

IATSE OFFICIAL Bulletin

SECOND QUARTER, 2005

NUMBER 608

***Building
the
Future***



**65th
Quadrennial
Convention**

HONOLULU, HAWAII • JULY 18-22, 2005

Building the Future

The past ten years have been tough for organized labor. In 1995, approximately 15% of the workforce was unionized. That figure is now down to less than 13%. Fortunately, the IATSE has bucked this trend. When I became your President in 1994, the IA had approximately 60,000 members; we have now grown to over 105,000 men and women.

It hasn't been easy. The entertainment industry has increasingly been dominated by some of the largest corporations in the world—Viacom, Time Warner, General Electric, ClearChannel, Disney. They have tens of billions of dollars in assets and strong incentives to avoid unions wherever and whenever they can.

So how have we succeeded where many of our sister unions have struggled? In part, we have been fortunate to be involved in an industry that, despite its ups and downs, has remained strong in both the United States and Canada. But mostly, I am proud to say, our success comes from the commitment of our local unions as well as the International to organize our jurisdiction. This has been the foundation of our strength and will be the building blocks of our future.

In the early 1990's a number of major motion pictures—including, sadly, two Academy Award winners—were made non-union. One of my first commitments as your President was to put an end to this. We shut down productions in the Carolinas, the Dakotas, in Texas and elsewhere. We taught the Producers that it was wiser to make a deal with the IA than to endure a work stoppage. And, we realized that work stoppages alone cannot do the job—we needed national agreements, because motion picture production is now a national—indeed an international business. In 1993, the IATSE had almost no national contracts in the motion picture, television production and commercial industries. Today, we have over 950. And we have also realized that we cannot focus exclusively on the biggest productions. Today, projects with budgets as low as one million dollars or less are being made with union crews under the IATSE Low Budget Agreement; ten years ago these projects were below the radar.

In Legitimate Theatre, most of our locals have remained strong; some are hurting. But all have been helped by the continued strength of the pink contracts and the yellow card system. We have succeeded in adapting to changing circumstances. While some of our sister unions have been unable to organize lower budget tours, the IATSE, through modified pink contracts, has been able to keep our members working on the road and in local venues with yellow card shows.

To be continued on page 17

OFFICIAL NOTICE

This is to advise that the regular Mid-Summer Meeting of the General Executive Board is scheduled to be held at the Sheraton Waikiki, 2255 Kalakaua Avenue, Honolulu, Hawaii 96815 (808-921-4611) at 10:00AM on Monday, July 11, 2005, and will remain in session through and including Friday, July 15, 2005. All business to come before the Board must be submitted to the General Office no later than fifteen (15) days prior to the meeting.

You are reminded that in accordance with Article Eleven, Section 8 of the International Constitution, the General Executive Board shall act as the Credentials Committee of the 65th Quadrennial Convention which will convene the week immediately following the Board meeting.

You are further advised that in order to be considered for a Committee appointment, delegate credentials must be received in the General Office by July 15, 2005.

PRESIDENT'S MESSAGE

continued from page 4

The trade show industry continues to be a growing part of this Alliance. Large companies like Freeman Decorating and GES Exposition Services have begun to dominate the industry. And we have been able to leverage our influence in those cities where we control the workforce to assist in organizing throughout the United States and Canada.

One area where the entertainment industry has not grown as it should is the not-for-profit world—the operas, concert halls and ballets that represent our cultural heritage. Government funding is down; ticket sales and private philanthropy have been unable to make up the deficits.

That brings me to the area where I believe we need to make the greatest stride—the political arena. The future of the IATSE depends in large part on what happens in Washington DC, in Ottawa, and in our state, provincial and local legislatures. The Bush Administration has slashed funding for the arts, and thousands of jobs have been lost as a result. More broadly, the interests of the IATSE have been threatened by other developments in Washington. The once labor-friendly National Labor Relations Board is now controlled by management attorneys. The United States Department of Labor is increasing spending to investigate and harass unions while decimating those departments that protect the rights of workers. One relatively bright spot has been state and provincial governments, many of which have recognized that providing tax breaks for motion picture and commercial production ends up creating jobs and revenues. But we cannot rely on others to make our case. The IATSE PAC has given us the ear of politicians who are willing to assist the interests of our membership. Several locals have created local union PAC's, to strengthen their influence in their local communities.

So where do we go from here? We must protect the foundation of strength we have built and continue to build. This means we must continue to organize our jurisdiction. We must expand our political activities. We must educate our membership to recognize that without a strong International Union, good union jobs will disappear. With the knowledge that if we do not grow, we will not prosper. We have witnessed this Union's extraordinary achievements and we will continue to build on them.



Gold Pin Awarded to Pittsburgh Member

A luncheon was held at the Georgetown Inn in Pittsburgh, Pennsylvania for Robert E. Lorentz, Jr., who has been a member of Local 627 for 58 years. Brother Lorentz recently retired from the Pittsburgh Filmmakers at the age of 82. The Local presented him with a gold pin and a plaque for his services.



Robert E. Lorentz, Jr.

OFFICER CELEBRATES ANNIVERSARY



Local 336, Phoenix, Arizona celebrates the 30th Anniversary of Brother John Carson, Jr's term as Financial Secretary.

Brother Carson receives a gift from President Larry Young, with member Ivan Henry (center).



President Carl Eller presents Brother Bill Daves, Business Agent of IATSE Local 574, with an award for 40 years of service.

Our Diverse Membership

As President Short has indicated, the state of our union is strong with a membership of over 105,000. The final preparations for our 65th Quadrennial Convention are now being made and it is exciting to know that it is very likely that the number of delegates coming to Honolulu will be the highest number ever to attend an IATSE Convention.

For those members that have the honor of representing their local union as a delegate, one of the first things you will notice as you enter the Convention Hall will be the diversity of the delegates. This diversity will not simply be limited to the standard areas of age, gender, geographic residence, etc., but also the broad diversity of crafts that our local unions represent.

In recognition of this diversity we are taking this opportunity to launch two new sections in the Official Bulletin. *On The Air* focuses on issues of primary relevance to those members working in the area of television broadcast and *On The Show Floor* is directed to those members working in the trade show and exhibition industry.

Although most of the delegates are not expected to arrive in Honolulu until Saturday, July 16th, a number of delegates will have been present for sessions of the General Executive Board meeting which will be held the preceding week.

Official registration for the Convention will open on Thursday, July 14th at 10:00 a.m. in the Niihau Room of the Sheraton Waikiki. Registration will continue on Friday, Saturday and Sunday. During registration each delegate will receive their delegate kit, which will contain, among other items, a list of Committee Appointments, the President's Report, the Report of the General Secretary-Treasurer, General Executive Board Meeting Book I and Resolutions Book I.

At each Convention, there is an opportunity for first-time delegates to get an overview of Convention Week and be introduced to the various procedures and policies of the Convention. This year the Indoctrination for New Delegates meeting has been scheduled for Saturday, July 16th and will convene at 7:00 p.m. in the Molokai Room of the Sheraton Waikiki.

All District Conventions will be held on either Saturday, July 16th or Sunday, July 17th and caucuses will be held at various times throughout Sunday, Monday and Tuesday (July 17th, 18th and 19th) of Convention Week. Delegates are encouraged to carefully review the following pages for the times and locations of both the District Conventions and any Caucuses that may be of interest to you.

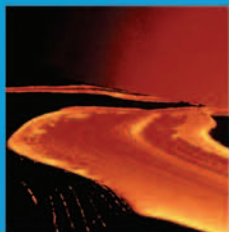


EDITOR'S NOTE:

Due to the fact that the 3rd Quarter Issue of the Official Bulletin will focus on the highlights of the 65th Quadrennial Convention, the regular departments will be suspended and will return in the 4th Quarter Issue.

DELEGATE REMINDER:

Please remember that in order to complete the final registration process, all delegates must present their *original* (white copy) credential at the registration office.



IATSE CONVENTION WEEK SCHEDULE



65th Quadrennial

DISTRICT CONVENTION SCHEDULE

Conventions of the 13 Districts of the Alliance will be held at the Sheraton Waikiki or Royal Hawaiian in Honolulu, Hawaii, during the two days immediately preceding the opening of the International Convention. The following is a schedule of the rooms, days and hours of the District Conventions. This information will be posted at the General Office in the Hotel, and will also be indicated on the Convention Program which will be included in all Delegate kits.

District No. 1

(Montana, Idaho, Oregon, Washington & Alaska)
Secretary-Treasurer: Bill Wickline
Saturday, July 16–10:00 a.m., Waianae Room

District No. 2

(California, Nevada, Arizona & Hawaii)
Secretary-Treasurer: Moshe Bialac
Sunday, July 17–8:00 a.m., Molokai Room

District No. 3

(Maine, New Hampshire, Vermont, Massachusetts, Rhode Island & Connecticut)
Secretary-Treasurer: James E. Flanders
Sunday, July 17–9:00 a.m., Honolulu Room

District No. 4

(Pennsylvania, Delaware, Maryland, Virginia, West Virginia and District of Columbia)

Monday, July 18

The official opening ceremony of the 65th Quadrennial Convention will take place at 10:00 a.m. in the Hawaii Ballroom of the Sheraton Waikiki. The Host Locals will provide a variety of guest speakers and prominent state and local officials who participate in the opening ceremonies. By mid-morning, the Convention is declared officially open and the gavel is turned over to the International President so that the Official Session may begin.

The morning session adjourns at approximately 12:00 Noon, with a number of caucuses scheduled to begin at 2:00 p.m. On Monday evening, the Committees begin to meet as announced.

Tuesday, July 19

The Convention will come to order at 10:00 a.m. and will adjourn at approximately 12:00 Noon. The Rules Committee will present its report and set the official hours of the Convention.

At 12:30 p.m. the Interfaith Memorial Service will be held in the Honolulu/Kahuku Rooms. As always, this Service will reflect upon our dear departed brothers and sisters and delegates and guests are encouraged to attend this special event. The afternoon session returns at approximately 2:00 p.m.

On Tuesday evening, Committees will meet.

Wednesday, July 20

The morning session will come to order and work will begin on the reports of the various Committees. The session

will adjourn at approximately 12:00 Noon and will reconvene for the afternoon session at approximately 2:00 p.m.

Thursday, July 21

The Convention will come to order and not later than 11:00 a.m. the Convention business is suspended and nominations of International Officers is conducted. The procedure is limited to one nominator and two seconders for each nominee. At the conclusion of the nominations, the Convention returns to the regular order of business. All business is properly concluded before adjournment on Thursday afternoon.

Friday, July 22

The polls are open from 8:00 a.m. to 12:00 Noon. The Honest Ballot Association conducts the election and an Election Board is appointed from among the delegates.

The Convention returns to session at approximately 2:00 p.m. After the session is called to order, various awards are presented and the gavel used during the Convention Week is presented to a lottery winner.

The results of the election are then announced and the International Officers are installed. The Convention stands adjourned and the Delegates receive their Transportation and Per Diem checks. In order to be eligible to collect compensation and transportation reimbursement, a delegate must be able to prove that they have voted in the election, if one has been held.

