

THE OFFICIAL  
IATSE

[www.iatse.net](http://www.iatse.net)

NUMBER 674  
FOURTH QUARTER, 2021



# Bulletin

LOADING IN,  
GOING LIVE,  
**VOTING  
UNION**

*As live events make a comeback after being shut down for over a year, IATSE below-the-line workers speak candidly about COVID-19's impact on the entertainment industry, embracing the 'new normal' at work and why voting union is essential.*

INSIDE: ▶ LOADING IN, GOING LIVE, VOTING UNION ▶ IATSE WOMEN'S CONNECTION

# 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.

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

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- 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 100 Centennial Street, #2186, LaPlata, MD 20646



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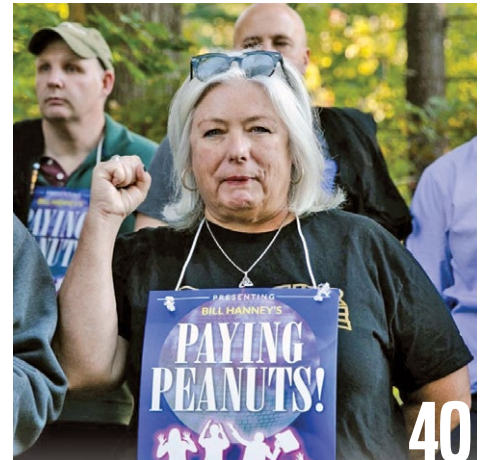
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**James B. Wood**  
 Editor



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



# A Demonstration of Solidarity

*Dear Sisters, Brothers and Kin,*

*As you may be aware the Producer-IATSE Basic Agreement and Area Standards Agreement were recently renegotiated and ratified. Combined, over 60,000 people work under the contracts. Negotiations extended for more than five months and broke off when the producers refused to bargain on priority issues like breaks and meals during the day.*



 @matthewloeb

For the first time in our history we held a strike vote with overwhelming support that ultimately forced the producers to return to the bargaining table and address our issues. Our mobilization provided the credible threat to leverage our goals. The strike vote itself was so strong the employers caved, avoiding a strike. The collective action exercised by the members moved the employers to make a deal we believe was fair. The entire bargaining committee and leadership endorsed and supported the final agreement.

The process of preparing for negotiations is a long and detailed one. Each local union solicited proposals from their members. Many discussions were held to set the priorities and proposals are reviewed and drafted. This is an inclusive process that allows the members to express their will through their elected leaders and bargaining committees. The negotiating process includes the involvement of every Local. Discussions are open and ideas are shared and shaped among the committee throughout negotiations. Transparency is thereby achieved and the involvement of the Locals is a key element of success.

One must remember that the cultural change we sought will need to be monitored and enforced. We must continue to aggressively pursue safe and civilized conditions for our members. The negotiated solutions are meant to prevent abuses. Steep economic penalties build the firewall to prevent abuse. If the employers understand anything it's money, and it is our hope that the disincentives will cause changes at the workplace that will benefit the membership by providing a higher quality of life. As with any contract the terms evolve over time and we will always be vigilant in circling back to be sure we have

accomplished what we set out to do. And, of course, we must begin the process of preparing for the next negotiation in our ever continuing effort to improve conditions.

What remains most important is solidarity. Respect for different opinions and the individual decisions to vote for or against the agreements must be respected. The vote on the contracts was close. Both ratified. But the results remind us there is always work to do and we must engage together in capacity building to achieve the things we need at the bargaining table. I encourage the members to be active within their Locals prospectively to be part of the process and assure the voice of the rank and file members is heard. And we must continue to present a united front to the producers to maximize our strength.

Now that the contracts have been renegotiated we have a solid foundation that we have been steadily building upon, and that must continue. Abuses on the job in spite of the new conditions will certainly happen. Such situations must be reported so the union can pursue the proper remedies to keep the crew safe and treated fairly. It's an ongoing effort and we must always press back against poor conditions and bad management.

Throughout these difficult negotiations in these very trying times solidarity carried the day. It was the mechanism that brought a solid agreement to fruition with many of the changes we sought. The fight for fairness continues as always, but we have made good strides and remain focused on what's important to the membership.

Be safe and be well.

In solidarity.



## OFFICIAL NOTICE

The regular Mid-Winter meeting of the General Executive Board is scheduled to be held at the Sheraton Puerto Rico Hotel, 200 Convention Center Blvd., San Juan, Puerto Rico, 00907. The meeting will commence at 10:00 a.m. on Monday, January 24, 2022 and will remain in session through and including Friday, January 28, 2022. 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 Puerto Rico Hotel by calling 1-866-932-7269. The guest room rate for the IATSE is \$239.00, plus applicable taxes, for both single and double occupancy. In order to ensure that you receive the preferred room rate established for this meeting you must identify your affiliation with IATSE.

**Cut-off date: December 2, 2021**

***Evidence of COVID-19 vaccination will be required to enter the meeting.***

## PER CAPITA TAX

Delegates to the 69th Quadrennial Convention voted to freeze the quarterly per capita tax for local unions and therefore per capita payments will remain the same as 2021.

## 2022 SUPPLIES

The 2022 local union supplies and membership cards have been mailed to those local unions that have submitted their 3rd Quarter Report for 2021 and purchased all necessary per capita stamps for 2021. If you have not received your supplies, contact the Office of the General Secretary-Treasurer.

**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

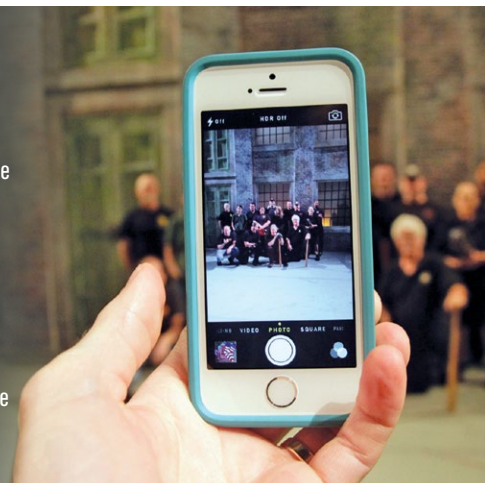
Please send your Bulletin submissions to [bulletin@iatse.net](mailto:bulletin@iatse.net).

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

# It's Sometimes Hard To Believe

*This is the time of year when we often find ourselves reflecting on the past year and contemplating our plans for the upcoming twelve months. This year however, as we begin to slowly return to normal, although definitely still a modified life, many of us are no doubt thinking back on what has occurred over an almost two-year period.*



JAMES B. WOOD

It was mid-March of 2020 when we closed the General Office for what we anticipated to be an approximately two-week remote work operation. “Flatten the curve” became the mantra and we all wanted to do our part. To say the least it didn’t exactly work out that way and soon we were all grappling with the challenges of trying to operate remotely, learn what this Zoom thing was all about, and trying to assist our local union officers and their members deal with devastating levels of unemployment that had occurred almost overnight.

As time went on, we all settled into the “new normal” which felt anything but normal. A major part of people’s lives, that they probably didn’t appreciate when it was available, was the experience of being entertained. In the past, as members of the general public would think back over their year that was, amongst the positive memories that would come to mind, was the movies that they saw, the television programs they watched, the live theater or concerts that they attended, and the many other entertainment activities they had experienced.

Many of those experiences would not have been possible were it not for the involvement of the members of the

I.A.T.S.E., yet many in the general public were unaware of the important contributions that you make. The skill and artistry that our members bring to the workplace help make productions of all types happen and bring joy to literally billions of people worldwide. And when it all went dark, you became recognized as essential workers in a key area of people’s lives that they had taken for granted.

As our members have been returning to work, next year will once again provide us with the opportunity to more fully play a part in bringing joy to individuals and families throughout the world. Whether they go to the movies, attend a Broadway show, go to a convention or trade show or watch a sporting event from the comfort of their own home, our members will be on the job making sure that the audience gets entertained. The fact that many people will be unaware of your involvement is the ultimate compliment for a job well done.

On behalf of the audiences that you entertained during various points of the pandemic as well as more recently, thank you for your hard work and dedication and may 2022 bring you and your families much health, happiness and stability.



# Congressional Solidarity with IATSE Film & Television Workers

The early fall months of 2021 were eventful for IATSE workers, with numerous political and legislative successes to note. Governor Gavin Newsom overwhelmingly defeated a recall election in California thanks in large part to labor support, Secretary of Labor Marty Walsh visited Local 720 in Las Vegas, and the Performing Artist Tax Parity Act was reintroduced in both chambers of Congress which, if passed, would allow IATSE members to deduct business expenses once again from their taxes.

However, our most notable achievement was securing a congressional letter from Congressman Adam Schiff (D-CA), Senator Alex Padilla (D-CA), and 118 Members of Congress to the Alliance of Motion Picture and Television Producers (AMPTP) on September 30th urging them to negotiate collaboratively with IATSE workers to reach a fair contract.

The letter, included in its entirety below, featured prominent names such as Senate Majority Leader Chuck Schumer, House Democratic Caucus Chair Hakeem Jeffries, Sen. Bernie Sanders, and Sen. Elizabeth Warren and stated, “the key issues in this negotiation, as we’ve come to understand them, are about worker dignity and basic human necessities. We are unified in our belief in the importance of living wages, sustainable benefits, and reasonable rest periods between shifts and during the workday.”

120 Democratic Members of Congress standing shoulder-to-shoulder with IATSE motion picture and televi-

sion production workers as they fought for a fair contract represented an unprecedented showing of solidarity from federal elected officials. Thanks to the strength, unity, and determination of our membership and the strong support of our legislative allies, we reached a deal that achieves historic improvements in working conditions, wages, and sustainable benefits.

We are exceedingly grateful to these 120 Members of Congress that helped bring our negotiation to a successful conclusion and look forward to continuing our work with them on issues that affect behind-the-scenes entertainment workers.

This letter was led by Rep. Schiff and Sen. Padilla of California. It was signed by Senate Majority Leader Chuck Schumer (N.Y.), Senate Majority Whip Dick Durbin (Ill.), and Sens. Tammy Baldwin (D-Minn.), Michael Bennet (D-Colo.), Richard Blumenthal (D-Conn.), Cory Booker (D-N.J.), Sherrod Brown (D-Ohio), Ben Cardin (D-Md.), Bob Casey (D-Pa.), Catherine Cortez Masto

(D-Nev.), Tammy Duckworth (D-Ill.), Dianne Feinstein (D-Calif.), Kirsten Gillibrand (D-N.Y.), Martin Heinrich (D-N.M.), Jeff Merkley (D-Ore.), Mazie Hirono (D-Hawaii), Ben Ray Lujan (D-N.M.), Ed Markey (D-Mass.), Bob Menendez (D-N.J.), Chris Murphy (D-Conn.), Jon Ossoff (D-Ga.), Jack Reed (D-R.I.), Jacky Rosen (D-Nev.), Bernie Sanders (I-Vt.), Jeanne Shaheen (D-N.H.), Tina Smith (D-Minn.), Chris Van Hollen (D-Md.), Reverend Raphael Warnock (D-Ga.), Elizabeth Warren (D-Mass.), and Ron Wyden (D-Ore.).

The letter is also signed by Democratic Reps. Pete Aguilar (Calif.), Cynthia Axne (Iowa), Nanette Diaz Barragan (Calif.), Karen Bass (Calif.), Earl Blumentauer (Ore.), Suzanne Bonamici (Ore.), Brendan Boyle (Pa.), Julia Brownley (Calif.), Tony Cárdenas (Calif.), André Carson (Ind.), Troy Carter (La.), Judy Chu (Calif.), David Cicilline (R.I.), Bonnie Watson Coleman (N.J.), J. Luis Correa (Calif.), Angie Craig (Minn.), Charlie Crist (Fla.), Danny K. Davis (Ill.), Madeleine Dean (Pa.), Val Dem-

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**Congress of the United States**  
Washington, DC 20515

September 30, 2021

Carol Lombardini  
President  
Alliance of Motion Picture and Television Producers  
15301 Ventura Boulevard, Building E  
Sherman Oaks, CA 91403

Dear Ms. Lombardini:

As the elected representatives of constituents who make a living working behind-the-scenes in motion picture and television production, we urge you to negotiate fair successor contracts with the International Alliance of Theatrical Stage Employees (IATSE). We support the principles of adequate sleep, meal breaks and living wages for all workers.

These workers have risked their health and safety for the last year, working through the COVID-19 pandemic to ensure that the motion picture and television production industry emerged intact. Production has now returned to pre-pandemic levels, due in no small part to the essential role these workers play in the creative process. The entertainment you jointly produce is helping to heal our nation.

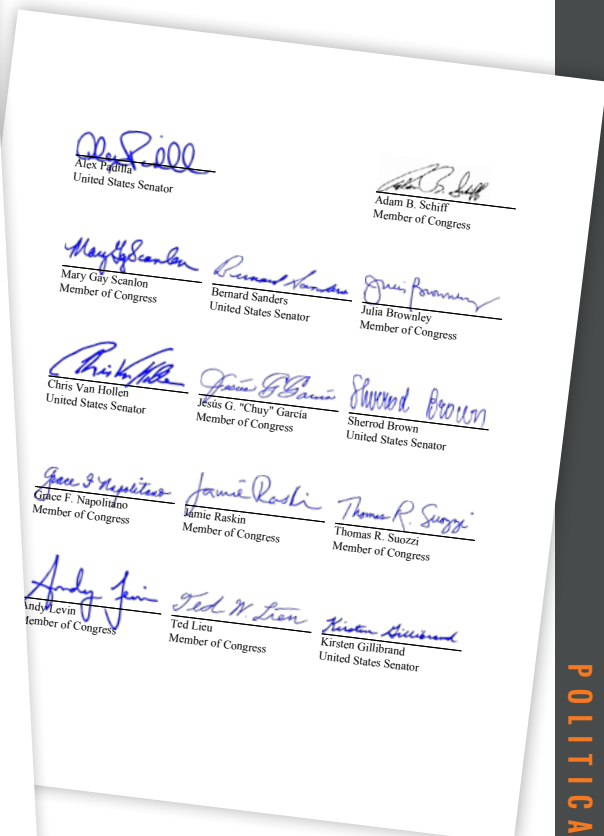
The current contract under negotiation covers approximately 60,000 motion picture and television production workers across the country. Failure to reach an agreement would threaten not only the livelihoods of these workers, but also their family members who rely upon work in your industry, sending shockwaves throughout the U.S. economy and the industry.

The key issues in this negotiation, as we've come to understand them, are about worker dignity and basic human necessities. We are unified in our belief in the importance of living wages, sustainable benefits, and reasonable rest periods between shifts and during the workday.

Reportedly, IATSE members are mobilizing in preparation for a nationwide strike authorization vote on October 1, 2021, because of the announcement that AMPTP does not intend to make a counteroffer. A strike would dramatically disrupt the industry, the economy, and the communities we represent. We are hopeful that both sides can negotiate in good faith and reach a consensus agreement, which necessitates both parties continuing to participate in ongoing negotiations.

We ask that the AMPTP negotiate collaboratively with these workers to reach a fair contract and address the basic human needs that will allow them to do their jobs safely and with dignity.

Sincerely,



**Congressional letter from Congressman Adam Schiff and Senator Alex Padilla pictured here with 14 of the 120 signatures from Members of Congress urging the Alliance of Motion Picture and Television Producers (AMPTP) to negotiate with IATSE workers to reach a fair contract.**

# Looking Forward, Enforcing the Contracts, and Maintaining Solidarity

**W**ith the Basic and Area Standards Agreement ratified after a tumultuous few weeks, we saw changes begin to go into effect right before Thanksgiving.

Upon ratification, the payroll companies immediately got to work calculating retroactive wages owed back to August, as well as increased health care contributions, and for the Basic and Videotape Agreements, Independent Account Plan adjustments. As the payroll companies cut checks for over 60,000 members covering hundreds of shows, members should keep track of what productions they have been made whole for, and which ones they are still waiting on. Please be aware, as happened last contract cycle, this process may take a while.

Once the Basic Agreement was ratified, the MPIP/HP began the process of distributing 13th and 14th retirement checks for eligible retirees

The wage increases, including the over fifty percent raises for our lowest paid members triggered on the Sunday after ratification, which was November 21, 2021.

On that same date, the meal penalty increases began for the Basic and Area Standards agreements. This means \$25 for all half hour violations after the fourth meal penalty on any workday and one hour of prevailing rate for every half

hour violation after twenty such penalties in a workweek.

In the week leading up to this implementation, the Locals received reports from shows that had not been breaking crew during the workday. Location Managers were told to quickly scout areas large enough to hold the crew for meals. Multiple employers have indicated that due to these new provisions, they will be changing the way that meal breaks are administered.

Under the Area Standards Agreement, for Nearby or Distant Studio Mechanics crew, as applicable, increases to Per Diem and the Weekly Living Allowance are now putting more money in our members' pockets. Per Diem increased by \$6.00 per day and is broken down by an additional \$2.00 per meal. Beyond the additional \$5.00 per day, the Weekly Living Allowance will also see a \$5.00 per day increase in years two and three.

Moving into December, the AMPTP will issue an Industry-wide Bulletin about the importance of providing meal breaks and the DEI Joint Union and Employers committees will have an initial meeting to discuss implementation of diversity,

equity and inclusion initiatives and training programs.

In the new year, Martin Luther King Jr. Day will be celebrated as a contractual holiday for the first time.

Also in January, a meeting between the AMPTP, DGA and/or production executives and the IATSE will be convened to discuss meal breaks and the importance of providing them.

In February, for all those who have not already been accruing sick leave pay, this new provision goes into effect. These sick leave days are in addition to the Covid-related paid sick leave provided for in the Return to Work Agreement and covers an expanded list of reasons to utilize such time off.

Also, the improved daily rest and new weekend rest provisions begin, including pilots and first season productions, which have been so problematic. Locals will be working closely with members on the ground to monitor how this impacts scheduling and reduction of "Fratursdays". It is important for Stewards and crew to report to their Local anytime there are excessive work hours, regardless of whether contractual rest periods are provided.

For those working under the ASA, double time will now be paid after twelve hours worked for most television and



streaming episodic productions and one-time television motion pictures. This was a major priority in the ASA negotiations and is finally in alignment with the overtime provisions of other IA agreements across the country.

Moving into the summer, in July of 2022, anyone working under the ASA using their vehicle for work purposes during a workday will now be paid the IRS mileage rate.

On-call employees working under the Basic Agreement, beginning in August, will receive an additional five hours of benefits and IAP contributions for the first five days worked in a workweek. There will be a second increase in 2023, so that by the third year of the contract, on-call members will receive ten additional hours of benefits every workweek. When these members retire, these additional hours will positively impact their pensions and IAP amounts.

The MOW rates paid for many types of new Basic Agreement streaming productions will increase up to thirty percent. A new tier that captures feature length streaming projects with a budget of twenty million or more will see the MOW eliminated as well. ASA members will also see wage improvements for a

wide variety of streaming productions. Finally, there will be a new low-budget streaming tier that will finally provide wages, terms and conditions for these types of Subscription Video On Demand productions.

To monitor and capture the power of all these improvements, the Locals will maintain close communication with working members. This is the first time we have a prevailing rate meal penalty; is it providing enough rest in a workweek? This is the first time we have a weekend rest provision; what do Fridays look like now in terms of scheduling? Changing the culture happens not just in contract negotiations, but at the workplace as well. We need to normalize taking time off for being sick, or needing a day off for personal reasons, and department heads can help by working with their departments on these quality of life requests. The International will coordinate regularly with the Locals across the country to assess how these powerful gains are modifying working conditions, and what may be proposed in the next contract cycle to further strengthen the contracts.

For the Basic Agreement, the International will continue to monitor the hours into the MPI Plans, which

has exceeded expectations since the advent of streaming production; the ever-growing amount of residuals from streaming, especially now with the addition of so many new streaming platforms; and the months of reserves in both the health and pension plans. This is so that we can work closely with the Plan's actuaries to craft our benefit proposals for next cycle.

Three years will pass quickly, and the preparation for the next round of bargaining has already started. We are already exploring ways to harness the solidarity and energy of the last few months of 2021 and carry it forward. As with every contract cycle, members' input will be sought; what is most important to you? We are committed to building on the achievements in these agreements. The Employers have learned that IATSE members want real, meaningful change, and had better pay attention to the energy and passion of our members.

By harnessing our solidarity and the power of our collective voice, we will continue to negotiate strong agreements that seek to change the culture of over-work and under-rest. We will do this together, with a well-informed and engaged membership, ready for the challenges ahead.



## AREA STANDARDS AGREEMENT NEGOTIATIONS 2021 LEDGER OF GAINS

### UNION GAINS

- Wage increases of 3% in each year of the agreement - compounded, retroactive to expiration of the Agreement. Contingent on ratification.
- Minimum hourly rates for Assistant Production Office Coordinators and Art Department Coordinators working in television: \$23.50 in year one (retroactive to Aug. 1, 2021), \$24.50 in year two, and \$26.00 in year three.
- Ninety days after ratification: double time paid after 12-hours worked on pilots, one-time television motion pictures, and episodic productions (excludes pilot and first season made for basic cable or the CW, and low budget and mid-budget SVOD streaming series) for local and nearby hires.
- For the fifth and each succeeding half hour meal delays per day: \$25.00 per half hour penalty.
- After 20 meal penalties in a workweek, one hour of an employee's prevailing rate shall be due for each half hour penalty.
- Ninety days after ratification: daily 10-hour turnaround for all local and nearby hires for all television, features and SVOD programs. Excludes on-call employees.
- Ninety days after ratification: weekend turnaround of 54 hours for a five-day week and 32-hours for a six-day week or when the sixth day worked is on the seventh day of the workweek. Contains three exception scenarios that may be used once every six weeks on an episodic series or mini-series, once on one-time productions 66-85 min. in length, and no more than twice on a theatrical motion picture or a one-time motion picture 85 minutes or more in length, as long as the fifth day of the workweek is 12-hours. worked or less. Excludes on-call employees.
- Beginning July 31, 2022, the IRS rate shall be paid when an employee is required to utilize their vehicle during a workday to travel to a production location outside the production zone, or travel between multiple locations during the workday (unless a "car allowance" has been negotiated, per applicable law).
- Health Benefits: Employers shall pay an additional \$6.00 per person per day in year one (retroactive to Aug. 1, 2021, contingent on ratification of the Agreement), an additional \$6.00 per person per day in year two, and an additional \$7.00 per person per day in year three.
- Per Diem: increased \$2.00 per meal for a total of \$6.00 per day effective the week following ratification.
- Weekly Living Allowance increased by \$5.00 per day in each year of the Agreement, which is a 20% overall increase.
- The Union and Employers may agree to allocate a portion of benefit contributions from the National Health & Welfare Fund to the National Pension Fund.
- MLK Jr. Day added as a new holiday (contingent on Basic Agreement ratifying).
- Paid Sick Leave nationwide effective February 1, 2022.
- Delete outdated historical and bargaining paragraphs from Preamble of the New Media sideletter.
- DEI Initiatives:
  - Diversity and Inclusion Initiatives Statement
  - Self-Identification Data Accessible to Producer
  - Increased Training Opportunities
  - Prior Experience Placement
  - The Joint Diversity & Inclusion Task Force shall meet within 30 days of ratification to consider Local-by-Local improvements to diversity, equity, and inclusion
- Employers shall endeavor in good faith to provide all requested payroll records to the union within 30 business days of the request.

