



LATSE OFFICIAL Bulletin

FOURTH QUARTER, 2005

NUMBER 610

The Other Side of the Camera

Three Child-Star Actors Who Brought Their Talent
From In Front Of The Camera To Behind It



Building on Our Achievements

I am pleased to say that this year has been a good one for the IATSE. The 65th Convention in Hawaii was a rousing success, and we continue to grow and achieve first rate contracts for our members throughout North America. Most importantly, our local unions are reporting that employment for our members has been extremely high of late and this is indicative that we are in the right industry. While our brothers and sisters in other labor organizations are being affected by the economic strife in their respective industries, we are fortunate to be in the entertainment industry.

Looking forward to 2006, we will build on our achievements and continue to grow and organize throughout the entertainment industry. But we can no longer focus our energies exclusively on organizing employees and negotiating contracts. Anti-union politicians and judges are constantly trying to weaken unions and workers' rights. In order to succeed, we must also get involved in politics. The I.A. joined forces with the rest of organized labor this year and we were extraordinarily successful on November 8th winning the gubernatorial races in New Jersey and Virginia, and defeating a number of Propositions in California that could best be described as hurtful to working men and women. Because of our success it almost seemed as if Election Day was Labor Day, and the 2006 elections will be equally important. Control of both the House and Senate are at stake; anti-union initiatives will almost certainly be on the ballot in many states. So I urge every IATSE member to get involved in politics and participate in the process by contributing to the IATSE PAC, supporting pro-union candidates, and defending workers' rights against the big business lobbyists who control Washington and too many state legislatures. We may not always agree with each other about the "social issues" we face every day, but we need to remember that if we let those disagreements allow anti-union candidates to win, we will be worse off in the future.

Finally, I want to extend warm wishes to all of you who have had to endure the ills of nature with Hurricanes Katrina, Rita and Wilma, and I commend those local unions who have stepped up to come to the aid of our brothers and sisters by offering employment opportunities and other assistance. As one of the trustees of the Walsh/DiTolla/Spivak Foundation I am also pleased that the Foundation will be able to provide financial assistance to our members who are most needy in the aftermath of these disasters and are eligible under the guidelines that have been established. I am also grateful to all those who have made contributions specifically earmarked for hurricane relief efforts.

As 2005 comes to an end, I wish you all a joyous holiday season, with good health and happiness for you and your families in 2006.

OFFICIAL NOTICE

This is to advise that the regular Mid-Winter Meeting of the General Executive Board is scheduled to be held at the Westin Innisbrook (www.westin-innisbrook.com), 36750 US Highway 19 North, Palm Harbor, Florida 34684 at 10:00 a.m. on Monday, February 6, 2006, and will remain in session through and including Friday, February 10, 2006. All business to come before the Board must be submitted to the General Office no later than fifteen (15) days prior to the meeting.

Local Union representatives planning to attend must make reservations with the Westin Innisbrook by calling the hotel directly at 727-942-2000. Guest room rates are \$159.00; Junior Suite, \$179.00; One Bedroom Suite, \$199.00, plus applicable taxes, for both single and double occupancy. In order to ensure that you receive the preferred room rate, you must identify your affiliations with the IATSE.

Cut-Off Date: January 5, 2006

The Importance of Unity

This time of year finds most people in a reflective mood. We look back at the year that was and review the broad range of events that occurred in our lives and in the world.

We think back on the goals that were set only twelve short months ago. We reflect on those tasks that were accomplished and on those we never quite found the time to tackle. The annual chore of moving some of last year's unaccomplished goals onto next year's "to do list" is undertaken and new aspirations are contemplated.

As I look back over the past twelve months, a theme that repeats itself is how the power of unity can be harnessed for positive achievements and conversely, how a lack of unity can weaken the collective.

Different sources provide slightly different definitions for the word "union", but in its simplest form it can be defined as an act of joining together to pursue a goal of mutual advantage. It is recognized that when people stand together they can accomplish far more than when they pursue individual agendas.

For members of the I.A.T.S.E., our 65th Quadrennial Convention provided a stellar example of the benefits of collective action. The 834 delegates at the Convention came from a broad spectrum of local unions that varied by craft, geography and local size. The delegates may have viewed issues from different perspectives, but once the debates concluded, virtually every delegate recognized the importance of leaving the Convention as a united force. As a result, the I.A.T.S.E. is stronger and more focused than ever before in our history.

The benefit of unity for I.A.T.S.E. members was also demonstrated during the devastating Hurricanes Katrina, Rita and Wilma. Local unions from thousands of miles away recognized that help was desperately needed. Members from both the United States and Canada immediately provided assistance for their brothers and sisters in need with offers of work, housing and financial assistance.

In 2005 we were also witness to what can happen when you are not united. The disaffiliation of a number of unions from the AFL-CIO has temporarily left the labor movement in a weakened state. Both sides may claim the moral high ground and both may claim that theirs is the better way, but in the end, the pursuit of separate agendas can only benefit our opposition. Whether that opposition is an employer or a political issue, it cannot be denied that the power of the labor movement as a whole has been diminished by our lack of unity.

Let's hope that 2006 will provide both parties with the wisdom to resolve the issues that presently divide us and reunite into one house of labor. The opportunity to harness the power of unity is not one that should ever be missed.



2006 SUPPLIES

In mid-November, the General Office began mailing the 2006 membership cards and supplies to those local unions that were in good standing with the International. Throughout the remainder of November and December, we have continued to send supplies to local unions that have satisfied the good standing requirements.

If your local union has not received their 2005 supplies, the Secretary and/or Secretary-Treasurer should contact the General Office immediately to determine what obligations have not been fulfilled.

Five IATSE F Winners Of U

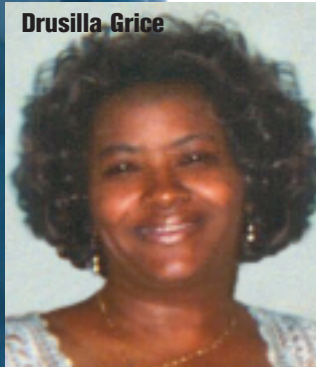
\$150,000 Awarded to 120 Students Representing 40 AFL-CIO Unions

Five students representing IATSE have been selected to receive 2005 Union Plus scholarship awards. They are among 120 students from 40 AFL-CIO unions who have been awarded \$150,000 in scholarships from the Union Plus Scholarship program.

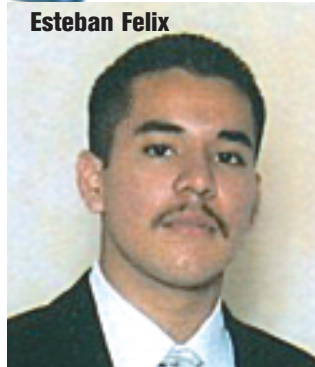
The IATSE award winners include: Esteban Felix (son of Rosendo Felix of Sun Valley, CA, and Local 44, \$4,000), Rene Flores (of San Diego, CA, and Local 122, \$1,000), Caitlin Rose Fox-Hodess (daughter of Suzanne Fox of Berkeley, CA, and Local 16, \$1,000), (of Philadelphia, PA, and Local B-29, \$750), and Jacques Yon Lunen (of Portland, OR, and Local 28, \$500).

