

THE OFFICIAL  
IATSE

www.iatse.net

NUMBER 662  
FOURTH QUARTER, 2018

# Bulletin



## TURNING DISRUPTION INTO OPPORTUNITY

THE EXPLOSION  
IN NEW MEDIA  
AND IATSE'S  
RESPONSE

# Stand Up, Fight Back!

The Stand Up, Fight Back campaign is a way for the IATSE to stand up to attacks on our members from anti-worker politicians. The mission of the Stand Up, Fight Back campaign is to increase IATSE-PAC contributions so that the IATSE can support those politicians who fight for working people and stand behind the policies important to our membership, while fighting politicians and policies that do not benefit our members.

The IATSE, along with every other union and guild across the country, has come under attack. Everywhere from Wisconsin to Washington, DC, anti-worker politicians are trying to silence the voices of American workers by taking away their collective bargaining rights, stripping their healthcare coverage, and doing away with defined pension plans.

## Help Support Candidates Who Stand With Us!

For our collective voice to be heard, IATSE's members must become more involved in shaping the federal legislative and administrative agenda. Our concerns and interests must be heard and considered by federal lawmakers. But labor unions (like corporations) cannot contribute to the campaigns of candidates for federal office. Most prominent labor organizations have established PAC's which may make voluntary campaign contributions to federal candidates and seek contributions to the PAC from union members. To give you a voice in Washington, the IATSE has its own PAC, the IATSE Political Action Committee ("IATSE-PAC"), a federal political action committee designed to support candidates for federal office who promote the interests of working men and women.

*The IATSE-PAC is unable to accept monies from Canadian members of the IATSE.*



## Join The *Stand Up, Fight Back* Campaign!

IATSE Political Action Committee  
Voucher for Credit/Debit Card Deductions



I hereby authorize the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States Political Action Committee, hereinafter called the IATSE-PAC to initiate a deduction from my credit card.

This authorization is to remain in full force and effect until the IATSE-PAC has received written notification from me of its termination in such time and in such manner as to afford the parties a reasonable opportunity to act on it.

Check one:  **President's Club (\$40.00/month)**  **Leader's Club (\$20.00/month)**  **Activist's Club (\$10.00/month)**

Choose one:  **Or authorize a monthly contribution of \$ \_\_\_\_\_**  **Mastercard**  **Discover**  
 **Authorize a one-time contribution of \$ \_\_\_\_\_ (\$10.00 minimum)**  **VISA**  **American Express**

Card #: \_\_\_\_\_ Expiration Date (MM/YY): \_\_\_\_/\_\_\_\_ Card Security Code: \_\_\_\_\_

Employee Signature \_\_\_\_\_ Date \_\_\_\_\_ Last 4 Digits of SSN \_\_\_\_\_ Local Number \_\_\_\_\_

Print Name \_\_\_\_\_ Email \_\_\_\_\_ Phone Number \_\_\_\_\_

Home Address \_\_\_\_\_ City \_\_\_\_\_ State/Zip Code \_\_\_\_\_

Billing Address \_\_\_\_\_ City \_\_\_\_\_ State/Zip Code \_\_\_\_\_ Occupation/Employer \_\_\_\_\_

This Authorization is voluntarily made based on my specific understanding that:

- The signing of this authorization card and the making of contributions to the IATSE-PAC are not conditions of membership in the union nor of employment with the Company and that I may refuse to do so without fear of reprisal.
- I am making a contribution to fund-raising efforts sponsored by IATSE-PAC and that the IATSE-PAC will use my contributions for political purposes, including but not limited to, the making of contributions to or expenditures on behalf of candidates for federal, and addressing political issues of public importance.
- Federal law requires the IATSE-PAC to use its best efforts to collect and report the name, mailing address, occupation and the name of employer of individuals whose contributions exceed \$200 in a calendar year.
- Contributions or gifts to the IATSE-PAC are not deductible as charitable contributions for federal income tax purposes.
- Any contribution guideline is merely a suggestion and I may contribute more, less or nothing at all without favor or disadvantage from IATSE.
- The IATSE-PAC is unable to accept monies from Canadian members of the IATSE.

**RETURN TO: IATSE PAC~ c/o PAC Services, 150 Post Office Road, #2398, Waldorf, MD 20604**

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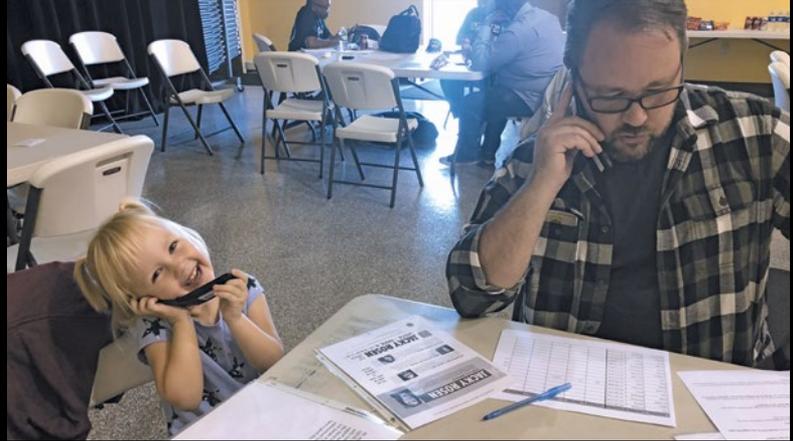
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## IT'S A FAMILY AFFAIR!

Local 720 Assistant Business Agent Apple Thorne's daughter, Gwendolyn Thorne and IATSE 720 member Christopher Thorne (dad) in a GOTV phone bank at Local 720's hall.



## FIND US ONLINE



Visit us on the Web: [www.iatse.net](http://www.iatse.net)



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IATSE: [www.instagram.com/iatse](http://www.instagram.com/iatse)



Our Flickr stream: [www.flickr.com/groups/iatse](http://www.flickr.com/groups/iatse)



IATSE Training Trust Fund: [www.iatsetrainingtrust.org](http://www.iatsetrainingtrust.org)

# Victory for Workers

*The midterm elections are behind us and there is much to celebrate. But, as always, there is more work to do. The Democrats took back the House with a healthy margin. This should result in a much needed check and balance against the former control by the Republican Party of the Executive, Legislative and Judicial branches of government.*

Their anti-worker agenda can be impeded, and the newly controlled Democratic House will be able to take measures to increase accountability and transparency of the Trump administration. The stakes were quite high. Perhaps a pivotal moment for the well-being of working Americans. The IATSE stepped up like never before and the results are apparent.

The IA actively engaged in voter turnout efforts in conjunction with the labor movement at large. In addition, we handily exceeded our goals to increase voter registration amongst IATSE members. From coast to coast our members worked phone banks and knocked on doors to inform voters of the importance of their participation in the electoral process, and to encourage them to support candidates whose first priority is working people. Our young workers demonstrated activism. Many members dedicated their time as release staff to work on various campaigns.

The results speak for themselves. Not only did we regain control of the House of Representatives, we made important gains in gubernatorial contests. Among the most noteworthy

was the ousting of Wisconsin union-buster Scott Walker who attacked the bargaining rights of public sector workers.

There are numerous examples of our activism and resulting successes. Through hard work, involvement and diligence our members made a real difference at this crucial juncture. The changes made during the past two years are lasting and harmful to working Americans, but the story does not just end there. Through our tireless efforts and commitment to what is right we have nudged the pendulum in the right direction.

To those of you who stepped up and did your part I offer my congratulations and sincere thanks. Your actions will contribute to the betterment of the wellbeing of IATSE members throughout the country. You are a shining example of the way trade unionists need to act in these difficult times. Keep it up, and encourage your colleagues to get involved. There are many battles ahead, but with your help and commitment we can face our challenges head on and prevail.



 @matthewloeb

MATTHEW D. LOEB

▶ WWW.IATSE.NET



## OFFICIAL NOTICE

This is to advise that the regular Mid-Winter Meeting of the General Executive Board is scheduled to be held at The Sheraton Austin Hotel at the Capitol, 701 East 11th Street, Austin, Texas 78701, at 10:00 a.m. on Monday, February 4, 2019, and will remain in session through and including Friday, February 8, 2019. All business to come before the Board must be submitted to the General Office no later than fifteen (15) days prior to the meeting.

Local Union representatives planning to attend the meeting must make hotel reservations with The Sheraton Austin Hotel at the Capitol by calling 1-888-627-8349. Guest room rate for the IATSE is \$229.00, plus applicable taxes, for both single and double occupancy. In order to ensure that you receive the preferred room rate established for our meeting, you must identify your affiliation with the IATSE.

Cut-off date: January 11, 2019

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## ONLINE HOTEL RESERVATIONS

Hotel reservations for I.A.T.S.E. General Executive Board meetings can be made online through a link on the International's Website. Simply go to the "Upcoming Events" section for further details.

## 2019 SUPPLIES

The 2019 local union supplies and membership cards have been mailed to those local unions that have submitted their 3rd Quarter Report for 2018 and purchased all necessary per capita stamps for 2018. If you have not received your supplies, contact the Office of the General Secretary-Treasurer.

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**Downloadable versions of The Official Bulletin are posted on our website: [www.iatse.net](http://www.iatse.net). Permission must be granted by the IATSE before reprinting or distributing any portions.**

## BULLETIN AND PHOTO SUBMISSION GUIDELINES

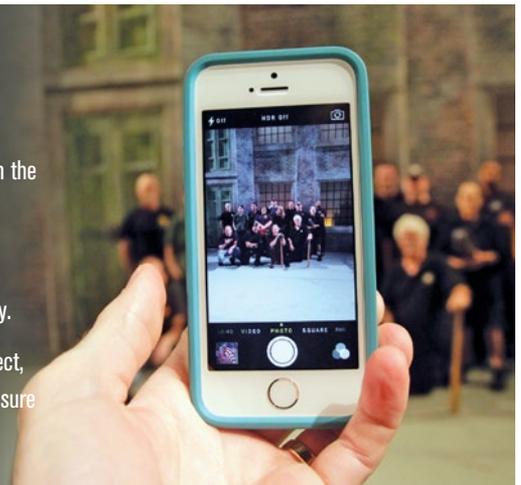
Please send your Bulletin submissions to [bulletin@iatse.net](mailto:bulletin@iatse.net).

All digital photos should be taken with a camera that is at least 3 megapixels or higher, and set on the highest quality/resolution setting.

JPEG or TIFF file formats only please.

Please do not crop or otherwise modify photos - the original version usually has the highest quality.

Using a smartphone? Please turn it sideways for group shots. Get as close as possible to the subject, but avoid using your phone's zoom function. When emailing photos from a smartphone, please be sure and send the original size or the largest available.



## GENERAL SECRETARY-TREASURER'S MESSAGE

# In The Spirit Of Cooperation

*Although one election season may now be behind us, I recognize that December is a time when many of our local unions conduct their elections. For those newly elected Secretary/Secretary-Treasurers, and for those remaining in office that might need a gentle reminder, I dedicate this message to you.*



JAMES B. WOOD

The following is designed to provide clarification on the two most common issues that arise between our local unions and the General Office.

### **QUARTERLY REPORTS**

In order for the International to have accurate membership information, Quarterly Reports must be filed in a timely manner. Article Nineteen, Section 7 of the International Constitution and Bylaws indicates that the Quarterly Report must be filed no later than thirty days following the end of the quarter. Therefore, Quarterly Reports are due no later than April 30, July 30, October 30 and January 30 of each year.

If the number of changes for a local union does not fit in the space provided on the Quarterly Report, it is acceptable to write, "see attached list" on the form and attach such a list. It is not necessary to submit multiple Quarterly Reports in order to accommodate a large number of changes. The submission of these reports can also be done electronically through the International's online system.

### **REINSTATEMENT PROCESS**

Very often former members of the Alliance decide that they want to become active again with a local union and they seek reinstatement. The process is covered in detail in Article Twenty-One, Section 14 of the International

Constitution and Bylaws, but essentially there are three steps in the process.

First, the local union to which the individual wishes to reinstate sends a written request for approval to the General Secretary-Treasurer indicating the individual's name, social security/insurance number and the reason for the original loss of membership. Second, once approved, a letter is sent to the local union indicating said approval and detailing the amount of back per capita that is owed to the International. The amount owed commences with the quarter in which the individual ceased to be a member except in the case of an honorable withdrawal, which is limited to a maximum of eight quarters. Third, the local union submits a check drawn on its general fund (no personal checks) in the amount indicated.

Hopefully this has provided some clarification for these two issues, but if you have any further questions, or questions on any other subjects relating to the office of the General Secretary-Treasurer, please do not hesitate to contact me.

It is my sincere wish that the arrival of this issue of the Official Bulletin finds you reflecting on a positive 2018 and may you and your families enjoy much health and happiness throughout the upcoming year.

## Wins for Workers in Canada's Budget Implementation Act

**O**n October 29, Canadian workers celebrated the Liberal government's new federal budget implementation act which will elevate labour standards for workers in all federally-regulated sectors. The new act plans to achieve pay equity, provide paid domestic violence leave, and protect workers during contract flipping.

Under the proposed system, employers would need to examine their compensation practices and ensure women and men in workplaces under federal jurisdiction receive equal pay for work of equal value. This legislation would apply to all federally regulated employers with ten or more workers. This would

include some private-sector employers, the federal public service, parliamentary workplaces, and the offices of the prime minister and other ministers. Affected employers will have to establish a pay equity plan within three years of the legislation coming into force. The government also introduced legislation that will turn Status of Women Canada into the new Department for Women and Gender Equality, and it established a Pay Equity Commissioner to independently oversee implementation and hold employers accountable.

Canadian unions have fought long and hard for domestic violence leave, which will now ensure that survivors of

domestic violence working in the federal sector will receive five days of paid leave. We are hopeful that this trend will continue with the provinces, so that anyone experiencing violence at home is able seek the support and services they need to help keep themselves and their children safe.

The new contract flipping measures ensure that employers are prevented from using contract flipping, or re-tendering, as a means of undermining the wages, benefits, and job security of workers.

The labour movement will continue to push to raise the bar so that all workers are treated fairly and with dignity, but for now, it's nice to celebrate a victory.



IATSE Representatives were at George Brown College to hear Canadian Minister of Employment, Workforce Development & Labour Patty Hajdu discuss the new rights and protections for Canadian workers in the federal sector.

## CANADIAN LOCALS BREAK RECORDS IN FOOD & FUNDRAISING CHALLENGES!

It's been a banner year for Canadian Locals, who continue to step up their game in raising funds for the hungry and hurting. This year's national challenge, which pits Local on Local on a per capita basis, once again saw incredible activism from members across the country. The result was another record-breaking year for our efforts to benefit Food Banks Canada. With Food Bank Canada's bulk buying power, they are able to provide three meals for every dollar raised, so we were thrilled this year to be able to provide

301,916 meals to hungry Canadians.

In recognition of the different types of fundraising efforts put forth by members, five awards were given out this year. "Best Community Engagement" went to Local 58, "Best Social Media Presence" to Local 828, "Highest 'Per Member' Donation" to Local 580, "Largest Donation" to Local 212, and "Most Creative Fundraiser" to Local 129.

In the lead-up to Thanksgiving, food bank efforts in Vancouver expanded beyond the IATSE Locals to the entire

film community, and the results were amazing. In this year's Reel Thanksgiving Challenge, Local 891, Local 669 and the BC film community raised over \$214,000 for the Greater Vancouver Food Bank! Rather than Local vs. Local, this challenge pits production on production and raised an incredible \$214,880. This year's production winner was the TV series *Supernatural*, which raised over \$47,000. The top five was rounded out by *The Good Doctor*, *The Twilight Zone*, *The Magicians*, and *DC's Legends of Tomorrow*.



Crew from the series "Supernatural"



On behalf of Local 129, President Cindy Jennings accepted the award for "Most Creative Fundraiser".

## President Loeb Elected as UNI MEI President

**U**NI MEI is the division of UNI Global Union that represents workers in the media, entertainment, arts and sports sectors (staff freelance, independent and contract workers). It brings together more than 100 union and guilds in over 70 countries, the IATSE being one of them. The organization caters to the special concerns of unions, and similar labour associations, whose members are engaged in mass media, entertainment and the arts.

In late September, member unions from across the globe gathered for the annual UNI MEI Executive Meetings. UNI MEI Head Johannes Studinger welcomed all participants to Toronto, marking the first time the organization has ever met in North America. The IATSE served as primary host and provided a number of speakers for the three-day event. International Representative Julia Neville spoke about Actsafe BC, which is a safety association that serves BC's film and performing arts sectors by providing safety education, training and resources for employers, supervisors and entertainment industry workers. Local 680 President Marcel Boulet, who serves as a trustee for the IATSE Training Trust, spoke about the emphasis the IATSE places on training and discussed the IATSE Training Trust Fund,

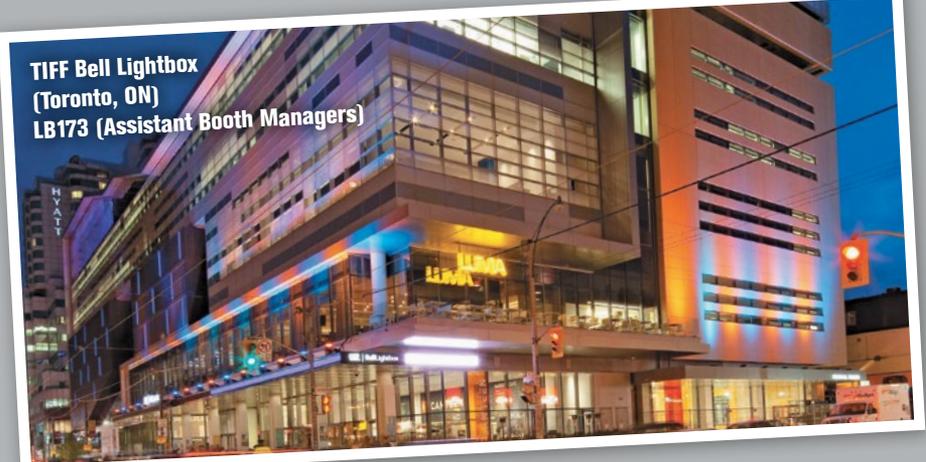
and International Representative Peter DaPrato talked about the IATSE Safety Hotline, and did a presentation on labour law and collective bargaining in Canada. The third day of meetings was a safety training day and was hosted by International Vice President John M. Lewis and included a tour of the Local 873 training facility, provided by the Local's Treasurer, Joe Fraser. Local 873 also kindly provided transportation to the facility for delegates, as well as a sit-down, working lunch.