*New media wage increases below go into effect for dramatic projects who's license agreement is entered into on or after August 1, 2022 (or in the absence of a license agreement, principal photography of the first episode or part on or after August 1, 2022):*

- Streaming live action features budgeted between \$20-32M 85-95 minutes for services with more than 20M subscribers: increase the wage minimums to “All Other Television” rates (corresponding changes in D.C.; Hawaii and Las Vegas per the increased obtained in the Basic Agreement).
- Streaming live action features budgeted at \$20M or more, 85 minutes or longer, for services with less than 20M subscribers: increase the wage minimums to “All Other Television” rates (corresponding changes in D.C.; Hawaii and Las Vegas per the increased obtained in the Basic Agreement).
- Tier 1 HBSVOD episodic on services with less than 20M subscribers, \$4M or more per half hour episode: increase rates in season three to “All Other Television” (corresponding changes in D.C.; Hawaii and Las Vegas per the increased obtained in the Basic Agreement) and unworked holiday pay increases in season two to 50% and 100% in year three.
- Tier 2 HBSVOD episodic series on services with more than 20M subscribers, half hour episode: increase rates in season three to “All Other Television” (corresponding changes in D.C.; Hawaii and Las Vegas per the increased obtained in the Basic Agreement) and unworked holiday pay increases in season two to 50% and 100% in year three.
- Tier 1 HBSVOD episodic series on services with less than 20M subscribers, \$8M or more per 1-hour episode: increase rates in season 2 and subsequent seasons to “All Other Television” (corresponding changes in D.C.; Hawaii and Las Vegas per the increased obtained in the Basic Agreement) and unworked holiday pay to 100% in year two.
- Tier 2 HBSVOD episodic series on services with more than 20M subscribers, 1-hour episodes: increase rates in season three to “All Other Television” (corresponding changes in D.C.; Hawaii and Las Vegas per the increased obtained in the Basic Agreement) and unworked holiday pay increases in season two to 50% and 100% in year three.
- Tier 1 HBSVOD episodic series on services with less than 20M subscribers, \$3.8 to \$8M per 1-hour episode: increase rates in season 3 to “All Other Television” (corresponding changes in D.C.; Hawaii and Las Vegas per the increased obtained in the Basic Agreement) and unworked holiday pay increases in season two to 50% and 100% in year three.
- New tier: “Low Budget SVOD” - 20 minutes or longer, live action dramatic – principal photography and license agreement after Aug. 1, 2022 – “Pilot, Long Form and First Year of One-Hour Episodic Series” working conditions with rates for the period two periods prior (corresponding changes in D.C.; Hawaii and Las Vegas per the increased obtained in the Basic Agreement). Previously wages and terms and conditions on these productions were subject to negotiation.
- Mid-Budget SVOD: wages increased to “Pilot, Long Form and First Year of One-Hour Episodic Series” for the period one year prior (corresponding changes in D.C.; Hawaii and Las Vegas per the increased obtained in the Basic Agreement). Previously wages were “Pilot, Long Form and First Year of One-Hour Episodic Series” for the period two years prior.

## PRODUCER GAINS

- Weather Permitting Calls and Cancellations with 12-hours notification now lists extreme heat, extreme cold, extreme wind, fire hazard, and smoke conditions as qualifying conditions.
- DEI Initiatives:
  - Diversity and Inclusion Initiatives Statement of Commitment
  - Self-Identification Data Accessible to Producer
  - Increased Training Opportunities
  - Prior Experience Placement
  - Four-hour call for training-only days

*\*This is a summary only and is not contract language. The executed Memorandum of Agreement is the final contract document.*



# MOTION PICTURE & TELEVISION PRODUCTION

## BASIC AND VIDEOTAPE AGREEMENT NEGOTIATIONS 2021\* LEDGER OF GAINS

### UNION GAINS

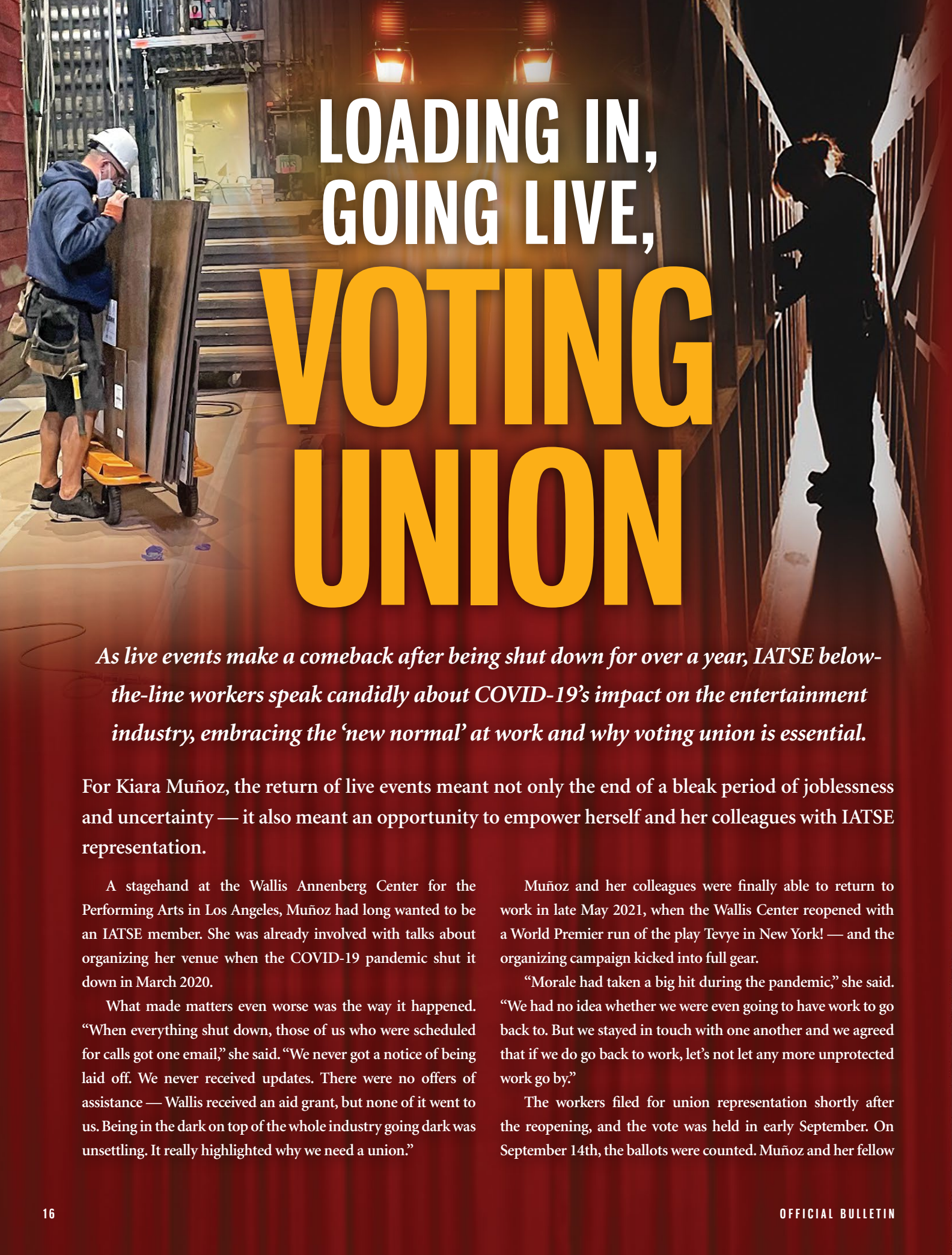
- Wage increases of 3% in each year of the agreement – compounded, retroactive to expiration of the Agreement. Contingent on ratification.
- Increase wages for APOC's, ADC's, Script Coordinators and Writers' Room Assistants to \$23.50 in year one, \$24.50 in year two, and \$26.00 in year three, retroactive to expiration of the Agreement. Contingent on ratification.
- For the fifth and each succeeding half hour meal delays per day: \$25.00 per half hour penalty.
- After 20 meal penalties in a workweek, one hour of prevailing rate (inclusive of any applicable overtime) shall be paid for each half hour violation.
- Ninety days after ratification: 10-hour turnaround for all television, features and dramatic SVOD programs. Distant hire turnaround shall increase to 9-hours portal-to-portal; worksite-to-worksite. (except where greater rest is required) Limited exclusions contained in the Summary and MOA.
- Ninety days after ratification: weekend turnaround of 54 hours for a five-day week and 32-hours for a six-day week or when the sixth day worked is on the seventh day of the workweek. Limited exceptions contained in the Summary and MOA.
- DEI Initiatives:
  - Diversity and Inclusion Initiatives Statement
  - Self-Identification Data Accessible to Producer
  - Increased Training Opportunities
  - Off-Roster hiring rules for diversity
  - Prior Experience Placement
- MLK Jr. Day added as a new holiday. Increase the unworked holiday percentage from 3.719% to 4%. MLK Jr. Day replaces Columbus Day in the 600 and 700 Amendment Agreements, with unworked holiday pay at 8 hours of straight time pay (1/5 of weekly rate for weekly employees).
- "Basic Rate" benefit plan hourly contribution rate increased by \$.40 per hour in each year of the Agreement. "Premium Rate" benefit plan hourly contribution rate increased by \$1.20 per hour per year in each year of the Agreement, retroactive to expiration of the Agreement. (\$370 million in total contributions.)
- Union shops and facilities shall pay \$.55 per hour worked in health in the first year of the Agreement, \$.40 in second year of the agreement and \$.40 in the third year of the Agreement.
- Beginning 7/31/22, On-Call employees shall receive an additional hour of benefits per day for the first five days of the week; on 7/30/23 they shall receive an additional hour of benefits per day for the first five days of the week.
- 13th & 14th checks (annually November 1) for eligible retirees.
- Producers will pay the IRS mileage rate when employees use their personal vehicle to conduct business at Producers request during the workday.
- Paid Sick Leave nationwide effective February 1, 2022.
- Delete historical and bargaining paragraphs from Preamble of the New Media sideletter.
- Study and Analysis of MPIPHP structure.
- Amend the Pension Plan Trust Agreement so that 25% of the amount of post 60's receipts (i.e. residual payments) required to be paid to the Pension Plan for the prior Plan Year be allocated in each calendar quarter.

- Renew the Exhibition of New Media sideletter.  
*New Media wage increases below go into effect for dramatic projects whose/which license agreement is entered into on or after August 1, 2022 (or in the absence of a license agreement, principal photography of the first episode or part on or after August 1, 2022):*
- Streaming live action features budgeted between \$20-32M 85 or more minutes: increase the wage minimums to a two-year rollback (instead of MOW rates) with the ability to pro-rate weeklies.
- Tier 1 HBSVOD episodic on services with less than 20M subscribers, \$4M or more per half hour episode or \$8M or more per 1-hour episode: increase rates in season one from MOW to one-hour S/L with the ability to prorate weeklies who also have a daily rate (and thus utilize the daily rate when pro-ration occurs).
- Tier 1 HBSVOD episodic on services with less than 20M subscribers, \$2.1-4M or more per half hour episode or \$3.8M-8M per 1-hour episode: increase rates in season one from MOW to two-year lag of episodic rates with ability to pro-rate weeklies who also have a daily rate (and thus utilize the daily rate when pro-ration occurs). Long form terms and conditions.
- Tier 2 HBSVOD episodic on all services: increase rates in season one from MOW to two-year lag of episodic rates with ability to pro-rate weeklies with long Form T/C.
- HBSVOD mini-series, \$9.5M or more per 66+ minute part: increase rates and working conditions from MOW to one-hour S/L.
- HBSVOD mini-series, \$6-9.5M per 66+ minute part: increase rates from MOW to one-year lag of episodic rates.
- HBSVOD mini-series on services with more than 20M subscribers, \$4-6M per 66+ minute part: increase rates from MOW to two-year lag of episodic rates.
- HBSVOD mini-series on services with less than 20M subscribers, \$6-9.5M per 66+ minute part: increase rates from MOW to two-year lag of episodic rates.
- New tier: “Low Budget SVOD” - 20 minutes or longer, live action dramatic – principal photography and license agreement after Aug. 1, 2022 – Long Form S/L terms and conditions. MOW working conditions with wages from two cycles back. Previously wages and terms and conditions on these productions were subject to negotiation.
- Mid-Budget SVOD- wage increase in season one from 2-year MOW lag to 1-year MOW lag. Wage increase in subsequent seasons from 2-year MOW lag to current MOW rates.

## PRODUCER GAINS

- Weather Permitting Calls and Cancellations with 12-hours notification for extreme weather events.
- Four-hour call for training-only days (does not apply to on-call or those on weekly guarantees that are already on Producer’s payroll).
- Renew the New Media Sideletter
- Online training must be completed within 90 days of placement on the IER
- Study and Analysis of MPIPHP structure
- DEI Initiatives:
  - Diversity and Inclusion Initiatives Statement
  - Self-Identification Data Accessible to Producer
  - Increased Training Opportunities
  - Limited Off-Roster hiring rules for diversity
  - Prior Experience Placement

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# LOADING IN, GOING LIVE, VOTING UNION

*As live events make a comeback after being shut down for over a year, IATSE below-the-line workers speak candidly about COVID-19's impact on the entertainment industry, embracing the 'new normal' at work and why voting union is essential.*

For Kiara Muñoz, the return of live events meant not only the end of a bleak period of joblessness and uncertainty — it also meant an opportunity to empower herself and her colleagues with IATSE representation.

A stagehand at the Wallis Annenberg Center for the Performing Arts in Los Angeles, Muñoz had long wanted to be an IATSE member. She was already involved with talks about organizing her venue when the COVID-19 pandemic shut it down in March 2020.

What made matters even worse was the way it happened. “When everything shut down, those of us who were scheduled for calls got one email,” she said. “We never got a notice of being laid off. We never received updates. There were no offers of assistance — Wallis received an aid grant, but none of it went to us. Being in the dark on top of the whole industry going dark was unsettling. It really highlighted why we need a union.”

Muñoz and her colleagues were finally able to return to work in late May 2021, when the Wallis Center reopened with a World Premier run of the play *Tevye* in New York! — and the organizing campaign kicked into full gear.

“Morale had taken a big hit during the pandemic,” she said. “We had no idea whether we were even going to have work to go back to. But we stayed in touch with one another and we agreed that if we do go back to work, let’s not let any more unprotected work go by.”

The workers filed for union representation shortly after the reopening, and the vote was held in early September. On September 14th, the ballots were counted. Muñoz and her fellow



stagehands joined Local 33, and the wardrobe professionals joined Local 768 — by an unanimous vote!

“I think the way Wallis handled the pandemic and then the way they handled the organizing campaign had a big impact on our success,” Muñoz said. “So when the vote was unanimous, I was not surprised. We all stay in contact with each other regularly and had a pretty fair idea of where everyone stood. And given the amount of pushback the Wallis legal team tried to present, it was more than a little vindicating.

“I’m really proud of what we did,” she emphasized.

## GOING LIVE AGAIN

As Muñoz’s experience demonstrates, when IATSE stagecraft members return to work on live events, things aren’t the same as they were before the pandemic — nor should they be — and now workers at unorganized venues are newly interested in empowering themselves through collective bargaining.

One reason is that non-union stagehands largely experienced radio silence from their employers and were left to fend for themselves throughout the pandemic. By contrast, IA members benefited from:

- IATSE’s success winning unemployment compensation eligibility for freelance and gig workers in both the U.S. and Canada, and additional pandemic benefits in the U.S. of \$600/week at first and later \$300/week under the CARES, HEROES, and American Rescue Plan Acts, while in Canada, members received \$2,000/month through the CERB, followed by the CRB at \$500/week and tapering to \$400/week.

- IATSE Trustees’ success in directing the IATSE National Benefit Funds and the Motion Picture Industry (MPI) Health Plan to ensure that out-of-work members would not lose their health care coverage. And while basic health care for Canadian members is not tied to employment, IATSE negotiated significant discounts in premiums paid by Local Unions for extended benefits under the IATSE Canada Health Plan.
- The launch of IATSE CARES, connecting thousands of members and retirees who needed assistance with members willing and able to help.
- Contributions totaling \$2.5 million to the Actors Fund, The AFC (formerly the Actors Fund of Canada), and the Motion Picture and Television Fund to aid members in need.
- Continuous communications from the IA and local unions to keep members in the loop and in touch with one another.
- The opportunity for live event stagehands to find work on motion picture and television production when their venues were shut down.

“Unlike the non-union sector, the IATSE made a conscious effort to stay connected with our members,” said International Vice President and Stagecraft Department Co-Director Michael J. Barnes. “We did that by maintaining health benefits, charitable assistance through the Actors Fund, and member-to-member contact through IATSE CARES. We also advocated for all live event workers through political action to achieve some of significant benefits provided through CARES Act and HEROES Act. That positioned us better coming out of COVID than employers utilizing unrepresented workers.”

**“Being in the dark on top of the whole industry going dark was unsettling. It really highlighted why we need a union.”**

**KIARA MUÑOZ**







“A lot of the unrepresented employers cut employees loose and left them on their own when the pandemic hit,” said Joseph Hartnett, Stagecraft Department Co-Director. “These workers could see the IA’s political activism to get grants and unemployment benefits for individuals paid via 1099s. They saw our members keeping their health benefits, helping retirees get groceries and other forms of mutual aid. It showed we are a united community of arts workers.”

“Our influence and lobbying in the federal government ensured our members got the financial support and benefits they needed to survive these unprecedented times,” said International Vice President and Director of Canadian Affairs John Lewis. “Unfortunately, recent announcement from Government confirmed the termination of the CRB, so our fight for income supports for members continues.”

“Non-union crews didn’t have a lot of support,” said International Representative Christopher “Radar” Bateman. “Their employers put them on COBRA right away, while our members kept their coverage. That piece was invaluable. You’re worried about COVID, your family members, the loss of income, mental health, and more, and at least we were able to take one thing off people’s table that they didn’t have to worry about.”

“At our darkest time, we showed some of our brightest moments,” Hartnett said, “and it demonstrates to unrepresented folks that the IA is not what their employers tell them we are.”

The IA’s organizing gains in recent months testify to this. In addition to Wallis, Local 15 secured representation at seven major venues in the Pacific Northwest (Angels of the Wind Arena, ShoWare, White River Amphitheater, The Gorge, the Tacoma Dome, Lumen Field, and T-Mobile Park); the IA won recognition at the Tuacahn Amphitheatre and Center for the Arts in St. George, Utah; workers at the North Shore Music

Theater in Beverly, Massachusetts stood together and struck for representation and better wages with Local 11; and Local 417 added the Live Oak Bank Pavilion in Wilmington, North Carolina to the Live Nation contract. Every one of these victories took place — not coincidentally — shortly after these venues reopened and members returned to work.

In Canada, similar organizing victories were gained throughout the course of the pandemic: Local B173 secured representation for front-of-house workers at Hot Docs Ted Rogers Cinema and the National Ballet of Canada; Local B778 for front-of-house workers at Gallery Gaget and the Contemporary Art Gallery, as well as for all workers at Cineworks; Local 63 secured representation for the wardrobe department at the Royal Winnipeg Ballet; and Local 828 now represents scenic painters at Drayton Entertainment. The IATSE’s ranks grew by 2,500 as AQTIS merged with Local 514 to become AQTIS Local 514 IATSE, and in addition to all of that, two new locals were chartered — ADC Local 659, representing English-speaking theatre designers across Canada, and The Animation Guild, Local 938, representing animation workers at Titmouse Vancouver.

For many IA members working under existing contracts, the resumption of live events has combined the blessings of a paycheck, a good job, and working with others with concerns about COVID-19 safety at the jobsite, fear of future shutdowns, and the stress of long hours. This, in turn, is impacting IATSE bargaining strategies, particularly as the extended time off has caused many members to reassess their priorities and tolerance levels. The recent bargaining between IATSE and the Alliance of Motion Picture and Television Producers (AMPTP), in which a strike was narrowly averted, reflects the growing demand by motion picture production members for a better quality of life,



one shared by their sisters, brothers and kin going back to work on theatrical productions and concerts.

The return of live events has had widely varying impacts on members. For example, those working on rock concerts in the U.S. are seeing more work than they can handle, with heavily-loaded schedules as touring acts attempt to make up for the time lost during the pandemic. By contrast, members working in live theater in the U.S. are seeing a more gradual return to work, with Broadway ramping up to a full slate of shows by the end of

the year, national tours slowly taking off, and regional theaters in various stages of reopening. Canadian members are seeing a slower return, with restrictions on indoor events starting to lift only very recently.

With the live events environment very much in flux, IATSE is experiencing cross-cutting pressures. On the one hand, some employers are crying poverty because of the lost income during the shutdown and demanding give-backs at the bargaining table. On the other hand, attrition in the

## EILEEN MACDONALD — TAKING NOTHING FOR GRANTED

Eileen Macdonald has been a proud IATSE member since 1985, mixing sound on tour and on Broadway. She has worked as the A-2 on the Broadway production of Chicago since it moved to the Ambassador Theater in 2002.

During this time, she became a Local One activist and leader. “I was a shop steward during the Broadway strike in 2007 and it was my first understanding of how collective bargaining works and doesn’t work,” Macdonald said. “For me, landing on a steady gig was an opportunity to go back to school.” She started taking classes at the Cornell Institute of Labor Studies and received a Certificate in Labor Relations in 2015. She also attended several sessions of the Summer Institute for Union Women run by the United Association for Labor Education and eventually started teaching workshops.

“I took it all in and came back to work and started asking questions,” Macdonald said. “We had about 100 to 115 women in Local One at the time and we discussed how we can have a greater voice in our union. Eventually, we started a Local One Sisters Committee and just celebrated our Tenth Anniversary in August.” In 2016, she was also elected a Local One Trustee, only the second woman to hold that position.

When the pandemic shutdown happened, Macdonald recalled, “First, it was like we got a few days off. It didn’t sink in. They kept postponing the reopening in small increments. But by the 2020 holidays, the devastation was unbelievable. We lost members to COVID and we lost members to mental anguish. I never could have imagined this would happen to all of us.”

Along with the Local One Executive Board, Macdonald kept reaching out to members, holding meetings through Zoom both to conduct business and to keep people in touch with one another. They created a food bank for members. She started a quarantine cookbook. She organized virtual Bingo nights. And she took two classes herself toward a Master’s in Labor Studies.

Finally, in July, she received a text that Chicago might be coming back. She went into the shop the third week of August and was in the theater a week later.

“I’m really happy to be able to make money again,” Macdonald said. “The last 18 months have been financially pretty devastating for most of us. We were so hungry to be together again, so hungry to do our art again, and that’s been gratifying.

“But going back to work has also been challenging,” she added. “Our equipment was old when we got it twenty-five years ago. Some of the repairs we had to do were dramatic. We moved to digital wireless mics. It’s great to have an upgrade. Having used the first digital consoles back in the ‘Eighties, now I’m learning on the job with new gear and bringing the show into this decade.”

The COVID-19 safety protocols also add to the burden of her job. “There’s generally a lot more to do than there was before,” Macdonald explained. “There’s a lot of equipment to sanitize. Any mic can be touched by five or six different people. So my preset time is a lot more intense than it used to be. Keeping up with sanitizing the mics and transmitters takes more time, but I am happy to have the guidelines created by the IATSE and the Broadway League to keep everyone safe.”

The return to work has been accompanied by increased anxiety, as well. “The basics of the job are the same,” she said. “But it’s difficult knowing there’s some risk of exposure. I wear a mask. I’m very diligent about safety protocols. But of course, the actors and musicians can’t wear masks when they’re performing.

“I’m really grateful to be back at work,” Macdonald said. “But I don’t think I’m only one to be feeling some concern. It all feels sort of tentative. Of course, what we do in show business is always tentative. You never know what is next and I don’t take anything for granted.”





## SUZI GOMEZ PIZZO — COUNTING HER BLESSINGS

Everything changed for Suzi Gomez Pizzo and her sisters, brothers and kin at the Metropolitan Opera on March 13, 2020, when they were furloughed due to the COVID-19 pandemic.

“This was life changing,” said Pizzo, the Solo Women’s Wardrobe Supervisor at the Met and a proud member of Local 764. “I was very fortunate because I had worked in the theater for 20 years before I joined the Met 15 years ago, so I always kept a rainy day fund. I won a Tony one year and two weeks later, I was out of a job, so I know how precarious our work can be even under the best circumstances.”

Pizzo’s husband, a Local One member, also works at the Met as an assistant carpenter. “Even though we work at the same place, we were on opposite schedules, so the pandemic enabled us to spend time with each other for the first time in many years,” she said. “He’d been in the Opera since he was eighteen and had never been on unemployment before, so it was a bit of an adjustment.

“We were lucky to live in a city with a high unemployment compensation rate and the weekly pandemic benefit supplement really helped,” Pizzo added. “I recognize how blessed we were. I also know many dressers retired early and a lot of people left the city. It was a very jarring time, a scary time. You don’t know, so you just keep moving, at the very least for your own sanity.”