Since 1992, the Union Plus Scholarship program has awarded more than \$2 million to union members or members of their families who want to begin or continue their secondary education. More than 1,300 families have benefited from the commitment of unions to higher education.

Drusilla Grice



Esteban Felix



Jacques Yon Lunen



Photos for Rene Flores and Caitlin Rose Fox-Hodess were not available.

Family Members Union Plus Scholarships

The Union Plus Scholarship awards are presented annually. The program is offered through the Union Plus Education Foundation with funding provided by HSBC, issuer of the Union Plus Credit Card.

Rising Costs, Increased Needs

For years, policy makers and economists have described how higher education increasingly is critical to American workers and to the competitiveness of the U.S. economy. The union movement has been at the forefront of providing such opportunities for working-class college students.

Today, these opportunities are threatened by skyrocketing college tuition costs, cuts in federally funded college grants and scholarships and increasing loan burdens. Union support through scholarships and grants is more vital than ever to working families.

"Our members and their families are faced with expanding financial challenges and the rising costs of higher education," says Leslie Tolf, president of Union Privilege. "Our support, which recognizes the realities of balancing career and family, provides individuals from working families with needed assistance. We are proud to sponsor the Union Plus scholarship program and help men and women in the labor movement realize their dreams for a higher education."

A Challenging Process

The students selected for awards come from diverse backgrounds and union affiliations and have varied goals and accomplishments. Representatives from the American Association of Community Colleges, the American Association of State Colleges and Universities, the National Association of Independent Colleges and Universities and the United Negro College Fund judged the applications.

According to the judges, the caliber of students this year made the selection process very challenging. Students earned top SAT scores, were well-rounded in their studies and extracurricular activities and showed an understanding of the value of working families and union membership.

How the Scholarship Program Works

In addition to demonstrated academic ability, applicants submitted essays of no more than 500 words describing their career goals, detailing their relationship with the union

movement and explaining why they are deserving of a union scholarship.

The program is open to members of unions that participate in any Union Plus program, their spouses and dependent children. Individuals must be accepted into an accredited college or university, community college or recognized technical or trade school at the time the award is issued. Members do not have to purchase any Union Plus program product or participate in any Union Plus program to apply.

2006 Applications

Applications for the 2006 awards will be available in September 2005. To download the application from the Union Privilege website at that time, visit www.unionplus.org/scholarships. Or, send a postcard with your name, return address, telephone number and international union name to: Union Plus Education Foundation, c/o Union Privilege, P.O. Box 34800, Washington, D.C. 20043-4800.

The application deadline is **January 31, 2006**. Recipients' names for the 2006 program will be announced May 31, 2006. However, due to the high volume of applications, only winners will receive notification.



The Other Side of

It's a clear fall day under the canopy at the Carnation Plaza Garden inside Disneyland and the crowd surrounding the stage is about forty deep. Most of the audience is middle-aged, yet they push forward with anticipation like star-struck teenyboppers.

Gail Liljeberg has made the two-hour drive from Palm Desert just to see this 50th Anniversary performance by actors from the Mickey Mouse Club. "Ohhh," Liljeberg squeals, "Tommy Cole was the cutest Mouseketeer and he still looks great. If you were a kid in the 50's, this show was it!"

A drum roll fills the air, and Liljeberg, along with all the other Mouseketeer fans, falls quiet. They stare in smiling rapture as ten members of the original Mickey Mouse Club come jogging out, sounding off their names in "roll call" fashion. "We're the Mouseketeers, we want to say hello..." they sing, and then, one-by-one, they update their fans on what's happened in the ensuing decades. After

"Sharon", "Bobby", "Donny" and "Cheryl" step forward, "Tommy", a youthful athletic man in his early 60's strides out.

"I'm Tommy Cole and I'm so glad I have my mouse ears on again because it covers my big bald spot," he announces, getting one of the biggest laughs of the day. "I spent sixteen years in front of the camera as a singer, dancer and an actor, and then another 40 years behind the camera as a make-up artist for TV and motion pictures. Two years ago I became the business representative for Local 706, make-up artists and hair stylists, helping my industry's union."

Later, for the show's finale, the former child actors, who have remained the closest of friends, pay their respects to a slice of TV Americana that

**The 50th Anniversary Performance
of the Mickey Mouse Club.**



the Camera

by David Geffner

still touches hearts today. “Whether you got to know the Mickey Mouse Club back in 1955, or are just meeting us for the first time here today,” Tommy, the leader of the pack, announces, “we hope you’ll remember what Walt Disney said to all of us: ‘there’s something magical about these ears. Just put them on and you belong.’” They raise their hands high and shout: “Once a Mouseketeer, always a Mouseketeer! Cheers for the Disney Mouseketeers!”

A few days later I greet Tommy Cole in a setting that couldn’t be more appropriate for one of the I.A.’s “child stars”, a group of one-time performers who went on to enjoy long careers of service to the industry and its workers, who raised them. Bob’s Big Boy Diner, in Toluca Lake, is the essence of 50’s nostalgia. As Tommy Cole tells me, it’s just a stone’s throw from the big Disney soundstages in Burbank, where he went to work every day, in the mid 1950s, as a TV star. “We had tutors from nine a.m. to noon in the studio trailers,” Cole remembers, “and then we’d work four hours in the afternoons. Weekends were spent working at Disneyland as a Mouseketeer. It was hard work, but as a kid back then, it was just pure fun.”

Cole grew up in La Cañada, far from the bright lights of Hollywood. His father worked for the Herald Examiner; his mother was a housewife. He honed his singing skills in a Pasadena choir, and became a semi-pro accordion player at the age of 9. When he was 13 he tried out for the Mickey Mouse Club. “We made \$195 per week on seven year contracts that were renewed every six months,” Cole recalls. “They dropped me after the first year; the casting director said I needed to work on my singing and dancing. A few months later I had an audition with the producer, director and one of the executives on a huge empty sound stage at Disney. They asked my mom to wait outside, and I had to sing and dance, without any accompaniment, to win my job back.”

Cole succeeded in a big way. The Mickey Mouse Club show was a huge hit, allowing Cole and the other children to traverse the United States on personal appearance tours. Jimmy Dodd, the show’s adult host, advised kids every week to replicate the values of the Mouseketeers, which were the values of 1950s America – good, clean fun, and respect for your elders. “They had to get us all bodyguards because we



Above: The Mickey Mouse Club today.

Right: Tommy Cole as a young Mouseketeer.



were mobbed by kids wherever we went,” Cole remembers. “At the age of 14, I couldn’t walk anywhere in the United States without being recognized.” The highlight of Cole’s stardom occurred after The Mickey Mouse Club went off the air (it ran from 1955-59) during a visit to Australia. “They had a crowd of 25,000 screaming fans meet us all at the airport,” Cole marvels. “We were transported from the airport to the hotel in downtown Sydney on a parade float, with fans lining the route the entire way. They had closed all the streets around the hotel and were chanting our names. It was just amazing.”

