



DECEMBER 2007

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Jackie Ackerman, 1914 - 2007

"I wagged the tail of the Cowardly Lion"

Jackie Ackerman joined the previous IA Local in Hollywood (Local 37 Studio Technicians) in 1936, and was one of the first members of the newly formed Local 44 IATSE in 1939. He died November 25, 2007 at the Motion Picture Home.

"I was a street urchin selling newspapers in downtown Tampa, Fla., from the time I was 3 years old," says Jackie Ackerman. "I had a generous mop of red hair and a face full of freckles. I was a scrapper and quickly learned to defend myself from the older boys. If I needed help, I just whistled and my brothers would come running.

After his father left the family of seven boys and a girl in 1919, when Ackerman was 5, the kids had to fend for themselves. His out-sized personality got him attention even then. Known as "The Sunshine City Kid," he got himself a manager and hustled himself to Hollywood, where he sold more papers-at Hollywood and Vine-and got odd jobs, including caddy, carhop and occasionally actor.

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Automated Calls!

Please remain on the line and listen to (Read) the following message.

Automated Calls: How And Why We Use Them

Local 44 has recently sent automated phone calls to alert or remind members of important events. We used the service to remind the membership of the Annual Picnic and invite them and their families to come out and have a great time. The most recent call was a request to send an email via our website to the U.S. Trade Representative and to voice your opinion on the 301a.

Using this service allows us to contact the entire membership within a very short period of time. Reports generated by the service alert the Call Board to disconnected and bad phone numbers while also letting us know how and when the message was delivered (i.e. person, machine, etc.). The Phone Tree completes over 6000 calls in approximately 4 hours, which represents a

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Officers & Representatives

Ed Brown, Business Agent
ebrown@local44.org
818-769-2500

Elliot Jennings, Secretary-Treasurer
ejennings@local44.org
Cell: 818-983-8272

Erin Hennessey, President
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Michael Diersing, Vice-President

Daniel Graham
Sergeant-At-Arms

Executive Board

Peter Angles
Property Representative

Tobey Bays
Property Representative

Michael Cappello
Propmaker Representative
Home: (626) 359-3259
unimichael@altrionet.com

Tony Chavez
Propmaker Representative

David Elliot
Coordinator Representative

Emily Ferry
Prop Master Representative
Home: (323) 462-4468

Armando Gonzalez
Propmaker Representative
Home: (818) 506-7897

Eric Hulett
Property Representative

Andrea Joel
Set Decorator Representative

J.C. Machit
Special Effects Representative
e-mail: jcefx@yahoo.com

David McGuire
Prop Master Representative

Andrew Moore
Coordinator Representative

J.D. Streett
Special Effects Representative
Pager: (818) 559-4108, e-mail:
iatse@jdsfx.com

Amy Wells
Set Decotrator Representative

Alternate Representative

Leslie Frankenheimer
Set Decorator Rep. Alternate

Timothy Graham
Propmaker Rep. Alternate

Michael Loomer
Property Rep. Alternate

Dutch Merrick
Prop Master Rep. Alternate

Ed Reiff, Jr.
Special Effects Rep. Alternate

John Samson
Coordinator Rep. Alternate

Delegates

Paul Ahrens
Propmaster Delegate

Michael Cappello
Propmaker Delegate

David Elliot
Coordinator Delegate

Roman Samokish
Property Delegate

J.D. Streett
Special Effects Delegate

Amy Wells
Set Decorator Delegate

Delegate Alternates

Emily Ferry
Prop Master Delegate Alt.

Carl Hicks
Coordinator Delegate Alt.

Andrea Joel
Set Decorator Delegate Alt.

Michael Loomer
Property Representative Alt.

George Paine
Special Effects Delegate Alt.

Anthony Pawluc
Propmaker Delegate Alt.

Trustees

Robert Carlyle

Jeannie Gunn

Erik Nelson

Local 44 Shop Stewards

Alpha Medical
Alex Hernandez

CBS Television City
Andrea Joel

Disney Studios
J.R. Reynolds
818-467-1966

Fox Studios
Bryce Vardanian
818-510-0737

ISS
Leigh Dennis

Lennie Marvin
Denise Grisco

Paramount Pictures
Tony Chavez
818-262-9213

SAT
Michael Bottoni

Sony Studios
Chic Chaldu
Vince Lozano

Universal Studios
Michael Cappello
818-215-4303
Roman Samokish

Warner Bros.
Dennis Christensen
818-953-0300
Steve Lampke (Property)

Field Stewards
Rocco Buffolino
Andrew DeMuri
"Grande" Gonzalez
818-261-2886
Jay Hirsch
Brian Kelner
Thomas Krausz
Marc Meisels
Tomas Sallvin
Randy Severino
Anthony Syracuse
Michael Todd
Ken Wilson
George Zamora

Field Representative
Ron Hall

Local 44 Contact & Information

General Phone: 818-769-2500

Assistant Business Agents:

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Carl Hicks, ext. 117

Anthony Pawluc, ext. 107

Retiree Services Coordinator

Jacquie Vivanco, ext. 115

Retiree Outreach

Ed Langdon, and Milt Wilson

Website

Paul Bennett

Editor-In-Chief

Newsreel
Elliot Jennings

NEWSREEL SUBMISSIONS

**The deadline for the next
Newsreel is:**

January 15, 2008

Please be sure your contact information is clearly marked.

