

THE OFFICIAL
IATSE

Bulletin



125 YEARS OF IATSE

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THE OFFICIAL IATSE BULLETIN

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In the annals of world history, 125 years is a blip in time. But in the annals of the North American labor movement, 125 years is an eternity. Indeed, most of today's unions had not yet been founded in 1893.

For any union to reach this remarkable age is an impressive achievement by any measure. However, for a union to be thriving as it celebrates its 125th anniversary, with continual growth in membership and power, steadily improving living standards and working conditions for its members, and constant gains in its industry market share, is nothing short of extraordinary.

How did the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, Its Territories and Canada (IATSE) do it? How has IATSE been able to buck the anti-labor tide of the 21st century? How has IATSE been one of the rare unions able to make constant technological change its members' friend rather than their enemy?

This special issue of The Official Bulletin attempts to answer these questions as it recounts the IATSE's one-of-a-kind history. From the courage and wisdom of the Alliance's founders, to key decisions made at critical waypoints, to the modernization and vibrancy of the IA's most recent decades, this is a story about how a union grows, matures and succeeds. More importantly, it's a story about the talent, expertise, activism, tenacity, brilliance, and solidarity of IATSE's members. They are the real reason behind every one of this great union's achievements. They are the real reason why IATSE dominates its industry, stands tall in the labor movement, and more than delivers on the promises of its founders.

And if past is prologue, they are the reason the next 125 years will be even brighter!

— *Bruce Kozarsky*
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PRESIDENT MATTHEW D. LOEB



REFLECTION AND FORESIGHT

This year marks the 125th Anniversary of our great Alliance. Together we have persevered to build and sustain a union that serves and protects its members, and whose members have brought pride, dignity and strength to each other. It is a time to reflect and give appreciation to those who came before us. The exhibition of bravery, commitment and innovation brought us to where we are today.

Furthermore, we must have vision to forge the path to the future with no less tenacity than those who laid the foundation upon which we have built the greatest union in the Labor Movement.

There is no other product on the planet that rivals entertainment in requiring the coordination of so many technical and artistic workers to create. It is the great skill that IATSE members bring to the job, their cooperation and expertise that creates the products that dazzle and awe audiences around the globe. But it is the solidarity of the members and the fact that you care about each other that ultimately creates the strength for the union to provide the dignity and security you so richly deserve.

For 125 years we have faced and overcome so many challenges. Anti-union employers, bad legislation, changes in technology, financial crisis' and shifts in industry models. Throughout our history we have navigated these rough waters by locking arms and resisting any erosion of our hard-fought accomplishments. In fact, we continue to grow in many ways. In membership numbers, finances, the number and quality of the contracts, in knowledge through safety and craft training and in proficiency of our leadership through education that equips us to be formidable in the work we do. We must commit to growth because it creates strength that has, and will continue, to translate into benefits for the membership and their families.

As the President of this great Alliance for the past 10 years, I could not be prouder of the membership and leadership of the IATSE. I have met many of you and am constantly impressed by your steadfast commitment to the advancement of this amazing organization. It is this commitment and our shared vision that will guide us into the future. We are the sum of our parts and together we will remain formidable. Through solidarity we strive for the social and economic betterment of our Sisters and Brothers. And while we face adversity in many forms, we are resilient. We build upon our successes. We fight back when necessary. We adapt and evolve, just as we have since our founding.

At this momentous time, as we celebrate our 125th anniversary, we must honor and praise those who came before us. The women and men who laid the foundation we have continuously built upon. We must encourage and support the work before us today, furthering the interests of our diverse membership into the future. And we must unite around a vision for the future that is inclusive, single-minded and focused on improving the lives of our worthy members and their families. I thank you all for what you do and look forward to a bright, powerful, and successful IATSE into the future. Congratulations!

GENERAL SECRETARY-TREASURER JAMES B. WOOD

OURS IS A STORY WORTH TELLING

When you begin a project such as this the first thing you realize is that there is no shortage of material. The greatest challenge we had was to find a way to tell the story within a limited number of pages.



The events and accomplishments chronicled in this issue as well as those that were omitted, would not have been possible without the dedication of our officers, representatives, staff, local unions and of course our members.

To all of you, both past and present, I offer congratulations and thanks for the parts that you have played and continue to play in our success.

When we look at where we are today, it is hard to believe that only seventeen individuals who came from eleven different cities started this great International. We owe them all a huge debt of gratitude. Today, we charter local unions with more than that number!

What will become apparent as you read this issue is the International has not existed in a bubble within our constantly changing world. Throughout our history we have faced constant challenges and we have evolved and adapted in order to continue being successful. Change is not and has not always been easy, but it must be embraced if survival and prosperity is the goal. There is no other option and the IATSE has time after time met the challenges of both changes in our external environment as well as technological

changes within our crafts. This central theme of adaptability and rapid response has been key to our success over these past one hundred and twenty-five years.

Today the IATSE has evolved into a very modern, transparent, progressive and inclusive union. We have developed programs and instituted policies that keep us at the forefront of the labor movement today. And because our members have embraced these positive progressions we continue to become stronger and more successful.

Ours is a story and a testament to what can be accomplished when everyone that is part of a union work together and pursue a unity of purpose. At no time in our history has this union been more cohesive and more focused. Tough decisions have been made, bold actions have been taken and we have been rewarded with tremendous success. Our numbers continue to grow, our impact on the industries we serve continues to increase and our future is bright. It is an exciting time to be a member of the IATSE and together we will continue to make history.

JUSTICE, TRUTH, LIBERTY AND A GRANDER DEVELOPMENT OF OUR CRAFT

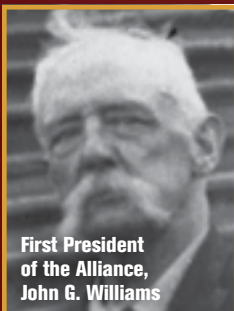
125 YEARS



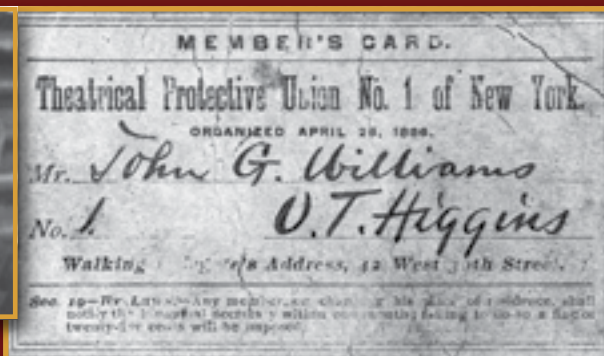
OF IATSE

THE YEAR IS 1893. GROVER CLEVELAND IS SWORN IN AS PRESIDENT OF THE UNITED STATES, WHILE SIR JOHN THOMPSON SERVES AS PRIME MINISTER OF CANADA. ON MAY 1ST, THE WORLD'S FAIR OPENS IN CHICAGO. NINE DAYS LATER, THOMAS EDISON, WHO HAD JUST BUILT AMERICA'S FIRST MOVIE STUDIO, DEBUTS HIS 1½ INCH SYSTEM OF KINETOSCOPE IN BROOKLYN. IN BETWEEN THESE TWO EVENTS, ON MAY 5TH, THE STOCK MARKET CRASHES, SENDING THE COUNTRY INTO A DEPRESSION. AND ON AUGUST 7TH, THE MUSICAL "A TRIP TO CHINATOWN" ENDS ITS THEN RECORD-SETTING RUN OF 657 PERFORMANCES ON BROADWAY.

IATSE
THROUGH
THE YEARS:
A PROUD
HISTORY OF
PROGRESS



First President
of the Alliance,
John G. Williams



For the carpenters, scene shifters, flypeople, electricians, property workers and other stagehands who worked on this production and hundreds of others around the U.S. and Canada, jobs were (with apologies to Thomas Hobbes) nasty, brutish and short, albeit with long hours.

The most experienced stagehands received 50 cents a day. They were expected to work around the clock, often without meals or breaks. They labored in virtually every department of the theater. After opening night, many stagehands who had worked so hard to load the show were sent on their way, with no promise of future work.

They even faced competition from unpaid child labor, as young boys were often enlisted to help work the show or take small parts as extras, all in exchange for “free” tickets.

To remedy these injustices ... to improve their horrible working conditions ... and to empower stagehands to improve their lives and have a voice in the workplace ... seventeen courageous individuals made a bold decision. They would risk their jobs, their homes, even their ability to work in their chosen field for an idea whose time has come.

Their idea is embodied in a single word: Union.

And so on July 17, 1893, the group of seventeen met in New York City as the delegates to the first convention of the National Alliance of Theatrical Stage Employees.¹ They came from Boston, Brooklyn, Buffalo, Chicago, Cincinnati, Denver, New York, Philadelphia, Pittsburgh, St. Louis and Syracuse. Together, they pledged to support each other's efforts to establish fair wages and working conditions for their members.

For today's 140,000 proud members of the union they founded, no event had a greater, more long-lasting and transformative impact on their craft, careers and well-being. For the

wages, benefits, working conditions, rights and voice on the job that we enjoy today, every one of us owes these founders of our great union an incalculable debt of thanks.

Tough as it is to organize, bargain and advocate in 2018, there is simply no comparison to the state of our industry in 1893. A small group of managers and producers had an iron grip on most of the entertainment industry. They could fire workers for any cause, let alone trying to form a union to advocate for better pay and working conditions. (The National Labor Relations Act was still forty-two years away.)

But they had already taken important strides toward the goal of empowering all stagehands with union representation. In 1888, a predecessor to IATSE had been founded, the Theatrical Protective Union of New York (now IATSE Local One). A work stoppage at the Bowery Theatre, a walkout at Wallack's Theatre and a strike at the Academy of Music on 14th Street put muscle behind the union's demand of a dollar a show and 50 cents for each load in and load out. Strikebreakers were hired. When a flat dropped on acclaimed actor Louis James during Hamlet's soliloquy, the actor reportedly stormed into his dressing room and told management that he would not return to the stage until the professional stagehands were reinstated. They were. The bond between stagehands and actors, still solid today, was made fast.²

Five years later, joining together with sixteen other local unions was the logical next step to build worker strength and bargain on a more equal footing with a relatively small number of powerful employers.

Delegates to the first Convention elected John G. Williams president. It was an unpaid position at the time and typically turned over annually at each convention. In 1894, delegates to the second Convention elected Lee M. Hart of Chicago, who

¹ In 2001, delegates to the International Convention changed “Employes” to “Employees” in the Alliance's full name, reflecting the modern spelling of the word as opposed to the old English version.

² Source: <https://iatselocalone.org/public/About-Local-One/History-of-Local-One>





THE LEGACY OF LEE HART

Lee Hart is a founding father of IATSE and the leader who had the most transformative impact on our nascent union.

He played a pivotal role in bringing the delegates together for our founding Convention in 1893, served as President in 1894, and was General Secretary-Treasurer from 1898 to 1914.

In words that still resonate today, he told delegates to the Third Annual Convention in 1895:

Let the ties that bind us to the past, let the interests which demand our watchfulness of the present, let the nobility of our aspirations for justice, truth, liberty and a grander development of our craft in the future, be the guiding stars to our actions.

would go on to have a profound impact on the Alliance's early development, serving as General Secretary-Treasurer from 1898 to 1914. Hart's position was the only paid one in the union and he had no clerical help writing all his lengthy correspondence in longhand. His sixteen years of service stood as the longest tenure of any leader of the union until Richard Walsh served as president from 1941 to 1973.

In 1906, delegates finally voted to pay the President a salary of \$1,000 a year plus expenses. Until that time, the President had to rely on his craft to provide his income. Consequently, the President would often resign to join a show when he had the chance, and someone else would have to finish out his term.

Further complicating things, in the early years, the President, General Secretary-Treasurer and all the other officers lived in different cities. Given the state of communication and transportation at the time, it was almost impossible to carry out the business of the Alliance in a timely fashion.

The decentralized nature of the Alliance also slowed the process of obtaining recognition. One lock-out in Boston lasted seven years, and there were similar situations in cities such as St. Louis and Detroit.

In 1896, the union spread its wings from coast to coast, as the Los Angeles Theatrical Workers Union, which had independently formed in 1891, joined the Alliance.

GOING INTERNATIONAL

The Alliance became an international organization in 1898, with the addition of Montreal Local 56 and Toronto Local 58. These Locals had already been fully operational unions prior to their affiliation. Local 56 was organized in 1897, when Her Majesty's Theatre, a newly constructed, 2,000 seat showpiece that was the largest and most modern theatre in Montreal at the time, signed an official charter with Local 56, making it the first union-run theatre in the city. Local 58 was organized in 1894 and admitted to the Toronto Trades and Labour Council the following year. It had fought for recognition and pay increases from the Grand and the Princess Theatres and had struck the Opera House for fifteen days to win similar agreements.

The trade union movement in Canada was different from that of the United States. The federal government in Canada was (and, notably, still is) less hostile to organized labor and there was a more progressive attitude towards workers than that experienced by their American brothers and sisters.

Initially, there was considerable resistance to the Canadian Locals being admitted to the Alliance. The stumbling block appeared to be the idea of merging American and Canadian organizations, rather than simply admitting two Canadian Locals into an American union. There were also some in the ranks of the Alliance who opposed internationalism in any form.

Eventually, common sense prevailed and a majority of the delegates to the 1898 Convention approved the admission of



Canadian Locals into the Alliance. In addition to Locals 56 and 58, Winnipeg Local 63 was also admitted.

From the beginning, the Canadian Locals were integrally involved in the affairs of the Alliance. For example, at the 1899 Alliance Convention, Montreal Local 56 sent a delegate, P.J. Ryan, who took an active part and helped prepare the report on laws and resolutions.

However, there was still some lingering opposition within the Alliance, and concerns about whether Locals admitted from Canada would be viable and capable of surviving. When Vancouver applied for admission in 1901, the Executive Board refused their application because the Local had fewer than the minimum members required by the Alliance Constitution. The American Federation of Labor (AFL) intervened and after three years of internal debate, Local 118 in Vancouver became a fully legitimate and affiliated local union in 1904.

By 1902, the bias against internationalism was fading. The delegates to that year's convention unanimously voted to apply to the AFL to change its name to the International Alliance of Theatrical Employees (IATSE). And the next year, Ottawa Local 95 and London Local 105 joined the Alliance rolls.

OPERATING AS A CRAFT UNION

In its formative years, IATSE gave careful consideration to its place in the nascent North American labor movement. Given the unique nature of stagehands' work and the emergence of specialized crafts, it became apparent that the Alliance's proper home was not with the Knights of Labor, but rather with the American Federation of Labor and its brand of trade unionism focusing on job security and wages.

At the first convention in 1893, delegates crafted a simple Constitution, instituted per capita dues and established a minimum rate of pay. They then went on to set specific conditions for work based on a strict departmentalization of jobs, established



a standard eight-hour day and perhaps most importantly, abolished the system of employing actors and other unskilled workers as carpenters, flypeople and stagehands.

At the second convention, held in Chicago in July 1894, the delegates rewrote the Constitution and Bylaws to reflect changes in the industry. They also established a union working card and a union label. These efforts to establish standards and parameters for each craft to benefit all members would continue for decades to come.

HOME RULE

At the 1895 Convention, delegates established the concept of home rule, which has deeply shaped IATSE ever since. Home rule was defined as "22 New York theatres for New York local members, Chicago theatres for Chicago (and so forth). . .and no other members of Locals allowed to work within the jurisdiction of other Locals without (their) consent."

It was also decided that any local union which refused to



order its members to withdraw from a sister Local would have its charter revoked and could not be readmitted into the Alliance without a two-thirds vote of the delegates in convention.

Unfortunately, troubles soon emerged. Many Locals refused to obey home rule and belligerent members refused to withdraw when ordered to do so by the President. But IATSE leadership firmly believed in the concept of home rule and was determined to make it work. They levied heavy fines and suspensions, and even expelled local unions that violated home rule. Eventually home rule was fully accepted by the local unions, and more than a century later, it remains an essential part of the character of the Alliance.

TRAVELING PRODUCTIONS

In the late 1880s, the legitimate theater existed mostly in larger cities. When producers and managers saw how popular it was, they realized the next step was to create traveling shows.

The development of a national railroad system made it possible for touring companies to reach people far beyond the big cities that were the traditional home of theater. This phenomenon exploded, reaching its peak in 1904 when 420

companies toured the U.S. and Canada. As a result, road shows became a principal source of employment in the entertainment industry.

This presented great challenges for IATSE and it led to a gradual division of skills. Sets and scenery were usually constructed in larger metropolitan areas like New York and Philadelphia. Certain stage mechanics became specialists in building sets and props in scenic shops. Others became experts in handling the output of these shops — everything from packing the sets and loading them onto rail cars to running the show during performances.

There were also issues in the towns where they held their performances involving whether to use locally-based stagehands or those traveling with the production. Often, shows were staffed with a mix of the two.

The work was brutal. Stagehands would set up shows for twice-a-day performances, and then take the show down, load it up, and travel to the next one-night stand.

Abuses were rampant. Sometimes, stagehands were left stranded, as slick producers took box office receipts and snuck



away in the dead of night, leaving them to walk the rails back home. Wages were cut arbitrarily and discriminatory practices were common.

Many road shows employed non-union crews, paying them little and forcing them to work long hours. When strikes took place, there was always a conflict between the local membership, the road stagehands, and unscrupulous workers who would come from other cities to break the strike.

However, out of these challenges came opportunities. When traveling stagehands were left stranded in distant locations, they turned lemons into lemonade, working to bring local workers into the Alliance. These early organizing efforts spread the word about what union representation could do to improve stagehands' lives.

And in 1912, at the 20th Convention, IATSE established the first blanket contract for road workers guaranteeing their transportation home as well as two weeks' pay for shows that suddenly closed. At the same time, District No. 1, composed of Locals in the Northwest, created a system which allowed road workers to send basic information, such as the size of the crew and the length of time they would be needed, on to the next destination. This ensured that not only that there would be enough people to staff each theater, but that they would be union crews.

This system worked so well that the International adopted it a few years later. It continues today as the Yellow Card system.

THE ALLIANCE'S GOVERNANCE MATURES

Without an international headquarters and with a rapidly rotating series of Presidents, who had only been paid since 1906, IATSE sought to expand its authority and centralize its operations.

At the 1909 Convention, delegates approved the creation of seven districts which would each be responsible for winning fair wages and working conditions in the theaters in their respective

regions. These District Councils ended up being very important in fighting for the workers' rights. The theaters were often owned by the same manager or chains, without the Councils, it would have been difficult to confront these chains and win equitable wage increases for the many local unions which operated in the area.

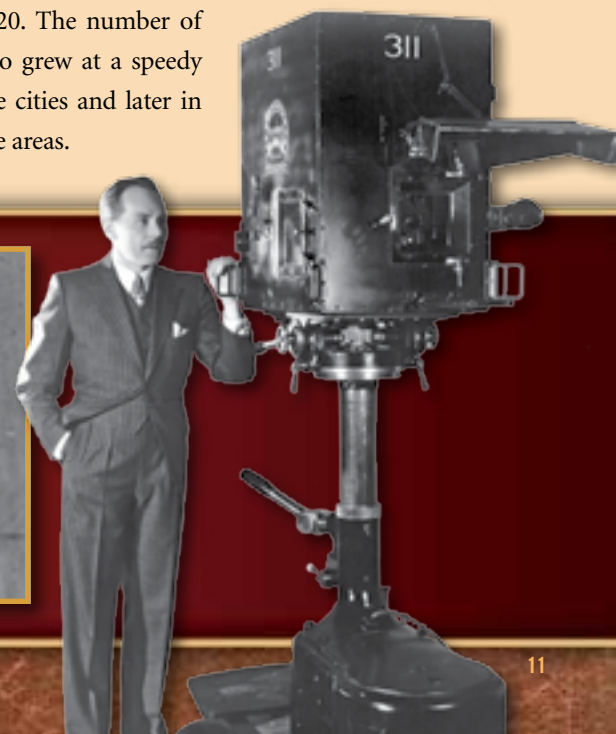
At the next year's Convention, after long and heated arguments on the floor, the delegates gave the President and Executive Board the authority to levy fines and other penalties.

In 1913, delegates voted to move from annual to biennial conventions. Our modern-day conventions follow the same traditions as these early ones, addressing challenges, identifying opportunities, enacting legislation, and hearing and resolving complaints and appeals. That same year, IATSE established its international headquarters in New York City and required that the President and General Secretary-Treasurer live and work there. At last, the Alliance had leaders with genuine authority to conduct the business of the union.

But this did not mean smooth sailing. Initially, the Executive Board was composed of the President and four "at-large" Vice Presidents, which inevitably led to regional conflicts among the Locals. The Alliance tried establishing Eastern and Western Executive Boards, but when this failed to succeed, they settled on a board composed of the President, regional Vice Presidents, and the General Secretary-Treasurer.

The President was given very broad powers, including the authority during an emergency to suspend the laws of IATSE and any local unions as long as he obtained unanimous consent of the General Executive Board.

Throughout these early years, IATSE membership rose rapidly, from 1,500 in 1893 to 3,700 in 1900 and more than 21,000 members in 1920. The number of local unions also grew at a speedy pace, first in the cities and later in the more remote areas.



THE FIRST JURISDICTIONAL BATTLES

Meanwhile, IATSE faced enormous challenges from the International Brotherhood of Electrical Workers (IBEW) and the Carpenters and Painters unions, which coveted the Alliance's contracts. There was a particularly long hard-fought battle with IBEW as it tried to claim jurisdiction of IA theatrical electricians. The IBEW, as one of the larger unions of the AFL, possessed a substantial political edge over IATSE. Unfortunately, the AFL did not then have mechanisms to settle disputes; it could do little more than revoke the charter of an affiliated union and that was a step it did not want to take. So the battle raged on.

There was an attempt to settle the dispute by stating that all work back of the proscenium arch belonged to IATSE, but this proved difficult to enforce. Newly organized outdoor theaters had no proscenium arches and new moving picture machines had to be operated from the rear of the theaters, quickly made this ruling obsolete.

VAUDEVILLE AND BURLESQUE

During the era of IATSE's founding and formative years, vaudeville was the mainstay of live theater. In 1919, there were reported to be more than 900 theaters in the country playing vaudeville. It began as burlesque, using spectacular scenery, beautiful and scantily clad women, music and comedy with heavily sexual overtones to attract large, predominantly male audiences. Early in the century, burlesque began to be transformed into modern vaudeville, which would appeal more to family audiences and became one of the most popular forms of entertainment until around 1930.

Both Vaudeville and Burlesque employed many stagehands. But their days became numbered with the growth of motion pictures. By 1931, the Palace Theatre in New York was the only remaining large vaudeville house in the nation, all the others having been converted into motion picture houses. Indeed,

We went to work on Friday, and we worked Friday, Saturday, Sunday, and then on Monday, we would put on the new stock show for the week, and then we could go home. We always brought along two or three pairs of clean socks and we would change our socks when we got a coffee break each day. I was the apprentice boy in the theatre, and for six days, I received \$8. No overtime. Nothing like that. The only thing I got that was a little lucrative was that they would let me take a part in the show, like standing at the door with a rifle or some such thing. So I would get an extra \$2 for the week for that.

— Richard Walsh, IATSE International President, 1941-1974, describing his work as an apprentice electrician at Brooklyn's Fifth Avenue Theatre in 1917.

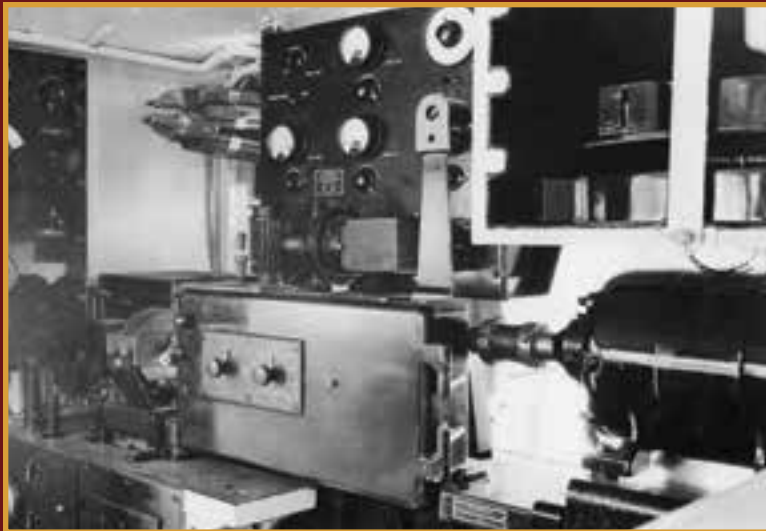
from this period on, the legitimate theater struggled to stay alive, and the movies, especially after the "talkies" arrived, continued to take a larger and larger share of the skilled labor pool in the entertainment industry.

CANADIAN THEATRE

Canada's close ties to the United Kingdom were evident through the British and Scottish theatrical companies that travelled to Canada to appear in shows in Toronto, Montreal and Ottawa. Alliance members worked as stagehands on these shows, as well as those produced locally.

The Canadian IA grew accordingly. By 1928, the Canadian Department of Labour listed theatrical Locals in New Brunswick, Quebec, Ontario, Manitoba, Calgary, Saskatchewan and Vancouver. With these and other Canadian local unions, IATSE was quickly establishing itself as the preeminent theatrical union in North America.





THE MOVING PICTURES

When moving pictures exploded onto the screen, both stagehands and actors felt threatened by this new industry. Opportunistic theater owners fed this fear by threatening to convert to movie houses if IATSE and other theatrical unions did not give in to the owner's demands.

In addition, as often occurs when a new industry emerges, there was infighting as multiple unions rushed in to claim jurisdiction. Already plagued by the battles noted above, IATSE had to fight off the IBEW and the Actors' National Union to represent projectionists. The Actors' union believed that if they controlled the number of projectionists, they could limit the number of theaters switching to moving pictures and protect their jobs. The IBEW held that anything electrical belonged to them.

On top of this, some IATSE Locals resented the growth of the motion picture industry and repeatedly denied membership to projectionists in an attempt to protect their members' jobs in legitimate theater. They clung to the belief that movies or "flickers" were just a passing fad and the public would once again return to the legitimate theater for entertainment.

From 1910 onward, movies became immensely popular. Unlike the theater, almost everyone could afford to go to the movies. As the popularity of film grew, stage theater faced a sharp decline, particularly in cities such as Chicago, Philadelphia, New York, and Denver. The movies also hastened the decline in the traveling theater tours that once crisscrossed the U.S. and Canada.

Eventually, IATSE recognized the need to stop fighting the future of the entertainment industry and start embracing it, paving the way for members to transfer their theatrical skills to motion picture production and operations.

Still, it was no easy feat to organize the projectionists, many of whom worked on the road. In fact, some motion picture

production companies sent their own employees to project films with portable machines. This led to conflicts with local Alliance electricians and calcium light operators, whose jobs were taken by these non-unionized company people. Finally, in 1907, IATSE asserted jurisdiction over all motion picture machine operators and the next year granted specific charters for projectionist local unions.

While the New York City metropolitan area formed the initial core of motion picture production, other studios were quickly established across the nation, including Chicago, Florida, New Orleans and Philadelphia. With the upsurge in movies, they had to develop a system to duplicate and transport movies from city to city, and town to town. The result was the creation of motion picture exchanges for the rental and distribution of moving pictures, staffed by workers who became IATSE members.

In the early days, projectionists were expected to take the films back and forth from the exchange, put up posters before the show, take them down afterward and even sweep out the theater. They worked seven days a week, for an average of \$10 per week. As the number of projectionists grew, IATSE fought to improve their working conditions. The projectionists' strength and power would be important to the Alliance's success in later years.

In 1914, the AFL finally gave the Alliance full jurisdiction over motion picture operators, thereby putting an end to IBEW's claim. The Alliance acknowledged the importance of the projectionists by adding "Moving Picture Machine Operators" to its union name in 1915.



THE FIRST FLICKERS

A similar process was taking place on the production side of the industry. The first American movies were made in the suburbs of New York City, especially Fort Lee, New Jersey. It was natural that stagehands, already familiar with creating and setting scenes and operating lights, would be called upon to make the movies happen. In the beginning, there was a great spirit of adventure, as everyone joined in the freewheeling atmosphere. Stagehands could suggest how to create a new backdrop to a scene and a lighting person could pitch a story idea to the producer.

But as the flickers became more successful, the movie-making process took on a factory-like tone. Producers and theater owners wanted to tap into the gigantic collective purse of the movie-going public. The early motion picture pioneers literally cranked out the movies, at least a reel each week. They were more interested in efficiency and productivity than in creativity.

Ince Studios, D.W. Griffith, William Fox, and Jesse Lasky came to the movies with a background in the theater. These motion picture pioneers naturally turned to the skilled workers they had worked with in the theaters. Stagehands became department heads and brought in their union brothers to fill the jobs on the set. They set up their studios along the craft lines of

the theaters; property people handled props, set painters painted sets, and electricians set lights. Calcium light operators gladly took the jobs of projectionists.

These workers were the trail blazers in this new industry and often ended up shaping the standards for these jobs. As Jesse Lasky explained:

It occurred to us that we could use Bill [Bowers, the property man] at the studio to take charge of obtaining all the odds and ends to dress the sets. I think Bill established the principle upon which the props department functions today, namely that a director gets whatever he asks for without argument, no matter how crazy or impossible the request.

More than 100 years later, that statement surely sounds familiar to every IA prop person working today.

SPEARHEADING THE CANADIAN MOTION PICTURE INDUSTRY

Canada was responsible for a number of important cinematic milestones. On July 21, 1896, Andrew and George Hol-land of Ottawa used the Vitascope to put on the first public presentation of films in Canada





at West End Park. The Holland brothers were also responsible for the world's first Kinetoscope Parlor at 1155 Broadway in New York.

However, unlike the legitimate theater in Canada, which evolved in much the same way as the stage in the U.S., the movie and television industries struggled to develop a truly Canadian identity due to the dominance of New York and, later, Hollywood. American-made films filled virtually every cinema in the world for the first half of the 20th Century.

As a result, the main employment opportunity for IATSE members involved projectionists. And just as in the States, IA local unions organized this emerging profession. In the projection booth, the operators were required to do many different jobs, often all at the same time and by themselves. Prior to sound, one person worked in the booth with one projector running silent movies at 60-feet-per-minute.

As T. Butler, a member of Local 302 in Calgary, Alberta, recalled, the early projectors were hand cranked. While threading successive reels, the projectionists had to operate the stereopticon,

which projected slides onto the screen, all the while asking the ladies to remove their hats and the men to refrain from spitting on the floor.

In an important breakthrough, Billy Bitzer opened the first film exchange in Canada in 1906. One of the motion picture industry's greatest pioneers, he opened his second Ouimetoscope in 1907 — the first luxury movie theater in North America.

The art of projection became an important trade for Canadian IA members throughout the first half of the 20th century.

And Canadian IATSE members were also working behind the cameras and behind the scenes in motion picture production, though the opportunities were fewer than in the U.S. — at least at first.

While American filmmakers were concentrating on commercial films and serials designed to satisfy the public's thirst for excitement and adventure, Canadian filmmakers focused on their homeland. The Canadian government and railroad interests were looking for ways to encourage immigration. The Canadian



population was still extremely small, and the government wanted to speed up the settlement process throughout the vast midsection of the nation.

Over the next few decades, they sponsored or produced many movies depicting the beauty of Canada. The Canadian Pacific Railroad established a Colonization Department, which sponsored thirteen onereel films, eleven of them dramatic, to promote immigration.

The first dramatic film made in Canada was *Hiawatha, the Messiah of the Ojibways*. This 800-foot reel was directed and photographed by Joe Rosenthal and was the brainchild of E.A. Armstrong of Montreal.

Before the shift toward California, many American filmmakers saw the promise of the beautiful Canadian landscape and turned their attention northward.

By 1913 American producers had begun tapping the Canadian repertoire of films, releasing many of the dramatic productions made by IATSE brothers and sisters in the North. While there were frequent and frustrating labor disputes in Canada, their entertainment industry pioneers were independent and creative individuals who were generally spared the strife and turmoil that dominated Hollywood.

THE LURE OF HOLLYWOOD

Initially, making movies in New Jersey was fine, but as the demand for movies increased, the unpredictable weather and long winter days when sunlight was at a minimum became more of a problem. The industry had not yet perfected the lighting techniques which would make filming easier later on. Quite simply, they needed better weather.

In addition some directors and producers were anxious to move away from the East because they were being harassed by the Edison Company, which held the patents on movie cameras. Edison expected large royalties from those companies

using his camera. But the small start-up companies could not afford to pay, so they began to look for other options.

The abundant sunlight, little rain, and wide-open spaces of sunny California beckoned. Westerns shot on location were becoming increasingly popular, and the unpopulated outskirts of Los Angeles provided a perfect setting.

Unfortunately, it was appealing to motion picture-makers for another reason: Los Angeles had a history of being a staunchly "open shop" city. Southern California labor unions were among the most hard-pressed of any in the country. This struggle went on for several decades while the city of Los Angeles went through a series of economic booms and busts.

A small group of men, led by General Harrison Gray Otis, publisher of the *Los Angeles Times*, created the Chamber of Commerce to address the economic decline of the city. They did what they could to lure businesses to town. And that included keeping wages down and busting unions.

They also recruited new residents from the East to stimulate real estate sales and glut the labor pool. This artificially large labor pool was estimated to keep wages as much as forty percent lower in Los Angeles than in San Francisco.

Central to this plan was ensuring that labor in Los Angeles remain unorganized. In 1896, Otis and other business leaders formed the Merchants and Manufacturers Association (M&M) and through the *L.A. Times* venomously attacked organized labor.

But this highly-organized and hateful opposition did not prevent the theatrical workers from forming the Los Angeles Theatrical Workers Union in 1891 and joining the Alliance in 1896.

The labor situation came to a head in 1910 when M&M managed to ram through an anti-picketing ordinance through the L.A. City Council. In a short time, 470 workers were arrested for picketing. However, the public sympathized with the strikers and juries released the defendants almost as quickly as they were arrested.



The city became an open battleground. And on October 1, 1910, the *L.A. Times* building was dynamited, killing twenty workers. James McNamara, brother of the Secretary of the Ironworkers' union, pleaded guilty to conspiracy in the explosion. The event set back the cause of labor in Los Angeles and nationwide.

It was in this "Wild West"-like environment that the Los Angeles motion picture Locals were created and grew.

The Selig Company, reportedly the first movie company in Los Angeles, was founded in 1908. The studio had very humble accommodations in Edendale, and Francis Boggs served in virtually every capacity: director, scene painter, prop person, carpenter, and even screenwriter. From this tiny start, motion picture production grew to become the largest payroll industry in Los Angeles County with more than forty companies filming in the area.

IATSE Local 33 in Los Angeles faced many challenges in organizing these studios. The smaller studios often used the streets of L.A. as the set, requiring far fewer stagehands. Larger

companies built substantial stages and facilities for production and post-production work. Bringing such disparate groups together was a formidable task. Moreover, production was spread out over a wide area around Los Angeles, so the question of territorial jurisdiction came into play.

In 1912, the IA convention passed a resolution calling for the organization of all aspects of motion picture production. It further stated that "Moving Picture Operators of the I.A.T.S.E. must refuse to operate machines handling unfair films." With this, the Alliance signaled that it would use all its might and resources to move forward in organizing Hollywood.

But Local 33, even with the assistance of permit workers from other Locals, struggled to meet the manpower needs of the studio in those early, boom days. Rival unions such as the Carpenters sought to take advantage and fill the empty jobs.

In 1914, a jurisdictional battle broke out over which union would control the motion picture production workers. Eventually, IATSE President Charles Shay, a powerful and assertive leader with significant success in dealing with inter-union disputes, stepped in and brought in new members who were either working on permit or held cards in other unions. These members were offered membership in Local 33 if they surrendered their dual cards.

In the meantime, the producers formed the Motion Pictures Producers' Association (MPPA) to promote the "open shop" in Hollywood. The producers weren't just worried about the technical workers; they feared that any unionization would cause actors to organize, and their salaries were already very high. In fact, the Actors' Equity Association was already moving toward unionizing. These early efforts would eventually lead to the creation of the Screen Actors' Guild (SAG), the actors' principal bargaining unit in Hollywood.

The Alliance, through the aggressive efforts of President Shay, had some success in getting members jobs in the studios. In fact, in 1918, the International felt confident enough to call



a general strike against producers, demanding recognition of IATSE as the bargaining agent for its members, a closed shop, a wage increase, overtime pay and double time for Sunday work. And for the first time, the IA called out the projectionists in a secondary boycott.