Cole managed to avoid the pitfalls of child stardom through a solid grounding with his parents. There were some tough times: he suffered derision in school and transferred to a high school for performing arts. By his own admission, Cole was a “normal kid,” playing touch football in the street, and hanging out with his friends when he was off the set. “My folks threatened to take me out of the business if I got a swelled head,” he smiles. “They knew it was going to end one day, and they wanted me to be prepared for life after The Mickey Mouse Club.”



Far Left: Tommy Cole today.



Left: Cole accepting his Emmy for "Backstairs at the White House."

The adulation did die down, and Cole made a living as a back-up singer in lounge acts, and as an actor playing bit parts in TV shows. During one such stint on *My Three Sons*, Cole befriended the show's make-up artist, Grant Keats, who offered to share the details of his craft. "He taught me how to do cuts and bruises and various types of beauty make-ups," Cole says fondly. "My best friend, Bobby Osterman, who also became a make-up artist, was a stand-in on the show. We used to grab the actresses during the breaks and test out all the things we learned. We were just really excited by the craft."

Cole notes that throughout his long career in make-up, which includes an Emmy for *Backstairs at the White House*, he also took interest in the rules his local had to abide by. "You grow up fast as a child actor because you're living in the world of adults. I learned how to read a contract when I was 13 years old," Cole recounts. "Many of the kids in the *Mickey Mouse Club* looked to me for guidance and leadership, and in a way, nothing has changed. I'm still looking out for the rights of my entertainment family, just as I did as a Mouseketeer fifty years ago."

A second family was what Gavin Koon, now an IATSE international representative in Los Angeles, experienced when he and his twin brother landed parts in the Elvis Presley movie *Follow That Dream*. The year was 1961, and Koon spent five weeks on location in Clearwater, Florida when the King of Rock and Roll was at the height of his fame.

"We were eight years old and had no idea what a big deal it was to be making a movie with Elvis Presley," Koon remembers. "We would build these little rockets with Styrofoam cups on the set during the breaks and Elvis would come over and play with us like a big brother." Koon became close with most of the cast and crew. "Alan Hewitt played the bad guy and we remained friends for many years, as we did with the film's leading lady, Anne Helm," he recalls fondly. "Robin, my twin brother, ran into Gordon Douglas, the film's director, many years later and they spent hours reminiscing about the film. We were isolated in rural Florida for many weeks, and became a close movie family."

The fame that accompanied acting in an Elvis Presley movie didn't really hit home with Koon until several decades later. Three years ago, Graceland invited the brothers to its annual reunion event celebrating the birth of Elvis. Hundreds of fan clubs from around the world traveled to Memphis just to hear Koon and his brother share details about making *Follow That Dream*.

"It was a very surreal experience," Koon remembers. "They needed security and ropes to cordon off all the fans, who were screaming and going crazy. We signed autographs for two hours after a special luncheon. I met one woman later on at a club, who was literally trembling when she met me. You just don't understand what it means to me, she said, knowing I'm close to someone who touched Elvis."

Koon recalls shooting the climactic scenes on location in a Florida courthouse, and being mobbed by screaming girls, wanting autographs. "I went to the opening night premiere in Hollywood wondering what all this fuss was about," Koon laughs. "When you're a child actor, the work is just about having fun. To me Elvis was this cool guy who took me and my brother for rides in his Cadillac. He hung out with the crew, just like we did, and goofed around like a big kid."



**Elvis Presley
with the Koon
twins in "Follow
That Dream."**

"Goofing around", in the creative sense, is imprinted in Koon's DNA. His mother was a stage actress; his father was Charles Koon, an art director for *The Lawrence Welk Show*. Gavin Koon went to Pepperdine and UCLA on a cello scholarship, but decided against becoming an orchestral musician. Having painted all his life, he joined the IA in 1981 as a scenic artist, working at Disney, CBS and many other shops. To this day, the smell of a scenic paint shop brings back fond memories for Koon, who spent seventeen years dedicated to the trade.

One of Koon's career highlights in the scenic arts was *And Then There Were Giants*, the first network television production geared for a high-definition format. "There's a scene with Bob Hoskins as Winston Churchill," Koon recalls, "and behind him is a World War II war map that was so clear, you could read the fine print off the monitor. It was a real technical challenge because you knew everything would read on camera. Usually you only paint or apply materials to areas of the set that you know will read on-screen. With that high-definition Sony system, everything we touched was visible."

Besides their memorable summer with Elvis, Koon and his twin brother also worked on TV pilots and episodic series. In 1964, the pair teamed with Tony Franciosa on the ABC drama *Valentines Day*; one year later they worked with Jeanette MacDonald and Richard Boone on the hit show, *Have Gun Will Travel*, traveling on location to the famous 17-mile drive in Monterey. In 1966, the twins landed an episode of *Julia*, the landmark African-American series starring Diahann Carroll. Through it all Koon never felt that different or apart from his peers.

"We just never took it all that seriously," Koon remarks, "even though the money we made went toward helping my father raise us five kids." Koon recounts one example from *Follow That Dream*. "There was a scene where Elvis was on a bridge talking to the banker about getting money to build a

fishing spot," recalls Koon. "In the corner of the frame, are my brother and I playing down in the water. The director wanted us to splash around to show the banker how great the spot was. But there was a big crab that would surface every time he yelled action and we'd run off, screaming in terror. We were from California; we'd never even seen a crab!"

Koon says the most lasting influence from childhood acting (other than enduring regular mocking from his young son, who likes to recite lines of his father's dialogue at the breakfast table), is a passion for problem solving on the set. "Being exposed, at a very young age, to all the issues the crews have to figure out on a movie," Koon reflects, "instilled a love for the industry that's stayed with me all my life. That's why I went into the scenic arts instead of music – I loved to use my skills as an artist to problem solve on the set."

Koon drifted toward the political side of his union, becoming a business agent for Local 816 prior to the group's merger with Local 800, art directors. His proudest moment for Local 816 was when he spearheaded a \$3 million grant from the Department of Labor, of which 5% was directed toward training scenic artists. "Producers don't want to spend any money on training, so it falls to the locals to help keep their people up-to-speed," Koon remarks. "The IA crews I saw when I was a child actor were fantastic; I knew training and apprenticeships played a big part in their success."

Improving the industry that reared him has been the mission of Paul Petersen for many years. Unlike Tommy Cole, whose transition to IA craftsperson was quick and clean, Petersen had trouble with the aftermath of the coast-to-coast fame that engulfed him after playing Jeff Stone on *The Donna Reed Show*. Raised in Glendale by a blue-collar family



**Paul Petersen from "The
Mickey Mouse Club"**

who worked for Lockheed, Petersen was nine years old when he was fired from his debut role on the Mouseketeers. "The casting director called me 'mouse' and I punched him in the stomach," Petersen grins. "Walt Disney just happened to be standing right behind him."

