't know what success is because they don't know what really makes them happy; what really inspires them. You know, some people think it's money or some people think it's things; having these things. Yeah, I made a lot more money and it was a lot easier to have the housekeeper and a gardener and my life was a lot easier when I could afford to have a lot of people do stuff for me, but I don't know if it was really happier. I think success is leading a good life. Leaving the earth at least a little bit better off than it was before you, you know? Your relationships with people are good, you don't spend a lot of time around negative stuff; I think that's a kind of success.



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than it was before you.*