Unfortunately, several studios remained open due to strikebreakers from the Carpenters. The Department of Labor eventually settled the strike with a wage scale granted but no union recognition.

POST-WORLD WAR I HOLLYWOOD

At the end of World War I, the demand for propaganda films, which had kept the studios busy during the war, dried up. The influenza pandemic of 1918 killed thousands and kept people from gathering in crowded places like theaters. Many members who survived the pandemic lost their jobs, because theaters closed as a result. The studios briefly closed as well.

Following this bleak period, there emerged a new Hollywood, dominated not by the lines of work — production, distribution and projection — but by major motion picture companies. Fortunately, producers who had been associated with IATSE in the legitimate theaters looked to Local 33 for skilled workers. Thus by 1919, more than 900 new members joined the ranks of the IA.

When the IATSE contract expired later that year, the Alliance again went on strike. But this time there was even less success, as IBEW scabs pledged to fill any jobs left by IA workers as a secondary boycott. The production companies then began a campaign of mergers and acquisitions which put the power of the industry into just a few hands.

The enormous financial output of Hollywood proved a big attraction for Wall Street. Bankers got involved in the operation of the studios leading to a sense of insecurity among the workers.

The age of the Movie Mogul had arrived.

THE STAGEHANDS' CONTINUING STRUGGLE

While IATSE members in Hollywood were grappling with anti-union hostility, stagehands across the U.S. and Canada were struggling with problems of their own. With the rise of the movie industry and the decline of the legitimate theater, many stagehands resented what they saw as their brothers' prosperity coming at the expense of their own. They didn't realize that their Hollywood brothers were in a battle for their survival — they just knew that their own jobs were disappearing at a frightening rate.

In addition, the advent of the "little theater" — small regional theaters, sometimes referred to as the "Straw Hat" circuit because their busy season was during the summer — took attention away from the well-established, metropolitan theaters. These little theaters eventually evolved into community theaters, which concentrated on producing potential hits in the hinterlands for eventual opening on Broadway.

Compared with 1917, when there were at least fifty of these small theater groups, nearly 2,000 community theaters were

operating by 1925. These small theaters operated on a shoestring and did not employ union stagehands. In fact, many depended on volunteers.

At the same time, a new trend was taking place — a "new stagecraft" that reflected European trends in set design. It was more impressionistic and less realistic; more visual and suggestive, than explicit. Set designers began to use all sorts of methods to create their desired effects.

On stage, platforms were raised and lowered in a fashion



never seen before. Steps, ledges and backdrops were used more freely as were scenery and props. Lighting became more imaginative and often became an integral part of the show. This new sophistication would eventually be the savior of the legitimate stage; the influence of this trend would later be seen in such modern shows as *Phantom of the Opera*, *Cats*, *Les Miserables*, and *Miss Saigon*.

Other than these small community theaters, the major theaters were concentrated in large metropolitan areas, especially New York City. Across the country, touring companies had fewer houses to play in. In 1917, there were only 1,500 theater buildings that would welcome them. By 1927, there were fewer than 500. Many ran motion pictures five nights and produced plays only one night a week.

In 1931, *New York Times* columnist Ray Henderson wrote that south of the Mason-Dixon line, legitimate theater had been all but abandoned. He noted that not more than six companies had toured in the South that year, whereas in 1910, every city with a population over 25,000 had its own opera company and welcomed several traveling companies every week. The story was the same across much of North America. In their places, massive and ornate movie palaces emerged.

Legitimate shows were expensive and viewed by some as entertainment for intellectuals or the wealthy. The commercial theater in New York and elsewhere became a big gamble for all those involved. Many producers seemed clueless about what the public wanted and far more plays failed than succeeded.

As Clare Booth wrote in *Theatre Arts* magazine, “At present it is almost impossible to put on any show which does not seem in advance to be a ‘sure’ thing to a producer. Even then the producer is wrong seven times out of ten.”

Many stagehands and actors were going through rough times — shows closing overnight, empty houses, and disgruntled patrons. The wages they earned from these shows would often

have to last them several months until they were lucky enough to be booked for another show. Moreover, economic conditions plummeted during the Great Depression. Fearing the worst, stagehands tried to get the best terms they could up front.

At the same time, theater owners and producers often objected to strict union rules that set terms and conditions of employment. They did not like having minimum crew sizes and they did not like paying musicians for an entire performance who had little to do before the end of the first act. They did not appreciate the precariousness of the workers’ situation and their need to get the most out of the work while they could.

Alliance members were as committed to the theater as the actors, producers or owners. But they were frustrated and angered when they saw theater owners taking a whopping forty percent or more of the receipts and refusing to take the cuts they were asking the unions to accept. One union leader noted that “some producers seem to make a good living out of having failures,” a reference to unscrupulous operators who would load expenses and costs so heavily at the front end of a production that it was doomed from the start. Thus, there was no incentive for unions like IATSE to make concessions.

In addition, producers and owners repeatedly called for unions to get rid of “superfluous” workers. Yet when the producers were getting ready to mount a production, they would demand large numbers of skilled craftspeople, conveniently forgetting that they had been calling for a reduction in the labor force. In addition, ticket speculators and agencies artificially drove up the cost of tickets. Some owners would sell big blocks of tickets to these speculators, often taking a cut of the marked-up price.

It was no wonder that union members and their leaders remained suspicious and distrustful of theater owners and producers. Even Rowland Stebbins, of the League of New York Theaters, conceded this point:





With reference to the theatrical unions and their effect upon production, I believe that certain producers and managers took unfair advantages of their employees and were directly responsible for the existence of these unions today,

For many years, the belief persisted that theatrical unions were mostly responsible for the decline of the legitimate stage. Authors, producers, and theater owners alike scapegoated stagehands, musicians, and even actors for the high cost of producing shows.

Yet the reality was that producers and owners were all too willing to share their losses, but never their profits, as Alliance leaders knew very well. And as another leader of the League of New York Theatres, George Abbott, stated, "I cannot say that I know of any instance in which union trouble caused the abandonment of a play."

What they refused to acknowledge was that the shows failed for one reason: the plays themselves were simply not good enough. As the actress Lynne Fontane said, "We have read scripts by the hundreds ... but the vast majority had neither writing nor story value to commend them. They were so bad that you couldn't chain your thoughts to them, no matter how hard you tried ... 'Author! Author!' is the vital cry."

As conditions grew worse, it inflamed tensions among the various theatrical unions — the Alliance, the Musicians, the Dramatists and the Actors. This played into the hands of the producers, making it even easier to blame organized labor for everything that went wrong. The Alliance was entering a period of great struggle in New York — but things were just as challenging out West.





GROWING PAINS

After World War I, the decline in demand for propaganda films was eventually more than made up for by the increase in entertainment motion pictures - especially in Los Angeles. The number of films produced in California skyrocketed from 1,900 to more than 12,000. As productions moved west, the number of workers in motion picture production in New York and New Jersey declined by half between 1921 and 1927.

The Alliance set a new goal for itself, to link the entire motion picture production industry — from the camera operators to the film labs all the way to the projection booth — under a single union label. It was a formidable task. Vigorous organizing efforts were often met with setbacks and frustration.

Workers in several film labs in New York City wanted a thirty-five percent wage increase, a 44-hour work week and union recognition. But after a two-week strike, management hired replacement workers for the 2,500 who had struck. All the strikers won was a half-hearted promise to bargain with the union over wages.

This was minor compared to what was happening out West. The entire AFL Building and Construction Trades Department — Painters, Carpenters, Electricians and others — united against IATSE. The unions used the 1919 AFL Convention to put forth resolutions claiming that the Alliance was unfairly forcing workers to join the IA and to give up their dual cards in the construction unions. They called for the IA to return these workers to their “rightful” unions and to stop making agreements with producers to provide skilled craftspeople for this work. Fortunately, skillful maneuvering by IA delegates prevented the passage of these resolutions.

But two years later, in 1921, the building trades dealt IATSE a devastating blow. At that year’s AFL Convention, the building trades unions succeeded in forcing the Alliance to give up all studio work. The IBEW would now do all the installation work in

connection with lighting, leaving IA members only the “operation of all lights and of all devices for electrical lighting and electrical effects as well as the operation of moving picture machines.”

The Carpenters would take even more of IATSE’s work, leaving the Alliance representing only the property people and set decorators. Particularly galling was the ruling that Alliance carpenters could no longer make props out of wood or build miniature sets, work they had been doing in theater property shops for more than fifty years.

This unfair and potentially devastating arrangement could not be allowed to stand.

THE PRODUCERS POUNCE

The producers took full advantage of union divisions. They demanded wage cuts of twelve percent and an increase in straight time from eight to ten hours a day. They said these demands were necessary in light of the decreased demand for motion picture production immediately following the end of World War I.

They failed to mention the exorbitant salaries of stars (who earned over \$1 million a year in 1921, the equivalent of \$13 million today³) and producers (\$100,000 a year). Ironically, a July 24, 1921 *New York Times* article noted that there were many reasons why movies cost so much, including temperamental stars and directors, payrolls padded with relatives, and vast sums spent on the trappings of stardom.

³ <https://data.bls.gov/cgi-bin/cpicalc.pl?cost1=1000000&year1=192101&year2=201801>



In 1921, the collective salaries of corporate executives, writers, actors, directors, and other creators and managers totaled more than \$22 million. The collective wages of all production workers — carpenters, painters, prop makers, wardrobe and others — totaled just \$14 million. Yet, of course, it was the lower-paid workers who took the hardest hit.

Union leaders met to decide what to do. Actors' Equity would not agree to a strike, despite winning a big victory on Broadway with the strong support of IATSE members just two years earlier.

In July 1921, approximately 1,200 studio employees walked off the job. Many producers seized the strike as an opportunity to shut down production for the rest of the summer and avoid paying expensive salaries to stars. Briefly, the building trades unions and IATSE put aside their differences to fend off the producers' attack, but their unity could not hold, and picket lines began to be crossed.

This strike, and its damaging impact on the smaller studios, contributed to the dominance of a few, powerful studios. Wall Street bankers favored fewer, larger studios as a way of supporting their investment. All this gave the producers even more power, forcing those who returned to work to accept whatever wage rate was offered to them.

Adding insult to injury, many of these workers faced horrible working conditions. The laboratory technicians toiled in some of the most dismal environments in the entire industry. Thirty years later, a technician from those days in Hollywood would recall:

The expression 'lab rat' ... is a mock-title, selfbestowed by the [motion picture] technicians themselves. Wrapping film upon racks which were carried by hand and dipped by hand in one tank after another, until developing processes were completed, then winding the developed film onto large, hand turned drums

for drying was a far cry from present techniques [in 1954]. With the realization that every day was spent wading in the various solutions or working in the dark, airless rooms with the end of the shift being the completion of the job, then perhaps the phrase 'lab rat' will have a little more significance.

In August 1921, IATSE won jurisdiction over cinematographers and lab technicians. But it wasn't until 1929 that a successful contract was negotiated on behalf of these much-abused workers.

LABOR IN DECLINE

The problems in Hollywood were not unique. Throughout the U.S. in the 1920s, labor was in decline. Union membership decreased by almost two million between 1920 and 1924. All sorts of tactics were used against unions, including red-baiting and charges of being unpatriotic.

The "open shop" movement had been revived, with anti-union forces renaming it "the American Plan." In Los Angeles, with its long history of union-busting, the American Plan was renamed as the "Better American Foundation" and took off with a vengeance. The question had to be asked: Better for whom? Certainly not the workers.

Nevertheless, some unions were making progress, most notably California Local 150 — the IA projectionists.

Throughout these tough times, IATSE was continuing to fight and it was adapting to changes in the industry and economy. In a vitally important development that would set the stage for later gains, Local 33 was divided into two, with the original Local representing stagehands, while the new Local 37 represented studio mechanics. Three-thousand miles to the East, the Alliance chartered a sister studio mechanics Local in New York City — Local 52. And in 1926 and 1927, camerapeople organized, while 1928 followed with a charter for the laboratory technicians.



THE PRODUCERS' HIRING HALL

In 1924, the producers created the Mutual Alliance of Studio Employees (MASE) — a company hiring hall for craft workers and technicians designed to circumvent the theatrical unions. This only added to the difficulties facing the IA workers in Hollywood. In 1925, IA International Representative Steve Newman described the situation:

Conditions here are deplorable. We have more men out of work than we have had at any time since we organized. MASE are sending men out every day into the studios... MASE organization has the support of bosses as well as managers of studios, and their representative is allowed to go into any lot at any time. Their [MASE] men are called first and retained when our men are laid off. ... Members of the Alliance have been approached by bosses on the lots to sign a long term contract with the company, but must agree to stay on the job in case of trouble and renounce their union affiliation. When they refuse, they are laid off that night.

For IA members this was just another form of the yellow dog contract — join the company union or lose your job.

ALLIANCE RESPONDS — THE STUDIO BASIC AGREEMENT

In the face of such brutal abuse, the Los Angeles unions briefly put aside their differences. The IA and Carpenters Local 1692 signed an agreement restoring prop building and miniature set work to Local 37. In 1926, IATSE signed new jurisdictional agreements with the IBEW, thus stopping cold the producers' "divide and conquer" strategy — at least temporarily.

The Alliance and the other unions threatened to strike. The IA, with its projectionists, had the power to make such a strike truly damaging. On November 29, 1926, the producers and the unions signed the first Studio Basic Agreement — not so much a contract but an agreement to negotiate wages, benefits, hours and working conditions, as well as grievances.

The Studio Basic Agreement would become the cornerstone of labor relations in Hollywood and still exists to this day.

It was a major breakthrough in Hollywood labor relations — and just in time. The "talkies" were about to burst on the scene, with a whole new field of work opening up to entertainment industry workers.

THE MOVIES SPEAK

When Al Jolson sang to his "Mammy" in *The Jazz Singer*

ANIMATION AND IMAGINATION

The early cartoonists were among the most innovative and creative people working in movies. In fact, some of the most remarkable advances in sound came through animation, and most of these were produced by Walt Disney. The first sound cartoon by Disney was *Steamboat Willie*, in 1923. The cartoon used Cinephone, the optical sound system, and was remarkable for its integration of picture and sound.

Despite these achievements, the cartoonists had to battle the anti-union animosity of the studios and found their early efforts at organizing thwarted at every turn. Finally, after a long struggle, Local 839 was chartered in Hollywood and Local 841 was chartered in New York. The screen cartoonists at last had union representation as part of IATSE.



(1927), Hollywood changed forever. Sound had come to motion pictures, bringing with it new opportunities for IA members (and ending the careers of a number of actors whose voices proved to be hideous or laughable on film).

The motion picture industry as a whole was stunned by the advent of sound. Some in the business believed talking pictures were doomed to failure. The great producer Irving Thalberg is reported to have said sound motion pictures were just another gimmick that wouldn't last.

Others understood that this was the next big thing. Motion picture companies scrambled to come up with their own talking pictures. New companies — or reincarnations of old, familiar names — appeared on the scene. Warner Brothers absorbed First National Pictures and RKO Pictures was formed from a merger of RCA and several other companies. Fox moved to acquire a large chain of theaters. Loews and Famous Players-Lasky (later Paramount) maintained their prominent positions in the industry.

Wall Street speculators were pumping money in and out of Hollywood at a rapid pace. The movie executives themselves engaged in all sorts of shenanigans to keep stock prices high so they could attract more capital, needed in part to install sound equipment in their theater holdings.

With its Studio Basic Agreement in hand, IATSE quickly reestablished camera and lab technician Locals which had been so decimated in the early 1920s.

In 1927, the studios formed the Academy of Motion Picture Arts and Sciences. At first, it was little more than a company union composed of writers, actors, directors and directors of photography. Outside of the studio executives, these were the highest-paid people in the industry. The Academy made it possible for the studios to stop the spread of traditional unionism among the “talent” groups, thus ensuring that the studios — not the workers — would determine the level of

wages and salaries. By preempting their attempts to unionize, the studios hoped to keep them under tight control.

In the past, threats to use a secondary boycott of projectionists refusing to show unfair films had not been successful. The IBEW had been all too willing to send in their members to replace any projectionists who walked out. But with the creation of the Studio Basic Agreement, labor relations had reached a new level. The threat of a strike among projectionists was more of a real weapon on the side of Alliance members, not just a hollow threat.

However, sound brought with it other problems. The cost of sound equipment and installation took a toll on independent theater owners who responded by firing union projectionists. In some cities, there were lockouts which escalated into major strikes.

As frustrations mounted, some theaters were bombed. Eleven people in Los Angeles were arrested, giving anti-union forces another weapon in their fight to destroy organized labor.

THE TWO-PERSON BOOTH

Working with film and projection equipment was a dangerous job in those days. The nitrate film was highly

CANADA'S CONTRIBUTION TO PROJECTION SAFETY

The history of movie projection in Canada is important because of the many strides Canadian members made in perfecting their craft and in making the booth a safer place for all IATSE members. The Canadian government recognized early the constant electrical and fire dangers associated with movie projections, and moved to institute strict regulations and inspections of movie houses. In 1916, there were thirty-nine fires in 1,477 theaters but by 1953, that number had dropped to twenty-nine fires in 2,749 theaters.



flammable and could be ignited by even the smallest spark. In addition, it emitted noxious gases.

Alliance projectionists struggled to win a work rule for a two-person booth. Having an extra person in the booth would make it safer for the workers and assure quality in the projection of films, especially talking pictures. The theater owners' insistence on keeping only one person in the booth led to an extended period of disputes, aggravated by declining box office revenues.

At the same time, IATSE was intensifying other efforts on behalf of projectionists, as well as studio craft workers in

Hollywood. There were two systems for movie sound in 1928: Vitaphone's disc-based system which required projectionists to handle a lot of equipment all at once; and Fox's sound-on-film, which also required someone to operate faders.

No one knew which system would ultimately be adopted by the industry, but IATSE was determined to protect the jurisdiction of its projectionists. Whichever system was finally accepted, it must be operated by IA members and no one else.

THE GREAT DEPRESSION

With the stock market crash of 1929 (headlined by *Variety* as "Wall Street Lays An Egg"), the bottom fell out of the box office. Unemployment soared and theater attendance plummeted. The movie houses were hurt, but the legitimate theater suffered even more.

Some projectionist Locals responded by taking in stagehands and re-training them to join their craft. This was only a temporary fix. As the depression deepened, union projectionists who had worked at the same theater for years now found themselves locked out at contract time, as owners hired low-wage, non-union projectionists as replacements.

Projectionists working for Loews and Publix eventually made wage concessions. Other Locals followed suit. It was a brutal and difficult time. In cities where union projectionists were locked out, there was violence and there were attempts to disrupt performances through stink bombs and other means. These responses reflected the overall fear and desperation of the nation, as the Great Depression tightened its grip on the economy and the psyche of the country.

By May of 1932, more than 300 theaters were operating non-union, compared with less than 100 just a few years before. For the workers in live theater, it was even worse. Estimates are that

as many as 10,000 out of 16,000 IA stagehands were out of work during this time.

In Canada, the story was similar. Many small-town theaters closed in the 1930s, forcing IATSE members to travel the countryside in search of employment. Projectionists who had previously worked only in the booth were now doing everything from setting up projection equipment, chairs and screens to distributing advertising, selling tickets and maintaining equipment and transport vehicles.

Some Canadian IA members even found themselves required to run dances after the show. They worked long, hard hours for low rates of pay (as little as \$10 a week, roughly equivalent to \$130 Canadian today) and often took eggs, butter, vegetables and other goods in exchange for admission.

THEATER'S GOLDEN ERA — AND BEYOND

Ironically, the Great Depression overlapped with what is



widely considered the Golden Age of the American Musical, which took place from 1924-1937. So while stagehands were struggling to find jobs, those who were employed were doing groundbreaking, innovative, creative work.

Showboat ushered in this new era with settings that were lavish and colorful, filling the stage. With this production and others that followed, set design evolved into a sophisticated and vital part of a show, whether it was a musical, comedy or drama. A pioneer of this new approach to set design, Robert Edmond Jones, was described by an entertainment critic in this way:

Whether the play happens to be Mourning Becomes Electra, The Green Pastures, Much Ado, or Les Precluses Redicules, these [sketches] of Mr. Jones glow with theatricality. They never belong to the drab, commonplace of existence to which most of us are fettered both inside and outside of our playhouses. Such is their magic that they gild the humdrum with expectancy, and transfer reality to a world of dreams that is more real and beckoning than reality ever thought of being.

Alliance craftspeople brought these magical and compelling designs to life. Set design also began to include architectural elements, such as steps, ramps and levels, all molded and contoured by lighting. Alliance carpenters constructed lavish, surrealistic sets, as well as accurate, detailed structures that recreated everything from a Brooklyn tenement house to an industrialist's mansion.

The other technical elements of production — sound, lighting, props, costumes, make-up and hair — kept pace with the set design revolution. Producers and directors came to consider all these aspects of design as vital to the success of a show. As legendary producer David Belasco wrote in 1919, “Lights are to drama what music is to the lyrics of a song. The

greatest part of my success in the theater I attribute to my feeling for colors, translated into effects of light.”

The changing approach to staging gave designers — and IATSE electricians, carpenters, painters, wardrobe workers and others — the chance to participate in the entire creative process, from start to finish. The IA craftspeople and department heads became essential to the production effort, helping to tie — stage design, props, lighting, costumes, makeup, and sound — together into a cohesive whole. The accomplishments of IATSE members in the musical and dramatic theater were also utilized in more traditional areas, such as ballet and opera.

THE IATSE AND THE NEW DEAL

The election of Franklin Delano Roosevelt at the close of 1932 brought a glimmer of hope that the charismatic new President would succeed in his promise to end the Great Depression with his “New Deal.”

Unfortunately, it did not begin well for IATSE and its members. On Inauguration Day, March 4, 1933, FDR declared a National Bank Holiday. He hoped the bank holiday would slow down the avalanche of withdrawals by frightened depositors, but theater owners saw it as their opportunity to slash wages and benefits, justifying their actions by saying they were “cash poor” because of bank closings. The Motion Picture Producers and Distributors of America (MPPDA) had met in secret the night of Roosevelt’s inauguration and conspired to unilaterally impose salary cuts of twenty-five percent to fifty percent for eight weeks.

Just one week before the renewal date of the Studio Basic Agreement, the studios demanded that all unionized craft workers in the studios take a twenty percent wage cut. The unions voted unanimously to reject the wage cut.

As IATSE Local 695 told *Variety*:

The Studios took advantage of the bank situation, which climaxed their financial difficulties, to demand



cuts; they also took advantage of panic among employees ... several majors close this time of year anyhow, and others are faced with the impossibility of continuing profitably under existing contract costs. Therefore, shutdown threat means little to unions.

Local 695 was right; the studios normally closed down in February and March to reduce their inventory of exposed negatives — California's criteria for their taxes. But even after the banks reopened, the producers continued their ruthless wage cuts and tactics of economic intimidation.

As the April 1, 1933 issue of the *Official Bulletin* put it:

To listen to the prolonged wailing emanating from the recent predicament, one would be led to believe that the bank closings were confined and applied solely to the theatrical business to the exclusion of all others. ... It is common knowledge that the other various branches of industry did not attempt to make use of this opportunity by taking even temporary relief.

Some studios even employed “minute men,” individuals hired to observe production activities and report on people they deemed inefficient or unnecessary. Understandably, the crews hated these glorified spies, especially since many were accountants and had little understanding of how movies were made.

STRENGTHENING ORGANIZED LABOR

But even as producers and theater owners were trying to seize tighter control of their workers, Congress was passing laws to strengthen organized labor. The first was the Norris-LaGuardia Act of 1932, which outlawed yellow dog contracts and other tactics deployed by management to bring workers to their knees.

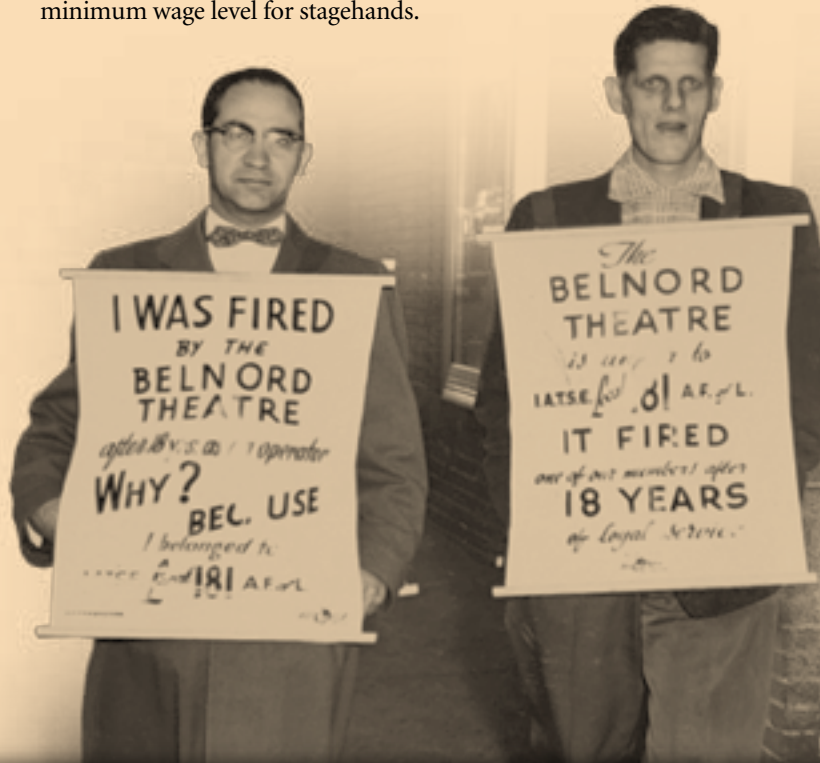
In June of 1933, President Roosevelt signed the National Industrial Recovery Act, a major piece of legislation that would

affect workers in every walk of life. It created the National Recovery Administration (NRA), whose first mission was to create a uniform system of codes to cover all American industry.

For many months, IATSE participated in the creation of an industrial code for the entertainment industry. Eventually, four codes were established:

- Code of Fair Competition for the Motion Picture Industry;
- Code of Fair Competition for the Legitimate Full Length Dramatic and Musical Theatrical Industry;
- Code of Fair Competition for the Burlesque Theatrical Industry; and
- Code of Fair Competition for the Motion Picture Laboratory Industry.

The NRA shortened workers' hours in order to spread the work around and reduce unemployment. It also set the first minimum wage level for stagehands.



In the studios, craft workers gained shorter work days for more pay per hour. They established standardized pay scales and working conditions, and brought some of the unemployed back to work. The studio Locals were strengthened by these changes and found they had more members with paid-up dues than before.

However, IATSE still had to fight for the projectionists, testifying at hearings held by the NRA, that many had been replaced with non-union operators. In addition, the movie theater owners were attempting to hide their open shop policies by setting up company unions. In some cases, the owners even paid the dues of these fake unions' members. Finally, they reached an agreement giving union projectionists a full week's pay for a maximum of forty hours per week.

THE BITTER STRIKE OF 1933

In 1933, a jurisdictional battle broke out between IATSE and the IBEW over sound engineers. Once again, the IBEW was attempting to encroach on IATSE's natural turf. Both the Alliance and IBEW appealed to the Association of Motion Picture Producers (AMPP) for representation of the sound engineers. The producers refused to take a stand, claiming language in their contracts prevented them from taking sides in a jurisdictional dispute.

Things came to a head on July 8, 1933, when IATSE Local 695 called a strike against Columbia Pictures, seeking recognition and an established wage scale. Approximately 400 courageous IA members walked out of the major studios that afternoon. Their walk-out was brief but they did halt production on two features for a short time. Local 695 then sought the right to bargain on behalf of Columbia's sound technicians. The studio refused.

On July 20, Local 695's Business Manager issued an ultimatum to all AMPP member companies — pay a standardized wage scale or face a strike. The AMPP again refused. On July 24, 1933, all IATSE Locals walked off the eleven AMPP studios in support of Local 695.

The studios held that, by striking, IATSE had essentially withdrawn from the Studio Basic Agreement, enabling them to hire replacements.

Violating every tenet of solidarity, the IBEW rushed in as scabs. Then, they rubbed salt into the wound by offering contracts to striking IA members willing to desert the Alliance.

As they had in the past, the producers took advantage of the opportunity to set union against union, member against member. They began approaching specific IATSE members with offers of two-year individual contracts without Alliance representation.

Unfortunately, many of the strikebreakers had been out of work for months and were too hungry to turn down work. "It was a bad time to call a strike," said one IATSE sound editor. Fear was pervasive. The striking members knew they stood a good chance of being permanently replaced and that economic conditions were not in their favor. The producers were using the New Deal as an excuse to "keep operating at all costs." They shamelessly declared it their "patriotic duty" to do whatever was necessary to keep the studios running.

A secondary boycott among projectionists was launched, but its impact was expected to be minimal, since the Great Depression had reduced the number of union projectionists by more than half. Here, too, the IBEW was only too eager to step into a booth left empty by an IA projectionist walking out in support of his Hollywood brothers.

Despite the ordeal, solidarity was high among most strikers in Los Angeles. They pledged mutual support right to the end. Sadly, their courage went unrewarded. The Alliance did not prevail against the ruthlessness of the producers and the IBEW. Despite appeals to the AFL Executive Board, a lawsuit against the IBEW and the Carpenters, and appeals directly to President Roosevelt, IATSE lost its power struggle in Hollywood.

The Studio Basic Agreement was redrawn in August 1933. The daily rate was reduced, and the producers' association signed



with the IBEW for all sound and electrical work. In addition, grip and property work were taken from Local 37 and given to the Carpenters union.

The results were devastating. In just a few short months, Local 695 dropped from several hundred members to just over sixty and Local 37 declined from several thousand to around forty. Estimates are that the overall membership of the Alliance in the Hollywood studios dropped from 9,000 to just 200.

According to a blistering report in *Variety*:

Two months before the strike, producers are said to have had a tacit agreement to fight the IATSE to a finish regardless of the cost and to break the strength of the individual and combined locals. The IBEW claimed that the AFL had granted them jurisdiction over film sound technicians, but the AFL records from that period offer no evidence of such a ruling by the AFL. The claim to legitimacy under AFL fiat was nothing more than a ruse aimed at covering up what was surely yet another 'back room' deal worked out between the unions — in this case the IBEW and the Carpenters — and the producers.

All this despite a ruling by the National Labor Board that the studios “take employees back without prejudice, strikers to be given preference before new employees are taken on, and that they may retain membership in their organization.”

This ruling was not enforced.

A letter in the September 20, 1933 issue of *The Nation* gives an accurate and poignant picture of what conditions were like in Hollywood:

The next morning, the men crowded outside the studio gates. Just about a hundred men, in most cases the highly skilled ones who could not be replaced, were taken back. The rest, close to four thousand, were

politely told that the jobs were filled by union scabs. But in the future, should there be any openings, they would be hired 'without prejudice,' providing they joined the strikebreaking unions. The strike overnight became a lockout. The men are helpless. ... So the New Deal has come to Hollywood in the form of unemployment to men who have loyally worked in the studios for many years. The men are bitter. Some pace the streets in a daze. Rumbblings are heard about murder, beatings, and sabotage. ... In the meantime, one of the strongest unions in the country is broken in body and spirit; the men are locked out as a result of the treachery of a handful of cameramen, the knavery of two unions ... and the great power and influence of the NRA.

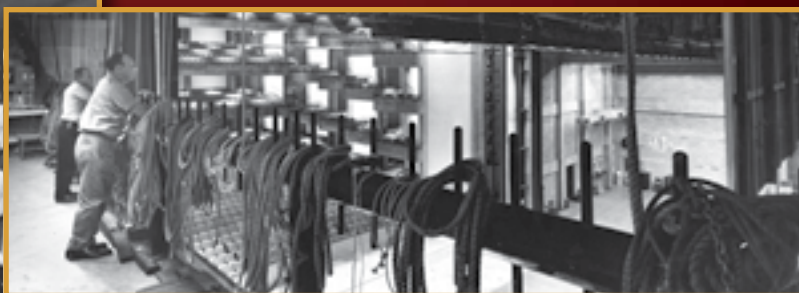
ON THE REBOUND

The bitter setback of the 1933 strike was ameliorated by passage of the Fair Labor Standards Act in 1938. The law brought what the labor movement had been fighting for: a minimum wage of twenty-five cents an hour (equal to \$4.36 in today's dollars), a 44-hour work week with an eventual reduction to forty hours a week in three years, and paid overtime at time-and-a-half.

Most studio workers and stagehands already made more than the minimum wage, but the overtime provision did make a major difference, because many had contracts that called for work weeks in excess of fifty hours.

In many cases, studios chose to comply with the law not by paying overtime, but by rearranging production schedules to fit the 44-hour week. Existing workers gained by having more reasonable hours, while others benefited as more workers were hired to make up the difference.

The year 1938 was a landmark one for IATSE for another reason — the final resolution of one of the most IA's most important jurisdictional battles.



The Alliance and a splinter group, the United Studio Technicians Guild, were battling over which union would represent studio workers. The National Labor Relations Board (NLRB) ordered an election to settle the matter once and for all. The IATSE won by a landslide 4,460 to 1,967 margin!

From this point forward, studio workers knew which union would best represent them in their ongoing struggle with producers. The Alliance then negotiated a ten percent increase for all members and a completely closed shop.

FEDERAL THEATRE PROJECT

As the 1930s drew to a close, theater's Golden Era of theater was ending. In an effort to preserve the tradition of American theater and provide jobs for theatrical workers during the Depression, the Roosevelt administration created The Federal Theatre Project, which provided the financing to produce several innovative shows, both musical and straight.

Notably, one of the most successful of the shows from the last season of the golden era was *Pins and Needles*, a musical play put on by the International Ladies' Garment Workers Union in 1937. It opened in the Labor Stage theater (formerly the Princess), and the cast was recruited entirely from the rank and file of union members, including cutters, weavers and machinists.

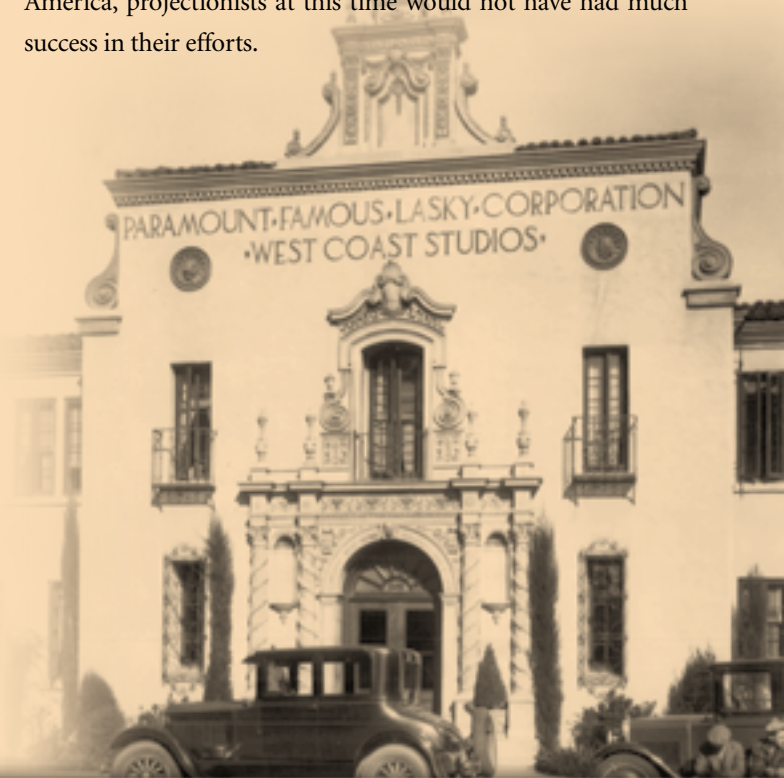
The performers continued to work their union jobs — they were so cautious at first that only weekend performances were originally scheduled so that the cast members could work at their regular jobs. The show was aggressively political and staunchly pro-worker. Fans of the show would make repeated visits, especially since the material was frequently updated to reflect current events. *Pins and Needles* ran for 1,108 performances.

MOTION PICTURE STUDIOS AND MOVIE HOUSES THRIVE

The movie industry was one of the few in North America that did not immediately feel the effects of the Great Depression. In fact, these were years of great wealth for the studios. Motion picture exchange workers swelled in numbers, as did lab workers.

Hollywood reacted to the economic pressures of the Depression with a response that persisted for many years — the double feature. Two pictures for the price of one became standard in almost all movie houses in North America during the late 1930s. Alliance projectionists suddenly found themselves working longer and harder than ever before.