Being fired from the most famous TV show in America hardly made a dent in Petersen's career. Three years later, when he was 12 years old, Petersen co-starred with Cary Grant and Sophia Loren in *Houseboat*. He formed a lifetime friendship with both stars, and calls the experience one of the most formative of his life. *Houseboat* was shot on location in Washington D.C., and Petersen went to meet President Eisenhower in a chauffeured limousine. The following year he landed a role on *The Donna Reed Show*, which lasted for 276 episodes and eight years. Petersen became a bubble-pop recording star, ala Ricky Nelson. By the time he was 16, he was making enough money to buy the most expensive car in the country, every three weeks. His fan

mail was delivered to Stage 1 at Columbia Pictures in trucks and was so voluminous it was weighed, not counted.

"It was fun being famous," Petersen recalls, "but I wasn't prepared for being thrown on the scrap heap when the teen idol experience came to an end." Petersen worked 16 weeks the year after *The Donna Reed Show* finished, landing two feature films – *The Happiest Millionaire* and *A Time For Killing*. A year later his output dwindled to eight weeks, doing *Journey With Shiloh* with James Caan, and *Something For A Lonely Man*. In the third year after, he worked just four weeks on *Gidget Grows Up*, and in the fourth year he didn't work at all.

"Mickey Rooney came to my house unannounced and told me that I should get my education, and find something else to do," Petersen recounts. "He said Hollywood would welcome me back in about 25 years but I had to get out of town because the industry was done with me." Petersen moved to Connecticut and became a published writer. He wrote

"Everyone in
organized labor
should be proud
of what we've
accomplished in
this industry"

Paul Peterson



Above: Paul as a teenage heart throb.



Left: The cast of "The Donna Reed Show."

action adventure novels and went to Yale University. He returned to California when Carl Betz, his "father" from *The Donna Reed Show* became ill. A tragic event in the late 1980's steered Petersen towards his child safety crusade.

"I was writing what would have been my 17th book," a youthful Petersen says over breakfast at Dupar's Restaurant, just around the corner from CBS/Radford Studios where he met his wife, Rana, business agent for Local 767. "The book was going to be about the difficulties of being a former child star. When I got the call that Rusty Hamer ["Rusty" from *Make Room For Daddy*] had taken his life, the urge to help hit me like a thunderbolt. The day I got that call, I said to Rana, that will never happen again."

The Petersens formed A Minor Consideration, a non-profit organization, seventeen years ago, and it's still going strong today. A list of the non-profit's top members reads like a who's who of childhood stardom: Tommy Cole, Tony Dow, Brooke Shields, Diana Sera-Carey, Jay North, Jeannie Russell, Darby Hinton, Brandon Cruz, and Sheila James Kuehl. In its early years, the group pursued "active interventions" for their brethren who had fallen on hard times. Petersen used the reawakening of his own former stardom (in 1986 Nick at Nite put *The Donna Reed Show* back on the air in syndication) to advance his cause within the industry. He met Rana Jo-Platz Petersen at the wrap party for *Hill Street Blues*, when she was an assistant medical supervisor on the show, and Petersen was running an industry limo company. "Rana is an RN and her background has always been in safety," he remembers. "She said why not have A Minor Consideration focus on prevention? We should work to protect these people when they are most vulnerable."

Their campaign picked up steam when Tom Short became president of IATSE in 1994. "The IA has been a huge champion of our organization," he explains. "President Short understands that if you make the industry safe for children, it will be safe for adults." In 1999, A Minor Consideration pursued a series of legislative remedies on behalf of child actors. The first was to prevent Hollywood from using infants as young as 15 days in film and TV. The second was to convince the California State Legislature to mandate that performers under 18 retain ownership of their earnings. "From 2000-2004 the accumulated savings accounts of child actors in California," Petersen exclaims, "was \$100 million. The Coogan Law only protects kids with court-approved contracts, like what I had back in the 1950's. We made wanted to ensure the earnings of children today did not end up in the hands of derelict parents."

Paul Petersen



Safety was also a big concern. Petersen notes that in recent years states like North Carolina have been using a lack of child labor laws as an incentive to lure production. Petersen, who is an entertainment industry delegate to the United Nations via the World Safety Organization (WSO) and a member of the Institute for Safety and Health Management (ISHAM), plans to take the model for child rights and safety he's pioneered in California, nationwide. "Everyone in organized labor should be proud of what we've accomplished in this industry," Petersen says. "We have 5.5 million kids going to work in America everyday and entire industries, like agriculture, for example, still have no child labor laws at all."

Petersen's quest to safeguard the rights of children grew out of the lessons he learned from IA crewmembers. "People like Gert Anderson, Clay Campbell, Benny Lane and Billy Theis gave me a love for this business through the expression of their talent. They watched out for me and were role models of how adults in this industry should treat working children," Petersen says, the emotion rising up in his voice. "I know that things are materially better for child actors today because of the vigilance of IA crews. I've been a delegate at the IA convention and a proud member of Local 767 for many years. I loved the heights of fame I reached as a teenager, but nothing has made me feel better than passing child labor legislation in the industry that raised me. It's my way of giving back to the production family that took care of me when I was on the other side of that camera, having so much fun."



West Coast Settles Grievance

On June 27, 2005 at the IATSE West Coast Office, International Vice President Michael F. Miller gave Ken Scherer, CEO of the Motion Picture and Television Fund Foundation, a check made out to the Motion Picture and Television

Fund Foundation, for \$20,000 for a settlement of a grievance between the IATSE and *American Idol* for set construction done by a non-signatory employer.



From left to right: Lyle Trachtenberg, International Representative, Joseph A. Aredas, International Representative-in-Charge, West Coast Office, Michael F. Miller, International Vice President, Ken Scherer, CEO of the Motion Picture and Television Fund Foundation, Andrea Dzuris, Director of Annual Giving, Motion Picture and Television Fund Foundation Gavin J. Koon, International Representative and Steve Aredas, International Representative.

IATSE REPRESENTED AT CANADIAN LABOUR CONGRESS



The Twenty-fourth Constitutional Convention of the Canadian Labour Congress was held in the Palais des congrès de Montréal, in Montreal, QC, during the week of June 13. Representing the IATSE were International Vice President Mimi Wolch, Director of Canadian Affairs John Lewis, International Representative Sylvain Bisailon and Retired Assistant to the President/CLC Delegate C. Gus Bottas.

From left to right: Retired Assistant to the President/CLC Delegate C. Gus Bottas, International Representative Sylvain Bisailon, Director of Canadian Affairs John Lewis, and International Vice President Mimi Wolch.

TMA Honors Theatrical Pioneers

On October 15, 2005, the Theatrical Mutual Association (TMA) celebrated its 144th Anniversary with a dinner-dance at the Astoria World Manor in Astoria, New York, and honored IATSE Retired International Vice President Michael J. Sullivan and The Shubert Organization's President Phil Smith with the TMA's "Entertainment Industry Man of the Year" awards.