**E-mail: newsreel@local44.org,
pbennett@local44.org**

Fax: 818-769-4222

**Mail: Local 44 Attn: Newsreel
12021 Riverside Drive**

Correction: The November Newsreel Memorial listed Richard Galbreath as a Propmaster. He was a Propmaker .

ANNUAL NOTICE CONCERNING "BECK" RIGHTS

In June, 1988, the United States Supreme Court issued its decision in Communication Workers of America v. Beck. That decision for the first time construed Section 8(a)(3) and(b)(2) of the National Labor Relations Act as prohibiting unions from charging objecting non-member employee fees pursuant to union security agreement for representational services unrelated to collective bargaining, contract administration, grievance adjustments or other activities normally and reasonably under-taken to advance the employment related interest of employees. The Beck decision applies only to persons employed in the private sector.

Affiliated Property Craftspersons, Local 44, IATSE, AFL-CIO ("Local 44"), has adopted a written policy to govern its implementation of the Beck decision. A complete version of that policy is available, upon written request, from Local 44's Business Office. If you have any questions about Local 44's implementation of the Beck decision and/or its application to you, please write to: Elliot Jennings, Secretary-Treasurer, Affiliated Property Craftspersons, Local 44, IATSE, AFL-CIO, 12021 Riverside Dr., No. Hollywood, CA 91607 (818-769-2500).

Business Agent's Report

By Ed Brown



The Strike and You

As I write this article our industry is still well entrenched in the Writer's Strike. It is my hope that by the time this newsreel gets to your doorstep all of the following will be nothing but a mere memory. Currently our membership is at approximately 25% unemployed with those numbers expected to increase as the end of the year approaches and current shows exhaust their stock of written materials. Clearly there is no good spin to what we are all facing. As well the next six months or so could have spotty employment figures as the DGA and SAG contract expirations approach. As is always my focus the concern is and has been this work stoppages effect on those caught in the middle, which would be you, the collateral damage the press seems to overlook. When the economic figures are crunched and the cost to the local economy finally makes the headlines, maybe then we will stop seeing the big name stars, the studio moguls and

the tabloids spin doctors making the evening news. Maybe then someone will focus on the middle class worker who actually needs this business to put food on the table, clothe their children, pay their rent and spend that income to support their own local economy. Remember this is not our strike we are just the havoc that remains after the wind stops blowing. And on that note, be reminded that our basic agreement has what is called an "Exculpatory Clause", or in English "A No Strike" clause. This is a promise to the employer that as long as the employer does not breach existing contract language, the Union and its members will not withhold services during the course of that contract. If your employer has work for you, we go to work. If you choose as an individual to honor a picket line and not report for work, your employer can replace you just as they would on any other day where you didn't show up for work. If you are laid off and are filing for Unemployment Compensation remember that you are "laid off due to lack of work". Do not fill out any forms stating that you were laid off due to a strike or labor dispute, this will either slow down or possibly disrupt your ability your receive compensation. As well, it is necessary for each member to be aware of your eligibility hours for health coverage. If you are off work for an extended period of time there is the possibility that you could exhaust your qualified hours and

go into your bank of hours. That is assuming you have a bank of hours. I recommend that you check in with the Motion Picture Industry Pension and Health Plans at 818-769-0007 or www.mpiphp.org if you feel you could be at risk of losing your health coverage. The Motion Picture and Television Fund (MPTF) has various sources for our members during times of crisis and have been preparing for quite some time anticipating the strike. They can offer emotional and financial relief as well as social services. The MPTF can be reached at 323-634-3888 or www.mptv-fund.org. And finally our callboard and member services department has a list of resources that may be of some assistance.

Remember to give thanks

In closing, even with the uncertain times we face there is always so much to be thankful for. During this Holiday season take a moment to take count of those things that bring you joy and embrace them. Make that call you've been putting off, put away your pride and say you're sorry, take personal responsibility for your actions, reach out to someone less fortunate than you and lend a hand. Do what you can to make this place we call home even better for us and those who will come after us. I wish you all Happiness, health and prosperity.

Don't Get Dropped!

For most of you this warning is unnecessary, but because of the ongoing labor dispute, some of you who are Suspended, may consider letting your status go to Dropped. Understand what this could do.

Primarily you lose Local 44 benefits and assistance. These include; your life insurance benefit, any possible financial aid, and assistance from the Callboard or staff, and if you do somehow find employment under Local 44 jurisdiction, you can be removed from a show.

It holds even more ominous problems. When a member becomes Dropped (the proper term is Expelled), they in effect are kicked out of the International Alliance. In

order to become a member again, Local 44 petitions the IA for reinstatement and must pay a fine on behalf of the member (the member will then need to pay Local 44 back). Though typically routine, the IA and Local 44 could deny a member readmittance, and the acceptance by the IA of a member back into membership can take several weeks. During this period you could be denied the ability to work.

But there is another little known effect. Members are listed on the Callboard for work availability in reverse order of their last date of work; in other words, the member out of work longest is at the top, the one out-of-work yesterday is at the bottom. A member who goes Dropped and then

reinstates is treated differently. If you fall out of membership and then are accepted back in, your last date of work becomes the date you paid back all your financial obligations off. In effect this pushes you to the bottom of the list.