As always, getting recognition and proper compensation for this additional work did not come without a fight. Were it not for the strength of the IATSE in Hollywood and throughout North America, projectionists at this time would not have had much success in their efforts.





WAR: AT HOME AND ABROAD

With the outbreak of World War II, many IATSE members found themselves called to the frontlines. Hollywood and Broadway — and everywhere in between from Miami to Manitoba — saw Alliance ranks depleted. Nevertheless, the theater continued on its course towards innovation and maturity. During this grim time, the legitimate stage responded to the public's demand for escapist material, both musically and in straight shows such as *Blithe Spirit*.

One of the most significant shows of this period was the 1943 production of *Oklahoma!* Its story was sentimental and romantic, daring and innocent. The boldness of *Oklahoma!* came in its staging, exemplified by its rejection of the traditional lavish opening number for a curtain rising on a solitary figure on stage.

But as the winds of war began to die down, the Hollywood Locals were to find themselves engaged in the bloodiest conflict in their history. Its origins went back to the 1920s and even earlier when rival unions attempted to encroach on the IA's jurisdiction or raid its ranks.

THE STRUGGLE FOR PEACE AND PROSPERITY

This time, the stage was set for open and protracted warfare between IATSE and the Conference of Studio Unions (CSU), led by Herbert Sorrell of the Painters Union. Internal struggles at the time opened the door for Sorrell to seek to become a dominant personality in Hollywood. He attempted to build up the CSU rolls by recruiting workers anywhere he could.

At the time, CSU was fresh from its success in supporting the cartoonists at Disney Studios and bringing costume designers and scenic artists into its fold. It next began organizing drives to bring under its jurisdiction such diverse groups as publicists, office employees and set decorators.

This inevitably led to conflict with IATSE. The Alliance knew that if it was to retain supremacy in Hollywood and the

entertainment industry, it would have to defend itself against attempts by the CSU to invade its rightful jurisdiction.

The lines were complicated. Alliance property people were supervised by set decorators, who were represented by the Painters Union, a member of the CSU. (Many held both cards to take whichever job became available.) While the IA claimed full jurisdiction over the set decorators, hoping to bring them into the Alliance, the Painters Union demanded recognition under the Studio Basic Agreement.

It got to the point where IATSE property people were supervised by CSU set decorators, but many IA property people also held decorator's cards. The IA claimed full jurisdiction over the set decorators, while the Painters Union demanded that the industry recognize the CSU under the Studio Basic Agreement.

This dispute involved only seventy-seven set decorators. But what was a minor jurisdictional argument soon mushroomed into a long, violent struggle involving thousands of workers — this in a city with a long, shameful history of union-busting.

When the Painters Union demanded recognition as the bargaining agent for the set decorators, the IA called for an NLRB election. In response, the Painters and the other unions of the CSU began a strike against the major studios on October 5, 1944 to force recognition of the set decorators. The War Labor Board ordered the strikers back to work while a decision was made regarding the set decorators dispute.

The Painters Union (Local 1421) filed a strike notice, in keeping with existing law. After a 30-day "cooling off" period,



members voted overwhelmingly to strike and walked out on March 12, 1945. Because the CSU strike was a jurisdictional strike against the IATSE, the vast majority of IA members crossed the picket lines, along with members of the Screen Actors Guild, Screen Writers Guild and Screen Directors Guild. The striking CSU members used physical force to try to prevent the non-strikers from working. It was a bitter time.

An NLRB election was finally held, but virtually every ballot was disputed, resulting in further delays. A three-person NLRB board created to decide the matter was unable to do so. The strike dragged on, virtually ignored by the press. Desperation grew. On October 5, 1945, mass picket lines were set up at Warner Brothers Studios. The event became known as "Bloody Friday."

Variety described the scene:

Strikers and studio police lined up for battle before sunup Friday morning and the skirmishing began when non-strikers reported for work at six o'clock and tried to pass the picket line. Strikers deployed from their barricades, halted the non-strikers and rolled three automobiles over on their sides. By noon reinforcements arrived for both sides. Squads of police arrived from Glendale and Los Angeles to aid the Burbank cops, while the strikers increased to about 1,000, led by Herb Sorrell. ... When more non-strikers attempted to crash the gate, there was a general melee in which various implements of war were used, including tear gas bombs, fire hoses, knuckles, clubs, brickbats, and beer bottles. After two hours of strife, 300 police and deputy sheriffs dispersed the pickets and counted about 40 casualties, none serious.

This ugly clash did nothing to help the image of labor throughout the nation. The picketers returned to the

THE WALSH LEGACY

Delegates to the 1942 International Convention met at a time of great internal struggle and turmoil. But they made a decision that would empower IATSE to solve its problems and pave the way for a brighter future by electing Richard F. Walsh as International President.



Walsh started in the Alliance as an apprentice electrician at Brooklyn's Fifth Avenue Theatre in 1917. He became President of Local 4 in 1925, and Business Agent the next year. He was elected an International Vice President in 1934.

At 41, Walsh was one of the youngest Presidents of an international union in the AFL and his arrival was like a breath of fresh air. He immediately opened IATSE's books to ensure full transparency. He declared that henceforth, the IA would operate in a "fishbowl." And he worked tirelessly to improve IATSE's image in its industry and among the public. His philosophy is summed up in words he spoke in 1943:

The struggle for our International will never end. We must go on and on striving for human betterments, for increases, for improvements in working conditions through the medium of our Organization. The glories of the past achievements of our Alliance should be an inspiration to all of us in strengthening the bonds of fraternal and International brotherhood, so that our future hopes may be realized.

From the moment he assumed leadership, Walsh was forced to confront one major crisis after another. He knew better than anyone that the IA was in a fight for its very life, and he was ready to fight with every weapon he had to ensure the survival of the union he loved. That he did for the next 32 years, leaving IATSE in a far better place than he found it.





battlefield the next day, this time armed with an injunction from a Superior Court judge that barred the police from interfering with the strike. Warner Brothers got its own injunction limiting the number of picketers to no more than three at a gate.

The following week, violence again broke out at Warner. This time people came armed with some sort of weapon. Thirty-nine people were injured. Many Warner workers who had managed to get through the picket lines stayed inside the studio that night. Others were brought in during the middle of the night. The violence continued throughout the week, although not as brutally as in the first days.

On October 11, three hundred picketers were arrested and jailed for violent conduct on the picket line. The public was now paying close attention and there was increasing pressure to settle matters. The NLRB was finally forced to make a decision: Who would represent the set decorators, the CSU or the IA?

The NLRB decided that votes of both the strikers and their replacements would be counted. The tally was 55 to 45 in favor of the CSU. Despite this vote, neither the strike nor the violence ended due to other jurisdictional arguments that had grown out of the conflict.

After six more months of struggle, a meeting in Cincinnati was called between the producers and the unions. While they were meeting, the mass picketing and violence spread to several other large studios, including RKO, Paramount and Republic.

A settlement of sorts was reached in Cincinnati. The strike would end and a 30-day period of negotiations would be held on all jurisdictional issues. All strikers would return to their former jobs and replacements would be given sixty days severance pay.

The committee awarded set erection to IATSE Local 80, which had been founded in 1939 to represent motion picture grips (it now also represents craft service, marine, first aid employees,

and warehouse workers). It based this decision primarily on a 1925 settlement between the IA and the Carpenters that led to the Studio Basic Agreement. The matters not settled during this time would be worked out by a three-member committee drawn from the AFL Executive Council. Their eventual decision would be the cause of the next long and bitter internal labor dispute and strike.

THE LAST GREAT STRUGGLE

In January 1946, members of Carpenters Local 946 staged sit-ins at Universal and Columbia to protest the AFL committee's decision. Pressured by the Carpenters' "Big Bill" Hutcheson, AFL President William Green then issued a statement calling for a "clarification" of the committee's decision.

Carpenters Local 946 then joined the CSU, substantially increasing the number of workers in the Conference. The producers were given an ultimatum: increase pay and adjust hours to provide work for returning veterans or face a major strike. Negotiations quickly broke down. A short time later, fights over the various jurisdictional problems — Painters and Carpenters versus IA grips, for example — were leading to layoffs of hundreds of workers.

Finally, in the summer of 1946, CSU members walked off the job. At this point, an agreement, known as the "Treaty of Beverly Hills," was reached in which the strikers returned to work and all workers received a 25 percent wage increase and a 36-hour work week.

THE DEATH OF THE CSU

At long last, the AFL three-person committee on jurisdictional disputes in Hollywood issued its "clarification" of the set erection issue, awarding construction to the Carpenters and assembly to the IATSE, essentially reversing the 1945 ruling that supported the IA's position. Subsequently, under continuing pressure from the



Carpenters, the AFL committee issued an “interpretation” of the “clarification,” which further eroded the 1945 award to the IA.

President Walsh declared that the committee had no legal right to alter the substance and intent of the 1945 ruling and refused to withdraw the IATSE carpenters from the studios. CSU carpenters responded with a strike.

The situation had come to a head — one side was going to win and other was going to lose. Walsh was determined to ensure that IATSE members would be on the winning side. He and the Hollywood representative he had appointed, Roy Brewer — who would go on to become a powerful force in West Coast labor relations — persuaded the producers to support the IA.

The studio workers were sick of the conflict and were desperate to do whatever it took to settle matters once and for all. They also knew that the producers had an enormous backlog of films they could release in the event of a protracted strike.

But once again, the strike was marred by violence on both sides. More people were sent to the hospital and tensions increased by the hour. The public and other industry workers grew tired of the interminable fighting. Screen Actors Guild President Robert Montgomery reflected the mood in Hollywood when he said:

Strikers and non-strikers are not fighting over a question of wages and hours. They are fighting because two international Presidents of AFL unions cannot agree on which union should have jurisdiction over 350 jobs. The livelihood of 30,000 American workers, all members of the AFL, is endangered and an entire industry has been thrown into chaos and confusion.

From the outside it looked like a nasty, pointless struggle over an issue that should have been settled years before. But knowing how critical a victory in this struggle would be, IATSE held its ground, and the strike dragged on throughout 1947. The Carpenters, supported by the CSU, brought one suit after another trying to oust the IA from the studios. Without exception, each suit was dismissed.

The producers eventually replaced virtually all the striking workers, and the CSU Unions began to disintegrate. At the end of 1947, Herb Sorrell’s own Local, Painters 644, voted to allow its members to cross the picket lines. Painters who returned to the studios joined IA set painters Local 729. The picket lines began to shrink, and by the end of 1948 the CSU was gone.

TELEVISION ARRIVES

Throughout its history, IATSE members have been inventive and resourceful, not only in responding to technological innovations but in spearheading them. Indeed, members were in many ways responsible for the advances in cinematography, sound and special effects that made the movie business so lucrative for the studios. Likewise, stagehands in New York, Boston, Washington, Chicago, Toronto, and in cities large and small across the U.S. and Canada had helped expand live theater far beyond its conventional bounds.

But the introduction of television would have a profound impact on the entertainment world, transforming the industry and providing new jobs for some IA members while jeopardiz-

ing the livelihood of others.

Many old-line IATSE members initially resisted the upstart television industry, believing once again, that TV was a gimmick





that wouldn't last and certainly wouldn't replace movies or the theater. But for other members, especially New York stagehands, television meant more regular work, especially in the days of live telecasts when theatrical workers were called in to build and change sets, operate lights and do everything they did in the theater, only on a smaller scale.

The crossover between theater and live television was a natural for many of these IATSE members. The movie studios were fascinated by the possibilities of television as well. Movie companies such as Paramount either owned or had financial interests in some of the early television companies.

From its earliest days, profits and technology drove the development of television and the Alliance was vital to both. It took IATSE members to implement — and in many cases, to create — the technological advances that gave television the constant interest and stimulation that viewers required. As with theater producers and movie studios, the networks would focus on prof-

its, and they knew that retaining and winning new viewers was essential. They also began to understand the power of television to touch people, to influence events, and to entertain. The power of the dramatic story, centered on human events, became the mainstay of TV in the early years.

Alliance members met the early challenges of television with ingenuity and enthusiasm. It also became apparent early on that the techniques for movie-making or the legitimate stage would not necessarily work for television. For example, close ups — as opposed to long, wide shots — became key ingredients of a TV play, and the lighting technicians, camerapeople and other skilled personnel who could execute these tight shots live, with only one chance to get it right, were in great demand.

Other studios were experimenting with theatrical television systems. Alliance projectionists were the logical technicians to operate this equipment. In 1949, there were television



systems set up in many theaters around the country, including the FabianFox in Brooklyn, the Comerford West Side in Scranton, Pennsylvania, and the Pilgrim in Boston. In these theaters, viewers watched live television transmissions of the World Series and other big events. Before personal ownership of television sets became common, this was how people watched TV. The picture projected by theater television was 15 to 20 feet high.

The IATSE was a sponsor of the popular *Tonight on Broadway* show. On October 2, 1949, President Walsh appeared on the show and told viewers, “You know, ladies and gentlemen, right here on Broadway is the world’s greatest entertainment, and this program makes it possible for us to show some of it to you. We hope that seeing a bit of Broadway each Sunday night on television will make you want to see more in the theater.”

However, the real push for television was not coming from the live theater or from the movies, but from radio. The National Broadcasting Company (NBC) – a subsidiary of RCA – and the Columbia Broadcasting System (CBS) were the first major competitors in the fledgling industry. By the end of 1946, there were fifty television stations in the United States. By the late 1940s, the number of households with TV sets increased at an annual rate of 1,000 percent! By 1948, one million TV sets had been sold.

This increase in television watching had an undeniable impact on the movie industry. Box office revenues declined by about twenty-three percent between 1946 and 1956. Profits were cut even more, dropping from \$122 million in 1946 to \$30 million in 1949 for the ten largest studios.

The Alliance’s work in television was initially through live productions at networks and motion picture production in Hollywood. Because the industry was so young and had not yet achieved the recognition and dominance it would later exert in the entertainment industry, wage scales for TV production jobs were lower than in other crafts.

For IATSE stagehands working on live TV productions, it was stagecraft transplanted to a TV studio. Networks also hired carpenters, electricians, scenic artists, wardrobe workers, make-up artists, hairstylists and other skilled theatrical technicians to fill these jobs. Though the pay was low, the work was steady — something important to theatrical workers during this time.

DuMont Television Studios in New York was the largest in the country and a prime organizing target for rival unions and the IATSE. The NLRB ordered an election to determine which union would represent these workers. The IA’s main competition came from the IBEW and from a new, unaffiliated union, the National Association of Broadcasting Engineers and Technicians (NABET).

The Alliance triumphed and IATSE Local 794 was chartered. In 1945, the Local entered into a five-year contract with DuMont covering all its engineers in New York. Camera operators (who at that time were women) got a fifty percent increase in their weekly pay from \$50 to \$75. This victory led to other successful efforts later in Washington, D.C. and Pittsburgh, when TV stations began operation in those cities.

As IATSE began to fight for better wages, the major networks began to do what their theatrical counterparts had done so many years earlier. They began to recycle sets, props, and costumes to save money, cutting jobs and working hours in the process. The networks also began to rely on filmed programs throughout the early 1950s, transferring the focus from live productions in New York to motion picture production in California. On the West Coast, IA members secured jobs in television but only if they were willing to accept lower wages and more difficult working conditions than their sisters and brothers on theatrical movie sets.

In the early days of motion picture production for TV, the companies found it very difficult to make money on their projects. To cut costs, they turned to 16mm film, rather than the



35mm film used in movies. Alliance agreements did not cover 16mm productions, so many TV producers operated without union contracts. In order to win agreements, IATSE Locals had to sign contracts that allowed lower wage scales and smaller crews.

Motion picture production for television did not become widespread until the early 1950s, when the number of television outlets rose dramatically. New opportunities for advertisers brought more revenue to the networks, allowing for increased production.

As the demand increased, some of the Hollywood studios saw an opportunity to expand into telefilm production. Universal, Republic and Monogram all began TV motion picture production during these years. These studios already had strong relationships with IATSE, making organizing efforts considerably easier. Nevertheless, things did not always go smoothly.

In February 1952, IATSE workers went on strike for one hour at four of the ten major producers: Ziv, Crosby, Wisbar and Screen Televideo. In a major breakthrough, that pressure forced all ten producers to sign a contract equal to that enjoyed by IA members working in theatrical movie production. In the summer of 1952, one-quarter of the IA membership in Hollywood was employed in television motion picture production.

The IATSE remained strong in both New York and Hollywood because network producers knew the Alliance could supply the skilled hands needed to produce quality television films and programs. But as work shifted from New York to Hollywood, IA members on the East Coast found it difficult to maintain adequate wage scales and conditions.

THE DECLINE OF THEATER TELEVISION

President Walsh had hoped that theater television would



dominate the new industry, giving work to IA members in virtually every segment of the entertainment industry. But the post-war public preferred to stay home and watch the tiny, black and white screens in their living rooms instead. With the decline of theater television, IATSE knew that it was essential to expand jurisdiction into the television stations themselves.

The IA's long history of association with motion picture companies would prove very useful in this new organizing effort. In 1947, IATSE won jurisdiction over all craft and technical workers at Paramount's television station in Los Angeles, KTLA. In Chicago, the Alliance won similar jurisdiction at Paramount's WBKB. Chicago Locals also won contracts at WGN-TV, and contracts were signed with WPTZ and WFIL in Philadelphia.

However, some organizing efforts were not so easy. Many TV stations grew out of radio stations, where both the IBEW and NABET had strong bargaining relationships and thus enjoyed a distinct advantage. Although some stagehands had worked in radio, it was not significant enough to affect the advantage the other unions possessed. In 1950, President Walsh acknowledged



the organizing difficulties when he said that “whoever has a majority of the workers in any station may get the bargaining rights for its entire technical staff, including the projectionists.” The technical demands of television also made organizing difficult, as IATSE members struggled to get the training they needed to win some of the better jobs in the field.

But IATSE did have success in winning representation of electricians, lighting directors, prop workers, carpenters, wardrobe personnel, make-up artists and hairstylists, teleprompter operators and sound effects technicians. The creation of Broadcast Locals within the Alliance eased some of the organizing problems. When the opportunity came to seek representation of all the technical workers at a television station, the IA would bring these workers together as Locals of Television Broadcasting Studio Employees.

President Walsh also established a Radio and Television Department with the authority to create new broadcast units separate from existing IATSE Locals. He knew this was necessary, since industrial organizing was the only way to successfully represent these workers. The IA had already lost several representation elections to the traditional broadcasting unions, and President Walsh rightly believed that the Alliance had to become more realistic and resourceful. However, organizing was never easy, especially under the restrictive, antiunion Taft-Hartley Act of 1947.

PRIME TIME OPPORTUNITIES

Despite these obstacles, television was opening opportunities for IATSE members. In 1953, there were some 425 full-time and part-time stagehands working for NBC alone. These technical workers helped the network produce 135 television shows a year, as well as more than fifty commercials. According to a 1953 article in *Chimes*, NBC's employee publication, these stagehands had to be versatile and quick:

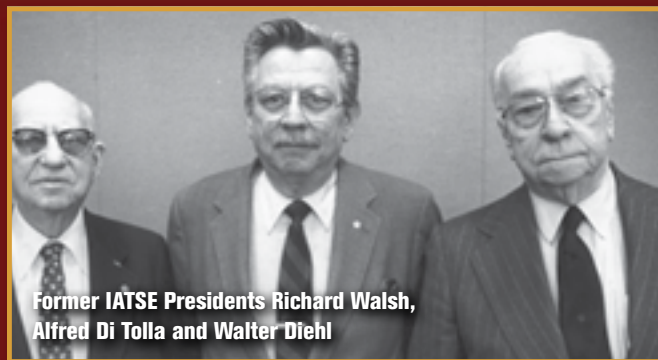
Not only must the stagehand make his scenery ‘fly,’ but he must be able to operate pop-up toasters, simulate rain or snow, and there have been cases when a stagehand on cue must make flies fly or buzz around a certain actor on set. ... Old hands at the game are an invaluable asset to any TV program.

Split-second timing with no room for mistakes was the nature of television in its formative years, and IA members devised all kinds of ingenious ways to make it work. Costumers and wardrobe assistants hit upon a unique way to effect costume changes despite the limitations of tiny studio stages and the demands of continuous live action: actors wore two or three outfits at the same time and shed them while moving from scene to scene.

Lighting technicians, many already experienced from years on the stage, learned to use lighting to simulate aging on actors' faces, or to lead viewers from scene to scene. Lighting was especially critical to the re-creation of dramatic effects, such as storms and other weather changes. Boom operators had to learn to capture sound without getting in the picture, knowing all the time that they had only one chance to do it.

Underlying all of this was advertising. Alliance members helped create the commercials which would quickly make the relatively new medium of television so profitable. Cartoon commercials became a mainstay of television, because it was cheaper to produce animation than live action. At one time, there were sixty studios in New York alone, employing approximately five hundred members of IATSE Local 841, Screen Cartoonists. Alliance animators were kept busy in these and other shops all across the U.S. and Canada.

In addition to the cartoon commercials, the 1950s and 1960s saw the rise of children's entertainment cartoons — the Saturday morning staple. This work brought many IATSE members long-term contracts, a welcome change from the uncertainty of the early days.



Former IATSE Presidents Richard Walsh, Alfred Di Tolla and Walter Diehl



AND NOW FOR THE NEWS

During this time, television news grew rapidly, also having a profound impact on IATSE. Within a few short years, TV news and documentaries would become as much a part of the medium as gangsters (*The Untouchables*), Westerns (*Bonanza*) and comedies (*I Love Lucy*).

The rise of TV news negatively impacted IATSE members' jobs in two ways: First, it gradually eliminated theatrical newsreels from television and movie theaters and second, the networks decided to stop relying on footage from sources like Fox and Telenews and began maintaining film crews in all the major metropolitan areas instead. Each crew was generally made up of

a cameraperson, a soundperson, and an electrician who recorded the material on film. Since IA members had been performing these functions for many years, the television networks and stations readily recognized the value of hiring union.

As a result, IATSE contracts were negotiated with the three major television networks — the American Broadcasting Company (ABC), CBS and NBC — and with many other television stations covering the news film crews. These contracts provided substantial, long-term employment for IA members at favorable rates of pay and desirable working conditions.

In most cases, television news was simply reported, without analysis or context. For many years, the nightly newscasts were only fifteen minutes long. But in 1953, the coronation of Queen Elizabeth II made the networks realize that people would watch newsworthy events for more than the allotted fifteen minutes. NBC went after the coronation story in an aggressive way, even employing a completely new and secret rapid film development process created by the Massachusetts Institute of Technology.

ROLL TAPE!

In the late 1950s, another technological advance, videotape, revolutionized the field because it allowed picture and sound to be recorded simultaneously, and played back instantaneously. In addition, videotape allowed transmission of picture and sound from the field directly to a television station, and from there direct to the public over the airwaves, making possible live broadcasts of news events.

Video also revolutionized the entertainment side of TV. Instead of live programming, which required extensive rehearsal time, shows could be recorded on videotape in the same way that filmed shows were made — by the stop-and-go method.

Tapes could also be edited like film, so shows could be put together out of sequence. Several shows could be taped



in a day or a week, whereas with live TV it took much longer. This resulted in less work for IATSE members who had been working not only on the production of shows but on the rehearsals as well. Worst of all, shows recorded on tape could be re-broadcast many times over, thereby providing networks with a source of program material that dispensed with the necessity of IA crafts.

Additionally, the development of mobile video cameras used in the field to cover news stories sparked a heated controversy over who would represent the camera operators. Although IATSE argued that the news motion picture crews possessed the know-how and experience to cover news in the field and should therefore be awarded the jurisdiction over the so-called ENG (Electronic News Gathering) function, the networks awarded the work to IBEW or NABET.

Litigation resulted, but for the most part the award of jurisdiction by the networks was upheld by the NLRB, by arbitrators, by the courts in some instances, and by the impartial umpire under Article 20 of the AFL-CIO Constitution.

The end result was that the engineering unions by and large took over the function of gathering news in the field through electronic cameras using videotape. Many IA members who had done this work in the past were required to become members of IBEW or NABET to stay employed by the networks.

But IATSE kept at it. And in 1964, President Walsh signed an agreement with the Association of Motion Picture Producers and the Alliance of Television Film Producers⁴ that covered videotape productions.

Later on, videotape had a profound impact on IATSE members in other ways. Tape could be reused, and did not require as much careful lighting as film. Video cameras were perfected to the point where virtually anyone could use one. The

result was that many “independent” producers began to make video films for television as well as movies.

LANDMARKS OF TV NEWS

In the late 1950s and early 1960s, several major events impacted society and network news programming — and the work lives of IATSE members. The U.S. visit of Soviet leader Nikita Khrushchev kept hundreds of IA camera operators, sound technicians, electricians, grips, gaffers and other technical personnel working around the clock to cover the historic occasion.

The election of John F. Kennedy as President in 1960 was another major event that transformed TV. The first Kennedy-Nixon debate was at a CBS affiliate, WBWM in Chicago. Station technicians were required to meet all kinds of demands on the part of the candidates’ entourages, including painting the background on the set two times, the last time shortly before the debate was to begin. The IATSE members on the set of that first debate helped make history.

The Kennedy inauguration lasted all day and into the night, just as coverage of his assassination would preoccupy tens of millions of Americans just a few years later. In the latter instance, television served the dual purpose of informing the public and helping the nation to grieve. The images gathered by IATSE technical crews were emotionally riveting. Forever after, IA members would find themselves in the midst of national and international events knowing that Canadian and American citizens were relying on them to bring news into the living room. Wars, urban riots, the conquest of space, live telecasts of congressional hearings on everything from civil unrest to the possible impeachment of a President — IA members made it possible for the people to be eyewitnesses to all of these pivotal events.

⁴ The two organizations merged in 1982 and became the Alliance of Motion Picture and Television Producers.



THE STORIES IA MEMBERS CAN TELL

As with the movies and the stage, much of television's success is due to the skills and creativity of IATSE members, who tackle every production problem as if the film or show depends on it. Even in the early days, they knew they were part of something truly special.

One long-time IA member, Ted Cook of Local 44, remembered the excitement and thrills of those days. Sometimes, it took a combination of ingenuity, hard work and just plain luck, as this harrowing story about the first episode of *The Untouchables* illustrates:

The lot was bare and broke, the picture was way over budget of \$500,000 and we were taking the big master shots. Fortunately, I was working for the best special effects man around named A.D. Flowers, who could scrounge up items in a junk yard, surplus stores, or anything to make something workable. ... The shot was of a very large brewery and whiskey making plant that the FBI was going to raid by driving a ten-ton Mack truck through 30-foot high double doors. Inside we had three big beer vats rigged on the inside with five gallon cans filled with phony beer at the gun shot holes, a whiskey still to break up, plus a dozen steam pipes that had to disgorge their steam, and other explosive hits and fire power. We also had a couple of steam boilers making steam and fog.

Because of the budget [overruns] we could not have any help. Well, we did not panic. A.D. took care of the bullet hits, explosives, the door and guns. My job during shooting was to dress up as a worker, open and close the steam valves, go vat-to-vat filling beer cans, and handle the fog.

This was one of the first multi-camera shots taken in TV, with three or four cameras. One camera was set up on the floor to film the truck crashing through the door. Me, being very safety conscious, I thought the camera was too close to the door. The camera crew said they had measured the distance, but I insisted that if the truck hit just right, the door could go a lot further than expected.

The crew moved farther back, and I suggested that they should not lay there while the camera was rolling, so they put a rope on the camera and moved out of the way. The shot went off very well – the 30-foot doors blew in, and all hell broke loose. Machine gun fire, vats sprouting streams of beer, and steam from pipes filled the air. The director said over and over again, 'I can't believe it, just the two of you set up all this.' I winked and said, just another IATSE job.

Oh, by the way, the door landed on the first camera — they got their shot but lost the camera. The rope couldn't save it. Luckily, no one was hurt.

All too often, IA members would find themselves in uncomfortable, even dangerous, situations, yet they always "got the shot." As Local 644 (now Local 600) member Gerald Yarus recalled from his television news work in 1967:

Rocks, bottles and other missiles kept hitting the pavement all around me. I was trying to shoot film and stay healthy at the same time. It was the second night of the Newark riots. ... Emotions were high and hatred was in the air. One fellow said he would knock me down and walk all over me if I raised my camera. ... The only people you can count on are your soundmen and electricians...

Local 644 (now Local 600) member and CBS News cameraman Larry Racies also remembered those riot-torn days: *'Keep your helmets on and your lights off.' These instructions given us by a policeman were our introduction to the New Jersey riots ... And we were off with helmets on and lights off. ... Not only was the use of hand lights forbidden; it would have been folly to have lighted one even if it had been permitted. So we shot with available light ... most of the streetlights had been shot out, but there was some light from tracer bullets...*

And, on occasion, the real impact of the footage gathered by IATSE members can take on a whole new meaning many years, even decades, later, as illustrated by this account in a 1952 issue of the *Official Bulletin* of an atom bomb test: *For the second straight year, the telecasting of the Atomic test was brought to the public through members of our Television Broadcasting Studio Employees Local 815. ... Perched on a series of mountain tops between the Nevada testing ground and their Hollywood transmitter, the KTLA engineers licked the snow, power failure and equipment shortages to relay the startling bursts to television sets all over the nation. The only sour note of the test was struck when the target area was declared 'too hot' to allow the cameramen to approach for the anticipated follow-up coverage of the damage done to dwellings and automobiles.*

Exciting news footage wasn't all the public expected to see on their television sets, however. They craved realistic, thrilling action-adventure programs as well. This posed special challenges for IATSE members working in TV studios in Hollywood. As time went on, these shows became more sophisticated and the techniques used to achieve special effects grew more complex, but the success of each venture still relied on the skill and perseverance of IA members.

The ingenuity of Local 44 member Ross Taylor led to many developments that served the industry well. One of these was his "harmless gun."

Some time ago, I decided that someone should get busy and make equipment which was dependable and safe and would give more realistic results. ... Previous to the pellet gun, gunshots were made by small powder explosions or by pellets thrown with slingshots. The former was precise but blew the debris back at the camera, was expensive to install and very slow to reset. ... Slingshots looked better but very few men are expert with one. ... My pellet gun solved these problems. It will shoot balls, slugs, dust pellets, splatter capsules and blood effects, on a twelve shot with repeating action and with equal accuracy...

But Brother Taylor didn't stop with the pellet gun. He invented many effects, including the special one described here: *I am rather proud of my mechanical striking snake, mostly because of the size of the mechanism. ... It is smaller in size than any other existing snakes, while still maintaining the regular 20-inch strike. ... The hole necessary to bring the snake to ground level is only one-foot by one-foot by three feet, and can be handled by one man. It uses compressed air for power and is controlled by electricity. On recovery it is ready to strike again. ... Saves time on retakes.*

Graphic art also found a place in television, combining the skill of the artist with the technical ability of a carpenter, painter or electrician. In the beginning, IATSE graphic artists used hand illustrations, sculptures, airbrushing, photo re-touching, and animation to create the effects needed.

One of the early designs created by IATSE graphic artists was for the *Perry Como Show*, in the 1950s. The opening titles were old fashioned and delicate, while the "Letters" segment featured floating letters.

As with other IA crafts within the studios, the work evolved through technology-and the Alliance evolved with it.

“AND NOW IN LIVING COLOR”

By the early 1950s, television was a multi-billion dollar industry. But just when the public became accustomed to the flickering black and white screen in their living rooms, color burst onto the scene.

In 1950, RCA had developed a high-definition, all-electronic color TV system that was compatible with existing black and white TV. However, that same year, the Federal Communications Commission (FCC) approved a different color TV standard for commercial use that was incompatible with black and white television. For viewers, this would mean having to choose between receiving only color transmissions or only black and white transmissions — but not both on the same TV set unless they invested in an adaptor which would only rebroadcast the color picture in black and white, not vice versa.

But on December 17, 1953, the FCC reversed itself, approving the RCA system as the standard that would apply to color television broadcasting. By the end of the first full year of color television, color programs had become available to three of every four U.S. households.

A studio in Radio City was devoted entirely to color programming. The Colonial Theatre was leased and remodeled as a studio for major color productions at a cost of nearly \$1.5 million. Alliance members on the job — everyone from property people to engineers — received extensive training in color techniques. The sets, props, lighting, costuming and make-up all had to be conceived and executed to look good in both color and black and white, since many homes did not switch to color TVs for years. The problem was getting manufacturers to produce color TV sets, retailers to sell the new sets instead of black and white models, and service people trained to repair the sets.

By 1959, the break-even point was reached in color broadcasting. Sales of color television sets were up, and

manufacturers were starting to earn profits. In 1960, seven years after the FCC's decision, color television was a \$100 million a year industry. By 1965, three networks were broadcasting in color, with more than five million color sets in use.

CABLE ... AND BEYOND

Cable television first came on the scene in the early 1960s. As always, IATSE would have to fight for the jobs generated by the new industry. During the 1970s, the number of local cable systems grew to about 4,000, with more than fifteen million homes subscribing.

In just a few years, the face of television was transformed, with such phenomena as Home Box Office, ESPN, Cable News Network, MTV, and so-called “superstations” like WTBS in Atlanta. Alliance members had to struggle to gain even a measure of the work these new systems would generate.

HBO and the other pay-TV services came about because of the remarkable improvements in transmission of programming by satellite. In just a few short decades, viewers had grown accustomed to seeing major national and world events played out “live” on television.

THE VIDEO AGE

The age of video arrived during the 1980s, but as early as 1970, the Alliance was already focusing on the coming era of video cassettes. The 1970-71 winter issue of the *Official Bulletin* featured a comprehensive explanation of video cassette technology, including performance specifications:

The 1970s will be the decade when an individual will be able to sit at home and enjoy entertainment of his own choice—plays, films, etc., or be able to receive instructions in sports and do-it-yourself courses or even be able to read a book.



This prediction was perhaps a decade too early, but it did come to pass in the 1980s.

The video boom brought massive copyright infringement, a persistent problem which the Alliance and others constantly fight with great vigor. The pirating of Hollywood productions eventually led to the commercial release of major films on the video market, to circumvent the movie and television pirates and to encourage the public to buy the tape before it hit commercial TV or a pay channel.

But a new phenomenon would have an even greater impact on the industry itself — the merger mania of the 1980s. The buying and selling of television networks, movie studios and individual station outlets caused great upheaval in the industry during the twelve years of Presidents Ronald Reagan and George H.W. Bush. Out of this came a fourth network, the Fox Network, and the takeover by Time, Inc. of the Warner communications empire.

These two events were momentous in the evolution of the entertainment industry — though only a prelude to what was to come in the decades hence. Unfortunately, while these developments increased the demand for shows to fill air time, program quality was not immediately part of the formula. And IA members did not benefit from the station explosion.



THE LEGACY OF WALTER DIEHL

The IATSE was fortunate to have Walter F. Diehl as International President during the turbulent period from 1974 through 1986. He began his career as a projectionist and soon rose to a succession of leadership roles in his local union and the International. As International President, he built on the record of his predecessor, Richard Walsh, to ensure that the IA would remain the preeminent labor organization in the entertainment industry. He was scrupulous in ensuring that the affairs and finances of the IA and all local unions were above reproach. And he worked tirelessly to enhance the image of IATSE in the public eye. All of today's members owe him a great debt of gratitude.

Reruns of old TV shows popped up on cable, along with old and not-so-old movies. Networks and superstations began filling their late-night hours with news shows and talk show programming. The increase in broadcasting hours provided some work to IATSE members, but, as always, every job was fought for and hard won.

THE THEATER MODERNIZES

From the 1940s onward, the theater changed rapidly, both to accommodate the evolving tastes of audiences in changing times, and to address the competition posed by movies and television. The successful shows of the 1940s and 1950s had extremely long runs, but the number of road companies decreased. The lure of Hollywood and the new medium of television continued to draw many established stars and IA members away from the stage.

Throughout this period, show sets became more realistic and were placed against stylized backdrops. Colors were bright and strong, described by one theater expert as “posterisque.”

PLAYING IT STRAIGHT

During this period, staging of serious dramatic material became less directly representational and more surreal. The crafts-



manship of theater-based IA carpenters, electricians, lighting engineers, flypeople, sound technicians and property persons was put to the best possible use in creating what was then called “theatricalized realism.”

Despite this great productivity, theatrical output reached a low point at the beginning of the 1950s, when less than sixty new productions were mounted. The number of theatrical houses seemed to be decreasing every year, with many being produced off-Broadway.