* Please Note: Rooms and times may change prior to the Convention

Convention 2005 HONOLULU, HAWAII

Secretary-Treasurer: Matt McIntyre
Sunday, July 17–9:30 a.m., Kahuku Room

District No. 5

(Wyoming, Colorado, Utah & New Mexico)

Secretary-Treasurer: Susan N. Jones
Sunday, July 17–10:00 a.m., Kohala Room

District No. 6

(Texas, Oklahoma & Arkansas)

Secretary-Treasurer: Stuart Hale
Sunday, July 17–10:00 a.m., Kona Room

District No. 7

(Tennessee, Alabama, Georgia,
North Carolina, South Carolina,
Mississippi & Louisiana)

Secretary-Treasurer: Scott Haskell
Sunday, July 17–10:00 a.m., Oahu Room

District No. 8

(Michigan, Indiana, Ohio & Kentucky)

Secretary-Treasurer: Robert Bakalar
Sunday, July 17–10:00 a.m., Waialua Room

District No. 9

(Wisconsin, Iowa, Illinois,
Missouri, Minnesota, North Dakota,
South Dakota, Nebraska & Kansas)

Secretary-Treasurer:
Nancy Manganelli-Bues
Sunday, July 17–10:00 a.m., Regency I,
Royal Hawaiian Hotel

District No. 10

(New York, New Jersey)

Secretary-Treasurer: John K. Hill
Sunday, July 17–10:00 a.m., Lanai Ballroom

District No. 11

(Ontario, Quebec, Prince Edward Island,
Nova Scotia, New Brunswick
& Newfoundland)

Secretary-Treasurer: Sean McGuire
Saturday, July 16–10:00 a.m.,
Honolulu Room

District No. 12

(Manitoba, Saskatchewan, Alberta &
British Columbia)

Secretary-Treasurer: Barny Haines
Saturday, July 16–10:00 a.m., Kahuku Room

District No. 14

(Florida, Puerto Rico, U.S. Virgin Is.)

Secretary-Treasurer: K. Keith Klemmt
Sunday, July 17–10:00 a.m., Regency III,
Royal Hawaiian Hotel



AVIS SPECIAL SAVINGS RATES

By special arrangement...

**AVIS invites you to enjoy special savings for the
IATSE 65th Quadrennial Convention in Honolulu, Hawaii**

July 11-22, 2005

Avis Worldwide Discount (AWD) Number: B723712 rate Code: 9C

<u>Car Class</u>	<u>Daily</u>	<u>Weekly*</u>
Compact	\$37.00	\$166.00
Intermediate	\$38.00	\$180.00
Full Size 4-Door	\$40.00	\$200.00
Midsize SUV	\$66.00	\$300.00
Convertible	\$66.00	\$305.00
Jeep	\$66.00	\$305.00
Minivan	\$74.00	\$325.00
Sports Utility Vehicle	\$74.00	\$350.00
Luxury	\$75.00	\$365.00

*Weekly rental period=five through seven days

These rates include unlimited free mileage and are available one week before and one week after the dates of the meeting.

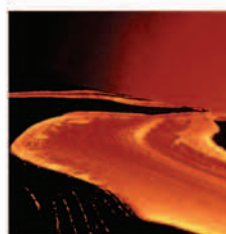
Cars should be returned to the same renting location or additional charges may apply. Taxes, local state surcharges, airport related fees and optional items such as LDW (\$21.99-25.99 a day) additional-driver fee, and fuel service, are extra. Renter must meet Avis age, driver and credit requirements. Minimum age is 25, but may vary by location. Cars are subject to availability. Higher rates may apply during holiday and other blackout period.

**To assure availability and reserve your car, call an Avis
representative with AWD Number B723712 and Rate Code 9C at**

1-800-331-1600

AVIS

65th Quadrennial Convention 2005



CAUCUS AND EVENT SCHEDULE

Listed below is a schedule of the days and hours of the various caucuses and events. This information will be posted at the General Office in the Hotel, and will also be indicated on the Convention Program which will be included in all Delegate's kits.

SATURDAY, JULY 16, 2005

7:00 p.m. Indoctrination of New Delegates	Molokai Room
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SUNDAY, JULY 17, 2005

2:00 p.m. Projection Caucus	Waianae Room
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3:00 p.m. Tradeshow Caucus	Honolulu Room
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5:00 p.m. Bi-State Caucus	Waialua Room
Script/Accountants/ Office Coordinators Caucus	Kahuku Room

7:00 p.m. PAC Fund Raiser	Hawaii Ballroom Foyer
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MONDAY, JULY 18, 2005

2:00 p.m. Wardrobe Caucus	Honolulu/ Kahuk Rooms
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TV & Radio Broadcasting Caucus	Waianae Room
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Treasurers & Ticket Sellers Caucus	Waialua Room
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Studio Mechanics Caucus	Regency Room/ Royal Hawaiian Hotel
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4:00 p.m. Canadian Caucus	Regency Room/ Royal Hawaiian Hotel
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TUESDAY, JULY 19, 2005

2:00 p.m. Animation Caucus	Oahu Room
Front of House Caucus	Waialua Room

Laboratory Caucus	Iao Room
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Stage Caucus	Hawaii Ballroom
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4:00 p.m. Secretary-Treasurers Caucus	Regency Room/ Royal Hawaiian Hotel
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ROOMS TO KNOW

General Executive

Board Meeting:	Lanai Ballroom
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Delegate Registration:	Niihau Room
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Convention Hall:	Hawaii Ballroom
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IATSE General Office:	Koko Room
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Will Rogers Health Clinic:	Lurline Room/ Royal Hawaiian Hotel
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Welcome to the Family

by David Geffner



**Donovan Ahuna, Local 665, business agent,
and Archie Ahuna, special effects technician.**

It is impossible to travel around the Hawaiian Islands and not experience two ancient beliefs, which, like the warm, pungent trade winds that blow through Waikiki Beach, are a part of life in the South Pacific. Aloha—which loosely means love, affection and kindness—and ‘ohana—which describes the family ties that bind all Hawaiians—are much more than marketing slogans or buzzwords from a children’s animated movie. In Hawaii, aloha and ‘ohana guide all social, cultural and professional interaction. For Local 665, the co-hosts of this summer’s Oahu-based IATSE convention, the credos of aloha and ‘ohana sustain a “family” of dedicated union craftspeople who live and work in one of the most unique (and enviable) locations on the IATSE map.

“We’re taught by our uncles and aunties [Hawaiian

terms for close family members] to work as a team, not as individuals, because space and resources are limited on an island,” observes Donovan Ahuna, Business Agent for Local 665 based in Honolulu. “The same applies to a film set or a stage load-in, where you spend 15-16 hours a day for six days a week with the same crew. These people become your ‘ohana and the aloha spirit is key to getting the job done.”

Ahuna, who says working IA in Hawaii is all about “cooperation, communication, and having fun”, was born in the little town of Kaaawa on Oahu’s north shore. He’s the proud son of Joseph Ahuna II, a long-time Business Agent for Local 665, who started as a projectionist for General Douglas MacArthur during World War II. Joe Ahuna’s journey from projectionist to stagehand to set

electrician mirrors many of this mixed local's longtime members; overall membership today stands at approximately 450, covering nearly every motion picture, television and stage craft, as well as projection for Consolidated and Regal Cinemas.

"This union was started by a handful of projectionists in 1937, four years before the bombing of Pearl Harbor," notes Alan Brady, who was still in high school when he joined Local 665 as a stagehand 45 years ago. "When I came in, the only available venue was my high school auditorium. The Neal Blaisdell Center [a Honolulu based performing arts complex] was just an overgrown coconut plantation that was mosquito heaven! Out of forty or so members, I was one of five stagehands—everyone else was in projection."

Brady cites the 1961 Elvis Presley production, *Blue*

Blaisdell Center tilted the bulk of work away from projection and towards stagecraft; *Hawaii Five-O*, which went off the air in 1980, the same year *Magnum P.I.* arrived, solidified the skills of Hawaiian production crews in the eyes of Hollywood producers.

"It's impossible to talk about Local 665 and not mention *Hawaii Five-O*," notes Al Burns, an Oahu native who joined the local in 1968 as a permit electrician on the film *Tora! Tora! Tora!* Halfway through *Five-O*'s second season, Burns got a call from Business Agent Joe Ahuna. "He said they had an opening for an electrician," Burns remembers. "I came on as vacation relief and stayed ten-and-a-half years."

As Burns tells it, Jack Lord, who played archetypal detective Steve McGarrett, was a tough professional who demanded the best from his cast and crew. Schedules



**Alan Brady, 45-year
Local 665 member**



**Al Burns, 37-year
Local 665 member.**

Hawaii, as one of the first films from the mainland to impact his career. "The way we trained new members back then," he recalls, "was to rotate through every craft. I learned sound, grip and electric, construction, and set decorating. I was taught how to trim a carbon arc light, and grip a crab dolly that weighed 600 pounds. On *Blue Hawaii*, it took ten of us just to push it 200 yards down the beach!"

Two events changed the course of 665 history, not long after Al Brady joined: the construction of the Blaisdell Center in the early 1960s, which put Honolulu on the map as a destination for symphony orchestras, opera, legit theater and dance companies, and the arrival, in 1968, of *Hawaii Five-O*, which still holds the record as the longest running TV show to shoot in the Islands. The

were tight, and locations, given Hawaii's rugged and varied terrain, were challenging. *Hawaii Five-O* was such a phenomenon that any celebrity who visited Hawaii during the 1970s, wanted to visit the set. "Jack Lord was all business," Burns recalls. "He never allowed anybody to disrupt our schedule, no matter how famous they were. With one notable exception."

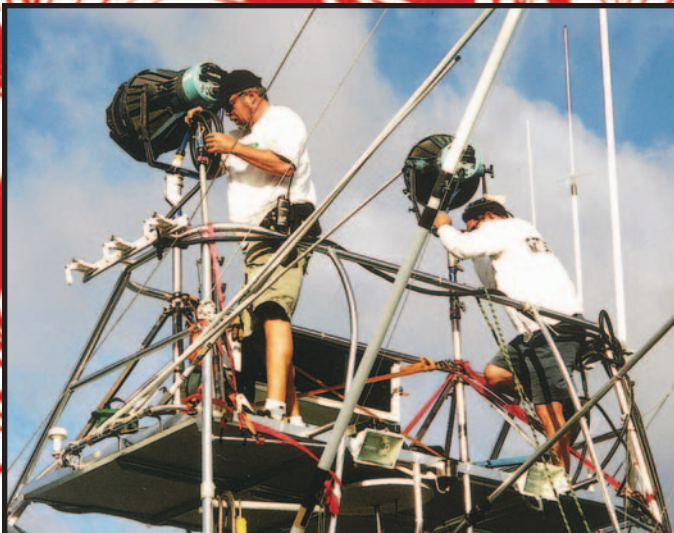
Burns tells the story of shooting a daytime exterior of Lord, who had deeply set eye sockets and required an eye-light behind camera. "I was on the eye-light and I could see what was going on behind Jack, who was facing the camera," Burns recalls. "The camera operator had taken his eye from the viewfinder and said: 'Mr. Lord, we have an intruder on the set.' Jack went crazy, cursing and yelling to get the guy out of there and finish the shot. We

said you don't want to do that, Mr. Lord. And he said why the hell not? And we said, because it's the heavyweight champ of the world! Mohammed Ali!"