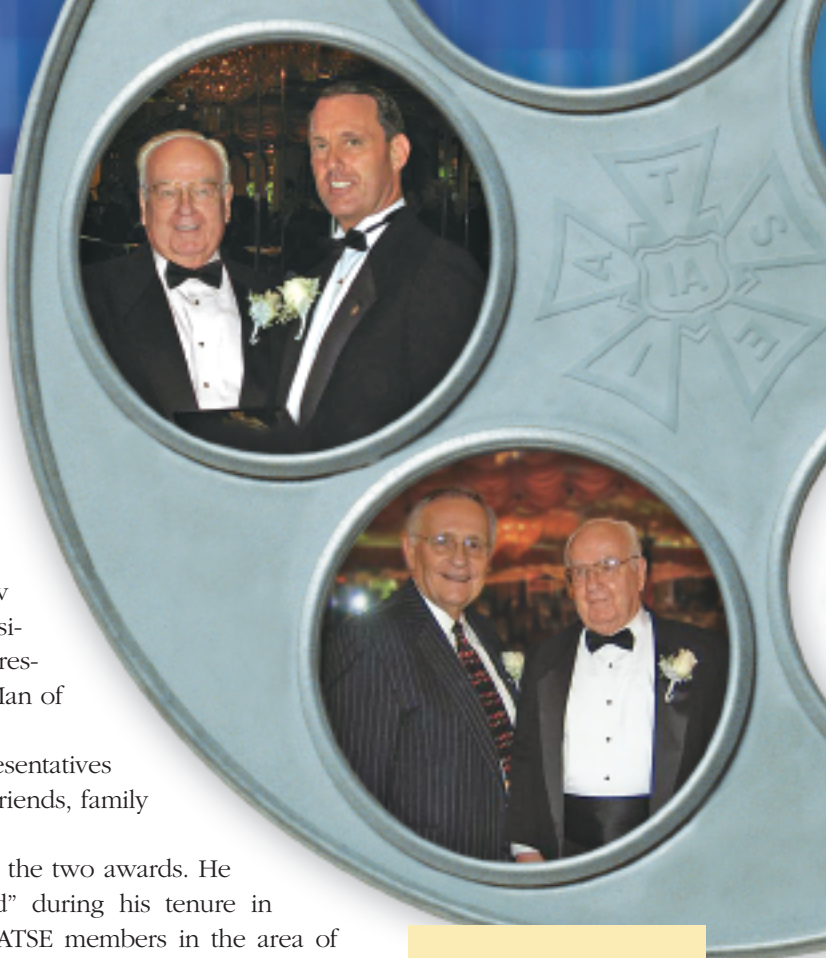
The event was well attended by IATSE officers, representatives and staff as well as many local union officers, members, friends, family and entertainment industry associates.

IATSE International President Thomas Short presented the two awards. He commended Brother Sullivan for revitalizing "The Road" during his tenure in office and for creating numerous job opportunities for IATSE members in the area of low budget traveling productions through aggressive organizing and the introduction of Modified "Light" Pink Contracts. Brother Sullivan, who was accompanied by many of his friends and family that evening, was especially moved by this honor and expressed his deep appreciation to the TMA and to President Short for his kind remarks.

When introducing Phil Smith, President Short took the opportunity to acknowledge that Phil is indeed also known as "Brother Smith" as he is a long time member of IATSE Treasurers & Ticket Sellers Local 751. President Short also noted that the IATSE has enjoyed a relationship with theatrical pioneers at The Shubert Organization and that this relationship has stood the test of time largely due to Brother Smith's dedication and integrity. Brother Smith conveyed his appreciation for the introductory remarks and extended thanks to both the TMA and all those in attendance.

The TMA was established in 1861 and embraces the entire entertainment community with the philosophy of helping those in need.

From left to right: Glen Paul, IATSE Special Representative Colleen Paul, Secretary-Treasurer/Director of the TMA Thomas Hill, Retired IATSE International Vice President Michael J. Sullivan, Linda Sinofsky-Di Tolla, IATSE International Vice President Daniel Di Tolla, IATSE International Trustee C. Faye Harper with friend, John Bailey.



Top Circle: Honoree Michael J. Sullivan with IATSE International President Thomas C. Short

Bottom circle: Honorees Phil Smith and Michael Sullivan

Road Reminders



- Local Unions are reminded to forward the designated section of the Yellow Card to the General Office.
- Pink Contracts cannot be issued by Local Unions without first securing permission from the General Office.
- Local Unions are obligated to inspect Pink Contracts and union cards of all traveling members, and to report any irregularities to the General Office. Traveling members must have all 4 stamps affixed to the current year union card and are obligated to provide their Pink Contracts and union cards for inspection by Local Unions.
- The General Office should be notified of any replacements of Pink Contract employees.
- Traveling members have the responsibility to send a copy of their signed Pink Contract to the General Office. (It is not the responsibility of the employer).
- Questions regarding benefits should be directed to the Fund Office (212-580-9092) or (800-456-FUND) or you may visit their web site: www.iatsenbf.org.

ROAD CARDS

What inevitably slows down the issuing of Pink Contracts for traveling stage personnel is the lack of a road card by the prospective traveler. Requests for Pink Contracts are often submitted at the last moment, just prior to production starting or for last minute replacements and/or vacations. If you, as the prospective traveling employee already have your road card and the stub has been submitted to the General Office, it facilitates the timely issuance of the Pink Contract. Please consider getting your road card in early 2006 by paying for all four quarters of per capita, if you hope to or think you will be traveling next year. It will make for a smoother request process and will not require the General Office to track down your respective Secretary-Treasurer to have one issued.

SEND IN YOUR CREW SHOT!



The crew from Local 665 and cast of Sesame Street Live at the Blaisdell Concert Hall in June 2005.

ETCP Announces Electrical Subject Matter Experts

The Entertainment Technician Certification Program Council announces the appointment of Electrical Subject Matter Experts (SMEs). These individuals, all highly respected in their field, have agreed to volunteer considerable time to the development of the industry's first electrical certification. Selected for their breadth and depth of knowledge, the SMEs will work closely with the Council's selected psychometric services provider, Applied Measurement Professionals (AMP), to develop the examinations.

The SMEs are: Rick Baxter, Eric Bouchare, Alan Rowe, Jeanette Farmer, Ian Foulds, David R. Hatch, John Huntington, Tony Giavonetti, Dave Loftin, Jim Maloney, Nancy Shaw, and Ken Vannice.

The SMEs' first task is to develop a job task analysis survey which will be sent to hundreds of entertainment electricians in the US and Canada. The results of this survey will be used to

determine the content areas of the examination. The next step in the test development process will be to write the examination questions, which will take place over a series of meetings to be held through the first half of 2006.

CALL FOR ENTERTAINMENT ELECTRICIANS TO PARTICIPATE IN SURVEY

Job analysis is the foundation upon which to build a viable and rigorous certification examination. The job analysis will focus on analyzing electrical tasks based on importance, time spent and consequence of error.

A survey regarding this job analysis will be developed this fall by the appointed SMEs with the help of AMP. The survey will be administered by email in the winter of 2005/2006. ETCP needs your help to ensure that the examination reflects the job requirements. Your judgments will assist the SMEs in developing the examination specifications. If you are

an experienced entertainment electrician and are interested in participating, please email Katie Geraghty, ETCP Certification Director at kgeraghty@esta.org with your:

1. Name
2. Email Address (if you do not have an email address but would like to participate please send your mailing address to: 875 Sixth Avenue, Suite 1005, New York, NY 10001)

The first electrical examination will be held at the 2006 ETS-LDI tradeshow in Las Vegas, NV. Candidate handbooks and applications for the electrical examination will be available in March 2006.