The movement was reflected throughout North America. Regional theater began to expand, with well-respected venues established in cities such as Dallas, Houston, and Washington, D.C. The regional theater movement was given a big boost in 1959, when the Ford Foundation pledged financial assistance to resident companies of great promise.

Summer festivals also provided a way for theater to spread outside the bounds of Broadway. In particular, the Shakespeare Festival in Stratford, Ontario, begun by Tyrone Guthrie in



1953, would be very influential throughout North America. Similar festivals sprang up in such places as Ashland, Oregon; San Diego, California; and Stratford, Connecticut.

At that time, there was a reversal of the long-established tradition of shows opening on Broadway and then being taken on the road. For example, *Lorelei*, starring Carol Channing opened in Oklahoma City and travelled for almost a year before it went to New York. Thus, work for Alliance members was increasingly decentralized.

There is one stunning example of the combination of two IATSE crafts emerging during this period: the videotaping of the Mary Martin hit, *Peter Pan*, for television (telecast on NBC in 1955, 1956, and 1960). This show posed enormous challenges for IA stagehands, who often held Mary Martin's very life in their hands as she soared above, across and beyond the stage in her flying harness. Although the show had a relatively brief run on Broadway, the sale of the production to television meant it was a moneymaker after all.

THE SIXTIES: DISORDERS, DISASTERS AND DECAY ON THE THEATER SCENE

The riots, drugs and economic turmoil that characterized our society in the mid- and late 1960s was reflected in the theater. Ticket prices soared along with inflation. Unemployment followed, and the middle class, which had for so long set the tone for what was presented on stage, stopped attending. It was inevitable that jobs would be lost. Producers cut costs everywhere, not just in labor but in production values as well. Sets were no longer lavish and extravagant. Instead, scenery, sets, and wardrobes became sparse and meager.

The situation was not helped by the fact that new talent, as soon as it succeeded on Broadway, would depart for the movies and television, where they could make much more money. Moreover, money that would have been used to mount major

Broadway shows was now being diverted to the music industry and rock concerts.

The sound designer took on greater importance. Local 922 President and Business Agent Abe Jacobs noted that the sound designer is the "fourth member of the production and design team of a theatrical production." Along with the scenery, costumes and lighting, sound is now recognized as a major element of the overall quality of all productions that are done today.

Some of the late 1960s productions proved to be highly successful on the road, such as *You're A Good Man, Charlie Brown*, and *Do Your Own Thing*. These shows played in legitimate theaters all across the country, setting box office records and providing much employment for IATSE members. The touring companies not only provided work for road workers, they also were a source of work for in-house crews in the cities they visited.

But the Great White Way seemed unable to snap out of its lethargy. The last half of the decade produced some successes that are overshadowed by the lack of competition and innovation during this period.

However, IATSE stagehands, wardrobe personnel working in tailor shops, wig and hair stylists, make-up technicians, and box office employees were still able to find steady, long-term work in such venues as the Metropolitan Opera House at Lincoln Center.

This work would serve the IA well as Broadway struggled to climb out of its slump.

THE STAGE IN CANADA

Alliance members in Canada faced many of the struggles their American counterparts endured during this era. In 1962, for example, Toronto had only two live theaters. But government funding spearheaded a revival, enabling the city



to start rebuilding its theater community throughout the next fifteen years. The biggest push came in the mid-1980s and IATSE members, as well as Canadian actors, directors and writers were ready to step in.

The result of that support and commitment can be seen decades later in Canada's thriving legitimate theater industry. In Ontario, summer festivals such as the Shakespeare festival in Stratford also provide work for IA members. Ironically, a high percentage of theatergoers include more than three million tourists, many of them American.

The strong connection to the performing arts has ensured a place for Canadian theatre in the hearts of the nation's citizens. It also ensures continued work for IATSE members, whose skills and craftsmanship are welcomed by the thriving Canadian theatre community.

THE BRITISH INVASION

In the 1970s, IATSE members in New York were caught up in the decline of Broadway, while their brothers and sisters working on stages across the U.S. and Canada were doing a little better thanks to the success of the road shows of past Broadway hits. Then, in 1971, the first wave of the British invasion came ashore in the form of *Jesus Christ Superstar*. This marked the first appearance of Andrew Lloyd Webber, the young Englishman who would transform musical theater and Broadway with it. With these new shows, staging and dramatic special effects became as important as songs and book, dialogue and direction.

Once again, IATSE members found themselves caught up in a rapidly changing and evolving industry as they were called upon to create and execute elaborate staging, lighting and sound design, helping to make this and other shows successful even when critics disapproved.

ON THE CUTTING EDGE OF CHANGE IN THE EIGHTIES

Legitimate theater in the 1980s continued to be dominated by economics. Too often, both dramatic and musical shows closed after a single performance because their producers were afraid to risk future expenditures on anything other than a sure thing. Thus, there were few long-running hits.

The era of the modern spectacle would culminate in 1988, with the arrival of yet another Lloyd Webber production, *The Phantom of the Opera*, with advance sales of more than \$16 million. The show attracted such attention and interest that it virtually dominated the theatrical season — and it revived interest in the legitimate stage.

Phantom used every effect available to recreate the misty waterways of the Paris sewers or the city's nighttime skyline. Alliance carpenters constructed the interior of the Paris Opera house complete with box seats and grand staircase. They built a tilting bridge and a massive grid that could fly up or down but still be strong enough to support the weight of actors climbing on it. Special effects included pyrotechnics of every sort. Computers, operated by stagehands, controlled props and equipment ranging from the phantom's boat to the candelabra that swept in and out and up and down the stage. It was theatrical spectacle at its finest.

The heightened importance of automation in the theater could have left members behind, had not IATSE made such a strong commitment to education and training. By continuously enhancing members' technological skills, becoming fully conversant with new technologies as soon as they are developed, we have been able to protect our position in the theater industry. Indeed, this versatility and ability to adapt to the demands of the workplace — at an extremely rapid pace — has earned IATSE the respect of theater managers and producers worldwide.





THE MOTION PICTURE INDUSTRY TRANSFORMS

When the boom years of the post-war era came, the studios were ready. In fact one of motion picture industry's most profitable year ever came in 1946. The studio system meant that, in addition to the "talent" (writers, actors, directors), the technicians were also part of a studio's repertory company.

IATSE carpenters, electricians, sound technicians, editors, hair stylists, wardrobe personnel, and make-up artists were crucial components of the studio machinery.

These technicians helped the studios turn out thousands of pictures during these years, everything from mundane gangster movies to cinematic masterpieces. These films depended on lighting, set design, sound and other technical effects as much as they depended on script, acting and directing. Orson Welles may have had the ideas, but it took an IATSE technician to make them happen.

As the industry evolved, IATSE evolved with it. Alliance members worked for the major studios, such as MGM, Paramount, Warner Brothers and Columbia as well as for the growing number of successful independents, such as Disney and Samuel Goldwyn. They also worked for some smaller independents, such as Monogram, who were organized under the Independent Motion Picture Producers Association.

Eventually, IATSE members in Hollywood would find themselves having to negotiate with yet another association — the Alliance of Television Producers, who made motion pictures for the small screen. The IATSE's success in negotiating with so many rival producers lay in the fact that members were involved in the motion picture process every step of the way, from concept to reality — from the sound stage to the editing room to the film lab and exchange to the projection booth.

Even IATSE members in the film laboratories contributed significantly to the overall product, tackling the many

complicated procedures required to develop the film and make flawless release prints. These skilled professionals worked under the jurisdiction of Laboratory Technician Locals from Hollywood to Chicago, from Detroit to New York.

THE GOVERNMENT AND THE COURTS STEP IN

Before World War II had ended, U.S. Courts ruled that the motion picture industry's methods of distributing movies represented an illegal restraint of trade. The courts opposed block booking, claiming it was unfair to individual exhibitors because it required them to book many pictures they didn't want just to get the few they did.



In addition, movie chains owned by the major studios made it even harder for independent theater owners to compete. In 1948, the Supreme Court ruled (in *U.S. v. Paramount Pictures, Inc.*) that the studios had to divest themselves of their theaters. That effectively eliminated the guaranteed outlet for the studios' product, no matter how good or bad that product was. These rulings effectively eliminated the studio system.

At the same time, more and more Americans were buying television sets and staying away from movie theaters. Television promised work for IATSE members (after jurisdictional and technical problems were resolved), but initially the new medium had a very negative impact on studio workers.

The movie industry went into its own kind of great depression. Thousands of studio workers were laid off. Sound stages and outdoor sets were left empty. The larger studios, which had acres of sets and hundreds of players under contract, were hit the hardest.

Smaller studios like Columbia managed to survive. And in 1951, Columbia had the wisdom to establish its own television division, Screen Gems. Ultimately, thousands of IATSE members would work for Screen Gems, making the transition from movies to TV.

Sadly, one by one, the great movie palaces began to close down. The shift of the population to the suburbs and away from the city centers where these palaces were located hastened the decline of the movie industry and cost thousands of IATSE projectionists their jobs.

INNOVATION SAVES THE DAY

Alliance members' skills and our ability to adapt to rapid change were tested during the 1950s and 1960s, as the movie industry attempted to find ways to win back consumers who now sought their entertainment through television, sports events and outdoor activities.

One of the first innovations IATSE members had to contend with was 3-D, a three-dimensional, stereoscopic novelty that was produced by shooting the same scene through two separate lenses set apart but contained in a single camera. Alliance camerapeople and projectionists alike enthusiastically did their part to make the new process successful.

Cinerama was another novelty that came on the scene at about the same time. This process, developed around 1953, held great promise since it did not require the uncomfortable and awkward glasses of 3-D. The Cinerama experience brought the audience into the action, as opposed to 3-D, which brought the action to the audience. It created the sensation that the body was in motion. It was, in its day, like a wild ride at Disneyland.

Again, IATSE members eagerly embraced Cinerama despite its shortcomings, one of which was its complex projection process, which meant only a few theaters in major cities were equipped for it. It was marketed much like the road company of a Broadway hit, with reserved seats, scheduled performances and high ticket prices.

Cinerama ran into trouble when producers tried to use it as a legitimate process for feature production. Films such as *How the West Was Won* and *It's a Mad Mad Mad Mad World* were simply overwhelmed by the grand scope of Cinerama.

And there was increasing competition from another new process — Cinemascope, which was touted as offering 3-D effects without expensive lenses and costly alterations to projection equipment. Theaters would need special screens developed by Cinemascope's creator, 20th Century-Fox. The screens were sixty-four feet wide by twenty-five feet high and curved to a depth of five feet, giving the feeling of being surrounded by the action. Accompanied by stereophonic sound, Cinemascope, it was claimed, would engulf the viewer.

These new processes required some adjustment by directors and IATSE camerapeople. The wide frame now had to be filled in with sets, props, and action. Actress Lauren Bacall said that



acting in a Cinemascope picture was much like performing in a Broadway play — actors had to keep moving across and in and out of the frame in order to make full use of all the room it provided. In an unskilled director's hands, standing still could reveal the downside of Cinemascope — the empty corners of the frame.

At the same time, a skilled director and cameraperson could use those corners to enrich the story and action of the feature. By the mid-1960s, the wide screen was here to stay.

COLOR COMES TO THE MOVIES

One of the great innovations of the movies in the last half of this century was the development of color. Technicolor Corporation was founded all the way back in 1917 and the company was supported in its efforts by all the major studios.

For decades afterward, black and white film remained the medium of choice for most filmmakers, especially since IATSE camerapeople and lighting technicians were refining their art so quickly and skillfully that black and white films had much more emotional impact and depth than did the color movies of these early days.

Color was reserved for cartoons or for grand spectacles, such as *Gone With the Wind* in 1939. It was filmed by Ernest Haller, an IA cinematographer who had already filmed eighty pictures, but this was his first color movie.

Technicolor Corporation enjoyed a monopoly and thus could dictate how its process was used. The company even developed an aesthetic code for the use of color in film. Competition would not come until the development of a competing process, Eastmancolor. This process allowed color film to be shot with an ordinary movie camera. At the same time, color emulsions became faster and easier to handle.

However, as IATSE members working in the studios during the late 1940s and 1950s knew, Eastmancolor was cheaper

and easier to use but it was not as brilliant or intense. Moreover, movies in Eastmancolor proved to be unreliable, so that films using this process in the 1950s are already seriously faded. It wasn't until the 1980s that Eastman would develop a stable color film stock that would have the permanence and brilliance of Technicolor.

REALISTIC SOUND

Sound was another technical area that improved dramatically in the years after World War II. Alliance sound technicians had always worked hard to capture good sound despite the difficulties of the task. As Bob Weatherford, sound editor with Local 776, wrote in 1958:

From the beginning of the sound motion picture era, great care has been taken to capture the realism of sound in conjunction with the picture. ... We sound editors believe that one picture with good sound effects is not noticed by the majority of movie-goers. They take all of the sound for granted, not knowing that the sound, and in many instances much of the dialogue, is dubbed and put in by a sound editor.

He remembered how "quiet" was the operative word on the sound stages of old. In fact, he recalled, the sound department often flew balloons from the tops of the highest sound stages to notify planes that shooting was in progress so they would avoid flying directly over the stages.

What Brother Weatherford said in 1958 is still true today: "It is really more the effect of the sound than the sound effect that is important."

A TRUCE IS DECLARED

Television and movies made their peace with one another in the mid-1950s, when Hollywood started making shows for TV and began selling old movies to television.





ALFRED W. DI TOLLA — PIVOTAL LEADERSHIP

Alfred W. Di Tolla helmed the IATSE during eight of its most pivotal years, from 1986 through 1994. During this time, which included IATSE's Centennial, he made organizing a top priority and oversaw a membership increase from 60,000 members to 76,000 members. He encouraged more effective communications and made major investments in educating and training Alliance members. He spearheaded the historic NABET merger. And he negotiated fair contracts with superior pension and health and welfare benefits.

President Di Tolla began his career as a Charter Member of the Broadcasting Studio Employees Local 782, which he later merged into Radio and Television Sound Effects/Broadcasting Studio Employees Local 844. He became a working member of Local One in 1955, and was a proud member of that Local until his untimely passing in 1994.

In 1974, Di Tolla was appointed an IATSE International Representative, a position he held for four years. He was then appointed Assistant to the President, a position he held until he was elected International President by the General Executive Board in 1986, succeeding Walter F. Diehl. He was re-elected at the next three conventions in 1988, 1990, and 1993.

Throughout his time in office, President Di Tolla had the support of IATSE members because his pledge to represent the best interests of his IA sisters and brothers was always at the forefront.

Above all, President Di Tolla built for the future, and created the platform enabling his successors to take IATSE to new heights. His leadership, along with his strength and personal integrity kept the IA in a position of respect and prominence in the trade union movement and the entertainment industry.



The movies began to focus on what was best about the medium, producing films that incorporated sound, color, and composition in ways that could not be achieved by television.

Alliance members who had worked all their lives in the movie industry found themselves working in television, as new companies bought old film studios to make TV films. Among these were Revue, which bought the old Republic studio, and Desilu, which bought RKO.

Decades later, it became common to see feature films that are less than a year old on television. Then it became common to rent them on videotape or DVD. And today, many movies can be live streamed the day they open.

This practice helped studios make money, given the prospect of additional revenue when the movies are long gone from

the theaters, enabling the production of more movies and generating more work for IATSE studio mechanics. However, it had an adverse impact on IA projectionists, since it has eliminated movie houses which played fourth or fifth-run films, as well as those that catered to revivals of past blockbusters.

THE RENAISSANCE OF THE MOVIES

In the 1960s and 1970s, the movies underwent a renaissance. Films like *Bonnie and Clyde* introduced a new kind of anti-hero to the cinema, as well as a new realism that required much more complex make-up, costuming, props and set design.

Alliance camera operators and cinematographers found themselves asked to supply a whole range of effects, from slow motion to freeze frames and jump cutting. Some movies (*The*



Wizard of Oz being among the first) even intermingled black and white with color. Attention to detail became paramount, in decor, in dress and in setting.

Fewer films were shot on soundstages. IATSE members found themselves spending more time on location. The use of natural — or natural-seeming — light became prevalent, presenting new challenges for IA lighting technicians.

As the move towards realism increased, IATSE studio mechanics were called on to stage elaborate and difficult scenes, such as high-speed car chases (as in *Bullitt* in 1968 or *The French Connection* in 1971).

The next generation of films would find IATSE members producing even more complex special effects to give audiences thrills and excitement beyond the previous bounds of their imagination.

In the 1980s the North American motion picture industry underwent a transformation which also changed the IATSE, bringing with it new challenges and new opportunities.

The major studios were in decline, producing fewer than one hundred feature films in 1983, compared with five hundred in 1937. In 1987, one of the busier years of the decade for the studios, there were one hundred and thirty-five features. On the other hand, independent producers released three hundred and eighty films. This transfer of work from the studios to the independents had a major impact on employment among IATSE members, a trend that continues through the present day.

STRONGER TOGETHER: THE IATSE-NABET MERGER

As IATSE's 100th anniversary approached, the Alliance achieved new levels of strength by engaging in an historic merger with two NABET film Locals. By joining IATSE, NABET Local 15 on the East Coast and NABET Local 531 on the West Coast ensured that every craft associated with the film industry would now stand together under one roof.

At the 60th Biennial Convention, International President Alfred Di Tolla made the case for the mergers, telling the delegates:

A single union in motion picture production can most effectively serve the interests of the people employed in this area ... the two organizations can work out mutual assistance pacts in television to strengthen our bargaining positions vis-a-vis the networks ... the networks have changed in character since they were taken over by purely commercial interests that do not hesitate to exploit the advantage they have since unions are divided instead of joining forces to combat a common enemy.

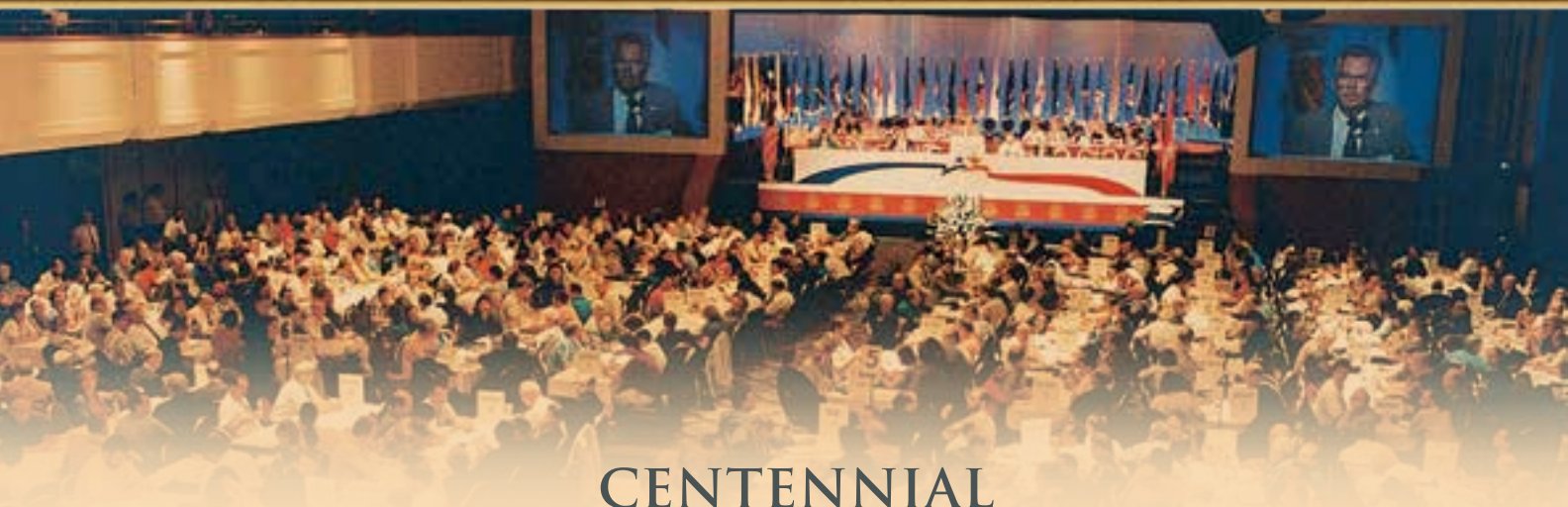
By joining forces, IATSE and former NABET members benefited from the combined might of a single union able to negotiate with producers from a position of unity and strength. Indeed, this kind of action — putting aside differences for the common good of all — represents one of the basic tenets of trade unionism.

For more than twenty-five years, NABET members' crafts overlapped with those of IATSE members in the film industry, and the competition only made it easier for employers to divide and conquer. The merger eliminated that danger and recognized that together, we can surmount common challenges and achieve common goals.

The establishment of Studio Mechanics Locals also helped to strengthen IATSE's position in film and television. The creation of these Locals enabled the IA to more effectively represent motion picture production workers in areas where they were not adequately covered before. The Studio Mechanics Locals provided specific procedures and mechanisms to ensure that members were protected from exploitation, that they received appropriate wages and benefits, and that their working conditions were safe and adequate.

The studios themselves benefitted as well, since the Locals provide reliable sources of highly-skilled, well-trained workers regardless of location.





CENTENNIAL

In July 1993, the IATSE commemorated the 100th anniversary of the founding of our great union with a grand Centennial Convention in New York City. There was much to celebrate. The Alliance's membership had reached the 74,000 mark. The merger of NABET Locals 15 and 531 was completed, adding to IATSE's breadth and market strength.

The National Industrial Agreement had been signed, providing exhibition workers all across the U.S. with uniform protection of their wages, working conditions and benefits.

The Alliance was one of the few unions growing at that time — and the membership was doing well. The IATSE pension fund gave participants a 6.71 percent increase just one month earlier. Wages were also on the rise. The Pink Contract was in a continual process of being expanded to lower-budget productions, which was simultaneously raising living standards for stagehands and increasing membership in the Alliance. And the growth in membership working on TV specials and awards shows was continuing apace.

On this special occasion, IATSE received substantial outside accolades for its achievements. International President Alfred W. Di Tolla was presented with the American Theatre Wing's Antoinette Perry "Tony" Award. The Academy of Motion Picture Arts and Sciences, the League of American Theatres and Producers also issued honorary awards to the Alliance

for its immeasurable contributions to the entertainment industries.

There were other positive developments to celebrate, too. The Alliance had just organized the first sports broadcast contract covering employees working for National Mobile Television, the largest supplier of remote broadcast production trucks in the country. Workers joined Locals 600, 695, 700, 800 and 871, performing work for the Los Angeles Lakers, Los Angeles Clippers, Anaheim Angels, Los Angeles Dodgers, Anaheim Ducks and Los Angeles Kings.

Employment in the motion picture and television area was also expanding. In 1993, production was largely centered in major cities, but the trend to filming on location was growing, and with it, organizing opportunities. After several new Studio Mechanics Locals were chartered under International President Di Tolla in the late 1980s and early 1990s, the International began to assist these local unions with vigorous organizing efforts.



NEW LEADERSHIP

On December 20, 1994, International President Alfred W. Di Tolla passed away, leaving a legacy of great accomplishment, one that positioned IATSE to reach new heights over the next twenty-five years. The General Executive Board elected Thomas C. Short to succeed him. A longtime IATSE activist, he had served as International Vice President, and was elected General Secretary-Treasurer in the Alliance's centennial year.

One year later, IATSE's leadership continued to be strengthened with new blood. At the 62nd Convention, James Wood was nominated by Canadian Districts 11 and 12 for the position of

Eleventh Vice President, and then elected to the position.

Working together with existing officials, staff and long-time General Counsel Harold Spivak, this post-Centennial leadership team invigorated IATSE with new energy and a fierce commitment to dramatically expand the Alliance's membership and clout.



Harold Spivak

From the birth of our union on July 17, 1893, to today, our history has been marked by innovation, creativity, commitment to excellence, and an unparalleled desire to achieve. The entertainment industry which touches so many millions each day owes much of its greatness to the skill and perseverance of Alliance members down through the years.

We owe these members a debt of gratitude. We can repay that debt through renewed commitment to building a strong future for our Alliance, not only for ourselves but for those who will come after us.

We must renew our belief in the future through a reaffirmation of all that has made us great in the past. That must include our oath of obligation to serve our union and our brothers and sisters above all else.

We must rededicate ourselves to a high quality of work that is unequalled within our industry.

We know that the challenges and responsibilities of the next century will be even greater than those we faced during our first 100 years, but we are not afraid. We welcome those challenges, and eagerly anticipate what the future will bring.

We can build our own legacy of greatness that will serve our International for another century.

I believe this heritage of pride and accomplishment will be recognized and honored a hundred years from now, when the delegates to that convention gather to celebrate 200 years of achievement.

**— International President
Alfred W. Di Tolla,
61st IATSE Convention**



HEALTH AND RETIREMENT SECURITY

Providing for members' health and retirement security has always been a prime mission of the IATSE, but the nature of employment in the entertainment industry made this a challenge. While workers in many other fields have permanent, full-time jobs with one employer, theatrical productions, motion pictures and television shows typically have limited runs. Most IATSE members move from job to job and employer to employer many times over the course of their careers; sometimes even over the course of months.

In the 1940s, it became commonplace for employers to offer health insurance and pension benefits to their employees, but that model didn't work in entertainment. So IATSE, along with other unions in sectors where employment is sporadic or

temporary, set about to create multiemployer plans that could offer the same health and retirement security to the members. The Taft-Hartley Act of 1947 (which in most respects was one of the most anti-union measures ever enacted by Congress and



became law over President Harry Truman's veto) established the structure for multiemployer plans governed by boards made up of equal numbers of labor and management representatives. Through collective bargaining, employers would contribute a certain amount of money to these plans per employee, and the plans would provide the workers with health and pension benefits.

That's why two broad plans were launched to meet the retirement and health needs of members — the Motion Picture Industry Pension & Health Plans, and the IATSE National Benefit Funds.

MOTION PICTURE INDUSTRY PENSION & HEALTH PLANS

The Motion Picture Industry Pension & Health Plans are multiemployer, non-profit, Taft-Hartley Funds established by collective bargaining agreements to provide pension and health benefits for IATSE members working in the production of motion pictures or engaged primarily in furnishing materials or services for motion picture productions.

The first plan was established in 1952 to provide health and welfare benefits to members of the entertainment industry without any lapse in coverage when a participant went from one job to another. Now known as the Motion Picture Industry Health Plan, it currently provides coverage to more than 130,000 people.

One year later, a second plan was established to provide retirement benefits to members. The Motion Picture Industry Pension Plan currently distributes nearly \$25 million (before taxes) in pension payments to more than 18,000 retired participants, their survivors or beneficiaries.

In 1979, a third plan was established to provide supplemental retirement benefits funded by employer donations. The Motion Picture Industry Individual Account Plan (IAP)

has grown significantly since its founding, both due to the performance of its investments and increases in wages and the number of work hours of its hard-working participants. It is not unusual for someone who has been in the industry for thirty or more years to withdraw an IAP account balance in the six figures.

In 1990, the administrations of the Health Plan and the Pension Plan merged. Although they are two separate legal entities, the Plans are known as the Motion Picture Industry Pension & Health Plans (MPI). Since then, several other pension and health plans merged with the MPI, including several on the East Coast, which led to the establishment of an MPI New York office.

In 2017, more than 1,800 employers contributed to MPI, and upwards of 96.5 million hours were reported by employers on behalf their employees. These record-setting numbers show the strength of the entertainment industry — and IATSE's dominance of its workforce. Today, the combined investments of MPI total more than \$8.4 billion.

IATSE NATIONAL BENEFIT FUNDS

The IATSE National Benefit Funds (NBF) were launched more than sixty years ago to provide retirement and, later, health security for members. They are also multiemployer, non-profit, Taft-Hartley Funds established by collective bargaining agreements, ensuring continuity of coverage in fields where employment is temporary, sporadic or episodic, involving multiple employers. There are now four primary funds.

The first plan, the IATSE National Pension Fund was established in 1957. Now known as Plan A, its first partici-



pants were primarily projectionists, ushers, and film sales and distribution employees. Employers made contributions of \$0.06 per hour per employee at the time.

In 1963, Plan B was established, with fixed daily contribution rates of \$0.75 for participants, who were largely traveling stagehands working under Pink Contracts. Plan A was merged into Plan B in 2002. Today's daily contribution rates go up to \$25 day.

In 2002, Plan C was launched for participants who are mostly in motion picture production. Many agreements added Plan C pension benefits to their negotiations in the years that followed.

Today, there are approximately 2,500 retirees and spouses receiving monthly pension benefits through Plans A and C.

In 1973, the IATSE National Health & Welfare Fund was founded to provide health benefits for IA members in film sales and distribution roles, as well as stagehands working on tours.

In 1992, the Fund added a Plan C after the NABET merger, providing members of NABET Local 15 a benefit plan structured similarly to the one they had been receiving. Plan C was innovative in its creation of CAPP (Contributions Available for Premium Payments) accounts, which made it possible for IATSE members who did not work consistently to still participate in a comprehensive group health plan for themselves and their families. This was of special benefit to members in the motion picture industry, and it also enabled IATSE local unions to negotiate richer benefit packages.

Another unique feature of Plan C is its Medical Reimbursement Program (MRP) which allows participants who have other group health benefits through a spouse or

other employment to use that plan as their primary coverage, while having their deductibles, coinsurance, copayments and some out-of-pocket expenses reimbursed through the MRP.

Starting in the late 1990s, the Health and Welfare Fund saw extraordinary growth in participation. Many Locals, including ATPAM, Local 4, Local 764, Local 798, and USA829, merged their plans into the National Fund and others have been able to obtain benefits for their members through collective bargaining. Today, more than 45,000 IATSE members, spouses and dependent children receive health coverage through the Fund.

To further meet the needs of IA members, the NBF launched two other funds in 1973. The IATSE Annuity Fund established a defined contribution pension for members, with two distinct 401(k) features so that workers under different types of collective bargaining agreements can fund their nest eggs with pre-tax deferrals up to IRS limits. Today, it has more than 77,000 participants.

The IATSE Vacation Fund ensures that members not working year-round can still take paid vacations. It provides an annual check of post-tax monies primarily contributed by Pink Contract employers for members working on such agreements. The Fund has approximately 4,000 participants.

The combined assets of all four funds now exceed \$1.8 billion, representing a more than two-hundred percent increase over the previous ten years. The Funds have enjoyed double digit contribution increases over the past fifteen years, reflecting the strength of IATSE's collective bargaining agreements and providing members with health and pension benefits that are the envy of virtually all non-union workers and many workers in other industries.







ORGANIZING AND GROWTH

Like most unions in the period from the 1950s to the 1990s, IATSE focused more on serving and representing the existing membership than on organizing. One consequence was that membership stagnated and has often been said of business and in other contexts, “If you’re not growing, you’re dying.” No one was going to let that happen to the Alliance.

President Di Tolla had already started the process of reviving IATSE’s organizing efforts, and President Short and his team worked to take them to a new level by actively focusing on organizing the unorganized in previously ignored geographic areas and new technical venues.

For example, a classification of workers, Art Department Coordinators was an organizing success in 1996, when members of this craft affiliated with IATSE Local 717 (later merged into Local 871).

In the theater world, Denver Local 7 won an election at a theater operated by Clear Channel after the latter reneged on a voluntary recognition deal. In Washington, D.C., Clear Channel voluntarily agreed to recognize Local 22.

In the Motion Picture and Television areas, IATSE spearheaded a substantial increase in organizing in all areas of production, setting the table for national contracts, pay TV agreements, and eventually unscripted and reality programming.

In tradeshow and display work, IATSE continued to enlarge the number of venues and succeeded in reaching agreement in Hartford, Charlotte, Boston and West Palm Beach by 2003.

In Canada, IATSE’s tireless efforts throughout that decade resulted in mergers with other labour organizations in the motion picture and television fields, making the IA the dominant entertainment industry trade union in the nation. Canadian local unions embraced the concept of organizing so fiercely that IATSE membership in the country doubled between 1993 and 2003.

These efforts proved beyond any doubt that success breeds success. The more victorious organizing drives IATSE has

spearheaded, the more willing employers have been to forego protracted NLRB proceedings and the threat of an IA job action. As a result, IATSE membership grew from 74,000 members in 1993 to 105,000 in 2003 — a whopping forty-two percent increase!

SPORTS TELEVISION

One of the top targets during the decade from 1993 to 2003 was sports broadcasting. Many of these organizing drives resulted in successful National Labor Relations Board (NLRB) elections, including Southwest Television, and Comcast Mid-Atlantic.

After a three year organizing drive, a contract was negotiated with National Mobile Television (NMT) covering freelance employees and providing benefits, a union security clause, and job security. National Mobile Television was the largest supplier of remote broadcast production trucks in the country. Workers joined Locals 600, 695, 700, 800, and 871, performing work for the Los Angeles Lakers and Clippers NBA teams, the Anaheim Angels and Los Angeles Dodgers baseball teams, and the Anaheim Ducks and Los Angeles Kings hockey teams. This was among the first of many fruitful campaigns organizing freelance sports television workers.

In 1997, IATSE started organizing the freelance sports technicians working regional TV across the Country and the following Locals were chartered:

- Local 793 Washington State, covering the Seattle Mariners, Seattle Sounders, Seattle Supersonics (before they moved to Oklahoma City), and college sports.
- Local 795 San Diego, covering the San Diego Padres and college sports.



- Local 796 Texas, covering the Houston Astros, Houston Rockets, Houston Dynamo, FC Dallas, Dallas Mavericks, Dallas Stars, Texas Rangers, San Antonio Spurs, college sports and high school playoffs.
- Local 119 San Francisco Bay Area and Sacramento, covering the Oakland A's, Golden State Warriors, San Francisco Giants, Sacramento Kings, San Jose Sharks, San Jose Earthquakes, San Jose Sabercats, and college sports.
- Local 748 Arizona, covering the Arizona Diamondbacks, Phoenix Suns, Phoenix Coyotes, college sports, and spring training baseball.
- Local 100 New York, covering the New York Mets, New York Yankees, Brooklyn Nets, New York Islanders, New Jersey Devils, Major League Soccer and college sports.
- Local 762 Chicago, covering the Chicago Bulls, Chicago Blackhawks, Chicago White Sox, Chicago Cubs, Chicago Rush, and Chicago Fire FC.
- Local 487 Baltimore/Washington D.C., where technicians were added to the existing Local to help cover the Washington Wizards and Washington Capitals.
- Local 745 Minnesota, covering the Minnesota Twins, Minnesota Timberwolves, Minnesota Wild, Major League Soccer, and college sports.
- Local 793 Oregon, which combined with the existing Local to cover the Portland Trailblazers and Portland Timbers.
- Local 414 Wisconsin, covering the Milwaukee Brewers and Milwaukee Bucks.
- Local 317 Indiana, covering the Indiana Pacers and Indiana Fever

In addition to the regional sports television broadcasting listed above, IATSE has organized National Broadcast of Sporting Events for FS1, FS2, The Golf Channel, Big Ten Network, and National Hot Rod Association, as well as the NBA Draft.

MOVING FAR BEYOND HOLLYWOOD AND NEW YORK

Until IATSE's centennial year, most motion picture and television production had been largely based in the traditional production centers. Coverage under Alliance production agreements was limited to these production cities, while non-IA productions proliferated elsewhere in North America.



But motion pictures were increasingly being shot on location in places far from Hollywood and New York, with the growing independent film movement leading the way.

A prime motivation for this trend was the desire to use cheaper, non-union crews. President Di Tolla sought to nip this looming problem in the bud. He chartered several new Studio Mechanics Locals in the late 1980s and early 1990s. The International began to assist these local unions with vigorous organizing efforts. Then-International Representatives Matthew Loeb and Scott Harbinson led several successful organizing efforts in the Carolinas in the early 1990s, which ultimately led to the chartering of Studio Mechanics Local 491 in 1994.

The IATSE chartered Local 494 in Puerto Rico, representing studio mechanics, audio visual, motion picture and stagecraft employees. Previously ignored, this relatively young Local's members are covered by the Area Standards Agreements in the Motion Picture industry and the Commercial Production Agreement. Additional Locals were chartered and existing Studio Mechanic Locals were invigorated. This built great momentum, but more needed to be done.

At the 1995 Biennial Convention, delegates voted to adopt Article 19, Section 31 in the IATSE Constitution and Bylaws. The article directed that outside of the production cities, no local union was to bargain with an Employer before contacting the International. Prior to this, producers would attempt to eliminate the International from the bargaining process and to pit one local union against the others in areas outside of the major production cities. The adoption of this new section in the IA Constitution was a watershed moment that prevented employers from pursuing divide and conquer tactics. That went a long way toward achieving the tremendous growth, strength and industry stability that members enjoy today.