Following the retirement of BECTU's Gerry Morrissey, the highlight of the meetings was the unanimous election of our own International President Matthew D. Loeb as President of UNI MEI. President Loeb had served as 1st Vice President since 2008 and will now lead the work of the Committee towards the UNI

MEI General Assembly of 2020. Philippa Childs (BECTU, UK), Bryan Unger (DGA, USA) and Sonia Sontana (SINDCINE, Brazil) were elected to the position of Vice Presidents, while David Forget (DGC, Canada), Bill Skolnik (DGCO, Canada), Helma Van der Mijl (FNV Media & Cultuur, The Netherlands), Susana Benitez (SATSAID, Argentina), Hamilton Cheng (TPTSEU, Taiwan) and Warwick Hempelman (VERDI, Germany), also joined the renewed leadership team as Members of the Executive Committee. The important work done at these meetings resulted in the adoption of an action plan aiming at increasing union-to-union cooperation in organizing, mainstreaming gender equality, and the fight against sexual harassment and violence at work.



UNI MEI Attendees at the Local 873 Office for Health and Safety Discussions.



**TIFF Bell Lightbox**  
(Toronto, ON)  
LB173 (Assistant Booth Managers)



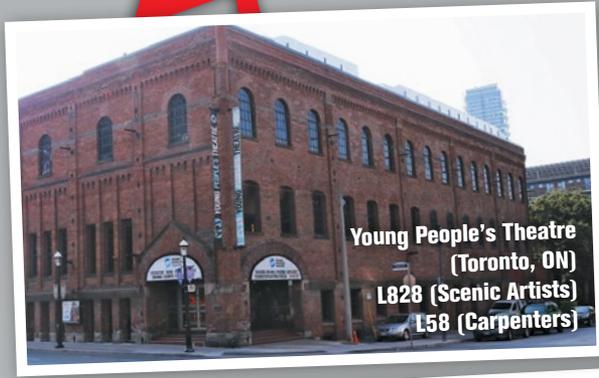
**Intrepid Theatre**  
(Victoria, BC)  
L168 (Stagehands)



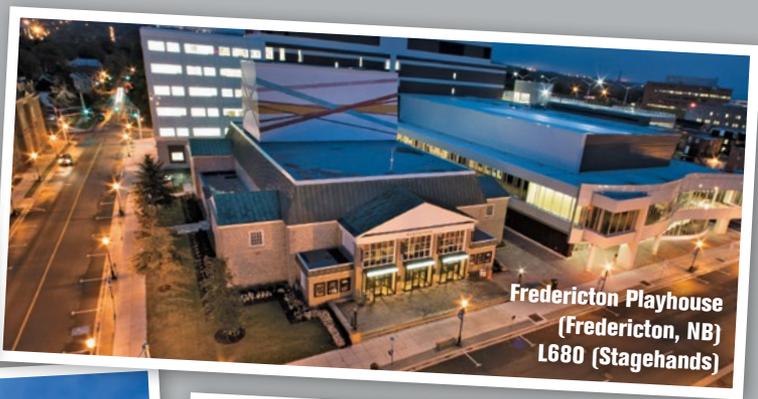
**Imperial Theatre**  
(Saint John, NB)  
L680 (Stagehands)

**ORGANIZING  
WINS AND FIRST  
AGREEMENTS**

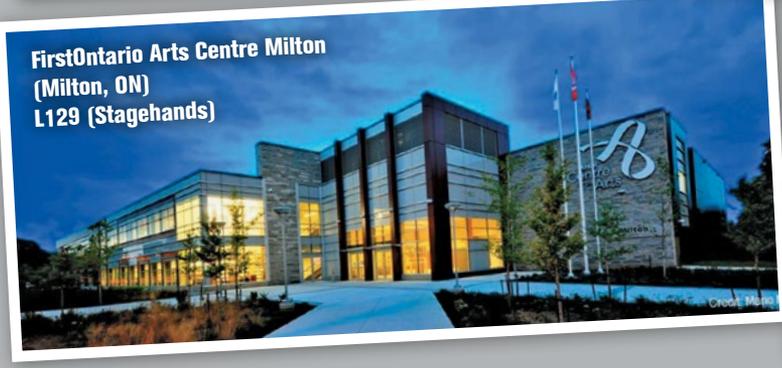
Locals across Canada have been busy organizing and negotiating first-ever agreements over the last year, with new venues from coast to coast now staffed by IATSE members. Here are some of our success stories!



**Young People's Theatre**  
(Toronto, ON)  
L828 (Scenic Artists)  
L58 (Carpenters)



**Fredericton Playhouse**  
(Fredericton, NB)  
L680 (Stagehands)



**FirstOntario Arts Centre Milton**  
(Milton, ON)  
L129 (Stagehands)



**Canadian Opera Company**  
(Toronto, ON)  
L828 (Props Builders & Buyers)

## Get Involved with Labour!

**T**he whole point of being in a union is that the voice of the many is stronger than the voice of one. This doesn't just hold true for your Local, but extends to the entire labour movement and beyond. All IATSE Locals (except Special Department Locals) are required under Article Nineteen, Section 22 of the International Constitution and Bylaws to "secure and maintain affiliation with their respective State, Provincial, and Central Labo(u)r Bodies..." But that's not enough! You need to be actively participating in those bodies as well. If you're affiliated, that means you're allowed to send delegates to their conventions. Take advantage of that. Find out what's going on and how your Local can help and be helped. We get more out when we put more in.



International Representative Jason Vergnano, IATSE B906 President Stephen Gauthier, PEI Federation of Labour President Carl Pursey, IATSE 906 President Brian Collins, and IATSE 906 Recording Secretary John-Michael Flynn. (Not pictured – IATSE 906 E-Board member Greg Mountain.)



International Representative James Brett, International Vice President John Lewis, IATSE Local 300 Delegate / Saskatchewan Federation of Labour Vice President Glen Green, IATSE 295 Delegate / Saskatchewan Federation of Labour Alternate Vice President Celeste Pinder, the working crew from Local 295, and the retiring President of the Saskatchewan Federation of Labour, Larry Hubich, were getting things done at the SFL Convention!



Back row: Crystal Braunwarth, Local 669, Axel Gonzalez, Local 891, Mike Barnes, Local 891, Jonathan Helgason, Local 891, from the BC Federation of Labour former President Irene Lanzinger and former Secretary-Treasurer Aaron Ekman, Phil Klapwyk, Local 891, Jeane Andrews, Local 891, John Keys, Local 891, Julia Neville, International Representative, and Kyle Gauthier, Local 891. Front row: Chuck Newson, Local 891, Joanne Quirk, Local 891, Casey Chan, Local 891, Dana Gaudet, Local 891, International Vice President and Director of Canadian Affairs John M. Lewis, Jordan Both, Local 118 and Dustin Burns, Local 118.

# CREW SHOTS



Local 311 with show crew from Paul Taylor Dance Company at Eisenhower Hall, West Point.

The show crew pictured is the Local 917 casual crew, Caesars full-time staff and the touring crew for "Dirty Dancing – 'The Classic Story On Stage'" which was a Yellow Card show that was presented in the Circus Maximus Theater from June 26-July 1, 2018 at Caesars in Atlantic City, NJ.



KAROLINA KURAS, NATIONAL BALLET OF CANADA



Local 58 members on tour with the National Ballet of Canada are on stage with the Russian house crew at the Stanislavski and Nemirovich-Danchenko Moscow Academic Music Theatre, October 3, 2018.

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# Successful Conclusion of the Basic and Videotape Negotiations

**T**his past summer, the Agreements that cover the vast majority of film, television, and new media/streaming projects were re-negotiated. These contracts - the Basic, Area Standards and Videotape Agreements - are now in effect.

The Basic Agreement was resoundingly ratified in early October (12 West Coast Studio Local Unions voted “yes”) and covers more than 43,000 workers in Los Angeles, as well as those hired and transported from Los Angeles, and all U.S.-based camera, editorial, and Local 800 Production Designers. The Videotape contract is a supplement of the Basic Agreement for certain types of production, including all non-dramatic series. In both agreements, we made important steps forward in safety, quality of life, and improvements to streaming productions, all while funding our health and pension plans.

Increasing rest periods was a priority issue in these negotiations. We were able to increase turnaround of at least one hour, and at times two hours, on awards shows, mini-series and beginning with the second season, for non-dramatic series, and 1 hour and ½ hour single camera dramatic series. For features and long-form productions, the turnaround increases are in effect after two consecutive days of 14 hours worked. Coupled with the increased turnaround, for any production in Los Angeles, NYC and the production centers, after 14 hours of work (12 hours in LA’s Secondary Zone), a production is required to provide either

housing or transportation (home and back) at the member’s request. Together, these new working conditions are a step in the right direction to help address the work/life balance and safety concerns that crews can experience.

The mandatory rides or rooms provision will only be useful if it is used. If you have worked a long day or days, take advantage of this new rule. It may save your life or the life of someone else!

To continue to bring streaming productions under similar terms and conditions as found in film and television, we negotiated wages, terms and conditions for Subscription Video On Demand

(SVOD, i.e. Netflix, Hulu, Amazon, etc.) productions in the mid-budget tier. This tier falls below the existing tier 2 of the High Budget SVOD provisions currently in the Basic Agreement. Before, if the budget of a project was below a tier 2 streaming show, you negotiated the wages, terms and conditions with your employer. That is no longer necessary. Also, high budget new media features (specifically, \$30 million or more, such as 2018's "Bright" for Netflix) will be produced under the feature film terms, instead of the conditions of the Movie of the Week sideletter. This is a substantial wage increase for crew employed on these high-budget SVOD features.

The increased turnaround and mid-budget SVOD provisions will go into effect around the beginning of 2019. This implementation date is slightly different for each agreement. The yearly 3% wage increase was retroactive to the end of the last Agreement. Many of you have started to receive retroactive checks.

Other important gains include a provision for on-call employees. For work on a 6th and 7th day, 12 hours of daily benefit contributions will now be paid. This is a significant increase in Individual Account Plan contributions and health

and pension hours, which will help these members immediately and bolster their retirement savings.

To maintain and fund our pension and health funds, employer hourly contributions were increased and an additional funding mechanism for the Pension was created. For companies who pay at least \$15 million in residuals during a three-year period, they shall contribute an additional \$0.40 an hour by the third year of the Agreement. Companies that pay less than \$15 million (over a three-year period) in residuals will pay an additional \$0.75 per hour in each year of the contract. This benefit structure begins to address those companies who do not pay significant residuals, which funds the pension plan.

These increased contributions will generate an estimated \$153 in additional benefit contributions over the term of the agreement. As employment hours continue to grow, these additional contributions will add even more money to finance our pensions and protect our health care.

An additional funding stream was created for the emerging market of high budget features made for streaming channels that also see a limited the-

atrical release. Films similar to Netflix's "Bright" and the upcoming "Mowgli" will generate funds for the pension plan. As the business model is still evolving, we cannot calculate the amount these types of productions will generate, so any money contributed for films such as these were not included in health plan projections.

Other improvements to the Basic Agreement include increased pay for Contract Services safety training classes, the elimination of the burdensome New Media Roster, stronger language protecting those who are advocating for the safety of others, and the renewal of the New Media sideletter that addresses the payment of residuals for streaming programs.

All these new provisions were gained without rollbacks, reductions in working conditions or any additional costs to our members for healthcare.

The Basic Agreement was ratified pursuant to the International Constitution by secret ballot vote of the membership of the West Coast Studio Local Unions. The contract was overwhelmingly ratified by 12 of the 13 Locals affected. Looking towards the future, we are already working to build on the success of these Agreements in 2021.

## RIDES AND ROOMS

There are many new provisions in the Basic, Area Standards and Videotape Agreements, and one of the most important additions could save your life one day. Under these contracts, in Los Angeles, NYC, and the production cities (as outlined in the ASA), when you work fourteen hours or more (or twelve hours in LA's Secondary Zone), you can request a ride home (and back the next day) or a hotel room. The company is required to provide one of these options when asked.

Beyond the obvious safety benefits, if this provision is put to good use, it will also help curb long days. The time and money to organize rides and rooms for a large number of people will be a disincentive to work the crew past 14 hours. However, this provision has to be utilized by the crew to have an impact. Don't throw away this important safeguard – speak up and be safe!

## Stagecraft Department FAQs

**H**ow is it structured?  
 “What does an International Representative do?”

Over the years, the Stagecraft Department has received questions like these. We hope this brief explainer and Q&A with its officers and representatives will provide answers and act as a resource to the local union officers and members of the approximately 280 locals that make up the Stagecraft Department.

### HOW WAS THE STAGECRAFT DEPARTMENT FORMED?

In 1998, International President Tom Short created the department structure of the International that is still in place today. Originally known as “Divisions,” they were changed to be called “Departments” by International President Loeb.

### WHAT LOCALS ARE IN THE STAGECRAFT DEPARTMENT?

The Stagecraft Department is composed of more than just Stage Locals. The Department encompasses all the various craft Locals that pertain to theatrical and live events. These crafts are:

- Stagehands (including Mixed Locals)
- Wardrobe
- Hair and Makeup
- Treasurers and Ticket Sellers
- Projectionist and Operators
- Scenic Artists and Designers (USA829)

- Ushers
- House and Company Managers (ATPAM)
- Arena Employees
- Amusement Park Employees
- Associated Crafts and Technicians (ACT)
- Members at Large

Due to the large scope of the crafts in the Department, the Stagecraft Department represents and assists the vast majority of the 373 local unions in the Alliance. From large to small and urban to rural, the Stagecraft Department encompasses it all.

### WHO MAKES UP THE DEPARTMENT?

The Department Director is International Vice President Daniel Di Tolla. The Assistant Department Director is Joe Hartnett. Both are based in the IATSE General Office in New York City.

In addition to their day-to-day duties of running the department, they meet biannually with International President Loeb and the other IATSE Department Directors and Assistant Department Directors to plan and coordinate the next six months of major events and goals for the crafts, Locals, and members of the Alliance. This biannual meeting is called the Department Directors’ Meeting.

To coordinate the everyday administration of the Department, there are five International Representatives and three Special Representatives from across the country. International Representatives

are full-time and Special Reps are part-time and/or project based.

### WHAT DOES AN INTERNATIONAL/SPECIAL REP DO?

On any given day, International and Special Representatives are helping Locals prepare for negotiations, in negotiations, advising Local officers on questions they may have, traveling to meet with new units and their Local leaders, researching employers, cultivating relationships with unrepresented workers, writing contract proposals, reaching out to and visiting touring crews, teaching COMET (a workshop about the importance of organizing), and organizing unrepresented workers.

### HOW DO REPS GET ASSIGNED TO LOCALS?

Local unions can always contact the General Office or the IA Reps with questions and concerns. If a Local needs a representative to travel to their location or support with broader issues, the Local should write a letter to International President Loeb requesting assistance including a brief description of why assistance is needed. This letter can be sent via email, but it is recommended to send a hard copy as well.

Once received by President Loeb’s office, he will confer with Dan Di Tolla and Joe Hartnett as to who will be assigned to assist the Local. Local unions may request representatives that they have worked with in the past.

# LOCAL ORGANIZING ACTIVITY

## WON ELECTION

LOCAL	EMPLOYER	UNIT
LOCAL 720	HARRAHS	STAGEHANDS
LOCAL 166	NEW MISSION THEATER	OPERATORS

## VOLUNTARY RECOGNITION

LOCAL	EMPLOYER	UNIT
LOCAL 917	HARD ROCK CASINO HOTEL	STAGEHANDS

## FIRST CONTRACT

LOCAL	EMPLOYER	UNIT
LOCAL 828	CANADIAN OPERA COMPANY	PROP DEPARTMENT
LOCAL 828	YOUNG PEOPLE'S THEATER	SCENIC DEPARTMENT
LOCAL 166	NEW MISSION THEATER	OPERATORS

## RATE CARD TO CONTRACT

LOCAL	EMPLOYER	UNIT
LOCAL 51	STAGING SOLUTIONS, INC	STAGEHANDS



With its 15th year on Broadway, the stage crew of “Wicked”, at the Gershwin Theater, took time out for an anniversary photo op. Kneeling left to right: Dennis Fox, Joe Schwarz, Jeff Sigler, John Curvan, Val Menz, Mark Overton, Josh Kinsella. Standing left to right: John Riggins, Ben Goodman, Chris Riggins, Josh Maszle, Mark Illo, Doug Purcell, Micky Fox, Jeff Goodman, Craig Aves, Jordan Pankin, Brendon Conroy, Steve Shea, Enea Gjoka, Mike Sabella, John Kelly, Spencer Bell, Rod McKenna, Dennis Peters, Bruce Moore, Terry Larsen, Mike Szymanski, Neil McShane, Dan Gaudreau.

## Representing Workers in Respectful Workplaces

Over the past summer and fall, at each District Convention across our union, delegates attended our Education Session “Representing Workers in Respectful Workplaces.” The purpose of the course was to equip attendees with a basic understanding of and tools for creating a respectful union culture in their locals and promoting respectful and safe work environments for IATSE workers.

The class combined the expertise of social workers from The Actors Fund, a national human services organization that helps all professionals in performing arts and entertainment: Lillian Gallina, Steven Haught, Dwayne Brown, Tina Hookom; Natasha Tony from IATSE Local 891; the Legal staff of the IATSE: General Counsel Samantha Dulaney, Associate Counsel Adrian Healy and Associate West Coast Counsel Jacob White, and Robyn Cavanagh and Pat White from the IATSE Education and Training Department.

Being IATSE has always meant being the best. Respect in the workplace is a challenge we need to take on together, the next area where we need to engage, and no matter what happens in the larger world around us the IATSE is taking the lead on addressing this challenge.