Since *Hawaii Five-O* first dropped anchor in Honolulu harbor, episodic television has been a "heavyweight" employer for the Local. *Magnum P.I.*, *Fantasy Island*, *Jake and the Fatman*, *Hart-to-Hart*, *Waikiki*, *The Byrds of Paradise*, *Baywatch*, and the epic mini-series *War and Remembrance*, all followed *Five-O*'s lead. In the 1990s, Hollywood's biggest blockbusters came calling: *Jurassic Park* arrived in Kauai in 1993, and returned again in 1997 for the sequel, *The Lost World*. Kevin Costner's *Waterworld* decamped to an atoll off the Big Island for all of 1994, adding 100 new members to the Local's rolls. Recent studio films like *Windtalkers*, *Tears of the Sun*, *Pearl Harbor*, *Blue*

when you're shooting on the ocean," Mark Kalaugher says over wind gusts as dusk falls on Barbers Point Deep Draft Harbor. Kalaugher's 2nd unit *Lost* electric team, along with teams supervised by key grip Vance Gage and marine coordinator Victor Lozano, are prepping for another all-night shoot out at sea. "We've got two main picture boats and eight support boats," Kalaugher explains. "The lights from the boats attract small fishes, which then bring in the predator sharks. Sometimes we just travel downwind, and then tow the raft back to our original spot; other times, like tonight, we'll anchor off. We get rain squalls, high winds and swells, and hungry sharks: where else but Hawaii do you get to have this much fun gaffing a TV show?"

For tonight's shoot, Kalaugher must ensure that all his lighting boats are carefully insulated, and he's got enough



Bruce Vollert, electrician; Keola Jones, grip.



Maggie Joe, one of the two main picture boats used in the top series "Lost", in Barbers Point Deep Draft Harbor.

Crush, and *Fifty First Dates* have chosen Hawaii as the ideal location for the industry's most high-profile action, comedy and romance pictures.

Last year was one of Local 665's busiest ever, with three episodic series shooting at the same time. Neither 20th Century Fox's *North Shore* nor NBC/Universal's *Hawaii* was picked up for the current season. But *Lost*, the top-rated series from Touchstone TV looks poised to become the *Hawaii Five-O* for a new generation. The only network series based in Hawaii, *Lost* tells the story of a diverse group of airplane crash survivors stranded on a remote tropical island. More than 95% of the show is filmed on locations in and around Oahu, including eleven miles out to sea off the leeward side of the island.

"You have to watch out for the men in the grey suits

heavy battery power and generators to run several 3K and 4K lights for up to 12 hours. Patience is key, as shooting on water plays havoc with generators. A native of New Zealand, Kalaugher came to the University of Hawaii on a swimming scholarship and never left. He's been a Local 665 member since 1990; he's wrapped himself in saran wrap while stomping through knee-deep mud in the mountains above Kailua, and climbed 40 feet up the tower of the Maggie Joe, a sport fishing boat that will shadow the 20' x 10' "survivors' raft" [built by Local 665 member and nuclear sub welder Alan Kiriū] out on the ocean.

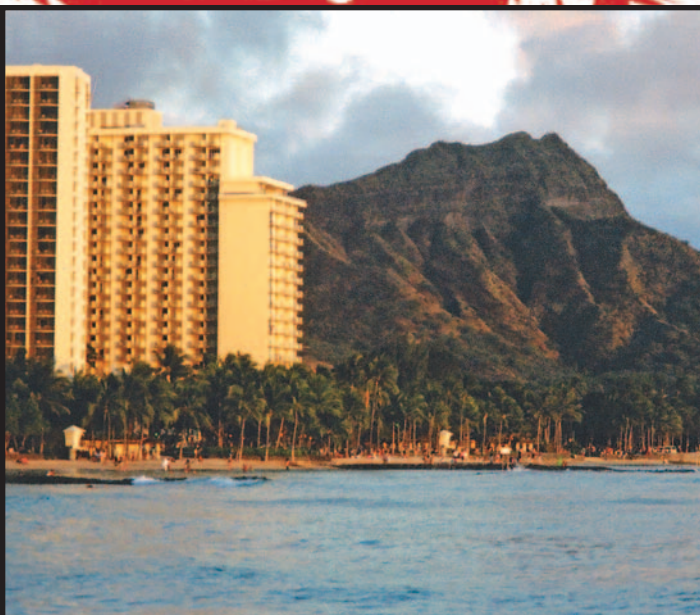
"Hawaiian crews are pretty durable," Kalaugher smiles, gazing across at Michael Downing, a 25-year veteran of Local 665 who has crawled inside the raft's tiny

cargo container, where he'll man a handful of 12V Deep Cell batteries to power various flicker lights and kino flows. "For *Tears of the Sun*, which we shot on the wet side of Oahu near Maunawili," Kalaugher adds, "we had 30-knot winds and eight inches of rain in 30 minutes. Keola Jones, a local guy in 665, was up in the Condor rigging lights and he actually called out to me, asking if it was okay if he came down!"

Archie Ahuna is another Hawaiian-born member who revels in the tough and challenging conditions of the South Pacific. For *Lost*, the veteran effects man spent weeks carefully testing different biodegradable, eco-friendly chemical blends to create black smoke for the show's burning aircraft parts. Ahuna and his effects team have all been through rigorous fire-fighting training, which has been invaluable, given all the smoke and fire

plays main character Kate on *Lost*) 90 feet up a tree in a safety harness," he notes. "They yelled cut, print and she jumped off the tree, hanging and whirling in the air like a merry-go-round! I said: 'Evie, why did you do that?' She said: 'Archie, you know I have total confidence in your work. I just trusted the rig, that's all.' "

Not all Local 665 partnerships in Hawaii are so rife with danger; some actually bridge international relations. "I was born in Japan, speak fluent Japanese and understand the culture very well," explains gaffer James Levy, who sets up a rim light in the lobby of the Sheraton Moana Surfrider. Levy is part of a Local 665 crew working a seven-day Digibeta shoot, at all four Sheraton Waikiki properties, for Starwood Television aimed at Hawaii's large Japanese market. As tourists stream through the busy lobby, Levy carefully aims a fine line of white light toward



Starwood Television shoot in the Moana Surfrider Hotel Lobby. Bob Johnson, Lee Kaneakua, Shaula Voge (model), Keoki Smith and James Levy.

effects required for *Lost*'s first season. Ahuna (older brother of business agent Donovan and Local 80 president David Ahuna) started his own effects company on Oahu in 1984, after learning the craft from Hollywood masters like Jack Faggard. "There's no training program in Hawaii for special effects," he explains from *Lost*'s leeward side location. "The old-time guys who came over saw my passion, and taught me everything about pyrotechnics. I've tried to pass that knowledge on to a new generation."

Ahuna says gaining the confidence of actors while executing an explosion or stunt gag that's never been done before has been his goal throughout his 33-year career in Hawaii, where natural locations are often severe and unpredictable. "We rigged Evie (Evangeline Lily, who

the back of a young Hawaiian actress. Bob Johnson, Lee Kaneakua, and Keoki Smith, who round out the Local 665 crew, wait for the background to clear, as the woman runs dialogue off the teleprompter, twice for each camera angle: once in English and once in Japanese.

"The Japanese producers are comfortable with me, and I act as a bridge between the crews they bring over and our Local 665 crews," Levy, an 18-year member of Local 665, explains. "Since Hawaii has become so expensive, there's been a trend in Japan toward shooting in Thailand and Southeast Asia. I'm going there in May to convince Japanese producers they can save money shooting in Hawaii by using all Local 665 crews. We can get the job done without them having to blend their crews with ours every time they come over."

Dan Ziegler, writer/director of the Starwood video, has worked with Local 665 crews on many industrial and commercial shoots. Ziegler, a native of New York City, says he's yet to have a negative experience working in Hawaii. "The crews here are divided between the guys waiting for the big Hollywood movies and TV shows to come through, and the guys who do local stuff, like the shoot we're on today," he explains between takes in the plantation style-lobby of the Moana Surfrider, the first hotel ever built on Waikiki Beach. "Every Local 665 crew I've worked with has been superb, without exception," Ziegler effuses. "The attitude is fantastic; they have a relaxed approach, while still being very fast and professional. I'd take these guys anywhere in the world with me. They're really that good."

Ziegler is not alone in his praise of the Local 665

When IATSE members visit Waikiki Beach for the summer convention, they will be yet another tribe in a long line of visitors made welcome by these remote islands. Even the first Hawaiians were tourists: ancient Polynesians who roamed the Pacific in canoes and are believed to have come from the Marquesas Islands. A chain of volcanic peaks formed over the past six million years, the Hawaiian Islands sit alone in the Pacific, more than 2,300 miles to the nearest continental land mass. Of the eight major "rocks", Kauai, Oahu, Molokai, Lanai, Maui, and Hawaii (aka the Big Island) are the most populated, and visited.

Statehood came on August 21, 1959, by a proclamation from President Eisenhower. But the road leading up to that day was as rough and fiery as the burning lava that still flows from Mauna Kea, the world's most active volcano. Hawaii's first government [in the late 18th Century]



Donovan Ahuna, Local 665, business agent (left) and Al Omo, Local 665, president (right).



'ohana. Tammy Maeda, Regional Communications Manager for Starwood Hotels & Resorts, says the team shooting inside each Sheraton hotel "has done a fantastic job making everything look beautiful, while not disrupting the guest experience." Likewise for Dan Pemberton, construction coordinator for *Lost* and a long-time Local 44 member based in Hollywood. "This is my fourth time working in Hawaii," Pemberton says from the *Lost* stage at Iwilei, near downtown Honolulu. "Many of the younger guys did not have a lot of experience and had to be trained in prop-making, plastering, painting, and set construction. They learned fast and are a great bunch to work with. There's definitely a more friendly feeling in Hawaii. The crews are skilled, yet they also welcome you like you're a part of their own extended families."

was a monarchy, ruled by Kamehameha the Great, who unified each island from his base on the Big Island through invasions and (often) bloody conquests. American missionaries arrived in 1820, bringing western religion, as well as formal education and literacy. In 1842, less than 60 years after the descendants of the ancient Polynesians first encountered Europeans [in the form of Captain Cook and his sailors], Kamehameha III adopted a Hawaiian Constitution that placed Hawaii's ruling class at the mercy of popular governance.

In 1848, the (Great) Mahele granted private ownership of land, which led to another invasion, this time by American and European developers. At the cusp of the new century, in 1893, Hawaii's last monarch, Queen Lili'uokalani, was overthrown when she proposed a new

Constitution that would restore her veto and appointing powers. The United States annexed Hawaii in 1898 as a sovereign territory, and two years later Congress set up a territorial economy based on pineapple and sugar plantations. Tens of thousands of Japanese and Chinese laborers were brought in to sustain an agricultural industry that held a vise grip on the state's economy until the 1960s, when international jet travel created a tourist boom.