EXPANDING THE PINK CONTRACT

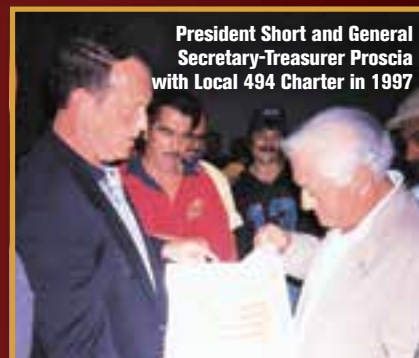
Throughout the 1990s, the Pink Contract continued to grow, covering special events, television productions, and newly organized low-budget legitimate theater productions — and as it did, it became a valuable tool for organizing.

In particular, IATSE implemented a policy of negotiating “Modified” Pink Contracts in order to organize previously non-union traveling theatre attractions, starting with *State Fair* in October 1997. Ever since, the Alliance has had considerable success in bringing these productions under IA contracts, and bringing qualified technicians into the IATSE.

Between 1997 and 2003, IATSE organized more than one-hundred productions, with contracts covering stagehands, wardrobe, and make-up and hair employees. This area had previously been ignored out of a reluctance to bargain with producers who were not members of the League of American Theatres and Producers, Inc.

The Modified Pink Contract helped road crews improve their wages, working conditions and benefits, while allowing low-budget productions to continue filling a void that helps the entire road show system prosper. This also offers a valuable step for traveling crew to become members of the IATSE as they work their way up to be employees with the larger productions that operate under the standard Pink Contracts. Local unions have always been very helpful in efforts to organize these road crews, and in helping them learn the system and understand the value of unionism and the IATSE.

In addition, the Canadian Pink Contract was established in 1997 after many years of discussion and negotiation. It covered traveling stage, wardrobe, projection, make-up and hair employee contracts. The Canadian Pink Contract differs from the standard Pink Contract only in areas of benefits, holidays, and the grievance procedure, due to differences in Canadian law and social insurance programs.





GAINING POWER AT THE BARGAINING TABLE

Going hand-in-hand with a reenergized organizing focus, IATSE under the leadership of President Short, took a series of bold actions to strengthen the Alliance's power to improve wages, benefits, working conditions and job opportunities for members. They were premised on the notion that there is strength in numbers — that one large international union has more leverage in negotiations with large employers than any individual local union, and that Locals themselves are strengthened when they become larger through mergers.

The result was a growing series of highly beneficial national bargaining agreements and mergers between local unions representing the same crafts.

LANDMARK LOW-BUDGET THEATRICAL AGREEMENT

With the rise of lower-budget independent films threatening



IATSE's share of the motion picture market in the 1990s, Alliance leaders took strong steps to solve this problem. The result was the historic 1996 agreement between IATSE and the Motion Picture Corporation of America (MCPA) addressing theatrical film productions with budgets of between \$5 million and \$7 million — the first of its kind.

"It has been a goal of the Alliance to work with these independent producers in coming to terms that are agreeable and workable for the producers, the IA, and mostly for the numerous crews working on these projects," President Short said at the time. "Ultimately, this Agreement provides those crews with competitive wages and benefits."

Prior to this Agreement, low-budget theatrical productions were negotiated on a project-by-project basis. This national agreement exemplified the strides that the IA made with independent film producers, working to meet their needs and address their budget.

COMMERCIAL PRODUCERS AGREEMENT

Also in 1996, IATSE signed a landmark national agreement with the Association of Independent Commercial Producers (AICP), establishing wages and working conditions for motion picture and television production technicians and artisans employed in producing television commercials. This Agreement was crafted to recognize and address the special needs of the television commercial production process.

HBO AGREEMENT

In 1996, the IATSE and HBO Pictures reached an agreement on the production of long-form programming for first exhibition on the Home Box Office pay television service.

This was the first collective bargaining agreement between the IATSE and HBO. National in scope, it covered HBO Pictures productions throughout the United States and estab-

lished the wages, benefits and working conditions of all craft employees represented by the IATSE and employed on HBO Picture films.

AREA STANDARDS AGREEMENT

In 1999, the IATSE reached a three-year Area Standards Agreement covering wages, conditions and benefits for production in thirteen Southeastern States — Alabama, Arkansas, Georgia, Kentucky, Louisiana, Maryland, North Carolina, South Carolina, Mississippi, Tennessee, Texas, West Virginia and Virginia. With most of these states having anti-union "right to work" laws on the books, this Agreement represented a major breakthrough for organized labor in a generally hostile region. The geographic jurisdictions of the ASA later evolved in the national agreement that exists today.

The Area Standards Agreement was the first of its kind with the major production studios and applied to all motion picture and television production by the signatory companies in the thirteen states. "This type of agreement," President Short said, "is consistent with the union's policy of entering into broad-based contracts which provide long term stability and prevent competition among our Locals."

TELEVISION SPECIALS AND AWARDS SHOWS

Throughout the 1990s, IATSE maintained a significant and growing presence in Television Specials and Award Shows, not only through the use of Pink Contracts covering traveling stage employees, but by hiring local members wherever these shows appeared. Local stagehands were covered by their own collective bargaining agreements or by specially negotiated contracts between the Television producers and the local unions.

The technical crew (camerapeople, TV audio, switchers, and others) were covered through the television broadcast agreements.



DIGITAL AGREEMENT

As motion picture and television production moved into the digital age, Alliance leaders negotiated the Digital Supplement to the Producer IATSE Basic Agreement in 2001. This secured IATSE's jurisdiction in digital work, especially in the area of television.

NATIONAL AGREEMENTS MULTIPLY

All of these contracts and many others made a profound difference. In 1994, IATSE had two national agreements — the Pink Contract for traveling members, and the West Coast Basic Agreement covering the West Coast Studio Locals. In 2003, there were more than 600 signatories to a variety of national agreements such as the Low Budget Agreement, Commercial Agreements, the Canadian Pink Contract, Area Standards Agreement, and the Digital Agreement. Motivated by a need to become more competitive in the marketplace, these agreements covering motion pictures, legitimate theatres, tradeshow and television venues, not only increased IATSE membership, but added employers that historically had been non-union.

CANADIAN AFFILIATIONS

For years, the presence of an independent union, the Association of Canadian Film Craftpeople (ACFC), made it harder for Canadian IATSE members to achieve gains at the bargaining table in the area of motion picture and television production. Using classic divide-and-conquer tactics, employers managed to suppress wages and limit contractual improvements by either using or threatening to use an alternative workforce.

All that changed in 1996 on two fronts. Locals 63, 295 and 300 waged a successful organizing drive that resulted in the end of the ACFC contingent operating in their jurisdiction.

Members of the ACFC chose to dissolve the Prairie Region of their organization in favor of joining any of the three IATSE local unions.

At the same time, under the leadership of then-Business Agent James B. Wood, Local 873 concluded amicable negotiations with an agreement to absorb ACFC Toronto, with its members all joining IATSE Local 873.

USA829 REAFFILIATES

After eighty-one years, USA829 rejoined the IATSE in 1999. USA829's membership voted, by a ninety-nine percent majority, to reaffiliate with IATSE.

USA829 was founded with twenty members on September 11, 1895, and was originally known as the Protective Alliance of Scenic Painters of America. Initially affiliated with the IA, the Local lost its jurisdiction to the Painters in 1918. However, finding themselves negotiating with many of the same employers as IATSE, it was only natural that USA members would wish to reaffiliate.

Comprised of skilled artisans and designers in the entertainment industry and sharing common goals with IATSE production Locals, USA829 seamlessly adjusted to its reaffiliation. The vision exhibited by both USA829 and the IATSE General Executive Board, in agreeing to the reunion, has worked to the benefit of both. In the first three years after its reaffiliation, USA829 benefited from the strength of IATSE in negotiations with the League, LORT, the AMPTP and other employers. The Alliance gained approximately 3,000 new members possessing artistic and creative skills that cut across all segments of the entertainment industry.

LOCAL UNION MERGERS

In May 1996, former IATSE camera Locals 644, 666 and 659 joined forces to become Local 600, with camera jurisdiction





throughout the entire United States, maintaining regional offices in Los Angeles, New York, Chicago and Orlando.

Like all major changes, the move had its skeptics, but it quickly became apparent that the benefits of a unified camera Local far outweighed the disruption of the merger. Members of the newly constituted Local 600 experienced the benefits that flowed from consolidation: increased bargaining strength, a stronger single benefit plan, and the economic gains of a unitary financial structure and amalgamated staff.

In Canada, camera Locals 667 and 669 made comparable arrangements allowing for nationwide free-flow work for the members, and shared retirement and health plans.

Similarly, the East and West Coast Motion Picture Editors Locals (776 and 771, respectively) joined together to become the nationwide Local 700, enjoying gains comparable to those of the camera Locals.

Throughout the 1990s and beyond, many Locals merged to leverage size and strength in support of common goals and shared interests among affiliated/related crafts. A prime example took place in 2002, when South Florida Locals 316, 545, 623, 646, 827 and 853 merged to create Local 500. This unification added power to organizing efforts, strengthened members' benefit funds and facilitated a free flow of the work force.





STRENGTHENING IATSE FROM WITHIN

Throughout the 1990s and continuing past the millennium, IATSE leaders took a series of strong steps to strengthen the Alliance's internal operations to more effectively and efficiently serve and advocate for the interests of members. Most of these changes were substantive, but one was cosmetic.

Delegates to the 1998 Convention officially changed the Alliance's name to the International Alliance of Theatrical Stage Employees,⁵ Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories and Canada. While keeping the same IATSE acronym, this better reflected the full range of Alliance members and their crafts.

SAFETY FIRST

Every IATSE member's craft poses potential safety issues. Hazards ranging from slips, trips and falls to electrocution often loom in theaters, television studios and motion picture production sets alike. And a top priority for Alliance has always been protecting members' safety and health.

That's why the General Executive Board established the IATSE National Safety Committee in 1997 and why, one year later, the *Official Bulletin* launched "The Safety Zone," a regular feature on the subject the continues to this day.

"The Safety Zone" has openly addressed some of the tragedies that have befallen members and how they could have been averted. While hindsight is always 20/20 and discussion on prevention is sometimes difficult, these articles stirred up interest around the country in starting Local Union Safety Committees. For example, when the efforts of one local union to start a Safety Certification Program for its members who work on platforms was reported, other Locals reached out to get information about they could start their own programs.

On the East Coast, the Committee held joint discussions

with twenty entertainment industry labor organizations, including seventeen IA local unions, Actors Equity, Musicians Local 802 and the Directors Guild of America.

On the West Coast, the Industry-Wide Labor-Management Safety Committee was established for members employed in the motion picture and television production industries.

Together, Locals have worked hand in hand with employer representatives to produce periodic Safety Bulletins that serve as guidelines for creating safe work environments for all union members employed throughout the industry. The Committees have met once a month and are charged with the responsibility of continuously drafting new safety bulletins and revising those that need to be updated due to changes in OSHA standards or the law.

Since 1998, the Industry-Wide Safety Committee has participated in the "Passport Safety Training Program." Administered by the Greater Los Angeles Chapter of the National Safety Council, the program was created as a means of addressing OSHA requirements that employees not only be trained in the safe use of equipment and work practices, but also have their training documented. The program's general safety instructors are all certified to teach industrial safety, and all craft-specific instructors are experienced industry professionals. Upon completion of the introductory General Safety Passport course, individuals receive a "safety passport" in which their training is recorded.

⁵ The two organizations merged in 1982 and became the Alliance of Motion Picture and Television Producers.



The work in safety that began in the 1990s, planted the seeds for all of the future craft and safety training to come.

NEW DEPARTMENTS ESTABLISHED

In 1998, the General Executive Board established five new departments: Stagecraft, Motion Picture and Television Production, Organizing, Tradeshow and Display Work, and Canadian Affairs.

Each department was created to meet the unique challenges facing each industry and craft by developing strategies to guide and assist all local unions in these respective areas.

The original Department Directors were Michael J. Sullivan (Stagecraft), Daniel Di Tolla and Sandra England (Organizing), Matthew D. Loeb (Motion Picture & Television Production), Richard Varani (Tradeshow and Display Work), and James B. Wood (Canadian Affairs).

STAGECRAFT DEPARTMENT

The Stagecraft Department consists of more than three-hundred IATSE local unions. Most are Stage, Wardrobe, Mixed and Projectionist Locals, though many other crafts are also represented.

THOMAS SHORT: A LEGACY OF GROWTH

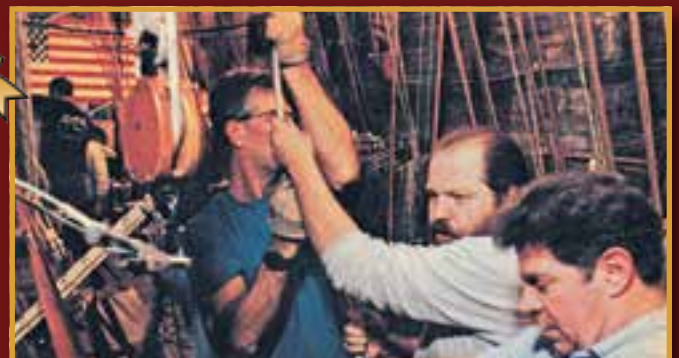
Thomas Short led IATSE as President from 1994 through 2008, a period when the Alliance dramatically increased its membership, expanded its market share in the entertainment industry, and bargained a series of strong contracts improving the lives of members throughout the U.S. and Canada.

Among his many achievements, President Short made a commitment to organizing that grew IATSE's ranks from 76,000 when he took office to 111,000 when he retired. That 46 percent increase was virtually unrivaled in the labor movement – and all the more remarkable for occurring at a time when most unions' membership declined.

President Short joined IATSE in 1968 when he was initiated into Stagehands Local 27, Cleveland, Ohio. He is a Charter Member of Special Department Local B-27, where he served as Business Agent. He was elected to the Executive Boards of Stage Local 27 and Studio Mechanics Local 209 of the State of Ohio, in 1971, and in 1978, he was elected Local 27's President.

In 1988, he was elected Eleventh International Vice President at the 59th IATSE Convention. He held that office until February 1993 when the General Executive Board unanimously elected him to fill the vacated position of General Secretary-Treasurer, serving in that position until December 16, 1994, when he was elected International President after President Alfred W. Di Tolla resigned due to illness.

His successor, International President Matthew Loeb, paid tribute to President Short on his retirement, saying, "I owe a huge debt of gratitude to Tom Short who made desperately needed institutional changes that will allow me to continue to build on a solid foundation. We are well positioned to meet the challenges of the future."



Since its inception, the Stagecraft Department has sought to organize many different areas of production. Low-budget touring attractions were organized under modified Traveling Pink Contracts. Television specials and award shows were organized, as noted previously. Scenic shops were organized with the goal of establishing a national contract. LORT theatres and amphitheaters were also organizing targets, as were conventions and industrial shows.

The Stagecraft Department is continually involved with negotiations, especially with IATSE's growing emphasis on national contracts.

MOTION PICTURE AND TELEVISION PRODUCTION DEPARTMENT

The Motion Picture and Television Production Department consists of Production Locals throughout the Alliance. The Department aims to negotiate term contracts where possible, thus securing consistent terms and conditions and binding employers for all of their projects. These include the Area Standards Agreement, the IATSE/Producer Basic Agreement, the New York Production Agreement, the West Coast Commercial Agreement, and the AICP National Agreement. Hundreds of employers sign these agreements, bringing IATSE crews into their productions.

The Department's initial organizing efforts were concentrated on cable production, low budget feature film production, award shows, special event shows, movies-of-the-week, episodic television production, reality television shows, and music videos. The number of low-budget companies that seek out the IATSE has been continually on the rise over the past several decades. This trend is expected to continue due to the quality of IATSE crews and the elimination of a non-union workforce through organizing.

In addition to negotiating contracts and organizing, the De-

partment processes grievances and manages deposits. Grievances with merit are vigorously pursued according to each contract's terms. Deposits protect members in the event of a company's financial collapse or malfeasance. The deposit amount is not returned until all wages, benefits, and outstanding grievances have been resolved.

ORGANIZING DEPARTMENT

From its inception, this Department was focused on the goal of organizing one hundred percent of each workplace, rather than merely concentrating on smaller craft groups. This gives all employees greater bargaining strength through union density.

Early efforts focused on stagecraft, projectionists, front of the house staff, sports broadcasting and mobile video trucking companies, with a special emphasis on freelance workers.

TRADESHOW & DISPLAY DEPARTMENT

The Tradeshow jurisdiction has been critical to IATSE's growth, due to the dramatic expansion of the industry. The Department's work in this area has been especially critical due to the interest of other trade unions, despite the work's traditional home in the Alliance.

Locals benefitting from the tradeshow boom have included those in Orlando, Atlanta, New York and Indianapolis. At the core of the Tradeshow Department is IATSE Local 835, the largest Local dedicated to tradeshow work.

The Department's early accomplishments included negotiations in many cities in the West with GES, a large national tradeshow company. In Atlanta, Local 834 successfully negotiated an agreement with the "Big Four" tradeshow contractors. Local 720, Las Vegas, experienced very significant increases in tradeshow work due to aggressive organizing, negotiating agreements with GES and Freeman. Other companies that signed pacts with the



IATSE included George Fern Co., Allied Brede Convention Services, LCD Expositions, Shepard, SMG, Freeman Decorating, and Up and Down.

DEPARTMENT OF CANADIAN AFFAIRS

Under the guidance of the International, IATSE's position in Canada has continued to grow in terms of size, strength and industry recognition. A new spirit of cooperation and solidarity allowed the Canadian Affairs Department to successfully meet the challenges of a changing labour market.

One of the Department's first tasks was to ensure equal treatment of Quebec members by translating the International Constitution, the Canadian Pink Contracts, and all membership application forms into French. The *Official Bulletin* similarly started publishing a French language summary in 1996.

The Department also opened a Canadian Office in 1996 to serve as a central liaison point linking Canadian Locals, the International and the community outside the Alliance. The presence of the Office has ensured that the IATSE has been able to consistently provide accurate information and referrals to members, Locals, the International, government and the media.

A major focus of the Department's work has been on live theater and concert events to counter a trend toward contracting out services and a desire by employers to avoid formal relationships with unions. This has involved assisting IATSE Locals in pursuing legal remedies for unfair employment practices, and organizing the alternative workforce.

POLITICAL ACTION

In 1999, the Alliance established the IATSE Political Action Committee (IATSE-PAC) to make American members' voices heard in the political and legislative process. Using funds volun-

tarily donated by members, the PAC donates to candidates and parties that support the interests of IATSE members and America's working families.

For many years, the PACs of the major film and television production corporations, motion picture exhibitors, theatrical production and tradeshow industry companies were the only entertainment industry contributors to federal candidates. The founding of IATSE-PAC filled this gap.

In addition, IATSE officials and staff work to influence the proceedings of Congress, Parliament, federal regulatory agencies, state and provincial legislatures, and county and municipal governments on legislation and regulations affecting the lives, jobs and safety of members.

ONLINE PRESENCE

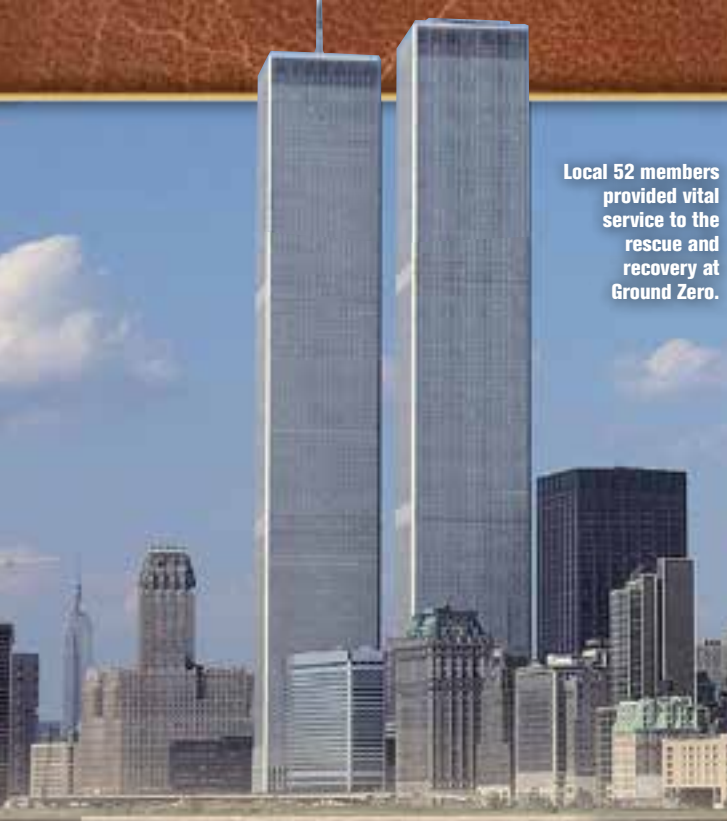
Just as IATSE members' crafts often put them on the cutting edge of technological change, the Alliance has sought to stay ahead of the curve in the digital age. In 1996, IATSE unveiled its official website — www.iatse.net. Ever since, it has undergone a series of expansions and revamps to increase the information available, make navigation easier, and improve the ease with which members can get what they want from the site.

HELPING OTHERS IN NEED

The Alliance has always been committed to charitable and philanthropic work as part of its mission to not only improve the lives of its members, but also to strengthen their communities and our two nations. That's why then-President Walsh established a charitable foundation under the auspices of the Alliance in 1966.

Later named the Richard F. Walsh/Alfred W. Di Tolla/Harold P. Spivak Foundation, it provides five scholarships a year to the children of IATSE members, and makes numerous donations to





Local 52 members provided vital service to the rescue and recovery at Ground Zero.



various charitable organizations. It has also reached out to help members facing natural disasters, terrorist attacks and other tragedies.

For example, the Walsh/Di Tolla/Spivak Foundation established a special fund to provide assistance to IATSE members and their families suffering serious financial hardship in the wake of the September 11, 2001 attacks on the World Trade Center and the Pentagon.

Many IATSE members suffered tremendous losses. Others were forced to evacuate their homes or lost their jobs and much of their income in the aftermath of 9/11. The Foundation played an important role in enabling these members and their families to get back on their feet.

Similarly, in 2005, the Foundation acted swiftly to help members and their families in New Orleans and the Gulf Coast after they lost their homes and jobs due to the catastrophic flooding

caused by Hurricane Katrina.

The Foundation played a comparable role in the New York area and elsewhere on the East Coast after Hurricane Sandy caused massive flooding, power outages, severe wind damage, and even a horrific fire. Kick-started with a \$10,000 donation from the IA, the Foundation raised more than \$200,000 in contributions for Sandy survivors and more than sixty IATSE members received urgently-needed aid.

Most recently, the Foundation rose to the occasion again, providing financial assistance to IATSE members and their families in the aftermath of Hurricanes Harvey in Texas, Irma in Florida and Maria in Puerto Rico, and wildfires in California during 2017. Money from the Foundation helped pay for food, clothing, shelter, and other necessities to affected IATSE members.





NEW LEADERSHIP RISES

The year 2002 would turn out to be pivotal for IATSE, one that would set the stage for the Alliance right through its 125th anniversary year.

In February, Matthew Loeb was elected by the General Executive Board to the position of International Vice President. A member of the United Scenic Artists Local 829 since 1989, a member of Local 52 since 1996, and a Charter Member of Local 491 (established in 1994). He became an International Representative in 1994 and subsequently served as IATSE's first Director of Motion Picture and Television Production, appointed to that position upon the restructuring of the Alliance and the establishment of Departments.

In July 2002, General Secretary-Treasurer Michael W. Proscia retired after eight years of distinguished service in the Alliance's number two position. He was a proud member of IATSE Locals One, 52, and 477 who served as President and Business Agent of Local 52 for many years. Among many achievements, he established the Michael W. Proscia/IATSE Local 477 Scholarship, which helps children of Florida's professional filmworkers with tuition and living expenses while attending the technical schools, colleges and universities, and graduate programs of their choice.

To succeed General Secretary-Treasurer Proscia, the General Executive Board unanimously elected Vice President James B. Wood. A member of Motion Picture Studio Production Local



873 and International Cinematographers Guild Local 667 of Toronto, General Secretary-Treasurer Wood is a second-generation IATSE member.

He served as the Business Agent for Local 873 and was returned to office in eleven consecutive elections, making him the

longest-serving elected officer in the history of the Local, before being elected International Vice President in 1995 and being appointed Director of Canadian Affairs in 1999.

General Secretary-Treasurer Wood was subsequently re-elected at the 2005, 2009, 2013 and 2017 IATSE Conventions.

TRANSITION AND TRANSFORMATION

In 2008, IATSE said goodbye and thank you to one transformative leader, and welcomed the arrival of another.

International President Thomas C. Short announced his retirement after fourteen years of unprecedented achievement in growing the membership, expanding IATSE's dominance of the entertainment industry and improving the working conditions and living standards of Alliance members.

To succeed him, the General Executive Board unanimously elected Matthew D. Loeb International President. In addition to his service as International Vice President and Director of Motion Picture and Television Production, Loeb chaired the East Coast Council for more than fourteen years.

President Loeb had played a central role in devising and implementing the aggressive organizing and bargaining strategies pursued under the leadership of President Emeritus Short. This laid the foundation for obtaining more than 1,000 term agreements in motion pictures, television, music videos, and commercials, and chartering numerous new local unions, adding thousands of new members.

"I enter into the position of International President with the deepest sense of obligation to the members, who number better than 111,000, and their families," President Loeb said upon taking office.

He pledged to build on President Emeritus Short's achievements in organizing and bargaining, while building new capabilities in member education, training, empowerment and activism, and continuing IATSE's progress into the still-new century. And he would go on to implement a series of groundbreaking policies built on his four Pillars of Success: Leadership, Skills and Safety, Activism, and Communication.

President Loeb was re-elected at IATSE's 2009, 2013 and 2017 Conventions.





ACHIEVING NEW ORGANIZING GAINS; BROADENING THE MEMBERSHIP

Over the past fifteen years, spanning the administrations of Thomas Short and Matthew Loeb, IATSE's membership growth has accelerated as the Alliance has broadened the range of entertainment industry workers it represents and moved closer to wall-to-wall coverage among every major producer of motion pictures, television, theatrical productions, trade shows and other media.

Some of these gains have been achieved through traditional, bottom-up organizing, with workers signing union cards and either persuading management to recognize IATSE or moving to an NLRB-overseen election. Other advances have been made by persuading producers and owners that by signing with IATSE, they will gain access to the most talented, productive entertainment industry workers in the world, thereby improving the quality of their products and the bottom line.

Areas of growth have ranged from sports broadcasting to low-budget motion pictures and television productions, Convention audio-visual staff, and music video production.

FOX SPORTS

Since the millennium, sports broadcasting has grown exponentially, especially with the rise of regional cable networks covering local baseball, basketball, hockey, and college football and basketball games.

At the end of 2003, IATSE and Local 796, Television Broadcast and Studio Employees of Texas, won the right to represent technicians working on sports broadcasts at Fox Sports Net Southwest and Lonestar Mobile Television. This victory came after a four-year-long, hard fought organizing drive in a state not known for its embrace of labor unions.

The agreement provided access to health and retirement

benefits through the IATSE National Benefit Plans. Workers gained job security through "just cause" discipline and discharge, training related to new technology, health and safety, a grievance procedure ending in binding arbitration, minimum work calls, overtime provisions, travel provisions, and general wage and benefit contribution increases.

In October 2004, IATSE overwhelmingly won the right to represent Fox Sports International's Master Controllers in an NLRB election. The members in this unit broadcast soccer and other international sporting events to the U.S. market. In August 2005, they ratified their first collective bargaining agreement, which included substantial increases in wages, and improved working conditions and new benefit provisions for daily hires, while maintaining health and pension benefits for staff employees.

GLOBAL SPECTRUM EXPANSION

One landmark agreement that greatly expanded IATSE's membership was reached in 2004 with Philadelphia-based Global Spectrum, the fastest growing firm in the facility management field.

The contract built on a longstanding, positive relationship between IATSE Local 8 and Global Spectrum's Philadelphia facilities, the Wachovia Center and Wachovia Spectrum arenas, which subsequently carried through to the company's management contracts at the Liacouras Center at Temple University and the Sovereign Bank Arena in Trenton, New Jersey.

Global Spectrum's facilities management contracts had been expanding to many locations across the U.S., including the Everett Events Center in Everett, Washington, the Dodge Arena in Hidalgo, Texas, and the Budweiser Events Center in Loveland,



Colorado. Workers at these facilities were brought into the IATSE family by the 2004 collective bargaining agreement.

As President Short noted at the time, “This is one of the most significant contracts of the last several years for the International. This contract provides consistent and equal benefit contributions for our members regardless of their geographic location.”

In fact, Global Spectrum’s reach is huge. It is part of one of the world’s largest sports and entertainment conglomerates, Comcast-Spectacor, which also owns the Philadelphia Flyers, the Philadelphia 76ers, Comcast SportsNet, several minor league baseball and hockey teams, Patron Solutions (a full-service ticketing and marketing product for public assembly facilities), and other affiliated companies.

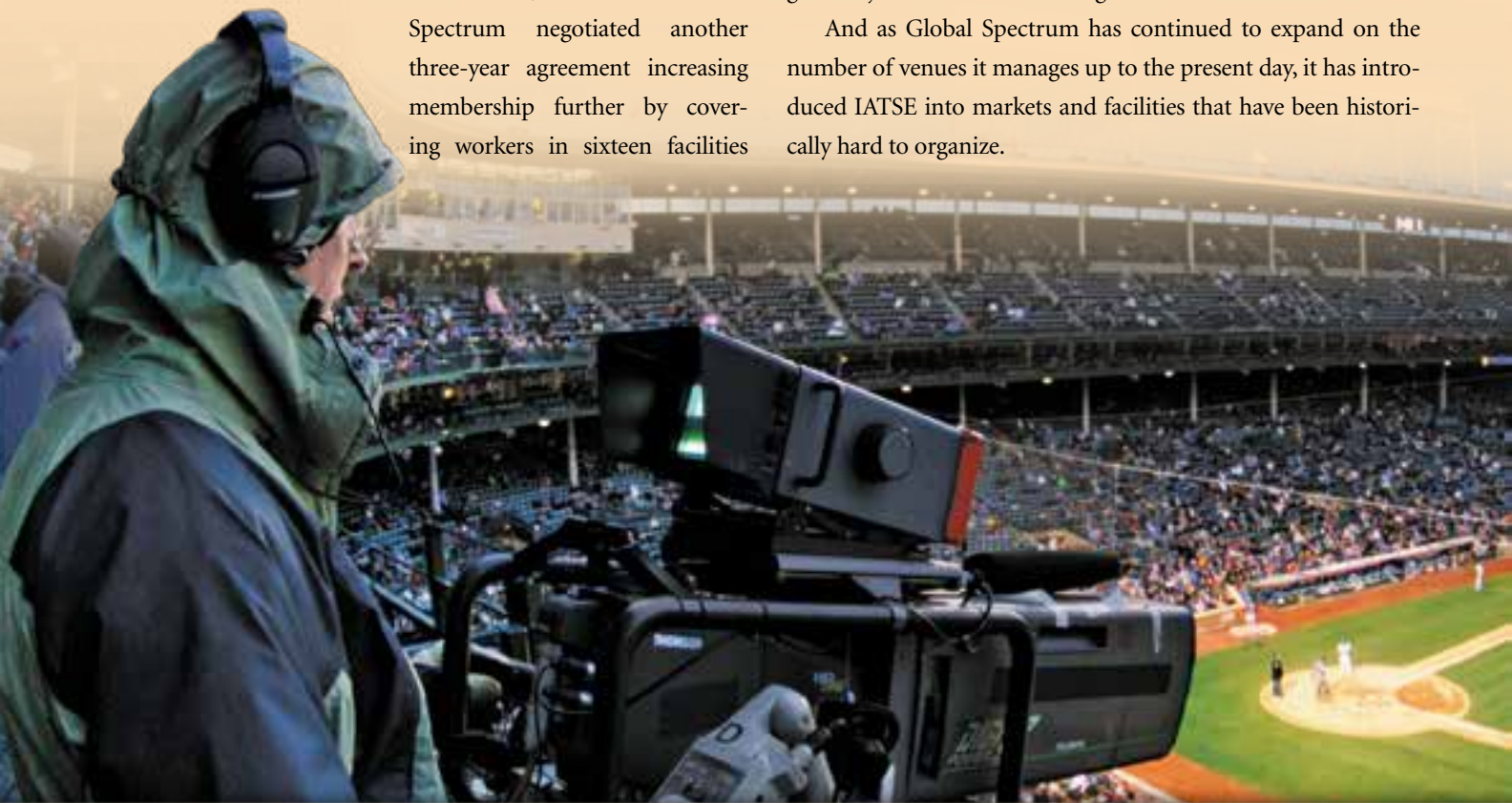
In 2007, IATSE and Global Spectrum negotiated another three-year agreement increasing membership further by covering workers in sixteen facilities

throughout the United States and Canada ranging in size from 3,000 to 20,000 seats.

Activities spurred by these national agreements included increased job opportunities, improved conditions, the introduction of many Locals to the IATSE National Benefit Plans, and a new charter issued in South East Virginia. The Locals, with assistance from the International, have organized a number of new members have implemented training to increase jurisdiction within the Locals.

The 2007 agreement also included recognition of the Hair and Make-Up Department, wage increases in each year of the contract retroactive and compounded, and increases in contributions to the health and welfare and pension funds, as well gains in jurisdiction and staffing.

And as Global Spectrum has continued to expand on the number of venues it manages up to the present day, it has introduced IATSE into markets and facilities that have been historically hard to organize.



COMCAST MID-ATLANTIC

Continuing its longstanding drive to empower freelancers with union representation, IATSE overwhelmingly won a 2005 vote to represent freelance technicians at Comcast Sports Net Mid-Atlantic. The unit included technical directors, camera operators, video operators, digital recording device operators, audio technicians, graphics operators, audio assistants, video assistants, utility technicians, score box operators, stage managers, phone ad's, font coordinators and runners engaged by the company on live sports telecasts in Maryland and Virginia.

TRO CREWING, INC.

In 2005, IATSE achieved blanket sports broadcasting coverage in Arizona, when Local 748 members overwhelmingly ratified an agreement with TRO Crewing, Inc. The contract, modeled after IATSE contracts with Fox Sports Net Arizona and Burke Brothers Productions, included immediate health and welfare and annuity contributions, as well as subsequent pension contributions.

BIG TEN NETWORK

In another breakthrough with sports broadcasters, more than one-hundred and twenty-five local freelance broadcast workers at the Big Ten Network voted overwhelmingly to be represented by the IATSE in 2014, after often going for years without raises and working with no guaranteed overtime or holiday pay.

The next year, they ratified the first ever college sports network union contract with IATSE Local 745 in Minnesota, and Local 414 in Wisconsin. Broadcast workers at the University of Wisconsin and University of Minnesota campuses received guaranteed rate increases, health contributions, and eventually pension and annuity contributions under the new contract. These workers produced telecasts of events ranging from Champion-

ship Women's Volleyball to Big Time College Football, featuring some of the top ranked teams in the nation.

MUSIC VIDEOS

In the wake of the MTV phenomenon, IATSE's long efforts to organize this growing sector of the entertainment industry bore fruit in 2005, with the signing of the four-year Music Videos Production Agreement (MPVA). The contract increased wages and benefit contributions, and made other improvements protecting the safety and quality of life of members servicing these productions.

CANADIAN ORGANIZING

For the past two decades, there has been an explosive growth in motion picture production in Canada — both domestically-made films and Hollywood productions choosing to film in many cities throughout Canada. Throughout this period, the Canadian Affairs and IATSE's Canadian local unions worked tenaciously to ensure that every motion picture production used Alliance crews.

In Quebec, IATSE Locals 514 and 667 worked closely with La Fédération des Travailleurs et Travailleuses du Québec (FTQ) to ensure that all productions were IATSE productions. As FTQ President Henri Massé said in 2007, "The IATSE has a long and proud history of representing employees working in the entertainment industry in Québec since 1898. There needs to be one union to represent the interests of motion picture workers in Québec and that union is the IATSE. These Locals are committed, and we owe it in good part to their determination that Montreal once again has the favorable conditions to attract important American productions that threatened to go and shoot elsewhere."

On Canada's West Coast, IATSE established a Vancouver office in 2007 to support continued membership growth. President Short said, "It is our intention to use the IATSE's enhanced presence in western Canada to take advantage of organizing



opportunities in legitimate theatre, trade and convention work, the 2010 Vancouver Olympic Games and the shops and rental houses that service the motion picture and theatrical industries.”