In 2015 the IATSE General Executive Board unanimously adopted the IATSE Equality Statement, which reinforces union values for fairness. The Statement can be found at <http://www.iatse.net/equality> and concretely states our highest goals, which should be shared widely among all people who work under our contracts. In discussing the statement, the course explored our common

definition about what some important words mean:

- **Diversity:** Our union should strive to reflect a range of race, ethnicity, gender, sexual orientation, socio-economic status, age, physical ability and beliefs.
- **Inclusion:** This is the active acceptance of and respect for all members. A union may be diverse but if all of those diverse people do not feel part of their local and the IATSE it is a sign we must work to be more inclusive.
- **Equality:** Responding to all fairly and allowing opportunities for all. At its core, having respectful unions and workplaces provides:
  - A **safe** environment free of discrimination.
  - An **inclusive** environment which recognizes and embraces differences.
  - A culture that **seeks** diversity, rather than merely to tolerate it.
  - **Equity** where each person is treated fairly and with civility.

A respectful local union culture contributes positively to workers’ individual health and can carry forward to help promote respectful behavior in our workplaces.

Topics addressed in the course included:

- **Unconscious Bias:** Each of us has learned to make quick judgments about situations and other people based on our experiences and lives. But sometimes our attitudes are negative or outdated. Recognizing our own unconscious bias can help us be aware of our part in creating respectful workplaces.
- The **IMPACT** that an action has on a person experiencing harassment is what matters—both ethically and legally. The **INTENT** of a person accused of harassment (even if they did not “mean it” or “were joking” or “thought it was a compliment”) does not count. **IMPACT** matters, **INTENT** does not. What matters is how the person experiencing harassment feels.
- It is the employer’s responsibility to provide a workplace environment that is free from harassment and discrimination. The Union’s duty is to make sure that the employer does its job.

Delegates were then instructed in how to listen to complaints from members and appropriately respond.

Trainers from the Actors Fund reminded the group that IATSE first responders, specifically trained to handle sexual harassment complaints, can be reached through the IATSE safety hotline: **844 IA AWARE (844-422-9273)** and safety app: <http://www.iatse.net/iatse-safety>. Counseling for workers, including legal assistance is available through the Actors Fund: [info@actorsfund.org](mailto:info@actorsfund.org), (212) 221-7300. These services are free of charge.

The next section of the course dealt with the Duty of Fair Representation.

Employers are responsible for providing safe, respectful work environments free from any discrimination, including sexual harassment. As the bargaining agent for employees under IATSE Collective Bargaining Agreements (CBAs), the International and affiliated local unions must remind employers of their responsibility in this regard.

In both Canada and the United States, the law changes union officers with a Duty of Fair Representation. This requires

equal treatment of union members and all those who work under Union CBAs. Workers must never be treated in a way that is arbitrary, discriminatory, or in bad faith. Our values of fairness, inclusiveness and integrity must be evident.

This Duty of Fair Representation applies to collective bargaining negotiations, contract administration, contract enforcement and handling grievances. All locals received a memo from President Loeb, detailing this duty, and the memo was distributed again at the training.

In light of allegations of sexual harassment against global media companies, celebrities, politicians, and others, the International has reissued its anti-harassment policy and published a statement strongly condemning sexual harassment in the entertainment industry. Prior to this, the Delegates to the 68th Quadrennial Convention unanimously passed a resolution rebuking harassment and bullying in the workplace. Both documents were distributed at the

training. <http://www.iatse.net/news/iatse-statement-against-sexual-harassment-entertainment-industry> In practical terms, Representatives must carefully handle all workplace issues and complaints, including allegations of misconduct affecting IATSE bargaining unit members, following advice of their local union counsel and the steps described in the training.

Growth and Strength do not just mean adding members or programs or getting contracts at new venues. These words also speak to strengthening ourselves and our locals with new ideas and building internal growth and strength. “The Four Pillars:” Leadership, Skills and Safety, Activism, and Communication are foundational to the goal of this Summer District Education Session, which was well-received by the nearly 800 Local Union delegates who participated, and who now have a better understanding of how to foster a respectful environment that includes all kinds of people.



*Respect in the workplace  
is a challenge we need to  
take on together.*

# EDUCATION AND TRAINING



## OFFICER INSTITUTE 2.0, TORONTO, ONTARIO SECRETARY-TREASURER CLASS, SEPTEMBER 26, 2018

Barbara Booth, 896  
Rick Crum, 665  
Christopher A. Gauthier, 251  
Paula R. Gilbert, 205  
Colleen A. Glynn,  
International Vice President  
Darren Kaliciak, 411

Michael J. McCabe, 311  
Stephanie Milic, 828  
Julia E. Neville, Int'l  
Iain O'Higgins, 728  
Michael C. Smith, USA829  
Jack G. Taylor, Jr., 800

Scott A. Wiley, 191  
Paul O. Williams, B173  
Joe H. Fraser, 873  
Keith H. Clausen, 634  
J. Rick Gillis, 849



## OFFICER INSTITUTE 1.0, TORONTO, ONTARIO SEPTEMBER 28, 2018

Elisabeth I. Albert, IATSE  
Canadian Office  
Ron Allen, 800  
Herman A. Baumgartner, 482  
Joseph James Bonar, 461  
Catherine W. Carter, 322  
Ciaran C. Copelin, 667  
Dave Curley, 891  
Patsy Day, B-173  
David D. Denman, 229  
Michelle M. DiCesare, 822  
Michael A. Dooley, 12

Robert Wayne DuRette, 33  
David M. Elliott, 44  
James A. Fantin, 891  
Dana J. Gaudet, 891  
Glenn D. Gould, 26  
Jane E. Hill, 828  
KC Johnson, 839  
Kelley C. Kippen, 33  
Andrea Kubala-James, 489  
Taneaia Lednický, 484  
Jonas N. Loeb, Int'l  
Linda L. Mack, 9

Archie Mackenzie, 461  
Kevin P. Mc Carthy, 4  
James P. McEvoy, 478  
Rachel L. McLendon, Int'l  
Jeff J. McMahan, B173  
Kevin Meikleham, 9  
Robert N. Pagnotta, 33  
Ashley S. Peck, B906  
Liz Pecos, 480  
Jenni Propst, 322  
Sondra L. Richter, 828  
Kristi A. Ross-Clausen, 470

Michel G. Sanscartier, 471  
George M. Scott, 168  
Marguerite Scott, 769  
Henry Skerrett, 56  
Laura S. Stewart, 728  
Rebecca A. Swartz, 12  
David A. Swope, 705  
Robert Vernon, 461  
Bruce Williamson, 491  
Brook H. Yeaton, 478

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# EDUCATION AND TRAINING

## I. A. T. S. E. OFFICER INSTITUTE APPLICATION 2019

Applications must be submitted to the I.A.T.S.E. Education Department at least 3 weeks prior to the beginning of the 5-day course.

**PARTICIPANTS ARE REQUIRED TO ATTEND ALL CLASSES TO GRADUATE AND TO RECEIVE THEIR DIPLOMA.**

**PLEASE PRINT LEGIBLY**

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LAST NAME	FIRST NAME	MIDDLE INITIAL	
NAME AS YOU WISH IT TO APPEAR ON DIPLOMA, if different from above:			JACKET SIZE Women's S M L XL Men's M L XL
STREET ADDRESS			HOME PHONE _____-_____-_____
CITY	STATE/PROVINCE	ZIP/POSTAL CODE	WORK PHONE: _____-_____-_____
CELL PHONE _____-_____-_____	EMAIL ADDRESS (please print)		
2. IATSE OFFICER INSTITUTE			
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3. LOCAL UNION INFORMATION			
LOCAL NUMBER	LOCAL UNION CITY/ STATE	POSITION AT LOCAL	HOW LONG IN CURRENT OFFICE
OTHER UNION POSITIONS PREVIOUSLY HELD:			
4. APPLICANT SIGNATURE			
I certify that all of the information on this form is true and complete to the best of my knowledge. I agree that the I.A.T.S.E. can share my name with its General Executive Board and with any local union.			
SIGNED			DATE
5. AUTHORIZATION FROM THE LOCAL UNION EXECUTIVE BOARD			
I certify that I.A.T.S.E. LOCAL _____ endorses the enrollment of the above named applicant in the I.A.T.S.E. Officer Institute.			
SIGNED			DATE
TITLE			
FOR I.A.T.S.E. EDUCATION DEPARTMENT USE			
APPLICATION RECEIVED	STATUS AND NOTIFICATION	INITIALS	

**Return Completed Application via Email or Mail to:**

**I.A.T.S.E. Officer Institute, 207 West 25th Street, Fourth Floor, New York, NY 10001 • Email: [officerinstitute@iatse.net](mailto:officerinstitute@iatse.net)**

# I. A.T.S.E. Local Union Trustee Training

**Atlanta, GA January 17 - 18, 2019**

*You **MUST CURRENTLY HOLD OFFICE AS A TRUSTEE** in your Local Union to attend this training. One application may be submitted for up to three trustees per Local. You may also submit a separate application for each trustee if that is more practical. Prior attendance at IATSE Officer Institute is **NOT** required for this class. Preference will be given to Local Unions who can send more than one Trustee to this training. Space for this class is limited. Locals are encouraged to apply early. Participants are required to attend all classes to graduate and to receive their certificate.*

AUTHORIZATION FROM THE LOCAL UNION EXECUTIVE BOARD:		
LOCAL NUMBER	LOCAL UNION OFFICE PHONE	LOCAL UNION CITY, STATE
I certify that I.A.T.S.E. LOCAL _____ endorses the enrollment of the applicants listed below in the I.A.T.S.E. Local Union Trustee Training.		
SIGNED		DATE
TITLE		
APPLICANT NUMBER 1:		
LAST NAME	FIRST NAME	MIDDLE INITIAL
NAME AS YOU WISH IT TO APPEAR ON DIPLOMA, if different from above:		
HOME PHONE	CELL PHONE	WORK PHONE
EMAIL ADDRESS (please print)		
APPLICANT NUMBER 2:		
LAST NAME	FIRST NAME	MIDDLE INITIAL
NAME AS YOU WISH IT TO APPEAR ON DIPLOMA, if different from above:		
HOME PHONE	CELL PHONE	WORK PHONE
EMAIL ADDRESS (please print)		
APPLICANT NUMBER 3:		
LAST NAME	FIRST NAME	MIDDLE INITIAL
NAME AS YOU WISH IT TO APPEAR ON DIPLOMA, if different from above:		
HOME PHONE	CELL PHONE	WORK PHONE
EMAIL ADDRESS (please print)		
AUTHORIZATION FROM APPLICANTS:		
I certify that all the information on this form is true and complete to the best of my knowledge. I agree that the I.A.T.S.E. can share my name with its General Executive Board and with any local union. I consent to the use by I.A.T.S.E. of my name or likeness to promote or publicize the I.A.T.S.E. (whether in print or electronic form or otherwise). I hereby release I.A.T.S.E. from any and all liability for using my name or likeness and waive all claims against I.A.T.S.E. arising from the use of such information. I also hereby grant a license to I.A.T.S.E. to use my name or likeness and expressly disclaim all rights to all value and benefit(s) I.A.T.S.E. may gain through the use of such information.		
APPLICANT NUMBER 1 SIGNED		DATE
APPLICANT NUMBER 2 SIGNED		DATE
APPLICANT NUMBER 3 SIGNED		DATE
FOR I.A.T.S.E. EDUCATION DEPARTMENT USE		
APPLICATION RECEIVED	STATUS AND NOTIFICATION	INITIALS

**Return Completed Application via Email or Mail to:**

**I.A.T.S.E. Officer Institute, 207 West 25th Street, Fourth Floor, New York, NY 10001    Email: [officerinstitute@iatse.net](mailto:officerinstitute@iatse.net)**

# EDUCATION AND TRAINING

**NEW CLASS!**

## Communications for Union Action January 17 and 18, 2019 in Atlanta, Georgia

### APPLICATION

Communications for Union Action  
January 17-18, 2019 | Atlanta, Georgia

This course offers practical instruction about how to engage and motivate people to action. Sessions will include: leadership principles and tools for both internal and external organizing, recruitment of activists and developing leaders, articulating a vision, messages and messaging, planning for strong communications, the power of listening and more. Participants will quickly move from theory to the practice of concrete skills that they can immediately use at their Locals. Instructors include key staff from the AFL-CIO Organizing Institute and labor educators with expertise in communications.

There is no official prerequisite for enrollment, but local unions are encouraged to send candidates who have the power to move an action forward in their Local which fosters growth and strength. This class will include speaking in front of a group, and other forms of practice and participation by all students and is designed for engaged members who are ready to take a step forward to expand their skills. The course is appropriate for students from both Canadian and U.S. local unions. *PARTICIPANTS ARE REQUIRED TO ATTEND ALL CLASSES TO GRADUATE AND TO RECEIVE THEIR DIPLOMA.*

PLEASE PRINT LEGIBLY

#### 1. APPLICANT

LAST NAME		FIRST NAME		MIDDLE INITIAL
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STREET ADDRESS			HOME PHONE	
CITY	STATE/PROVINCE	ZIP/POSTAL CODE	WORK PHONE	
CELL PHONE	EMAIL ADDRESS (PLEASE PRINT)			

#### 2. LOCAL UNION INFORMATION

LOCAL NUMBER	LOCAL UNION ADDRESS	POSITION AT LOCAL	HOW LONG IN CURRENT OFFICE
OTHER UNION POSITIONS PREVIOUSLY HELD:			

#### 3. APPLICANT SIGNATURE

I certify that all the information on this form is true and complete to the best of my knowledge. I agree that the I.A.T.S.E. can share my name with its General Executive Board and with any local union. I consent to the use by I.A.T.S.E. of my name or likeness to promote or publicize the I.A.T.S.E. (whether in print or electronic form or otherwise). I hereby release I.A.T.S.E. from any and all liability for using my name or likeness and waive all claims against I.A.T.S.E. arising from the use of such information. I also hereby grant a license to I.A.T.S.E. to use my name or likeness and expressly disclaim all rights to all value and benefit(s) I.A.T.S.E. may gain through the use of such information.

SIGNED	DATE
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#### 4. AUTHORIZATION FROM THE LOCAL UNION EXECUTIVE BOARD:

LOCAL NUMBER	LOCAL UNION OFFICE PHONE	LOCAL UNION CITY, STATE
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I certify that I.A.T.S.E. Local \_\_\_\_\_ endorses the enrollment of the above named applicant in the I.A.T.S.E. Communications for Union Action Training.

SIGNED	DATE
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TITLE
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*(Choose one course per class period.)*

- ✓ Negotiations/Collective Bargaining
- ✓ Local Union Trustee Training
- ✓ Internal Organizing

## Class Period 2: Wednesday, May 22

*(Choose one course per class period.)*

- ✓ Public Speaking and Telling Our Union Story
- ✓ Respectful Local Unions/ Respectful Workplaces

## Class Period 3: Thursday, May 23 and Friday, May 24

*(Choose one course per class period.)*

- ✓ Labor Law
- ✓ Communications



For Details and Applications, visit:  
<http://www.iatse.net/member-resources/member-education>



## THE EXPLOSION IN NEW MEDIA AND IATSE'S RESPONSE

# TURNING DISRUPTION

For two years, Raymond L. Brown, Jr., worked as a key grip on AMC's *The Walking Dead* and Netflix's *Stranger Things*. "I was very blessed for a couple of seasons, because *The Walking Dead* ended in November and *Stranger Things* started in November, wrapping in April," he said.

But this year, there was a seasonal shift for *Stranger Things* and shooting started in April. So Brown, the President of IATSE Local 479 in Atlanta, had to choose. He went with the Netflix show — the first and only new media production he has worked on in a career spanning 32 years.

"*The Walking Dead* is a fine-run show," he said. "It was a wonderful experience with great people. But from my standpoint as a key grip, when I need a specific tool to perform a task on *Stranger Things*, I simply have to ask to receive it. If I say I need a 75-foot technocrane for the shot rather than a 30-foot technocrane, no one questions it.

"You could call *Stranger Things* a television show, but is it really?" Brown asked. "It's made like a movie. There is a real desire to make a quality product. It has a hard-hitting crew of people who run that show. The [show creators] Duffer Brothers are wonderful. [Executive Producer] Shawn Levy is amazing. [Executive Producer] Iain Paterson has a list of shows to knock your socks off. They're willing to give you whatever you need to make things happen."

Brown's experience on *Stranger Things* is one shared by tens of thousands of IATSE members who are now working on productions made to be seen whenever a viewer wants through live streaming on computers, smart TVs, tablets and smartphones all around the world.

Not all new media television shows are made to feature film standards, but most have the budgets and creative chops to meet or exceed anything produced for network and cable television. And feature films commissioned by the likes of Amazon and Netflix are comparable to those made for theatrical release. Some, like the critically-acclaimed *Mudbound* and the upcoming *Roma*, even receive limited runs in movie theaters.

This new reality was unimaginable ten years ago and in its infancy just five years ago.

Brown is as stunned by the pace of change as anyone. "I got into the business in the mid-'80s," he said. "People still went to movie theaters big time. You couldn't wait to see the next big release and you got there in time to see all the previews. Today, you go to the dentist and you're told you've got 10 minutes before your appointment, so you watch *Captain America* on your iPhone while you wait."

John Lindley, a director of photography and member of International Cinematographers Guild Local 600 who has recently worked on the Netflix show *Unbelievable* and the Amazon show *Electric Dreams*, said, "Calling this new media is a misnomer. It's already not new. It should be called something else. 'New media' sounds like it will exist in the future, but streaming media has taken over the world now."

“Stranger Things”

# INTO OPPORTUNITY

BY BRUCE KOZARSKY

## THE EXPLOSION

The fact is this: Whether you call it new media or something else, it is exploding. And it appears it's here to stay — at least until the next technological revolution disrupts and transforms the entertainment industry.

Only five years after Netflix's *House of Cards* became the first high-budget, star-studded original program to air solely via Subscription Video on Demand (SVOD), Netflix has 229 original productions currently airing and another 250 new shows commissioned. And Amazon has 105 original productions and enough new commissions to double this figure in the near future. <sup>1</sup> These two new media leaders are projected to nearly double their spending on content to more than \$20 billion over the next five years, according to Ampere Analysis. <sup>2</sup>

Meanwhile, Hulu is rapidly expanding its original content as well. Relative SVOD newcomers (albeit corporate giants) Apple, YouTube (owned by Google) and Facebook collectively have commissioned 65 new productions. <sup>3</sup> And Disney has announced 19 new original series for its streaming service, set to launch in 2019. <sup>4</sup>

The competition is heating up like never before.