Pizzo and her fellow wardrobe professionals got the call to return to work in mid-April 2021. “Coming back was amazing,” she said. “It was euphoria — there’s a light at the end of this

tunnel. We’re going home. We’re seeing people we hadn’t seen in a long time. It was a great thing to be in that atmosphere.”

But the joy was mixed with some apprehension, too. “You wait for the other shoe to drop,” Pizzo said. “With the Delta variant, I don’t think we’re out of the woods yet. My motto now is, ‘We’re here until we’re not.’ Our performers come from all over the world and everybody’s cautious. For the time being, we’re very blessed to have jobs and we do them knowing they could end at any time again. But the beauty of that is we’ve lived through it. So if it happens again, you know you can get through this. It’s not as scary.”

The return was further complicated by a lengthy, contentious battle for a new collective bargaining agreement, which was ratified on July 18, 2021. “I’m proud of our union,” Pizzo said. “We stuck to our guns and fought the good fight. In the end, all parties were happy with how it worked out. I remember what it was like to work non-union. The union takes care of you. I love being a part of Local 764 — it was one of the best decisions I ever made in my life.

“It’s been a good life in the theater and the opera, and I feel very blessed,” she added. “You can’t live your life in fear and worry. It’s the world we live in today. You have to plan ahead and make sure you’re OK, and our union really helps with that.”



stagecraft workforce, combined with skyrocketing demand for skilled craftspeople, especially in the live concert industry, is giving IA members greater leverage at the bargaining table and creating new organizing opportunities even beyond those cited previously.

### LIVE THEATER — A GRADUAL COMEBACK

Broadway’s September 2021 official reopening was a watershed moment for many IA members — both for those directly impacted by the return to work and as a symbol of the wider theater industry coming back for others. But the process has been a gradual one.

“We are nowhere near all the way back yet,” said Joe Hartnett. “But by the end of this year we’ll hopefully see Broadway closer to its pre-pandemic position. All of the major productions at least have reopening dates squared away. Many have started

rehearsals and crews are going into theaters to update and repair equipment that’s sat idle for the last 18 months.

“Some Broadway touring productions are on the road now, too” he said. “The first to go out was Feld, which took out Disney on Ice.

“The question wasn’t if the live events industry would come back,” said Local One Business Manager Paul F. Dean, Jr. “The question was when and how. And we’re ramping up now. By the holidays, we anticipate a lot more tourists in New York. We are excited to see the return of the Radio City Christmas Spectacular, along with the much-anticipated musical *The Music Man* starring Hugh Jackman and Sutton Foster that was postponed last year due to the pandemic. In addition to the return of the longest running show on Broadway, *Phantom of the Opera*, *Chicago* is about to celebrate 25 years on Broadway, *Moulin Rouge* just won best musical, and *The Met Opera* reopened with



a new production of *Fire Shut in My Bones*. Broadway is reopen and things are looking up.”

“The hard thing we have to remember is we are not getting back to ‘normal,’” Hartnett said. “We are going back to work. That’s a big difference. For the time being, this is the new normal. It may change. And we will adapt. As we’re battling this global pandemic, we’re doing what we can to keep the industry alive.”

“We’re in an odd period of time with a significant portion of Broadway, the Metropolitan Opera, Brooklyn Academy of Music and a lot of outdoor special events happening, and with Radio City almost ready to go,” said Local 764 Theatrical Wardrobe Union Business Manager Leah Okin.

“We were focused on taking care of our members during the pandemic,” she said. “The unemployment extension was incredible, the action by the National Benefit Funds to keep our members’ health insurance coverage was a lifesaver, and the relationship the IA has with Behind the Scenes in gaining access to mental health resources was really important. Still, some of our members were able to find work in television and motion pictures, some moved on to different industries, some left town for a period of time, and some took the opportunity to retire. But there are always ups and downs in our industry and we have the skilled professionals to meet the need at the Met, on Broadway and everywhere else.”

“Right now, there are fewer people available for work for multitudes of reasons,” Hartnett said. “But on the vast, broader scale, we’re not seeing our membership get depleted. The only issues we’re seeing involve supplemental labor and some overhires. But as things progress, I think many of our members who moved on may be able to return.”

Around the country, the situation in live theater is more varied. “We’re hearing of some shortages of workers in many places,” said International Representative Allison Smartt. “Some people have moved to other industries out of necessity or the change in lifestyle during the pandemic made them want to change their careers. The work is coming back absolutely. Local 33 in L.A. is going gangbusters, using their probationary list of workers to meet the staffing demands.

“As another example, Local 99 in Utah and Southern Idaho have seen a steady increase in jobs since July,” she added. “They’ve gone from 500 in one month to 1,000 to 1,300 and to 1,800 last month. We’re getting close to pre-pandemic levels, but it depends on the region.

“On the other hand, there are many stage Locals in the IA that are largely part-time Locals, servicing local arts companies, ballets, performing arts centers, colleges and universities.” Smartt noted. “These places are still reopening. So while there’s a lot of activity on large trade shows and Broadway touring companies, the smaller organizations are still making their way.”

**“As we’re battling this global pandemic, we’re doing what we can to keep the industry alive.”**

**JOSEPH HARTNETT,  
STAGECRAFT DEPARTMENT CO-DIRECTOR**







“The Broadway touring companies are back,” said Bateman. “And so are some cities. For example, Austin is busier than before. Denver is busier, too.”

“With locally-based productions, it depends on the locale,” Hartnett said. “Some are doing creative things, like Pittsburgh Civic Light Opera, which performed outdoors at Heinz Field where the Steelers play.”

### **LIVE CONCERTS – A BOOMING SCENE**

In contrast to theater, the live concerts industry — especially national tours — have taken off at a much faster pace and is expected to accelerate into next year.

“In August and September, we saw an uptick in amphitheater and stadium shows,” said International Vice President Barnes. “The sudden increase in the demand for skilled craftspeople presented challenges to both the union and non-union sectors — but these challenges will pale compared to what we expect to experience in 2022.”

“When live music shut down, Live Nation, the biggest producer in the country, offered to return tickets to its customer base, but then reported that 85 percent of people kept the tickets they had bought, planning to use them when things reopened,” Barnes explained. “So going into 2022, Live Nation and some other big producers and festivals will need to book shows rescheduled from 2020, and book other acts to recoup their lost income. That combination could increase the amount of content 150 to 175 percent above 2019 levels.”

“Everything is happening all at one time, causing huge stress in labor market in general and availability of crew to staff concerts and events,” said International Representative Radar Bateman. “For example, in the Seattle-Tacoma area, all four major arenas were booked on Labor Day, when usually no more than two have a live concert on any night. We had a tough time staffing the work we had booked. Unlike motion

picture, most shows are just one-night events. You have crew members who have been in another place the night before, some who have unvaccinated kids, some who are still very concerned about COVID.

“Austin’s another example,” he continued. “There are a bunch of shows now that Local 205 is having a tough time staffing. Riggers are in especially high demand. So we’ve had to move people around. Locals will look at their crew and staff and then reach out to neighboring Locals to do some crew shifting if they have to.

“In many cities, non-union crewing companies are now calling our Locals to backfill the rest of their calls,” Bateman said. “They’re calling because we are in the forefront of telling people to get vaccinated and when shows require workers to be vaccinated, they’re having an especially hard time with staffing. Our Locals are doing their best to help and to take advantage of the organizing opportunities inherent in the process.”

Barnes noted that under the current scenario, “Unless there’s a plan to address labor shortages in the live event industry, there will be a significant problem launching these planned tours,” he explained. “This isn’t unique to the live event industry — the same discussions are happening in the restaurant industry, food distribution, and the building trades. But because of President Loeb’s foresight in investing in our members, IATSE has the foundation and the detailed plan to address what we anticipate in 2022.”

The plan is focused on two key elements:

- **Communications.** “We are keeping all Stagecraft Locals in the loop on anticipated labor shortages and the expected increase in product demand in 2022,” Barnes said. “We have developed within the Department a best practices guide for crew buildup. We’re also reaching out to secondary education institutions and the community



at large, using web-based tools to increase the amount of workers within referral halls. Here, I think we have a real advantage, because working on rock concerts is appealing to many young people. They want to do this for a living.”

■ **Training.** The Stagecraft Department developed, jointly with Live Nation and AEG, a standardized training program for stagecraft focused on safety, rigging and orientation. Barnes noted that it’s possible the Build Back Better legislation being considered in Congress will have significant funding both for registered apprentice programs and employer-union collaborative efforts to train workers for higher paying, higher skill jobs.

A number of Locals are already in the forefront on this issue, especially in partnering with community groups. For example, Bateman noted that Local 15 in Seattle is working with the STARFISH Project — a free-of-charge, after school technical theater training program for high school aged youth — Intiman Theatre, and Seattle Central Community College to recruit and train new members and increase the union’s diversity.

What’s clear is that while the latest developments in the return of live concerts present challenges, they also offer unique organizing opportunities.

## **ORGANIZING – MAXIMIZING NEW OPPORTUNITIES**

The IA is seeking to maximize every one of these opportunities. “The Stagecraft Department has mapped out both the U.S. and Canada, identifying those employers that we believe would find it in their advantage to have skilled, fully staffed workforces for their job sites,” Barnes said. “We

are asking Locals to contact existing employers to determine what their staffing needs will be.

“In addition, we are assisting Locals in mapping out unrepresented workers and their employers within their jurisdictions,” he noted. “We’re approaching this from two directions. One, we’re talking directly to workers to explain their increased value as essential workers in the live event music sector. And two, we’re talking directly to non-signatory employers and sharing with them our detailed plan of crew buildup and training that would allow them to produce their shows in the red-hot 2022 market.”

“Every non-union crew is an organizing opportunity,” Bateman noted.

One of IATSE’s largest organizing victories was in the Pacific Northwest in July when Local 15 ratified area standard addendums to the existing agreement between the IA and Tri State Stage Labor, ensuring that hundreds of Live Events workers across several iconic Pacific Northwest Venues became covered by a union contract with higher wages, better health and retirement benefits, and safety/certification training.

“The big thing is Local 15 reached out to everyone who historically worked in those venues,” Bateman commented.

Safety in the post-shutdown era was a huge factor in Local 15’s success. “We are seeing a shift of focus by facility managers towards safety and certifications,” Barnes said. “Our union’s investment in worker training has separated the IATSE from the labor brokers who have been undermining area wage, benefit and safety standards in the live events industry. We are confident the Northwest is the first domino in what we expect to be an industry trend.”

**“Because of President Loeb’s foresight in investing in our members, IATSE has the foundation and the detailed plan to address what we anticipate in 2022.”**

**MICHAEL J. BARNES,  
INTERNATIONAL VICE PRESIDENT AND  
STAGECRAFT DEPARTMENT CO-DIRECTOR**



## HYRUM BARLOW — WALKING OUT, GAINING RECOGNITION

After eleven years of working long, tough hours as an unrepresented stagehand at the Tuacahn Amphitheatre and Center for the Arts in St. George, Utah, Hyrum Barlow suddenly found himself with time on his hands in March 2020, when COVID-19 shut down his venue.

“We wanted our theater to come back and so we did what we could to prevent the spread of COVID in the hopes we could return sooner,” said Barlow, whose current position is special effects coordinator. “But while we were concerned, the best part was the time to be with our families. It put things in a different perspective. For us at Tuacahn and for the entertainment industry as a whole, it made everyone realize there is a life outside of work and that these crazy work hours we’d been used to cannot continue.”

Barlow and most of his co-workers were furloughed for about four months and then came back to prepare for Tuacahn’s annual Christmas show, a non-Equity production. “We were getting back into the swing of the build,” he said. “We were doing regular COVID testing. Then some cast members tested positive and we were sent home. We came back for the last week of production, and then after Christmas we continued on, building our summer shows.

“We’ve been having conversations about getting IATSE representation for at least five years,” Barlow said. “We just never thought we’d have the kind of support we needed until we returned to work after the pandemic. But we got that support because everyone realized that these crazy work hours are not sustainable. People get burned out. Before, we were so busy, we never had time to think, ‘Hey, this is crazy!’ Now, everything’s changed.”

The situation hit a turning point this past July. “The crew was running shows and doing changeovers,” Barlow said. “Collectively, we decided it was dangerous to work with how exhausted we were. We all ended up walking out and Tuacahn shut down for a show.”

As International Representative Radar Bateman observed, “That crew didn’t know the strength and leverage they had. They shut down a 2,000-seat theater for the evening. The crew said, ‘We need a break, we’re done.’ They left the employer unable to do the turnaround. It’s really impressive – workers at a small regional theater who are frustrated with the working conditions take it into their own hands and say, ‘Enough is enough!’”

Soon, Barlow’s co-workers signed cards joining IATSE and demanded recognition. Several weeks later, they won union representation. At the time of this writing, they were in the midst of bargaining their first contract.

“We’re working for better pay, safer working conditions, trying to get some training instated, and better hours,” Barlow noted. “We’re not saying we won’t work long hours, but if you want us to, you’ve got to pay for it. Or better yet, schedule more people.

“The turnover rate here is pretty insane,” he added. “It seems like every few years, we lose all our good staff to better paying jobs. What we’re most trying to do is to make Tuacahn a place where stagehands and crew members want to work.”



“It’s remarkable that we were able to get these venues under contract following such a painful time for the industry,” said International President Matthew D. Loeb. “Though others have wielded the pandemic as a weapon against workers and their contracts, I am encouraged that the Pacific Northwest is leading the way in creating a more sustainable industry going forward.”

International Representative Dan Little emphasized the leverage IATSE has throughout much of the country in the current environment. “There are unrepresented employers looking to staff their events and not able to find sufficient workers,” he said. “It’s happening with some frequency in places like Orlando; even though it’s not a union-friendly state, those employers have turned to the IA Local to get the

show done on time, on budget, and safely. Our members are true professionals and because IATSE worked during the pandemic to be a steady hand at the till, they’re better positioned to succeed now.

“We have a collective bargaining agreement in Daytona Beach to staff a four-day Danny Wimmer Productions festival, Welcome to Rockville,” Little said. “We’re inviting unrepresented workers to connect with our union and with other stage Locals for the purpose of finding work. This has always been an industry where you get work through relationships and professional networks. They’ve all been damaged severely by the pandemic. Now, we want to help all workers in our industry be better connected with each other for their mutual aid, protection and benefit. We are telling



unrepresented workers, ‘We want to know you and we want you to know us.’ We are very aggressively recruiting people to sign up and connect with us.”

“Just like the crew at Tuacahn Amphitheatre [see the sidebar] who staged a walkout and asked for representation, we’re seeing lots of unrepresented workers reaching out to us in cities all across the country to see that they have safer workplaces coming back into this industry,” Hartnett said. “With our diligence in negotiating safety protocols and the education we provide through the Training Trust to keep skills up, as we return out of pandemic, workers see that IA members are the best-skilled and trained professionals in the industry and it’s leading to people wanting to have things in their workplaces they haven’t had before.”

### CANADA – A SLOWER RETURN

While live events have been slower to open in Canada than south of the border, IATSE’s aggressive lobbying and political action efforts have ensured that members still awaiting the return of work have a solid and humane safety net.

“There have been some reopenings this fall, including the return of many sports teams to their home arenas, a few concerts, and some theatre,” said International Vice President Lewis. “Outdoor events have taken place — for example,

Stratford put on plays and Regina did quite a few concerts under tents. But ultimately, it’s going to be the Spring of 2022 before we’re close to back to normal.

“That’s why we’ve maintained our aggressive, proactive stance in ensuring our members are taken care of,” he noted. “Working with other industry stakeholders, we’ve met with untold numbers of officials in the Labour, Heritage, Finance and other Ministries to get extension after extension in benefits to our members.”

Shortly after the pandemic hit, at IATSE’s urging, the federal government instituted the Canada Emergency Response Benefit (CERB) for people who did not qualify for traditional unemployment insurance because they were self-employed. It provided \$2,000/month and allowed claimants to earn up to \$1,000 in gross wages per month without losing their benefits. This was succeeded by the Canada Recovery Benefit (CRB), which lasted until October 23, 2021. That, in turn, replaced by the Canada Worker Lockdown Benefit, which is providing \$300/week to eligible workers through May 7, 2022.

“We lobbied hard for the extension of benefits for our members,” Lewis said. “We found that from August to December 2021, we had a 65 percent drop in work hours in Montreal compared to the same period in 2019. The drop

**“We want to help all workers in our industry be better connected with each other for their mutual aid, protection and benefit.”**

**DAN LITTLE INTERNATIONAL REPRESENTATIVE**







was even steeper in other cities — 72 percent in Vancouver, 72 percent in Regina, and 73 percent in Ottawa, for example. This helped make our case persuasive in winning the Canada Worker Lockdown Benefit.”

“As someone who primarily finds myself working in theatres, the pandemic hit hard,” said Local 906 member John-Michael Flynn. “Future work opportunities disappeared in the blink of an eye. The news and the internet would have you believe the world stopped. However, it didn’t. I still had to buy formula and diapers for my newborn daughter. My partner and I still had to buy groceries, pay rent, and all the other daily necessities we need to exist. And both of us, unemployed without a source of income.

“Thankfully, as a result of the hard work done by members and representatives of IATSE, the federal government introduced CERB and then followed up with CRB,” he noted. “Because of these programs, my daughter could be fed and clothed. My partner and I could pay the bills that are always there, even in the middle of a global pandemic. These programs are still needed as much as they were when they were first introduced. I still do not know when the work will pick up enough that I can make a living.”

Throughout the pandemic, the IATSE worked collaboratively with the Liberal Government. This was evidenced when the Party’s election platform was released and will also pay important dividends for Canadian members now and into the future under the continued leadership of Prime Minister Justin Trudeau. Specifically, the platform states that the federal government will:

- Launch a new Arts and Culture Recovery Program that will match ticket sales for performing arts, live theatres, and other cultural venues to compensate for reduced capacity.
- Extend COVID-19 related insurance coverage for media production stoppages to support 150,000 Canadian jobs.
- Implement a COVID-19 transitional support program to provide emergency relief to out-of-work artists, craftspeople, creators, and authors who are primarily self-employed or independent contractors.
- Ensure the realities of artists and cultural workers are considered in upcoming reforms to the Employment Insurance system.

This is vitally important, because unlike in the U.S., party platforms in Canada usually turn into legislation that is passed within the first one hundred days of the new government.

“The Liberal government campaigned to help theatre companies that reopen but can’t have full houses and we expect this plan will be enacted into law soon,” Lewis said. “In addition, we’ve been having productive discussions with the Heritage Ministry about how the Arts and Culture Recovery Program will be administered and we will likely be involved in this process in some capacity.

“This could create a huge organizing opportunity, which we will certainly maximize,” he added. “This will be especially important because a lot of our stage members have gone to work in film and television production in Vancouver, Toronto and Montreal. As live theatre and other performances come



back, we're going to take extra steps to ensure we have the supply to meet the labour demand.

"Overall, our response throughout the pandemic shows the value of IATSE membership," Lewis said. "We responded on multiple levels, through efforts like IATSE CARES, our lobbying, and keeping members' extended health care coverage. When times are tough, it really shows the strength of an organization and in this crisis, we saw the strength of the IA."

## **BUILDING BACK BETTER**

Ultimately, the COVID-19 pandemic has led to a reckoning within the entertainment industry, as well as much of the economy and society. The unprecedented disruption to IATSE members' livelihoods — and to everyone's lives — had profound consequences that are only now starting to be unraveled.

Hours, schedules, work conditions, and safety are at the top of the list in most bargaining and in most organizing campaigns.

"I believe that the live event industry is suffering from the same dilemma that the U.S. economy overall is suffering from — that employers invest in short-term profits rather than making a long-term commitment to workers," said Barnes. "You can apply that everywhere — health care companies not investing in PPE or ventilators, or the U.S. overall not investing in infrastructure.

"But now, with Build Back Better, we're seeing a change in this mindset led by the President of the United States — and by organized labor," he continued. "Corporations come and go, but organized labor's been around since the 19th century and IATSE's been here since 1893. It's by taking this long view that we can create a new normal better than the old."

"We've faced the toughest test of our lifetimes since March 2020 and I think we've passed with flying colors so far, but that test is not over yet," said President Loeb. "It's wonderful that many members are back at work, but we're still fighting for every member who can't yet return. And we're fighting to ensure that the workplaces our members return to are better, safer, and more humane than ever.

"This fight is occurring on every level — in organizing, bargaining, political and legislative action, safety and training," Loeb said. "We are laser-focused on the challenges of the current and post-pandemic workplace, whether it involves live events, film and television production, conventions and exhibits, or broadcast.

"The days to come will not be without their struggles," he continued. "To employers with the gall to demand give-backs, we're saying, 'No way, no how, not ever.' To employers struggling with worker shortages, we're taking aggressive, affirmative measures to ensure that we are — and will continue to be — the only source of qualified, skilled, productive and safe craftspeople in the industry. To members still out of work, we've got your backs. To members back at work, we are doing everything in our power to ensure that your theater, venue, studio, set and hall is safe — safe from COVID or a future disease, safe from other hazards, and safe from overwork and burnout.

"There is light at the end of this tunnel," Loeb said. "It's our job to make it brighter than ever, and together, we will do this. We will make our industry sustainable — and sustaining for our members."

**"It's wonderful that many members are back at work, but we're still fighting for every member who can't yet return."**

**MATTHEW D. LOEB, INTERNATIONAL PRESIDENT**



# Convention Education: Race, Inequality and Conscious Inclusions in our Workplaces

**T**he IATSE has amazing accomplishments in the areas of a leadership, craft skills and safety, activism, and communication. The beautiful things we make and do on the job are the envy of the world. And yet, just as is true of our larger society, alongside these beautiful things, racism has been embedded in the history and culture of our union—often operating without any ill intent, malice, or even conscious awareness. But it’s been there all the time, coexisting with all of the values that promote positive growth and strength for workers.

The past year and a half will be notable in our union history as marked in many ways and key among these will be the reality that this was the moment that the IATSE made a commitment to get comfortable with being uncomfortable, and to address the issue of race.

On July 24, IATSE Convention delegates were invited to an education session, “Race, Inequality and Conscious Inclusion in our Workplaces.” The fast-paced class tackles how our union values of solidarity, fairness, diversity, equity, and inclusion reflect our commitment to rising together. The components of the session included: Understanding the Past; Understanding Ourselves; and Understanding that together, we all play a role in building strong, equitable local unions. In three words: “Then, Now, Next.” By popular demand, the session was repeated as a webinar for all IATSE kin, sisters, and brothers on September 24.

At both sessions attendee deepened their understanding of both history and our place in shaping the future for IATSE workers. The two presenters were Catrice Monson, Managing Director and Co-Founder of Right Size Media, and Dr. Todd Vachon, Director of the Labor Education Research Action Network at Rutgers University.

Dr. Vachon challenged attendees to think as a sociologist and showed how policy decisions have been made by those in power through history. Policy is not like the weather - something that ‘just happens’ and is out of our control. Ms. Monson guided us to see how inequity is baked into culture, reflect on our own bias,

and understand ourselves and think about ways to dismantle systems that don’t uphold fairness and equal treatment.

The final component of the class was to consider what each of us can do in an ongoing way to ensure equity and emphasized how doing this work will take all of us learning and holding each other accountable. A packet of resources for individuals, local unions and communities was introduced and is widely available from the IATSE website [iatse.co/resourcepacketraceinequalityandconsciousinclusions](http://iatse.co/resourcepacketraceinequalityandconsciousinclusions)

This packet is full of resources, activities, links, and paths to learning. Local unions can share these resources with leaders, members, and within your community for individual or collective learning. Learning history with empathy, critical thinking, and humility strengthens our union. For a short video on how to use this resource packet, visit [iatse.co/attendeeresourcepacket](http://iatse.co/attendeeresourcepacket).

We cannot do better until we know better and learning about the past in courses like this can help us understand our present and transform our future. Just think if previous generations had worked to break these barriers down before us! We would be so grateful, and our Locals would already be stronger and more diverse. We have the chance right now to step up and give this gift of a fairer legacy to the leaders and members who will follow us--our crews, our colleagues, our union sibs, and our communities.

Diversity, Equity, Inclusion and Belonging are union issues. They are part of our solidarity. Together We Rise.