According to statistics from the 2003 U.S. Census, Hawaii is the most racially diverse state in the nation. It has a 77% non-white population, the majority of which is Asian or mixed Asian. Nearly one-quarter of Hawaiians are native Hawaiian, and while Ka 'Ōlelo Hawai'i, the term Hawaiians use for the tongue of their royal ancestors, is the official state language, along with English, it is the mixed plate of Pidgin that is often heard from local

penter for the Hawaii Opera Company. "We also want to create a training program—which the stagehands never had—to keep new members' skills updated with new technologies."

Al Omo joined IATSE in 1975 as a 23 year-old stagecraft trainee working on the opera *Aida*. He has dabbled in film production, but like so many longtime stagehands, i.e., Charlie Roberts, Kepoi Lyons, and Duke Duvauchelle, who were directing a symphony audio turn-around at the Neal Blaisdell Center when I stopped by, Omo makes his living at a handful of facilities in and around Honolulu: the 2,200-seat concert hall and 8,000-seat arena at the Blaisdell Center, the 10,000-seat outdoor Waikiki Shell, at the foot of Diamond Head, and the State-owned 50,000-seat Aloha Stadium, where musical acts like the Japan-based Tube, help employ 150 stagehands for rigging,



(Left to right) Duke Duvauchelle, Charlie Roberts and Kepoi Lyons, Local 665, Neal Blaisdell Center Audio Crew.

islanders, including the state's governor. Far from being a slang dialect, "da kine", as the pure Pidgin is called, evolved so Hawaii's many racial groups—European, American, Filipino, Chinese, Japanese, Portuguese, and German—could conduct business.

To drive their big canoes forward, the ancient Hawaiian mariners had a saying—pupukahi i holomua: unite to move forward. Each paddler had to pull together on a single command. For Local 665, it is the stagehands, who first steered the way toward a multi-craft local, who seek pupukahi i holomua to help build a bridge to the future. "Our goal is to sit down and talk story with the city facilities, as well as convention vendors on the outer islands, to organize the work being lost to non-union employers," observes Al Omo, president of Local 665, and head car-

scaffolding, and audio set-up.

Omo says working stagecraft in Hawaii can be hectic: the ten-day, 17-container load-in for a recent touring production of *Phantom of the Opera* is proof of that. But it can also be a lot of fun. "Towards the end of a show's run, we throw a potluck tailgate party in the parking lot for the cast and visiting crew," Omo says. "The Hawaiian guys [Omo was born and raised in Honolulu] set up a barbecue with Kalua pork, loco moco, short ribs and teriyaki chicken. We party nearly as hard as we worked to get the show mounted for opening night."

Kepoi Lyons works audio for the Honolulu Symphony. He's also head flyman for the Hawaii Opera Company and for the Broadway shows that come to town. Lyons says one of the biggest challenges for Hawaiian stagehands is

communication with touring companies before the shows arrive. "They'll send us a fax of an outdated mike chart or last year's stage plot," Lyons notes, "and then the show will arrive with all new specs. They often bring a scaled-down version of their tour because Hawaii is so far away from everything. Being a mixed local, communication between our various crafts is really good. We can adjust to those challenges because we work so well together."

Communication in Hawaii means sitting down and "talking story". Audio engineer Charlie Roberts, who's been a 665 stagehand since 1982, would like to see the local "talk story" with non-union vendors to boost convention work on the stage side, and expand into new stage facilities. Donovan Ahuna agrees. "With *Cats* coming into town, the symphony, and two other music festivals, we'll generate more than \$100,000 in stage payroll in one

wisdom of its forefathers. But the union's future will be built by its youngest members, like on-set dresser for *Lost*, Michael Gilday, who joined Local 665 last year on the show's pilot. "I'm a big believer in unions creating a level playing field," Gilday explains from the Illikai Hotel, where *Lost*'s first unit crew was shooting. "The people in this local have been so positive and uplifting, they've changed my whole way of thinking." Gilday says that when he first began shooting *Lost*, on the windward side near Mokolea, it was direct sunlight without any shade, and 12-14 hour days. "We had all the smoke and fires on the beach, and these sharp airplane parts we were handling," Gilday describes. "It was a trial just to get through and the aloha spirit of the Local 665 crew held things together. Aloha in Hawaii is like nowhere else in the world. It's why everyone here considers themselves a close family."



Glenn Grimes, grip (left) and Zachary Kim, electric (right), Local 665, "Lost" interior set.



Fred Arbogast, Jim Van Houten, lead sculptor, Gene Cooper (left to right), Local 665. "Lost" set construction crew on-stage.

week," Ahuna explains. "Union stagehands are a key part of this state, and securing overall contracts with Honolulu's main performing facilities, which is something we've never had in our almost 70-year history, is a big priority."

Ahuna says "talking story", like most things in Hawaii, is family-based and passed down through generations. "Talking story goes back to the aloha spirit and how people who live on an island must learn to get along to ensure mutual survival. You can yell and scream and be confrontational, but in the end where are you going to go? You're all sharing the same island. Talking story means sitting down with these employers and finding a middle ground we can all live with. That was my father's way, and he was successful for a long time."

Local 665's longevity in Hawaii has been shaped by the

You won't get any argument from Donovan Ahuna. Before he was elected business agent this past January, the youngest Local 665 member in his family enjoyed a busy career in craft services. When he traveled to the mainland to work, he'd bring Hawaii with him. "I'd walk mixed tropical fruit plates around to the gaffers, focus pullers, set dressers, and make-up artists who were too busy to break from the set," Ahuna recounts. "I started doing Aloha Shirt Fridays, where everyone, including the producers, would come to work wearing Aloha shirts. When some guys said they didn't have any aloha shirts, I'd have my wife send shirts over from Kauai," Ahuna laughs. "My brother, David, did the same thing on *Ally McBeal* when he was a key grip. The aloha spirit fosters unity wherever Hawaiians are. We're all one big 'ohana."



Above: James Burbach,
President of Local 28



IATSE Exhibit Booth in Portland
highlights our many crafts.



Below: Business Agent of
Local 28, Chris Bateman

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www.unionindustriesshow.org





Above: General Secretary-Treasurer James B. Wood with Brother Burbach.



Below left: IATSE Crew with General Secretary-Treasurer Emeritus Michael Proscia



35th Annual Scholarship Winners

The Trustees of the Richard F. Walsh/Alfred W. DiTolla/Harold P. Spivak Foundation have announced the winners of the annual scholarship offered to children of IATSE members. They are: Adrien Dumoulin-Smith, son of Francoise Julianne Marie Dumoulin of Local 700 (Motion Picture Editors Guild, United States); and Benjamin Kantor, son of Chaim Kantor of Local 600 (International Cinematographers Guild, United States).



Benjamin Kantor



Adrien Dumoulin-Smith

These two extraordinary people have excelled in their academic careers and given the best of themselves in community service. It is obvious from their long list of accomplishments that they have met the challenges of young adulthood with enthusiasm, genius, and surpassing effort.

Adrien brings curiosity, respect for his peers, and the highest level of motivation into the classroom. His transcript catalogues the most rigorous courses offered in Hastings High School, with High Honor Roll grades in all of them. While his longstanding interests in languages, politics and history have led him to excel in the Social Sciences, his outstanding mathematical abilities have yielded stellar scores in all areas of learning. Outside of the classroom Adrien has participated regularly in programs to serve the homeless. He has served as both a delegate and a committee chair to a model United Nations that meets annually in Westchester, NY. In addition, he has worked as a computer consultant, an intern at CBS News Sunday Morning, and participated in numerous school clubs. Adrien plans to attend Cornell University in the Fall, where he will major in Industrial and Labor Relations.

Benjamin has become known among his teachers and peers as a thoughtful, prolific and humorous artist. Greeted with success in all areas of academic study, he has found special meaning in his creative work. His uncanny grasp of the visual world, fostered by countless hours of committed study, is evident in his posters, drawings, and computer animations. He has offered his talents to the world community in creating animations for the web site of the Albert Einstein College of Medicine of Yeshiva University. Together with a team of fellow-students, Ben-

jamin was awarded First Place in a Robotic Surgery competition sponsored by MIT. He has contributed illustrations and articles regularly to Dwight-Englewood High School's newspaper, and received the school's awards for Math/Science/Technology and Architecture. Benjamin plans to attend the University of Pennsylvania School of Engineering and Applied Science in the Fall, where he will study Digital Media Design; an interdisciplinary program combining a major in Computer Science with Communication Theory and Fine Arts courses.

The IATSE congratulates Adrien and Benjamin on their many achievements to date, and we are proud to support their future promise of excellence, leadership, and service.

Those IA members with children now attending their senior year of High School should review the scholarship information on the following page. We encourage you to become candidates for the 36th Annual Awards.



36th Annual Scholarship

of the Richard F. Walsh/Alfred W. Di Tolla/ Harold P. Spivak Foundation

The Trustees of the Richard F. Walsh/Alfred W. Di Tolla/Harold P. Spivak Foundation are pleased to offer two scholarship awards each year in the amount of \$1,750.00 totaling \$7,000 over a four-year period. Counting the year 2006 award, the Foundation will have had as many as 45 scholarship recipients. This year's award will be granted to two high school students graduating in 2006.

Who is eligible?

The rules of eligibility for the 36th annual scholarship award of the Richard F. Walsh/Alfred W. Di Tolla/Harold P. Spivak Foundation state that an applicant must:

- a) be the son/daughter of a member in good standing of the IATSE; b) be a high school senior at the time of application; and
- c) have applied, or about to apply for admission to an accredited college or university as a fully matriculated student, which will lead to a bachelor's degree.

How to apply?

1. An application is to be requested by completing the coupon below and forwarding same to the Foundation at the address below.
2. The application is then to be completed and returned to the Foundation Office.

3. A complete copy of the applicant's high school transcript is also to be submitted to the Foundation.

4. The record of scores achieved by the applicant on the Scholastic Aptitude Test, College Entrance Examination, or other equivalent examinations may also be submitted, either by the student or by the testing organization.

5. Letter(s) of recommendation may also be submitted for inclusion in an applicant's file and will be accepted from any of the following: Teachers, Counselors, Clergy, Community Service Organizations, employers, etc.

Deadline?

The deadline for filing all of the above required materials with the Foundation is **December 31, 2005**. The winners of the scholarship awards will be notified by the Foundation in June, 2006, and will be announced in a future issue of The Official Bulletin.

RICHARD F. WALSH/ALFRED W. DI TOLLA/HAROLD P. SPIVAK FOUNDATION REQUEST FOR APPLICATION

Please send me an application for the 36th Annual Scholarship Award. I understand that this request itself is not an application and that the application must be completed by me and filed with the Foundation.

Name: _____

Address: _____

City: _____

State: _____ Zip: _____

Parent(s) Name/Local Union No.: _____

Mail to: 1430 Broadway, 20th floor, New York, NY 10018 • Telephone: 212-730-1770



Welcome
to the
International
Alliance
of Theatrical
Stage
Employees,
Moving
Picture
Technicians,
Artists and
Allied Crafts
of the United
States, its
Territories
and Canada.

Welcome to IATSE

The International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories and Canada (IATSE) was originally chartered by the American Federation of Labor as the National Alliance of Theatrical Stage Employees in 1893.

In 1898 we welcomed our first Canadian local union and replaced the "National" in our name with "International". Over the course of more than 110 years of geographic and craft expansion as well as technological advancement, our name has continued to evolve. The current title, adopted in 1995, more accurately reflects the full scope of our activities in the entertainment industry, but in recognition of our historic origins, we have retained the original old-English spelling of "Employees".