For IATSE members like Ray Brown, John Lindley, and Abby Levine, a Digital Imaging Technician (DIT), this is great news. Because it means more work for the foreseeable future.

“I think it's been fabulous, especially here in New York,” said John Ford, IATSE Sixth International Vice President and Business Manager of Local 52 Motion Picture Studio Mechanics. “It used to be, this wasn't a year-round business here. Winter was

always slow. Now, it's year-round. And most of the SVOD productions are big budget, with lots of crew all the time.”

Scott Bernard, Business Agent of Local 695 Audio and Video Engineers in Los Angeles, estimates that new media productions account for twenty-five percent of current work — and it's growing. “It's been good all around,” he said. “The increase in work means our members get needed benefit hours for their health and pension plans. Netflix has built a new facility in L.A., which means our members don't have to leave their families for work as much. With budgets growing, wages are increasing.”

“In Canada, we've seen a wave of tremendous growth in the amount of new media production,” said IATSE Seventh International Vice President and Director of Canadian Affairs John Lewis, who noted that prominent SVOD shows such as *Handmaid's Tale* and *A Series of Unfortunate Events* are shot in the Toronto and Vancouver areas, respectively. In fact, total film and television production in Canada increased by forty-four percent between 2012-13 and 2016-17, from C\$5.8 million to C\$8.4 million. The number of full-time equivalent jobs in film and television production shot up from 50,300 to 67,500. And the amount of production from foreign services more than doubled during this four-year period. This was largely driven by the growth in original content commissioned from Netflix, Amazon and Hulu. <sup>5</sup>

“It's made every production center incredibly busy,” Lewis said. “What's been interesting in the evolution of new media production is that it started with very modest budgets and now, budgets are becoming very large, surpassing those of cable television, and in some instances, network TV budgets.”

Michael W. Akins Business Agent for Local 479 Studio Mechanics in Atlanta, said, “New media has created a huge increase in the volume of work. I’m guessing we’ve seen a twenty-five to thirty percent increase in product for SVOD distribution — and not at the expense of traditional production. Plus, over the past two and a half years, budgets have gone up, paying the same wages as typical distribution production. Some are even paying above scale.”

“More work is always a good thing,” said Rebecca Rhine, National Executive Director of International Cinematographers Guild Local 600. “Our reported new media earnings have increased 10-fold from less than \$5 million in 2013 to nearly \$60 million in 2017, though I think that understates the amount because some of the earnings are paid and reported under the Basic TV and Theatrical Agreements. It’s all been a plus.”

“It’s increased my workload,” said Levine, whose recent credits include *Our Souls at Night*, a 2017 Netflix feature film starring Robert Redford and Jane Fonda. “They’re producing high quality content. I don’t know how long the subscription revenue stream for that can sustain itself, but for the time being, there seems to be plenty of money and plenty of productions.”

“In recent years, studios have been focusing on making big tentpole movies and distributing indie movies, but fewer features in between,” Lindley said. “They have been replaced by high quality streaming TV. In my experience, quality directors and actors have migrated to streaming TV. At the same time, there have been rapid changes in technology and those two de-

velopments have created an increased demand for highly qualified technicians.”

It was anything but inevitable that the new media revolution would benefit IATSE members. It could have had the opposite impact, considering that the corporations that dominate the SVOD market have little history with organized labor and some are notably anti-union. Moreover, many other disruptive corporations, like gig economy pioneers Uber and Airbnb, have harmed unionized workers in the taxi and hotel industries, respectively.

Why has disruption turned out better for IATSE?

### **DISRUPTION IS NOTHING NEW**

First, it was motion pictures. Then “talkies.” Then television. Then cable. And now new media.

Throughout IATSE’s 125-year history, new technological breakthroughs have had a seismic impact on the entertainment industry in very short periods of time. Each change posed both a threat to IATSE members’ jobs — and an opportunity to gain new work. At every juncture, the IA took the initiative to ensure that members benefited from change, by organizing intensively, controlling the skilled workforce, and following the work.

This proactive approach is why IATSE’s membership has grown from to 74,000 in 1993 to 111,000 in 2008 to over 142,000 today.

So the IA’s strategy for addressing new media — to anticipate and stay ahead of the change curve — continues a long tradition embedded in the Alliance’s core values.

**“For the time being, there seems to be plenty of money and plenty of productions.”**

**REBECCA RHINE,  
NATIONAL EXECUTIVE DIRECTOR OF  
INTERNATIONAL CINEMATOGRAPHERS  
GUILD LOCAL 600**

**“Orange is the New Black”**



“In 2003 and 2006, we made a point of negotiating provisions into the Basic Agreement addressing the exhibition of motion pictures on the Internet,” said IATSE Fourth International Vice President and Department Director for Motion Picture and TV Production Michael F. Miller, Jr. Residuals provide approximately twenty percent of the funding for the Motion Picture Industry Pension and Health Plans (MPIPHP), and the IA works in each negotiation to ensure that content created for Internet streaming continues to provide the same world-class benefits as traditional residual-generating platforms such as DVD, television shows, and theatrical-release motion pictures. As distribution has evolved into SVOD, benefit contributions must reflect that changing environment. Hence the need for additional hourly contributions from content that may not generate downstream revenue as well as the additional of limited release payments for theatrical length content that is intended for streaming.

“Securing jurisdiction over production directly for the Internet was a key first step,” Miller said. “We knew this was an emerging field, that content delivered via the Internet was just on the horizon, and we weren’t going to wait for them to emerge before taking action.

“In the 2009 Basic Agreement, we put new media front and center,” Miller said. “We made strides in raising the terms and conditions of employment and minimum wage rates for new media productions in 2012. By 2015, it was clear that streaming video wasn’t destroying TV, but instead was becoming TV, so

we ensured that our television conditions would apply to shows produced as original content for the likes of Netflix and Amazon. Network TV conditions would apply to the highest tier new media productions and basic cable conditions would apply to second tier productions. This model worked and helped fuel the explosion in original content that we see today. This set the stage for the 2018 Basic Agreement.”

## THE NEW BASIC AGREEMENT

Ratified on October 10, 2018, the new Hollywood Basic Agreement makes significant advances in its new media provisions, which are also reflected in the Area Standards Agreement.

Members working on streaming features with budgets over \$30 million will now work according to the full Basic Agreement terms and conditions, rather than the long-form side letter. “Big budget theatrical-length motion pictures produced for SVOD distribution will no longer be treated like television movies — instead, members will work under the same conditions that apply to motion pictures for theatrical release,” Miller said. “A film like *Bright* with Will Smith, which was made for Netflix with a \$100 million budget, will no longer be treated like a TV movie.

In addition, a new mid-range new media budget tier was added, capturing wages, terms and conditions for work that was previously fully negotiable. “Before, working conditions were not available and wages were up for negotiations, so this is an important advance,” Bernard said.

“The new mid-tier category will continue the long march





**“Netflix has built a new facility in L.A., which means our members don’t have to leave their families for work as much. With budgets growing, wages are increasing.”**

**SCOTT BERNARD  
BUSINESS AGENT OF LOCAL 695  
AUDIO AND VIDEO ENGINEERS IN LOS ANGELES**

**“House of Cards”**

from achieving jurisdiction towards providing the same terms and conditions for what is essentially the same work,” Rhine added.

The new agreement also includes quality of life and safety improvements. For hourly and weekly on-production and off-production employees on one-hour dramatic and half-hour single-camera series beyond season one and mini-series, a minimum daily ten-hour turnaround is the new standard for local and nearby hires. Crew members with less than a ten-hour turnaround will receive an improved rest period on feature and long-form productions after the second consecutive fourteen-hour day. Hourly and weekly Post Production employees will receive an additional hour of turnaround on the same type of shows, and for features and long-form productions, they will have a nine-hour turnaround after working two consecutive fourteen-hour days. In addition, producers will provide roundtrip transportation or courtesy housing for all bargaining unit members who work in excess of fourteen hours, or twelve hours in some circumstances.

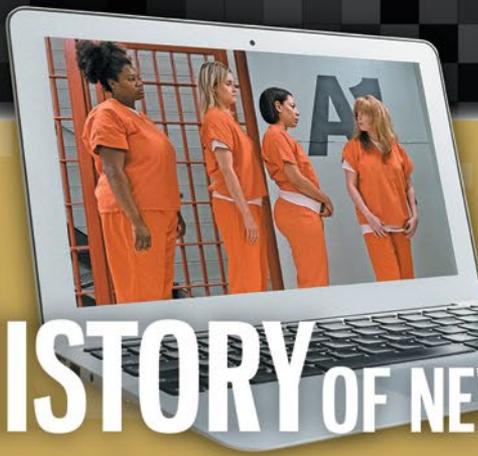
“This is about changing the culture of an entire industry that equates exhaustion with toughness and unsafe hours with dedication,” Rhine said. “Our focus now is on ensuring that the language to increase rest periods and provide rides and rooms on long days has an impact.”

“Changing the old nine-hour turnaround to ten hours isn’t a baby step, it’s a giant step,” Brown said. “It’s very important to be diligent in keeping an eye out so these terms are enforced.”

Lindley, who served on the Local 600 Bargaining Committee, also emphasized the importance of safety. “There will be more of a demand for adequate rest periods and prioritizing getting IATSE members home safely,” he said. “The extra hour rest period for many bargaining unit members will be the beginning of constant improvements in safety. The primary issues are fatigue on the set and on the way home. I don’t think there’s another business out there that would think it was a smart practice to pay people extra to be less productive at their jobs in their 13th or 14th hour of work. It seems Dickensian to me.”

Levine echoed these concerns, and shares the view that the new contract continues progress that IATSE has made in recent years. “My big gripe has always been the hours,” he said. “You work every day with crazy hours, you get beaten up, and you don’t have a life. But I think hours have gotten more civilized over the past few years, in part due to lobbying from our union. Hopefully, things will keep getting a little better now.”

Another important provision addressed the fact that new media productions produced under the Basic Agreement may not generate residuals in the same manner as traditional content, because they only air on the platform they were produced for. That’s why the Basic Agreement establishes a new funding mechanism for the MPI Pension Plan covering theatrical-length streaming content that wouldn’t otherwise generate a residual or supplemental market payment. In addition, hourly contributions for companies that have generated less than \$15 million in residuals over any three-year period is increased in each year of



# A BRIEF HISTORY OF NEW MEDIA

Netflix was launched in 1997 – and its business plan made it a disrupter from the start. It pioneered mail order VHS and DVD rentals, which soon came to dominate the industry and drive out brick and mortar chains like Blockbuster and Erols. By 2005, Netflix had 4.2 million subscribers. Two years later, the company introduced streaming on demand service, enabling members to watch television shows and movies on their computers at any time.

From 2007 to 2012, Netflix gradually moved from DVDs-by-mail to online streaming, doing so exclusively with content produced by others – feature films after they completed their theater runs, and reruns of TV shows made for broadcast and cable networks.

Then, another revolution happened: On February 1, 2013, Netflix premiered *House of Cards*. Later that year, *Hemlock Grove* and *Orange is the New Black* premiered. All were new, original series commissioned by Netflix and only available in live streaming format to Netflix subscribers. All were high-level productions with star-studded casts, especially *House of Cards*, comparable in quality with the best pay cable productions. Most importantly, all were produced with IATSE crews.

Amazon came on the scene through a different route. Founded in 1994 as an online bookstore, it took over the book industry and then spread to dominate all of retail, transforming the shopping experience and driving brick and mortar retailers out of existence.

In 2006, the company moved into video, launching a service called Amazon Unbox, which was renamed Amazon Video on Demand two years later. By 2011, the service en-

abled Amazon Prime subscribers to access 5,000 movies and television shows.

In 2010, the company formed a subsidiary, Amazon Studios, to produce original content. And on April 19, 2013, just two months after Netflix's debut of *House of Cards*, Amazon launched *Alpha House*, a political satire from Doonesbury creator Gary Trudeau, and *Betas*, a comedy about Silicon Valley.

Hulu was a more recent arrival, going online in 2007. It was joint venture of Disney, NBCUniversal (now Comcast), 21st Century Fox and Time Warner (now AT&T), which decided they would rather own their own platform to air their motion pictures and television shows, rather than seeing them go to the likes of Netflix. Hulu later introduced a package that included live programming from broadcast and cable networks.

Hulu's first original content was a documentary series, *A Day in the Life*, which premiered in 2011. It has ramped up production since, with shows such the Emmy-winning *Handmaid's Tale*, a co-production with the Canadian Broadcasting Corporation (CBC).

Disney's recent purchase of large portions of the 21st Century Fox empire have now given it a controlling stake in Hulu. At the present time, it is unclear what Disney's own entry into the live-streaming market will have on Hulu's future.

Today, there are more than 80 million subscribers to Netflix, Amazon and Hulu collectively – compared with 120 million homes receiving broadcast channels, 63 million customers of cable television and 32 million who watch television via satellite services.

the new agreement, which will generate an additional \$90 million into the MPIPHP by the end of the contract.

### WORKING IN NEW MEDIA

If you showed up on the set of a one-hour new media drama and a one-hour cable television drama and didn't know which was which, you would have a hard time identifying the production that would stream on Netflix and the production that would air on HBO. As Lewis said, "SVOD impacts where viewers' eyeballs go, but there's little difference on the day-to-day job other than the sheer volume of work. It's been a distribution revolution but not so much a production revolution."

Moreover, the 2018 Basic Agreement helps ensure that wages, benefits and working conditions are also largely the same across platforms.

Levine served as DIT on the pilot of *Alpha House* — one of the first two original programs commissioned by Amazon — and found it "Didn't differ much in terms of production from other TV I had done."

But that's not to say the work is always identical, especially as it has evolved in recent years. Some variations relate to budget, as Ray Brown found with *Stranger Things*.

"On some of the new media productions, they spend more money and take more time," Bernard said. "Not across the board, but many streaming TV shows are made more like feature films. They're trying to get eyeballs. They're competing against each other, and against theaters and traditional TV. To make best product, they have to spend more and they have to get actors

who would never have done TV in the past. And of course, they have to get the best crews."

New Media companies like Netflix and Amazon have complete control of programming and distribution, with an unprecedented level of immediate and detailed audience feedback. This means technical and artistic changes that once took years are now happening in a matter of months. Ultra H-D programs not only have four times the picture detail, but deeper shadows, brighter highlights and vastly expanded color palettes. Along with there being four times more data, Ultra H-D presents a new unexplored esthetic for the crew to manage. It's a massive change in the way both the look and the workflow are achieved.

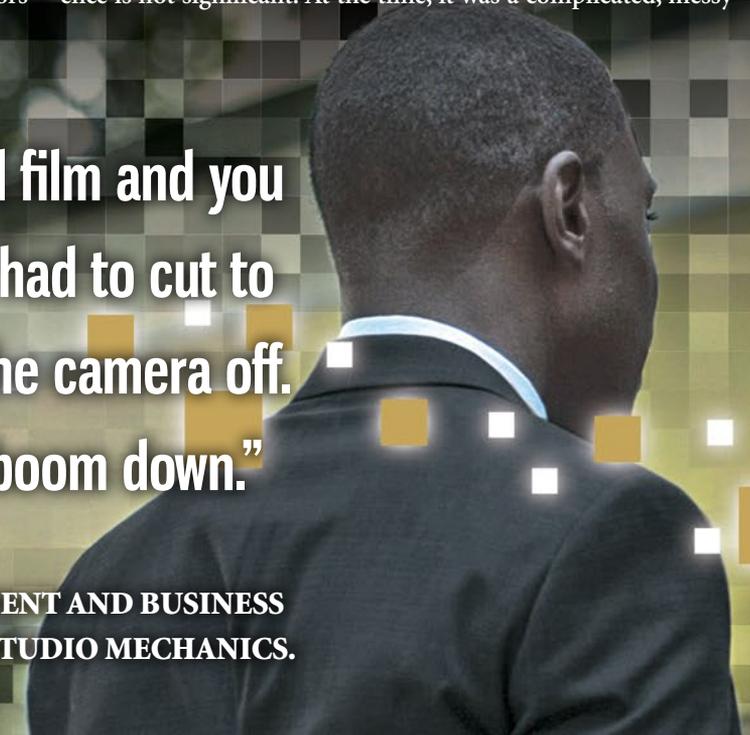
"There are now mandates from new media creators and distributors that the product be future proof," said Chaim Kantor, Associate National Executive Director and Eastern Region Director for International Cinematographers Guild Local 600. "This can create complex processes on-production, and it's one reason Local 600 has allocated nearly \$250,000 of its annual budget to train our members on the latest technologies and workflows, including lighting, cameras, and the hardware and software used to manage data and perform look management."

"The Netflix production mandate for 4K changed a lot," Levine commented. "From my experience, 2K was more than good enough. If you screen 2K versus 4K in a theater, the difference is not significant. At the time, it was a complicated, messy

**"I was around when they used film and you could only work so long. You had to cut to reload. Now, they never turn the camera off. Boom people never put the boom down."**

**JOHN FORD,**

**IATSE SIXTH INTERNATIONAL VICE PRESIDENT AND BUSINESS  
MANAGER OF LOCAL 52 MOTION PICTURE STUDIO MECHANICS.**



mandate, in part because there weren't that many 4K cameras on the market. Now it's a lot easier to do it. Still, I think the decision was probably motivated more by marketing than technological considerations.

"One impact of 4K is it limits the choice of camera," Levine added, "It also requires more heavy lifting in terms of how much data to copy and move around and send to post-production. There is some cost in terms of time and downloading. There are ways to ameliorate that and the whole process is getting faster. But overall, there's minimal to no disruption to the traditional filmmaking process."

Whatever the reasoning, some productions today even go beyond 4K. "The show I'm doing now, they're shooting 7.5K," Lindley said. "Not because someone insisted, but because they want to."

Ford noted that for mechanics and many other crew members, "It's all the same in many respects. A sandbag weighs what a sandbag weighs. But digital age has made things tougher because they never cut the camera. I was around when they used film and you could only work so long. You had to cut to reload. Now, they never turn the camera off. Boom people never put the boom down."