## THE 2021 LONG REACH LONG RIDERS - A RIVER RUNS THROUGH IT

In June, IATSE members united for the 18th annual Long Reach Long Riders motorcycle charity ride to help raise money for the Behind The Scenes foundation.

Members pictured left to right:

Joe Aldridge Local 720

Danny Borelis Local 16

Paul Sannerud Local 141

Peggy Sannerud Local 416

Eddie Raymond Local 16

Jim Van Bergen Local One & 829

Jon Kirchhofer Local 13

Bill Ellis Local 635



## ANNOUNCING THE IATSE EDUCATION AND TRAINING DEPARTMENT WEBINAR CHANNEL:

The IATSE Leadership Training Webinar Channel includes recordings on a range of topics, including Labor Law, The Duties of the Secretary-Treasurer and Trustees, Communication, Mental Health, Public Speaking, Resources of the IATSE Training Trust Fund, Leading Union Teams, and more! For access to the Leadership Training Webinar Channel, email [officerinstitute@iatse.net](mailto:officerinstitute@iatse.net) with the subject line "Leadership Training Webinar Channel".

## Mental Health and Suicide Prevention Initiative

*See the world in a new light*



Gain the skills you need to reach out and provide initial help and support to someone who may be developing a mental health or substance use problem or experiencing a crisis. Mental Health First Aid training takes the fear and hesitation out of starting conversations by teaching you how to recognize the signs and symptoms, listen non judgmentally and give reassurance, and refer a person to appropriate professional support and services.

IATSE Members and those working under IATSE agreements may be eligible for Training Trust Fund reimbursement upon proof of successful completion.

**For more information please visit: [btshelp.org/mhfa](http://btshelp.org/mhfa)**

### DATES

#### JANUARY

Sunday, 9th from 10 a.m.- 4 p.m. EST  
Wednesday, 12th from 4 p.m. - 10 p.m. EST  
Tuesday, 18th from 1 p.m. - 7 p.m. EST  
Sunday, 23rd from 4 p.m. - 10 p.m. EST

#### FEBRUARY

Sunday, 6th from 10 a.m.- 4 p.m. EST  
Wednesday, 9th from 4 p.m. - 10 p.m. EST  
Tuesday, 15th from 1 p.m. - 7 p.m. EST  
Sunday, 20th from 4 p.m. - 10 p.m. EST





When the General Executive Board Meeting concludes, Winter School begins! Extend your stay in Puerto Rico for two days and grow your leadership skills alongside your fellow union officers.

# Winter School *in* Puerto Rico

Classes will begin mid-day on Friday, January 28, 2022 and end at approximately 6:00 p.m. on Saturday, January 29, 2022.

**Choose One: Courses occur simultaneously.**

For U.S. & Canadian Locals

For U.S. Local Unions Only

## **Being the Change: Inclusivity in Our Unions & Workplaces**

Diversity, equity, inclusion, and belonging are union issues. Understand the power of inclusive environments and how you can effect positive change in your local and strengthen our entire alliance.

## **The Right to Union Representation: Weingarten Rights**

Understand the ins and outs of when workers have a right to Union representation in meetings with management. Practice and elevate your skills in advising workers on these rights.

Application at [iatse.net/education/#localleaders](https://iatse.net/education/#localleaders)  
and in this issue of *The Bulletin*

Both classes open to current Local Union Presidents, Secretary-Treasurers, Trustees, Business Agents, Officers, Officials & Executive Board Members only. All applications must be authorized by the Local Union Executive Board.



# IATSE ENTERTAINMENT & EXHIBITION INDUSTRIES TRAINING TRUST FUND

PROVIDING TRAINING OPPORTUNITIES FOR THE IATSE WORKFORCE

## 2022 Application Schedule COURSE REIMBURSEMENT

### QUARTER 1

JAN 1 – MAR 31

*Due November 19, 2021*

### QUARTER 2

APR 1 – JUN 30

*Due March 4, 2022*

### QUARTER 3

JUL 1 – SEP 30

*Due June 3, 2022*

### QUARTER 4

OCT 1 – DEC 31

*Due September 2, 2022*

We offer reimbursements to local unions setting up their own safety and craft skills courses. Reimbursements are intended to help defray the cost of providing group safety and craft skills training. Applications must be submitted before the training takes place in accordance with the application schedule. If you need help completing your local's application, we can help you put together the course description and outline and explain how to itemize anticipated expenses on the application.

Curious if your local's trainings are eligible for funding? Reach out! Here are just a few of the courses we supported this year: Costume Headpieces; Basic Camera Operator; Lighting Controls, Networking, & Programming; ETCP Theater Rigging Prep; ETCP Arena Rigging Prep; Basic & Intermediate Theatrical Lighting; Ground Rigging; MEWP & Forklift Operator; Portable Power Distribution & Electrics; Rope Rigging & Hauling Techniques; Embellishing Costumes & Props; Eos Light Desk; Fall Protection; Machine Sewing; MIG Welding; Ropes & Knots.

[www.iatsetrainingtrust.org/course-reimbursement](http://www.iatsetrainingtrust.org/course-reimbursement)

## TTF SAFETY FIRST! ONLINE COURSES: NEW RELEASES

### COVID-19: Recommended Guidelines for Preventing Exposure in the Workplace

The course was updated to include new information and additional recommended practices to minimize the spread of COVID-19 upon returning to the workplace.

### Wardrobe and Costume Department Safety

This course is now available in the Instructor Led Training (ILT) format! The curriculum was designed to be very user-friendly, and instructors can choose which portions they teach themselves and which portions they want taught through narration.

[www.iatsetrainingtrust.org/safetyfirst](http://www.iatsetrainingtrust.org/safetyfirst)



[iatsetrainingtrust.org/newsletter](http://iatsetrainingtrust.org/newsletter)



[info@iatsettf.org](mailto:info@iatsettf.org)



@IATSETTF



@IATSETTF





# IATSE ENTERTAINMENT & EXHIBITION INDUSTRIES TRAINING TRUST FUND

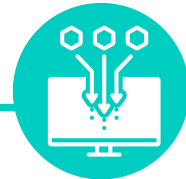
PROVIDING TRAINING OPPORTUNITIES FOR THE IATSE WORKFORCE

## Distance Learning TRAINING TOOLS FOR LOCAL UNIONS



### BECOME A LINKEDIN LEARNING SUB-ADMIN

Sub-Administrators can view the LinkedIn Learning users in their local union, create and share collections within their local union, and run usage reports on the workers in their local union.



### CREATE LINKEDIN LEARNING COLLECTIONS

Creating learning collections is a great way to categorize content your local workers might be interested in learning. Sub-Administrators can create separate collections for the various crafts represented by your local, too!



### USE THE TTF SAFETY FIRST! CURRICULUM

Our easy-to-access curriculum doesn't require weeks of preparation. Local trainers can facilitate group courses with or without narration and can pause to discuss their own subject matter experiences. Interactive activities reinforce the material and keep workers engaged.

### DISTRIBUTE A CRAFT SKILLS TRAINING SURVEY

Check in on your local workers' training needs through online methods. Use a tool like Google Forms or SurveyMonkey to make an online survey any worker can fill out with their mobile device. Download our template to guide your questions.



### REQUEST A COPY OF THE IATSE TTF GUIDE TO DEVELOPING TRAINING PROGRAMS

Whether your local union has an established training program or is just starting out, this guide will walk you through evaluating and addressing your local's training needs.



[iatsetrainingtrust.org/newsletter](http://iatsetrainingtrust.org/newsletter)



[info@iatsettf.org](mailto:info@iatsettf.org)



[@IATSETTF](https://twitter.com/IATSETTF)



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# IATSE Family Members Awarded 2021 Union Plus Scholarships

Union Plus recently awarded \$250,000 in scholarships to 199 students representing 37 unions, including three winners representing the International Alliance of Theatrical Stage Employees (IATSE). This year's group of scholarship recipients includes university, college, and trade or technical school students from 42 states.

“During a time of continued disruption and hardship for many families, Union Plus is glad that we are once more able to share a higher than usual scholarship award amount to help union families offset the cost of college education,” Union Plus President Mitch Stevens said. “We are proud to support this year’s exceptional group of 199 winners as they pursue higher education in a new environment after a year of largely virtual schooling.”

Meet the 2021 IATSE winners:

**MARGUERITE ANDRICH  
UNIVERSITY OF FLORIDA (UF)  
PINE VIEW SCHOOL FOR THE GIFTED,  
OSPREY, FLORIDA (2020)**

Marguerite recently finished her first year as one of 12 Presidential Platinum Scholars at UF, where she majors in anthropology and art history with a focus in linguistics. She is also a part of the University Research Scholars Program at UF. Marguerite, who speaks Spanish and is learning Italian, plans to pursue a master’s degree in ethnolinguistics after completing her bachelor’s degree in 2024. She completed dual enrollment courses at State College of Florida during her senior year at Pine View and was named the 2020 Boys & Girls Clubs of America Florida Youth of the Year. Marguerite is a graduate of the Boys & Girls Clubs of Sarasota County [Florida] SRQVolunteer and STAR Leadership Training programs.

While in middle school, Marguerite created Bag Up the

Love, a service project through which she donates duffle bags filled with art and school supplies, toiletries, and stuffed animals to the Safe Children’s Coalition of Sarasota County. Marguerite is thankful for her father’s IATSE membership. “My family feels secure that my dad is protected when he goes to work,” she said. “Film production is known for long hours and sometimes dangerous work conditions. If any issues arise, he knows his IATSE representatives will support him.”

Activities, honors, and employment: Sarasota County Youth Council for Social Justice; Sarasota Youth Philharmonic Orchestra; National Spanish Honor Society; Pine View Model United Nations; Academic Scholars Award; Florida Bright Futures Scholar; Elks National Foundation Scholar; Michael Knight Foundation Scholar; Sarasota County Boys & Girls Clubs internship

*Volunteerism: Bag Up the Love; UnidosNOW*

**LAUREN RICHNER  
WORTHINGTON [OHIO] KILBOURNE HIGH  
SCHOOL (WKHS) (2021)**

Lauren will begin college this fall and plans to major in natural science. She is inspired to pursue a career in the medical field after seeing the impact of science while traveling abroad and after participating in the COVID-19 vaccine clinical trial last winter. Lauren was among the top students in her graduating





class at WKHS, where she completed several AP courses and was a three-sport athlete. She was captain of the school's swim team, which twice qualified for the state championships, and she plans to continue swimming competitively in college. Lauren was a part of the Columbus Council on World Affairs Global Scholars Diploma Program.

WKHS chemistry teacher Thomas S. Wisard said Lauren is one of the best students he has taught and one of the kindest people he knows. "Lauren is a logical thinker, introspective, and very reflective of herself and how she approaches obstacles," Wisard said. "She would perform exceptionally well in any discipline in college, but Lauren approaches everything with the ordered approach to problem solving that is required in science."

Activities and honors: National Honor Society; Tri-M Music Honor Society; WKHS Kilbourne Singers; WKHS varsity swimming, track and field, water polo; WKHS Academic Honors Award; WKHS Scholar Athlete

*Volunteerism: Leukemia & Lymphoma Society; Amazon Basin well-building project*

### **ABIGAIL RUDD OAKVILLE [MISSOURI] HIGH SCHOOL (OHS) (2021)**

Abby will attend Missouri State University and plans to major in psychology. She is considering teaching or working in an assisted living facility as possible career paths, but she mainly

wants to help change lives for the better. Abby's father has been a union member for more than 30 years, having been a member of the International Association of Machinists and Aerospace Workers (IAM) and the United Food and Commercial Workers (UFCW) in addition to his current IATSE membership. She has enjoyed walking with her father in St. Louis Labor Day parades. "There is a sense of family within all the unions represented when we proudly march through the streets of St. Louis," Abby said. "My dad and IATSE will always be heroes to me. I'm proud to say that I am union made and will forever respect what that means."

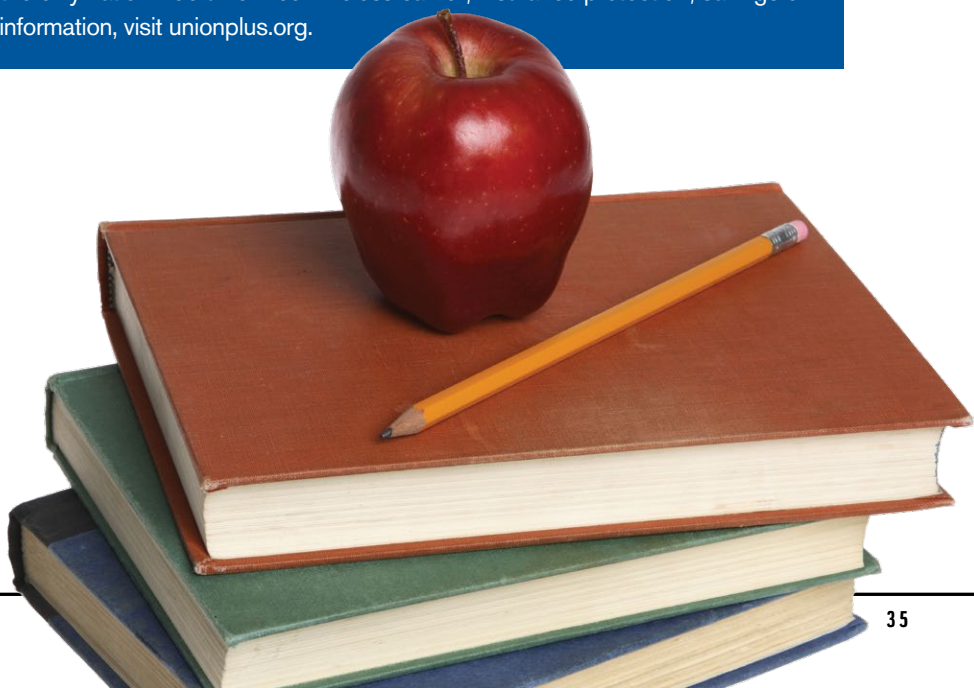
OHS social studies teacher Nicholas Aboussie said Abby is an exemplary young woman and a highly motivated person. "Abby exudes self-discipline, honesty, and maturity — each an essential quality for success," Aboussie said. "She has proven to be very conscientious, and she always goes the extra mile to ensure the best results. Through her enthusiasm, hard work, and smile, Abby has definitely added to OHS student life."

*Activities, honors, and employment: National Honor Society; OHS student council; OHS Channel 97 News; OHS soccer; Kolping Kicks club soccer; Nazareth Living Center*

*Volunteerism: Hope for the Homeless; Adopt-a-Family; Kimmswick [Missouri] Welcome Center daylily fundraiser; Arnold [Missouri] Food Pantry; healthcare workers care packages; assisted living facilities Christmas cards*

## **VISIT [UNIONPLUS.ORG/SCHOLARSHIP](https://unionplus.org/scholarship) FOR APPLICATIONS AND BENEFIT ELIGIBILITY**

In addition to the scholarship program, Union Plus offers the Free College program, which makes it possible for union members and their families to earn an associate degree completely online at no cost. As a complement to the Free College program, Union Plus offers the Bachelor's Degree Completion program, providing union members and their families a no-cost option to complete their bachelor's degree completely online. Union Plus also provides a wide range of money-saving programs, including discounts on wireless services from AT&T, the only nationwide unionized wireless carrier; insurance protection; savings on travel and recreation; and more. For additional information, visit [unionplus.org](https://unionplus.org).



# Meeting the Challenge: The Road to Reviving Live Events

**A**s the Live Event industry is reopening, the Stagecraft Department has been working with Locals within the Department on how to handle the issues of staffing and filling work calls. As the Department has mentioned in meetings and various Zoom webinars with local officers we are aware of the issues our Locals are facing. There are many factors as to why are staffing has been varied and complicated, sadly most of which are out of the control of the Locals and the industry, but calls still need to be filled in order to safely get productions up and running.

To that end, the Department reached out to Business Agent Bo Howard from Local 322 in Charlotte to highlight some of the ways they were able to expand their referral roster in order to meet the challenge in filling work calls. Their successful outreach enabled them to handle major concerts, corporate events, and the return of Broadway touring production.

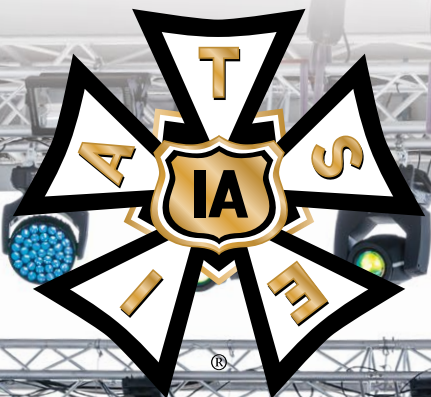
*It has been a long time since March 12th, 2020, the day our world shut down in Charlotte, North Carolina, and as the months ticked by, we all wished for work to return. To be back on the show floor and working a live event and just doing what we love again. Then the light*

*at the end of the tunnel started to shine brighter and brighter. I realized that the work had disappeared for so long that our workforce had changed, become smaller, and was different. I realized that the work was going to return with a vengeance. How would we handle it? How would we be able to staff calls moving forward? How would we need to recruit in a post-pandemic world?*

*In Charlotte, we usually have a monthly information session. Potential new workers can come in and meet us and learn about what we do and what things are like on the first day at work. We explain things to them like job site safety, Stewards, minimum call, meal penalty,*

*collective bargaining, and more. We have them fill out applications, and we give them material to read and take home. We invest two hours into them before they ever start. We fill them with hope for a new opportunity of work. Then we put them in our system and try and start staffing them on our more extensive calls. That is our typical recruitment path. It has worked for us for years*

*As we emerged from the pandemic, productions were overloading our calendar. Three months out, the bookings were well underway, the rescheduled events remained, and many new things were popping up. We had to act; otherwise, our Local would experience a*





massive failure. The one thing that has always been preached into my brain as a Business Agent is, “you have to make your numbers.” Anyone that has ever staffed a job has felt the pressure of a promotor rep or venue manager when we are 1 or 2 workers short. In a post-pandemic world, that pressure is magnified because being 1 or 2 workers short on some days would seem like a blessing. I have heard of calls out there 20 and 30 short. I have seen calls 10-15 short. In my town, all of our venues are running as if their lives depended on it, and after a year and a half closed down, some of their lives do depend on it. So what do you do when you are staring down the barrel of the most significant month you have ever faced. What do you do when you need 450 workers in one day and only have a roster of 350. Do you call all your venues and tell them you can’t do it? No, we don’t do that.

We are the IATSE. We are the best of the best, and when put to the test, we roll up our sleeves, and we get to work doing what union people have done for over a century. We organize workers. That’s what recruitment is. It is organizing the unorganized. It is bringing people behind the curtain and showing them a life they never knew existed. It is taking that community theater volunteer and giving them the chance to be professional and learn what their sweat equity can achieve.

But, how do you find the workers on the largest of days? When the larger events come, and you have to start crewing in a hurry, think outside the box. In my case, I was looking at a day when my four largest venues were operating, and I had several small calls for local companies at the same time. I had a 463 person day in the middle of our largest

month ever. Sometimes you can call upon a Local near you and see if their members are working. In our situation, they were all working somewhere. So, we had to staff the big day with what we had. We had to get creative, and we had to build our numbers fast. So, I used my most valuable resource, the membership.

We created an email account to funnel new workers. We wanted to gather all their information in one place.

We asked every member to send their friend who has bugged them for years to work in the industry. Now is their time.

Our Social Media coordinator created posts and shared them far and wide.

We have members that work at several local colleges. On one campus, our member that works there created a flyer. It was passed around the school and shared through the relevant Departments: Theater, Dance, Music, Engineering, Liberal Arts, History, and more. Our stagehands don’t just come from Theater Departments. On another campus, a member arranged for a radio commercial to air on the campus radio station.

We reached out to the State AFL-CIO and had an informational blast. We reached out to other unions to try and put their laid-off workers on the job.

We reached out to activists in local community groups and diversity organizations like the Kalidescope Group, Charlotte Pride, Goodwill Industries, and Crisis Assistance Ministries. We sent them an informational pamphlet and event-specific details to share with their people.

Our future members can come from anywhere. Cast a wide net. Look in places you would never think to look. Think about the events you have put on for

local groups. Think about the diversity in your community, the organizers around you in all walks of life. We so often look toward the familiar resources. Remember to reach out to charitable organizations trying to help people get back on their feet or local diversity groups that just held a parade a month ago. Remember those groups and think about them when the time comes to ramp up and increase your numbers. Find ways to communicate with those groups.

In two days, our office staff added over 250 people to our database, and we were able to handle the massive day that lay ahead. We put people on the job and got them living wages for the work they put in. One person was in my office and asked me how much he made. I told him the number, and first, his mouth dropped open, then he asked if he could hug me, and he teared up. He said he had never made that much for one day’s work.

When times get hard and the workload seems insurmountable, reach out to your membership ask for help. If you are a Business Agent in a small Local, recruit a member to help you when times are hard, establish a team of people you can go to that will help you fill the weekend, and get calls made. Recruiting new workers for jobs is organizing. As labor leaders, we are organizers. My note for members is to listen to your Business Agents and Call Stewards; if they ask for help, volunteering to help out even a few hours can make a huge difference. And, if they seem like they are struggling and it appears like they need help, offer to help, ask, “what can I do?”

We are the IATSE. We are a family, and TOGETHER WE RISE!

Bo Howard  
Business Agent  
IATSE 322

# From Health Care to Tradeshow – One Woman’s Journey

**K**im Keables, Vice President of Local 835, has a unique perspective on the COVID-19 pandemic. After working as a Wardrobe attendant, and later laying carpet in Kentucky with Local 17, Kim moved to Orlando where work in the Tradeshow Industry was abundant. Kim had been to nursing school, but the wages in Tradeshow made it more lucrative than nursing so there she stayed.

It was on the Tradeshow floor that Kim met her partner. But tragedy struck when he was diagnosed with Pancreatic cancer. With an eye to providing better care for him and his 90-year-old mother, Kim returned to nursing school and got her license. After her partner passed away, Kim stayed in nursing for a while longer. She eventually returned to the Tradeshow industry as a Steward for Local 835. Over time, she became more active in the Local and in 2017, Kim stepped up and ran for Vice President, a position she still holds today.

Kim continues to juggle work between the Tradeshow floor and health care, and currently serves as a Hospital Clinician. In that capacity, she has had a front row seat to the devastation that COVID-19 has brought. She mourns the senseless loss of life attributed to the virus and exacerbated by Florida’s

anti-mask legislation. She struggles with people’s reluctance to get vaccinated. As Kim stated, “Everybody needs to quit picking a side to get us moving forward. This should not be political. It is a medical thing. We should focus on not only our own physical health, but on the health of our community.”

For Kim, that community includes the members of the IATSE, particularly the health and well being of Local 835. She credits Business Representative Mark Hardter for spending countless hours thinking up new ways to help members. Local staff and members did wellness checks throughout the pandemic. The Local hosted and staffed a food bank to assist members and their families, and at Christmas time, they did a toy drive to ensure every child had a gift. Over the course of the last year, the Local expanded its facilities to include a state-of-the-



art training center which offers several new courses, including computer classes to help members find alternative employment.

Local 835, the largest Exhibition Employees Local in the IA, is one of many examples of members who rose up in solidarity to help one another and their communities in a time of real need. With talented members and officers like Kim, they found creative solutions to support their members and their industry. Now, they continue those efforts by supporting the mask and vaccination mandates of their employers and venues, in the hopes that they will help the Tradeshow Industry “...build back better.”