At a time when several hundred of our members are waiting for this dispute to end and the Industry to break open again, you could find yourself waiting an additional week or two because of your decision.

What the Heck Can I Talk About?

By Elliot Jennings



A few weeks ago I went to Business Agent Brown with a quandary; our annual Picnic issue was due, and the Writer's strike was pending. Were we going to mix a celebratory issue about a successful event with the angst of the uncertain upcoming months? It was decided to do separate issues.

Much has happened in the last couple months that I want to touch on, but I find myself with just bits and pieces to talk about on several subjects.

For those who aren't familiar with the way Local 44 is structured, we have two areas of responsibility; the Business Agent is in charge of the legal and jurisdictional, and the Secretary-Treasurer is in charge of the financial and communication. I often joke with B.A. Brown that he gets to be the white knight riding in to protect the members' interests, and I function like the Grim Reaper tracking down members who skirt their financial responsibility and heralding the tax increase to the rest of the population.

The end-of-the-year issue always has a somber note to it; whatever good news we present, is tempered by the unveiling of the next year's payment structures. And, of course, the current employment climate makes it seem all the more frustrating. This wouldn't be difficult a task if a portion of our membership didn't think the payment structure was arbitrary, it isn't, it's formulaic; and it's explained in more detail in the article about the 2008 payments in this Newsreel. The best way to view your "dues" would be, that your payments go up because your wages went up. Your pay increase happened in August and your dues didn't go up for four months. Okay... so it doesn't help that much.

The good news from a financial standpoint is that we have had another positive income year with our investment funds. This is the first year since 1999 that the investments of the Local will top \$3 Million. The Trustees and the independent auditing firm have

noted that the Local's records are correct, and that previous suggestions for improvement continue to be met.

Here come those random musings I spoke about. When the Picnic issue was going to press, the Writer's Strike had just been called. As this issue went to press, the Writers and the Producers looked like they had brokered a deal... then they hadn't. Hopefully, this strike will be an inconvenient footnote by the time this issue hits your mailbox. Still, I wanted to express my opinion on a strike called by this "guild". And this is "my" opinion.

When you hear that the "Producers" are in discussion with the Writers, understand that Spielberg, Lucas, and the Weinstein brothers never darken the doorway of the negotiating room. The "Producers" in fact, are lawyers representing the Producers, who broker the deals. They are not the artists interested in making movies; their primary task is to insure that the Producers give away as little to the labor side as possible, and they do their jobs well. Despite the fact that the Motion Picture Industry continues to make movies, and millionaires from the ranks of the Producers, Actors, and Writers; the lawyers act as though the working unions will bankrupt the Industry at any moment. This news flash, reliable sources are quoted as saying that "Gone with the Wind" is going to make a profit any day now.

However, in this particular dispute, I'm not all that sympathetic to the labor side, especially the timing right before the Christmas Holiday. If you've read any of the banter between International President Short and the WGA West President, you'd know that our President feels the months leading to this strike were not spent negotiating, but instead in planning for the upcoming labor action. While I feel that all unions are underpaid for their work in what is one of the country's wealthier industries, the WGA has unusual membership demographics.

The top tiers are millionaires and can ride out any dispute comfortably. However, the bottom majority (the last figures I saw were, over 70% of writers) don't make a living wage in their guilds. They work "other jobs" and write or act on the side, hoping for their "big break". When they give a strike authorization vote, they still have their "other jobs" to pay their bills; but they put out of work the rest of the Motion

Picture Industry unions, who rely on their daily or weekly jobs to make the mortgage and buy groceries.

Not taking any of the onuses away from the Producers' hard-line lawyers, the Guild's leaders should have had the conscience and the compassion to negotiate an agreement with that could have been hammered out by extending the contract expiration without grinding Hollywood to a halt. If you're going to call a strike, your people, *all your people*, should be struggling like the collateral groups you affect.

In a related issue, the Producers (the real ones, not the lawyers) appeared to have prepared for this pending labor dispute months ago. At a time when the relative strength of the Canadian dollar versus a weakening US dollar should have driven productions back into America, they sure didn't pump up California's economy. Oh, that's right... they did come back to America, but to States with tax incentives. There have been attempts to pass legislation for tax incentives in California in recent years, but they continually get defeated or lost in committees. Perhaps the Writers strike will have one positive note; to highlight to the people in Sacramento just how much tax revenue and employment can be lost in this State if the Motion Picture Industry goes away!

We still have the most efficient and well trained workforce in the world. I won't mention the film's name, but a Local 44 Coordinator landed a job on an out-of-state production. The build was huge. When talking to the UPM before taking the job, this Coordinator informed him that he would need 16 L.A.-based Propmakers to handle the job. The UPM told him, "I knew you would need some; I budgeted for 13, but I can probably squeeze out the extra. By the end of construction, over sixty Local 44 members were working on the show; their expertise was just that glaring over the resident workforce. We still have the most knowledgeable members, but only the supervisors closest to the work understand that.

I disagree with those who say tax incentives are a "race to the bottom". Who gives a rip if some Producer gets a couple million extra in his pocket through tax incentives as long

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From The President

By Erin Hennessey



Revised Constitution and By-Laws Be Informed!!