"For grips, we have different gear like technocranes and Russian arms, but we're pretty much making movies and TV shows the way we always did," Brown explained. "But it's different for camera, because they're constantly changing. Lighting too."

Akins emphasized the fact that past experience has demon-

strated that the use of new technologies in new media productions does not undermine employment opportunities for members. "Several years ago, we did have some concerns that the advent of new cameras, lights, editing, CG and other technologies would enable shows to be produced with fewer people. But crew sizes have tended to remain steady or even go up. Combine this with what seems like an insatiable demand for new content, and it's been very much to our members' benefit."

## WHAT DOES THE FUTURE HOLD?

The new media sector is changing itself as rapidly as it is changing the entertainment industry as a whole.

Apple TV is bringing the power of the world's wealthiest corporation to the field, launching its own live streaming service. It's reportedly spending more than \$1 billion on original content from the likes of Steven Spielberg,<sup>6</sup> Oprah Winfrey, Reese Witherspoon, and M. Night Shyamalan.<sup>7</sup> Unlike Netflix, Amazon and Hulu, it is expected to be offered free to anyone who owns an Apple device, such as an iPhone, iPad or Apple TV.<sup>8</sup>

Facebook launched its streaming service, Facebook Watch, in August 2017. It is also investing approximately \$1 billion in its own original content, with an emphasis on teen drama, docuseries, reality shows and news programs. Stars such as Jessica Biel, Elizabeth Olsen, Catherine Zeta-Jones and Bill Murray are producing or starring in Facebook Watch programs.

Google-owned YouTube's SVOD service, YouTube Premium (previously known as YouTube Red), will premier 50 originally-



"Ozark"



### “Stranger Things”

produced shows in 2019.<sup>9</sup> It is reducing its previous emphasis on unscripted productions in favor of youth-oriented comedy.<sup>10</sup>

Warner Brothers Digital Networks — now owned by AT&T — is launching DC Universe, an SVOD service, built around the DC comics brand. It will produce original live-action and animated series.<sup>11</sup>

Meanwhile, Disney will bring its firepower to its own SVOD service next year, which Lewis called “a game changer that will prompt other mergers.”

In addition, CBS has launched CBS All Access not just to air network shows on demand — it’s also producing original content solely for live streaming. The CBS-owned Showtime and AT&T-owned HBO have their own SVOD services as well, and they are also increasing their original productions.

Clearly, Netflix, Amazon and Hulu no longer have the field to themselves. But what might be most notable about the flux in new media is the fact that four of the five most valuable companies in the world — Amazon, Google, Facebook and Apple (Microsoft being the sole exception) — are fast becoming major players in the entertainment industry. Considering these corporate giants’ near-monopoly status in their original fields of influence and their overall economic dominance, their capacity to sow chaos in the industry cannot be overestimated.

For IATSE, while the specific circumstances of these developments and their likely impact on the entertainment industry over the next five to ten years are unique, the reality of anticipating change and being proactive in addressing it is nothing new.

“What we’ve learned as a union over the years is to be on top of technological change and be progressive and make sure we capture the work, so that no matter what happens, our members have continuing employment,” Miller said.

“Disruption in any industry, whether as a result of shifting ownership or changing technology, is always challenging,” Rhine commented. “Our focus has to be on building and maintaining the relationships necessary to not just survive disruption but adapt to it. Our goal should always be to make sure our members and our union develop the tools necessary to follow the work. The advantage we have that can never be replicated is IATSE craftspeople whose creative capacity, expertise and professionalism is unparalleled.”

Bernard pointed out that as work increases, growth is essential, which also presents an opportunity to expand diversity. “More content and more money spent on productions is good,” he said. “We have to participate and make sure our members are trained and prepared which gives us a deeper bench of people qualified to do work. Our Local is growing, up 15 percent in last three years. We’re seeing more women moving to these technical jobs and that’s a good thing.”

“New media is not going to go away,” Brown said. “It’s not a fad. It’s not the next Blue Ray. It’s here and we’re hunkered down. So as it continues to grow and grow, we have to make sure we can grow too. We have to reach out to younger workers and train them, and provide training opportunities for anyone who wants a tune up on their profession. We have done that, both



**“We can’t know the future with certainty, but what we can do — and what we are doing — is working to anticipate it, plan for it, and stay ahead of the change curve”**

**MATTHEW LOEB, INTERNATIONAL PRESIDENT**

Local 479 and the International as a whole. I believe the IA is poised to handle explosive growth in our industry, and we’ll be ready for whatever comes next.”

Clearly, capturing the work, following the work and emphasizing recruitment and training will all be critical strategies for IATSE in the future. At the same time, there is an awareness that the boom in original content likely has some upward limit. So far, the rise of new media has not resulted in fewer productions by traditional networks, channels and studios. But at some point, the market could reach a saturation point and IATSE is preparing for this possibility, too.

“The law of physics that what goes up must come down does not always apply in our industry,” said International President Matthew Loeb. “Maybe the sky’s the limit — or maybe it will fall somewhere short of that. Or perhaps growth will continue but its pace will slow. We can’t know the future with certainty, but what we can do — and what we are doing —

is working to anticipate it, plan for it, and stay ahead of the change curve.

“That means continuing IATSE’s status as the only source of quality craftspeople in the entertainment industry,” he said. “It means continuing to organize and staying vigilant that new entrants to the field always employ IATSE crews. It means working tenaciously at the bargaining table to ensure that the maturity and profitability of new media firms results in higher wages, even stronger benefits, safer working conditions, and a better quality of life for our members. And it means keeping our training at world-class levels and recruiting the next generation of craftspeople.

“Above all, we’re doing everything in our power to ensure that however people get their media in ten or twenty years time — whether on large screens, small screens, hand-held devices or some other technology that hasn’t been invented yet — the entertainment they’ll be watching was produced with well-compensated, fully-empowered, world-renowned IATSE crews.”

1 <https://www.hollywoodreporter.com/news/netflix-amazon-double-originals-catalog-1146802>

2 <https://www.ampereanalysis.com/blog/25cc7c2b-5953-4932-b90b-9295d085a4af>

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5 <http://www.primetimeinottawa.ca/wp-content/uploads/2018/02/Profile-2017.pdf>

6 <https://qz.com/1382294/whats-apple-doing-with-all-that-video-its-getting-from-oprah-spielberg-and-others/>

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All Photos courtesy of Netflix.

# Employers' Responsibility for a Safe Workplace

**A**fter years of working to get more safety training for IATSE members, it is happening. Employers are beginning to meet their obligations to provide training to their employees by contributing money to the IATSE Training Trust Fund (TTF). The TTF is assisting Locals and employers to put on more training sessions. Members have the opportunity to acquire the knowledge intended to protect them on the job so they can enjoy the retirement earned from a fulfilling career.

For the cynics among us the last sentence sounds too good to be true. And, maybe it is. But, one of the “whys” a union exists is to improve the lives of its members and their families. The “why” for the IATSE’s Safety program is so members can go home at the end of a shift the same way they showed up for that shift.

That is the “why.” The “how” this gets done is to create a safety culture where members are armed with the knowledge, tools, and skills to work with employers to identify hazards at work and eliminate those hazards that are likely to cause serious harm or death.

“What” is needed to make this all happen are classes and training. The OSHA 10 and 30-Hour Safety Awareness classes are a couple of the steps for achieving this. These classes are a series of topic modules covering the different subparts of the OSHA Regulations, General Industry Standard, Part 1910. Hazard Communication (Chemicals in the workplace), Walking and Working Surfaces (Ladders, trip and fall hazards), and Means of Egress (Emergency and Fire Plans) are just some of the topics. Students learn about the accidents associated with each topic, how to identify the different hazards, the responsibilities of both the employers and employ-

ees, and suggestions of methods to fix the problems.

Go take the classes. They provide the knowledge to understand when you may be put into a hazardous situation; gives you an ability to assess the risks of the hazard; and, how to work within the employers’ program to reduce the risk to an acceptable level.

One of the main tenets of occupational health and safety is an employer is responsible to provide a safe and healthful workplace. The second part of that is the employees are supposed to help.

Through training, employees have a certain amount of experience to do the job their employers have deemed them qualified to do. In the “Intro to OSHA” module of both the OSHA 10 and 30-Hour Safety Awareness classes, some of these responsibilities are spelled out.

Employees have a right to know what chemicals they are being exposed to at work. The employers have a responsibility to have a Hazardous Communication plan to provide information about chemicals in the workplace. Safety Data Sheets (SDS) for the products provides this information. While it is the president of the theater production company who is responsible to provide the SDS, it is reasonable the company’s Occupa-

tional Safety and Health Program (OSHP) states it is the Stage Manager’s job. The Manager may ask the Head Carpenter to do it. The carpenter may assign a stagehand to compile a list of products and get an SDS for each item on the list. This scenario is one of the ways this responsibility of both the employer and the employee should work.

In a future where a culture of safety is more prominent, the OSHP would require that a SDS be requested when buying products. There would also be a scheduled review comparing products the Haz Comm plan list to make sure that the company’s plan was up-to-date.

Another part of an employer’s responsibilities is to identify hazards in the workplace. A movie production’s program might require the Key Grip to inspect a new location and fill out a hazard report. It is reasonable that the Key be given this task, but must also be given the tools and resources to perform the task. It should be provided in the OSHP.

As the employers become more corporate, they are beginning to follow health and safety rules more closely by instituting OSHPs. This is a good thing for us. It also means employees need to know the rules so they can assist employers in creating a safety culture.

# Addressing the Reality of Workplace Violence

The unfortunate reality of workplace violence is an issue we must acknowledge and prepare to address. Like workplace safety, workplace violence takes many forms. It can result in the same physical and emotional injury and the same loss of work and life, as broken equipment or unsafe practices. Our members and referrals have a reasonable expectation to report to work in safe environments.

The exhibition and meeting industry brings together large groups of people with common interests in expansive public venues. The setting inadvertently creates the potential for harm from those with differing views and bad intentions. Through the Tradeshow Department's membership in organizations like International Association of Exhibitions and Events (IAEE) and Exhibition Services and Contractors Association (ESCA), the IATSE supports initiatives which can prepare our workforce for identifying and reporting suspicious behavior.

In the twenty-one convention centers where the ESCA Worker Identification System (WIS) is in place, badges identify and control who accesses the facilities. Other venues have instituted their own policies, but the concept is the same: Know who is in your building. It is in-

cumbent on our crews to cooperate with basic building requirements for entry and to direct unidentified workers or patrons to the proper building authority to obtain appropriate credentials.

IAEE has added a course titled "Think and Survive: Workplace Violence and Active Shooter Preparedness" to its mandatory curriculum for obtaining Certified in Exhibition Management (CEM) designation. It's part of their Security, Risk and Crisis Management module. Our Locals should expect to see more facili-

ties engaging in procedure and policies to protect our community facilities and the patrons and employees who benefit from their operation.

Both IAEE and ESCA have committed resources and support for the development of the "Exhibitions and Meetings Safety and Security Initiative". This public/private partnership aligns convention center security guidelines with federal programs and the Department of Homeland Security/Safety Act Office.

While we recognize these initiatives are born of unfortunate circumstances, we acknowledge that our members and Locals have a role to play in developing a healthy workplace that encourages reporting of harassment or intimidation that could escalate into workplace violence. Make a plan to report the first sign of unwanted and suspicious activity. Do your part to protect your workplace.



*The recent spike in terrorism at homes and workplaces across the country is outrageous and unacceptable. These cowardly acts not only threaten their intended targets—they put America's letter carriers, postal workers, mail handlers and emergency service workers directly in harm's way. The men and women who move our mail and run toward danger are some of our most trusted public service workers. Spirited disagreement and debate is par for the course in an election year. But there is simply no place for violence in the name of ideology. We condemn these acts in the strongest possible terms, salute the continued service of every front-line worker and call for a return to resolving our political differences peacefully.*

**– Richard Trumka, President, AFL-CIO**

# IATSE Los Angeles Young Workers GOTV!

By Andrew Stumme

Field Representative & Young Artists Committee Co-Chair, IATSE ADG Local 800

Young people don't vote! Young people don't care! Young people stay home! The narrative that is built around young people during elections is one of apathy. I can say, as a chair of the Art Directors Guild Local 800's young worker's group, that narrative is false. This idea of the apathetic millennial is aimed at keeping young people away from the polls on election day. I currently serve as a field representative for the Art Directors Guild Local 800, and when I engage with young members in the field, a frequently asked question is, "How do I get involved?"

Young workers realize that our collective future is shaped by being an active participant. Whether that participation is with their local union, their neighborhood equalization board, their state government, or on the national stage, young people are engaged and active. Young workers see the world around them and realize that it is on us to build our better future. We are more connected to each other than ever before in human history, and while the narrative surrounding us

would have you believe that we spend our time ignoring the world around us while staring into our devices, we are in fact strengthening our networks, engaging with each other, and organizing toward a brighter tomorrow.

The success of the Young Worker program is dependent on many different factors. The most important factor is giving the young workers an outlet for active participation. Creating and planning events that give young workers an outlet

for their activism gives, them a feeling of belonging, and creates a sense of ownership in the local and the political process. This has been a formula for success for Local 800's Young Artists Committee. We empower our group to bring ideas to the table at our monthly meetings and we are diligent in taking our ideas and turning them into action.

During this past mid-term election cycle the members of the Art Directors Guild Young Artist Committee





were looking for ways to participate in the Los Angeles area GOTV events. We decided to look beyond our Local and connect with other area IATSE young worker groups. In reaching out to the other young worker chairs, we quickly discovered we were definitely not alone in our goal in making our voices heard. The Young Worker Chairs from Locals 33, 80, 600, 695, 705, 706, 728, 800, 839, 871, 892, and the Young Workers from the IATSE West Coast Office quickly organized an official meeting and formed the IATSE Los Angeles Young Workers Chairs Committee.

At the first meeting of our group we unanimously agreed our inaugural collaboration should be getting involved in a GOTV event. Every local chair person in attendance was well informed on the importance of this election and how California for the first time in a very long time was in play as a swing state. We were especially excited by California Congressional District 25. This is an expanding suburban area just outside Los Angeles and home to roughly 6,000 IATSE member households. The Democratic candidate was Katie Hill. Katie is a dynamic 30-year-old candidate that had a real shot flipping this historically Republican district. We knew we had to oust the incumbent Republican candidate whose voting record pitted him against working families 90% of the time.

We put together an IATSE Young

Workers Katie Hill canvassing day followed by an ice cream social. What better way to say thank you for volunteering to save our democracy than some delicious ice cream! We also learned that there was a phone bank session for Katie Hill at Local 80's office. In order to build up interest for these events and give us time to coordinate, we scheduled both for Nov. 4th, two days before election day. The Young Workers and Local 80 decided to work together and get as many members to participate in both GOTV events that day. Both events were extremely successful. We were able to turn out 53 IATSE members for the phone bank and 22 IATSE members for canvassing. Hundreds of phone calls were made, and hundreds of doors were knocked upon, all encouraging people to vote for a candidate that will fight for the rights of workers in her district. With sore feet and wind-

swept hair we had finished knocking on doors, and celebrated with ice cream and stories about who we had met that day.

We said our goodbyes and went to our homes anxiously waiting for Nov 6th, waiting to see if our efforts and the efforts of thousands of other volunteers made a difference. With a margin of only 4,117\* votes Katie Hill could claim victory! The efforts of the IATSE Los Angeles Young Workers made a difference for the working families of CD-25. This story is not unique - the youth voter turnout for the 2018 mid-term election was the highest in 25 years. Coupled with a 76% increase in union membership for workers 35 and under in 2017, we are not apathetic. WE ARE THE FUTURE!

*\*Voter totals are from the time this article was written on Nov. 8th 2018 and may not reflect the most up to date totals at time of publication.*



## Young Workers Build Community

**A** study this year showed that Young Workers are breathing new life into labor unions across the country. In the United States, workers under 35 make up most of the new union members nationwide over the last two years. This growth comes largely from organizing – unions are starting to organize the kinds of places where young people work, and are making huge gains.

The reasons why are obvious. Workers who are under 35 today entered the labor market in a broken economy (or saw the financial system collapse while they were still in the early part of their careers) and understand the importance of having an advocate at work. Young people are the demographic group most supportive of unions, because we know that without union support, our ability to afford health insurance, rent, and even time off could be taken away.

But there's one other thing that brings young people into union life, and

keeps them there. Community. IATSE Young Worker Committees provide young workers a place to network and meet their peers, and also a sense of purpose in their communities.

Here are just a few examples of how young workers are getting involved and making their communities better places to live.

Atlanta's Young Workers know how to mix fun into their community service. In late September, the Local 479 Young Workers Committee hosted their fourth annual charity kickball tournament,

which aims to grow and strengthen relationships between the union members and Atlanta's film community business. This year's tournament had a record turnout, with 16 competing for the Carroll Cup. Returning champions Get Scene left with the Cup, but the real winners were the film community members who attended and the LifeLine Animal Project, a local animal rescue nonprofit. Sponsors and participants pledged more than \$37,500 for the charity.

The Young Workers of Local 58 in Toronto had planned a barbecue to support





CAMH -- the Centre for Addiction and Mental Health – this summer. Just weeks before the event was scheduled, they got bad news: The Local would be locked out from their jobs at their biggest employer, Exhibition Place. Despite several mem-

bers being out of work, the Young Workers rallied and pulled off the barbecue without a hitch!

Young Workers of Local 52 have been extremely involved with the Local 52 Community Outreach Program, which



provides monthly volunteer opportunities for members around New York City. In October, they (along with friends from Local 600 and IBEW Local 3) joined New York Cares Day to freshen up murals and spruce up the lawns surrounding PS 44 Marcus Garvey Elementary in the Bedford-Stuyvesant neighborhood of Brooklyn. And they raised over \$1,000 for New York Cares, helping that nonprofit continue the inspiring work they do year-round.

What's your Young Workers Committee doing to support your community? Let us know what you're doing by sending an email to [ywc@iatse.net](mailto:ywc@iatse.net). You can also use that email address to ask for advice or to make suggestions. The IATSE Young Workers Committee is here for whatever you need.