TOURING BROADWAY-STYLE THEATRICAL PRODUCTIONS

Large-scale musicals and other Broadway-style productions have been touring the U.S. and Canada with increasing frequency. In 2009, IATSE achieved an organizing breakthrough with NETworks, LLC, gaining Alliance representation for the backstage workers traveling with what had been non-union touring productions. The agreement extended to the NETworks’ productions of *Sweeney Todd*, *The Drowsy Chaperone*, *Hairspray*, *The Wizard of Oz*, and *Annie* for the 2009-2010 season, with seven productions for the following season. NETworks had been the most active non-union company for touring legitimate theater productions, but for the last nine years and counting, their workers have been empowered with collective bargaining and part of the IATSE family.

BIGGEST LOSER BECOMES BIG WINNER

Nowadays, reality television features heavily in the nightly lineups of traditional broadcast and cable networks alike. Ensuring

that the crews of these productions are covered by IATSE collective bargaining agreements was a lengthy struggle.

Things came to a head on November 8, 2010, when the production crew of *The Biggest Loser* voted to strike their employer to obtain recognition and a contract. Members, officers and representatives of IATSE’s West Coast Studio Locals, along with representatives and staff of the IA West Coast office joined the production crew on the picket lines daily for the two-week duration of the strike. The Los Angeles County and California State Labor Federations both sanctioned the strike and provided support, as did other entertainment industry unions, including AFTRA, SAG, DGA, WGA and Teamsters Local 399.

On November 19, 2010, President Loeb traveled to Los Angeles to join the striking workers on the picket lines. That same morning, the IA and employer met in a marathon negotiating session that lasted until early morning the following day. A tentative four-year agreement based upon the Videotape Supplemental Basic Agreement (Green Book) and modified to address specific production issues unique to *The Biggest Loser*, was finally reached. The crew ratified the agreement unanimously. Approximately seventy production and post-production technicians were covered.



The crew of *The Biggest Loser* fully exemplified the driving spirit behind IATSE's 125 years, demonstrating what can be accomplished when a crew of skilled technicians and artisans stand together for what they believe in, and stay together in the face of job loss, replacement workers and a recalcitrant employer. For the first time in eleven cycles, this crew was working under a union agreement with comprehensive health and pension benefits. This hard-won win set the table for a wave of organizing in this genre, and not just for network television — basic cable and new media productions are now under Agreement, as well. Also, large reality production companies such as EndemolShine and Fremantle have low-budget reality term agreements for their non-scripted content, and seven Viacom channels have agreed to produce all their competition non-scripted series through Cranetown, a company under contract.

FREEMAN AUDIO-VISUAL SOLUTIONS

The IATSE Tradeshow & Display Department's jurisdiction has been a prime organizing focus for many years. In 2012, the IA achieved an important breakthrough with the first national agreement with Freeman Audio Visual Solutions.

Freeman is one of the largest providers of audio-visual, production, and event technology and had long operated on a non-union basis. But discussions between IATSE and Freeman were productive, focusing on fourteen cities where Freeman engaged in "one-off" agreements.

After months of bargaining, both parties agreed to a contract covering a comprehensive list of job classifications. It established an exclusive hiring hall, while providing Freeman the ability to use freelance leads and full-time employees in markets where the supply of trained union craftspeople was insufficient to meet the demand. Freeman also agreed to contribute to the International Training Trust.

In return, IATSE committed to Freeman that it will train its



members to be the best AV technicians in the industry, a pledge that is already more than being fulfilled (see ahead).

STUDENT OUTREACH

As the Freeman agreement demonstrated, one of IATSE's most powerful organizing tools is its ability to supply the best-trained, most highly skilled craftspeople in the entertainment industry. That requires recruiting the next generation of stagehands, graphic artists, camerapeople, set designers, makeup artists, carpenters, technicians and the practitioners of every other craft in the field.

That's why Alliance leaders established the IATSE Student Outreach Program in 2013 — to provide a means to communicate with and recruit university, community college and high school students who have a desire to work in the industries the IA represents.

Presentations have been developed aimed at university technical theater schools and those involved in teaching motion picture and television production, while others start earlier at the high school level. This is especially important because very few students have been exposed to the labor movement's values,



history and culture. Young people often lack an understanding about what unions do and why they remain more relevant today than ever. The current and most popular version of this training is “Passion and Pay,” a PowerPoint presentation created by the Education and Training Department to teach young workers about the relationship between strong unions and a healthy economy, and to introduce IATSE and what it stands for. It includes speaking notes, and is designed specifically for use by local unions. It can be easily customized and used not only for student outreach, but also in new member orientations, and as an organizing tool and are available to all local unions.

In New York City, IATSE partners with Education at Roundabout Theatre on two innovative initiatives that reach out to New York City’s school population. These programs aim to break down barriers that prevent young adults from joining the industry, to create tangible pathways for economically disadvantaged students into satisfying and sustainable careers, and to cultivate a more diverse technical theater workforce. “Hidden Career Path Days” exposes public high school students to careers in technical theater and the possible pathways to pursue those careers, and educates students about why IATSE and unions generally are important. Local unions elsewhere across the Alliance have been inspired by this program to conduct similar outreach in their own cities.

Learning about the careers in the IA’s field is only a first step, and last year, IATSE began a post-high school program to keep young people moving on the path to good jobs. The Theatrical Workforce Development Program (TWDP) continues training for post-high school technicians, supervised by Roundabout staff. Participants receive one-on-one mentoring with an IATSE member. Mentors, along with program staff, provide support in locating and accessing industry resources and other professionals in the field and help the students build their professional network. This vital component of the program helps the fellows make a successful transition to professional theater work.

CREW ONE

In 2014, a representation election was held for employees of Crew One, a labor contracting company that serviced three Live Nation amphitheaters in Atlanta, Georgia. After winning the election, the company engaged in a technical refusal to bargain. The National Labor Relations Board issued a complaint in response to the workers’ Unfair Labor Practice charge. Crew One then appealed to the Court of Appeals which ruled against IATSE, finding that the workers were properly classified as independent contractors. In response, the IA launched an aggressive public relations campaign. The campaign included press outreach, an online petition drive, and a shareholders campaign that made appeals to Live Nation’s Board of Directors and the employers of those Directors.

In response to the shareholders campaign, Live Nation reached out to see if a settlement could be reached. After intense negotiations, Live Nation ultimately agreed to terminate its contract with Crew One and turn over jurisdiction to IATSE Local 927 at the Lakewood Amphitheater in 2016, with the Verizon and Chastain Park Amphitheaters added to the contract in 2017.

This Live Nation Atlanta campaign was notable for the coordination of efforts by the Stagecraft, Communications, Education and Training, and Legal Departments. It was a major victory in the IA’s ongoing battle against labor contractors.

SCRIPT COORDINATORS AND WRITER’S ROOM ASSISTANTS

In 2017, IATSE and Local 871 in Los Angeles organized two new crafts, Script Coordinators and Writer’s Room Assistants, working in the County of Los Angeles on live action, scripted dramatic television motion pictures and new media programs. This brought the Alliance into the writer’s room for the first time. The organizing drive resulted in more than four-hundred new members with the benefits of an IATSE contract.



TAKING BARGAINING TO THE NATIONAL LEVEL

Over the past fifteen years, IATSE's movement toward large, comprehensive national bargaining agreements has accelerated greatly, with increasing numbers of members working under similar — and uniformly better — wage scales and working conditions.

Most IATSE members' employers are large national or global corporations, and there is a large power imbalance when these companies sit down with individual local unions. But when employers go face to face with one international union representing 140,000 of the most skilled industry craftspeople, the playing field is made level. The result is a rising standard of living, more job security and a stronger voice in the workplace.

HOLLYWOOD BASIC AGREEMENT

Approximately every three years, IATSE and the Alliance of Motion Picture and Television Producers (AMPTP) renegotiate the Hollywood Basic Agreement. Since 2006, significant gains have been made on behalf of the members in many areas. These include yearly wage increases, health care coverage at low cost, pension protections and funding increases, continuing benefit



coverage with the Producers paying 100 percent of primary-member medical premiums, and incentives to further members' use of the excellent services provided by the Motion Picture Television Fund health system.

For these negotiations, traditionally the Alliance engages in early bargaining. The wisdom of this strategy was acknowledged by the producers' spokesperson, who remarked at the start of one of the negotiations that they were prepared to spend money on the contract in return for a stable industry. All parties benefit.

In 2008, terms and conditions were negotiated to increase wages and benefit contributions as well as secure jurisdiction for new media productions.

A new Producer-IATSE Basic Agreement was reached in 2015, covering 43,000 members. It included annual wage and substantial pension increases, with no benefit reductions or increased costs to health plan participants. Substantial improvements in working conditions for new media productions were central to the contract. High budget subscription on demand content is now treated like similar productions made for net-

work and basic cable, with the same working conditions, wages, and benefits.

After each round of negotiations, the agreement was unanimously ratified by the West Coast studio locals covered by the contract.

AREA STANDARDS AGREEMENT

The Area Standards Agreement, which covers theatrical and television motion picture production workers around the country and seeks to standardize terms, wages and benefits by geographic area for productions not otherwise covered by the Hollywood Basic Agreement or New York Locals' contracts, has been continually improved and expanded over the past dozen years.

Despite contentious negotiations, the 2006 agreement included numerous economic improvements and protective terms, especially for crew members traveling and working in distant locations.

The 2009 Area Standards Agreement overcame the obstacles posed by the worst recession since the Great Depression to provide continuing stability, security and good living standards for IATSE members covered by this contract.

In addition to wage and benefit contribution augmentation in each year of the agreement, the 2012 Area Standards Agreement increased turnaround, included new language regarding extended work days, and additional pay and requirements for those performing specialized work. These were important gains in a national agreement and signaled the IATSE's commitment to continually improve the quality of life for our members.

The 2015 Area Standards Agreement, now covering 8,000 members, was notable for including contributions to the IATSE Entertainment and Exhibition Industries Training Trust Fund for the first time (see ahead). Ever since, the Training Trust has



provided safety training for motion picture workers covered by the contract. Expanding the scope of union coverage (like Travel Coordinators in the previous negotiations), Location Managers, Set Teachers and Assistant Location Managers (in specific jurisdictions) were also recognized as covered positions.

LOW BUDGET THEATRICAL MOTION PICTURE AGREEMENT

The innovative Low Budget Theatrical Motion Picture Agreement was created to provide expanded job opportunities, benefit stability for those needing to maintain health care coverage and to eliminate the non-union, competing workforce. This agreement vastly widened IATSE's presence in the independent motion picture industry throughout the U.S.. Ever since its founding in 1996, it has continued to expand and strengthen over the past fifteen years, and now has some of the best working conditions in the Industry.

From 2004 up to the present, wages and benefit contributions have increased year-over-year to reflect the cost of living and support the viability of the workers' health and pension plans.

Terms and conditions have continued to improve as well, including increased meal penalty and per diem payments, providing overnight housing for long days when filming outside of the production zone, and triple times the scale rate paid after 15 hours of work, which serves as an incentive for production companies to better protect the crew's safety and curtail excessively long work days.

In addition, coverage was expanded to Canada and a robust deposit system was put in place for the protection of members. Production companies were held responsible in the event of a payroll company bankruptcy, and the no-strike provisions do not apply if a producer materially breaches the contract by failing to pay the crew. New media provisions were added and sev-

eral jurisdictional issues were resolved in IATSE's favor.

In 2014, weekend turnaround was finally introduced to a national motion picture contract via the Low Budget Agreement negotiations. Furthermore, Training Trust Fund contributions were added to help provide training for members throughout North America, and strong subcontracting prohibitions were created, protecting the scope of work for years to come.

COMMERCIAL AGREEMENT

Building on the breakthrough 1996 agreement between IATSE and the Association of Independent Commercial Producers (AICP), a new contract was bargained in 2004, expanding its coverage to include Local 600 (camera department), Local 798 (hair and make-up), and Local 161 (script supervisors, production office co-coordinators and accountants). The special conditions attained by these three Locals over many years in their own bargaining were preserved in this national agreement.

Subsequent AICP contracts built on these gains. The 2010 agreement made significant changes, including wage hikes and benefit contribution increases by employers that exceeded the rates paid by the major studios to MPI.

Later agreements addressed training, safety, overtime and long work days with an increase in contributions to the IATSE Entertainment and Exhibition Industry Training Trust Fund, which is now providing skills and safety training to technicians working on commercials throughout the industry.

HBO/PREMIUM CABLE TV

The initial 1996 agreement extending IATSE's reach to HBO proved a long-lasting foundation on which to build successively stronger contracts.

The Alliance's 2004 contract with HBO Original Programming provided wage increases with percentages based on scale rates, extra wage hikes for costumers, and benefits increases to



track the Hollywood Basic Agreement. It also included lengthened rest periods, ensured producers provide a “reasonable opportunity” for IATSE crews to sit and eat, and better travel reimbursement. Most notably, it set an industry precedent by getting Hollywood’s largest pay cable producer to recognize IATSE’s participation in supplemental markets. It established that supplemental market payments would be paid into IATSE Pension and Health Plans.

In addition, the 2004 agreement widened IATSE’s jurisdiction, covering multi-camera half-hour sitcoms, clarifying that IA members handle aerial/balloon lighting, and recognizing the Marine Department in the classifications of marine coordinator, boat handlers, and on-set picture boats.

By 2010, IATSE was negotiating new contracts not only with HBO but also with Showtime and Starz, whose agreements followed the same general patterns. This bargaining, under the leadership of President Loeb, would achieve a new landmark by putting wage rates in New York and Hollywood on a ladder to become equal to the studio contracts in these regions by 2014 and across the country soon after.

Prior to this point, the HBO contract’s rate scales and other provisions were based on the company’s relative youth and its position in an emerging media sector. But by 2010, HBO had become a pillar in a well-established industry. And in that year alone, it had approximately two million hours of IA covered employment. President Loeb’s goal in these negotiations was to reach parity with the majors — and he achieved it.

Over the twenty-plus years that these pay television agreements have been in place, they have matured into strong contracts with full-scale wages. Above-standard terms and conditions such as Martin Luther King Day as a holiday, improved turnaround and rest period provisions, higher meal penalties, and bereavement leave are a strong incentive for IATSE members to seek out employment on pay cable productions.

PINK CONTRACTS

For more than half a century, the Pink Contract ensured union protections, decent wages and benefits, and workplace rights for thousands of traveling IATSE members. From the time he took office in 2008, President Loeb made modernization and strengthening of the Pink Contract one of his top priorities.

That’s why a primary objective of the 2010 negotiations was to identify members of the Broadway League, and to demand that Pink Contracts would no longer be permitted for the shows of employers who are not signatories to and bound by the Broadway League agreement.

In addition, President Loeb and IATSE negotiators sought to gain IATSE National Health Plan A Benefits for members, secure a Project Agreement connecting to the Pink Contract companies formed by League members to produce Broadway shows, increase wages and benefits, and standardize contract provisions.

Bargaining concluded on January 7, 2010, with the IATSE achieving these goals and reaching a SET agreement for tours that need more flexibility. In addition, the IA for the first time obtained media language (buyouts), and codified practices regarding bonds, audit language, rights and expedited arbitration. Gains were made in other areas, such as compensation for use of a live performance in television or other media. And for the first time, the agreement provided traditional contract protections such as scope and recognition, union security, grievance and arbitration, and minimum conditions provisions.

That same year, the Stagecraft Department released a new Pink Contract book containing all applicable contract language and accompanying Passports for members traveling under the Agreement between the IATSE and the Broadway League.

In fact, the concept of turning a two-sided document into a full-fledged collective bargaining agreement reflected the vision of President Loeb. The changes he implemented included a new Traveling Members program tracking those who are on the road.



This allowed for the creation of a database for reports that quickly proved useful in subsequent negotiations with road employers.

The new system of utilizing Passports applied at first only to IATSE's contract with the Broadway League. As each term agreement came up for renegotiation — with employers such as NETworks, Troika, Phoenix, Work Light, Big League, Feld, VEE Corp, and TOTS — the Alliance worked to fit these agreements within the structure of the Broadway League contract and Passport.

In the fall of 2010, IATSE finalized a new Canadian Pink Agreement. It was nearly identical to its American counterpart, but was designed to reflect Canadian standards and practices. In addition, Canada has no large employer association representing all of the major theatrical producers in the country, so the agreement was signed on an individual basis with each producer.

In 2013, IATSE reached a new Pink Contract agreement with The Broadway League and Disney Theatrical Productions. In addition to wage increases, a primary goal for President Loeb and Alliance negotiators was to address challenging travel conditions faced by workers on these tours. Thus, the agreement included premium pay for load-outs on multiple show days and for travel after a short-rest period, first time additional pay for make-up artists and hairstylists traveling on a seventh day, and first-time overage participation for workers on successful tiered tours. The Agreement included significant employer contributions to the health and pension plans for workers on tiered tours and wage increases for workers in all categories. It also included employer contributions to the IATSE Training Trust.

Also in 2013, a new contract was negotiated with the five Non-League touring companies: NETworks, Troika, Big League, Work Light and Phoenix. As bargained then and renegotiated successfully in 2016, there are now two contracts covering five different tier levels corresponding to different weekly guarantees. The “L” agreement covers tiers conforming to the levels in the Broadway League agreement — Full Pink, Modified and SET.



The “Bus and Truck” contract covers two tiers at lower levels — “M” and “S.” The “L” agreement is nearly identical to the League agreement in wages, benefits and most conditions. The “Bus and Truck” agreement provides reduced terms and conditions in response to evidence presented during negotiations that showed reduced or stagnant guarantees received by the producers.

Traveling and touring IATSE members were further helped by the conversion of the Yellow Card system from paper to electronic format in December 2013 — 101 years after Yellow Cards were launched.

Ever since, both the Yellow Card and the White Card for Wardrobe have been available on the IATSE website, along with blank forms for Head Carpenters and Wardrobe Supervisors.

The Stagecraft Department created a database to track the Yellow Card production requests that came through the General



Office. The database has built-in reminders that email Head Carpenters three days before the end of a tour's second stop, reminding them to set the Yellow Card. The system also sends follow-up email reminders after the second stop has passed to ensure the card has been set.

LIVE NATION

In 2011, six individual contracts between Live Nation and local unions expired simultaneously. They were combined into a single national contract with individual appendices addressing local economic conditions. During the term of that agreement, an additional eleven amphitheaters were added. This is a classic example of local unions combining under the auspices of an International contract to maximize their bargaining strength

SAVING THE MET

While most bargaining over the past decade has resulted in agreements without undue acrimony or brinksmanship, one huge exception occurred in 2014 with The Metropolitan Opera.

The contracts of IATSE Local One Stagehands, Local 751 Treasurers and Ticket Sellers, Local 764 Theatrical Wardrobe, Local 794 Broadcast Technicians, Local 798 Hair and Makeup, USA829 Designers and Scenic Artists, Local 829 Exhibition Employees, and eight other unions with the Met were set to expire at Midnight July 31, 2014.

In March 2014, The Met's General Manager threatened all the unions with a lockout on August 1, 2014 if they were not willing to give concessions in wages and benefits. He also stated that without these cuts, The Met would go bankrupt in a few years.

In March, the seven IA Locals representing the workers at The Metropolitan Opera were called to a meeting by President Loeb to discuss the negotiations. It was decided at the meeting

that all of the IATSE Locals at The Met would stand together in solidarity.

After the meeting in March, IATSE launched the "Save The Met" campaign to convey the idea that workers and management at The Met had a shared interest in protecting the institution and should work together to reach this goal.

The campaign began at The Met Opera, but soon spread nationally. And then it went global: The International was able, through international contacts at BECTU and in VERDI, to get workers at the Royal Opera House in London and several opera companies in Germany to wear "Save The Met" buttons and to send photos to IATSE demonstrating their solidarity. The Alliance was able to get supporting quotes and messages publicized in a number of international, national and local media outlets. The International also conducted a free speech banner campaign at HD screenings of Met productions and the summer rebroadcasts of Met in HD at movie theaters.

In addition to the IATSE's Communications Department, many Locals were instrumental in the banner campaign. These included Local 2 Chicago, Local 8 Philadelphia, Local 15 Seattle, Local 16 San Francisco, Local 28 Portland, Oregon, Local 33 Los Angeles, Local 122 San Diego, Local 363 Reno, Local 500 Miami and Ft Lauderdale, and Locals One, 764, USA829 and 751 New York City.

As The Met's self-imposed August 1, 2014 deadline for a lockout approached, President Loeb sent a letter to The Met Opera Board. The letter was crafted to state IATSE's position clearly and succinctly in order to garner empathy for our members and our position at the table. This letter was released on social media and in the press.

The negotiations with all of the Locals went down to the wire and the members prepared for a lockout. On July 31st, with the clock literally ticking down, a 72-hour extension was granted after mediation. Another one week extension



sion was gained so an independent financial analyst could review The Met's finances. This report confirmed the findings of the International's forensic accountant. At this point, AGMA representing the Singers, and AFM 802 representing the orchestra musicians came to a tentative agreement with The Met.

Management then added another arbitrary 72 hour lockout deadline for the IA Locals. Local One resumed negotiations. After many hours of tough bargaining, a tentative agreement was reached in the early morning of August 20th between Local One and The Met. The six other IATSE Locals met in a day of "round robin" negotiations in order to negotiate agreements. All the Locals were able to come to tentative agreements on the evening of August 21st. Even though each Local's agreement is separate and craft specific, all contracts shared the equivalent burden of sacrifice and gain in future compensation. Each Local also gained the right to participate in financial oversight at The Met that is

subject to binding arbitration. As these agreements were implemented, all Locals and the International have attended meetings on this financial oversight.

The Communications Department changed the Facebook and Twitter groups from "Save The Met" to "We Saved The Met" to stay engaged with the over 5,000 followers of the group. In the tumultuous run up to the lockout deadline, all the Locals' members stood together in solidarity while facing the threat of the loss of their job. All the represented crafts at The Met stood united in order to protect the greatest opera company in North America from itself. The International and each of the Locals expressed their heartfelt thanks to their members at The Met who stayed strong and who at all times conducted themselves professionally in the face of economic uncertainty.

This was a remarkable victory for IATSE members and a testament to the Alliance's tenacity, resilience and solidarity.



EMPOWERING MEMBERS THROUGH EDUCATION AND TRAINING

When Matthew Loeb became IATSE International President in 2008, he made education and training a top priority. He believed an informed, empowered membership was the key to greater union power and sought to turn this ideal into action.

This new commitment embraced training officers and staff to be more effective advocates, strengthening craft-based skills training, educating the next generation of IATSE activists and leaders, and opening doors of opportunity to lifelong learning and higher education for members and their families. It also included unprecedented investments in workplace safety.

THE LABOR EDUCATION ASSISTANCE PROGRAM (LEAP)

In 2009, IATSE launched the Labor Education Assistance Program (LEAP) to pay tuition for labor studies courses taken by local union officers. These courses offer IATSE leaders the opportunity to assess their own Locals' situations, educate themselves, enable members to participate more effectively in the life of the union, and reach out and organize new workplaces. One of LEAP's primary objectives is to help local leaders hone their skills, and translate them into plans for growth and renewal that make sense for each Local in its own jurisdiction. More than \$300,000 has been awarded to local union officers, officials, trustees, and executive board members to attend workshops and courses, studying such topics as collective bargaining, labor law, and organizing. Many local leaders also take advantage of online learning classes, which allow freelance workers with unconventional schedules to study on their own time.

STAFF TRAINING

By 2010, as LEAP continued to expand, President Loeb,

IATSE officers and representatives led by example, attending training courses at the National Labor College, focusing on internal and external organizing, leadership skills and communication, epitomizing the importance of leadership education. It has become an annual practice for the General Executive Board and all International Representatives and key staff to participate in a special education session every year. At these sessions, staff members have opportunities to update their skills and engage in in-person department planning sessions. An IATSE culture of continuous education starts at the top, and President Loeb and the Board demonstrate that truth by annually participating in this training.

Also since 2010, education sessions on a variety of timely topics have been conducted for all local leaders at every District Convention and regularly as part of every General Executive Board meeting. All local union representatives and IATSE representatives, Vice Presidents, and staff are always encouraged to attend these important sessions.

IATSE ROAD SHOW

To educate all IATSE members about labor history and why unions are important, the IATSE provides "The IATSE Road Show: Why Unions Still Matter," which was developed by Diane Thomas-Holladay of the University of Arkansas Labor Education Program. This timely presentation, which is provided free of charge on request to local unions, teaches the connection between strong unions and a strong economy, along



with some labor history. Local unions or groups of Locals in a city present the Road Show to their members, with family, friends, and other community members also welcome. Attendees come away with a much greater appreciation of both the union movement and their local union's role in it. The 2017 Convention theme of "Growth = Strength" has recently been incorporated into the material. Thousands of IATSE members have learned from the Road Show over the seven years it has been in use.

IATSE OFFICER INSTITUTE

On January 15, 2014, the IATSE General Executive Board, in conjunction with the Education and Training Department, created the IATSE Officer Institute. It was designed to serve as a comprehensive boot camp where IATSE local union officers at all levels of experience can dive into the nuts and bolts of running a Local, being ready to bargain, and building power for members.

To help prepare and hone this new program, President Loeb, General Secretary-Treasurer Wood, the entire General Executive

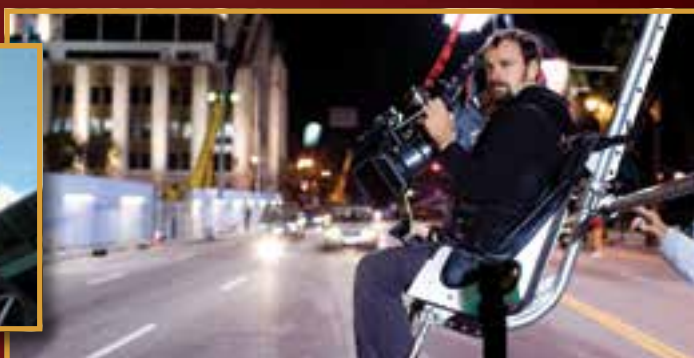
Board, International Representatives and top staff attended a special session of the IATSE Officer Institute. Their input put the finishing touches on the curriculum, making sure that it would be useful to officers from every craft and level of experience.

The first IATSE Officer Institute took place at the offices of Local 8 in Philadelphia. Thirty-nine officers from twenty-nine different local unions attended. They took courses on Strategic Planning, Collective Bargaining, Labor Law, Organizing, Activism, Fraud Prevention and Financial Reporting, as well as Time Management, Running Effective Meetings, Communications and Social Media.

This five-day, intensive certification program has since been delivered sixteen times, in multiple cities across the two countries, and more sessions are scheduled every year. Instructors are experts in their fields and classes provide hands-on, practical tools to be brought back to the Local. Officers earn a certificate and must attend all classes to graduate. At graduation, held on the final day of the training, each participant receives a unique "IATSE Officer Institute" jacket, and is presented with their diploma by President Loeb at a special luncheon.



First graduating class of the IATSE Officer Institute Program.



In its first four years, the IATSE Officer Institute has graduated 747 officers from 193 different local unions in 16 different sessions, which have been held all over the United States and Canada. Nine of every ten IATSE members have at least one officer (often, more than one) who has graduated from the IATSE Officer Institute.

In 2016, IATSE launched Officer Institute 2.0 to fill a need for more in-depth study and advanced officer training.

Graduates from the original IATSE Officer Institute had requested advanced classes on many topics, especially on organizing and Secretary-Treasurer skills. The programming for Officer Institute 2.0 focuses on these topics.

The first Secretary-Treasurer class was led by General Secretary-Treasurer James Wood, General Counsel Samantha Dulaney, and other officials and academic experts. The three day curriculum includes advanced work in issues of Financial Record Keeping, Labor Law, IATSE Procedures and Resources, Fiduciary Responsibility, Fraud Prevention, Taking Minutes, IATSE Constitution and Bylaws, and more. Legal, financial, and IATSE specific topics were explained, discussed, and dissected in depth throughout the course, with “best practices” being emphasized.

The Organizing 2.0 class studies labor law as it applies to organizing, as well as the nuts and bolts of one-on-one communications and persuasive presentations. IATSE Associate Counsel Adrian Healy, who once worked at the National Labor Relations Board, led the session on the law. Tactical content on targeting and research gave students hands-on opportunities to collect data on specific employers in their jurisdictions. Preparation for employer anti-union campaigns and inoculation grounds students in the realities of the landscape on which the Alliance operates.

By May 2018, there had been 265 Officer Institute 2.0 graduates, with more sessions being scheduled on an annual basis.

As an outgrowth of the 2.0 Secretary-Treasurer Course, a new class was launched in April 2018: Local Union Trustee Training. This is a class for the officials responsible for reviewing their Local’s books and records. Thirty-nine Trustees from sixteen local unions attended the first class in New York City. They learned about their own roles, the importance of establishing “best practices” in a Local, and about how to prevent fraud. Most importantly, they learned a step-by-step process for conducting an audit of local union books and records. The course immediately sold out and will be offered regularly to meet the demand.

As time passes, the IATSE Officer Institute will continue to add classes, expand, and strengthen the Alliance’s culture of continuous education to build growth and strength on every level. The impacts of these programs are measurable: higher engagement among members, better systems for running Locals, and most importantly, a network of local union leaders that strengthens our IATSE team and supports one another across jurisdictions, countries, and crafts.

LIFELONG LEARNING

Recognizing the need for workers throughout the modern economy — and certainly in the entertainment industry — to receive lifelong learning opportunities to build long-lasting, fulfilling careers, IATSE partnered with Lynda.com in 2015 to connect members with its 2,500 online high quality, current and engaging video tutorials. Taught by recognized industry experts and working professionals, these tutorials can help anyone learn software, creative and business skills.

Starting September 1, 2015, all IATSE members could purchase deeply discounted individual memberships. And by November of that year, more than 4,500 IATSE members had joined.

The flexible learning environment available anytime, anywhere through Lynda.com is a particular advantage for IATSE members with unusual schedules or time between projects.



Users of any skill level can take comprehensive courses from start to finish on a desktop device or watch bite size tutorials for immediate problem-solving on a mobile device while on the go, all at their own pace. Lynda.com is cost effective for workers unable to take time away from a job to pursue more traditional avenues of professional development and continuing education.

For 2018, the TTF is in the process of assuming responsibility for Lynda.com, starting with the application and enrollment for Year Four of the program. This means the lynda.com program will be FREE and available to active IATSE members and those working under IATSE agreements.

This program is another example of the IATSE's commitment to lifelong learning and its promotion of professional and leadership development to build a stronger, more powerful organization.

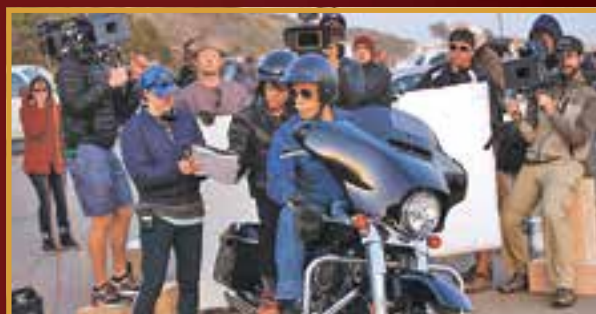
IATSE CRAFT ADVANCEMENT PROGRAM (ICAP)

To guide the union on issues of craft skills and safety, in 2009, President Loeb appointed the IATSE Craft Advance Program team. The current members of the ICAP are Joe Aldridge (Local 720), Peter Donovan (Local One), Kent Jorgensen (Local 80), Eddie Raymond (Local 16), Sheila Pruden (Local 873), and Chairman Alan Rowe (Local 728). These dedicated local union members are experts in various areas of workplace skills and safety, and work in three primary areas.

The first of these is supporting the work of the Training Trust Fund (see ahead). The ICAP advocates and educates to keep workers safe on the job and trained with the most up-to-date skills possible, ensuring that their livelihoods are secure. They participate as Subject Matter Experts and consultants for all TTF curricula and other resources, including the updating of existing programs such as the General Entertainment Safety OSHA 10 course and creation of new courses, and they regu-

larly present the regional General Entertainment Safety Courses for the Training Trust. ICAP members also interact with Locals and with IATSE members to identify new training that can serve their needs.

The ICAP also works to facilitate the OSHA-IATSE-USITT Alliance. Under this partnership, which was officially formed on July 16, 2013, the ICAP trains OSHA compliance and consultation officers all over the United States to become familiar with the Alliance's work and crafts so they will be able to correctly assess whether a specific job site is safe. Through this program, OSHA compliance and consultation officers are taught what to look for when assessing the safety of entertainment-industry job sites. This is especially important in areas that are unique to the IA's business, such as fall protection for live events, portable power systems for motion picture and television production, and location awareness. The ICAP spearheads IATSE's union-wide observances of OSHA's national safety awareness campaigns, and publicizes through USITT some union observances, such as Workers Memorial Day/National Day of Mourning, OSHA Safe and Sound Week (where the IATSE is a sponsor) and OSHA's Heat Illness Prevention Program. Also as part of the OSHA Alliance, members of the ICAP present an General Enter-



tainment Safety OSHA 10 class at the annual USITT Conference, once again connecting with both current members the IATSE workers of the future.

The third important duty of the ICAP is coordinating standards writing as it affects the entertainment industry. It is very important that IATSE nurtures a dialogue and good relationship with the authorities having jurisdiction over various standards that affect members' work, such as fire and electrical codes. More than twenty IATSE members do this important work, either as representatives of the Alliance and its Locals or representing themselves or the companies where they work. The IATSE also holds leadership roles in the Entertainment Services and Technology Association and the Entertainment Technician Certification Program.

ENTERTAINMENT TECHNICIAN CERTIFICATION PROGRAM (ETCP)

Members of the ICAP as well as other IATSE officers and local union safety experts work with the Entertainment Services and Technology Association (ESTA) — the organization responsible for creating the American National Standards Institute (ANSI) standards for the entertainment industry. The ESTA also

administers the Entertainment Technician Certification program (ETCP).

Crafted by leading organizations (including IATSE), major employers, world-class technicians, and IATSE subject-matter experts including the ICAP, the ETCP certification Program has become synonymous with expertise. There are four certifications — Arena Rigging, Theatre Rigging, Entertainment Electrician, and Portable Power Distribution Technician. The IATSE represents the best technicians in the industry and the ETCP credentials that excellence, certifying to employers and the public that Alliance members are skilled and safe. Since ETCP began, IATSE has been encouraging its workers to become certified and it's local unions to help make sure that these industry-recognized certifications for entertainment riggers and electricians become synonymous with the union.

IATSE ENTERTAINMENT AND EXHIBITION INDUSTRIES TRAINING TRUST FUND

On June 22, 2011, President Loeb and DADCO, LLC Manager G. Ronald "Ron" Dahlquist (a long-time member of Studio Electrical Lighting Technicians Local 728) signed a landmark



agreement establishing the IATSE Entertainment and Exhibition Industries Training Trust Fund (IATSE-TTF).

The Trust is governed by a joint labor-management Board of Trustees, funded through collective bargaining agreement negotiated contributions and subscriber agreement contributions. DADCO was the first signatory employer.

The mission of the Trust is to promote industry-wide recognized standards for safety, skills and craftsmanship in the entertainment and exhibition industries by:

- Providing training that improves existing skills, develops new skills, embraces technological change, and focuses on the safest way to perform the work of IA crafts;
- Supporting training opportunities to all employees working under the jurisdiction of the IATSE; and
- Developing state-of-the-art training tools, resources and methods.

In its first several years, the TTF implemented its Course Reimbursement Program, assisting local unions with the cost of running their own group training programs.

The Fund also recognized that its success depends on utilizing the most qualified, capable trainers. That's why the TTF launched its "Train-the-Trainer" Program in 2015, taught by Dr. Mark Johnson, Professor of Technology and Workforce Learning at Pittsburg State University in Pittsburg, Kansas. This course was added to provide teaching techniques, lesson planning skills and presentation skills to both new and seasoned skills and safety trainers. The goal was to increase capacity at the local levels for locally offered courses thus multiplying the reach of trainings offered.

The next year, the TTF continued to strengthen its infrastructure and expand its reach. Work continues up to the present time on growing the technical assistance resources available to local unions, expansion of the TTF Trainer database, and an improved and expanded bi-weekly e-newsletter.



THE IATSE-TTF BY THE NUMBERS

Since its inception in 2011, the Training Trust Fund has:

Offered and/or supported more than 3,060 courses.

Reached more than 30,290 IATSE members.