All of you will be receiving a revised edition of our Constitution and By-Laws Articles 1-8 to review, and shortly after a ballot will come to vote on whether or not to accept the revised edition. I encourage you to vote as this will affect you in many ways. It can be a very useful and informa-

tive tool for any issues that may arise. There is a lot of material to read over, but this is in your best interest, as well as the Local's.

This has been long overdue; in fact it has been in the works for a few years now. There has been a committee chaired by one of our long-time Executive Board members, Emily Ferry, not to mention many board meetings going over all of the Articles and Sections; a lot of long nights were spent to update and make changes that would be the most beneficial for all. Because of the new labor laws and regulations some of the Articles are obsolete or even illegal. The last time this was done was in 1980; even then the changes were minimal. Before then, it was written in May 1939, so as you can see it is time.

I would like at this time to thank Emily

Ferry and The Committee for all the time they gave of themselves, and all others who were involved. This would also be a good time for you to familiarize yourself with the Constitution and By-Laws so when issues come up within your Local you can be more informed on how to handle an Article and Section in the area you may be having problems with.

I will end with this I hope everyone hasn't been hurt too bad by the WGA Strike and hopefully they will come to some kind of resolution so that everyone can go back to work. I would like to wish all of you a Happy Holidays and a prosperous New Year to come.

Fraternally your President
Erin Hennessey

Unemployment Benefits & the WGA Strike

Be careful how you mark your unemployment form!

This article may refer to being laid off as a result of the Writers' strike, but this information applies to a 44 member being let go as a result of any labor action.

Filing improperly could cause you to lose your unemployment benefits!

If you are laid off a production and go to file for unemployment benefits, be aware of the following on your unemployment form; at least in the State of California (similar questions may exist in other States; check your form closely).

As a Local 44 IATSE member you are laid off, **you are NOT** out of work due to a strike or a lockout!

On the unemployment insurance application in California; question 20(g) asks:

"Why are you no longer working for your very last employer?" There are five options available for a response; two of them are

"laid off, lack of work" or "strike or lock-out"

Do not mark strike or lockout!

It may be another guild or union's action that causes your lack of work, but you were laid off by your employer because they no longer had work for you, whatever the circumstances.

The only reason you would mark this box otherwise, would be if Local 44 or the International itself called for a strike. Marking the strike or lockout box will lose your unemployment benefits!

One last note: We still have members filing unemployment forms and listing Local 44 as their employers. For purposes of unemployment; we are not! This will delay your checks. Local 44 has no way of verifying your wages or exact date of release; that is done through the last payroll company you work for. The payroll company is your last employer.

MEMBER ANNIVERSARIES

We wish to recognize and extend congratulations to all members celebrating a December 2007 Milestone as a Local 44 member.

50 Plus Years

Roach, James Floorcover 56 Years

50 Year Anniversaries

No 50 year anniversaries this month

35 Year Anniversaries

No 35 year anniversaries this month

25 Year Anniversaries

No 25 year anniversaries this month

10 Year Anniversaries

Vilardo, Jon Property
Snail, Richard Property

KEEP AN EYE OUT FOR YOUR ANNIVERSARY IN OUR NEXT ISSUE!

If you have an upcoming anniversary and DO NOT want it printed in the Newsreel, please notify the business office 818-769-2500 ext. 118

Look For The Union Label!



Back in the day this little phrase carried some weight. Not just with Union members throughout the country but with the general population. Local 44 is doing it's best to put meaning back into this phrase. We are beginning a program of identifying union shops by placing signage that clearly states; "This is a Union Facility" on the exterior of IATSE Local 44 recognized shops. And we encourage our membership to "Look for the Union Label" when patronizing facilities. As you all know you are required to utilize only union facilities when having covered work performed. The Union has and will actively enforce the protection of our union covered work by investigating, stopping, and grieving any and all covered work that finds its way to a non-union facility. As our signage program expands I ask you to please extend your support to the companies that have chosen to do the right thing, and encourage others to follow their lead.

In Solidarity,
Ed Brown



Independent Studio Services



Studio Art and Technology



Lennie Marvin Enterprises



Alpha Companies



Gibbons Ltd. Entertainment Armory

Calls

cont'd. from pg. 1

huge savings in time for the Call Board and gets the message out much quicker than if everyone in the building were calling, without interruption. The service continues to call until the entire message is received by the member, which could be multiple times if your phone is busy, voice mail is full, or if you hang up before listening to the message. We do not use this service frivolously. Most of those who have received the messages have responded with positive comments and are happy to receive the "hot" news flash. Many people receive messages from other social or educational groups (little league, schools etc), so they have experienced the "protocol" for handling automated calls.

Some have had problems completing the call. Here are a few hints to insure you receive the full message when you receive an automated call.

Your cell phone display will show that Local 44 is calling, if you have caller ID at home it also will display Local 44 as the caller.

There is a brief (3 second) introductory message explaining the reason for the call.

After the lead-in message, there is a brief pause before the entire message plays. This is necessary so the calling center can recognize what device it is calling, cell, landline, person or machine. Please do not hang up after the introductory message; the program will call repeatedly until the message has been delivered.