Under the auspices of the Entertainment Services and Technology Association (ESTA), ETCP is being developed with the following organizations: AMPTP, CITT, CCE, IATSE, IAAM, InfoComm/ICIA, The League of American Theatres and Producers, PRG, TEA, and USITT.



Pictured here are members of Locals 58 and 822 with Mr. David Mirvish, Multiple Theatre Owner/Producer and honorary member of Local 58(center), on the eve of the closing of Mamma Mia in Toronto, after a successful five-year run.



SEND IN YOUR CREW SHOT!



Pictured here is the crew on the Royal Theatre's fly floor during Pacific Opera Victoria's production of "Norma". From left to right, Kelly Harris, Simon Muir, Michel Leclerc, Derek Hawksley, Brendan Keith, Tom Heemskerk, Dave Barton, and Mike Devine.



Ann Arbor Summer Festival - Local 395, Ann Arbor, Michigan, on stage at Hill Auditorium. From left to right: Dave Healie, Jeff Jones, Jim Lillie, Bob Picard, Mike Patterson, Greg Mazure, Justin Burleson and Doug Edwards.



Representing the committee for the Disney On Ice/Feld Negotiations are (from left to right) International Vice President/Co-Division Director, Stagecraft Anthony DePaulo, Daniel Boltson, Joseph Cross, Robert Adamiszyn and International Vice President/ Co-Division Director, Stagecraft Brian Lawlor. Negotiations took place on June 8, 2005 at the IATSE General Office in New York.

Safety On The Job

By Tim Wade,
Chairman, IATSE Safety Committee



In the past few years, we have been witness to many economic changes that directly affect us in the workplace. The North American Free Trade Agreement (NAFTA), globalization and other economic concerns such as the rising cost of fuel, etc., have placed a tremendous burden on our industries. Many States have countered with wage based incentives and other monetary savings that are designed to entice productions to continue working in the United States. The International has responded by crafting agreements specifically designed to attract productions that would have produced their shows in other countries due to budget constraints.

One of the side effects of this phenomenon is the daily work routines we are often required to maintain. The work day is becoming longer and the requirements that we are faced with from productions, place an extra burden on us as we try to survive in this environment. Many times we are called upon to perform not only our assigned tasks but more importantly, tasks that would normally be the jurisdiction of another member of the crew. As an example, you could plug in an electrical device and not know whether it is safe to do so. You could overload a circuit or worse yet, plug it into DC power. Unless you were part of the electrical crew you may not have the experience to recognize the hazard. Another

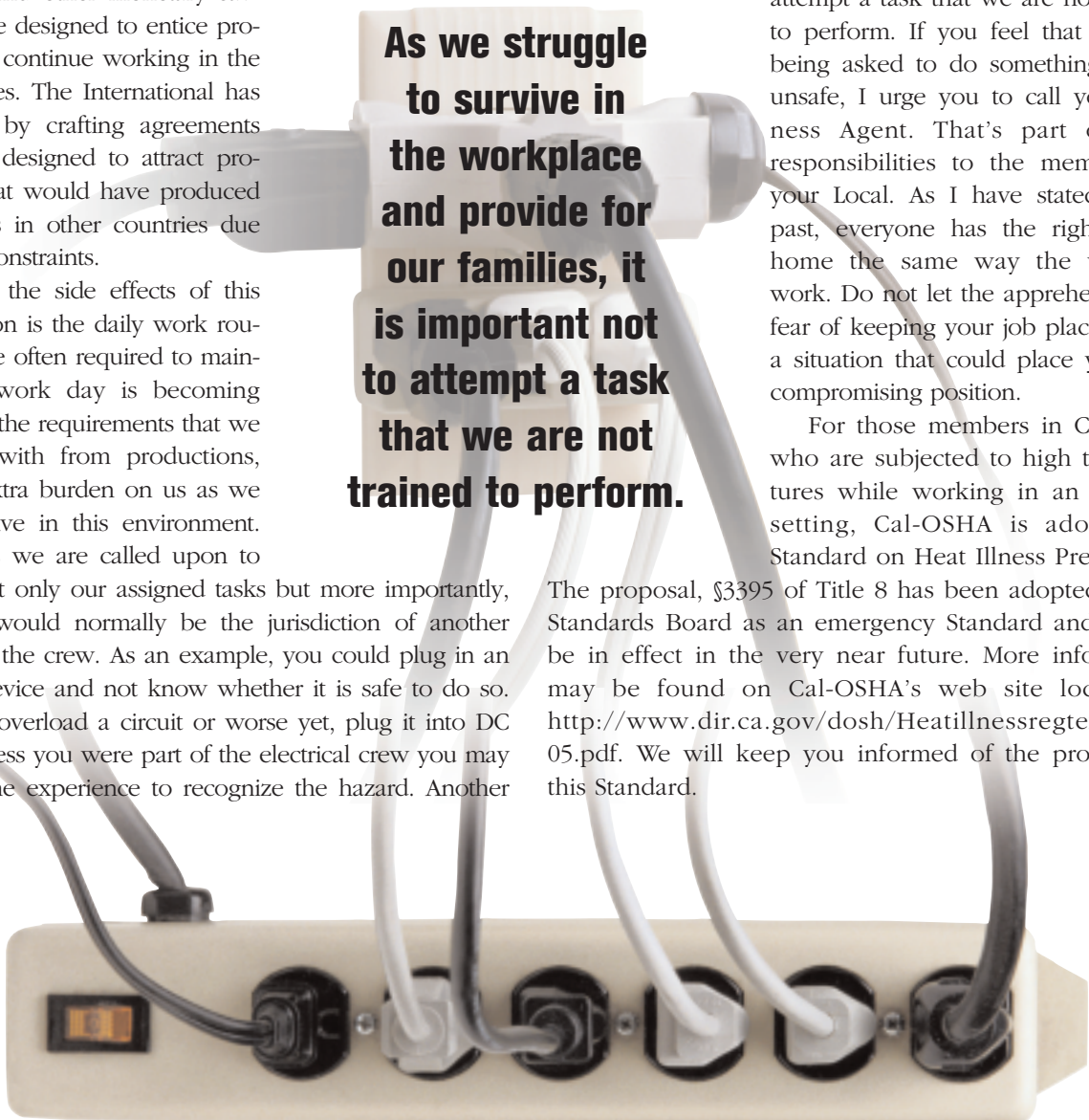
example could be for you to hang a piece of equipment over the heads of the performers and not know if it is securely rigged. Another case in point could be that you are asked to perform the work that normally would be handled by a Special Effects Technician. This can be extremely hazardous not only for other crew members and the actors but also for the person attempting to create the effect. These examples are a stretch but it has been known to happen.

As we struggle to survive in the workplace and provide for our families, it is important not to attempt a task that we are not trained to perform. If you feel that you are being asked to do something that is unsafe, I urge you to call you Business Agent. That's part of their responsibilities to the members of your Local. As I have stated in the past, everyone has the right to go home the same way the went to work. Do not let the apprehension or fear of keeping your job place you in a situation that could place you in a compromising position.


For those members in California who are subjected to high temperatures while working in an outdoor setting, Cal-OSHA is adopting a Standard on Heat Illness Prevention.