In the IATSE we have always understood that our bargaining strength comes from our complete coverage of all the crafts involved in the production of theatrical, motion picture or television products. Our members are involved in every phase of a production, from its conception through every aspect of execution. The principle of complete coverage and unanimity of purpose has been applied by the IATSE with ever-increasing success to each new form of entertainment.

The IATSE is the largest entertainment labor organization in the world and through our combined strength we have been able to achieve some of the highest wages and best working conditions to be found among skilled craftspersons anywhere.

This brochure will provide you with a concise summary of our historical origins, our structure and the general operation of the IATSE.

On behalf of the IATSE officers, members and staff, I thank you for your interest.

Sincerely,

Thomas C. Short
International President



In 1893, show business was confined almost entirely to the stage. During the next twenty years, the stage carpenters, property men and electricians pioneered a drive for union recognition in the theatre—and finally established their craft as one of the highest paid and most respected in America.

Beginning in 1908, soon after the birth of the film industry, projectionists throughout the continent were brought into the IATSE fold. Again a battle for recognition was fought and won. Later, in the 20's, union benefits were extended to Hollywood studios and the vast network of film exchanges throughout the United States and Canada. And finally, as soon as commercial television got a start, the IATSE took its natural place in this newest field of visual entertainment.



John C. Williams,
first President
of the Alliance

Over the years, the stagehands and projectionists have been joined by a great variety of other craftspersons in the numerous branches of the entertainment industry, including motion picture and television production, trade shows, conventions, facility maintenance, casinos, audio visual, and television broadcasting.

Today there are more than 400 local unions affiliated with the IATSE throughout the United States and Canada. The local unions are the backbone of the IATSE and they are the direct representatives of the membership.

In order to protect and expand our bargaining success, it has been, and continues to be necessary to maintain jurisdictional control over the crafts we represent. To do so, the IATSE has been constantly required to meet the challenges presented by technological developments. Over the years, our ability to adjust to technological change has become one of our greatest strengths. Continuing in that tradition, the IATSE has been in the forefront of efforts to organize workers in new crafts.



New "Welcome to The IATSE" Brochure

This summer the IATSE will introduce an informational brochure that can be used for welcoming new members into the Alliance. The brochure will replace the old "Introduction to the IATSE" booklets. It includes a welcome message from International President Thomas C. Short, a concise history of the IATSE, a description of the services offered to our mem-

bers, and an outline of our organizational structure. Comprehensive contact information and access to further information through the IATSE Web site make this brochure a useful tool for organizing. Copies of this brochure can be ordered from the General Office and Delegates to the 65th Quadrennial Convention will find a copy in their Delegate kits.

Throughout our history we have shown a willingness to modify our structure to protect our traditional jurisdiction and accommodate new crafts, but that alone is not sufficient. In recent years, the IATSE has maintained its position in the vanguard of entertainment industry unions by vigorously pursuing a policy of organizing non-union workers. On both the International and local levels of our organization, we have reaffirmed our commitment to represent every worker employed in our crafts.

Membership participation and democracy are cornerstones of the IATSE. These principles are advanced by our local union structure. Our local unions are autonomous organizations, free to pursue independent agendas based upon their membership's concerns.

The local union structure, backed up by the International, enables

members to have a direct voice in their working lives. The membership is the driving force behind the effort to obtain the kind of wages, benefits and working conditions they need for themselves and their families. The local unions are the vehicles that have enabled these goals to be reached.

The laws of the IATSE are contained in the International Constitution and Bylaws. This document contains the guidelines that govern the operation of the International Union and its relationship to the individual local unions and members. The local unions, in turn, adopt their own Constitutions for the operation of their organizations.

The supreme governing body of the IATSE is the Quadrennial Convention. Every four years, convention delegates elected by their local unions, review the progress of the organization; its policies are affirmed or altered; plans for the future are formulated; and its Constitution and Bylaws are kept up-to-date. Elections for International Officers also take place at the Convention.

Between Conventions, the IATSE government is



entrusted to its General Executive Board—consisting of the International President, General Secretary-Treasurer, and thirteen Vice Presidents. The

Board meets at least twice each year.

Day-to-day administration of IATSE affairs is in the hands of the General Executive Board and the International President's staff, which includes Division Directors, Assistants to the President, and a corps of International Representatives working throughout the Alliance.

Three International Trustees are elected to keep watch over the finances of the IATSE. The Board of Trustees meet twice a year to review the financial books and records of the organization.

In order to best address regional issues confronting our local unions, the International established thirteen District bodies covering various regions of the U.S. and Canada. These Districts hold annual conventions to discuss legislative issues as well as their regional interests and concerns. In addition, each Quadrennial Convention of the International is immediately preceded by conventions of the Districts.

The IATSE takes an active interest in the well being of its membership and their families that extends beyond the confines of the work place. In order to advance their interests, the IATSE offers a full range of services in addition to those of collective bargaining and other work related representation.

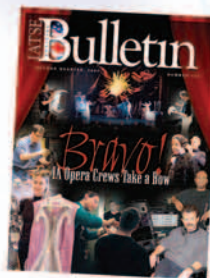
To satisfy our memberships' need for a secure retirement income, health insurance and vacation pay, the IATSE has established the National Benefit Funds which are administered by a joint Board of Union and Employer Trustees. Individual local unions can negotiate contributions from their employers to these funds in order to provide the benefits their members need, but which they may not be able to provide on a local level.

In addition to the benefits and advantages of being a member of the IATSE, we are pleased to offer our members access to a variety of high quality, discounted products and



services through the Union Plus Benefit Programs. We also offer scholarships for members' children, continued information regarding the best practices in safety, as well as access to the Will Rogers Institute which provides treatment for a variety of heart and lung diseases free of charge to members of the entertainment industry.

In an organization such as the IATSE, with hundreds of local unions and over 105,000 members across North America, it is essential that communication be as efficient as possible. In an effort to reach out to our local unions and members and keep them informed of developments in our organization as well as the entire industry, the General Office publishes a quarterly



magazine entitled *The Official Bulletin*.

More immediate news is available on the IATSE Web site, which also includes contact information for both the

International and local unions, historical information, General Executive Board information, labor information and links, craft information and links, and membership assistance information. Our Web site address is <http://www.iatse-intl.org>.

That is a bird's-eye view of the IATSE and the long, long way it has come since its founding over a century ago. Through it all, the IATSE has moved steadily forward with a firm determination to bring under one banner the multitude of different crafts active in every technical phase of the entertainment industry. For many workers, IATSE membership is one of their most valuable and proudest possessions. We are convinced that this value and this source of pride will continue to grow mightily in the years ahead.



National Benefit Funds

Over the past several years the National Benefit Funds have enjoyed tremendous growth in the number of participating IATSE Locals, employers and participants. As a result, the Trustees have begun to undertake a reorganization of the Funds office, it's oper-

ations and management team. Changes will be happening over the course of the next two years, with some happening immediately. These pages are devoted to highlighting some new features of the office, benefit improvements and a snapshot of what's to come.



The Funds Office staff is expanding. **A CALL CENTER** which will be dedicated to answering your calls much more promptly, especially around the beginning of each quarter when the call volume increases dramatically, is being added.

In order to accommodate the additional staff and to permit the Funds to enhance participant services, all around, the Office will be moving to **NEW HEADQUARTERS**. You can look forward to the announcement of the new location by year end.



The Funds are employing a new **SOFTWARE ADMINISTRATION SYSTEM** in order to make use of the new technology advances available today. This will include a streamlined processing system as well as electronic remittance processing and interfaces with the Funds web site.

The Funds are launching a new **WEB SITE** July 1st! The address is **WWW.IATSENB.F.ORG**. This is just a start! Some of the features of the new web site are:

- *Get Forms* for claims, dependent and beneficiary designations, reimbursements, etc.
- Read and download the *Summary Plan Description Booklets* for all the Funds
- Find links to the various carriers for *Health information*
- All I.A.T.S.E. Locals and Contributing Employers will be able to download *Trust Acceptance Agreements, Trust Documents* and *reporting forms*.
- **MAKE PAYMENTS BY CREDIT CARD FOR THE QUARTERLY HEALTH & WELFARE PLAN C CAPP CO-PAYMENTS!!!**

As the Funds new computer system is developed and implemented this site will expand to allow participants to check their CAPP accounts, get pension estimates, see if contributions from their employers have been received and credited, make COBRA payments and much, much more.



Office News

By year end, the Funds will be creating a **QUARTERLY NEWSLETTER** so that you can stay informed! This will be in addition to the new web site. The newsletter will contain up to date information on The Funds office happenings, benefits information and general information to keep you in touch with the important benefits these Funds provide.

IN SUMMARY, the Funds are undergoing a substantial transformation that will harness improved technological capability, a new facility, and increased staffing to accommodate the enormous recent growth of the Funds and meet the needs of members, local unions and employers participating in the Plans.

B E N E F I T F U N D S

Once again, the Trustees are pleased to announce that all retired participants who received pension benefits from the IATSE Pension Fund Plans B&C in 2004 can look forward to a **13th PENSION CHECK** this year as well. Checks will be sent to all eligible retirees in June 2005.



As of May 1, 2005 all participants of the Health & Welfare Funds Plans A, C1 and C2 have a new **MEMBER ASSISTANCE PROGRAM (MAP)** program available to them. This program is administered by PACIFICARE and offers a wide array of services to all participants and their families, whether or not they are enrolled for family coverage. These services are available 24/7 by calling 1-888-267-7955 and identifying yourself as an IATSE member. Some services include:

- Legal Resources
- Financial Resources
- Stress/Conflict
- Community Referrals
- Mental Health
- Child and Elder Care Referrals

Health & Welfare Plan C's medical reimbursement now includes reimbursement for **LONG TERM CARE INSURANCE PREMIUMS** up to limits set by IRS.

The administrative fee charged by **ASO/SIDS** for **MEDICAL REIMBURSEMENT CLAIMS** through the Health and Welfare Fund's Plan C program has been **REDUCED!** The new fee structure will be based on the TOTAL amount of claims you submit for reimbursement per submission. Under the old method 5% per claim was charged. The newly negotiated rates will apply to the total dollar of amount of claims you submit each time you apply for a reimbursement. The percentage charged decreases based on the total amount of claims submitted. More details on this improvement will be provided in mailings in the near future and on the Funds' website.

PRUDENTIAL RETIREMENT SERVICES will be staffing a booth at the Convention this summer. You can speak to Prudential representatives about the Annuity and 401(k) Funds' current investment options, new salary deferral coupon books and educational "Train the Trainer" kits for local officers and representatives.

THE I.A.T.S.E. NATIONAL BENEFIT FUNDS will also have a table at the Convention this summer. Be sure to stop by and meet the Funds Executive Director, Anne Zeisler. Anne will be pleased to assist you with general questions concerning the Plans, the changes being made to the Funds office operations and the future goals of the office.



ETCP Rigging Exam Information Now Available

The Entertainment Technician Certification Program (ETCP) Council is pleased to announce the rigging candidate handbook and application forms are now available. The first ETCP rigging examinations (arena and theatre) will be held in November 2005 in conjunction with the ETS-LDI tradeshow. Candidate information, including eligibility requirements and application forms, are available on the ETCP web site (www.etcpc.esta.org).