After the lead-in / introduction plays, the announcement will begin. It will last a maximum of 60 seconds. Don't worry, this won't use up your minutes. This announcement will give you details concerning the reason for the call.

If you do not answer, the calling center will leave a message on your cell phone or home answering machine. If you hang up before the message is delivered in its entirety, the calling center will recall your number repeatedly.

Use of this device is approved by the Executive Board (if time allows) or the Secretary Treasurer and Business Agent. Sometimes there is a limited window of opportunity to take action, as in the 301A reminder. Only one third of our membership is registered with the website and not

all members check the site regularly. Those who are not may be reached by mailings, which are more expensive, and many just toss the information after scanning it briefly.

This is an excellent way to contact the membership about important upcoming events. A sixty second message is a quick and easy way to get the word out.

Local 44 policy allows you to "opt out" of receiving any phone calls unless they are work related, or of utmost importance.

We respect your wishes, and those members have been excluded from these calls. We urge you to allow these calls so as not miss out on information affecting our union, our industry, your work, and opportunities to socialize and grow as a family.

If you have more questions about the automated calls, please contact the Call Board and we will be happy to assist you.

Welding Classes: The rules have changed

To sign up you must be a Local 44 Prop-maker, Prop Shop or SFX member in good standing and confirm by email to carlh@local44.org

The Local will reimburse up to \$ 150 for tests and certifications, or tuition, for CURRENT MEMBERS who pass, complete, and receive a welding certification only in one following classifications: L.A. City Structural Steel, Flux Cored Arc Welding, Light Gage, AWS D1.1 Structural Steel Welding or Dual shield 232.

The Local will only reimburse for one certification per year. If you have a current certification you may go for another, for instance, if you have AWS we would reimburse for 232 and so on. You can take classes at any accredited training facility, but we have had a great experi-

ence at the following facilities: Simi Adult School and North Valley Occupational Center. Make sure that the school offers the correct certification prior to enrolling and confirm by email to carlh@local44.org. Costs for books and materials, additional tests or certifications may be at extra. Please contact the individual training facility for details.

Members must provide their own safety equipment: helmet with proper lenses, gloves, safety glasses, leathers and proper footwear. NO SHORTS!

Simi offers flexible hours during the week, with an open enrollment starting at any time for up to 4 months of training. Starting in June 2007 Tony Marston will be offering a Saturday class at Simi if we get enough people, so sign up now.

North Valley offers Saturday classes and evening classes on a typical semester schedule on a first-come-first-serve basis.

Links are provided below.

You must tell them you are a Local 44 member or you will be Wait Listed!

North Valley Occupational Center
11450 Sharp Ave.
Mission Hills CA 91345
Gary Wheeler, Instructor 818-365-9645
ext. 350
www.nvoc.org

Simi Adult School
1880 Blackstock St.
Simi, CA 93065
Instructor Tony Marston
805-579-6265
www.simi.tec.ca.us/files/welding.htm

2008 Payments - Finally Compliant

As there always seems to be confusion surrounding changes in your payments, let us attempt to give you a brief review. Your payments are composed of several ingredients:

Dues to the Local

This is the simplest part. What you owe the Local for operating expenses and for benefits returned to the members are your "dues". This is an automatic change. Your dues are based on 4 hours pay at your Craft's lowest hourly rate (per quarter), calculated from the Basic Agreement rates. If your rate went up in August, your dues go up in January the following year.

Per Capita to Other Affiliations

This is the least understood portion of your payment. Because we are not completely autonomous as a Union, we pay a "membership" fee to other organizations; mainly the International IATSE, the AFL-CIO and their subdivisions. Active members pay these fees along with certain categories of Retired Members.

In 2008 the combined cost to the Local for each member, each quarter, is just under \$50.

Under-collected dues

We have had a unique situation. On several

occasions in the past our dues were frozen, or only partially collected; this was not constitutional or legal. The Local "must" collect all obligations. The first priority of the Executive Board is to insure the solvency of the union's finances and protect its assets.

Once collected, the Executive Board working with the Secretary-Treasurer has the ability to create programs for its membership and rebate the money in the form of benefits such as Retiree social programs, life insurance, scholarships, or strike funds, etc. Done in this manner, the Secretary-Treasurer and the Board have the ability to budget for programs and future spending, and regulate areas in case of a financial crisis.

No Craft has been paying its true obligation for years. This resulted in a loss of over \$3 Million in just the last decade, and that included the last 4 years in which we slowly brought this Local into compliance with our legal obligation.

The Executive Board in 2004 was notified of this lack of income and took steps to correct it. As the deficit per member was substantial, they determined to phase in the appropriate and legal dues structure over a 4-year period. In 2008, Local 44 is finally on track and compliant.

These are constitutionally mandated amounts.