The proposal, §3395 of Title 8 has been adopted by the Standards Board as an emergency Standard and should be in effect in the very near future. More information may be found on Cal-OSHA's web site located at <http://www.dir.ca.gov/dosh/Heatillnessregtext-8-22-05.pdf>. We will keep you informed of the progress of this Standard.

**As we struggle
to survive in
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and provide for
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is important not
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trained to perform.**



The Importance of Calling In Your Job, And Doing So In A Timely Fashion



Call your local Union or the International if you get a job on a non-union production. It is a matter of necessity as well as the most effective way for us to organize the industry. Whether you are hired onto a Motion Picture, Television Production, Commercial, or Music Video—whatever the project, whatever your craft—you must let us know. Organizing begins with your calling your Business Agent or the International. Call your Union from the beginning; do not wait until the production is halfway completed. In order for the Union to be success-

ful in securing an appropriate contract, we must know what you are working on from the very outset. Only if you call in your job, and do so in a timely fashion, will we have enough time to negotiate the best agreement for your production. There is often a very short period of time in which it will be possible for negotiations to occur. Nothing is open-ended; you must seize the opportunity to help us organize as soon as you can. Remember, call in your job immediately. Do not wait for others on the crew to make the call.

THE IMPORTANCE OF ORGANIZING

Organizing is everyone's responsibility. Some local unions may be fortunate enough to have an organizer, or delegate the responsibility to the business representative, but the plain reality is that organizing is up to you. You must begin to think of organizing as a permanent work in progress, part of your union's business plan, and one of your responsibilities as a brother or sister of the IATSE.

If non-union companies are working in your union's jurisdiction you will see them reducing or eliminating union jobs and weakening the union's ability to negotiate good agreements on your behalf. You can contribute directly to organizing efforts in the following five ways:

- **Awareness**—make a phone call to your local if you are working on a job and become aware of non-union work going on around you.

- **Outreach**—if you have friends working in competing non-union companies, introduce them to the union. By controlling the workforce, we gain leverage.

- **Volunteering**—participate on your Local's Organizing Committee or assist in an organizing campaign.

- **Education**—educate yourself and your fellow members on the importance of organizing and on members giving forth needed information.

- **Solidarity**—when you are in a position of hiring or purchasing services, make your best effort to utilize union members or union signatory companies.

Help ensure your Local's future, and jobs for our brothers and sisters in the Union. We can all contribute to organizing and become organizers in our own right. Be a player!

Diversity Equals Growth

Technology, globalization, government policy and social trends relentlessly shape and reshape the markets that employ technicians and artisans in the motion picture and television crafts. When the markets change, a new reality emerges, requiring contracts that are similarly realistic. For example, when low budget feature films began to appear in significant numbers, this new reality of the marketplace was acknowledged with new contracts that were viable for the production companies yet still addressed the professional and human needs of IATSE-represented crews. Low budget features have proven to be the most dynamic segment of the market, returning millions of dollars in benefit contributions over the last decade.

In recent years, new inroads into television commercials and music videos have greatly improved the income and welfare of our members and their families. These organizing successes have provided more opportunity for men and women working in our crafts to join IATSE local unions. Meanwhile, employers have been deprived of an alternative workforce.

Organizers from the IA and Local 600 recently succeeded in

obtaining an agreement on a basic cable episodic for the PAX Network entitled "Palmetto Point" with a budget of \$200,000 per one hour episode. With the assistance of locals in the Mid-Atlantic and the New England states, the IA successfully negotiated an agreement for a documentary entitled "Mayflower" for the History Channel. Both of these recent examples represent necessary reaction to and pursuit of an ever-diversifying market for the skills of our members.

Video games, industrial and training films, and reality programming are under-organized segments of

the market that now need to be addressed. Addressing those markets begins with YOU. Let your local union know what is going on, where you are working, and whether an opportunity to obtain a collective bargaining agreement exists. Every new inroad the union has made has come from the commitment and dedication of its membership. Strive to uphold the honorable tradition of those who have come before you in aggressively pursuing new agreements in the ever-changing marketplace.



THINK ABOUT YOUR FUTURE

Working in Motion Picture and Television production can be an exciting and lucrative career. It is important to remember that working under an IA contract is vital for your family's future. We often hear sad stories of members not being able to retire because they worked non-union jobs for much of their careers. Producers will often tempt us with above-scale wages for working non-union, with no health or pension benefits. Savvy members under-

stand that pension and health benefits are money in the bank—your retirement bank account. The IATSE understands our membership's need for secure retirement income. Our contracts not only include excellent wages and working conditions, but also pension and health benefits for your family. When it's a "wrap" on your career you want to make sure you have money in the bank. Make sure you work under an IATSE signatory agreement.



Queens Local Honors Long-time Members

On Saturday, June 25, 2005, Local No. 4 held its Triennial Dinner Dance at Terrace on the Park in Flushing, New York to honor its recent retirees and celebrate its newest 50-Year members.

On hand for the celebration were International President Thomas Short, General Secretary-Treasurer James Wood, International Vice Presidents Michael Barnes, J. Walter Cahill and Matthew Loeb, Assistant to the President Deborah Reid and International Representative Daniel Mahoney.



Photo caption: From left to right, Local 4 Business Manager Peter Fitzpatrick, International President Tom Short, Local 4 President Thomas Paulucci, 50-Year members Donald Riordan, Robert Brown, George Cox, Jr., Joseph Hutchinson, and Local 4 Vice-President James D'Adamo.

NEW HOME FOR CANADIAN LOCAL



I.A.T.S.E. Local 873 has come a long way since receiving its charter on June 1, 1958. They began in 1957 holding their meetings during lunch breaks on the set of the television series, *Tugboat Annie*. Today they are the proud new owners of a 10,000 square-foot office building. Their new home consists of 5,000 square feet of office space, which houses a staff of 15 and three full-time officers. The Training Centre is an additional 5,000 square-feet and is used for on-site training, seminars and meetings. There is also parking available for 24 vehicles.

Pictured here is Local 423 Vice-President Vincent Chavez, alongside New Mexico Senator Jeff Bingaman, who was the Featured Speaker at the recent New Mexico Federation of Labor Convention, held in Albuquerque, New Mexico. Brother Chavez was one of three delegates representing IA Local 423.



New York Local Celebrates 100 Years

On June 30, 2005, Local 121 celebrated 100 years with the IATSE with a dinner party for its members. To commemorate the event, all members that attended the dinner received jackets. Amongst the attendees were International Representative Thomas Kiousis, Jr., and officers of Locals One, 10, 52, and 783. Congratulations!



From left to right (front row): Mark Tartaglia, Recording Secretary David Fox, Fred Carner, Art Parmele, Jim Fallon, John N. Scardino, Mike Scardino, Jr. (second row) Mike Carter Alvin Kurth, II, Sargeant at Arms Wendy Whittal, Business Agent John Scardino Jr., Vince Bonura, Joe Heckt, (back row) Robert Brown, President Robert Gardner, Alvin Kurth, III, Vice President John Wrobel, Ron Dambrowski, Treasurer Marisa Gara, Mike Hoffert, Mark Gardner, Alfie Fera, Martry Wrobel, Mike Scardino Sr. and Greg Ferrand.