## CREW SHOTS



Locals 3, 787 and the Actor's Equity Association crew celebrating the Pittsburgh Civic Light Opera's 75th Summer Season held at Heinz Field. Left to Right: (Back row) John McCormick, Joe Spinogatti, Karl Bontrager, Todd Nunn, Kevin Hogan, Matthias Neckermann, Matt Abate, Greg Peeler, Jeff Edkins, Chris Evans, Ed West, Tim Brady, David Gotwald, Monty Carlo, Mark Susany. (Middle Row) Kelly Haywood, Greg Brooks, Dan Kendgia, Alicia Reece, Heather Ankley, Jamie Mulvihill, Michelle Exler, Dan Callery, Brandon Martin, Kathy Sullivan. (Front Row) Debra Becker, Andrew Honarvar, Jordan Edkins, Graham Evans, Travis Klingler



After recently ratifying a contract with a brand-new venue, Local 74 members gathered for a crew shot to commemorate the opening night at the Hartford Healthcare Amphitheater with REO Speedwagon and Styx on July 28th in Bridgeport, Connecticut. Left to Right - Tim Folster, Brad Bates, Gardner Friscia, Mike Reilly, Mark LeBlanc, Frank Veres, Robert Andrea, Stephanie Panico, Emery Roth, Kate Crescimanno-Roth. Second Row - Michael Kaplan, Mark Maiocco, Frank Dawid, Jim Braxton, Bill Partello, Chris Williams, Marshall Hannah, Alex Dunn, Kevin Fournelle Todd Wormell was still working when the photo was taken.



Hats off to the run crew who made the reopening of the 'Wicked' Munchkinland Tour in Dallas possible. The first touring Broadway show to re-open, rehearsed in Dallas for three weeks and then had a successful Dallas run of five weeks before continuing to its next and current stop in Charlotte, North Carolina. The photo includes stagehands of the touring run crew, Local 127 stagecraft division, and Local 803 wardrobe, hair and makeup division.

## She felt the fear...She did it anyway!

**S**triketober came rolling into Boston with a vengeance as International Vice President and Local 11 Business Agent Colleen Glynn and the negotiating team at North Shore Music Theatre (NSMT) found themselves on the outside looking in, just as Mamma Mia was scheduled to open a ten-day run. The group had been negotiating with the Theatre for nearly a year, after successfully organizing the crew. On October 1, Glynn and her team, armed with their final proposal and strike authorization from the crew, presented the company owner, Bill Hanney, with the Local's final proposal.

Within two hours, middle management told everyone to leave the building immediately. In essence, they fired the crew, then went about re-blocking the show with the help of actors and other staff. Management brought in a non-union tech to reprogram the lighting. Their intent was to use these folks to run the show. Fortunately, the actors brought their concerns to their Union.

Bill Hanney, the owner and producer of the Theatre argued in the press that the Local was trying to

impose Broadway rates in a regional theatre, alleging that the Local just didn't understand the economics. Hanney said further, "This theater is not going to close because of one bunch of people who don't understand where they are." He vowed the show would go on even if a cappella.

According to the Local, Hanney allegedly received \$3.7 million under the Shuttered Venue Operations Grant (SVOG) program through the Small Business Administration. These funds should have paid for things like payroll

costs, worker protection expenditures, payments to independent contractors, and insurance payments. Yet, Hanney continued to pay his talented staff peanuts and did not provide benefits.

Ironically, by Saturday afternoon, the crew received an email inviting them back to work on Sunday, with apologies for Friday's "sudden cancellation of work" and the assurance that they would all be paid for the day. Work resumed, but discussions around wage rates did not.

According to the Local, NSMT stagehands received sixty percent less



*“This is a true testament to the power of collective action supported by our IATSE foundational pillars of success: Leadership, Skills & Safety, Activism and Communication!”*

**COLLEEN GLYNN  
INTERNATIONAL VICE PRESIDENT  
AND LOCAL 11 BUSINESS AGENT**



than the area's industry average for work that covers everything from props to sound.

After a few days, NSMT still refused to budge on wages. Under the leadership of Business Agent Glynn, the crew stood firm. On Wednesday, October 6, with no change in sight, the crew grabbed their equipment and walked off the job. At 4:15 P.M. Opening night was scheduled for 7:30 P.M. that evening. Soon, they were followed by the Actors and the Musicians, all to the amazement of subscribers who were leaving the rehearsal! The Actors and Musicians vowed to stand in solidarity until the Stagehands were treated equitably. Each of those Unions earn industry standard wages and benefits under their separate contracts. Within a short time, the Opening Night Performance was cancelled.

As the loss of future performances was looming large – the show was scheduled to run through October 17 - negotiations resumed. Finally, the Union and Hanney reached a temporary agreement that increased wages to \$18.00 through October 17 to ensure that Mamma Mia's run would go on. The parties also agreed that discussions would resume after the 17th to secure a bona fide contract.

Glynn worked tirelessly with the crew to keep them together. "It's been



thrilling to see how far these new IATSE members from North Shore Music Theater have come. From the beginning of the pandemic when they reached out to me in fear for their lives, to October 6, their solidarity was unshakeable." Their co-workers had been compelled to work by the employer even after the Governor ordered the closing of non-essential businesses early in the pandemic. A few of them contracted COVID-19.

Glynn went on to say "This unit quickly moved from fear to educating themselves and becoming labor advocates with the help of our Local. They moved to action, fighting for the wages and benefits they deserve. It's been a joy watching them learn first-hand the power

of solidarity and the impact they had on other organized workers at North Shore. Local 11 is proud to have supported their journey and grateful to the actors and musicians who stood with us in this fight. This is a true testament to the power of collective action supported by our IATSE foundational pillars of success: Leadership, Skills & Safety, Activism and Communication!"

The Women's Committee congratulates one of our pillars, Colleen Glynn, for the leadership she provided these workers. Once again, the (U)nlimited (P)otential of one IA Woman expanded the reach of our International and extended protection where workers needed it most!

#IATSEWomenUP



**#IATSEWOMENUP**

**We invite news and views, event announcements, ideas on issues relevant to members, and photos from Local Union Women's Committees. Please submit to:**

**[iatsewomen@iatse.net](mailto:iatsewomen@iatse.net)**

## Peaches, Pears & Plums

**R**ecently, we have seen a variety of natural disasters that have impacted our sisters, brothers and kin across the US and Canada. Hurricanes, wildfires, earthquakes, tornadoes, and excessive heat have all brought devastation to our communities. These disasters are often the cause of theaters to cancel their seasons, film productions and music festivals to shut down and members to lose homes, possessions, and work opportunities.

The climate crisis is real, and it must be addressed sooner rather than later. Fortunately, a variety of resources exist to assist productions in making it a priority.

The Green Committee has been connecting with the Sustainable Production Alliance and the PGA Green Committee to promote their Green Production Guide (GPG.). The GPG is an online toolkit created to assist the entertainment industry in reducing their environmental impact no matter the size, type or budget of a production. Although geared toward motion picture these practices are universal and can be implemented across all crafts.

The first step in the toolkit is PEACH, the Production Environmental Actions Checklist. The checklist includes actions that each department can take to implement sustainable practices. From prep to wrap, you can assess a production's carbon footprint and energy efficiency. Practical solutions and resources are just a few of the steps this guide provides. The checklist can even assist the production in applying for the Environmental Media Association's Green and Gold Seal Awards.

PEAR, is the Production Environmental Accounting Report also known as the carbon footprint

calculator. This report gives a detailed findings of the savings or waste of each department and overall project. Allowing productions to show a savings or that sustainability actions are cost neutral. Proving that sustainability isn't always more expensive.

PLUM, is a Production Lumber Material worksheet that tracks plywood usage and encourages responsibly sourced materials.

The Green Production Guide also has resources for COVID-19 return to work recommendations.

Each of these toolkit's can be found at [www.greenproductionguide.com](http://www.greenproductionguide.com).

The Green Committee has had multiple discussions over the last year with leaders in the entertainment

industry and the prevailing theme has been that climate change must be addressed by our industry. Rank and file workers are in a unique position to assist with this.

On your next gig ask how the show plans to reduce their environmental impact. Ask where the recycling bins are. Can you get refillable water containers rather than plastic water bottles. Can scripts, call sheets, pay stubs or punch lists be emailed rather than distributed on paper? Implement meatless Monday's or donate leftover food.

There are dozens of small steps that each of us can take to make a big difference overall ensuring that the magic of entertainment continues for generations.





# Two Spirit Pride

This year, on September 30th, the Canadian Government marked the first National Day for Truth and Reconciliation. The day is a new federal statutory holiday which honours the lost children and Survivors of residential schools, their families and communities.

The IATSE Pride Committee commemorated this day by acknowledging and educating about our indigenous Two Spirit kin, and announced that we will release an educational video later this year.

Two Spirit is a word that is derived from the Anishinaabe word *niizh manidoowag* which literally means two spirits. It was proposed by Elder Myra Laramee and adopted in 1990, in Winnipeg, Manitoba, at the third annual inter-tribal Native American/First Nations Gay and Lesbian American Conference.

Although many Indigenous languages have their own specific words, this was selected as an umbrella term to represent Indigenous people who are said to have two spirits, both a male and a female. In many cases, these individuals were looked upon as a third gender, and were honoured and revered. They were



often the visionaries, the healers and the medicine people who were respected as fundamental components of the ancient culture and societies. The people lived in peace and harmony without judging each other and in the spirit of non-interference.

When you see the initialism of LGBTQ+, you may see versions that include a 2 or 2S, and that's what it's

referring to. In Canada, you'll often see 2S at the start of LGBTQ+ to show respect that indigenous people were here before us.

So, the next time someone tries to tell you that being gay, lesbian, trans, etc. is a new idea, you can point to the indigenous people who were here long before we arrived to this land, living in harmony with their two spirit kin.

**FOR MORE INFORMATION AND TO KEEP UP  
TO DATE WITH THE PRIDE COMMITTEE, VISIT  
OUR WEBSITE AT: [WWW.IATSEPRIDE.NET](http://WWW.IATSEPRIDE.NET)**

# Leveling the Playing Field in Toronto

Diversity within our workforce is a top priority for many Locals but how exactly can this be achieved? Local 873 is doing great work in their partnership with CEE Centre for Young Black Professionals, xoTO (City of Toronto Film Sector) and the MPA Canada for the Entertainment Trades (or E-Trades) Program.

The program works specifically to train Black professionals, aged 18-30, for careers in the film industry. It offers 4-6 weeks of training followed by a minimum of 5-6 weeks of paid, on-set work placements – and potentially, much longer. Planning began

between partners in 2019, with the intention of launching the first cohort of graduates in 2020, which like so much, had to be postponed. Now in the fall of 2021, the first fourteen participants have successfully completed their training - getting hands-on instruction in the fields of Grip, Electric/Lighting, Props and Set Decoration - and are now ready to work as permittees within the Local on film productions in Toronto.

Planning has begun for the second cohort in early 2022 and this pilot program looks set to become a regular fixture in the Local 873 calendar going forward.





## TRUTH & RECONCILIATION

September 30th marked Canada's first National Day for Truth and Reconciliation. The day is now a federal statutory holiday that honours the lost children and survivors of residential schools, as well as their families and communities. It is meant for remembrance, learning, and supporting the 94 Calls to Action from the Truth and Reconciliation Committee Report.

As part of the Canadian Department's efforts, the IATSE partnered with Reconciliation Education. We pre-paid for 100 spots for members to take the "4 Seasons of Reconciliation" course. The online course is 3 hours long, can be taken in modules to fit any schedule, and those who successfully complete it earn a certificate from First Nations University of Canada. It was so well-received that we've pre-paid for another 100 spots. If you're a Canadian IATSE member in good standing who would like to take the course, email [cdnoffice@iatse.net](mailto:cdnoffice@iatse.net) and let us know you'd like to register.

The IATSE now recognizes National Day for Truth and Reconciliation as a holiday and time of reflection for all the International's fulltime officers, International Representatives, and staff in Canada. "We believe that taking the day to reflect

and educate ourselves is an important step for all employers, including ourselves. I strongly encourage all Canadian Locals to bargain National Day for Truth and Reconciliation into their collective agreements so that they contribute to the reconciliation process and help fulfill the Truth and Reconciliation Commission's 94 Calls to Action," stated International President Matthew D. Loeb.

We have been working with our Locals across Canada to make this a reality and have already been met with some success. Because the National Arts Centre in Ottawa is a federally owned entity, the members of Local 471 will automatically observe the day. In Vancouver, Local 118 has bargained language into their agreement with the Arts Club Theatre, as have Toronto Local B173 with Deluxe Film Distribution, and Regina Local 295 with the Globe Theatre. We encourage all Locals to open meetings with a Land Acknowledgement that is specific to the land they are on, and Local 295 has taken things a step further. President Celeste Pinder has learned a Nêhiyaw (Cree) welcome greeting to open the Local's meetings and follows that with a Land Acknowledgement in English.

In Halifax, Local 849 worked with productions to acknowledge Truth & Reconciliation over the course of that week. Each day, their productions - Moonshine, From, and Sugar Highs - included references to this important event on their call sheets. These involved the name of a prominent First Nations, Inuit, or Métis person, a short bio of that individual, and a link to a related website that provided the reader with more in-depth information on that person. The Local worked with The Confederacy of Mainland Mi'kmaq for help and advice with the selection of the featured individuals. They also asked each production to open with a Land Acknowledgement at the beginning of each day, as well as a moment of silence.

While the majority of the 94 Calls to Action are directed to the Government of Canada, as individuals and as a union, we still have a role to play. Locals can promote awareness and bargain language into agreements. Members can commit to learning more about the culture of Indigenous people, the Residential School system, and the history that brought us to where we are today. It's an ongoing job, but we don't move if we don't start.

## LOCAL 53 MEMBER RECEIVES GOLD CARD



Surrounded by fellow members of Local 53, Brother Robb Grace received his Gold Card from the International. Brother Grace is the first member of Local 53 to hold a Gold card.

## LOCAL UNION NEWS

### THE NATIONAL DAY OF REMEMBRANCE AND ACTION ON VIOLENCE AGAINST WOMEN

On December 6, 1989 at l'École Polytechnique de Montreal, fourteen women were murdered and many others were injured - simply because they were women. The shocking impact of this attack led Parliament in 1991 to designate December 6 as a national day of remembrance and action.

On that day each year, Canadians remember Geneviève Bergeron, Hélène Colgan, Nathalie Croteau, Barbara Daigneault, Anne-Marie Edward, Maud Haviernick, Maryse Laganière, Maryse Leclair, Anne-Marie Lemay, Sonia Pelletier, Michèle Richard, Annie St-Arneault, Annie Turcotte, and Barbara Klucznik-Widajewicz.

As we come together to commemorate this national tragedy, we also reflect on the troubling fact that for women, girls and LGBTQ2 individuals across our country violence continues to be a daily reality. Violence will have impacts on their physical, sexual and reproductive health. They may experience anxiety and a reduced ability to participate in social and economic activities, leaving gaps in our workplaces and in our communities as a result of violence.

The National Day of Remembrance and Action on Violence against Women is about honouring those who have experienced gender-based violence. It is also a time to take action. Each of us must question, call out, and speak up against acts of gender-based violence. We all have a role to play in creating a culture of respect and taking meaningful action to ensure that tragedies like l'École Polytechnique de Montréal never happen again.



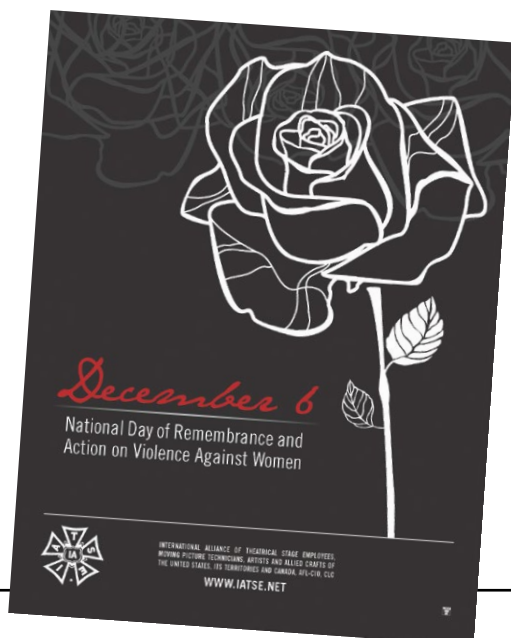
### JOURNÉE NATIONALE DE COMMÉMORATION ET D'ACTION CONTRE LA VIOLENCE FAITE AUX FEMMES

Le 6 décembre 1989 à l'École Polytechnique de Montréal, quatorze femmes ont été tuées et plusieurs autres ont été blessées - pour la simple raison qu'elles étaient des femmes. Les répercussions bouleversantes de cette attaque ont amené le Parlement à désigner, en 1991, le 6 décembre comme une journée nationale d'action et de commémoration.

Chaque année, ce jour-là, les Canadiens se souviennent de Geneviève Bergeron, d'Hélène Colgan, de Nathalie Croteau, de Barbara Daigneault, d'Anne-Marie Edward, de Maud Haviernick, de Maryse Laganière, de Maryse Leclair, d'Anne-Marie Lemay, de Sonia Pelletier, de Michèle Richard, d'Annie St-Arneault, d'Annie Turcotte et de Barbara Klucznik-Widajewicz.

En nous unissant pour commémorer cette tragédie nationale, nous réfléchissons également à un fait troublant : pour les femmes, les filles et les personnes appartenant à la communauté LGBTQ2 partout au pays, la violence demeure une réalité quotidienne. La violence aura des répercussions sur leur santé physique, sexuelle et reproductive. Ces personnes peuvent éprouver de l'anxiété et avoir une capacité réduite de participer à des activités sociales et économiques, créant un manque et des lacunes dans nos milieux de travail et dans nos collectivités en raison de la violence.

La Journée nationale de commémoration et d'action contre la violence faite aux femmes vise à rendre hommage aux personnes qui ont été victimes de violence fondée sur le sexe. C'est aussi le moment d'agir. Chacun de nous doit contester, appeler et critiquer haut et fort, et dénoncer les actes de violence fondés sur le sexe. Nous avons toutes et tous un rôle à jouer pour créer une culture de respect et prendre des mesures concrètes pour que des tragédies comme celle de l'École Polytechnique de Montréal ne se reproduisent plus jamais.





## WHY DO WE NEED A STEWARD?

One of the most difficult positions to fill for any Local is that of Shop Steward. No one wants to be a troublemaker or be the one to go head-to-head with the employer on a regular basis. Yet on the day, in the moment, the Steward is the most important representation that members can have. They can provide perspective, protection, and often help guide members through what can often be a difficult, and confusing situation. It is a critical position,

and one that can be very rewarding.

In the event of a workplace injury, employee discipline, or Collective Agreement breaches, the Steward acts as the eyes and ears of the Local in the workplace - bringing information and background that the local might not otherwise receive. This, together with the personal relationships the Steward develops with fellow employees, can be an invaluable resource when investigating and filing grievances.

What are the responsibilities of the Steward? What legal protections does a Steward have in the workplace? Can the employer direct the Steward to enforce company policies mandates? All of these questions and more are examined in the IATSE Steward Training. Canadian Locals can contact the IATSE Canadian Office for a downloadable version, or to request an International Representative to present it - either in person or online!

## TITMOUSE CANADA ANIMATION COLLECTIVE AGREEMENT A FIRST FOR IATSE IN CANADA

Just over a year ago, animation workers at Titmouse Canada voted overwhelmingly in favour of joining the Canadian Animation Guild, IATSE Local 938. Over 96% of the workers cast their vote and 98% voted 'Yes' to begin the process of improving their working conditions through collective bargaining. One year later, the bargaining unit of over 200 workers vote 96% in favour of ratifying their first collective agreement.

The IATSE's first Canadian animation agreement will bring important changes for Titmouse workers and the animation industry. Significant gains were made in creating wage minimums, guaranteed wage increases, overtime pay, improved sick and personal days, and worker-written bullying and harassment procedures.

Emily Gossman, an animator who was on the bargaining committee, said that "of everything we've negotiated for in this agreement, the aspects I am most excited for are a more flexible and robust sick pay system, wage minimums that increase every year, and the adoption of an anti-harassment policy written by union members. These parts of our agreement help to lay the

foundation for our industry to grow and mature into something that can sustain workers longer and keep them involved in their work for many years."

The other important achievement of this collective agreement is the strong representation that these workers will achieve through union membership and the precedent it will set for the animation industry in Canada. Alex Pelletier, an Animation Director at Titmouse who was also on the bargaining committee, said "The collective agreement will improve the transparency for starting wages and benefits. Our union will act in our best interest to ensure everyone is treated fairly. This agreement will lay the groundwork in establishing consistent standards for the Canadian industry as well!"

The ratification of the Titmouse collective agreement is a ground-breaking victory for animation workers in Canada and will not be the last of its kind. Organizing efforts in animation continue across Canada as more and more workers come together to improve their working conditions.

On Sunday, August 15, 2021, the Local One Sisters Committee celebrated their tenth Anniversary. Cheers! to a decade of resilience, commitment and solidarity within our union and our communities. #IATSEWomenUp



# LOCAL UNION NEWS

## CANADIAN LABOUR CONGRESS APPOINTMENTS

Following the election of the leadership of the Canadian Labour Congress, each CLC Committee and Working Group is also re-formed and confirmed. We are pleased to announce the IATSE's representation on these national groups:

National Political Action Committee:

International Representative Krista Hurdon (re-appointed)

Solidarity & Pride Working Group:

Cdn Office Operations Manager Nate Richmond (re-appointed)

Young Workers Working Group:

Local 168 Member Anna-Lena Steiner (newly appointed)

Workers of Colour Working Group:

Local 471 Member Jonquil Garrick-Reynolds (newly appointed)



## WEAR YOUR UNION LOGO DAY!

On Friday September 3, 2021, IATSE kin joined in solidarity to participate in "Wear Your Union Logo Day" in recognition of Labor Day, where members were encouraged to post photos of themselves rocking their union swag and submit them through the new IATSE website.

More than 200 members participated in the #UnionLogoDay campaign, displaying an extraordinary united front ahead of the Federal Holiday celebrating working people and their unions. Pictured here: IATSE General Office Staff, West Coast Office Staff, Locals 10 and 669.





# A Quick Guide To CEIRP



## The Canadian Entertainment Industry Retirement Plan

**Who?** CEIRP is the savings and retirement plan for most IATSE Locals, DGC, Entertainment Partners Canada, Actsafe Safety Association and the B.C. Council of Film Unions.

**What?** CEIRP makes saving easy with several plan choices to help you reach your retirement & savings goals, like: RRSP, NRSP, TFSA, RESP or RRIF.

**Where?** Our members are across Canada.

**When?** Speak to your Group RRSP Administrator about payroll contributions. Additional contributions can also be done through your online banking.

**Why?** Because no one should have to work past retirement age simply because they can't afford to retire.

**How?** For more information on how to register, contact your Group RRSP Administrator.

[www.ceirp.ca](http://www.ceirp.ca) [@ceirprrcid](https://www.facebook.com/ceirprrcid) [@ceirp\\_rrcid](https://twitter.com/ceirp_rrcid)



## IATSE'S CANADIAN LOBBYIST IS ONE OF THE MOST ACTIVE ON THE HILL

Since COVID-19 shut the entertainment industry down, the IATSE has upped its lobbying efforts to try and ensure that both our members and our industry are supported. The Canadian Department works closely with lobbyist Isabel Metcalfe to get our message out and get the meetings we need, and that's been reflected in the numbers. The Lobby Monitor collated the top 100 most active consultants and in-house lobbyists, based on the number of communication reports submitted between the 2020 Throne Speech on Sept. 23, 2020, and the dissolution of the 43rd Canadian Parliament on Aug. 15, 2021. Of the Top 100, Isabel came in at Number 4. We are grateful to have Isabel on our side, and we'll continue to do everything we can to ensure that the voice of IATSE is heard on Parliament Hill.

# Un guide rapide du RRCID



## Le régime de retraite canadien de l'industrie du divertissement

**Qui ?** Le RRCID est le régime de retraite de la majorité des sections locales de l'AIEST, de la Guilde canadienne des réalisateurs (GCR), d'Entertainment Partners Canada, Actsafe Safety Association, et le B.C. Council of Film Unions.

**Quoi ?** Le RRCID facilite l'épargne grâce à plusieurs choix de plans pour vous aider à atteindre vos objectifs de retraite et d'épargne, comme : le REER, RNEE, CELL, REEE ou le FERR.

**Où ?** Partout au Canada.

**Quand ?** Parlez à votre administrateur de REER collectifs des cotisations salariales. Vous pouvez également cotiser par le biais de votre banque en ligne.

**Pourquoi ?** Parce que personne ne devrait être obligé de travailler après l'âge de la retraite simplement parce qu'il n'a pas les moyens de prendre sa retraite.