DUES SCHEDULE FOR 2008

CRAFT	Quarterly Active	Quarterly Inactive	Annually Active	Annually Inactive
Property/Greens	\$ 169	\$ 112	\$ 676	\$ 448
Propmaker/ Special Effects/ Upholsterer/Draper/ Property Sewing Person	\$ 177	\$ 116	\$ 708	\$ 464
Property Master	\$ 194	\$ 124	\$ 776	\$ 496
Coordinator	\$ 203	\$ 128	\$ 812	\$ 512
Set Decorator	\$ 207	\$ 130	\$ 828	\$ 520
Retired ##	n/a	Free	n/a	Free
Voting Retiree *	n/a	\$ 44	n/a	\$ 176
Pensioner **	n/a	\$ 67	n/a	\$ 268
Reduced Active ***				
Property / Greens	\$ 82		\$ 328	
Propmaker / SFX / Upholsterer / Draper / Prop. Sewing Person	\$ 84		\$ 336	
Prop Master	\$ 88	n/a	\$ 352	n/a
Coordinator	\$ 90		\$ 360	
Set Decorator	\$ 91		\$ 364	

Dues are calculated on four (4) hours of the regular rate for each craft, plus per capita to all affiliated organizations.

Additional Fee Changes: Reinstatement Fee \$ 190 Daily Fines \$ 1.90

65 years of age or older, and must fill out the International forms.

This category loses its right to vote, but not its benefits.

* 65 years of age or older, and *wanting to vote*. Rate = the \$44 per capita required by the IATSE in order to vote.

** Under 65 of age, with at least 20 years experience, and collecting a pension..

*** 65 years of age or older, with at least 20 years experience, and able to work 39½ hours per month without affecting their pension.

Remembering Propmaker Chris Jones

On October 28, 2007, Local 44 lost one of our newest Propmakers 32-year-old Christopher Jones. He was proud to have become part of the family and so eager to explore the career that awaited him.

Chris was born on February 3, 1974 in the city of Inglewood, CA. He grew up idolizing Batman which fueled his thrill seeking impulses of tree and roof top climbing. He matured into a hard working, joyful, and considerate young man who was recognized as a true friend by many. Union Membership was an unforgettable milestone in Jones's life, something he had worked so diligent for. In his short time with us, Jones had the opportunity to contribute to such productions as "CSI Miami," "Cedric," and "Carpoolers".

Unfortunately Chris's life was lost while attempting to seek treatment at the Olive View Medical center. It was believed to be a heart attack due to his severe chest pains that swept his life from out beneath him.

Jones life behind his mother Cathy Waters, sister Sheryl Jones, half brother John Lee, two nephews Joshua and Nickolas, and other extended family and friends. The family of Christopher Jones leaves you with this, "Chris was a wonderful son, brother, uncle, and friend. He wouldn't let you down, he'd always be there for you, and he was loved by all."

CREW SHOT



The Wizards of Waverly Place

Left to Right: Patrick Hughes, Glenn Hatayoshi, Justin Krauss, Ash Yegianegi, Steve Miller, Lisa De Los Reyes, Jill Parry, Greg Gheier, Ken Levin, Roger Burford, Michael Hynes, Ken Lavule, Charles Serrano

This was Local 44 Member Charles Serrano's first Coordinator Credit.

Our Memorial List

Arthur Hansen

Born: 11/30/1926
Sworn: 1/12/1966
Died: 10/18/2007
Craft: Master

Esther Farrell

Born: 1/11/1918
Sworn: 10/24/1972
Died: 8/13/2007
Craft: Sewer

Craig Glasser

Born: 2/11/1970
Sworn: 5/21/2003
Died: 9/15/2005
Craft: Property

Paul Mancuso

Born: 8/21/1965
Sworn: 1/13/1999
Died: 9/23/2007
Craft: Master

Thomas Urioste

Born: 2/25/1950
Sworn: 5/23/1973
Died: 9/15/2007
Craft: Property

Yuacio Acosta

Born: 7/31/1926
Sworn: 3/10/1972
Died: 10/17/2007
Craft: Propmaker

Duncan Davidson

Born: 1/31/1959
Sworn: 12/6/1979
Died: 2/1/2001
Craft: Propmaker

Fred Draper

Born: 4/4/1952
Sworn: 12/18/1978
Died: 9/30/2007
Craft: Propmaker

William Farnsworth

Born: 11/17/1918
Sworn: -
Craft: Died: 10/30/2007
-

William Jolley

Born: 11/9/1941
Sworn: 11/27/1973
Died: 7/7/2007
Craft: Set Dec

Lillian Loring

Born: 8/4/1924
Sworn: 8/24/1964
Died: 7/20/2006
Craft: Sewer

Charles Zazueta

Born: 11/5/1918
Sworn: -
Died: 10/1/2007
Craft: -

Steven Willis

Born: 12/28/1948
Sworn: 8/2/1976
Died: 11/14/2007
Craft: Propmaker

James Hart

Born: 3/13/1943
Sworn: 11/8/1974
Died: 11/19/2007
Craft: Special Effects

Jackie Ackerman

Born: 6/16/1914
Sworn: 6/26/1936
Died: 11/25/2007
Craft: Master

Susan Moffett

Born: 10/30/1910
Sworn: 3/1/1955
Died: 11/2/2007
Craft: Property

Robert Willis

Born: 9/3/1943
Sworn: 12/8/1975
Died: 11/30/2007
Craft: Greens

Resource Book

This is a list of the primary sources of outside assistance for Local 44 members needing financial aid. The Local has a more extensive list for other particular circumstances. If you have needs being strictly financial assistance contact the Callboard.