In 2017, the TTF continued to grow the programs and services it offers members while rolling out a Train the Trainer: Master Class with Dr. Johnson for trainers wanting to develop their own course curriculum. The first class, in May, was sold out to an audience of half Canadian participants and half US participants.

In addition, the TTF launched its Training Tracker Service, which maintains a database on local unions offering their own training programs. Locals using the Training Tracker can easily enter and track the courses taken by their members, as well as run reports. This way, if employers request workers with particular educational credentials or who have taken a particular class, those members can be quickly and accurately identified. This service is open to Locals and signatory employers who participate in the TTF.

In IATSE's 125th anniversary year, the TTF is focusing on being more user friendly through the development of a new video that explains what the Fund has to offer, redesigning its website, changing program names to be more easily understand-



able, and taking other bold initiatives in safety and lifelong learning (see ahead).

The TTF's programs and initiatives are especially impressive considering it is just seven years old. In the first five months of 2018 alone, more than 883 courses were offered and/or supported, reaching more than 4,236 IATSE members through 34,286 cumulative training hours. In addition, the TTF has grown from one full time staff person in 2013 to thirteen full-time staff. The Fund is constantly expanding in the areas of programs offered, projects underway and resources developed. More information about the TTF is available at www.iatsetrainingtrust.org.

SAFETY FIRST!

Leaders and delegates at the 66th Quadrennial Convention in 2009 discussed the creation of an IA-wide safety and training program, establishing a best practice process and bringing together the best and brightest to develop training for IATSE mem-

bers. Ever since, safety has been fully-integrated into all IATSE worker training efforts, and collective bargaining agreements have added stronger safety provisions.

A huge step forward was made in 2014, when the IATSE-TTF began offering OSHA 10/General Entertainment Safety courses throughout the U.S., to reach large groups of members from various Locals. The curriculum was developed by members of the IATSE Craft Advancement Program (ICAP). Ever since, local unions with certified OSHA 10 trainers in their ranks, as well as local unions that wish to develop new trainers, may apply to the Fund to receive this curriculum and training in how to use it. The Trainers program of the TTF reimburses the cost of tuition for local trainers who successfully complete OSHA 501 and OSHA 511, and thus become qualified to teach OSHA training. This allows Locals to have trainers among their own membership and to offer OSHA classes on a regular basis, reducing their costs in putting on the class. The TTF continues to advise Locals



that wish to bring in outside trainers familiar with the IATSE Curriculum to teach OSHA 10 to their workers.

By 2015, many IATSE local unions were expressing a need for a high-quality safety curriculum that could be used by local subject matter experts to train their workers. In response, the TTF partnered with the UCLA Labor Occupational and Health Department and trainers in local unions across North America to produce a curriculum library available to local union trainers. Developing a customized multi-module Entertainment Safety curriculum for IATSE craftspeople was a huge undertaking, and involved dozens of IATSE subject matter experts from Locals all over the two countries. This included all ICAP members, IATSE Vice Presidents and Representatives, and most Fund Trustees. Taking nearly two years to complete, the Safety First! curriculum ranges from Electrical Safety to Fall Prevention and Protection, from Biological Hazards to Chemical Protection.

Also in 2015, IATSE launched a new safety hotline program for members to report hazards on the job. While employers are required by the Occupational Safety and Health Act (OSHA) to report and address hazards, the hotline served as a safety net for when employer reporting would break down. Since then, when a member calls the IATSE Safety Hotline (844-IA AWARE, 844-422-9273), the caller either leaves a message or talks to a safety representative who begins handling the issue. Depending on the circumstances, the safety representative either contacts the Local's representative and assists in resolving the issue, or calls the employer directly.

The IATSE Safety Hotline does not relieve employers from their responsibility to keep jobs safe, but it does provide an important backstop in ensuring that employers do their job.

"Skills and safety are the backbone of a strong and healthy union," President Loeb said at the time. "In recent years, we have made significant gains on this front as we continue to negotiate improved working conditions in our contracts

and through the creation and implementation of the IATSE Training Trust Fund, which provides skills training and safety classes to members across the country, in all of the disciplines the IATSE represents."

Another safety advance occurred as a result of the 2015-2018 Area Standards Agreement between the IATSE and the AMPTP, which called for contributions from employers to the TTF for the first time. Part of the agreement required the online delivery of General Safety courses developed by Contract Services Administration Training Trust Fund's Safety Pass program to motion picture workers in areas covered by this Agreement. These courses are commonly known as the Safety Pass "A" and "A2" classes. The TTF worked with Contract Services personnel to develop a system for implementing this program, while coordinating with the Locals participating in the Area Standards Agreement to enroll their workers in these classes. Now, workers from Locals performing work under the Area Standards agreement can access these free safety courses online, at any time of the day or night.

In 2018, the full menu of Safety First! courses was launched, available both as individual online courses and as a narrated, group-led format that Locals can use to teach group classes.

In addition, a new advance was made with the launch of the IATSE Safety App, empowering members to take action directly on their smartphones. Its development took many months, with each Department adding functions and generating content. The App links to outside websites, enabling members to access the latest information from sources such as OSHA and the Provincial Occupational Health and Safety Boards in Canada. It includes a Hazard Reporting Form that has been adjusted to allow for a wider variety of reports (including Harassment) and to better target the appropriate personnel who can investigate and act on these reports.



AV ESSENTIALS

For many years, several progressive IATSE local unions representing tradeshow technicians, including Locals 16 and 720, had run their own training programs through InfoComm, the largest North American pro-AV industry conference.

This spurred President Loeb to form the International Career Advancement Program (ICAP) Committee, and to explore establishing a mutually beneficial relationship between the IA and InfoComm. This led to the establishment of Certified Technology Specialist (CTS) classes for members, the first of which were held in 2012 in Las Vegas, Vancouver and Ft. Lauderdale.

During this time, IATSE decided it needed to develop its own hands-on AV training for members. A working group was formed in 2013 to determine curriculum needs. That group then worked with InfoComm to develop a beta class which was held in Detroit in October 2013. After the beta class, the working group refined it further to become what is now known as the AV Essentials class. In 2014, it was provided to six local unions. The CTS and AV Essentials classes continue through the present day.

In 2014, the TTF assumed responsibility for InfoComm, which was renamed the AVIXA Partnership. Through this program, IATSE workers can apply for free AVIXA memberships which include online courses and entry to the tradeshow. Locals can offer group CTS and AV Essentials courses through the TTF that are arranged to be offered with an AVIXA instructor and local IATSE instructors.

By 2018, the AV Essentials program curriculum barely resembled what it was just four years earlier due to the introduction of digital AV equipment, the expansion of IT and networking, and the obsolescence of true projection and cable.

Each year, at least ten AV Essentials classes are scheduled around the country. Locals requesting the training are required

to follow the protocol designed to insure the training in their jurisdiction is successful. Tradeshow Department staff assist Locals in fulfilling all the upfront requirements including filling the class, identifying local trainers, securing a venue and equipment, and determining what supplemental training may be required prior to AV Essentials.

ACTIVISM MANUAL

In 2016, the IATSE developed and launched an Activism Manual to encourage local unions and their leaders to get active and to help in recruiting and cultivating member activists. The manual was designed to be used as a guide to help local unions build an activist culture and to assist Locals in developing their own approach to campaigning. It discusses what forms activism can take, helps Locals identify potential member activists, and offers assistance on how to conduct campaigns.

CREATIVEFUTURE

The IATSE continues to partner with CreativeFuture, a non-profit coalition that advocates for strong but appropriate copyright protections — empowering filmmakers, photographers, writers, musicians, composers, playwrights and others to speak up about the value of creativity and against piracy and how it affects their ability to create and make a living. On January 14, 2018, IATSE and CreativeFuture teamed up to present a free online webinar for members to help them understand the relationship between copyright, piracy, and the health of the entertainment industry and learn what can be done to protect IA workers' creative future. A component based on the IATSE Training Trust Fund Train-the-Trainer model demonstrated how to go into schools to inspire the next generation of IATSE members, while also teaching them about the importance of ethical online behavior. This webinar is available for viewing on the CreativeFuture website.





A 21ST CENTURY UNION FOR 21ST CENTURY CRAFTSPEOPLE

Over the past fifteen years, and especially the last decade, the IATSE has continually modernized and strengthened its operations and its capacity to fully serve the needs of members in the digital age, extending beyond organizing, bargaining, training and safety to the areas of communications, internal operations, benefits and diversity.

MODERNIZING COMMUNICATIONS

The Official Bulletin — from its 1915 founding to the present day — has always been one of the labor movement's most stellar, comprehensive and insightful publications, built on a foundation of rigorous journalism. But the IATSE is never one to rest on its laurels and so the magazine has been periodically upgraded throughout the years.

For example, in 2004, General Secretary-Treasurer Wood (also editor of the *Official Bulletin*) launched a concentrated effort to increase the amount of color and focus more on the publication's graphic design potential to make it more readable. The magazine also launched a new section, "On Location," which focused on issues primarily of interest to members involved in motion picture production, complementing the long-running "On The Road" section on stagecraft issues.

Ten years later, the *Official Bulletin* underwent another redesign. It clearly profiled each craft department, introduced a more consistent design and color scheme, and established a more magazine-style layout and appearance. Two new sections were introduced — "Activists Corner" and "Member Spotlight." Finally, it included a revamped Local Union Directory split into a Canadian and United States section and listing Special Department local unions in the appropriate State or Province.

Not coincidentally, the *Official Bulletin* won first place in the 2014 "General Excellence – Magazines" category of the prestigious International Labor Communications Association (ILCA) Labor Media Awards.

The linchpin in IATSE's modernization of its communications efforts was the 2011 establishment of the Communications Department by President Loeb. This was designed to better centralize the Alliance's outreach to members, employers, the press, and the general public — and to maximize its use of every tool available, most notably the rapidly emerging field of social media.

The next year, IATSE launched a completely revamped website built on the theme, "We are the IA," that focused on members, highlighting news and connecting the International's online network so it works with all devices, including smartphones and tablets. The new website targeted not only members, but an audience of prospective members, workers who want to organize, people curious about the IA, and employers.

Since its founding in 2011, the Communications Department has helped deepen the relationship between individual members and the International. Under the leadership of the IATSE's first Director of Communications, Emily Tao, the International launched social media profiles on Facebook, Twitter, and Instagram, allowing members, and the general public, to interact with their International union for the first time. Today, there are Facebook pages not only for the International, but also for IATSE Canada, the IATSE Young Workers Committee, and the IATSE Women's Committee, as well as Twitter accounts for IATSE and IATSE Canada. Most Locals have their own social media accounts as well, all of which facilitates the sharing of information and increased member interaction.





INTERNAL RESTRUCTURING

In, 2012, the IA made important changes to its departmental structure, most notably by creating two new departments.

The first is the Department of Education and Training, reflecting President Loeb's dedication to empowering members with the skills they need to succeed as union activists or in their crafts. The second was the Broadcast Department, to give added focus and prominence to broadcast technicians and related crafts.

In addition, the Organizing Department was folded into the Stagecraft Department. Because the Motion Picture and Television Production, Tradeshow and Canadian Affairs Departments

each have their own distinct self-contained organizing functions, the Organizing Department had been focused on broadcast and stagecraft organizing. "It now makes sense to have a unified and cohesive organizing and representational Stagecraft Department," President Loeb said. "Stagecraft organizing deserves the advantage of integration like the other Departments have."

ACHIEVING FINANCIAL STRENGTH AND STABILITY

The ability of IATSE to organize, represent and empower members depends first and foremost on its financial stability and strength. Only with sufficient resources and the ability to count

LEADING THE WAY TO EQUALITY

Following widespread revelations of pervasive sexual harassment and assault in the media and entertainment industries, IATSE took immediate action to help ensure safer, fairer, more equitable and accountable workplaces – particularly for women and marginalized people. President Loeb set the tone for the Alliance, writing, "It will take all of us to agitate for change and insist, as a matter of course, that women (and all people) are treated fairly. This means a safe and secure work environment, but also focuses on gender pay equity, equal access to move up in careers and equal respect that creates the dignity inherent in real equality."

The Alliance is taking a leadership role in the Commission on Eliminating Sexual Harassment and Advancing Equality in the Workplace. In addition, the General Executive Board issued the following statement at its 2018 Mid-Winter Meeting:

Equal rights are the cornerstone of the labor movement. Unions were founded on the principle that all people are equal and all people are deserving of respect and fair treatment. Equality issues run through all areas of trade union activities – from health and safety to wage negotiations.

The International Alliance of Theatrical Stage Employees (IATSE) is committed to equality of opportunity and to eliminating all forms of discrimination. We are opposed to unlawful and unfair discrimination and oppression on the grounds of gender (including transgender people), relationship or marital status, race or ethnicity, disability, sexual orientation, age, language, background, political or religious beliefs, physical appearance, pregnancy or responsibility for dependents.

We believe that equality for all is a basic human right and we actively oppose all forms of unlawful and unfair discrimination. IATSE leaders and members must be vigilant in working, both with each other and with our employers, to promote an equal and welcoming environment for all people, through our actions, attitudes, and language. The IATSE celebrates the diversity of society and is striving to promote and reflect that diversity within this organization.



on the sustainability of its revenues and assets can the Alliance continue to grow, gain power and meet its goals.

A key building block of financial stability was for IATSE to start owning, rather than renting, its offices because of its ability to give the Alliance assets that appreciate with time and eliminate the costs of leasing space. The first step in this direction was taken on September 8, 1999, when IATSE purchased a building for the West Coast Office located in Toluca Lake, California.

This proved a highly successful arrangement, one that generated significant financial benefits to IATSE while providing a stable location for West Coast operations and later the IATSE Training Trust Fund. However, 18 years later, as the officers and staff of IATSE and the TTF had grown, it became apparent that the Alliance needed to upgrade its Los Angeles facilities to accommodate advancement and future expansion. After an extensive search, in 2017, the General Executive Board approved the purpose of a property in Burbank, California, just two miles from Toluca Lake and convenient to the California film and television studios, as well as most of the Los Angeles-based local unions. This property comprises over 20,000 square feet on two floors, a size that will allow both IATSE and especially the TTF to have room for current and future staff.

Some 2,500 miles to the northeast, another step was taken on April 4, 2005, when IATSE purchased a building in downtown Toronto to house the Canadian Office. Located in a converted 3,634 square foot, three-story house, the office not only made it possible to accommodate the Alliance's growing Canadian staff — it also made a statement that IATSE's commitment to Canada is permanent and steadfast.

Then, on March 27, 2013, the General Executive Board approved the purchase of the 4th and 5th floors of a 12-story condominium building located at 207 West 25th Street, near Seventh Avenue, in the Chelsea neighborhood of New York City. This was

made possible thanks to a 2003 decision by the General Executive Board to establish a Building Fund with the goal of generating sufficient resources to allow for the purchase of headquarters office space in New York.

Each floor of the building is approximately 10,000 square feet and the new office was designed to use the entire 4th floor and approximately half of the 5th floor, providing 50 percent more space than the old General Office, which was approximately 10,000 square feet in size. The two floors are connected by an internal staircase.

The new office includes state-of-the-art concepts such as LED lighting and a newly designed HVAC system, whose environmental efficiency and lower operating expenses more than offset the original costs. In addition, the entire project was built with union labor and whenever possible materials were sourced from union manufacturers and were made in either the United States or Canada.

On November 2, 2013, the International hosted an Open House of the new General Office. More than 200 guests from local unions, vendors, related organizations and friends toured the new office and celebrated this milestone, recognizing its long-term positive financial impact on the Alliance.

CANADIAN BENEFITS STRENGTHENED

Because Canada has very different social welfare policies than the U.S. — most notably, national health insurance — IATSE's Canadian contracts have different benefit provisions than its U.S. contracts. But while Canada's overall policies are more generous and comprehensive than those south of the border, there is still a vital role for collective bargaining agreements in filling gaps and providing supplemental benefits for IATSE members.

That's why in 2005, the General Executive Board approved the creation of a nationwide retirement plan in Canada. Sponsored by the International (which paid for the initial start-up costs, including legal and consulting fees), the Plan employs two full-



time staff who work out of the IATSE Canadian office in Toronto and coordinates with participating Locals to ensure efficient administration. In June 2006, then-President Short appointed a Retirement Committee to manage the plan's day to day operations comprised of local representatives from the various regions in Canada. The Retirement Plan offers professional administrative support for Locals and greatly reduced management fees to our members — the direct result of negotiating on a national basis.

Canadian National Retirement Plan got off to a strong start, with 2,200 members, ten participating Locals and \$8.2 million in assets in 2005. By 2007, the Canadian Plan was growing at a stunning rate, with more than half of the country's Locals participating and assets surpassing \$27 million. This phenomenal growth is an example of what can be accomplished when local unions and the International work together — and it stands as a testament to the leadership and commitment of then-President Short and Local 891 member Frank Haddad, who was the architect of the Retirement Plan and served as Chair of the Retirement Committee.

In 2008, the Directors Guild of Canada joined the plan and it was renamed the Canadian Entertainment Industry Retirement

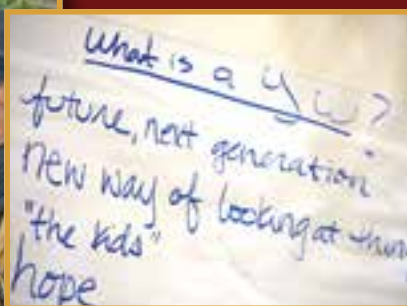
Plan. At that time, it had more than 11,800 members with assets in excess of \$67 million. Today, ten years later, there are 22,000 participants and assets total nearly \$500 million.

That same year, IATSE became an affiliate of the Canadian Union Advantage Benefit Program — also known as Union Savings — which offers special savings, discounts and benefits only to union members. Much like Union Plus for American members, the Union Savings program uses the purchasing power of Canadian union members to obtain money-saving benefits for the members and their families. Areas covered include mortgage consulting, accident insurance, critical illness, home and auto insurance, long-term health care insurance, cellular phones, real estate services, and a low-interest, low-fee credit Mastercard bearing the IATSE emblem.

In 2011, the IATSE Canada Health Plan was launched, a superlative achievement in local cooperation to provide all Canadian members with better value for their benefit dollars. The participation of larger Locals enabled coverage for smaller Local memberships.

The flexible structure of the Plan accommodates the direct participation by Canadian Locals, as well as the separate and dis-

First Young Workers' Conference in 2012



tinct plans of the larger Locals, by having access to volume discounts achieved through cooperation and pooled purchasing power.

Today, the IATSE Canada Health Plan includes more than 20 Local plans, along with staff plans, covering approximately 15,000 members and another 10,000 dependents, and annual premiums totaling over \$35 million CDN.

IATSE YOUNG WORKERS COMMITTEE

One of President Loeb's primary member empowerment goals has been to identify and train the next generation of IATSE leaders and activists. That's why the IATSE Young Workers Committee was formed in 2012.

On the Committee's major responsibilities was to run Young Worker Conferences focusing on the participation of members age 35 and under, and addressing educational training with classes focusing on developing practical leadership and activism skills.

The first two Young Worker Conferences were held in Philadelphia in 2012, with 180 total attendees from the U.S. and Canada. Those who attended were sponsored by their local union's Executive Board and represented numerous crafts and different levels of union leadership.

The third Young Workers Conference was held in 2014 in Portland, Oregon. Like the 2012 conferences, it had a full house with one-hundred attendees representing sixty Locals from the U.S. and Canada, and from a wide variety of crafts. Attendees were strongly encouraged to get active within their local unions, politically, in their community, or in their workplace. Instructors and guest speakers, including AFL-CIO Secretary-Treasurer Elizabeth Shuler and Oregon AFL-CIO President Tom Chamberlain, focused on the idea of activism.

The 2016 IATSE Young Workers Conference was held in Atlanta and was larger still, with approximately eighty-five percent first-time attendees. It also focused on activism. The Young

Workers Committee hosted a successful networking event for young delegates during the 2017 IATSE Convention, and the 2018 Young Workers Conference is planned for September 2018 in Silver Spring, MD.

EMPOWERING WOMEN MEMBERS

As part of IATSE's longstanding commitment to equity, inclusion, non-discrimination and justice, President Loeb established the IATSE's Women's Committee (IWC) in 2015 and appointed Local 700 Western Region Executive Director Cathy Repola to serve as chair.

The IWC was divided into Subcommittees on Steering, Community Outreach and Activism, Dinner and Networking, and Education and Training.

Since then, the IWC's efforts have strengthened the voice of women in IATSE, improved working conditions for women members, reduced incidents of discrimination and harassment, and led to training improvements for women.

The Committee hosted women's networking events at all IA District Conventions in 2016. And the IWC's 2017 Convention kick-off event, "Celebrating the Unlimited Potential of IATSE Women," drew more than 600 attendees. There, the Committee unveiled historical and current stories about women from various crafts within the Alliance, and those in attendance commented on how inspirational the event was and how proud they were to see women of the IATSE be profiled in such a way.

In 2018, the IWC is continuing to hold and expand women's networking opportunities at all district conventions. The Committee is compiling and circulating information on how women can start their own local union's Women's Committees. All of these efforts, and much more, are laying the groundwork for the first-ever IATSE Women's Institute, which will take place in 2020.



COMMUNICATION SKILLS & SAFETY
ACTIVISM LEADERSHIP
COMMUNICATION SKILLS & SAFETY
LEADERSHIP ACTIVISM

GROWTH \equiv STRENGTH

The IAFF logo is a Maltese cross with a central shield. The shield contains the letters 'IA' and is surrounded by the letters 'F', 'F', 'I', and 'A' in the quadrants of the cross.

LOOKING TO THE FUTURE

One-hundred and twenty-five years stands as an extraordinary testament to IATSE's longevity, vibrancy and resilience. For any organization to survive, much less thrive, over this length of time is impressive enough. But this anniversary is about far more than a number.

It's about the unparalleled spirit, tenacity and craftsmanship of IATSE's members.

It's about the inestimable value of solidarity.

It's about the relentless commitment to organizing and growth, which is why the Alliance increased its membership from 1,500 at the time of its founding in 1893 — to 3,700 in 1900 — to 21,000 in 1920 — to 74,000 in 1993 — to 111,000 in 2008 — and to 140,000 today!

And it's about the vision of a union that not only seeks to, but actually commands the workforce in its industry — and ably uses the leverage it has built to maximize members' living standards, job and financial security, and working conditions.

In short, this is a story about how over the course of one-hundred and twenty-five years, one great union has served as a model for the North American labor movement and achieved continual success even in the most challenging times and most hostile environments.

At IATSE's 2013 Convention, International President Matthew Loeb defined the Alliance's four pillars of success: Leadership, Skills and Safety, Activism, and Communication.

"It is through these pillars," he said, "that we will strengthen the infrastructure over the next four years to ensure the success of this great Union."

Each of the four pillars fits together. They have put member empowerment front and center in all union operations, they have made the Alliance more inclusive, they have strengthened the IA's capacity and clout, and they have provided the foundation for organizing gains at a time when union membership overall is in decline.

Indeed, few if any other unions in North America have achieved comparable growth, especially over the past twenty-five years.

Complementing and advancing the four pillars approach, the theme of the 2017 IATSE Convention was "Growth = Strength." Because it is irrefutable that the Alliance's organizing success has led directly to increased clout at the bargaining table, in the entertainment industry, and in the economic, legislative and political arenas. Appropriately, this was the largest IATSE Convention ever held.

As President Loeb wrote:

It is a basic principle that unions that are growing become stronger while those that are unable to grow, or lose members, are weakened. That's why it's imperative that we strive for the highest level of organization and IATSE union density possible. If we leave the employers no alternative but to turn to the IATSE, we control the industry and increase bargaining power. Then we can exert the strength garnered from growth to benefit the workers we are bound to represent. Too often competitive forces undermine our standards by performing our traditional work for substandard wages and conditions. This competition is an anchor to progress. The way to eliminate the competitive menace is to organize. To raise the standards of those performing the work and level the playing field with the employers. The Delegates at the Convention fully understood this necessity and wholeheartedly supported the theme through their involvement.



Ratifying this wisdom of this strategy, the more than 870 delegates representing 261 local unions re-elected President Loeb by acclamation, along with his entire slate of candidates, including General Secretary-Treasurer Wood, thirteen International Vice Presidents, three International Trustees, and one delegate to the Canadian Labour Congress.

This leadership vision and stability has been critical to IATSE's success. But the IA's emergence as a modern and progressive union on the cutting edge of the labor movement is ultimately due to one factor above all else: The Alliance's 140,000 members, whose commitment to their craft, their union, and one another is simply unrivalled.

It is an axiom that a union is only as strong as its members are active. And IATSE members demonstrate their activism in so many ways.

One is their expertise and their dedication to stay ahead of the curve of technological change by taking advantage of the training and lifelong learning opportunities provided by the IATSE-TTF. This means that any motion picture or television producer, any broadcaster, any theatrical production, any convention, any tradeshow, or any other entertainment operator will hire IATSE members to ensure the quality, productivity and safety they need to succeed.

Another is IA members' dedication to training in leadership skills through efforts such as LEAP and more recently, the Officer Institutes. This means that Local leaders and activists gain the knowledge and skills to be the most effective organizers, bargainers, and advocates anywhere in the labor movement — and it strengthens the IA at every level.

Third, IATSE members participate in union actions and contract campaigns, attend rallies, contact their elected officials, volunteer to elect pro-worker candidates, and donate to the IATSE-PAC, recognizing that it is *their* union and that their involvement in Alliance activities is the only way to maximize its effectiveness.

Member empowerment and activism are thus the keys to IATSE's ability to navigate turbulent waters, which have not only existed for many years but may well become even more roiled in the future.

This includes increasingly vicious attacks on unions and workers' rights, led by billionaire extremists like the Koch brothers who are setting the agenda for the executive branch, Congress, and even the courts, as witness the Supreme Court's *Janus v. AFSCME* decision making the entire public sector "right to work."

It also includes economic and technological turmoil. In the former category, we have seen massive mergers like Comcast-NBCUniversal, and the stunning rise of live streaming services like Netflix, Amazon and Hulu. This has had a two-fold impact on the industry. First, it undercuts the dominance of broadcast and cable television networks and reduces the audience for first-run motion pictures. But on the flip side, it has led to a dramatic increase in the production of television series and motion pictures made for the new media, which in turn has expanded members' work opportunities. Whether this trend can sustain itself into the future or whether it levels off is an open question.

In the technology arena, we are experiencing the digital revolution in every single field in which IATSE members work, which in turn requires new skill sets and continual training, and changes the types of jobs required on many productions and events.

The pace of these changes will only accelerate in the future.

But for every challenge, the remedy, cure and antidote are one and the same: Organizing, solidarity and inclusion.

For example, in stagecraft — especially live events like rock and roll concerts — there had been many contractors competing to be the lowest bidder, posing a threat to the living standards of industry workers. But because IATSE members are by far the most qualified workers to perform lighting, sound, stage construction and other essential functions, the Alliance has been able to turn threat into opportunity — and even cut out the



middle man when it comes to large producers like Live Nation.

In the audio/visual field, every hotel that hosts meetings and conventions needs qualified staff and contractors, especially with the move to digital. Again, it is IATSE that provides the qualified craftspeople.

So long as IATSE controls the entertainment industry workforce, so long as IATSE has the most skilled and safest professionals, and so long as IATSE members are fully empowered through training and activism, employers will have no alternative but to work with the Alliance.

Whether in motion picture and television production, broadcasting, live theatre, other live events, tradeshow, conventions, and any other venue, employers that want the kind of quality and production value that will attract audiences must hire IATSE members — period.

And if the IA and its members maintain and strengthen this status moving forward, the Alliance's power to improve members' lives will only grow no matter how hostile the overall environment for the labor movement might be.

So on this 125th anniversary, IATSE stands as a modern, progressive union in every way — socially, politically, economically and internally. It is a model of inclusion, accountability and transparency.

The Alliance is empowering women members and leading the fight against harassment and discrimination. It is cultivating

the next generation of IATSE leadership through the Young Workers Committee. And it is expanding its outreach to students and many others to develop the next generation of entertainment industry craftspeople.

If the founders of this great union could see the craftsmanship IATSE members bring to their work today, they would find most of it unrecognizable. Even on the stage — the one venue they would find familiar — they would be astonished at what it takes to bring many higher-end productions to life.

Similarly, if we could somehow magically see the future, we would surely be even more astounded to witness the craftsmanship IATSE members will bring to their work one hundred and twenty-five years from today.

But in looking at the role, the function and the workings of IATSE, chances are we would find much of what we see today: a union of highly-skilled members standing together in solidarity, fully empowered to improve their lives, continually adapting to change, and deeply dedicated to organizing, activism and inclusion.

If so, this would stand as a legacy left by this generation that would be worthy of those brave souls in 1893 who risked everything to build the great institution that stands today: The International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, Its Territories and Canada.

**2017 Convention
Hall Photo**



ACKNOWLEDGMENTS

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The Alliance's Department Directors and staff all played important roles in shaping this issue. They include:

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- IATSE Training Trust Fund Executive Director **Liz Campos**.
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AAE Amusement Area Employees

ADG Art Directors Guild (inclusive of Scenic, Title and Graphic Artists, Set Designers, Model Makers, and Studio Arts Craftpersons)

AE Arena Employees

AFE Arena Facility Employees

AG&AOE&GA Animation Guild and Affiliated Optical Electronic and Graphic Arts

AMTS Admissions, Mutual Ticket Sellers

APC Affiliated Property Craftpersons

ATPAM Association of Theatrical Press Agents and Managers

BPTS Ball Park Ticket Sellers

CDG Costume Designers Guild

CHE Casino Hotel Employees

EE Exhibition Employees

EE/BPBD Exhibition Employees/Bill Posters, Billers and Distributors

ICG International Cinematographers Guild (inclusive of Publicists)

M Mixed

MAHS Make-Up Artists & Hair Stylists

MAHSG Make-Up Artists & Hair Stylists Guild

MPC Motion Picture Costumers

MPEG Motion Picture Editors Guild (inclusive of Story Analysts, Motion Picture Laboratory Film/Video Technicians and Cinetechnicians)

MPP,AVE&CT Motion Picture Projectionists, Audio Visual Engineers and Computer Technicians

MPP,O&VT Motion Picture Projectionists, Operators and Video Technicians

MPP,O,VT&AC Motion Picture Projectionists, Operators, Video Technicians & Allied Crafts

MPP,VT&CT Motion Picture Projectionists, Video and Computer Technicians

MPSELT Motion Picture Studio Electrical Lighting Technicians

MPSG Motion Picture Studio Grips (inclusive of Motion Picture Crafts Service and Motion Picture First Aid Employees)

MPSP&SW Motion Picture Set Painters & Sign Writers

MPSPT Motion Picture Studio Production Technicians

MPST Motion Picture Studio Teachers and Welfare Workers

MPVT/LT/AC&GE Motion Picture Videotape Technicians/Laboratory Technicians/Allied Crafts and Government Employees

MT Mail Telephone Order Clerks

O Operators

PC,CP&HO Production Coordinators, Craftservice Providers and Honeywagon Operators

PST,TE,VAT&SP Production Sound Technicians, Television Engineers, Video Assist Technicians and Studio Projectionists

S Stage Employees

S&FMT Sound & Figure Maintenance Technicians

SA&P Scenic Artists and Propmakers

SM Studio Mechanics

SM&BT Studio Mechanics & Broadcast Technicians

SS/C,C,A&APSG Script Supervisors, Continuity Coordinators, Accountants and Allied Production Specialists Guild

SS,PC,CC&PA Script Supervisors, Production Coordinators, Continuity Coordinators and Production Accountants

T Theatre Employees

T&T Treasurers & Ticket Sellers

TBR&SE Television Broadcasting Remote & Studio Employees

TBSE Television Broadcasting Studio Employees

TSA Ticket Sales Agents

TW,MA&HS Theatrical Wardrobe, Make-Up Artists & Hair Stylists

TWU Theatrical Wardrobe Union

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S 229 FORT COLLINS, CO./CHEYENNE/LARAMIE, WY.-Casper Kob, sec@iatse229.org; P.O. Box 677, Fort Collins, 80522. Bus. Agt.: David Denman, ba@iatse229.org. (970-226-2292) (Fax: 970-490-2292).

TWU 719 DENVER-Elisa Spadi, erspadi@msn.com; 12010 West 52nd Place, Unit #7, Arvada, 80002. (303-431-7561) (Fax: 303-431-7561) Bus. Agt.: Steve Davis, local719ba@aol.com; (303-829-1567).

T B7 DENVER-Kirsten Anderson, 1475 Curtis St., Denver, 80202. (303-534-2423) (Fax: 303-534-0216).

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SM 052 STATES OF CONNECTICUT/NEW YORK/NEW JERSEY/NORTHERN DE. /GREATER PA.-Richard Dolan, 19-02 Steinway Street, Astoria, NY 11105. (718-906-9440) (Fax: 718-777-1820) Bus. Mgr.: John Ford; Bus. Reps.: John Fundus and Raymond Fortune.

S 074 SOUTHERN CONNECTICUT-Catherine Moore; P.O. Box 9075, New Haven, 06532. (203-497-3067)(Fax: 203-497-3067). Bus. Agt.: James Shea, jshea@iatse74.org.

S 084 HARTFORD/NEW LONDON/NORTHERN CONNECTICUT-John R. Clark, IV, 1145 D New Britain Ave., West Hartford, 06110. (860-233-8821) (Fax: 860-233-8827). Bus. Agt.: Jason Philbin.

SS,PC,CC&PA 161 NEW YORK/ NEW JERSEY/CONNECTICUT-Leslie Zak, leslie.zak@gmail.com; 630 9th Avenue, #1103, New York, NY 10036. (212-977-9655) (Fax: 212-977-9609) Bus. Agt.: Colleen Donahue, colleen@local161.org

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S 284 WILMINGTON-Eva Lynne Penn, P.O. Box 7248, Wilmington, 19803. (302-750-3722) (Fax: 302-475-4903) Bus. Agt.: Kathie Pierson.

DISTRICT OF COLUMBIA

S 022 WASHINGTON, DC/WASHINGTON DC SUBURBS, MD/NORTHERN VIRGINIA-John Page, 1810 Hamlin Street, NE, Washington, DC 20018. (202-269-0212) (Fax: 202-635-0192) Bus. Agt.: John Brasseux.

SM&BT 487 MID-ATLANTIC AREA-Ellen Popiel, P.O. Box 16315, Baltimore, MD 21210. (410-732-0414) Bus. Agt.: David O'Ferrall

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M 412 BRADENTON/SARASOTA-Jeffrey Ellis, P.O. Box 1307, Tallevast, 34270. (941-914-1553) (Fax: 941-359-1254) Bus. Agt.: Roy Sorensen, ia412ba@verizon.net, (941-914-1553).

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M 500 SOUTH FLORIDA-Terrence McKenzie, 1001 NW 62nd Street, Suite 220, Fort Lauderdale, 33309. (954-202-2624) (Fax: 954-772-4713). Bus. Agt.: Terrence McKenzie.

M 631 ORLANDO/CAPE CANAVERAL/COCOA/MELBOURNE/LAKE BUENA VISTA/DAYTONA BEACH-Kimberly Holdridge, 5385 Conroy Road, Suite #200, Orlando, 32811-3719. (407-422-2747) (Fax: 407-843-9170) Bus. Rep.: Sean Wilson.

S 647 NAPLES/FT. MYERS/MARCO ISLAND-Larry McDonald, P.O. Box 700, Estero, 33929. (239-498-9090) (Fax: 239-948-2637) Bus. Agt.: Peter Browning.

MPVT/LT/AC&GE 780 (See also Illinois)-Jaroslaw Lipski, jerry@iatse780.com; 3585 N. Courtenay Pkwy., Suite 4, Merritt Island, FL 32953. (321-453-1018) (Fax: 321-453-1178) Bus. Mgr.: Jerry Lipski.

EE 835 ORLANDO/DAYTONA BEACH-Mark Hardter, 7131 Grand National Drive, Suite 102, Orlando, 32819. (407-649-9669) (Fax: 407-649-1926). Bus. Agt.: Mark Hardter.

AE AE938 JACKSONVILLE-Andy Canady, 1000 Water Street, Jacksonville, 32204 (904-626-5324) Bus. Agt.: Mac Brown.

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M 320 SAVANNAH-Matthew Haddock, iatse320treasurer@gmail.com; P.O. Box 5731, Savannah, 31414. (912-232-2203) Bus. Agt.: Matthew Williams, iatse320@gmail.com.