**Comment ?** Pour plus d'informations sur la façon de s'inscrire, contactez votre administrateur de REER collectifs.

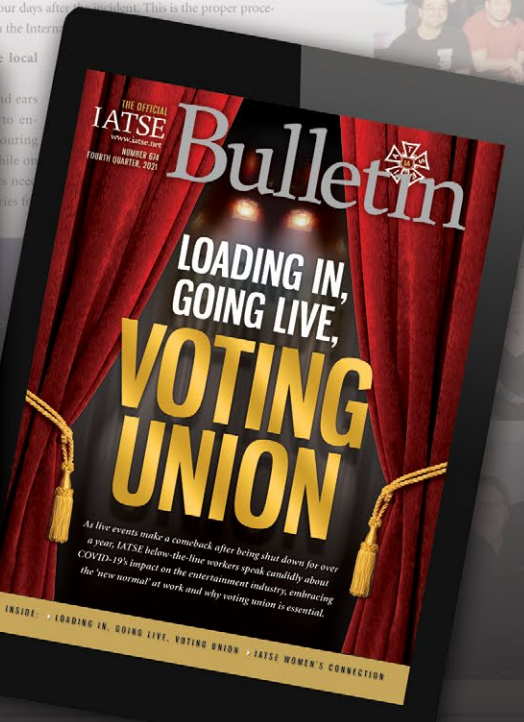
[www.ceirp.ca](http://www.ceirp.ca) [@ceirprrcid](https://www.facebook.com/ceirprrcid) [@ceirp\\_rrcid](https://twitter.com/ceirp_rrcid)

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**This not only allows for us to save paper and reduce emissions, but enhances the experience with linkable content, optimization for mobile devices and more! Go online now and sign up!**

**[admin.iatse-intl.org/Bulletin.aspx](http://admin.iatse-intl.org/Bulletin.aspx)**



From left to right: Back row: Michael Hunter, Michael Perry, Mark Mauricia, Robert Kern, Dennis Gallagher, Dennis Cox and Steve Dichtel; Front row: John Cox, Charles Kohler, Jim Pisano, Ted Kimura and Alan Turner.

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## A SHINING LIGHT: REMEMBERING HALYNA HUTCHINS

*The tragic passing of Local 600 Director of Photography Halyna Hutchins brings tributes (and tears) from union workers across the nation. - by David Geffner*

Anyone who worked with – or even knew – Local 600 Director of Photography Halyna Hutchins came away the better for it. She was a filmmaker whose dedication to her art and craft, to her camera team, to the upward trajectory of her industry (and union) was never ceasing. Hutchins' dedication to empowering female, as well as international filmmakers, who, like her, had made the U.S. their new home, was inspiring to a new generation of immigrant workers.

Nothing about this 42-year-old Los Angeles-based mother, wife, daughter, and sister, who was killed by a prop gun, October 21, on the set of an independent feature outside Santa Fe, NM, was conventional. Born in Northern Ukraine, Hutchins grew up on a Soviet military base in the Arctic Circle surrounded, as her website notes, “by reindeer and nuclear submarines.” And her path to becoming a union cinematographer was as atypical as her “army brat” childhood. After earning a graduate degree in International Journalism from Kyiv National University in Ukraine, Hutchins worked as an investigative journalist in Eastern Europe, on feature documentary productions for the BBC and Discovery Channel. Relocating to New York City, to pursue fashion photography, she yearned, according to an interview she did for the YouTube Spotlight Series: “Why Women Are Excelling in Film,” to “wanting to make art films... just something really big-scale, beautiful, just art-house cinema,” she shared in her own words.

Artistic expression was Hutchins' superpower. And although she'd go on to make some thirty films and shorts, becoming one of a handful of female cinematographers selected for 20th Century Fox's DP Lab program (established to provide greater opportunities for women cinematographers) as well as American Cinematographer's Rising Stars of 2019, her creative blooming wasn't pushed to the forefront until she moved to Los Angeles, where Hutchins graduated from UCLA TFT's Professional Producing Program, and then, three years later, in 2013, was accepted into a two-year master's program at The American Film Institute (AFI).



At AFI, where Hutchins studied under mentors like ASC President and former Local 600 NEB officer Stephen Lighthill (a longtime advocate for gender diversity at both the faculty and graduate levels) and longtime Local 600 NEB member Robert Primes, ASC, she solidified her passion for the art and craft of cinematography. Her thesis film at AFI, *Hidden*, shot for director Rayan Farzad, was screened at Camerimage, the world's only film festival dedicated to cinematography, as well as at AFI Fest and the Austin Film Festival.

Halyna Hutchins was indescribably unique. Close personal friends, like *Hidden* director Farzad, say she made everyone around her better. “She had no ego at all,” he recounts. “Everything Halyna did was to help you to better express your artistic vision and storytelling. Halyna was the one that insisted the family [at the center of *Hidden*] be not American, as I had originally written the characters, but drawn from my background as an Iranian. And after she read an early draft of the script, Halyna tracked down the same vintage lenses [from Panavision] used on *The Godfather*, because she knew it would be perfect for *Hidden*. And she was right!”

Farzad says Hutchins' passion for art – and her fellow artisans – was contagious. “Halyna breathed artistic expression,” he concludes. “On or off the set, she always was looking for the beauty in this world, and the best way to bring that out.”

Perhaps the only way to truly begin to come to terms with this devastating (and preventable) loss are through the words written by her husband, Matt Hutchins, which were read aloud by Director of Photography and Local 600 National President John Lindley, ASC, at both the New Mexico and California vigils.

“Halyna inspired us all with her passion and vision, and her legacy is too meaningful to encapsulate in words. Our loss is enormous, and we will need time to process our grief. The outpouring of sympathy from her many friends has been overwhelming, and we thank everyone for their kind and generous sharing of images and stories of her life. Please take time to remember her, and we will all work together to honor her memory and emulate her determination and creativity.”

# IN MEMORIAM

## REMEMBERING GERALD “CHOOCH” PAGLARO

On July 8, past Local 212 President, Gerald “Chooch” Paglaro, who was also a former Executive Board member of Local 669, passed away peacefully, surrounded by his family after a valiant and all too sudden battle with brain cancer. Due to his lifelong dedication to bettering the lives of workers, Chooch was to have been presented with the International President’s Award at the IATSE Quadrennial Convention. When President Loeb learned of Chooch’s condition, he made arrangements for International Vice President Damian Petti to present the award to Chooch, who proudly received it only days before he passed away. President Loeb’s words were as follows:

It is my privilege to recognize the impressive achievements of a 39-year member who has demonstrated leadership, dedication and teamwork in ways that have greatly benefited the growth and wellbeing of our alliance.

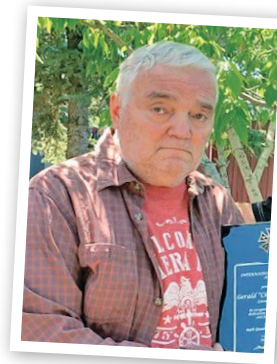
Known simply as “Chooch” to his friends and family, he has been instrumental in numerous successful organizing drives in Western Canada. Serving on the Executive Board of Local 212 from 1992-1998 as Stage VP and President. Chooch worked as a team player to help organize Alberta Theatre Projects, and F&D Scene Changes which is now

the largest scenic shop in the world. On his watch, Local 212 really began to grow through organizing.

Chooch has also served on the Executive Board of the Western Canadian International Cinematographers Guild from 2000-2019. First, as its Secretary and then, mostly, as Prairie Vice President.

Chooch worked with the ICG 669 team, and the International to expand the Local’s Scope and reach. He was involved in organizing camera in Winnipeg as well as helping to develop the low budget and prairie agreements. He been an important force at the District 12, chairing numerous committees for over 35 years and as a steward on the floor.

Indeed, he has contributed to the success of the IA at every level. He is quick to credit others for their roles in these impressive achievements, but the time has come to give well-deserved credit where it is due. Congratulations “Chooch” and thank you for all you have done for our great alliance.



## REMEMBERING ROBERT JOHN MCKENNITT

Robert John McKennitt, age 75, of Stratford, passed away peacefully with his daughters by his side on July 13, 2021.

Robbie will be remembered by all as a fun loving, mischievous soul, with an infectious laugh, full of wit, wisdom and wildness. He had an exuberant approach on life.

A voracious reader, passionate of music and theatre, and loved the crossword. Everywhere he went he would inevitably run into someone he knew, from the Toronto music scene to the streets of Manhattan, someone was always shouting across the street “Hey Mouse”.

His career started in retail in Toronto and Stratford, many will remember his record store “Tracks” on Wellington Street. Robert joined the Stratford Festival as an actor, and then moved into the Production Department as a Technical Buyer. He procured everything for the three theaters in Stratford, as well as the Scene Construction Shop. His contribution to the day-to-day operation was invaluable.

He was a member of IATSE Local 357 since 1988.







## REMEMBERING DIANE ADLER

It is said that a union is all about the collective strength of its members, and about how coming together as a large group can bring about change. Every once in a while, if we are lucky enough, we come across someone who stands out from the crowd, someone who lives and breathes the vision of the group,

who always works for the greater good of all. Diane Adler, who passed away on April 22 of this year, represented all of this, and much more.

Prior to Diane's involvement within Local 700's Board of Directors, she had a long and successful career, first as an assistant editor and then as an editor. She was a trailblazer, leading the way for many female editors to follow in her footsteps.

As Local 700 President, Alan Heim puts it: "Diane's dedication to our Guild was unwavering, even to getting to our Board meetings from the Motion Picture Home by hook, crook or Uber. She was the Board Secretary when I first joined the Board around 1997 and remained an inspirational presence through my first term as President. She will be missed by all of us."

Diane was a true trade unionist, to her core. She not only believed in the mission and goals of our union, she walked the walk, again and again. She walked picket lines and attended union rallies, even into her later years. She attended many IA conventions throughout the years and conducted herself with the utmost professionalism and elegance, an example of a perfect delegate, someone who made our union look good.

Diane joined Local 700's Board of Directors in 1983 and was elected as Secretary in 1992, holding that position until she retired from the Board at the end of 2018. She was a dedicated and steadfast advocate for the membership, always acting out of selflessness and supporting what she believed was best for her fellow members.

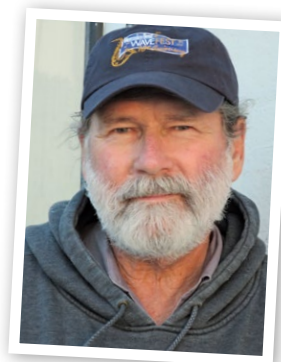
She was an active member since 1960, just over 60 years of service at her passing. Let it never be said that one individual cannot make a difference. Diane showed that one person can. She made a difference for generations to come. Many who will never have the honor of having known her nor the contributions she made to this union, will benefit from her service. Her work is part of the foundation of our Local.

## REMEMBERING MICHAEL CHICKEY

Michael Chickey left us unexpectedly July 23 at the age of 73. Just out of high school Mike followed in his father's footsteps and started working out of Local 33. He worked on staff at CBS for a number of years working as propman for The Merv Griffin Show and The Smothers Brothers Show. He also worked legit theater including 8 years going around the US, Canada and two tours in Japan. It was on his final tour of Miss Saigon that he met his soul mate and wife of twenty years, Ann Capotosto.

Upon retiring he went straight back to work in a sense and spent much of his time "taking it to the streets" photographing and documenting protests and demonstrations all across Southern California.

We are all extremely sad and devastated by his sudden death. He will be missed.



## REMEMBERING STEFANIE SIZE

On May 29, 2021, IATSE Local 772 in Washington D.C. lost our dear union Sister Stefanie L. (Stefie) Size. Her death was sudden as she was working during these trying COVID-19 times at the John F. Kennedy Center during the Honors just days prior to passing. For the past 12 years, Stefie served as the Wardrobe Head of House at the Eisenhower Theatre in the John F. Kennedy Center in Washington D.C.

To those who loved her dearly, we will never forget her tenacity, wit, charm and her ability as a wonderful mother, sister, friend, and a member of the International Alliance of Theatrical Stage Employees.

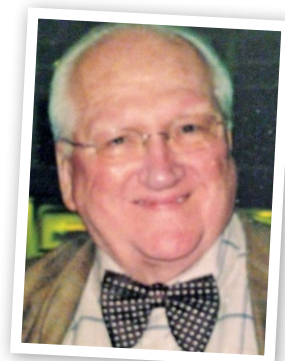
She will be dearly missed, and forever in our hearts.

# IN MEMORIAM

## REMEMBERING EDWARD MACK

Edward T. Mack was initiated into Local 769 on November 10, 1992. He was a longtime and well-respected Dresser for Principal Artists at Lyric Opera of Chicago for over forty years, from 1975 until 2016. He retired at 83. Mack had an amazingly unique recollection of operatic history as well as one-of-a-kind stories about legendary backstage folklore. He worked directly supporting some of the biggest names in this industry. He had a flair for collecting both one-of-a-kind artworks as well as furniture inventory that he would distribute to various antique gallery vendors.

We thank you, Brother Edward for the time, talents, wisdom, humor, as well as many legendary operatic stories that you shared over your lengthy tenure at Lyric and elsewhere. For this and everything else we are most grateful. Cheers and Toi toi toi to you, Brother Ed.



## REMEMBERING JOSEPH CATALANOTTO

Joseph "Little Joe" Catalanotto, 82, died at home in New Orleans on September 25, 2021. He was a friend and mentor; a father, husband, and uncle-to-all; a trouble-maker and problem solver; a gaffer, genie op, cameraman, director, and fixer; an agent of chaos; and, some say, the godfather of film in New Orleans.

Born on April 15, 1939, Little Joe, affectionately known as "Lil Joe," grew up impoverished in the Iberville projects behind the French Quarter. As a sandwich-delivery boy, he frequented Cosimo Matassa's recording studio, where early rock-and-roll greats such as Fats Domino, Irma Thomas, Professor Longhair, The Neville Brothers, and Little Richard recorded hits. As a teenager, Joe became the microphone and cable boy for Cosimo, learning that, despite his humble upbringing, he could be a part of big things.

With the skills he learned at Cosimo's, Little Joe travelled to Jamaica, building a movie studio and learning the crafts of filmmaking. Returning home, he worked on films like "Easy Rider" and "Live and Let Die." Joe's work ethic attracted the attention of Charles Pierce, one of the first modern independent filmmakers. Joe became Charles's right-hand man, doing casting, location scouting, shooting, gripping, special effects, set decorating, editing, and distribution for independent Southern films like "The Town that Dreaded Sundown."

After five years on the road with Charles Pierce, Little Joe returned to New Orleans, bringing with him the extensive knowledge and skills to become an entrepreneur and driving force in the city's nascent movie industry. In 1980, he opened Independent Studios, a complete production service headquartered in the 9th Ward.

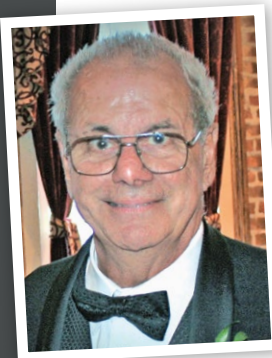
He rented equipment and studio space—and worked on set—for hundreds of movies and commercials, as well as countless music videos for the newly launched MTV. Throughout the 80s and 90s—until it was destroyed by Hurricane Katrina—Lil Joe's studio was frequented by greats such as ACDC, Journey, The Neville Brothers, Better Than Ezra, and Whitney Houston.

Joe was a great cheerleader for New Orleans, beckoning more and more producers to film here. A charter member of the Local 478 film union in New Orleans, Joe hosted early union meetings in his studio. In 2014, the union awarded him their first and only Gold Card.

Lil Joe's most enduring legacy, however, is how passionately he recruited and trained other New Orleanians to work in film. A champion of the underdog, Joe always sought racial and gender equality in the workplace, long before it was popular to do so. Over the years, he mentored hundreds of crew members, offering opportunities and training to become part of the new Hollywood South. Today, if you work in film in New Orleans and weren't trained by Lil Joe, he probably trained the person who did train you.

Last but not least, Joe was a loving husband to Betty Gondrella and a devoted father to his daughter, Cassie, whose childhood growing up in a movie warehouse inspired her own career in the business.

A much beloved character, Little Joe brought laughter and joy to many. One former mentee wrote, "His creative energy was surpassed only by his infectious humor, his endearing personality, and the passion he exhibited in taking on any type of challenge." An admiring friend proclaimed, "Lil Joe is a New Orleans institution... and probably belongs in one!"





# IN MEMORIAM

NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL
<b>Tyler Blumenfeld</b> September 21, 2021	1	<b>Robert N. Pierpont</b> September 4, 2021	30	<b>Woo Chin</b> July 1, 2021	63	<b>Walter A Dickerson, Jr.</b> August 1, 2021	478
<b>Timothy Coffey</b> August 19, 2021	1	<b>Stephen S Barnes Jr.</b> July 1, 2021	33	<b>Marc A. Campisi</b> August 19, 2021	107	<b>Craig Ruiz</b> July 1, 2021	478
<b>Timothy A. Hamilton</b> July 2, 2021	1	<b>Michael Chickey</b> July 23, 2021	33	<b>Louis K. Procaccino</b> September 9, 2021	122	<b>Dale Triguero</b> July 8, 2021	478
<b>Susan Johnson</b> September 13, 2021	1	<b>Jacob G. Godfrey</b> September 10, 2021	33	<b>Phil Alphin</b> July 21, 2021	138	<b>Scott K. Deadwyler</b> September 1, 2021	479
<b>Harold N. Kinsey</b> July 24, 2021	1	<b>Matthew Bulleri</b> July 9, 2021	38	<b>Jeffrey Mcelwrath</b> September 30, 2021	140	<b>Albert G. Omstead</b> July 19, 2021	479
<b>Lincoln J. Stulik</b> August 9, 2021	1	<b>Vincent M. Bruno</b> August 13, 2021	44	<b>John Mears</b> July 31, 2021	168	<b>Bienvenido De La Cruz</b> September 24, 2021	480
<b>Thomas J. Terzi</b> September 9, 2021	1	<b>James T. Creason</b> August 11, 2021	44	<b>Thomas C. Weber</b> July 17, 2021	193	<b>Matthew R. Williams</b> September 18, 2021	480
<b>Jay Turner</b> September 14, 2021	1	<b>William A. Fobert</b> September 7, 2021	44	<b>Lane Mandlis</b> July 2, 2021	210	<b>Gregory Maxim Burdett</b> July 15, 2021	481
<b>Howard P. Weinberg</b> August 6, 2021	1	<b>Robin L. Kolb</b> July 10, 2021	44	<b>Michael Ws Gould</b> July 16, 2021	212	<b>Keith Brzozowski</b> September 18, 2021	489
<b>John O. White</b> July 4, 2021	1	<b>Patrick M. Lees</b> August 15, 2021	44	<b>Mary E. Griffith</b> September 23, 2021	212	<b>Kenneth W. Heist, Jr.</b> August 15, 2021	491
<b>George A. Williamson</b> August 12, 2021	1	<b>Rochelle G. Moser</b> September 14, 2021	44	<b>Ernie Kidd</b> July 3, 2021	212	<b>Malcolm M. Miller Jr.</b> July 21, 2021	491
<b>Raymond Wright</b> September 22, 2021	1	<b>Gerard J. Neville</b> August 25, 2021	44	<b>Gerald Paglaro</b> July 1, 2021	212	<b>Julian Sevilla-Espinal</b> August 14, 2021	494
<b>Donald J. Lapointe</b> August 24, 2021	2	<b>Bryan Phillips</b> September 7, 2021	44	<b>Ansa Schau</b> September 1, 2021	212	<b>Jacqueline Bisset</b> August 12, 2021	600
<b>William A Sears</b> September 23, 2021	2	<b>Michele Poulik</b> August 2, 2021	44	<b>William Koch</b> September 15, 2021	251	<b>Isadore Bleckman</b> September 13, 2021	600
<b>W. Roswell Jones</b> August 7, 2021	3	<b>Samuel E. Price</b> August 28, 2021	44	<b>Robert Monschein</b> September 9, 2021	251	<b>Cameron Boyle</b> August 30, 2021	600
<b>Paul G. Blumenberg</b> August 17, 2021	7	<b>Dennis C. Eckenrode Sr</b> July 11, 2021	51	<b>Alan Sundby</b> September 5, 2021	251	<b>Jack Couffer</b> August 10, 2021	600
<b>Nicholas J. Amuso</b> August 24, 2021	9	<b>Dede P. Dolan</b> August 10, 2021	52	<b>David W. Jarrell Jr.</b> September 26, 2021	271	<b>Ivan Ferguson</b> July 13, 2021	600
<b>William J. Coughlin</b> September 23, 2021	10	<b>Arne S. Olsen</b> September 2, 2021	52	<b>Adam L. York</b> August 23, 2021	322	<b>Robin L. Gray</b> September 7, 2021	600
<b>William Beck</b> September 19, 2021	16	<b>Carlos Quiles Sr.</b> September 14, 2021	52	<b>Brian Burdikoff</b> September 14, 2021	336	<b>Dan Kneece</b> August 9, 2021	600
<b>Douglas R. Elliott</b> September 10, 2021	16	<b>Edward J. Stack</b> July 31, 2021	52	<b>Pamela J. Colvin</b> August 17, 2021	336	<b>William B. Knight</b> September 15, 2021	600
<b>Cecil E. Forbes</b> July 11, 2021	16	<b>Frank J. Stocklin</b> August 17, 2021	52	<b>Robert Mckennitt</b> July 13, 2021	357	<b>William F. Taylor</b> August 30, 2021	600
<b>Peter R. Stolz</b> August 9, 2021	16	<b>Thomas F. Walker</b> August 30, 2021	52	<b>Steven Walberg</b> July 7, 2021	363	<b>Gerald Paglaro</b> July 8, 2021	669
<b>Elroy J. Rusch</b> July 26, 2021	18	<b>Paul Williams</b> August 7, 2021	52	<b>Anderson R. Mccown</b> September 14, 2021	369	<b>Charles G. Ajar Jr.</b> September 8, 2021	695
<b>Patrick Troyan</b> August 13, 2021	18	<b>David L. Dephillips</b> July 8, 2021	53	<b>Kurt Kreutz</b> July 11, 2021	476	<b>W.D. Danny Moore</b> August 29, 2021	695
<b>Manny D. Littin</b> September 30, 2021	24	<b>John I. Fisher</b> August 5, 2021	58	<b>William A. Sears</b> September 23, 2021	476	<b>Jeffery C. Smith</b> July 27, 2021	695
<b>Colin S. Maxwell</b> August 15, 2021	27	<b>Robert D. Henderson</b> September 23, 2021	58	<b>Joseph J. Catalanotto</b> September 26, 2021	478	<b>David H. Cooper</b> August 27, 2021	699

# IN MEMORIAM

NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL
Annette Gagnon September 15, 2021	705	Kenny Solomon June 30, 2021	728	Alfred West September 1, 2021	819	Sydney Schmidt September 19, 2021	891
Margaret A. Guerriero September 2, 2021	705	Thomas Wily August 15, 2021	728	Debi Jonatanson August 9, 2021	849	Paula Elins July 15, 2021	892
Alan Fama July 1, 2021	706	John J. Gaul July 4, 2021	750	Mary E. Griffith September 23, 2021	856	Max C. Fant August 15, 2021	927
William Stewart Jones August 23, 2021	706	Vincent Aleles August 10, 2021	751	Marlene Aarons August 12, 2021	873	Elizabeth Mc Cann September 8, 2021	18032
William H. Jacks August 5, 2021	720	Robert Cutler July 11, 2021	751	Kevin J. Breen August 22, 2021	873	Phyllis Wilhelm August 8, 2021	18032
Aleksandar Malinov June 30, 2021	720	Frank Gartlan July 2, 2021	751	Delano Upshaw September 23, 2021	873	Robert Boyd August 29, 2021	B90
Dennis E. Marable September 30, 2021	720	James Giebler July 3, 2021	751	Mark A. Sanchez July 1, 2021	887	Frank Bernardo September 8, 2021	USA829
Don Neldberg June 30, 2021	720	William Giebler Sr September 24, 2021	751	Brian M. Charleton July 18, 2021	891	John Dapper September 29, 2021	USA829
John Rios August 27, 2021	720	Joseph R. Nekola August 2, 2021	751	Daniel J. Collins August 31, 2021	891	Peggy Farrell September 17, 2021	USA829
Nikolao C. Tino July 15, 2021	720	Patrick T. Colvin August 22, 2021	756	Laurie H. Eadie September 14, 2021	891	Robert Fletcher September 17, 2021	USA829
Brian Tucker July 19, 2021	720	Edward T. Mack September 22, 2021	769	Bruce Hudson August 6, 2021	891	James H. Gardner September 1, 2021	USA829
David A. Carter July 29, 2021	728	Terence Van Wade Johnson September 21, 2021	769	Gaetan Jalbert September 28, 2021	891	Suzanne Mess September 29, 2021	USA829
Chris Franco August 14, 2021	728	Carlos Barbosa August 31, 2021	800	Dean Mcquillen September 23, 2021	891	Nino Novellino August 4, 2021	USA829
John Allen Hawn July 1, 2021	728	Anthony Medina August 18, 2021	800	Zane Mohamed July 17, 2021	891	Caleb Smith September 17, 2021	USA829
Aaron Kish July 2, 2021	728	Patrick J. Rodriguez August 28, 2021	800	David P. Molson August 5, 2021	891	Michael Stein July 19, 2021	USA829
Charles A. Severson August 30, 2021	728	Matthew Trotter September 5, 2021	800	Ryan Ouellette July 29, 2021	891	Gil Wechsler July 22, 2021	USA829
Christopher Shaw July 9, 2021	728	Sandra Vinzant July 2, 2021	810	Lee Sanderson September 27, 2021	891		

## 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.

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Local 631	Fund Contribution
Local 798	Fund Contribution



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**AAE** Amusement Area Employees  
**ADC** Associated Designers of Canada  
**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)  
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**MPSG** Motion Picture Studio Grips (inclusive of Motion Picture Crafts Service and Motion Picture First Aid Employees)  
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**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  
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**S** Stage Employees  
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**SA&P** Scenic Artists and Propmakers  
**SM** Studio Mechanics

**SM&BT** Studio Mechanics & Broadcast Technicians  
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**T&T** Treasurers & Ticket Sellers  
**TBR&SE** Television Broadcasting Remote & Studio Employees  
**TBSE** Television Broadcasting Studio Employees  
**TSA** Ticket Sales Agents  
**TW,MA&HS** Theatrical Wardrobe, Make-Up Artists & Hair Stylists  
**TWU** Theatrical Wardrobe Union  
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**ADC 659 TORONTO, ON** - Simon Rossiter, treasurer@designers.ca; 401 Richmond St. West Suite 350 Toronto, ON, M5V 3A8. (416-907-5829) Bus. Agt.: Simon Rossiter.