The Actor's Fund of America:

5757 Wilshire Blvd. Suite 400
Los Angeles, CA 90036
O (323) 933-9244 F (323) 933-7615
www.actorsfund.org

Social Services and Financial Assistance Housing,
Health Care, Insurance & Workshops

Motion Picture & TV Fund

(818) 876-1080
www.mptvfund.org

Medical Care & Financial Assistance Eligibility,
Sideline Work and New Careers

United Way/ AFL-CIO

(213) 985-2000
www.unitedwayla.org

Emergency Food & Assistance Program

Baichman & Daughters

(800) 794-9401
Insurance services for new members and those
whose coverage has lapsed.

L.A. County Health Services

313 N Figueroa Street
Los Angeles, CA 90012
(800) 427-8700
www.ladhs.org

How to apply for Free / Low-Cost Health Care
Ability to Pay Plan, PPP Clinics

Will Rogers Motion Picture

Pioneers Foundation
10045 Riverside Dr, Third Floor
Toluca Lake, CA 91602
(888) 994-3863
www.wrpioneers.org

Social & Medical Services, Financial Assistance

For complete tribute articles, and updated, detailed information on funeral and memorial services, please log on to our website at www.local44.com and click on "Local 44," and then "In Memory Of."

Executive Board Member Profile



Name: Emily Ferry

Position: Property Master Representative; Chair of the Constitution Revision Committee; has the greatest longevity on the Executive Board, serving through several

administrations.

What made you decide to run for a position on the Executive Board in the first place?

I was the first woman to work as a Property Master under the aegis of Local 44. There used to be great resistance to women, persons of color, or people with certain religious faiths entering the film business in Los Angeles and it was quite a struggle for me to gain membership in our Local.

A few years after I had become a member, a vacancy occurred on the Executive Board and one of the Officers called me and said "I don't suppose you would want to represent the Property Masters?"

My response was "Yes, absolutely," but it was driven by a sense of irony and a wee bit of revenge as much as civic duty. I later discovered that only seven Property Masters qualified for the position and the six men

had turned it down.

What has surprised you about being on the Executive Board?

Almost immediately, I discovered that I loved being on the Board. All references to sausage making aside, it's fascinating to watch Democracy in action. I always feel as if I am seeing my high school civics class come alive - parliamentary procedure, debate, Robert's Rules of Order, Executive Session. It's challenging and exciting and, most of all, I truly believe that I have helped the entire membership, as well as the Property Masters' Craft.

What are some of the challenges or important issues that you've been involved with?

Many members have heard me refer to our current Constitution as a sieve, because it has so many holes. It's terribly frustrating to sit on the Board and watch good men and women struggle to do the right thing, hamstrung by a document that is little changed since 1939 and even out of compliance with current Labor Law.

Outside your work on the "Board" what is it you enjoy about your Craft?

I am so blessed to be a part of this industry and the IATSE. What other job would have

offered me opportunities such as going on a buying trip to Japan for "Memoirs of a Geisha" or spending the night on an aircraft carrier for "The Right Stuff?" I love what I do.

I have such respect for the Property Masters and other members of Local 44. Some of the most talented crafts persons in the world inhabit our ranks. We travel the globe doing crazy, nearly impossible things that have never been done before. Part gypsy, part CEO, part social director, the members of our Local possess skills as diverse as cobbling together an answering machine for The Grinch, building an entire town, or sewing a giant toy bag for Santa.

Is there anything else you'd like to add about your position with Local 44?

When I sit on the dais at a General Membership Meeting, looking out at the faces of the people to whom we, as a Board, are accountable and there are smart questions, tough questions asked of us and we're able to answer them with honesty, in a sincere and thoughtful manner; then I feel we live up to our responsibility to those who honor us with their vote. I think there have been times in the past that the Officers of this Local have failed to act in good faith towards their constituents, and I strive every day to ensure that the members of Local 44 are represented as fairly as possible.

Turkey Shoot

On November 20, Local 44 had its annual Thanksgiving golf tournament, known as the Turkey Shoot. It was held at the Vista Valencia Golf Course in Santa Clarita, and a more perfect day no golfer could ask for.

The Turkey Shoot is traditionally a Retirees only event. This year the event was open to all Local 44 members and while the Retirees made up the majority of the players, many Active members managed to have the day off.

The event was a "shot-gun" start (each group beginning on a different hole at the

same time). Over 80 members participated. Along with the round of golf, three holes were chosen for special prize contests; the longest drive, the closest to the pin, and a new one this year - the closest to the center of the fairway (a line was chalked down the middle of the fairway).

At the award luncheon and turkey giveaway (each Retiree received a turkey), Vista Valencia supplied the eight players from the two winning foursomes (Active and Retiree) with a free round of golf each. The winning foursomes were: Kevin Gannon, John Gomez, Dave Lake and Frank Reveles for the Actives; and Frankie Inez, Anthony Inez, Robert Avila and Roger Apperson for the Retirees.

Hope to see more of you next Thanksgiving.



Retiree Matty Azzarone takes a big swing at the Turkey Shoot's first tee.

Propmaker, Ken Knight Retires

Ken came to California in November of 1977 and worked as a licensed general contractor rebuilding houses. During that time, he met and married Carol his lovely wife of 27 years.