## IATSE

This election season, IATSE members and union volunteers showcased extraordinary organizing and activism, and the result of that activism is easy to see: Labor-friendly candidates won across the country. And even where labor-friendly candidates did not emerge victorious, the hard work put in by union members gave labor-friendly candidates a chance in places where they were never previously expected to compete.

The wins of 2018 could not have been achieved without IATSE political activists. IATSE Locals across the nation joined efforts with their local AFL-CIO Central Labor Coalitions to work on the 2018 Labor program. Many other IATSE Locals ran internal political programs, hosting phone banks to talk to their own members and other union families about pro-labor candidates.

Across the country, IATSE members hit the phones for the candidates they support. In Georgia, an internal

phone bank was able to call all Local 798 members in the South, to encourage them to vote for labor-endorsed candidates. Locals 126, 127, 205 and 803 called their entire membership lists in Texas, encouraging people to vote. In Florida, both Local 631 in Orlando and Local 115 in Jacksonville hosted phone banks to turn out voters. Local 720 in Las Vegas hosted multiple phone banks and a labor walk from their union hall. Local One in New York hosted a successful mutli-Local phone bank to urge members to Get Out to Vote. And a phone bank at Local 80's hall in Burbank brought out more than fifty volunteers to make calls for LA-area candidates.

On the same day as the Local 80 phone bank, IATSE Young Worker volunteers canvassed for Katie Hill in California's 25th district. Despite the fact that CA-25 elected pro-business Republican Steve Knight to the House of Representatives in 2016, this year labor-endorsed Demo-



# VOTES

crat Katie Hill—who ran on the promise to rebuild the middle class—won the district.

Some IATSE members went above and beyond, serving as release staff. They took time away from their regular jobs to help organize the AFL-CIO’s 2018 political program in key states. Release staff in Florida planned events and contact ed voters on behalf of labor-friendly candidates. In Montana and Texas, where the IATSE was able to provide release staff for the very first time, IATSE volunteers contacted union members to encourage them to support Senator Jon Tester and Beto O’Rourke.

Overall, the results were astounding wins for working families. All but three of the new House of Representatives seats which flipped were won by Labor endorsed candidates. Additionally, we saw an historical wave of women and people of color elected up and down the ticket.

Labor also elected the first two Native American women and Muslim women to the House of Representatives and Colorado elected the first openly gay man as Governor. The 2018 elections were truly an historic election year the IATSE can take pride in.

All of this is proof that when we fight, we win.

Our successes on Election Day were just the first step. Even more IATSE members must step up and fight for the future we want to see, where working people can take back the power we deserve. We must now work to hold the officials we helped elect accountable to their campaign promises. The next two years will be a challenging time for the Labor movement as we try to undo the damage done by anti-union policy. However, the members of the IATSE are up to the challenge, and if we stand together in solidarity we will see even greater success in 2020.



## LOCAL UNION NEWS

# Local 311 Helps Girls Knock It Out of the Park!



**M**iddleton, NY Local 311 sponsored Tri County Thunder, a girls softball team, on their championship quest. Pictured with the team are Executive Board members Lucia Aloï, Chad Phillips, and Mike McCabe.



## ATPAM CELEBRATED MILESTONE

Over 200 members and industry guests gathered at The City Winery in New York City's Soho neighborhood on October 1st to celebrate ATPAM's 90th Anniversary as a Labor Union.

Founded as a direct affiliate of the American Federation of Labor in 1928, and known then as the Association of The-

atrical Agents and Managers (ATAM), it became known as the Association of Theatrical Press Agents & Managers in 1946. As the AFL-CIO was beginning to shed smaller affiliate organizations towards the end of the last century, ATPAM petitioned for and was granted an affiliate charter by the IATSE in 1994.

At the celebration, ATPAM President David R. Calhoun delivered a speech on the history of the union, followed by a short film celebrating ATPAM Managers and Press Agents at work ([iatse.co/ATPAM90](http://iatse.co/ATPAM90)). It was a great evening!

ATPAM looks forward to celebrating 100!



First row left to right: Board Members Matthew Markoff, Gregg Arst, Barbara Carroll, Vice-President Penelope Daulton, Board Members Molly Barnett, Susan Elrod, Robert Nolan. Second row left to right: Secretary-Treasurer Nick Kaledin, Board Members Matt Ross, Maria Somma, President David Calhoun, Board Member Philip Rinaldi, David Gersten.

PHOTO CREDIT: JEREMY DANIEL PHOTOGRAPHY

# The PIC Program (Possible Industry Careers) for Inner-City High School Students

This summer, IATSE crew members working on the Netflix show, *Prince of Peoria*, all contributed to the success of the Studio Teacher, Local 884, Possible Industry Careers (PIC) Program, that exposed inner-city 11th and 12th graders to career opportunities available behind-the-scenes on film and TV productions. Students who participated were from organizations that provided after-school programs for underserved minority students. These students shadowed Studio Teacher, Linda Stone on the set, each one, individually for one week, and while there, met personally with other IATSE crew members from fields that were of interest to them.

Shawn Fasulky, Paint Foreman from Local 729 gave students a tour of the mill and explained how sets are constructed and assembled. Production Designer, Josee Lemonnier and her Assistants, Lia Burton and Elle Valencia, (Local 800) showed those students interested in this

department how mock-ups are made, how designs are created and even let them listen in on the set while she laid out plans for various sets with the other department heads. Editor, Dave O'Brien and Assistant Editor, Steely Esparza and Post Coordinator, Jake Eben (Local 700) all devoted a lot of time giving valuable information to those students who had an interest in editing. Even the Accountant, Kim McLarren (Local 871) gave one student who was interested in animation information about that department, since her daughter just completed a program in animation; she was extremely helpful providing hints on what classes to take and what schools to consider. Johnny Simmons, Director of Photography, (Local 600) loved talking to the PIC students about his department and offered suggestions on how to get the best experience, if this was their passion.

Every IATSE crew member from all the departments participated and could

not have been more welcoming or helpful to these eight PIC students who got a first-hand, behind-the-scenes look at all the job opportunities available to them as possible future careers. Even Marty Donovan, *Prince* writer, from the WGA, gave a mini-workshop during lunch for potential script writers.

It is hoped to continue and expand the PIC Program next summer (when studio teachers are not busy teaching and high school students are on break) with other shows and involve many more students who would otherwise, have not exposure to possible careers available to them behind the scenes in this industry.



# New Orleans Local Honored 50-Year Members

**O**n October 14, 2018, Local 39 honored its 50-year members with a luncheon at Porter and Luke's

Restaurant. Among the Local 39 officers and members in attendance were International President Matthew Loeb, Inter-

national Vice President Phil LoCicero, and International Representatives Brian Lawlor and Don Gandolini.



From left to right (bottom row): Honorees Leonard Levy, Walter Weysham, Richard Mistrot, For deceased member Alvin Ruppert, his daughter, Locals 631 and 835 member Deborah Neufeld, and James Salva (not shown).



## PHOENIX LOCAL HONORED LONG-TIME MEMBER

On September 10, 2018 at Local 336's membership meeting, Brother George Munz Sr. received his Gold Card. From left to right: Local 336 Treasurer Jim Smidt, Brother George Munz Sr. and Local 336 Business Representative Bill Hennessy.



## Local One Sisters Committee 7th Anniversary Brunch

The Local One Sisters Committee Seventh Anniversary brunch was held on August 12, 2018 at Spoonfed NYC. Spoonfed NYC is a restaurant that is owned by Randy Witherspoon who is a former dresser on Broadway and still a member of Local 764.

The Local One Sisters Committee had its very first meeting on August 12, 2011. The Committee spent the last seven years building solidarity and sisterhood. They have meetings every other month and in between do something social. Guest speakers attend from every field for women in non-traditional jobs such as a firefighter, plumber, transit worker, labor lawyer, judge, social media guru as well as politicians and government officials in media and entertainment. The Committee puts together field trips to

such places as Lincoln Center, Ground Zero, Eleanor Roosevelt's House at Hyde Park and to the cinema to see the movie "Wonder Woman."

Our mission statement strives for union engagement, education and collective well-being. We are proud members of Local One and are thrilled to hear

that Locals around the country are starting women's committees. Our thanks to President Matt Loeb for starting the IATSE International Women's Committee and we especially thank Local One President James J. Claffey, Jr. for his vision and on-going support of the Local One IATSE Sisters Committee.



## OHIO LOCAL HONORED 50-YEAR MEMBER

On August 27th, Brother Richard Horton, center, accepted his 50-year Scroll at a stagecraft training class which was held at the Southern Theater in Columbus, Ohio. Brother Horton has been a member of Local 12 since January 1, 1967.



Officers and members of Local 12 joined Brother Horton on stage for a photo op. From left to right: Greg Bryan, Vice President Rebecca Swartz, Aaron Berwinkle, Jim Luckhaupt, Michael Herwitz, Richard Horton (receiving certificate), Chris Lind, Billy Jenney, Jim McMahon, President Mike Dooley and Business Agent Brian Thomas.

# IN MEMORIAM

NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL
<b>Joseph R. Bruck</b> September 3, 2018	1	<b>Charles C. Eguia</b> June 24, 2018	44	<b>Edmond R. Bonebrake</b> July 3, 2016	112	<b>Rob Mallard</b> July 3, 2018	479
<b>Michael Durnin Sr.</b> August 30, 2018	1	<b>Alfredo Gonzalez</b> April 26, 2018	44	<b>Thomas Hammer</b> September 4, 2018	122	<b>Merrill G. Frazee</b> August 1, 2018	484
<b>James Maloney</b> September 21, 2018	1	<b>John James</b> July 23, 2018	44	<b>Jim Patton</b> August 15, 2018	140	<b>David Lyons</b> August 27, 2018	491
<b>James E. McDonald</b> September 6, 2018	1	<b>Alfred M. Leggett</b> July 5, 2018	44	<b>William D. Munson</b> August 15, 2018	190	<b>Earl R. Gaynor</b> September 15, 2018	504
<b>Robert J. Mensching</b> August 6, 2018	1	<b>John D. Lieberman</b> July 8, 2018	44	<b>Harold C. Braun Jr.</b> September 18, 2018	194	<b>Jeffrey Barr</b> June 23, 2017	600
<b>Arthur T. Minor Jr.</b> September 7, 2018	1	<b>Melva L. Minnich</b> July 20, 2016	44	<b>Geoffrey Sneirson</b> September 30, 2018	195	<b>Albert Bettcher</b> December 21, 2017	600
<b>Thomas Pavese</b> September 21, 2018	1	<b>Clyde C. Naugle</b> August 7, 2018	44	<b>Gordon W. Kelso</b> June 22, 2018	205	<b>Paul Bloch</b> May 29, 2018	600
<b>Marvin A. Silver</b> September 2, 2018	1	<b>Robinson Royce</b> September 14, 2018	44	<b>Steven P. Truitt</b> September 21, 2018	205	<b>Henri Bollinger</b> August 27, 2018	600
<b>Henry Blum</b> July 17, 2018	3	<b>Kenneth L. Sher</b> July 18, 2018	44	<b>Helen Flower</b> August 13, 2018	210	<b>Victor J. Circhirillo</b> March 11, 2018	600
<b>Patrick D. Dougherty</b> July 14, 2018	3	<b>Manuel Silvia</b> August 12, 2018	44	<b>Bernard G. Cleary</b> February 17, 2018	212	<b>Anthony Cirillo</b> March 28, 2018	600
<b>Thomas P. Edkins Jr.</b> August 13, 2018	3	<b>France E. Story</b> August 15, 1998	44	<b>R. Iloe Flewelling</b> July 24, 2018	212	<b>Mark Colicci</b> July 14, 2018	600
<b>Walter Brown Sr.</b> June 24, 2018	4	<b>Arthur Thrasher Jr.</b> July 11, 2018	44	<b>Bob Hendrickson</b> September 15, 2018	212	<b>Carson Davidson</b> September 29, 2016	600
<b>Richard Truglio</b> September 28, 2018	4	<b>Edwin R. Williams</b> July 2, 2018	44	<b>William Walkey</b> October 31, 2017	212	<b>James Delmonico Jr.</b> August 10, 2018	600
<b>Lovell M. Avery</b> August 15, 2018	10	<b>Joseph R. Bruck</b> September 3, 2018	52	<b>Jay Joseph Young</b> August 26, 2018	251	<b>John W. Fleckenstein</b> October 18, 2017	600
<b>Marcus M. Root</b> May 10, 2018	11	<b>John Gardenier</b> July 12, 2018	52	<b>Donald Fisher</b> July 14, 2018	274	<b>Robert Garon</b> December 6, 2017	600
<b>Randy Leech</b> July 27, 2018	17	<b>Willard W. Goodman</b> July 3, 2018	52	<b>Paul L. Baker</b> August 30, 2018	289	<b>Michael E. Gershman</b> March 10, 2018	600
<b>Patrick Hunt Malone</b> March 25, 2018	17	<b>Kevin Oates</b> January 9, 2018	52	<b>John A. Bradshaw</b> April 18, 2018	311	<b>Arthur Goldman</b> April 15, 2018	600
<b>Christopher M. Flynn</b> December 7, 2017	21	<b>Myron P. Odegaard</b> August 4, 2018	52	<b>Dyas Gregg</b> December 27, 2017	321	<b>Robert G. Knouse</b> July 11, 2018	600
<b>Rick A. Reed</b> August 10, 2018	28	<b>Hans Swanson</b> August 22, 2018	52	<b>Forrest Kidwell</b> January 14, 2015	321	<b>Brian Kronenberg</b> July 27, 2018	600
<b>Christine Michelle Smith</b> October 15, 2016	28	<b>Mark Wortreich</b> September 28, 2018	52	<b>Eugene Ellis Sr.</b> August 30, 2018	329	<b>Ning Li</b> November 1, 2017	600
<b>Timo Feth</b> September 21, 2018	33	<b>Preston W. Marye</b> July 28, 2018	54	<b>Cecil M. Kirkland Jr.</b> September 28, 2018	333	<b>Edward R. Martin</b> December 7, 2017	600
<b>Daniel J. Hollen</b> August 26, 2018	33	<b>Allen Langston</b> August 8, 2018	78	<b>Michael E. Bailey</b> July 29, 2018	336	<b>Ira Marvin</b> September 1, 2012	600
<b>Mark A. Ursetta</b> August 18, 2018	33	<b>Merlin Cook Jr.</b> August 31, 2018	80	<b>Paul Gilpin</b> September 10, 2018	354	<b>Raymond E. McIntyre</b> March 14, 2018	600
<b>Robert Heintz</b> May 7, 2018	39	<b>Marcos A. Huerta</b> September 5, 2018	80	<b>Don Kopp</b> August 19, 2018	354	<b>Virgil M. Mirano</b> January 31, 2018	600
<b>Alvin Ruppert</b> September 29, 2018	39	<b>Joseph R. Rodino</b> September 14, 2018	80	<b>Lee Putnam</b> September 3, 2018	354	<b>William R. Nielsen</b> November 14, 2017	600
<b>Leonard Cross</b> August 12, 2018	44	<b>Robert E. Schunke</b> September 30, 2018	80	<b>Holger A. Strober</b> July 1, 2018	471	<b>Fred R. Norris</b> September 2, 2018	600
<b>Ernest G. Depew</b> July 13, 2018	44	<b>Joe Declercq</b> July 13, 2018	107	<b>John E. Mulier</b> April 25, 2018	477	<b>Charles A. Panama</b> May 13, 2018	600
<b>Charles E. Dolan</b> July 28, 2018	44	<b>Phil A. Jacobson</b> June 12, 2018	107	<b>James C. Taylor</b> April 30, 2018	477	<b>Edmund Reek</b> February 21, 2018	600
<b>William K. Dolan</b> July 12, 2018	44	<b>Eugene Langille</b> February 28, 2018	107	<b>Gary W. Duncan</b> July 31, 2018	479	<b>Marsha Robertson</b> March 14, 2018	600
<b>Roy L. Downey</b> September 24, 2018	44	<b>Stacy L. Williams</b> August 23, 2018	107	<b>Shurlan Joseph</b> July 19, 2018	479	<b>Pierre Rouger</b> December 27, 2017	600

# IN MEMORIAM

NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL
Richard J. Salvatore May 22, 2015	600	James N. Ishizaki October 2, 2016	665	Ralph H. McCarthy July 20, 2018	728	Norma Jean Sanders November 28, 2017	873
Philip Schultz December 8, 2017	600	Wilbert K. Morikawa December 6, 2017	665	Brent W. Poe July 18, 2018	728	Karl Scherer September 19, 2018	873
Richard Shore December 8, 2016	600	Andy Chmura September 17, 2018	667	James T. Welden August 29, 2018	729	Gavin B. Craig July 31, 2018	891
Harry A. Stradling Jr. October 17, 2017	600	Hans M. Pickel May 27, 2018	695	Joseph McLaughlin July 31, 2018	751	Donald W. Russell September 6, 2018	891
Robert Tomer March 13, 2018	600	Lance A. Wandling April 22, 2018	695	Randy Beth June 27, 2018	768	David Thorpe June 30, 2018	891
Danny Tsang November 7, 2017	600	Bruce Barris August 24, 2018	700	Richard A. Beard October 23, 2018	780	Jimmy Battle September 26, 2018	900
Zoran Veselic August 14, 2018	600	David R. Berlatsky August 17, 2018	700	Karina Del Bel July 10, 2018	798	B. Merle Debuskey September 25, 2018	ATPAM
Robert M. Vinson March 16, 2018	600	Pasquale Buba September 12, 2018	700	Tobe West September 1, 2018	798	Nancy Hereford August 14, 2018	ATPAM
Lawrence E. Williams Jr. September 5, 2018	600	John Carter August 13, 2018	700	Charles W. Breen August 21, 2018	800	Mark A. Albinson September 1, 2018	B2
Jon H. Willoughby June 8, 2018	600	Mark Livolsi September 23, 2018	700	James T. Welden August 29, 2018	800	Kennard Lee May 27, 2018	B18
Julian L. Wilson March 6, 2018	600	Richard A. Pilkington March 15, 2018	700	Linda Axelroad August 3, 2018	834	Milton Norcross September 25, 2018	B29
Robert A. Wise January 31, 2006	600	Paula E. Suhy May 29, 2018	700	Jason P. Tuesday September 27, 2018	856	Mark Fitzgibbons July 24, 2018	USA829
Ralph A. Woolsey March 23, 2018	600	Jose E. Torres August 20, 2018	700	Barry Barber August 31, 2018	873	Suzanne Kent September 18, 2018	USA829
Laurence Yampolsky June 14, 2018	600	Lumas D. Hamilton, Jr. July 25, 2018	706	Douglas H. Barkley October 19, 2017	873	Dwight Odle July 25, 2018	USA829
Jon D. Heister September 7, 2018	631	Dorothy Pearl July 21, 2018	706	Geoffrey Birkenshaw December 18, 2017	873	Robert Phillips July 12, 2018	USA829
John A. Bradshaw April 18, 2018	632	John Fischer July 1, 2018	720	Joel P. Crimi September 4, 2018	873	John Pitts September 12, 2018	USA829
Robert Parrish May 4, 2018	632	Jose A. Sanchez August 5, 2018	720	Robert Forbes March 28, 2018	873	Rick A. Reed August 22, 2018	USA829
Norm Laberge September 27, 2018	634	Charles D. Bray July 18, 2018	728	R. Michael Gabourie March 28, 2018	873	Karen Zissis September 12, 2018	USA829
Christopher Grenier July 19, 2018	647	Edward Burke July 30, 2018	728	Victoria Hamilton March 7, 2018	873		
Allan Brady July 16, 2018	665	Craig D. Chaddick August 4, 2018	728	George Mastrogiannis October 30, 2017	873		
Kelly B. Faulkner July 5, 2018	665	Brian J. Kronenberg July 27, 2018	728	George Prabucki September 10, 2018	873		