All experienced riggers are invited to take the industry's first rigging certification exam. The rigging certifications are designed for highly experienced riggers (rigging supervisors, high steel riggers, flypersons, etc). Qualified riggers can apply for either one or both exams. Individuals must meet eligibility requirements to apply for the exam(s).

Candidates who pass the examinations in November 2005 will be the first ETCP

Certified Riggers in North America and will be acknowledged as the only members of the "Class of 2005" on the ETCP website.

The ETCP rigging examinations are designed to test a well-defined body of knowledge representative of current professional rigging practices. Successful completion of a certification examination verifies broad-based knowledge in rigging. Information regarding the content of the examinations is available in the candidate handbook.

The content for the examinations is based on a job analysis performed by twenty-four subject matter experts under the guidance of a professional psychometric firm, along with input from hundreds of riggers across North America. For a list of these well-respected, veteran riggers please visit the ETCP website at www.etcpc.esta.org/TestDevelopers/smes.html.

If you would like the examination information and application forms mailed or emailed to you, please contact Katie Geraghty, ETCP Certification Director, at 212-244-1505 or kgeraghtv@esta.org with your contact information.

SEND IN YOUR CREW SHOT!



IATSE Local 33 Department Heads and Assistants, Staples Center: (left to right) Les Gagnon, Assistant Prop Master; Dave Covelli Head Sound Engineer, John Van Stralen, Head Prop Master, Tad Infrerra, Assistant Electrician; Gary LeMond, Head Electrician; and Chris Rankin, Assistant Sound Engineer

SEND IN YOUR CREW SHOT!

WAITING IN THE SHARKS TANK!

IATSE Local 134 crew patiently waits for the return of the NHL San Jose Sharks to the "Shark Tank". Howard Campbell, Steward at the HP Pavilion, said, "We are prepared and equipped to swim with the Sharks when they return to the Tank."

Pictured (left to right) Jeff Perin, Don Ricker, Howard Campbell, Teresa Campbell, Dave Levinson, Eric Von Runkle.

LOCAL 284 AT THE DUPONT THEATRE

IATSE Local 284 worked on *Big River* and *The King and I* (right) at the DuPont Theatre in Wilmington, Delaware.





IATSE Endorses Antonio Villaraigosa for Los Angeles Mayor

The International Alliance of Theatrical Stage Employees President Thomas C. Short announced that the entertainment union representing over 25,000 skilled craftsmen from the entertainment industry in the Los Angeles area, has thrown its unconditional support and endorsement behind Los Angeles mayoral candidate Antonio Villaraigosa. International President Short appeared with Councilman Villaraigosa at a press conference held on Friday, March 25, 2005 in front of the Ronald Regan office building, located in downtown Los Angeles, CA where he praised the Los Angeles City Councilman for his undisputed track record supporting the entertainment industry and as both the Speaker of the House of the State Assembly and LA City Councilman.

"Antonio has been a true friend to the IATSE and a champion of our industry throughout his career. When

he is elected as Mayor of Los Angeles, we know he will continue to fight to keep this \$31 billion industry thriving in Southern California. The IATSE will work to turn out our members in support of the candidate who has visibly worked for this industry and that candidate is Villaraigosa," Short stated.

Joining International President Short at the press conference were Business Agents and representatives of IATSE West Coast Locals who voted unanimously to support Villaraigosa in his bid for mayor. The nod for support followed a brief and very supportive discussion during an IATSE business agent meeting held on March 17, 2005 at the Union's West Coast Office. Representatives from Locals 33, 80, 600, 683, 705, 706, 800, and 871 attended the press conference to show their support for the Councilman.

As of press time, Villaraigosa was elected mayor of Los Angeles, making Villaraigosa the first latino mayor since 1872.



Left:
President Short introduces Councilman Villaraigosa.

Below:
Officers and representatives joining President Short at the Press Conference: International Vice Presidents Thom Davis and Michael Miller, Jr., International Representative-in-Charge of the West Coast Office Joseph Aredas, International Representatives Lindajo Loftus, Gavin Koon, and Ron Garcia; James Wright, Local 33; Peter Marley, Local 33; Bruce Doering, Local 600; Steve Flint, Local 600; Edmund Wright, Local 80; Lainie Miller, Local 871; Dan Quiroz, Local 683; Missy Humphrey, Local 800; and Scott Roth, Local 800.



PHOTOS BY BILL DOW

Miguel Contreras—A Tribute

On the evening of May 6, 2005, organized labor and the IATSE lost one of our best friends and champions. Miguel Contreras, Executive Secretary-Treasurer of the Los Angeles County Federation of Labor, passed away after suffering from a massive coronary.

Miguel began his work life at five, in the fields of Central California and grew to be one of the most powerful and influential leaders on today's labor landscape. His commitment and passion to working families mirrored that of his mentor, Cesar Chavez with whom he and his family worked during the grape boycott of the 60s. He used to joke that during the United Farmworkers Campaign his mother had to bail out all her sons and his father at the same time.

Through the Los Angeles County Federation of Labor, Miguel built a formidable coalition of 345 different unions, in part by pulling diverse unions together through strikes and contract campaigns. Called a "kingmaker" and considered one of the shrewdest labor leaders in the country, Miguel is credited with re-energizing Southern California labor and setting the bar for obtaining and wielding political clout for working families on a local and state level. Southern California was touted by many as an example of what can be achieved when unions combine forces and works together.

Miguel's friendship with and support of the IATSE never wavered. He responded to the needs of the IATSE, stepping



President Short with Miguel Contreras at the 2003 Mid-Summer Board Meeting in Los Angeles.

in behind the scenes during the turmoil surrounding the EIDC re-structuring, and working with the coalition of Hollywood unions in the attempt to pass legislation designed to make California a more production friendly state.

Miguel Contreras was a rare individual. He was a man of great wit, a true friend of the International and a lifelong champion for working families. His loss will be felt for a long time to come. Our greatest tribute to Miguel is to continue the fight to fulfill his vision and dreams.



IATSE PURCHASES BUILDING IN CANADA

On April 4, 2005 the IATSE purchased a building in downtown Toronto, which will house the Canadian Office. When added to our West Coast Office building, which was purchased in 1999, the IATSE now owns two of our three offices. The Building Fund established by the General Executive Board in 2003 will one day allow for the purchase of a building for the General Office in New York City.

Standing in front of the new IATSE Canadian Office building (from left to right): International President Thomas C. Short, Director of Canadian Affairs John Lewis and General Secretary-Treasurer James B. Wood.

New Standards, Not Concessions

For years studio technicians have enjoyed very lucrative wages as the major studios shot motion picture and television production product. There are often complaints that the IATSE is lowering the wage rates of agreements such as the Basic Agreement. When you look closer, you will realize that the IATSE has been expanding the traditional jurisdiction by organizing work that has been nonunion for years. Low Budget Features, Basic Cable Programs, Television Commercials and Music Videos were shot non-union. The majority of these projects are now under contract. Sometimes these newer agreement wages may be less than Basic Agreement wages. However, consider the fact that in ALL cases these new agreements cost the employers money. They had to be pressured and leveraged to even discuss a deal with us. Essentially we have set NEW standards by IMPROVING conditions from their prior non-union state. Yes, an *improvement*, not a reduction.

The fact is that there are a lot of unions that watched their market share of organized work in their traditional jurisdiction shrink because a one-size-fits-all approach failed. We must never let that happen.

We stress that you do not have to work these less lucrative jobs if you do not care to. If one chooses to, he or she can still only work on the shows with the "full boat" standard agreement. However, it is unfair and unwise to deny gainful employment to other members by insisting artificial standards apply. If we do, producers will find another route, be it non-union or perhaps another union. New competition for your work will be hatched and trained and we will have little to say about standards then.

Top Right:
Grip and Electric Crew of the TV series
"Lost" on the Maggie Joe Sport Fishing Boat,
Barbers Point Deep Draft Harbor, Hawaii.

Bottom Right:
Marine Department of the series "Lost", left to right,
David Clark, Kimo Fernie, Leah Warshawski and Victor Lozano.



The Shop Steward as Crew Spokesperson

The shop steward is an important part of every production working under the various IA agreements. All of the IA agreements covering motion picture, television and commercial production have language covering “Stewards” and it is incumbent upon all of us to be vigilant that a “Steward” is in place on all these productions.

The general responsibilities of the “Shop Steward” as defined in the Hollywood Basic agreement are “...to settle minor grievances in the department in which the grievances arise and, in the event such grievance cannot be adjusted, to notify the Business Representative.” In practical terms this is a good guideline for all stewards to follow, don’t get yourself into a bind in a complicated situation. Notify your Business Representative of “major”

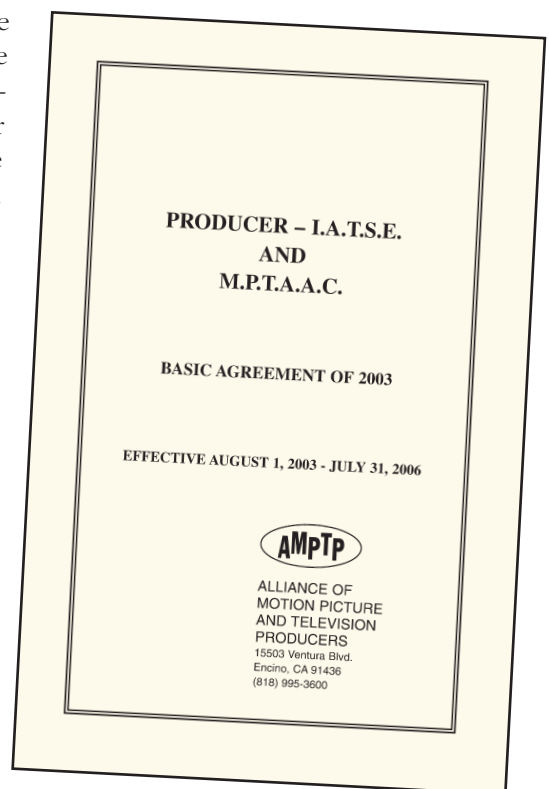
issues. And never let management put you in a position to interpret the contract. Only the Union may do that.

Although the Steward will definitely be communicating with department heads, the majority of the time the AD or UPM are in contact with the Steward. Most of these issues revolve around call times, out times, meal breaks or meal penalties and are easily handled by the Steward. These issues get complicated when individual crew members offer their “input” when asked by production. We all can help the “Steward” by letting them be the voice of the union in these matters! It is their job to be the spokesperson and liaison between the crew and production, and they are legally protected against discrimination and retaliation for acting in the capacity of job steward. Please respect that important voice!

Don’t Forfeit Your Rights Under the Agreements

Our collective bargaining agreements contain clear, concise language regarding our rights to file grievances to rectify contract violations. The Basic Agreement requires all matters of dispute unrelated to wages or vacation and holiday pay to be presented to the Employer within sixty calendar days of when the issue occurred or within sixty calendar days of when the employee or Union should have become aware of the occurrence but in no case more than three hundred and sixty-five days from the date of the occurrence. Disputes related to wages and vacation and holiday pay allow for up to three hundred and sixty-five days for presentation of claims. The Area Standards Agreement requires written notice to the Employer within thirty days of the incident or within thirty days of when the employee or Union became aware of the facts giving rise to the claim but no more than forty-five days after the end of principal photograph at that location. This excludes claims relating to benefit contributions which require written notice within ninety days of when the contributions were due.