Local 330 recently hosted an Awards Breakfast for two of its members. Brother Jack Knightstep received a Gold Card and Brother Jim Anderson received a Gold Card as well as a Fifty-Year Scroll. Both Brothers have been extremely loyal and supportive—always participating and doing all in their power to further the union cause. International Vice President Rudy Napoleone presented the awards.

From left to right: Vice President Napoleone, Brothers Jack Knightstep and Jim Anderson



Labor Day-Arizona Style



On September 5th, IATSE Local 336 celebrated Labor Day with a picnic at Kiwanis Park in Tempe, Arizona for all the members, family and friends.

SAVE SOCIAL SECURITY

With the theme "Save Social Security", Locals 48, 364, and B-148's Float was part of the Barberton-Summit County Labor Day parade.



Local 871 sponsored the 5-Year Celebration of Unity, representing multiple crafts in the Motion Picture Industry, held on Saturday, September 10, 2005 at the Sportsmen's Lodge in Studio City, California with special honored guest International President Thomas C. Short.

International President Thomas C. Short receives award presented by Local 871 Business Agent Lainie Miller on behalf of the membership for continuously making himself available whenever called upon and for his demonstrated willingness to go to the mat when necessary on behalf of the membership.

PRESIDENT SHORT HONORED BY LOCAL 158



Fresno Stagehands Local 158 presented an Honorary Gold Membership Card and plaque to International President Thomas Short at the IATSE Convention in Honolulu, Hawaii, July 19, 2005. Local 158 Secretary/Treasurer Maurice V. Blanchard made the presentation stating that President Short had brought solidarity to the IATSE.

Emeritus Vice President Honored by Fresno Local

Stagehands Local 158 Secretary/Treasurer Maurice V. Blanchard presented an Honorary Gold Card Membership and plaque to International Vice President Emeritus Edward C. Powell and thanked him for his Long friendship with this Local and personal friendship for many years. The presentation took place at the District 2 Convention in Honolulu, Hawaii.



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IATSE-11/05



Dayton Member Receives Gold Card

After fifty-four years of dedication, Brother Will Young receives a Gold Card from IATSE Local 66, Dayton, Ohio.

Following a tradition established by his father (who had been a Dayton stagehand), Brother Will Young became a stagehand in 1945 after serving with the Army Air Force during World War II.

Before becoming the Stage Production Technician at Memorial Hall in 1960, Brother Young traveled with commercial shows, such as Chevrolet, Cadillac, & Frigidaire. He ran a spotlight at the old Mayfair Burlesque Theatre and did numerous shows for rock and roll all over the Dayton area.

During his time as the Stage Production Technician, Brother Young worked with the Philharmonic Orchestra on all their Concerts, Dayton Opera Association, one night stage events, and of course the well known Kenley Players.

Will is very much missed and the entire membership of Local 66 hopes he enjoys his retirement.



SOUTH FLORIDA MEMBER HONORED FOR SERVICE

On Sunday, June 5, 2005, at a regular membership meeting of Local 500, South Florida, Sister Rose Elaine Marshall was presented with a plaque for 45 Years of Service. Congratulations Sister Marshall!

Standing left to right: William G. O'Connell, Thomas Coll, Jose Cue, R. Elaine Marshall, Ellison Miller, Mike McCarthy, Sr.



Toronto Member Honored with Gold Card

At the General Membership meeting of Local No. 873, Toronto, Ontario, General Secretary-Treasurer James B. Wood presented to his father, William John Wood, his Gold Card.

Brother Wood has been a member of the Prop/Set Dressing Department of Local 873 since 1961. Brother Wood has always been an active member of the Local and has served the Local in the capacities of Business Agent, Vice President and President.

General Secretary-Treasurer Wood with Brother Bill Wood.



AN ELDER TAKES THE STAGE

During the finale of Dance Africa's matinee on Sunday May 29, 2005, at the Brooklyn Academy of Music, stagehand Leonardo Raphael was made an Elder by Chuck Davis, artistic director of Dance Africa. Brother Raphael was working on the props crew in the Opera House and was given a "last minute" special cue to place a chair center stage. Lenny walked on stage, placed the chair and was about to walk off when Mr. Davis took hold of Lenny and said "Lenny sit down in that chair, this is for you". In front of 2200 patrons (a full house), Chuck gave a short bio on Lenny who has been a dedicated worker on the BAM stage crew since 1972 and has worked on every Dance Africa shows for the past 28 years. Lenny was then honored as a new Elder and was presented a statue along with a cake and congratulations from all at the end of show.



Brother Raphael (Center) with the crew of Dance Africa



Brother Cecil Parker received his Gold Card by Business Agent of Local 249 Ray Patterson.



IATSE Local 76 Business Representative Raymond Sewell presented a Gold Card to Brother Jerry Kusenberger. Brother Kusenberger has been a member since 1946. He first joined Local 407 and in 1963, he became a member of Local 76. Brother Kusenberger also served as an officer of both locals.

Gold Card Members

Brother Marshal E. Rose (center) of Local 249, Dallas, Texas, was presented with his Gold Card by International Vice President Rudy Napoleone and Retired International Vice President J.E. Jake Johnson.





Dayton Member Received DayTony Award

Brother Nelson D' Aloia was given the DayTony Award for a lifetime achievement during the 2004-2005 theatre season in the Miami Valley.

At 80, Nelson is still the head carpenter at the Victoria Theatre, which he fondly refers to as "my theater". The list of stars he's worked with over the years include Yul Brynner, Mary Martin, Robert Preston, Dorothy Lamour, Carol Channing, Richard Burton (in *Camelot*), Tommy Tune and Pearl Bailey.

He's been a member of the Dayton Stagehands Union Local 66 for more than 40 years and "trouped" on the road as electrician, carpenter and/or props worker with Broadway tours for more than 20 of them. He opted to settle down at the Victoria when it was renovated in 1988.

Upon receiving his award he stated "We are the magic of the theater. You see the magic happen, but you don't know how it happens".



A MESSAGE FROM THE CWA AND IBEW

A Tale of Two Companies

One company is **Verizon Wireless**, the second largest wireless provider. Verizon Wireless not only is non-union, it's dead set on staying that way.

Verizon Wireless uses management surveillance, threats and coercion to stamp out attempts by employees to form a union. The company closed down customer service centers in Massachusetts, New York and New Jersey where organizing drives were underway.

The firing of union activists and retaliation against others has led to unfair labor practice complaints against Verizon Wireless by the National Labor Relations Board.

**For working families,
the choice for
cell phone service
couldn't be clearer.**

One company is **Cingular Wireless**, the largest wireless provider in the U.S. — and the only one that is unionized.

More than 30,000 Cingular employees are represented by the Communications Workers of America.

Cingular respects the collective bargaining process and proudly advertises that it is a union company. In fact, Cingular even offers a 5% discount for members of unions affiliated with the AFL-CIO. (To get the discount, sign up for service at a Cingular retail store. Show your union card or union MasterCard, and mention this "FAN number:" 113662.)