## THANK YOU

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

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

### Contributor

7 Why Production LLC  
Samantha Dulaney  
IATSE Local 59  
IATSE Local 476  
IATSE Local 481  
IATSE Local 631  
Step Film LLC  
Third Wish LLC  
Samuel Wolfson

### In Memory Of

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Fund Contribution  
Alvin Reppert  
Fund Contribution  
Fund Contribution  
Fund Contribution

# LOCAL SECRETARIES AND BUSINESS AGENTS

## Reference Letters:

**AAE** Amusement Area Employees

**ADG** Art Directors Guild (inclusive of Scenic, Title and Graphic Artists, Set Designers, Model Makers, and Studio Arts Craftspersons)

**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 Craftspersons

**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

**USA** United Scenic Artists (inclusive of Theatrical Sound Designers)

## CANADA

### ALBERTA

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### BRITISH COLUMBIA

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### ONTARIO

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**S 129 HAMILTON/BRANTFORD, ON**-Doug Nightingale, P.O. Box 57089, Jackson Station, Hamilton, ON, L8P 4W9. (905-536-9192) Bus. Agt.: Gary Nolan.

**M 357 KITCHENER/STRATFORD/CAMBRIDGE/GUELPH/WATERLOO, ON**-James Turner, secretary@iatse357.ca; P.O. Box 908, Stratford, ON, N5A 6W3. (519-746-7474) (Fax: 519-746-3030). Bus. Agt.: Larry Miller, businessagent@iatse357.ca.

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**TBSE 119 SAN FRANCISCO BAY AREA**-Liz Farkas, P.O. Box 911, San Carlos, 94070. (510-375-2471).

**S 122 SAN DIEGO/ PALM SPRINGS/PALM DESERT/HEMET/BANNING/ELSINORE/29 PALMS**-Rachel Eaves, madamsecretary@iatse122.org; 3737 Camino del Rio South, Suite 307, San Diego, 92108. (619-640-0042) (Fax: 619-640-3840) Bus. Rep.: Richard Disbrow, Richard@iatse122.org.

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**S 158 FRESNO/MODESTO/STOCKTON**-Tom Schindler, Jr., P.O. Box 5274, Fresno, 93755. (559-696-8111) Bus. Agt.: Pebbles Rapp.

**O 166 SAN FRANCISCO/SAN MATEO/PALO ALTO/MARIN COUNTY**-Mark Woodall, 4909 Railroad Flat Road, Mountain Ranch, 95246. (209-754-9966) (Fax: 209-754-9977). Bus. Agt.: Donald E. Johanson.

**O 169 ALAMEDA/SOLANO/NAPA AND CONTRA COSTA COUNTIES**-Stephan Shelley, P.O. Box 29284, Oakland, 94604-9284. (510-470-2424) Bus. Agt.: Stephan Shelley.

**M 215 BAKERSFIELD/VISALIA**-Ray Grens, Jr., P.O. Box 555, Bakersfield, 93302. (661-862-0215) Bus. Agt.: Matt Bernon.

**M 363 LAKE TAHOE and RENO, NV. (See Nevada)**

**M 442 SANTA BARBARA TRI-COUNTIES(SANTA BARBARA/VENTURA/SAN LUIS OBISPO COUNTIES)**-Paul Kaessinger, secretary@iatse442.org, P.O. Box 413, Santa Barbara, 93102. (805-878-0013) Bus. Agt.: Frederick Flores.

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**ICG 600 INTERNATIONAL CINEMATOGRAPHERS GUILD**-(See also Georgia, Illinois and New York) Eddie Avila; National Executive Director, Rebecca Rhine; Western Region Director, David Behm, 7755 Sunset Blvd., Hollywood, 90046. (323-876-0160) (Fax: 323-878-1162) Eastern Region Director, Chaim Kantor (New York: 212-647-7300); Central Region Director, Nhu Phan (Chicago/Atlanta: 312-243-3841 / 404-888-0600).

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## COLORADO

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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

## DELAWARE

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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

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**SM&BT 487 MID-ATLANTIC AREA**-Ellen Popiel, P.O. Box 16315, Baltimore, MD 21210. (410-732-0414) Bus. Agt.: David O'Ferrall

**TWU 772 WASHINGTON**-Vickie Rankin, Secretary@iatse772.org; 2782 Cedar Drive, Riva, MD 21140 (443-994-0212). Bus. Agt.: Martha Timlin.

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**TSA B868 WASHINGTON**-Veica Tobias, 2500 Virginia Ave., N.W., #308, Washington, 20037. (202-416-8520) Bus. Agt.: Lori Schwartz.

## FLORIDA

**M 060 PENSACOLA/PANAMA CITY/DESTIN**-Hope Nelson; P.O. Box 1084, Pensacola, 32591 (850-390-6819) (Fax: 850-484-3729). Bus. Agt.: Ronald Beard, ronbeardlocal60@gmail.com.

**M 115 JACKSONVILLE/TALLAHASSEE/GAINESVILLE**-Bruce Hudgens, bhudgens@iatse-115.com; P.O. Box 462, Jacksonville, 32201. (904-723-6070) (Fax: 904-723-6090) Bus. Agt.: Saul Lucio, slucio@iatse-115.com.

**M 321 TAMPA/CLEARWATER/LAKELAND/ST. PETERSBURG**-Christina Aikman, secretary@iatse321.org; 7211 N. Dale Mabry, #209, Tampa, 33614. (813-931-4712) (Fax: 813-931-7503) Bus. Agt.: Paul Paleveda, 321ba@iatse321.org.

**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).

**SM 477 STATE OF FLORIDA**-Nancy Flesher, sec-treas@ia477.org; 3780 SW 30th Avenue, Fort Lauderdale, 33312 (305 594 8585) (Fax: 954-440-3362) Bus. Agt.: James Roberts, II.

**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.

## GEORGIA

**M 320 SAVANNAH**-Matthew Haddock, iatse320treasurer@gmail.com; P.O. Box 5731, Savannah, 31414. (912-232-2203) Bus. Agt.: Matthew Williams, iatse320@gmail.com.

**SM 479 STATE OF GEORGIA (Except Savannah and Vicinity)**-Frank Hatcher, Jr., fhatcher@iatse479.org; 4220 International Parkway, Suite 100, Atlanta 30354. (404-361-5676) (Fax: 404-361-5677) Bus. Agt.: Michael Akins, makins@iatse479.org.

**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.: Darla McGlamery.

**S 629 AUGUSTA**-Anthony Capaz, 2312 Washington Road, Augusta, 30904. (706-738-2312) (Fax: 706-738-2312). Bus. Agt.: Bruce Balk, bbalk@mindspring.com.

**ICG 600 INTERNATIONAL CINEMATOGRAPHERS GUILD**-(See also California, Illinois and New York) Eddie Avila; National Executive Director, Rebecca Rhine; Central Region Director, Nhu Phan, 1355 Peachtree Street NE, Suite 1060, Atlanta 30309 (404-888-0600) (Fax: 404-888-6593). Illinois Office: 901 W. Jackson Blvd., Suite 201, Chicago, IL 60068. (312-243-3841) (Fax: 312-243-4275).

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**M 824 ATHENS**-Peter Fancher, peterfancher@att.net; P.O. Box 422, Athens, 30603. (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&T 110 CHICAGO**-Steve Altman, 216 S. Jefferson Street, Suite 203, Chicago, 60661. (312-454-1110) (Fax: 312-454-6110) Bus. Agt.: Steve Altman.

**S 124 JOLIET**-Tim Kelly, twk1415@yahoo.com, P.O. Box 333, Joliet, 60434-0333. (815-546-0124) Bus. Agt.: Lorin Lynch, l\_lorin@hotmail.com.

**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@digitalil.net, P.O. Box 441, Murphysboro, IL 62966. (618-967-2394) Bus. Agt.: Stephen Parhomski, iatse421@att.net.

**SM 476 CHICAGO**-Mark A. Hogan, 6309 N. Northwest Highway, Chicago, 60631-0490. (773-775-5300) (Fax: 773-775-2477) Bus. Agt.: Mark A. Hogan.

**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.

**ICG 600 INTERNATIONAL CINEMATOGRAPHERS GUILD**-(See also California, Georgia and New York) Eddie Avila; National Executive Director, Rebecca Rhine; Central Region Director, Nhu Phan, 901 W. Jackson Blvd., Suite 201, Chicago, IL 60068. (312-243-3841) (Fax: 312-243-4275). Atlanta Office: 1355 Peachtree Street NE, Suite 1060, Atlanta, GA 30309. (404-888-0600) (Fax: 404-888-6593).

**T&T 750 CHICAGO**-Joseph Wanderling, jwanderling@teletix.co; 106 W. Calendar Court, #272, La Grange Park, 60525. (708-276-3175) Bus. Agt.: Daniel Garnett, garnett.dan@gmail.com.

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**MPVT/LT/AC&GE 780 CHICAGO (see also Florida)**-Jaroslaw Lipski, 6301 N. Northwest Highway, Chicago, IL 60631. (773-775-5020) (Fax: 773-775-5771) Bus. Mgr.: 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. (312-857-0829) Bus. Agt.: Matt Walters.

**T 846 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, 1628 Lisa's Way, Evansville, 47720 (812-467-0287) (Fax: 812-467-0287). Bus. Agt.: Steve VanMeter.

**M 125 LAKE PORTER/LA PORTE COUNTIES/FORT WAYNE/LAFAYETTE/FRANKFORT/CRAWFORDS-VILLE**-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.: Mark Brooks.

**M 618 BLOOMINGTON/BEDFORD/COLUMBUS/FRENCH LICK**-Mark R. Sarris, 24 East Vincennes Street, Linton, 47441. (812-327-4262) Bus. Agt.: Mark R. Sarris, ba618@iatse618.org.

**TWU 893 INDIANAPOLIS/BLOOMINGTON**-Joanne M. Sanders, 5144 N. Carrollton Avenue, Indianapolis, 46205-1130. (317-696-2595) Bus. Agt.: Joanne M. Sanders.

**T B194 INDIANAPOLIS**-Stephen P. Blair, P.O. Box 555, Greenwood, 46142. (317-507-0717) (Fax: 317-888-5252) Bus. Agt.: Stephen Blair.

**IOWA**

**S 042 OMAHA/FREMONT, NE/COUNCIL BLUFFS/SIOUX CITY, IA**-Destiny Stark, secretary@iatse42.org; 5418 S. 27th Street, #4, Omaha, NE 68107. (402-934-1542) (Fax: 402-504-3584). Bus. Agt.: William Lee, Omaha@iatse42.org.

**S 067 DES MOINES/AMES/WAUKEE/MASON CITY**-Linda Tweedy, gigilt@msn.com; 2000 Walker Street, Suite 1, Des Moines, 50317. (515-707-8567) Bus. Agt.: William R. Muniz, Bilymuniz81@aol.com.

**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.

**S 191 CEDAR RAPIDS/WATERLOO/DUBUQUE**-Janelle Smith, iatse191@gmail.com; P.O. Box 1191, Cedar Rapids, 52406 (319-360-1308). Bus. Agt.: Jeff Smith, smittygrip@gmail.com.

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**TWU 831 OMAHA, NE/COUNCIL BLUFFS, IA**-Alice George Holmes, 1513 S. 95th Street, Omaha, NE 68124 (402-551-4685) Bus. Agt.: Mary Sorensen, mary.sorensen@cox.net.

**KANSAS**

**S 031 KANSAS CITY/TOPEKA/LAWRENCE/EMPORIA, KS/KANSAS CITY-ST. JOSEPH, MO**-Dan Pfitzner, 1321 Swift, North Kansas City, MO 64116. (816-842-5167) (Fax: 816-842-9481) Bus. Agt.: Jason Taylor.

**M 190 WICHITA/HUTCHINSON/EL DORADO**-Robert Morris, st190@iatse.kscocxmail.com; P.O. Box 3052, Wichita, 67201. (316-267-5927) Bus. Agt.: Thomas Harms, ba190@iatse.kscocxmail.com.

**KENTUCKY**

**S 017 LOUISVILLE/FRANKFORT/DANVILLE**-Melinda McKenzie, 119 W. Breckenridge Street, Louisville, 40203. (502-587-7936) (Fax: 502-587-3422) Bus. Agt.: Matthew Dicken, iatse17@bellsouth.net.

**M 346 LEXINGTON**-David Richardson, david@twinhives.com; P.O. Box 5, Lexington, 40588. (859-221-1921) Bus. Agt.: Donald A. Burton, dburton@rupparena.com.

**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.

## LOUISIANA

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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**-Debbie Graham, 715 McNeil Street, Shreveport, 71101. (318-227-2914) Bus. Agt.: Bobby Griffie.

**SM 478 STATE OF LOUISIANA/SOUTHERN MISSISSIPPI/ MOBILE, AL**-Dawn Arevalo, 511 N. Hennessey Street 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 Stacks, rossstacks@aol.com.

**TWU 840 NEW ORLEANS**-Lesly Davi, coda537@gmail.com; 11186 Tuttle Road, Hammond, 70403. Bus. Agt.: Bonnie Haase, bonnie\_haase@yahoo.com; (985-320-1164).

## MAINE

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## MARYLAND

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**MPP,O&VT 181 BALTIMORE**-Dave Foreman, 4834 Ridge Road, Baltimore, 21237. (410-788-2856) Bus. Agt.: Karl O. Gilbert.

**SM&BT 487 MID-ATLANTIC AREA**-Ellen Popiel, P.O. Box 16315, Baltimore, MD 21210. (410-732-0414) Bus. Agt.: David O'Ferrall

**M 591 HAGERSTOWN, MD/FREDERICK, MD/WAYNESBORO, PA/WINCHESTER, VA/MARTINSBURG, WV**-Michael E. Clem, clemkm@verizon.net; 10300 Moxley Road, Damascus, MD 20872. (301-651-0150) Bus. Agt.: Michael E. Clem.

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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 Afflitto, agent53@comcast.net.

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**M 195 LOWELL, MA./NEW HAMPSHIRE**-David Demers, P.O. Box 6642, Manchester NH 03108. (603-402-0099) Bus. Agt.: Lowell Davis.

**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**-Dianna Reardon, reardondianna@gmail.com; 15 Bruce Street Tewksbury, 01876. (508-864-1913) Bus. Agt.: Erin Vadala.

**T B4 BOSTON**-Florence Lewis, P.O. Box 120277, Lafayette Station, Boston, 02112. (857-204-5287) (Fax: 617-868-8194) Bus. Agt.: Carol Arlauskas.

**AFE 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.

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**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. (517-374-5570) Bus. Agt.: Matthew Woolman, balocal274@gmail.com.

**M 395 ANN ARBOR/MONROE**-Mark Berg, markberg@iatse395.org; P.O. Box 8271, Ann Arbor, 48107. (734-845-0550). Bus. Agt.: Dean Neeb, ba@iatse395.org.

**MPP,O&VT 472 FLINT/OWOSSO**-Guy Courts, II, P.O. Box 90605, Burton, 48509-9998. (810-836-4556) Bus. Agt.: Guy Courts.

**T&T 757 DETROIT**-Mirena Aliko, raliko@nederlanderdetroit.com; 13440 Manchester, Southgate, 48195. (734-775-3361) Bus. Agt.: Fred Schefsky, skifred@aol.com.

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**T B179 DETROIT**-Frances Hemler, 26803 Warner, Warren, 48091. (586-481-3479). Bus. Agt.: John Nesbitt.

## MID-ATLANTIC AREA

**SM&BT 487 MID-ATLANTIC AREA**-Ellen Popiel, P.O. Box 16315, Baltimore, MD 21210. (410-732-0414) Bus. Agt.: David O'Ferrall.

## MINNESOTA

**S 013 MINNEAPOLIS/ST. CLOUD/LITTLE FALLS/ BRAINERD/ST. JOHN'S UNIVERSITY/COLLEGE OF ST. BENEDICT/ ST. PAUL**-Jamie Ostertag, Jamie\_ostertag@iatse13.org; 312 Central Ave. S.E. Rm 398, Minneapolis, 55414. (612-379-7564) (Fax: 612-379-1402) Bus. Agt.: Matt Rice, matt\_rice@iatse13.org.

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**MPP,O&VT 219 MINNEAPOLIS/ST. PAUL/ST. CLOUD/LITTLE FALLS/BRAINERD/ST. JOHN'S UNIVERSITY**-Davin C. Anderson, davin8@aol.com; P.O. Box 364, Osseo, 55369. (612-868-9711) Bus. Agt.: Davin C. Anderson.