If you are unsure if an incident is a violation of the collective bargaining agreement, contact the Shop Steward or your local union Business Representative as soon as possible. This will give the Union an opportunity to rectify the problem before proceeding to the formal grievance procedure. The Union can only pursue claims if you communicate the potential violations in a timely manner. Claims presented beyond the appropriate reporting time period are deemed waived. Don’t forfeit your rights by virtue of the calendar.





Obligations Under Article Nineteen, Section 31

All locals are reminded of their obligations under Article Nineteen, Section 31 of the International Constitution and Bylaws which reads as follows:

“No affiliated local union shall commence negotiations or execute or renew a collective bargaining agreement with a regional or national employer in areas of exhibition, trade show and display work, until it has notified the General Office in writing regarding same. At the option of the International President, an International Rep-

resentative shall be assigned to participate in the negotiations. No collective bargaining agreement may be executed by such locals unless signed by a representative of the International.”

Tradeshow contracts should be filed with the General Office in New York and sent to the attention of Jami Daskalas, Contract Administrator. Prior to contract expiration the International will send the required re-opener notices to the employer and to government agencies.

Largest Tradeshow to Ever Hit Orange County

This past January, members of Orlando Local 835 set up and dismantled the largest tradeshow to ever hit the Orange County Convention Center—the National Association of Home Builders. The show took up 1.7 million square feet of exhibit space and tested the Local’s ability to supply labor for an event of this magnitude. To its credit, Local 835 met labor demands that were in excess of 1,000 workers per day. The show will be returning to Orlando in 2006 and possibly 2007.

Congratulations to the many hard working members of Orlando Local 835 who made this show a success.

Right:
IA member
works on
lighting for
a booth



Bottom left:
Orange
County
Convention
Center



ATLANTA LOCAL RATIFIES CONTRACT WITH FREEMAN

In December 2004, members of Atlanta Local 834 ratified a first time contract with Freeman Decorating that covers the employer’s freight workers. This contract was the result of a successful organizing effort by the local and over seven months of difficult bargaining. The new contract provides for improvements in wages, benefits and working conditions that were long overdue for these workers. The International welcomes into membership fifty-six new members who joined Local 834 as a result of this organizing effort.

IATSE Wins Right to Rep Trio Video

Freelance broadcast technicians employed by Trio Video in Chicago, IL voted overwhelmingly in favor of representation by IATSE. The election was held on March 2, 2005.

Prior to the vote, the election was tripartite involving the IATSE and the IBEW, with each entity claiming an interest in representing the employees. The ballot count resulted in the IATSE garnering 39 votes; employees favoring no representation numbered 13; and one lone vote for IBEW.

Trio Video provides broadcast trucking services to Comcast Sports Net in the Chicago area. Employees who will be covered under the agreement include technical directors, camera operators, videotape operators, digital recording device operators, audio technicians, graphics operators, utility technicians, and score box operators.



Representatives of the Negotiating Committee.

UNITED STATES OF AMERICA
National Labor Relations Board
For certain employees of
OFFICIAL SECRET BALLOT
TRIO VIDEO, L.L.C.

This ballot is to determine the collective-bargaining representative, if any, for the unit in which you are employed.

MARK AN "X" IN THE SQUARE OF YOUR CHOICE

INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES	INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS, LOCAL 1220 AFL-CIO	NEITHER
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

FORM NLRB-760 (12-82) UNITED STATES OF AMERICA NATIONAL LABOR RELATIONS BOARD

TRIO VIDEO, L.L.C. EMPLOYER
AND
INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES PETITIONER
INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS, LOCAL 1220 AFL-CIO INTERVENOR

Case No. 13-RC-21298 DATE FILED 1/21/05
Date Issued 03/02/05

Type of Election: (Check one)
☒ Stipulation
☐ Board Direction
☐ Consent Agreement
☐ RD Direction
Incumbent Union (Code)

(If applicable check either or both:)
☐ 8(b) (7)
☐ Mail Ballot

TALLY OF BALLOTS
The undersigned agent of the Regional Director certifies that the results of the tabulation of ballots cast in the election held in the above case, and concluded on the date indicated above, were as follows:

1. Approximate number of eligible voters	62	
2. Number of Void ballots	0	
3. Number of Votes cast for PETITIONER		39
4. Number of Votes cast for INTERVENOR		1
5. Number of Votes cast for		13
6. Number of Votes cast against participating labor organization(s)		53
7. Number of Valid votes counted (sum of 3, 4, 5, and 6)		0
8. Number of Challenged ballots		53
9. Number of Valid votes counted plus challenged ballots (sum of 7 and 8)		
10. Challenges are <u>NOT</u> sufficient in number to affect the results of the election.		
11. A majority of the valid votes counted plus challenged ballots (Item 9) has <u>not</u> been cast for "Petitioner"		

For the Regional Director *Christina*

The undersigned acted as authorized observers in the counting and tabulating of ballots indicated above. We hereby certify that the counting and tabulating were fairly and accurately done, that the secrecy of the ballots was maintained, and that the results were as indicated above. We also acknowledge service of this tally.

For EMPLOYER *[Signature]* For PETITIONER *[Signature]*
For INTERVENOR *[Signature]* For *[Signature]*

* U.S.G.P.O. 1994 - 384-162





President Short Honored by Local One

New York Stage Local One presented an Honorary Gold Membership Card to International President Thomas C. Short at a special luncheon held in New York City on Tuesday, June 7, 2005.

Local One President James J. Claffey, Jr. presented the Gold Card and stated that Local One decided to honor President Short for his extraordinary efforts on their behalf



From Left to right, Retired Local One Officer Robert McDonald, International President Short, President of Local One James Claffey and General Counsel Steve Spivak.

over the years. Most recently, President Short flew back from a mid-west meeting to attend an all-night Local One – League of American Theatres and Producers bargaining session that resulted in fair contract for the Local.

Former Business Agent Robert P. McDonald was present at the luncheon and in his remarks provided some of the history of Local One and the “Short family” stating that the Local enjoyed a relationship with President Short’s father Adrian J. Short, Jr. who served as an International Vice President for fifteen years.

President Short expressed his deep appreciation to the Officers and Members of Local One for considering him for this honor and allowing him to join the ranks of General Counsel Steven B. Spivak and his father Harold P. Spivak, who are among the other eleven gold card recipients in Local One’s 119-year history.

Also present at the luncheon were Local One’s Executive Board members, representatives of other New York based local unions including, Locals 4, 52, 161, 306, 600, 700, 702, 751, 764, 798, EE 829, USA829, F-72, and ATPAM, Officers and Representatives of the International, and General Counsel and Mrs. Spivak.

TWENTY-THREE NEW JOURNEYMEN WELCOMED



The 23 new journeymen members of Local 113, Erie, PA. are welcomed by the current officers and members. Seated is Joseph “Vinnie” Marchant, the newly elected President. The photo was taken on stage at the Warner Theater in Erie.

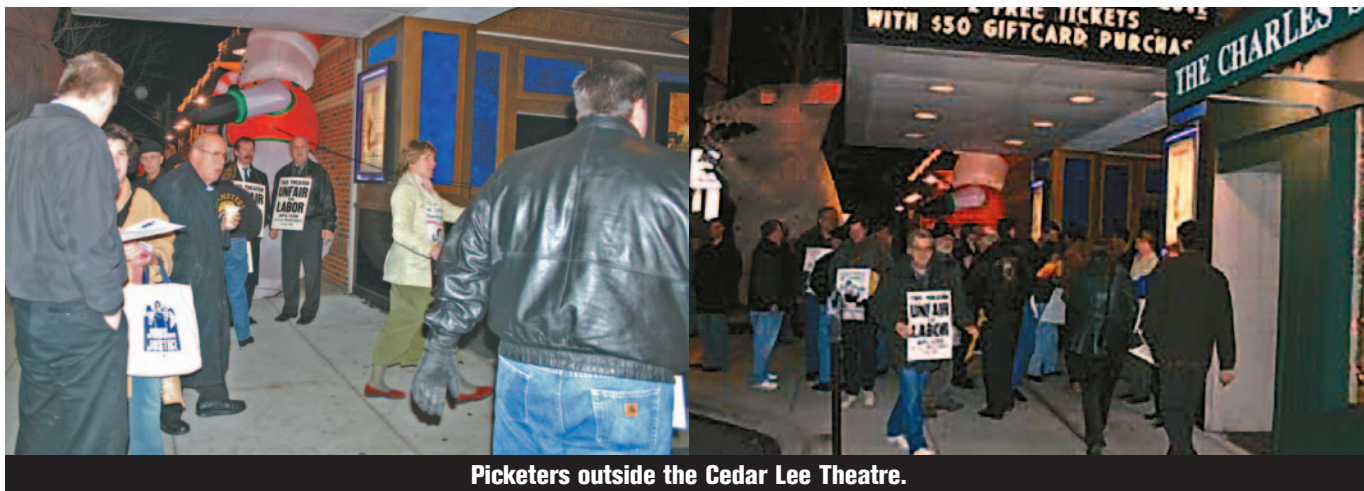
Ratting Out A Theatre Chain in Cleveland

A “Giant Rat” was placed outside the Cedar Lee Theatre by Projectionists, Local 160, Cleveland, Ohio, against Jon Forman, the owner of Cleveland Cinemas, in response to the action of the Theater Chain which locked out Local 160 from all its theaters.

Local 160 has prevailed in a number of items before the National Labor Relations Board against Cleveland Cinemas but were still locked out at the time of this action.

Joining Local 160 in this demonstration were the Cleveland AFL-CIO Federation of Labor, the Jobs with Justice Organization, Teamsters Local 407, Sheet Metal Workers Local 33, the owners of the Giant Inflatable Rat, and many other Cleveland labor groups.

The hand billing and announcements, by the Labor group, were closely observed by the Cleveland Heights Police Department, which had a Unit dispatched at the Theatre.



Pickers outside the Cedar Lee Theatre.

NIAGARA FALLS LOCAL HONORS LONG-TIME MEMBERS

Local 121 celebrated its annual Christmas Party in December. At that party the Local presented Gold Pins to the following Members: (from left to right) Vice President John Wrobel 25 year pin, President Robert Gardner 30 years, Member Joe Hecht 50 years, Member Fred Carner 30 years Business Agent John Scardino Jr., 30 years and member (kneeling) Art Parmelle 30 years.