**ICG 667 EASTERN CANADA** - Sarah Warland, 229 Wallace Avenue, Toronto, ON M6H 1V5 (416-368-0072) (Fax: 416-368-6932) Bus. Agt.: David Rumley.

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**SA&P 828 PROVINCE OF ONTARIO** - Richard Mongiat, recordingsecretary.iatse828@gmail.com, P.O. Box 80059, 510 Concession Street, Hamilton, ON, L9A1C0. (416-438-3388) (Fax: 416-438-3388) Bus. Agt.: Ashleigh Serge, callsteward.iatse@gmail.com.

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**T B173 TORONTO/HAMILTON, ON** - Paul Williams, 19 Handel Street, Toronto, ON, M6N 4G2. (416-526-5850) Bus. Agt.: Jeff McMahan.

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**T B906 CHARLOTTETOWN, PE** - Ashley Peck, P.O. Box 1032, Charlottetown, PE, C1A 7M4. (902-628-1864) (Fax: 902-566-4648).

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**O 262 MONTREAL, QC** - Audrey Prevost-Labre; 1945 Mullins Bureau 160, Montreal, QC, H3K 1N9. (514-937-6855) (Fax: 514-937-8252) Bus. Agt.: Stephane Ross, s.ross@iatselocal262.com.

**MPSPT 514 PROVINCE OF QUEBEC** - Nicolas Marion, cinemarion@me.com, 1001, BD de Maisonnette E. Bureau 900, Montréal Québec H2L 4P9 Canada (514-844-2113) (Fax: 514-608-1667). Bus. Agt.: Christian Bergeron, christian.bergeron@iatse514.org

**M 523 QUEBEC, QC** - Sylvie Bernard, 2700, Jean Perrin, #490, Quebec, QC, G2C 1S9. (418-847-6335) (Fax: 418-847-6335) Bus. Agts.: (Stage/Riggers) Eric Desmarais; (Proj.) Mario Giguère; (Wardrobe) Sylvie Bernard.

**ICG 667 EASTERN CANADA (Quebec Office)** - 7230 rue Alexandra Street, Suite 111, Montreal, QC H1R 2Z2 (514-937-3667) Bus. Mgr.: Christian Lemay.

**TW,MA&HS 863 MONTREAL, QC** - Melanie Ferrero, iatse863@gmail.com; 4251 rue Fabre, Montreal, QC, H2J 3T5 (514-641-2903). Bus. Agt.: Silvana Fernandez, iatselocal863ha-billeur@hotmail.com.

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**M 300 SASKATOON, SK** - Jess McNabb, ia300@sasktel.net. P.O. Box 1361, Saskatoon, SK, S7K 3N9. (306-370-5744) Bus. Agt.: Kim Warden.

# UNITED STATES

## ALABAMA

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

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**S 033 LOS ANGELES/LONG BEACH/PASADENA/SANTA MONICA** - Darrell F. Aranda, daranda@iatse33.com; 1720 West Magnolia Blvd., Burbank, 91506. (818-841-9233) (Fax: 818-567-1138) Bus. Agts.: (TV) Ronald Valentine, rvalentine@iatse33.com; (Legit) Robert Pagnotta, rpagnotta@iatse33.com.

**APC 044 HOLLYWOOD** - Anthony Pawluc, 12021 Riverside Drive, North Hollywood, 91607. (818-769-2500) (Fax: 818-769-3111) Bus. Agt.: Tobey Bays.

**S 050 SACRAMENTO/CHICO/STOCKTON/MARYSVILLE** - Betsy Martin, secretary@iatse50.org; 1914 Terracina Drive, Suite 120, Sacramento, 95834. (916-444-7654) Bus. Agt.: John Kelly, businessagent@iatse50.org.

**MPSG 080 HOLLYWOOD** - Thomas Valentin, 2520 W. Olive Avenue, Suite 200, Burbank, 91505-4529. (818-526-0700) (Fax: 8185260719) Bus. Agt.: Thom Davis.

**S 107 ALAMEDA COUNTY/OAKLAND/BERKELEY/CONTRA COSTA COUNTY/SOLANO COUNTY/RICHMOND** - Larry Hunter, 303 Hegerberger Road, Suite 204, Oakland, 94621. (510-351-1858) (Fax: 510-430-9830) Bus. Mgr.: Omar Sabeh.

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**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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**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.: Mark Woodall, woodallcm@hotmail.com.

**O 169 ALAMEDA/SOLANO/NAPA AND CONTRA COSTA COUNTIES** - Stephan Shelley, mrsteff@sbcglobal.net; P.O. Box 29284, Oakland, 946049284. (510-470-2424) Bus. Agt.: Stephan Shelley

**M 215 BAKERSFIELD/VISALIA** - Ray Grens, Jr., P.O. Box 555, Bakersfield, 93302. (661-900-2280) Bus. Agt.: Matt Bemon.

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

**M 442 SANTA BARBARA TRICOUNTIES(SANTA BARBARA/VENTURA/SAN LUIS OBISPO COUNTIES)** - Jonathan Hicks, secretary@iatse442.org, P.O. Box 413, Santa Barbara, 93102. (805-898-0442) Bus. Agt.: Brady S. Perrin.

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**ICG 600 INTERNATIONAL CINEMATOGRAPHERS GUILD(See also Georgia, Illinois and New York)** - Stephen Wong; National Executive Director, Rebecca Rhine; Western Region Director, Alexander Tonisson, 7755 Sunset Blvd., Hollywood, 90046. (323-876-0160) (Fax: 323878-1162) Associate National Executive Director/Eastern Region Director, Chaim Kantor (New York: 212-647-7300); Central Region Director, Theresa Khouri (Chicago/Atlanta: 312-243-3841 / 404-888-0600).



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**TWU 784 SAN FRANCISCO/OAKLAND/BERKELEY/ SAN MATEO/CUPERTINO/SAN JOSE/CONCOR** - Margaret Heaman, 1182 Market Street, Suite 312, San Francisco, 94102. (4158618379) Bus. Agt.: Bobbi Boe.

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**SS/C,C,A&APSG 871 HOLLYWOOD** - Elizabeth Seaford, 4011 West Magnolia Blvd., Burbank, 91505-2833. (818-509-7871) (Fax: 818-506-1555) Bus. Reps.: Patric Abaravich, patric@ialocal871.org.

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**TWU 905 SAN DIEGO** - Judith A. Watson, P.O. Box 635292, San Diego, 92163. (619-980-6709) Bus. Agt.: Mary Harris, L905BA@gmail.com.

**S&FMT 923 ANAHEIM** - John Capps, P.O. Box 9031, Anaheim, 92812-9031. Bus. Agt.: Matt Froelich.

**T B18 SAN FRANCISCO** - Johnny Moreno, 450 Harrison Street, Suite 208, San Francisco, 94105. (415-974-0860) (Fax: 415-974-0852) Bus. Agt.: Leontyne Mbele-Mbong.

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**S 229 FORT COLLINS, CO./CHEYENNE/LARAMIE, WY.** - Brandon Ingold, sec@iatse229.org; P.O. Box 677, Fort Collins, 80522. Bus. Agt.: David Denman, ba@iatse229.org, (970-226-2292) (Fax: 970-490-2292).

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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.

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## FLORIDA

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**S 647 NAPLES/FT. MYERS/MARCO ISLAND** - Bill Murphy, P.O. Box 700, Estero, 33929. (239-498-9090) (Fax: 239-948-2637) Bus. Agt.: Peter Browning.

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**GEORGIA**

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**TWU 769 CHICAGO** - Kathryn Rubel, 1250 Hunters Ridge West, Hoffman Estates, 60192. (847-732-6326) (Fax: 847-608-6884) Bus. Agt.: Thomas Pusateri.

**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. Mngr.: 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 B46 CHICAGO, IL/MILWAUKEE, WI** - Steve Altman, 216 S. Jefferson Street, Suite 203, Chicago, 60661. (312-454-1110) (Fax: 312454-6110) Bus. Agt.: Anthony M. Spano.

**INDIANA**

**S 030 INDIANAPOLIS/KOKOMO/RICHMOND/EARLHAM COLLEGE /LOGANSPORT/ PERU/CONNORSVILLE/ANDERSON/MUNCIE/PORTLAN** - Steve Richardson, 1407 East Riverside Drive, Indianapolis, 46202-2037. (317-638-3226) (Fax: 317-638-6126). Bus. Agt.: Steve Richardson .

**S 049 TERRE HAUTE** - Stephanie Driggers, wsdriggers@gmail.com; 2177 Morton Street, Terre Haute, 47802. (812-240-7049) 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.: Scott VanMeter, Joe Newman.

**M 125 LAKE PORTER/LA PORTE COUNTIES/FORT WAYNE/LAFAYETTE/ FRANKFORT/CRAWFORDSVILLE** - Steven Choate, schoate62@yahoo.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** - Richard Bakos, P.O. Box 474, South Bend, IN 46624. (574-292-1871) Bus. Agt.: David Sears, local187ba@gmail.com.

**TBSE 317 INDIANAPOLIS** - Kristen Smith, P.O. Box 1172, Indianapolis, 46206. Bus. Agt.: Lance Coler.

**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.

**IOWA**

**S 042 OMAHA/FREMONT, NE/COUNCIL BLUFFS/SIOUX CITY, IA** - Destiny Stark, secretary@iatse42.org; 5418 S. 27th Street, #1, 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** - Alicia Weir, recsecretary@iatselocal67.org; 2000 Walker Street, Suite L, Des Moines, 50317. (515-707-8567) Bus. Agt.: Aaron Bowen.

**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.: Travis Jacobs, tjacobs1206@gmail.com.

**M 690 IOWA CITY** - Charles Scott, secretai690@gmail.com; P.O. Box 42, Iowa City, 522440042. (319-594-2690) Bus. Agt.: Roman Antolic, antolic@msn.com.



**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/ST. JOSEPH, MO/KANSAS CITY/TOPEKA/LAWRENCE/EMPORIA, KS** - Robin Suellentrop, 1321 Swift, North Kansas City, MO 64116. (816-842-5167) (Fax: 816-842-9481) Bus. Agt.: Eli Yaffe.

**M 190 WICHITA/HUTCHINSON/EL DORADO** - Timothy McCulloch, P.O. Box 3052, Wichita, 67201. (316-267-5927) Bus. Agt.: Benjamin Juhnke, ba190@iatse.kscsx.com.

**M 464 SALINA** - Kent Buess, kdbuess@yahoo.com; P.O. Box 617, Salina, 67402. (785-342-6786). Bus. Agt.: Bill Tuzicka, wtuzicka@yahoo.com.

## KENTUCKY

**S 017 LOUISVILLE/FRANKFORT/DANVILLE** - Casey A. Black-Pherson, 119 W. Breckenridge Street, Louisville, 40203. (502-587-7936) (Fax: 502-587-3422) Bus. Agt.: Robert J. Ferree.

**M 346 LEXINGTON** - David Richardson, david@twinhives.com; P.O. Box 5, Lexington, 40588. (859-221-1921) Bus. Agt.: Donald A. Burton, dburton@rupparen.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@budgetprintcenter.net; 27 Arctic Springs, Jeffersonville, 47130. (812-282-8832) (Fax: 812-282-4057) Bus. Agt.: Melissa Gagliardi, iatse897@gmail.commelgag@aol.com.

## LOUISIANA

**S 039 NEW ORLEANS** - Amber Wolf, iatse39secretary@gmail.com; P.O. Box 19289, New Orleans, 70179. (504-872-2165) (Fax: 504-309-8198) Bus. Agt.: Alan Arthur, ajarthur@cox.net.

**M 260 LAKE CHARLES/ALEXANDRIA/PINEVILLE/FORT POLK** - George J. Hollier, iatse260@juno.com; 654 E Telephone RD., Lake Charles, 70611. (337-489-4639). Bus. Agt.: Todd J. Johnson, iatse260-tj@juno.com.

**S 298 SHREVEPORT** - Debbie Graham, stagelocal298@att.net; 715 McNeil Street, Shreveport, 71101. (318-227-2914) Bus. Agt.: Syd Hydro, stagelocal298@att.net.

**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 Hobbiton Rd., Baton Rouge, 70810. (225-223-1258) Bus. Agt.: Lewis Rhodes

**M 668 MONROE** - Dan Saterfield, dsaterfield@yahoo.com; P.O. Box 2561, West Monroe, 71291. (318-329-4519). Bus. Agt.: Ross Slacks, rossslacks@aol.com.

**TWU 840 NEW ORLEANS** - Lesly Davi, coda537@gmail.com; 11186 Tuttle Road, Hammond, 70403. Bus. Agt.: Bonnie Haase, bonnie\_haase@yahoo.com; (225-294-3024)

## MAINE

**S 114 PORTLAND/LEWISTON/AUGUSTA/BANGOR** - Rod Williams, P.O. Box 993, Portland, 04104 (207-370-4211) Bus. Agt.: Douglas Born.

**TBSE 926 AUBURN** - Sarah Quaintance, 4 Ledgeview Drive, Westbrook, 04092 (207-835-3800).

## MARYLAND

**S 019 BALTIMORE** - Steve Wallace, recseclol19@gmail.com; 1111 Park Avenue, Suite L102, Baltimore, 212015651. (443-823-4950) (Fax: 410-889-1902) Bus. Agt.: Michael Mixer, businessagent19@gmail.com.

**S 022 WASHINGTON DC SUBURBS, MD/WASHINGTON, DC/NORTHERN VIRGINIA** - Lynn Jackson, 1810 Hamlin Street, NE, Washington, DC 20018. (202-269-0212) (Fax: 202-635-0192) Bus. Agt.: Ryan Chavka.

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

**SM&BT 487 MIDATLANTIC AREA** - Ellen Popiel, 2301 Russell Street, Baltimore, MD 21230. (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.

**TBSE 833 BALTIMORE** - James Coxson, jcoxson@wjz.com; P.O. Box 4834, Baltimore, 21211. Bus. Agt.: William Poplovski, wpoplovski@wjz.com, 3400 Dunran Road, Baltimore, MD, 21222 (443-831-8181).

**TWU 913 BALTIMORE** - Nancy Brown, nchillywilly1@verizon.net; 4874 Melody Lane, Manchester, 21102 (410-239-6835). Bus. Agt.: Mary Beth Chase, mbc625@aol.com

## 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.

**M 096 WORCESTER** - John Noga, P.O. Box 582, Worcester, 01613. (508-397-2786) (Fax: 508-929-0385) Bus. Agt.: Kevin J. O'Connell, kocconnell@iatse96.org.

**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, jmacdonald@iatse481.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.

**T&T 753 BOSTON** - Diane M. Blaskovich, ingenue107@aol.com; 8 Admirals Lane, Salem, 01970. (978-744-7976) (Fax: 978-744-7976) Bus. Agt.: Diane Blaskovich.

**TWU 775 BOSTON/PLYMOUTH/CAPE COD** - Kim Delano, kimwardrobe775@comcast.net; 51 Myrtlebank Avenue, Dorchester, 02124 (617-212-4364) Bus. Agt.: Kim Delano.

**T B4 BOSTON** - Louise Aulier, P.O. Box 120277, Lafayette Station, Boston, 02112. (857-204-5297) (Fax: 617-868-8194) Bus. Agt.: Carol Arlauskas.

## 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.: Joshua Roskamp.

**S 038 DETROIT/PONTIAC/MT. CLEMENS/PORT HURON** - Keith R. Braun, kbrown3246@wowway.com; 900 Pallister Ave., Detroit, 48202. (313-870-9570) (Fax: 313-870-9580) Bus. Agt.: E. Joseph Miller, jmillier@iatse38.org

**M 187 NILES, MI/SOUTH BEND/ MISHAWAKA/ ELKHART/ GOSHEN/ PLYMOUTH/ CULVER, IN** - Richard Bakos, P.O. Box 474, South Bend, IN 46624. (574-292-1871) Bus. Agt.: Deborah Mayers, deboramayers@comcast.net.

**MPP, VT&CT 199 DETROIT** - Paul Fratfish, 22707 Dequindre Road, Hazel Park, 48020. (248-399-7864) (Fax: 248-399-7866) Bus. Agt.: David Pickering.

**S 201 FLINT/OWOSSO** - Steffan Minore, stekle@aol.com; 724 E. Kearsley Street, Flint, 48503. (810-577-1541) Bus. Agt.: David Thompson.

**M 274 LANSING/EAST LANSING/JACKSON/SAGINAW/CADILLAC/NORTH CENTRAL MICHIGAN/ TRAVERSE CITY/ALPENA** - Nicholas James Eaton, 419 S. Washington Square, Suite 103, Lansing, 48933. (517-374-5570), sectreas274@gmail.com 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, 485099998. (810836-4556) Bus. Agt.: Guy Courts.

**T&T 757 DETROIT** - Mirena Cantu, rena1256@msn.com; 13440 Manchester, Southgate, 48195. (734-775-3361) Bus. Agt.: Stasia Savage, ssavage@iatse26.org.

**TWU 786 DETROIT** - Jacqueline Wendling, twulocal786@gmail.com; 27830 Jefferson, St. Clair Shores, 48081. (586-291-1530 Bus. Agt.: Beverly Lombart, bevmarie2556@gmail.com.

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

## MIDATLANTIC AREA

**SM&BT 487 MIDATLANTIC AREA** - Ellen Popiel, 2301 Russell Street, Baltimore, MD 21230. (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 Oostertag, Jamie\_oostertag@iatse13.org; 312 Central Ave. S.E. Rm 398, Minneapolis, 55414. (612-379-7564) (Fax: 612-379-1402) Bus. Agt.: Matt Terwilliger, business\_agent@iatse13.org.

**S 032 DULUTH** - Randy Johnson, randy.j.johnson777@gmail.com; 2011 Garfield Avenue, Superior, WI 548802310. (715-392-5805) Bus. Agt.: Jay Milbridge, stagelocal32@gmail.com.

**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.: Mark Miller.

**SM 490 STATE OF MINNESOTA** - Sammy Halabi, sammy@goforsammy.com, 312 Central Avenue SE, #398, Minneapolis, 55414. (612-393-0550) Bus. Agt.: Kellie Larson.

**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** - Teresa Day, 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 e, Nashville, TN 37207. (615-386-3492). 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 674 BILOXI/GULFPORT** - Paul J. McNally, 22071 Bradis Road, Gulfport, 39503. (228-234-7974) Bus. Agt.: Bobby Saucier.

**MISSOURI**

**S 006 ST. LOUIS** - Norma L. West, 1611 S. Broadway, Suite 110, St. Louis, 63104. (3146215077) (Fax: 3146215709) Bus. Agt.: Michael Beckman.BA@iatse6.org

**S 031 KANSAS CITY/ST. JOSEPH, MO/KANSAS CITY/TOPEKA/LAWRENCE/EMPORIA, KS** - Robin Suellentrop, 1321 Swift, North Kansas City, 64116. (816-842-5167) (Fax: 816-842-9481) Bus. Agt.: Eli Yaffe, ialocal31@att.net.

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

**SM 493 STATE OF MISSOURI** - Greg Goad, 5214 Chipewa Street, St. Louis, 63109. (314-621-4930) (Fax: 314-621-4930) Bus. Mgr.: Gordon J. Hayman, iatse493@gmail.com.

**T&T 774 ST. LOUIS** - Mary Althage, P.O. Box 5164, St. Louis, 63139 (314-647-9424). Bus. Agt.: Angie Walsh.

**TWU 805 ST. LOUIS** - Kim Stone, 3937 Walsh Street, St. Louis, 63116. (314351-7184) (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).

**T B2 ST. LOUIS** - Tammy Underwood; 1611 S. Broadway, Suite 108, St. Louis, 63104 (314-647-6458). Bus. Agt.: Mark Hartigan, markh@golterman.com.

**MONTANA**

**M 240 BILLINGS** - Deborah J. Richard, ricksroostdry-creek@gmail.com; P.O. Box 1202, Laurel, 59044. (406-670-7321). Bus. Agt.: Timothy Keiser.

**M 339 MISSOULA/KALISPELL/BUTTE/ANACONDA/GREAT FALLS/HELENA** - Amanda Solomon, P.O. Box 6275, Great Falls, 59406. (406-403-8786) Bus. Agt.: Darrell Ogg, Local339@gmail.com.

**NEBRASKA**

**S 042 OMAHA/FREMONT, NE/COUNCIL BLUFFS/SIOUX CITY, IA** - Destiny Stark, secretary@iatse42.org; 5418 S. 27th Street, #1 Omaha, NE 68107. (402-934-1542) (Fax: 402-212-1578). Bus. Agt.: William Lee, Omaha@iatse42.org.

**M 151 LINCOLN** - Jon Andersen, iatse151sec@gmail.com, P.O. Box 30201, Lincoln, NE. 68503-0201. (402-525-8572) Bus. Agt.: Nick Hanson, (402-890-7456), iatse151ba@gmail.com.

**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.

**NEVADA**

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

**M 720 LAS VEGAS** - Ronald Poveromo, 3000 S. Valley View Boulevard, Las Vegas, 89102. (702-873-3450) (Fax: 702-873-1329). Bus. Agt.: Apple Thorne.

**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.: Steven Kocsis, business@iatse195.org.

**SM 481 NEW ENGLAND AREA** - James MacDonald, iatse481st@aol.com; 10 Tower Office Park, Suite 218, Woburn, MA 01801. (781-376-0074) (Fax: 781-376-0078) Bus. Agt.: Chris O'Donnell, iatse481ba@aol.com.