**M 416 ROCHESTER/AUSTIN/MANKATO/WINONA**-Wyatt Berekvam, P.O. Box 9095, Rochester, 55903-9095. Bus. Agt.: Paul Sund, ba416iatse@gmail.com, (507-226-8926).

**SM 490 STATE OF MINNESOTA**-Bryan Bredahl, 312 Central Avenue SE, #398, Minneapolis, 55414. (612-627-0490) Bus. Agt.: Brian Simpson.

**M 510 MOORHEAD, MN/FARGO, ND**-James Torok, 702 7th Street, North, Fargo, ND 58102. (701-306-5026) Bus. Agt.: James Torok.

**TBSE 745 MINNEAPOLIS**-Mark Mulhollam, iatse745@gmail.com; P.O. Box 3278, Minneapolis, 55403 (612-267-8770) Bus. Mgr.: Charles Cushing.

**T B26 MINNEAPOLIS-ST. PAUL**-Kurt Stocke, 326 E. 44th Street, Minneapolis, 55409 (763-218-7980). Bus. Agt.: Sue Lundquist.

## MISSISSIPPI

**SM 478 SOUTHERN MISSISSIPPI/STATE OF LOUISIANA MOBILE, AL**-Dawn Arevalo, 511 N. Hennessey Street, New Orleans, LA 70119. (504-486-2192) (Fax: 504-483-9961) Bus. Agt.: Cory Parker.

**SM 492 STATE OF TENNESSEE/NORTHERN MISSISSIPPI**-Theresa Morrow, tmsquared@charter.net; 310 Homestead Road, Nashville, TN 37207. (615-386-3492) (Fax: 615-460-7492). Bus. Agt.: Peter Kurland.

**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, abeggler@comcast.net 8137 Rosewood Lane, Meridian, 39305. (601-286-5092). Bus. Agt.: Jerry Tucker, jerryglyntucker@aol.com.

**M 674 BILOXI/GULFPORT**-Paul J. McNally, 22071 Bradis Road, Gulfport, 39503. (228-234-7974) Bus. Agt.: Bobby Saucier.

**MAHS 798 NORTHERN MISSISSIPPI/NEW YORK/ STATE OF TENNESSEE**-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.

**MISSOURI**

**S 006 ST. LOUIS**-Norma L. West, 1611 S. Broadway, Suite 110, St. Louis, 63104. (314-621-5077) (Fax: 314-621-5709) Bus. Agt.: Joseph M. Rudd.

**S 031 KANSAS CITY/ST. JOSEPH, MO/KANSAS CITY/TOPEKA/LAWRENCE/EMPORIA, KS**-Dan Pfitzner, 1321 Swift, North Kansas City, 64116. (816-842-5167) (Fax: 816-842-9481) Bus. Agt.: Jason Taylor.

**MPP, AVE&CT 143 ST. LOUIS**-Miron Vulakh, 1611 S. Broadway, St. Louis, 63104. (314-621-1430) (Fax: 314-621-4930) Bus. Agt.: Gordon J. Hayman.

**M 421 HERRIN/CENTRALIA, IL/CAPE GIRARDEAU, MO**-Thomas Aken, iatse421@digitail.net, P.O. Box 441, Murphysboro, IL 62966. (618-967-2394) Bus. Agt.: Stephen Parhomski, iatse421@att.net.

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**TWU 805 ST. LOUIS**-Kim Stone, 3937 Walsh Street, St. Louis, 63116. (314-351-7184) (Fax: 314-351-7184). Bus. Agt.: Kate Wilkerson.

**TWU 810 KANSAS CITY**-Shawn Sorrell, 4213 Kenwood Avenue, Kansas City 64110. (816-213-3644) Bus. Agt.: Desiree Baird-Storey (913-362-0347).

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**MONTANA**

**M 240 BILLINGS**-Deborah J. Richard, ricksroostdrycreek@gmail.com; P.O. Box 1202, Laurel, 59044. (406-670-7321). Bus. Agt.: Dave Bakker, dave@divemontana.com (406-855-1664).

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**NEVADA**

**M 363 RENO/LAKE TAHOE**-Barbara Kneebone, P.O. Box 9840, Reno, 89507. (775-786-2286). Bus. Agt.: Terence Solon.

**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.

**NEW ENGLAND AREA**

**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.

**NEW HAMPSHIRE**

**M 195 LOWELL, MA/NEW HAMPSHIRE**-David Demers, P.O. Box 6642, Manchester, NH 03108. (603-402-0099). Bus. Agt.: Lowell Davis.

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**NEW JERSEY**

**S 008 CAMDEN/MERCER COUNTY, NJ/PHILADELPHIA, PA**-Christopher O'Shea, 2401 South Swanson Street, Philadelphia, 19148. (215-952-2106) (Fax: 215-952-2109). Bus. Agt.: Tricia Barnes-Vargo.

**S 021 NEWARK/MIDDLESEX/MERCER/OCEAN AND UNION COUNTIES/ASBURY PARK/LONG BRANCH**-John Seubert, 75 Main Street, Suite 103, Millburn, 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.

**S 059 JERSEY CITY**- Richard Hancox, P.O. Box 3122, Secaucus, 07096. (561-596-9610) (Fax: 201-863-8551) Bus Agt.: Richard Hancox

**M 077 ATLANTIC CITY/VINELAND**-John Jones, jones.iatse77@gmail.com; P.O. Box 228, Linwood, 08221. (609-335-2348) (Fax: 609-350-6335). Bus. Agt.: Thomas Bambrick, Jr. secbamiatse77@gmail.com.

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**M 536 RED BANK/FREEHOLD**-Edward Baklarz, 231 Atlantic St., #70, Keyport, 07735. (732-264-5678) Bus. Agt.: Charles Cox.

**M 632 NORTHEAST NEW JERSEY**- Gerald Bakal, gbakal@msn.com; 300-1 Suite 6, Route 17 South, Lodi, 07644. (201-262-4182) (Fax: 201-262-4138) Bus. Agt.: Joe Villani, stagehands632@yahoo.com.

**TWU 799 CAMDEN, NJ/PHILADELPHIA, PA**-Susan Morris Barrett, susanjeniffermorris@gmail.com, 200 Plymouth Place, Merchantville, NJ 08109 (856-662-8242). Bus. Agt.: Elisa Murphy, showbiz57@aol.com; 901 Llanfair Road, Ambler, PA 19002 (215-527-2862).

**CHE 917 ATLANTIC CITY**-Sarah Jean Frank, 507 Hilltop Drive, Galloway, 08205. (609 380-2615) (Fax: 609-380-2615) Bus. Agt.: Darrell Stark, ia917ba@comcast.net.

**NEW MEXICO**

**M 423 ALBUQUERQUE/ROSWELL/SANTA FE**-Arthur Arndt, 423local@gmail.com; P.O. Box 30423, Albuquerque, 87190-0423. (505-250-0994) (Fax: 505-255-1970) Bus. Agt.: Sharon Meyer, elisgma1964@msn.com.

**SM 480 STATE OF NEW MEXICO**-J. Frank Garcia, 1418 Cerrillos Rd., Santa Fe, 87505. (505-986-9512) (Fax: 505-672-7909) Bus. Agt.: Douglas Acton, businessagent@iatselocal480.com.

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**NEW YORK**

**S 001 NEW YORK/WESTCHESTER-PUTNAM COUNTIES-NASSAU-SUFFOLK COUNTIES OF LONG ISLAND**- Robert Score, rscore@iatse-local1.org; 320 W. 46th Street, New York, 10036. (212-333-2500) (Fax: 212-586-2437) Bus. Agts.: (Theatre) Paul F. Dean, Jr. and Kevin McGarty; (TV) Edward J. McMahon, III and Robert C. Nimmo.

**S 004 BROOKLYN and QUEENS**-Terence K. Ryan, tkryan@iatselocal4.org, 2917 Glenwood Road, Brooklyn, 11210. (718-252-8777) (Fax: 718-421-5605) Bus. Agt.: Kenneth Purdy.

**S 009 SYRACUSE/ROME/ONEIDA/UTICA**-Linda Mack, P.O. Box 617, Syracuse, 13201-0617. Bus. Agt.: Keith Russell, karuss01@aol.com, (315-481-6327).

**S 010 BUFFALO**-Charles Gill, 700 Main Street, Suite 200, Buffalo 14202 (716-852-2196). Bus. Agt.: Gary Syracuse, Jr., ba@iatse10.com; 266 Sterling Avenue, Buffalo, NY 14216 (716-822-2770).

**S 014 ALBANY/SCHENECTADY/AMSTERDAM/TROY**-Gail E. Farley, P.O. Box 11-074, Albany, 12211. (518-339-6159) (Fax: 518-477-6677) Bus. Agt.: James Anziano.

**S 025 ROCHESTER**-Michael J. Ventrella, mventrella@iatse25.com; 140 Metro Park, Suite 4, Rochester, 14623. (585-427-8974) (Fax: 585-427-8988) Bus. Agt.: Thomas F. Mason tmason@iatse25.com.

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**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

**M 266 JAMESTOWN/CHAUTAUQUA, NY/WARREN COUNTY, PA**-Eric Bolling, local266unionsec@gmail.com; 3673 Pleasant Avenue, Jamestown, NY 14701. (716-355-2730) Bus. Agt.: Gordon R. Pugh, grp6944@hotmail.com, (716-761-6944).

**M 289 ELMIRA/HORNELL/WATKINS/ITHACA/CORNING/CORLAND/BINGHAMTON**-Malinda Miller, P.O. Box 1147, Elmira, 14902. (607-733-1290) Bus. Agt.: David Bailey, 713 Riverside Ave., Elmira, 14904. (607-733-7159) (Fax: 607-733-7159).

**MPP,O,VT&AC 306 NEW YORK**-John Seid, 545 West 45th St., 2nd fl., New York, 10036. (212-956-1306) (Fax: 212-956-9306) Bus. Agts.: (Proj.) Barry Garfman; (Stage) Carol Bokun.

**M 311 MIDDLETOWN/NEWBURGH/KINGSTON**-Franklin DenDanto, stagehand311@gmail.com; P.O. Box 399, New Hampton, 10958. (845 283-7387) Bus. Agt.: Paul Sisilli, 845-421-0625, iatselocal311ba@gmail.com.

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**M 353 PORT JERVIS/SULLIVAN COUNTY**-Timothy Sullivan, P.O. Box 1432, Monticello, 12701. (973-214-6507) Bus. Agt.: Judy Feltus, judyfeltus@yahoo.com.

**M 499 POUGHKEEPSIE**-Patricia Dynes, 180 Downs Street, Kingston, 12401. (845-430-0034) Bus. Agt.: Patricia Dynes, iatse499@gmail.com.

**M 524 GLENS FALLS/SARATOGA**-Edward Smith, 222 Diamond Point Road, Diamond Point, 12824. (518-623-4427) (Fax: 518-623-4427) Bus. Agt.: Edward Smith.

**M 592 SARATOGA SPRINGS**-James Farman, jfarman592@hotmail.com; 47 County Route 76, Stillwater, 12170. (518-729-8741). Bus. Agt.: daustr@yahoo.com.

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**MPEG 700 MOTION PICTURE EDITORS GUILD (see also California)**-Diane Adler; Nat'l Exec. Dir.: Catherine Repola, 7715 Sunset Blvd., #200, Los Angeles, CA 90046. (323-876-4770) (Fax: 323-876-0861) Eastern Exec. Dir.: Paul Moore, 145 Hudson Street, Suite 201, New York, NY 10013. (212-302-0700) (Fax: 212-302-1091).

**M 749 MALONE**-Michael S. Brashaw, 601 Ford Street, Ogdensburg, 13669. (315-393-2873) (Fax: 315-393-2880) Bus. Agt.: Samuel Rapin.

**T&T 751 NEW YORK**- Peter J. Attanasio, Jr., 1430 Broadway, 8th floor, New York, 10018. (212-302-7300) (Fax: 212-944-8687) Bus. Rep.: Peter J. Attanasio, Jr.

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**EE/BPBD 829 NEW YORK**-Kenneth Kerrigan, 31 West 34th Street #7013, New York, 10001. (212-679-1164) (Fax: 212-679-1421).

**M 842 ONEONTA/COOPERSTOWN/SIDNEY/DELHI/COBLESKILL/WALTON**-Kevin James, P.O. Box 1272, Oneonta, 13820. (607-437-0218). Bus. Agt.: Scott O'Brien, sob373@gmail.com.

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**USA 829 NEW YORK REGIONAL OFFICE**-Carl Baldasso, 29 West 38th Street, 15th floor, New York, NY 10018. (212-581-0300) (Fax: 212-977-2011) Bus. Agt.: Cecilia Friederichs.

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## NORTH CAROLINA

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**M 322 CHARLOTTE/GREENVILLE**- Victoria Perras, vperas@aolia322.com; 5624 Executive Center Drive, Suite 120, Charlotte, 28212. (704-641-2351) Bus. Agt.: Charles "Bo" Howard, bhoward@ia322.com .

**M 417 DURHAM/CHAPEL HILL/RALEIGH**-William Hanner, P.O. Box 91329, Raleigh, 27675. (919-422-0866) Bus. Agt.: Rob McIntire, iatse417@ureach.com.

**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.: Darla McGlamery.

**M 574 GREENSBORO/BURLINGTON/HIGH POINT**-Susanne Daves-Brown, P.O. Box 5218, Greensboro, 27435. (336-852-0660) (Fax: 336-727-0360) Bus. Agt.: Bill Daves, iatselocal574@aol.com; 4400 Old Well Place, Greensboro, NC 27406.

**M 635 WINSTON-SALEM/LEXINGTON/THOMASVILLE**-Tony Price, P.O. Box 24864, Winston-Salem, 27114-4864. (336-399-7382) Bus. Agt.: Benjamin Jones.

**ADG 800 SOUTHEAST OFFICE (See also California, Illinois and New York)** - John D. Kretschmer, 605 Fitzgerald Dr., Wilmington, NC 28405. (910-443-3838).

## NORTH DAKOTA

**M 510 FARGO, ND/MOORHEAD, MN**-James Torok, 702 7th Street, North, Fargo, ND 58102. (701-306-5026) Bus. Agt.: James Torok.

## OHIO

**S 005 CINCINNATI/HAMILTON/FAIRFIELD/SPRINGDALE/OXFORD**-Kevin G. Eviston, 35 E. 7th Street, Suite 501, Cincinnati, 45202. (513-721-1302) (Fax: 513-721-0023) Bus. Agt.: Thomas Guidugli.

**S 012 COLUMBUS/NEWARK/MARYSVILLE/DELAWARE**-Jimmy Sizemore, sec-treasurer@iatse12.org; 566 E. Rich Street, Columbus, 43215. (614-221-3753) (Fax: 614-221-0078) Bus. Agt.: Brian Thomas, businessagent@iatse12.org.

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**S 027 CLEVELAND/ASHTABULA/LORAIN/ELYRIA/SANDUSKY/ERIE COUNTY**-James J. Holden, 1422 Euclid Avenue, Suite 1604, Cleveland, 44115-1902 (216-621-9537) (Fax: 216-621-3518) Bus. Agt.: Michael Lehane.

**S 048 AKRON/CANTON/MASSILLON/ALLIANCE/MANSFIELD**-Linda Galehouse, secretary@ialocal48.com; 678 North Main Street, Akron, 44310. (330-374-0480) Bus. Agt.: Helen Louie, businessagent@ialocal48.com.

**M 064 STEUBENVILLE, OH/WHEELING, WV**- Keith Loeffler, P.O. Box 292, Wheeling, WV 26003-0041. Bus. Agt.: Frank Scarnecchia (304-639-2516) (Fax: 304-242-6134).

**S 066 DAYTON/SPRINGFIELD/DARKE/MIAMI AND CHAMPAIGN COUNTIES**-Keith J. Thomas, P.O. Box 75, Dayton, 45401. (937-415-0066) (Fax: 937-415-0067) Bus. Agt.: Kenneth G. Rice.

**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.

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**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 Indiana Ave., Columbus, 43201 (614-313-8119).

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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 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.

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**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.

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## PACIFIC NORTHWEST

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**S 003 PITTSBURGH/NEW CASTLE**-Shawn W. Foyle,

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**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. Reprs.: 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).

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**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.

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**M 329 SCRANTON/PITTSTON**-Pattianne Martin, patcathair@aol.com; 1266 O'Neil Highway, Dunmore, 18512. Bus. Agt.: Benjamin Martin, (570-815-9370).

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**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/SELINSGROVE/INDIANA**-James Gatehouse,

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**TBSE 820 PITTSBURGH**- David Ferry, dkferry@aol.com; P.O. Box 22365, Pittsburgh, 15222-0365. (724-733-1236) Bus. Agt.: Marjorie Murphy, marj.mm@verizon.net.

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**TBSE 902 JOHNSTOWN/ALTOONA**- Erik Grant, 49 404 North 9th Avenue, Altoona, 16602. (814-255-7600) Bus. Agt.: Bob Fleege.

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## 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.

## RHODE ISLAND

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## SOUTH CAROLINA

**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.: David Alvarez.

**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.: Darla McGlamery.

## 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.

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**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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**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 076 SAN ANTONIO**-Daniel Vivier, spurson44@gmail.com; 206 San Pedro, #306, San Antonio, 78205 (210-223-1428) (Fax: 210-225-6115) Bus. Agt.: Raymond G. Sewell, ba@iatse76.org.

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**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.

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**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, itsert@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.

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## UTAH

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## VERMONT

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## 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 Brasseur.

**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).

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**M 699 BRISTOL, VA/JOHNSON CITY/KINGSPORT, TN**-Joseph Washburn, P.O. Box 442, Unicoi, TN 37692. (423-743-0945) (Fax: 423-743-0945) Bus. Agt.: David Adkins, iatse699@gmail.com.

## WASHINGTON

**S 015 SEATTLE/EVERETT/OLYMPIA/ANACORTES/MARYSVILLE/TACOMA/ BREMERTON/BELLINGHAM/MT. VERNON/SEDRO 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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**M 369 HUNTINGTON, WV/ASHLAND, KY/IRONTON, OH**-Kevin D. Bannon, P.O. Box 192, Huntington, WV 25707. Bus. Agt.: Greg Miranda.

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