IN MEMORIAM



NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL
Raleigh W. Banks February 22, 2005	One	Theodore Vanderstaay, Jr. January 14, 2005	33	W. McIntosh, Sr. March 25, 2005	129	Edward James July 28, 2002	600
Frank Caso December 18, 2004	One	Robert L. Simons April 17, 2005	38	Lynn Fritz March 7, 2005	160	Michael Moramarco December 13, 2004	600
Norman Cohen February 5, 2005	One	Robert Anderson November 22, 2004	44	William O. Swan January 5, 2005	187	David Myers August 26, 2004	600
Bernard Crooke February 8, 2005	One	Elenor Burton December 17, 2004	44	Tom Bently March 11, 2005	193	Francis O'Connell October 3, 2004	600
Lester Dannenberg December 8, 2004	One	Frank Costello November 9, 2004	44	Blake Vance October 20, 2004	295	H. John Penner August 30, 2002	600
Sol B. Fisher February 24, 2005	One	Michael Flammer November 27, 2004	44	Anna Coonan February 19, 2005	306	Nicholas Vasu December 27, 2004	600
David Goldstein November 15, 2004	One	Dixon Poston October 26, 2004	44	Dennis Feltington February 6, 2005	306	Charles Wheeler October 28, 2004	600
Fred Iovino December 18, 2004	One	David Shephard December 29, 2004	44	Lauraine Goodrich February 9, 2005	306	G. Gordon Yoder October 15, 2004	600
Raymond Kirchmer November 17, 2004	One	C. Kenneth Zimmerman September 12, 2004	44	Thomas Lang February 2, 2005	306	Olan Bassett October 14, 2004	631
Edward Riegel January 2, 2005	One	Dave Harvie December 30, 2004	46	Margaret Navarra February 25, 2005	306	Timothy McGuire October 2, 2004	631
David Pfaff November 8, 2004	2	Guilford Tariel February 27, 2005	50	Willette Rouse February 9, 2005	306	Hugh Thompson, Jr. March 13, 2005	632
Rocco Principe December 26, 2004	2	Philip Lang February 27, 2005	58	Susan Tassiello February 9, 2005	306	Harry Tam Alu November 13, 2004	665
Leo Bevilaque February 16, 2005	8	Frederick P. Smith January 29, 2005	59	Jerry Koch February 19, 2003	339	Joapuin Villanueva November 30, 2004	665
Donald J. Wilson, Jr. January 6, 2005	11	Larry Leo Cadieux February 27, 2005	63	Harold L. Schmidt February 5, 2005	343	David G. Blangsted January 13, 2005	700
Joseph Burmaster February 1, 2005	13	Urban Menke October 24, 2004	66	Gregory Bryant January 10, 2005	346	Robert N. Brown June 17, 2004	700
Charles H. Norton February 23, 2005	17	Kenneth Belperio March 20, 2005	110	Anna Lagrange January 6, 2005	415	Ray M. Connors February 7, 2005	700
William H. Clements January 25, 2005	22	Ray DeVent December 31, 2004	110	Don Draper January 3, 2005	461	Marie M. Duffy January 23, 2005	700
Bernard J. Lynch January 15, 2005	23	Albert LaMantia February 25, 2005	110	Ron Epp January 13, 2005	461	Donald J. Higgins February 21, 2005	700
Charles E. Mason February 2005	25	Johnny McDonald January 12, 2005	110	Sandra Payne December 29, 2004	500	Stephan A. Hope June 8, 2003	700
Del Driscoll February 2005	27	Peter Sarelli January 26, 2005	110	Vaughn Harmon March 3, 2004	504	Edward Marks February 20, 2005	700
John E. Marshall March 29, 2005	30	Dominic Tosto March 23, 2005	110	Brian Clare October 30, 2004	600	Theodore Roberts March 4, 2005	700
Johann Bauer February 5, 2005	33	James Mazurek December 31, 2004	121	John Dapelo October 4, 2004	600	Arthur Artinjian December 10, 2004	705
Carl J. DiBerardino January 10, 2005	33	Dennis Coward March 4, 2005	129	Travers Hill December 4, 2003	600	Angela Hajianis November 15, 2004	705
Don Trepp March 30, 2005	33	James Gould March 6, 2005	129				

NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL
Paul Lopez December 22, 2004	705	David McCarver January 31, 2005	764	Frank Colista December 26, 2004	820	Donald Cyr February 17, 2005	849
Bary A. Odom October 29, 2004	705	Bettye McCormick December 28, 2003	764	Susan Soles December 19, 2004	820	Jim Steveson February 19, 2005	856
Sally Wood October 17, 2004	705	Rose Mordente October 11, 2004	764	Dario Wilson January 3, 2005	834	Robert Hewison March 25, 2005	891
Michael Tarrant November 6, 2004	731	Marcia Oste November 11, 2003	764	Jeffrey Brown October 9, 2004	836	Paul Lopez December 21, 2004	892
Donna Pearson February 2, 2005	751	Dennis Paver August 12, 2004	764	Arthur Alsberg August 2, 2004	839	Robert W. Scheider October 2, 2004	927
John Bierer January 7, 2004	764	James Roberts October 22, 2004	764	Lila Bakke August 14, 2004	839	Midori Shimanouchi Lederer	18032
Frank Boscarino February 18, 2003	764	Margaret Turnbull December 9, 2003	764	William Danch October 6, 2004	839	Charles Romm March 25, 2005	18032
William Cressler, Jr. January 17, 2004	764	David Glenn White February 9, 2005	764	James Fletcher December 16, 2004	839	Ralph Roseman March 16, 2005	18032
Josephine Dolan June 11, 2004	764	John Wong January 14, 2005	764	Helen Hansen November 22, 2004	839	Molly Smyth March 2, 2005	18032
Fay Frisbie April 26, 2004	764	Marie Ryan February 5, 2005	769	Mike Hazy November 22, 2004	839	Rudy Lubang	B30
Natalie Hohenstein January 11, 2004	764	Palma Doucette January 6, 2005	775	Kathryn Victor October 22, 2004	839	Jim Hamm January 1, 2005	B60
Jerry Kent February 24, 2004	764	Margaret Sunshine January 26, 2005	798	James Willoughby December 11, 2004	839	Aleca Walker September 2004	B751

Remembering Joe Burmaster

Joseph (Joe) L. Burmaster, a member of IATSE Local 13, Minneapolis/St. Paul, Minnesota since October 1, 1957, passed away January 26, 2005 at the age of 86. Brother Burmaster's long career included 5 years as a scenic carpenter for WCCO TV, 20 years as a shop carpenter at the Guthrie Theatre, was head carpenter of the National Tour of *Hello Dolly* and a co-founder of Gopher Stage Lighting in Minneapolis. He was presented with a Gold Card by Local 13 on May



25, 1999 at a banquet honoring retired long-time members (which included Joe's wife of 62 years, Lorraine).

Brother Burmaster is survived by his wife, Lorraine, daughter Pat Infelise, granddaughter Adrienne McClellan-Infelise (all members of Local 13/781 wardrobe), daughter Joyce, and son Ladd. He will be fondly remembered by countless theatrical employees throughout the industry

as a mentor and a friend.



Remembering Marlene Mattaschiam, Publicists' Business Agent

Marlene Mattaschiam, the former long-time business agent for union publicists, died at the Motion Picture and Television Fund Hospital in Woodland Hills on March 22 after a long illness. She was 67.

Mattaschiam joined the then Publicists Guild, IATSE Local 818, in 1973 and became the Guild's office manager seven years later. In 1986 she was named assistant business agent and three years after that was elected business agent, replacing the retiring Mac St. Johns. She successfully helped shepherd the Publicists Guild in its merger with the International Cinematographers Guild, IATSE Local 600, in January 2002, before retiring in the summer of the following year.

Mattaschiam began her publicity career in 1960, working with Thomas & Maskel Public Relations (later Thomas & Ford) in 1974, handling foreign films, Academy campaigns and release publicity. Before she worked at the

Guild she was with Sinatra Enterprises.

Mattaschiam was appointed to the Motion Picture Industry Pension and Health Plans Board of Directors in 1995 and served as a director of the Plans until 2001. She was an active member of the Joint Administrative and Benefits/ Appeals Committees.

Mattaschiam is a former president of the Hollywood Women's Press Club and in 1989 was the recipient of the Publicists Guild Bob Yeager Award, given in recognition of her volunteer work. For 25 years she was involved in the Los Angeles County Federation of Labor Christmas gift program and was the driving force behind the publicists' contribution to this



cause.

Donations will be accepted in her name for the Motion Picture and Television Fund or the American Cancer Society. She is survived by a sister, Paula Thompson.

REMEMBERING KENNETH J. HARRIS SR.

Kenneth (Kenny) J. Harris Sr. started his career in the motion picture and stage construction in the Spring of 1966. Kenny was sworn in as a member of Local 545 Miami, Florida, in 1970, and later became an Executive Board member at large. Kenny was a reknown craftsman who was taught by his father-in-law Howard Hinchie who was a second-generation stagehand from Local 4. He started working for Frank Martin who owned Miami Stagecraft, which led into building Opera, Ballet, Broadway and Industrial sets for Florida, New York, and Canadian shows for Miami City Ballet, Greater Miami Opera, and P.A.C.E.

Kenny's resume of employers ranged from Zev Buffman to Arthur Siccardi to Jerry Harris, the late Bob Herman, and finally the great Edward Villella.

Kenny is survived by four sons Kenneth Jr. (Broadway Carpenter), Kevin (Special Effects Coordinator), James (Construction Coordinator), and Brian (Production Carpenter).

He will be missed tremendously from our craft.



Remembering David Michael Eviston

David Eviston, a member of Local 5 in Cincinnati, Ohio for over 45 years, passed away on March 17, 2005.

David found his way to the stage at the age of 15, after taking a job sweeping up after performances of the Cincinnati Opera at the Cincinnati Zoo. He attended Covington Latin School, Villa Madonna College (English Degree) and Master Degree courses in Technical Theater at the University of Cincinnati. In addition, he taught Technical Theater classes at the University of Cincinnati.

David served as the Business Representative for thirty (30) years, the longest term in the Local's 107 year history. He excelled in negotiating, practicing and preaching the principles of trade unionism, and soliciting new work for Local 5. Under his leadership, Local 5 established an Apprentice Training Program, a Pension Plan, a

Health and Welfare Plan and the PATS Fund (Performing Arts Technical Scholarship Fund). The PATS Fund is a unique initiative that provides continuing education of the Membership and scholarships to high school students through a partnership between employers and Local 5.

Brother Eviston felt a great responsibility to ensure that the men and women of Local 5 could provide for their families. He worked tirelessly as a passionate advocate of labor to provide a fair wage and proper benefits for the membership. He will always be known as a man of dedication, vision and integrity. These qualities were respected by not only his membership, but also the managers, lawyers and businesspeople with whom he negotiated.



Memorials: PATS FUND, 35 East Seventh St., Suite 501, Cincinnati, OH 45202.

THANK YOU TO ALL OF OUR CONTRIBUTORS!

The Trustees of the Richard F. Walsh/Alfred W. Di Tolla/Harold P. Spivak Foundation would like to take this opportunity to thank all the friends, colleagues, members and officers that have made donations in memory of their dearly departed.

For those of you who would like to make a donation, please send your check to the IATSE General Office to the attention of the Richard F. Walsh/Alfred W. Di Tolla/Harold P. Spivak Foundation.

CONTRIBUTOR	IN MEMORY OF
Edward Powell	Dave Eviston
Edward Powell	Raleigh Banks
Bernard and Barbara Fishbein	Winston Cunningham
Local No. 536	Ruth Spivak
Local No. 794	Ruth Spivak