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SM 491 STATES OF NORTH AND SOUTH CAROLINA/SAVANNAH, GA-Andrew Oyaas, sectres@iatse491.com; 1924 South 16th Street, Wilmington, NC 28401. (910-343-9408) (Fax: 910-343-9448) Bus. Agt.: Kelly Boudreaux, kelly@iatse491.com.

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M 824 ATHENS-Peter Fancher, peterfancher@att.net; 160 Madison Street, Athens, 30601. (706-201-6123) Bus. Agt.: William Jackson, xwillbuildx@yahoo.com.

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TWU 859 ATLANTA-Rita Cochran, 2970 Leah Lane, Douglasville, 30135. (770-757-6242) (Fax: 678-838-1456) Bus. Agt.: Kelly Chipman, atlantalocal859@aol.com.

S 927 ATLANTA-Mary Grove, 449 1/2 Moreland Avenue, Suite 215, Atlanta, 30307. (404-870-9911) (Fax: 404-870-9906) Bus. Agt.: Neil Gluckman.

HAWAII

M 665 STATE OF HAWAII-Kay Carter, carter@iatse665.org; 501 Sumner Street, Suite 605, Honolulu, 96817. (808-596-0227) (Fax: 808-591-8213). Bus. Agt.: Irish Barber.

IDAHO

M 093 SPOKANE, WA/WALLACE KELLOGG, ID-Jill Scott, jillscott141414@gmail.com; P.O. Box 1266, Spokane, WA 99210. Bus. Agt.: A. "Jay" Nordling, ajnordling@aol.com; Bus. Rep.: Pat Devereaux, patdevereaux@aol.com, (509-999-5073).

S 099 STATE OF UTAH/BOISE/NAMPA/CALDWELL/TWIN FALL/SUN VALLEY, ID/SOUTHERN IDAHO-Chuck Blackner, 526 West 800 South, Salt Lake City, UT 84101. (801-359-0513) (Fax: 801-532-6227) Bus. Agt.: James Phelps.

ILLINOIS

S 002 CHICAGO-Thomas L. Herrmann, 216 S. Jefferson Street, Suite 400, Chicago, 60661. (312-705-2020) (Fax: 312-705-2011) Bus. Agt.: Craig P. Carlson.

S 085 DAVENPORT, IA/ROCK ISLAND/MOLINE, IL-Jeff Garnica, jeffgarnica@iatse85.org; P.O. Box 227, Davenport, IA 52805. (563-579-3526) Bus. Agt.: Joseph Goodall, joegoodall@iatse85.org.

MPP,AVE&CT 110 CHICAGO-Steve Altman, 216 S. Jefferson Street, Suite 203, Chicago, 60661. (312-454-1110) (Fax: 312-454-6110) Bus. Agt.: Steve Altman.

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S 138 SPRINGFIELD/JACKSONVILLE-James Rapps, P.O. Box 6367, Springfield, 62708. (217-414-4244) Bus. Agt.: Noel Dalbey, ndalbeylocal138@comcast.net; 2121 Westview Drive, Springfield, 62704. (217-787-5440) (Fax: 217-787-5440).

M 193 BLOOMINGTON/ NORMAL/ SPRINGFIELD/JACKSONVILLE/ MACOMB/ PEORIA-Sarah Short, P.O. Box 6355, Peoria 61601. Bus. Agts.: Donnie Bentley (Peoria), Kevin Paxton (Bloomington).

M 217 ROCKFORD-Kim Whitmore, P.O. Box 472, Rockford, 61105. (815-670-9264) (Fax: 815-484-1085). Bus. Agt.: Richard Abrams.

M 421 HERRIN/CENTRALIA, IL/CAPE GIRARDEAU, MO-Thomas Aken, iatse421@digital.net, P.O. Box 441, Murphysboro, IL 62966. (618-967-2394) Bus. Agt.: Stephen Parhomski, iatse421@att.net.

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M 482 CHAMPAIGN/URBANA/DANVILLE/RANTOUL/CHARLESTON/DECATUR-Andrew Hall, andyh61801@yahoo.com; P.O. Box 3272, Urbana, 61803-3272. (217-766-7355) Bus. Agt.: Chad Schwenk, cschwenk27@gmail.com.

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MPVT/LT/AC&GE 780 CHICAGO (see also Florida)-Debbie Bedard, debbie@iatse780.com; 6301 N. Northwest Highway, Chicago, IL 60631. (773-775-5020) (Fax: 773-775-5771) Bus. Mngtr.: Jerry Lipski, jerry@iatse780.com.

ADG 800 CENTRAL OFFICE (See also California, New York and North Carolina)-Gary Baugh, 5256 N. Magnolia, Chicago, IL 60640. (773-805-1521).

USA829 ILLINOIS REGIONAL OFFICE (See also New York)-111 North Wabash Avenue, #2107, Chicago, 60602. (312-737-0829) Bus. Agt.: Matt Walters.

T B46 CHICAGO, IL/MILWAUKEE, WI-Steve Altman, 216 S. Jefferson Street, Suite 203, Chicago, 60661. (312-454-1110) (Fax: 312-454-6110) Bus. Agt.: Anthony M. Spano.

INDIANA

S 030 INDIANAPOLIS/KOKOMO/RICHMOND/EARLHAM COLLEGE /LOGANSPOUT/ PERU/CONNORSVILLE/ANDERSON/MUNCIE/PORTLAND-Brian Mulry, 1407 East Riverside Drive, Indianapolis, 46202-2037. (317-638-3226) (Fax: 317-638-6126). Bus. Agt.: Brian Mulry.

S 049 TERRE HAUTE-David G. Del Colletti, dcolletti@ma.rr.com; 210 Terre Vista Drive, Terre Haute, 47803. (812-243-0524) Bus. Agt.: Dave Targett, davetargett@icloud.com.

S 102 EVANSVILLE-Mark Fehr, 13 Dreier Blvd., Evansville, 47712 (812-467-0287) (Fax: 812-467-0287). Bus. Agt.: Steve VanMeter.

M 125 LAKE PORTER/LA PORTE COURTES/FORT WAYNE/LAFAYETTE/FRANKFORT/CRAWFORDSVILLE-Greg Palmer, iatse125@msn.com; 2905 DeKalb St., Lake Station, 46405. (219-718-8037) Bus. Agt.: Ruben Mendez, rmendez.iatse125@gmail.com.

S 146 FORT WAYNE-Steve Tarr, steventarr761@gmail.com, P.O. Box 13354, Fort Wayne, 46868. (260-494-9765) Bus. Agt.: Michael Barile, mbarile152@comcast.net (260-402-3257).

M 187 SOUTH BEND/MISHAWAKA/ELKHART/GOSHEN/PLYMOUTH/CULVER, IN/NILES, MI-Melissa Bialko, P.O. Box 474, South Bend, IN 46624. (574-292-1871) Bus. Agt.: Deborah Mayers, deborahmayers@comcast.net.

O 194 INDIANAPOLIS/ KOKOMO/ LOGANSPOUT/ PERU/WABASH/ RICHMOND/ MUNCIE/ PORTLAND-TERRE HAUTE-Stephen Blair, P.O. Box 7055, Greenwood, 46142. (317-507-0714) Bus. Agt.: Stephen Blair.

TBSE 317 INDIANAPOLIS-Kristen Smith, P.O. Box 1172, Indianapolis, 46206. Bus. Agt.: Dave Whitfield.

M 618 BLOOMINGTON/BEDFORD/COLUMBUS/FRENCH LICK-Mark R. Sarris, 511 North Fess, Apt. 7, Bloomington, IN 47408. (812-327-4262) Bus. Agt.: Mark R. Sarris, ba618@iatse618.org.

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T B194 INDIANAPOLIS-Stephen P. Blair, P.O. Box 7055, Greenwood, 46142. (317-507-0717) (Fax: 317-888-5252) Bus. Agt.: Stephen Blair.

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S 191 CEDAR RAPIDS/WATERLOO/DUBUQUE-Janelle Smith, brucecroy@imnmail.com; P.O. Box 1191, Cedar Rapids, 52406 (319-360-1308). Bus. Agt.: Jeff Smith, smittygrip@gmail.com.

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KANSAS

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M 190 WICHITA/HUTCHINSON/EL DORADO-Charles W. Campbell, st190@iatse.kscoxmail.com; P.O. Box 3052, Wichita, 67201. (316-267-5927) Bus. Agt.: Thomas Harms, ba190@iatse.kscoxmail.com.

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M 369 ASHLAND, KY/HUNTINGTON, WV/IRON-TON, OH-Kevin D. Bannon, P.O. Box 192, Huntington, WV, 25707. Bus. Agt.: Greg Miranda.

TWU 897 LOUISVILLE-Lisa Green, info@budgetprint-center.net; 27 Arctic Springs, Jeffersonville, 47130. (812-282-8832) (Fax: 812-282-4057) Bus. Agt.: Melissa Gagliardi, iatse897@gmail.com.

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M 260 LAKE CHARLES/ALEXANDRIA/PINEVILLE/FORT POLK-George J. Hollier, iatse260@juno.com; 3702 Lakeview Drive, Lake Charles, 70605. (337-598-3455) Bus. Agt.: Todd J. Johnson, iatse260-tj@juno.com.

S 298 SHREVEPORT-Steven Pyatt, 715 McNeil Street, Shreveport, 71101. (318-227-2914) Bus. Agt.: Debra Graham.

SM 478 STATE OF LOUISIANA/SOUTHERN MISSISSIPPI/ MOBILE, AL-Dawn Arevalo, 432 N. Anthony St., Suite 305, New Orleans, LA 70119. (504-486-2192) (Fax: 504-483-9961) Bus. Agt.: Cory Parker.

M 540 BATON ROUGE-Patrick A. Acampora, 1852 Hobbinton Rd., Baton Rouge, 70810. (225-223-1258) Bus. Agt.: Lewis Rhodes.

M 668 MONROE-Dan Saterfield, d.saterfield@yahoo.com; P.O. Box 2561, West Monroe, 71291. (318-235-7090) Bus. Agt.: Ross Slacks, rossslacks@aol.com.

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MASSACHUSETTS

S 011 BOSTON/LYNN/SALEM/WALTHAM/BROCKTON/PLYMOUTH/CAPE COD-Colleen Glynn, 152 Old Colony Avenue, South Boston, 02127. (617-269-5595) (Fax: 617-269-6252) Bus. Agt.: Colleen Glynn.

S 053 SPRINGFIELD/PITTSFIELD-Valentino Larese, viarese@iatse53.com; P.O. Box 234, Springfield, 01101. (413-530-4747) (Fax: 413-783-9977) Bus. Agt.: Michael Afflitta, agent53@comcast.net.

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M 195 LOWELL, MA./NEW HAMPSHIRE-David Demers, P.O. Box 6642, Manchester NH 03108. Bus. Agt.: Daniel J. Mahoney.

M 232 NORTHAMPTON/AMHERST-Cathleen Okeefe, P.O. Box 264, Sudbury, 01776. (781-249-2688) Bus. Agt.: Paul Yager.

SM 481 NEW ENGLAND AREA-James MacDonald, iatse481st@aol.com; 10 Tower Office Park, Suite 218, Woburn, MA 01801. (781-376-0074) (Fax: 781-376-0078) Bus. Agt.: Chris O'Donnell, iatse481ba@aol.com.

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TWU 775 BOSTON/PLYMOUTH/CAPE COD-Debbie Holbrook, DebbieWardrobe@gmail.com; 15 Bruce Street Tewksbury, 01876. (508-864-1913) Bus. Agt.: Debbie Holbrook.

T B4 BOSTON-Florence Lewis, P.O. Box 120277, Lafayette Station, Boston, 02112. (857-204-5287) (Fax: 617-868-8194) Bus. Agt.: Carol Airlauskas.

APE B935 WORCESTER-Trustees Darius Pourfarzaneh and Keith Topor, 24 Carroll Hill Road, Charlton, 01507. (508-943-3626)

MICHIGAN

M 026 GRAND RAPIDS/MUSKEGON/BATTLE CREEK/KALAMAZOO/HOLLAND/ST. JOSEPH-Matthew Taylor, 931 Bridge Street, NW, Grand Rapids, 49504. (616-742-5526) (Fax: 616-742-1088) Bus. Agt.: Robert Wilcox.

S 038 DETROIT/PONTIAC/MT. CLEMENS/PORT HURON-John Wendling, 900 Pallister Ave., Detroit, 48202. (313-870-9570) (Fax: 313-870-9580) Bus. Rep.: E. Joseph Miller.

M 187 NILES, MI/SOUTH BEND/ MISHAWAKA/ ELKHART/ GOSHEN/ PLYMOUTH/ CULVER, IN-Melissa Bialko, P.O. Box 474, South Bend, IN 46624. (574-292-1871) Bus. Agt.: Deborah Mayers, deborahmayers@comcast.net.

MPP, VT&CT 199 DETROIT-Paul Bratfish, 22707 Dequindre Road, Hazel Park, 48030. (248-399-786 4) (Fax: 248-399-7866) Bus. Agt.: David Pickering.

S 201 FLINT/OWOSSO-Steffan Minore, local201sec.treas@att.net; 724 E. Kearsley Street, Flint, 48503. (810-577-1541) Bus. Agt.: Michael Weisberg.

M 274 LANSING/EAST LANSING/JACKSON/SAGINAW/CADILLAC/NORTH CENTRAL MICHIGAN/ TRAVERSE CITY/ALPENA-John McDaniel, mcdani13@msu.edu; 419 S. Washington Square, Suite 103, Lansing, 48933.

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MID-ATLANTIC AREA

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TBSE 745 MINNEAPOLIS-Mark Mulholland, iatse745@gmail.com; P.O. Box 3278, Minneapolis, 55403 (612-267-8770) Bus. Mgr.: Charles Cushing.

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M 589 JACKSON/VICKSBURG/NATCHEZ-Jill Lucas, 1665 Hwy 51, Madison, 39110-9097. (601-856-4374) Bus. Agt.: Jill Lucas, lucasjill@bellsouth.net

M 616 MERIDIAN-Benny Egger, abegger@comcast.net 8137 Rosewood Lane, Meridian, 39305. (601-286-5092). Bus. Agt.: Jerry Tucker, jerryglynntucker@aol.com.

M 674 BILOXI/GULFPORT-Paul J. McNally, 22071 Bradis Road, Gulfport, 39503. (228-234-7974) Bus. Agt.: Bobby Saucier.

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M 720 LAS VEGAS-Ronald Poveromo, 3000 S. Valley View Boulevard, Las Vegas, 89102. (702-873-3450) (Fax: 702-873-1329). Bus. Agt.: Enrico Grippo.

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S 021 NEWARK/MIDDLESEX/MERCER/OCEAN AND UNION COUNTIES/ASBURY PARK/LONG BRANCH-John Seubert, 75 Main Street, Suite 103, Milburn, 07041. (973-379-9265) (Fax: 973-379-0499) Bus. Agt.: Stanley Gutowski.

SM 052 STATES OF NEW JERSEY/ NEW YORK/ CONNECTICUT/NORTHERN DE. /GREATER PA-Richard Dolan, 19-02 Steinway Street, Astoria, NY 11105. (718-906-9440) (Fax: 718-777-1820) Bus. Mgr.: John Ford; Bus. Reps.: John Fundus and Raymond Fortune.

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M 064 STEUBENVILLE, OH/WHEELING, WV-Keith Loeffler, P.O. Box 292, Wheeling, WV 26003-0041. Bus. Agt.: Frank Scamechia (304-639-2516) (Fax: 304-242-6134).

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S 101 NILES/WARREN/YOUNGSTOWN-Mark Chizmar, secretary@iatse101.net; P.O. Box 362, Youngstown, 44501. (330-747-9305) Bus. Agt.: Jeffrey Hall, ba@iatse101.net.

MPP,O&VT 160 CLEVELAND/ASHTABULA/LORAIN/ELYRIA/SANDUSKY/ERIE COUNTY-John Galinac, iatse160@usa.com; 8358 Munson Road, Suite 104, Mentor, 44060. (440-255-3160) (Fax: 440-255-3119) Bus. Agt.: John Galinac.

SM 209 STATE OF OHIO-Kimberly Novak, secretarytreasurer@iatse209.com; 1422 Euclid Avenue, Suite 1604, Cleveland, 44115-1902. (216-621-9537) (Fax: 216-621-3518) Bus. Agt.: James Butler, businessagent@iatse209.com.

M 369 IRONTON, OH/HUNTINGTON, WV/ASHLAND, KY-Kevin D. Bannon, P.O. Box 192, Huntington, WV 25707. Bus. Agt.: Greg Miranda.

TWU 747 COLUMBUS-Ann Lodder, lodder.ann6@gmail.com; 1238 S. Watkins Road, Alexandria, 43001. (740-924-2086) Bus. Agt.: C. Wayne Cossin, twu747wayne@aol.com; 1954 Indianapolis Ave., Columbus, 43201 (614-313-8119).

T&T 756 CLEVELAND-Glenn Barry, glennbarry01@yahoo.com; 8669 Center Drive, North Royalton, 44133. (216-407-1969) (Fax: 440-238-6963) Bus. Agt.: Michael Patton, mpat798184@aol.com.

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TWU 883 CLEVELAND-Stephanie Sweigard, 3120 West 231st Street, N. Olmsted, 44070. (440-734-4883) (Fax: 440-734-3588) Bus. Agt.: Stephanie Sweigard.

TWU 886 DAYTON-Robyn Thomas, rthomas@woh.rr.com; P.O. Box 124, Dayton, 45401-0124. (937-271-5389) Bus. Agt.: Andi Trzeciak, andi222@woh.rr.com.

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T B38 CINCINNATI-Mike Murray, P.O. Box 11476, Cincinnati, 45211. (513-662-9615) Bus. Agt.: Thom Brannock.

T B148 AKRON-Tracey Sommer, 345 South Avenue, Tallmadge, 44278 (330-634-0884) Bus. Agt.: Omar Banks.

AMTS B754 CINCINNATI-Karla Lang, 3739 Fallen Tree Way, Amelia, 45254. (513-373-7297) Bus. Agt.: Robert Fields.

OKLAHOMA

S 112 OKLAHOMA CITY-Heidi Hamilton, iatse112tina@att.net; P.O. Box 112, Oklahoma City, 73101. (405-231-0025) (Fax: 405-231-0056) Bus. Agt.: Tina Saxton, iatselocal112@att.net.

S 354 TULSA/PONCA CITY-Emerson Parker, iatse354secty@cox.net; P.O. Box 354, Tulsa, 74101. (918-496-7722) (Fax: 918-496-7725) Bus. Agt.: Sean Cantrell.

M 387 LAWTON/OKLAHOMA CITY-Maryann Leday, 35 NW 28th, Lawton, 73505. (580-248-0830) Bus. Agt.: Barry Leday.

SM 484 STATES OF OKLAHOMA/TEXAS- Jason Keene, 4818 East Ben White Blvd., Suite 204, Austin, 78741. (512-385-3466) Bus. Agt.: Stephen Beasley.

TWU 904 TULSA-Maegan Swick, P.O. Box 563, Tulsa, 74101. (918-809-0850) Bus. Agt.: Debbie Furgerson (918-369-3687).

OREGON

M 028 PORTLAND/SALEM- Jay Spottswood, 3645 SE 32nd Avenue, Portland, 97202. (503-295-2828) (Fax: 503-230-7044) Bus. Agt.: Rose Etta Venetucci.

S 154 ASHLAND-Donna Memmer, secretary@iatse154.com; P.O. Box 141, Ashland, 97520 (225-964-3467) Bus. Agt.: Courtney Cunningham, ba@iatse154.com.

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TBR&SE 793 PACIFIC NORTHWEST-Chris Taylor, P.O. Box 94282, Seattle, WA., 98121. (877-680-4853). Bus. Agts.: Joel Berhow (Oregon); Gary Kolano (Washington).

T B20 PORTLAND-Thomas Phelps, 3645 SE 32nd Avenue, Portland, 97202. (360-244-5440) Bus. Agt.: Bambi Ooley, Booley.iatse20@gmail.com.

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PENNSYLVANIA

S 003 PITTSBURGH/NEW CASTLE-Shawn W. Foyle, P.O. Box 352, Pittsburgh, 15230. (412-281-4568) (Fax: 412-281-4571) Bus. Agt.: Robert J. Brown.

S 008 PHILADELPHIA, PA/CAMDEN/MERCER COUNTY, NJ-Christopher O'Shea, 2401 South Swanson Street, Philadelphia, 19148. (215-952-2106) (Fax: 215-952-2109). Bus. Agt.: Tricia Barnes-Vargo.

SM 052 STATES OF NEW YORK/ NEW JERSEY/ CONNECTICUT/NORTHERN DE. /GREATER PA.-Richard Dolan, 19-02 Steinway Street, Astoria, NY 11105. (718-906-9440) (Fax: 718-777-1820) Bus. Mgr.: John Ford; Bus. Reps.: John Fundus and Raymond Fortune.

S 082 WILKES BARRE-Michael Marancik, P.O. Box 545, Wilkes-Barre, 18703 (570-262-1106). Bus. Agt.: Joseph K. Jacobs, Jr. (570-824-4260).

S 097 READING-David Sterner, iatse97@gmail.com; P.O. Box 6116, Wyomissing, 19610. (484-955-3009) Bus. Agt.: Troy Wenger, ba.iatse97@gmail.com.

S 098 HARRISBURG/HERSHEY/CARLISLE-Edward Weimer; P.O. Box 266, Hershey, 17033-0266. (717-991-4411) Bus. Agt.: Chester Ross, ialocal98@yahoo.com.

S 113 ERIE-Jillian Orr, P.O. Box 557, Erie, 16512. (814-474-1116) Bus. Agt.: Thomas Catalde.

M 152 HAZELTON-Nicholas St. Mary, nickstmary@verizon.net; 403 Lori Drive, Beaver Meadows, 18216. (570-459-1602) (Fax: 570-453-0887) Bus. Agt.: Nicholas J. St. Mary.

S 200 ALLENTOWN/EASTON/STROUDSBURG/ BETHLEHEM-Nicholas Broyer, iatse200secretary@gmail.com; P.O. Box 1723, Bethlehem, 18016. (610-867-0658) Bus. Agt.: Frank lafrate, iatse200ba@gmail.com.

M 218 POTTSVILLE/MAHANOY CITY/SHENANDOAH/LANSFORD/SHAMOKIN-John Breznik, johnbreznik@epix.net; 62 N. Bridge Street, Ringtown 17961. (570-590-1766) Bus. Agt.: Robert Spiess, twopeke@verizon.net, 77 Rose Avenue, Port Carbon, 17965. (570-622-5720).

M 266 JAMESTOWN/CHAUTAUQUA, NY/WARREN COUNTY, PA-Irvin King, local266unionsec@gmail.com; P.O. Box 212, Clymer, NY 14724(716-355-2730) Bus. Agt.: Gordon R. Pugh, grp6944@hotmail.com, (716-761-6944).

M 283 HANOVER/YORK COUNTY/GETTYSBURG/ LANCASTER COUNTY-Judi S. Miller, iatsepejudi@yahoo.com; P.O. Box 21585, York, 17402. (717-424-4439). Bus. Agt.: Raiford Stout.

M 329 SCRANTON/PITTSTON-Andrea Kubala, patcathair@aol.com; 1266 O'Neil Highway, Dunmore, 18512. Bus. Agt.: Virginia Phillips.

SM 489 GREATER PITTSBURGH AREA-Cassie Ross Eccles, treasurer@iatse489.org; P.O. Box 100056, Pittsburgh, 15233. (412-403-4890) (Fax: 412-820-2621) Bus. Agt.: Charles Eccles, ba@iatse489.org.

M 591 WAYNESBORO, PA/HAGERSTOWN, MD/ FREDERICK, MD/WINCHESTER, VA/MARTINSBURG, WV-Michael E. Clem, clemkm@verizon.net; 10300 Moxley Road, Damascus, MD 20872. (301-651-0150). Bus. Agt.: Michael E. Clem.

M 627 SOUTHWEST PENNSYLVANIA (excluding West Alexander)-Arthur Milliren, 215 Calhoun Road, Elizabeth, 15037. (412-216-5587) Bus. Agt.: Arthur Milliren.

M 636 LEWISTOWN/STATE COLLEGE/HUNTINGTON/ALTOONA/WILLIAMSPORT/JOHNSTOWN/ INDIANA/SUNBURY/LEWISBURG/BLOOMSBURG/SELINGSGROVE/INDIANA-James Gatehouse, jamesgatehouse@gmail.com; P.O. Box 394, State College, 16803-0394 (814-883-0769) Bus. Agt.: Marina Nau.

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TBSE 804 PHILADELPHIA-David Knowles, 511 Michell Street, Ridley Park, 19078 (484-343-7778). Bus. Agt.: Debbie Harris.

TBSE 820 PITTSBURGH- David Ferry, dkferry@aol.com; P.O. Box 22365, Pittsburgh, 15222-0365. (724-733-1236) Bus. Agt.: Marjorie Murphy, marj.mmm@verizon.net.

T&T 862 PITTSBURGH-Joseph Gustafson, 655 Penn Avenue, Pittsburgh, 15222. (412-606-3298) Bus. Agt.: Timothy Smith.

TBSE 902 JOHNSTOWN/ALTOONA- Erik Grant, 49 Old Hickory Lane, Johnstown, 15905. (814-255-7600) Bus. Agt.: Bob Fleegle.

T B29 PHILADELPHIA-Kathleen McCann, P.O. Box 54508, Philadelphia, PA 19148. (267-930-7757). Bus. Agt.: Myra Pettigrew, myrapettigrew@yahoo.com.

PUERTO RICO/VIRGIN ISLANDS

SM 494 PUERTO RICO/U.S. VIRGIN ISLANDS-Mariella Navarro-Tejada; 1404 Ave. Paz Granela, PMB 236, Suite 2, San Juan, PR 00921-4131 (787-764-4672) (Fax: 787-756-6323). Bus. Agt.: Luis Estrella, lestrella@iatselocal494.org.

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M 023 STATE OF RHODE ISLAND-Louis DeSousa, st@iatse23.org; P.O. Box 23044, Providence, 02903. (818-415-7018) Bus. Agt.: Peter N. Vecchio.

SM 481 NEW ENGLAND AREA- James MacDonald, iatse481st@aol.com; 10 Tower Office Park, Suite 218, Woburn, MA 01801. (781-376-0074) (Fax: 781-376-0078) Bus. Agt.: Chris O'Donnell, iatse481ba@aol.com.

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M 333 CHARLESTON/MYRTLE BEACH-Michael Whay, iatse333@att.net; P.O. Box 31921, Charleston, 29417-1921. (843-744-4434) (Fax: 833-873-9573) Bus. Agt.: Blair Carper, iatseba@att.net

M 347 COLUMBIA- Robert C. Lewis, P.O. Box 8876, Columbia, 29202 (803-240-0111) Bus. Agt.: Robert Porter.

SM 491 STATES OF NORTH AND SOUTH CAROLINA/SAVANNAH, GA-Andrew Oyaas, sectres@iatse491.com; 1924 South 16th Street, Wilmington, NC 28401. (910-343-9408) (Fax: 910-343-9448) Bus. Agt.: Kelly Boudreaux, kelly@iatse491.com.

SOUTH DAKOTA

S 220 SIOUX FALLS/MITCHELL/HURON-Jon J. Martin, jonjmartin2020@gmail.com; P.O. Box 2040, Sioux Falls, 57101. Bus. Agt.: Val Peterson, valpeterson1910@yahoo.com.

M 731 RAPID CITY/BLACK HILLS AREA-Michael Johnson, P.O. Box 2358, Rapid City, 57709 (605-545-2516). Bus. Agt.: Steve Owen.

TENNESSEE

S 046 NASHVILLE-Daniel Fly, 211 Donelson Pike, #202, Nashville, 37214-2932. (615-885-1058) (Fax: 615-885-5165) Bus. Agt.: Mike Sandlin.

S 069 MEMPHIS-Allen Byassee, ialocal69@aol.com; 3340 Poplar Avenue, Suite 129, Memphis, 38111. (901-327-4994) (Fax: 901-327-8626). Bus. Agt.: Allen Byassee.

S 140 CHATTANOOGA-Skip Gienapp, treasurerlocal140@gmail.com; P.O. Box 132, Chattanooga, 37401. (423-933-4658) Bus. Agt.: Bob Hasselle, businessagent140@gmail.com.

S 197 KNOXVILLE/MARYVILLE/ALCOA/GATLINBURG-Alan Reihl, alanreihl@gmail.com, P.O. Box 946, Knoxville, 37901. (865-296-9826) (Fax: 423-282-5970) Bus. Agt.: John Kryah, jckryah@yahoo.com.

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M 699 JOHNSON CITY/KINGSPORT, TN/BRISTOL, VA-Joseph Washburn, iatse699@yahoo.com; P.O. Box 442, Unicoi, TN 37692. (423-743-0945) (Fax: 423-743-0945) Bus. Agt.: David Adkins, iatse699@gmail.com.

MAHS 798 STATE OF TENNESSEE/NORTHERN MISSISSIPPI/NEW YORK-John Curtin, 70 West 36th Street, Suite 4A, New York, NY, 10018. (212-627-0660) (Fax: 212-627-0664). Bus. Reps.: (Theatre) Daniel Dashman; (Film) Rosemarie Levy.

TWU 825 MEMPHIS-Dorothy Clark, 1350 Concourse Ave., #837, Memphis 38104. (901-386-3429). Bus. Agt.: Dorothy Clark.

TWU 894 KNOXVILLE-Susan Elford, susyelford@yahoo.com; 307 Winding Ridge Trail, Seymour, 37865. (865-776-1771) Bus. Agt.: Roland Harkness, harknessroland@gmail.com.

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S 051 HOUSTON/GALVESTON-Jonathan Lowe, 3030 North Freeway, Houston, 77009. (713-697-3999) (Fax: 713-697-0222) Bus. Agt.: Mark Rhoads.

S 076 SAN ANTONIO-Daniel Vivier, spurs044@gmail.com; 206 San Pedro, #306, San Antonio, 78205 (210-223-1428) (Fax: 210-225-6115) Bus. Agt.: Raymond G. Sewell, ba@iatse76.org.

S 126 FORT WORTH/ARLINGTON/DENTON/GAINESVILLE/GRAPEVINE-Glenn Farmer, P.O. Box 185178, Fort Worth, 76181. (817-929-1926) (Fax: 817-284-0968) Bus. Agt.: Diane Freeman.

S 127 DALLAS/GRAND PRAIRIE/MCKINNEY-Senita Peck, 2710 Live Oak Street, Dallas, 75204. (214-742-4741) (Fax: 214-329-0957) Bus. Agt.: Gregg Pearlman.

M 183 BEAUMONT/PORT ARTHUR/ORANGE-Marie Pinner, iatse183@gt.rr.com; 681 Ridgewood Drive, Pt. Neches, 77651. (409-626-1880) (Fax: 409-729-0578) Bus. Agt.: James B. Strawther, jamiestrawther@gmail.com.

M 205 AUSTIN-Paula Gilbert, secretary@iatse205.org; 4818 East Ben White Blvd., Suite 204, Austin, 78741. (512-371-1217) Bus. Agt.: Nikki Combs, businessagent@iatse205.org.

O 330 FORT WORTH/DENTON/GAINESVILLE-Coleman Bennett, P.O. Box 146, Weatherford, 76086. (817-800-7131) Bus. Agt.: Coleman Bennett.

M 331 TEMPLE/KILLEEN/BRYAN/WACO-Holly Serfass, itserf@aol.com; P.O. Box 424, Killeen, 76540. (254-535-1256) Bus. Agt.: William Sproul, billrat2@centurylink.com.

M 378 WICHITA FALLS-Richard Lehman, 3208 Rifle Range Road, Iowa Park, 76367. (940-232-2113) Bus. Agt.: Richard Lehman.

SM 484 STATES OF TEXAS/OKLAHOMA-Laura King, 4818 East Ben White Blvd., Suite 204, Austin, 78741 (512-385-3466) Bus. Agt.: Stephen Beasley.

TBSE 796 STATE OF TEXAS-Van Williams, secretary-treasurer@iatse796.org; P.O. Box 70826, Houston, 77270. Bus. Agt.: Kevin Allen, kevincallen@windstream.com.

TWU 803 DALLAS/FORT WORTH-Rebecca Hildbrand, rshildy@sbcglobal.net; 2951 Paladium Drive, Grand Prairie, 75052. (817-7135233) Bus. Agt.: (Fort Worth) Kathy Neel Gentry, knlgf@yahoo.com; (Dallas) Mary Allen-Henry, maryallenhenry@gmail.com.

M 865 ODESSA/MIDLAND/LUBBOCK-Michelle Gibson, michellekgibson@gmail.com; P.O. Box 180, Lamesa, 79331. (432-940-3618). Acting Business Agent: Michael Deanda, Sr.

TWU 896 HOUSTON Jeffrey Forbes, Jr.; P.O. Box 130774, Houston, 77219-0774. (281-686-5548) Bus. Agt.: Judy Malone-Stein.

T 8184 HOUSTON-Omega C. Villanueva, ovillanueva@fcch.net; 3030 North Freeway, Houston, 77009 (832-208-1895) Bus. Agt.: Denise Fabry, dfb184ushers@yahoo.com.

UTAH

S 099 STATE OF UTAH/BOISE/NAMPA/CALDWELL/TWIN FALL/SUN VALLEY, ID/SOUTHERN IDAHO-Chuck Blackner, 526 West 800 South, Salt Lake City, UT 84101. (801-359-0513) (Fax: 801-532-6227) Bus. Agt.: James Phelps.

VERMONT

SM 481 NEW ENGLAND AREA-James MacDonald, iatse481st@aol.com; 10 Tower Office Park, Suite 218, Woburn, MA 01801. (781-376-0074) (Fax: 781-376-0078) Bus. Agt.: Chris O'Donnell, iatse481ba@aol.com.

S 919 BURLINGTON, VT/HANOVER/LEBANON, NH-Craig Mowery; P.O. Box 951, Burlington, VT 05402-0951 (802-355-4541). Bus. Agt.: Robin Grant, ba.local919@gmail.com.

VIRGINIA

S 022 NORTHERN VIRGINIA/WASHINGTON DC SUBURBS, MD/WASHINGTON, DC-John Page, 1810 Hamlin Street, NE, Washington, DC 20018. (202-269-0212) (Fax: 202-635-0192) Bus. Agt.: John Brasseux.

M 055 ROANOKE/SALEM/DANVILLE/LYNCHBURG/BLACKSBURG/RADFORD/STAUNTON-Russell Prusak, P.O. Box 12424, Roanoke, 24025. (540-362-5164) (Fax: 540-853-5845). Bus. Agt.: James A. Nelson (540-353-1013).

S 087 RICHMOND/PETERSBURG/CHARLOTTESVILLE/EMPORIA-Wayne Hackett, info.local87@gmail.com; P.O. Box 100, Sandston, 23150. (804-564-6698) (Fax: 804-746-1601) Bus. Agt.: John Fulwider.

S 285 NORFOLK/CHESAPEAKE/PORTSMOUTH/VIRGINIA BEACH/NEWPORT NEWS/HAMPTON/

WILLIAMSBURG-Cristina Evans, 5307 E. Virginia Beach Blvd., Suite 128, Norfolk, 23502. Bus. Agt.: Dale Lee Evans (757-237-5058).

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WASHINGTON

S 015 SEATTLE/EVERETT/OLYMPIA/ANACORTES/MARYSVILLE/TACOMA/ BREMERTON/ BELLINGHAM/MT. VERNON/SEDR0 WOOLEY/PORT ANGELES/ BURLINGTON/ CONCRETE/ STANWOOD/ LONGVIEW-Christina Hughes, secretary@ia15.org, 2800 1st Avenue, Room 231, Seattle, 98121. (206-441-1515) (Fax: 206-448-5325) Bus. Rep.: Andrea Friedland.

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WEST VIRGINIA

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S 271 CHARLESTON-Craig Colhoun, P.O. Box 75323, Charleston, 25375. (304-561-7910) (Fax: 304-357-7556). Bus. Agt.: Brock Comer.

M 369 HUNTINGTON, WV/ASHLAND, KY/IRON-TON, OH-Kevin D. Bannon, P.O. Box 192, Huntington, WV 25707. Bus. Agt.: Greg Miranda.

M 578 NORTH CENTRAL WEST VIRGINIA-Raquel A. Nethken, iatse.local578@live.com; P.O. Box 293, Morgantown, WV 26507 (304-296-7549). Bus. Agt.: Andrew R. Ama-dei, hiringhall578@gmail.com, (304-376-0116).

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M 470 OSHKOSH/FOND DU LAC/GREEN

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