**S 919 HANOVER/LEBANON, NH/BURLINGTON, VT** - Craig Mowery, P.O. Box 951, Burlington, 05402-0951 (802-355-4541). Bus. Agt.: Robin Grant, ba.local919@gmail.com.

**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, richhancox@me.com; 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) Bus. Agt.: Thomas Bambrick, Jr.secbamiatse77@gmail.com

**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 536 RED BANK/FREEHOLD** - Edward Baklarz, 231 Atlantic St., #70, Keyport, 07735. (732-264-5678) Bus. Agt.: Charles Cox, scox70@hotmail.com (732-492-7630).

**M 632 NORTHEAST NEW JERSEY** - Gerald Bakal, gbkakal@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. (609-442-5300) (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) Bus. Agt.: Sharon Meyer, elisgma1964@msn.com.

**SM 480 STATE OF NEW MEXICO** - Marisa Frantz, 1418 Cerrillos Rd., Santa Fe, 87505. (505-986-9512) (Fax: 505-672-7909) Bus. Rep.: Bryan Evans, bevans@iatselocal480.com.

**TWU 869 ALBUQUERQUE** - Alyssa Salazar, local869sec@gmail.com; P.O. Box 4953, SW Albuquerque, 87196. (505-353-0664) Bus. Agt.: Susan Jones.

**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. (2123-332-500) (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. Mgr.: Kenneth Purdy.

**S 009 SYRACUSE/ROME/ONEIDA/UTICA** - Linda Mack, P.O. Box 617, Syracuse, 13201-0617. Bus. Agt.: Keith Russell.karus01@aol.com

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

**S 014 ALBANY/SCHENECTADY/AMSTERDAM/TROY** - Derek Kirkaldy, P.O. Box 11-074, Albany, 12211. (518-339-6159) (Fax: 518-477-6677) Bus. Agt.: Matthew J. Conslor.

**S 025 ROCHESTER** - Gary Sanfilippo, 140 Metro Park, Suite 4, Rochester, 14623. (585-427-8974) (Fax: 585-427-8988) Bus. Agt.: David Houser, dave@iatse25.com.

**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. Agt.: Mandie Demeskey, mdemeskey@ialocal52.org.

**S 054 BINGHAMTON** - Daniel Sonnen, 175 Foster Road, Vestal, 13850. (607-777-2909) Bus. Agt.: William Carroll, P.O. Box 271, Binghamton, 13905. (607-427-6336)

**TBSE 100 NEW YORK** - Rich Rahner, iatselocal100@ve-rizon.net; 111 Smithtown Bypass, Suite 206, Hauppauge, 11788 (212-247-6209) (Fax: 212-247-6195) Bus. Agt.: Lorraine Seidel.



**M 121 NIAGARA FALLS/BUFFALO** - John Scardino Jr., 47 Coburg Street, Buffalo, 14216. (716-866-1136) Bus. Agt.: John Scardino, Jr., iatse121js@gmail.com.

**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** - Irvin King, local266unionsec@gmail.com; P.O. Box 212, Clymer, NY 14724. (716-237-0290) Bus. Agt.: Gordon R. Pugh, grp6944@hotmail.com, (716-761-6944).

**M 289 ELMIRA/HORNELL/WATKINS/ITHACA/ CORNING/CORTLAND/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** - Diana Diaz, 545 West 45th St., 2nd flr., New York, 10036. (212-956-1306) (Fax: 212-956-9306) Bus. Agts.: (Proj.) Michael Fewx; (Stage) Carol Bokun.

**M 311 MIDDLETOWN/NEWBURGH/KINGSTON/ POUGHKEEPSIE** - Franklin DenDanto, stagehand311@gmail.com; P.O. Box 399, New Hampton, 10958. (845-283-7387) Bus. Agt.: Paul Sisilli, 845-421-0625, iatse161ba@gmail.com.

**M 353 PORT JERVIS/SULLIVAN COUNTY** - Timothy Sullivan; P.O. Box 332 Port Jervis, NY 12771. (973-214-6507) Bus. Agt.: Frank Love, (914) 391-8516, fel1958@yahoo.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 Farnan, jfarnan592@hotmail.com; 47 County Route 76, Stillwater, 12170. (518-729-8741) Bus. Agt.: Rick Daus, daustr@yahoo.com.

**ICG 600 INTERNATIONAL CINEMATOGRAPHERS GUILD(See also California, Georgia and Illinois)** - Stephen Wong; National Executive Director, Rebecca Rhine; Western Region Director, Alexander Tonisson, 7755 Sunset Blvd., Hollywood, 90046. (323-876-0160) (Fax: 323-878-1162); Associate National Executive Director/Eastern Region Director, Chaim Kantor, Central Region Director, Theresa Khouri, (Chicago/Atlanta: 312-243-3841 / 404-888-0600, 70 West 36th Street, 9th Floor, New York, NY 10018. (212-647-7300) (Fax: 212-647-7317).

**MPP, O&VT 640 NASSAU/SUFFOLK COUNTIES OF LONG ISLAND** - Timothy King, P.O. Box 448, Wading River, 11792. (631-680-6962) (Fax: 631-929-3224) Bus. Agt.: Robert B. Gottschalk, Jr.

**M 645 ROCKLAND COUNTY** - Ronald Jacobsen, rocketron1@gmail.com; 12 Kim Marie Place, Newburgh, 12550. (914-772-8186) Bus. Agt.: Robert Griffin, rcgfv@yahoo.com.

**MPEG 700 MOTION PICTURE EDITORS GUILD (see also California)** - Sharon Amith-Holley; Nat. 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** - Nancy Palmadessa, 9801 67th Ave. Rego Park, NY 11374, palmadessa@local751.com, Bus Rep.: Nancy Palmadessa

**TWU 764 NEW YORK AND VICINITY** - Martha Smith, msmith@ia764.org; 545 West 45th Street, 2nd flr., New York, 10036. (212-957-3500) (Fax: 212-957-3232) Bus. Agt.: Frank Gallagher (516-445-6382), fgallagher@ia764.org; Bus. Rep.: Leah Okin (917-499-0852).

**TWU 783 BUFFALO** - Carla Van Wart, carlavanwart@verizon.net; 322 N. Rockingham Way, Amherst, 14228 (716-465-9485) Bus. Agt.: Mary Jo Witherell, marwit0783@att.net; 146 Sweet Briar Road, Tonawanda, NY 14150 (716-812-0783).

**T&T 788 ROCHESTER** - Sarah Hudson; Sarah@rbh.org, 634 Britton Road, Rochester, 14616 (585-865-2038). Bus. Agt.: John E. Concordia, Lakerboo30@yahoo.com

**TBSE 794 NEW YORK** - Ryan Priest, P.O. Box 154, Lenox Hill Station, New York, 10021. (973-912-6986) Bus. Agt.: Dennis Beattie.

**MAHS 798 NEW YORK REGIONAL OFFICE (See also Georgia)** - John Curtin, 70 West 36th Street, New York, 10018. (212-627-0660) (Fax: 212-627-0664). Bus. Reps.: (Theatre) Daniel Dashman; (Film) Rosemarie Levy.

**ADG 800 NORTHEAST OFFICE (See also California, Illinois and North Carolina)** - Stan Harris, 90 West St., #23H, New York, NY 10006 (646-246-3722).

**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.

**TWU 858 ROCHESTER** - Clarice Lazary, claricelazary@gmail.com; 53 Meadow Glen, Fairport, 14450. (585-490-3009). Bus. Agt.: Anne Bowes, abbowes5@gmail.com, (585-7461296).

**ATPAM 18032 NEW YORK** - Rina Saltzman, r-saltzman1@gmail.com; 14 Penn Plaza, Suite 1703, New York, 10122. (212-719-3666) (Fax: 212-302-1585). Bus. Agt.: Gerry Parnell.

**USA 829 NEW YORK REGIONAL OFFICE** - Hope Adrizzone, luebsecretary@usa829.org, 29 West 38th Street, 15th floor, New York, NY 10018. (212-581-0300) (Fax: 212-977-2011) Bus. Agt.: Carl Mulert, cmulert@usa829.org.

**T B90 ROCHESTER** - Rick Welch, rwelch0313@gmail.com; 5692 McPherson Point, Livonia, 14487. (585-415-8585) Bus. Agt.: Laura Honan, lhona1@yahoo.com.

**MT B751 NEW YORK** - Angelina Soto, P.O. Box 20561, P.A.C.C., New York, 10129. (212-239-6226) (Fax: 212-239-5801) Bus. Agt.: Drew Gotesman.

**BPTS F72 NEW YORK** - Susan Cottingham, stbred1@aol.com; 7 Monroe Drive, Poughkeepsie, 12601 (914-475-7717) Bus. Agt.: Michael Schiavone, localf72@gmail.com.

**AE AE936 ALBANY** - John Robinson, 51 South Pearl Street, Albany, 12207. (518-487-2267) (Fax: 518-487-2013) Bus. Agt.: Thomas Mink.

## NORTH CAROLINA

**M 278 ASHEVILLE** - Kathryn Smith, iatse278@gmail.com; P.O. Box 2071, Asheville, 28802. (828-545-0641) Bus. Agt.: Erik McDaniel, iatseba278@gmail.com.

**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, secretarytreasurer@iatse417.org P.O. Box 91329, Raleigh, 27675. (919-422-0866) Bus. Agt.: Rob McIntire, iatseba417@gmail.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** - usanne Daves-Brown, P.O. Box 5218, Greensboro, 27435. (336-362-5825) Bus. Agt.: Wayne Sharpe, wayne@iatselocal574.org.

**M 635 WINSTONSALEM/LEXINGTON/THOMASVILLE** - John Mullican, P.O. Box 24864, WinstonSalem, 27114-4864. (336-399-7382) Bus. Agt.: Benjamin Jones, businessrep@iatse635.net.

**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. Evison, 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.

**S 024 TOLEDO/LIMA/MARION/BOWLING GREEN/TIFFIN/FINDLAY** - Sandra Cassaubon, 435 S. Hawley Street, Toledo, 43609. (419244-6320) (Fax: 419-244-6325). Bus. Agt.: Mike Haddad.

**S 027 CLEVELAND/ASHTABULA/LORAIN/ELYRIA/SANDUSKY/ERIE COUNTY** - Steven Stuckert, steve@iatse27.com 1422 Euclid Avenue, Suite 1604, Cleveland, 44115-2010 (216 621 9537) (Fax: 216 621 3518) Bus. Agt.: James J. Holden, jimmy@iatse27.com.

**S 048 AKRON/CANTON/MASSILLON/ALLIANCE/MANSFIELD** - Linda Galehouse, secretary@ialocal48.com; 647 North Main Street, Akron, 44310. (330-374-0480) Bus. Agt.: John Peyton, businessagent@ialocal48.com.

**M 064 STEUBENVILLE, OH/WHEELING, WV** - Terry Lee Hartline, P.O. Box 292, Wheeling, WV 26003-0041 (304-277-3457). Bus. Agt.: Robert Oxley.

**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.: Michael Gibson.

**S 101 NILES/WARREN/YOUNGSTOWN** - Mark Chizmar, mchizmar@iatse101.net; P.O. Box 362, Youngstown, 44501. (330-747-9305) Bus. Agt.: Jeffrey Hall, ba@iatse101.net.

**MPP,O&VT 160 CLEVELAND/ASHTABULA/LORAIN/ELYRIA/SANDUSKY/ERIE COUNTY** - John Galinac, iatse160@usa.com; 8358 Munson Road, Suite 104, Mentor, 44060. (440-255-3160) (Fax: 440-255-3119) Bus. Agt.: John Galinac.

**SM 209 STATE OF OHIO** - Kimberly Novak, secretarytreasurer@iatse209.com; 1422 Euclid Avenue, Suite 1604, Cleveland, 44115-1902. (216-621-9537) (Fax: 216-331-0299) Bus. Agt.: James Butler, businessagent@iatse209.com.

**M 369 Ironton, OH/Huntington, WV/ASHLAND, KY** - Kevin D. Bannon, P.O. Box 192, Huntington, WV 25707. Bus. Agt.: Greg Miranda.

**TWU 747 COLUMBUS** - Stephanie Keller, stephani.kell@gmail.com; 1813 Dorsetshire Road, Columbus, 43229 (614-329-8682). Bus. Agt.: C. Wayne Cossin, twu747wayne@aol.com; 1954 Indianola Ave., Columbus, 43201 (614-313-8119).

**T&T 756 CLEVELAND** - Glenn Barry, glennbarry01@yahoo.com; 17157 Rabbit Run Drive, Strongsville, 44136 (216-407-1969) (Fax: 440-238-6963) Bus. Agt.: Michael Patton, mpat798184@aol.com

**TWU 864 CINCINNATI** - Mary C. Berns; P.O. Box 14743, Cincinnati, 45250. (513-382-5446) Bus. Agt.: Tim Kelly, twu864@gmail.com.

**TWU 883 CLEVELAND** - Diane Burke, 4689 Georgette Avenue, N. Olmsted, 44070. (440734-4883) (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.,

**T B27 CLEVELAND** - Patrick Duffy, duffylocalb27@yahoo.com; 1422 Euclid Avenue, Suite 1604, Cleveland, 44115-2010. (216-621-9537) (Fax: 216-621-3518) Bus. Agt.: Toni Burns, b27burns@email.com.

**T B38 CINCINNATI** - Mike Murray, P.O. Box 11476, Cincinnati, 45211. (513-662-9615) Bus. Agt.: Thom Brannock.

**T B148 AKRON** - Tracey Sommer, 345 South Avenue, Tallmadge, 44278 (330-634-0884) Bus. Agt.: Omar Banks.

**AMTS B754 CINCINNATI** - Karla Lang, 3739 Fallen Tree Way, Amelia, 45254. (513-373-7297) Bus. Agt.: Robert Fields.

## OKLAHOMA

**S 112 OKLAHOMA CITY** - April Burkhalter, iatse112.finscc@att.net; P.O. Box 112, Oklahoma City, 73101. (405-231-0025) (Fax: 405-231-2778) Bus. Agt.: Peter Burton.

**S 354 TULSA/PONCA CITY** - Emerson Parker, iatse354secty@cox.net; P.O. Box 354, Tulsa, 74101. (918-496-7722) (Fax: 918-496-7725) Bus. Rep.: Joel Genung.

**SM 484 STATES OF OKLAHOMA/TEXAS** - Laura King, 4818 East Ben White Blvd., Suite 204, Austin, TX 78741 (512-385-3466) Bus. Agt.: Laura King.

**TWU 904 TULSA** - Maegan Swick, P.O. Box 563, Tulsa, 74101. (918-406-1593) Bus. Agt.: Debbie Furgerson (918-809-0850).

## OREGON

**M 028 PORTLAND/SALEM** - Emily Horton, secretary@iatse28.org, 3645 SE 32nd Avenue, Portland, 97202. (5032952828) (Fax: 5032307044) Bus. Rep.: Rose Etta Venetucci.

**S 154 ASHLAND** - Annette Buckley, secretary@iatse154.com; P.O. Box 141, Ashland, 97520 (225-964-3467) Bus. Agt.: Courtney Cunningham, ba@iatse154.com.

**SM 488 PACIFIC NORTHWEST** - Linda Bloom-Hedine, financial@iatse488.com; 5105 SW 45th Avenue, Suite 204, Portland, OR 97221. (503-232-1523) (Fax: 503-232-9552) Bus. Agt.: (Oregon) c david cottrill, southernBA@iatse488.org; (Washington) Melissa Purcell, northernBA@iatse488.org.

**M 675 EUGENE/CORVALLIS/BEND** - Virginia Sands, P.O. Box 12217, Eugene, 97440. Bus. Agt.: James Flynn, iatse675@gmail.com.

**TBR&SE 793 PACIFIC NORTHWEST** - Chris Taylor, P.O. Box 94282, Seattle, WA, 98121. (877-680-4853). Bus. Agts.: Joel Berhow (Oregon); Gary Kolano (Washington).

**T B20 PORTLAND** - Thomas Phelps, 3645 SE 32nd Avenue, Portland, 97202. (503-502-9602) Bus. Rep.: Christine Bachman.

## PACIFIC NORTHWEST

**SM 488 PACIFIC NORTHWEST** - Linda Bloom-Hedine, financial@iatse488.com; 5105 SW 45th Avenue, Suite 204, Portland, OR 97221. (503-232-1523) (Fax: 503-232-9552) Bus. Agt.: (Oregon) c david cottrill, southernBA@iatse488.org; ; (Washington) Melissa Purcell, northernBA@iatse488.org.

**TBR&SE 793 PACIFIC NORTHWEST** - Chris Taylor, P.O. Box 94282, Seattle, WA, 98121. (206-992-2910). Bus. Agt.: Joel Berhow (Oregon).

## PENNSYLVANIA

**S 003 PITTSBURGH/NEW CASTLE** - Adolf Hundertmark, P.O. Box 352, Pittsburgh, 15230. (412-281-4568) (Fax: 4122814571) Bus. Agt.: Todd Nonn.

**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.: Matthew Mcintyre.

**SM 052 STATES OF NEW YORK/ NEW JERSEY/ CONNECTICUT/NORTHERN DE. /GREATER PA.** - Richard Dolan, 19-02 Steinway Street, Astoria, NY 11105. (718-906-9440) (Fax: 718-777-1820) Bus. Mgr.: John Ford; Bus. Reps.: John Fundus and Raymond Fortune.

**S 082 WILKES BARRE** - Michael Marancic, P.O. Box 545, Wilkes-Barre, 18703 (570-262-1106). Bus. Agt.: Joseph K. Jacobs, Jr. (570-824-4260).

**S 097 READING** - Ezequiel Rios, iatse97@gmail.com; P.O. Box 6116, Wyomissing, 19610. (484-955-3009) Bus. Agt.: Jason Wingenroth, ba.iatse97@gmail.com.

**S 098 HARRISBURG/HERSHEY/CARLISLE** - Mark Matlock; P.O. Box 266, Hershey, 17033-0266. (717-991-4411) Bus. Agt.: Mark A. Matlock, ialocal98@yahoo.com.

**S 113 ERIE** - Jillian Orr, P.O. Box 557, Erie, 16512. (814-474-1116) Bus. Agt.: Ryan Patsy. 2402 Cherry St. Erie, PA 16502, business@erieiatse.com

**M 152 HAZELTON** - Nicholas St. Mary, nickstmary@verizon.net; 403 Lori Dr-ive, Beaver Meadows, 18216. (570-582-8898) Bus. Agt.: Nicholas J. St. Mary.-

**S 200 ALLENTOWN/EASTON/STROUDSBURG/ BETHLEHEM** - David Caddoo, iatse200secretary@gmail.com; P.O. Box 1723, Bethlehem, 18016. (610-867-0658) Bus. Agt.: Joshua Keller, iatse200ba@gmail.com.

**M 218 POTTSVILLE/MAHANOY CITY/SHENANDOAH/LANSFORD/SHAMOKIN** - John Breznik, johnbrez@epix.net; ; 62 N. Bridge Street, Ringtown, 17967. (570-590-1766) Bus. Agt.: Robert Spiess, twopeke@verizon.net, 77 Rose Avenue, Port Carbon, 17965. (570-622-5720).

**M 266 JAMESTOWN/CHAUTAUQUA, NY/WARREN COUNTY, PA** - Irvin King, local266unionsec@gmail.com; P.O. Box 212, Clymer, NY 14724 (716-237-0290) Bus. Agt.: Gordon R. Pugh, grp6944@hotmail.com, (716-761-6944).

**M 283 HANOVER/YORK COUNTY/GETTYSBURG/ LANCASTER COUNTY** - Judi S. Miller, iatsepejudi@yahoo.com; P.O. Box 21585, York, 17402. (717-424-4439). Bus. Agt.: Robert Hooker, zouba@yahoo.com..

**M 329 SCRANTON/PITTSTON** - Latoya D. Martin, martin.latoya@comcast.net; 1266 O'Neil Highway, Dunmore, 18512. Bus. Agt.: Benjamin Martin.

**SM 489 GREATER PITTSBURGH AREA** - Thomas W Strong, Jr., treasurer@iatse489.org; P.O. Box 100056, Pittsburgh, 15233. (412-926-6490) Bus. Agt.: Michael Matesic.

**S 501 LITITZ** - Josseph Gigliotti, P.O. Box 56, Lititz, 17543 (215-952-2106). Bus. Agt.: Zachary Matt.

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

**M 627 SOUTHWEST PENNSYLVANIA (excluding West Alexander)** - Arthur Milliren, 215 Calhoun Road, Elizabeth, 15037. (412-216-5587) Bus. Agt.: Arthur Milliren.

**M 636 LEWISTOWN/STATE COLLEGE/HUNTINGTON/ALTOONA/WILLIAMSPORT/ JOHNSTOWN/ INDIANA/SUNBURG/LEWISBURG/BLOOMSBURG/ SELINGROVE/INDIANA** - Dustin Wagner, dwagner21@yahoo.com; P.O. Box 394, State College, 16803-0394 (814-883-0769) Bus. Agt.: Marina Nau, iatse636@gmail.com.

**T&T 752 PHILADELPHIA** - Monique Thompson, P.O. Box 37451, Philadelphia, PA 19148. Bus. Agt.: Stephen Nawalany.

**TWU 787 PITTSBURGH** - John McCormick, wardrobelocal787@yahoo.com; P.O. Box 101847, Pittsburgh, 15237. (412-728-0503) Bus. Agt.: Roza Martinovic, rozamartinovic@yahoo.com.

**TWU 799 PHILADELPHIA/CAMDEN, NJ** - Katherine Holloway, Kfoster54@gmail.com; 200 Plymouth Place, Merchantville, NJ 08109 (856-662-8242). Bus. Agt.: Elisa Murphy, 901 Llanfair Road, Ambler, PA 19002 (215-527-2862).

**TBSE 804 PHILADELPHIA** - Steve Ledonne, 511 Michell Street, Ridley Park, 19078 (610-532-1038). Bus. Agt.: Edwin Diaz, 1diaz1@comcast.net.

**TBSE 820 PITTSBURGH** - David Ferry, dkferry@aol.com; P.O. Box 22365, Pittsburgh, 15222-0365. (724-733-1236) Bus. Agt.: Joseph Belak, jibelak@yahoo.com.

**T&T 862 PITTSBURGH** - Joseph Gustafson, 914 53rd Street, Pittsburgh, 15201. (412-606-3298) Bus. Agt.: Timothy Smith.

**TBSE 902 JOHNSTOWN/ALTOONA** - Erik Grant, 49 Old Hickory Lane, Johnstown, 15905. (814-255-7600) Bus. Agt.: Erik Grant.

**T B29 PHILADELPHIA** - Kathleen McCann, P.O. Box 54508, Philadelphia, PA 19148. (267-930-7757). Bus. Agt.: Myra Pettigrew, myrapettigrew@yahoo.com.

## PUERTO RICO/VIRGIN ISLANDS

**SM 494 PUERTO RICO/U.S. VIRGIN ISLANDS** - Ricky Valentin, ricky@iatselocal494.org; Romerillo #8, Urb. San Ramon, Guaynabo 00969(787-764-4672) (Fax: 787-756-6323). Bus. Agt.: Luis Estrella, lestrella@iatselocal494.org.

## RHODE ISLAND

**M 023 STATE OF RHODE ISLAND** - David Allen, secretreasurer@iatse23.org; P.O. Box 23044, Providence, 02903. (818-415-7018) Bus. Agt.: Charles Ryan.

**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.

**TW, MA&HS 830 STATE OF RHODE ISLAND** - James Ferreria, P.O. Box 16171, Rumford, 02916. (774-991-2624) Bus. Agt.: Deborah Voccio, debbievoccio@yahoo.com; P.O. Box 5915, Providence, RI 02903 (401-527-5009).

## SOUTH CAROLINA

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"Labor unions are under assault, with politicians across the country undermining workers' collective bargaining rights and making harmful budget cuts that directly strip union workers of the wages, benefits, and retirement security they deserve. We need to stand up to fight against these attacks before they get even worse."

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International President

IATSE PAC is a non-partisan, federal political action committee created in order for our union and its members to have a greater voice in the political and legislative process.



## The IATSE PAC supports policy makers that fight to:

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- Defend our pension funds and health care benefits
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