Fast forward to December 1990. He had just finished his last construction project when a friend told him that Universal was hiring carpenters

to rebuild the Backlot after the major fire they had months earlier. Local 44 Propmaker books were empty and open. As Ken says, "I think I was the last person hired that night but that was the beginning of my career in the Industry."



Ken Knight in the center with the Disney Crew.

He worked there on block 7 and wherever else they wanted me. He finally found a niche working in the Universal Maintenance Department. While working there his ex-foreman called and asked if he would like to come to Disney and work nights, building the Bruckheimer Simpson wing in the old animation building. He jumped at the chance and went to work for the Mouse.

Ken worked between Disney and Warner

Bros. for a little over a year before finally becoming a full fledged employee at Disney Studios in January 1994. He has been ever since working in maintenance and the lock shop with John Kuni and the Backlot Boys.

For the last few years, Brother Knight was the Shop Steward at Disney. "I had the privilege of being the Local 44 Lot Steward

working with Ed and Anthony and all the great people at the hall. They run a tight ship."

"I had sixteen fantastic years with Local 44, Disney and all the other Studios. In that time, I had the pleasure and honor to work with, and share experiences with some of

the best people and most talented craftsmen that anyone could possibly find in the entire world."

On October 15, 2007, Ken Knight's Brothers and Sisters at Disney threw him a Retirement Party in the Mill that was well attended. "I thank everyone for letting me into their lives and sharing their friendship with me. I'm going to miss everyone."



From Left to Right: Frankie Inez, Buffy Morton (Local 44 Staff), Robert Avila, Jacquie Vivanco (Retiree Coordinator), Anthony Inez, Roger Apperson and Melanie Perry (Local 44 Staff)

What The Heck?

cont'd. from pg. 4

as he/she continues to make movies? It doesn't affect a worker's wage scale, if anything, when the Producers have more to work with and it should insure the ability for the working class to negotiate better wages and conditions.

A Producer will make his 20% kickback in Canada, or Louisiana, or any number of other States. Who won't make the money is the California worker, and by default, the California revenue stream. The next time a tax incentive bill for filmmaking hits Sacramento, rally support for it and keep California jobs in California.

Two last notes. President Hennessey expounds on the Constitution rewrite in his article. These will probably arrive about the same time this Newsreel shows up at your door. This revamp has been years in the works, and decades overdue. Our current Constitution is basically a 1939 document; outdated, jumbled, and at times in conflict with current laws. Take time to read the proposed new rewrite, and vote. I encourage you along with the Executive Board to vote yes, but please be informed by reading the Articles.

Finally, no one can predict how long this labor action will affect our Industry. Hopefully, it will all be settled soon, and you will all be working, making up for lost time. The strike fund started last year, and which should have been started decades ago for just this occasion, is not viable yet. Local 44 does have a list of resources for aid beyond the Local itself; most are in this issue. Others may become available as affiliated labor organizations reach out to help. Check our website or call the Hall if you need assistance; if there are any new sources we'll have the information.

As we approach this Christmas/Holiday season (just what holiday is it anyway?), I hope there are pleasant memories and events for you all. Remember that one of the hallmarks of this time of year is personal charity and reaching out to those less fortunate. I thank those of you who have reached out to other members throughout the year, whether with a job, or financial aid. Let's continue in that spirit during this time; help a relative, a friend, a stranger. May 2008 be prosperous for you all.

President Short Responds to the WGA

This letter from President Short arrived too late to post in our last Newsreel. In order that our members have an understanding of our International's feelings and involvement in this labor dispute, we post his letter now:

November 13, 2007

Mr. Patric Verrone
President
Writers Guild of America, West
7000 West 3rd Street
Los Angeles, CA 90048

Dear Patric:

Ever since late last year when the WGAW announced withdrawal from its own proposed negotiating date in January 2007, I have warned you and predicted the devastation that would come from your actions. Those predictions have now come true.

As the motion picture and television industry looks at the possible cost of over \$1 billion and the loss of hundreds of thousands of jobs, your executive director, David

Young is quoted in the Los Angeles Times as delighted he's being treated "like a rock star" at rallies, and says, "I just lay back and look at the havoc I've wreaked.. I'm not going to apologize for that." This is hardly the point of view of a responsible labor leader, someone dedicated to the preservation of an industry that has supported the economies of several major cities for decades.

The Times story continues, "Young and his team have spent months preparing for this moment." Why hasn't this team instead spent months preparing to negotiate a contract that would ensure the health and future of the motion picture and television industry?

The Times also points out the Mr. Young has never negotiated a contract in the motion picture industry. His incompetence and inexperience are causing irreparable damage to the industry at a time when we can all ill afford to ignore the worsening national economy, the unstable international climate, and the crises in health care and the housing market that are affecting many of

our working families.

When I phoned you on Nov. 28, 2006, to ask you to reconsider the timing of negotiations, you refused. It now seems that you were intending that there be a strike no matter what you were offered, or what conditions the industry faced when your contract expired at the end of October.

Over 50 shows have been shut down. More will come. Thousands are losing their jobs every day. The IATSE alone has over 50,000 members working in motion picture, television and broadcasting and tens of thousands more are losing jobs in related fields.

It's time to put egos aside and recognize how crucial it is to get everyone back to work, before there is irreversible damage from which this industry can never recover.



The IATSE and the WGA: Understanding the History

The current strike by the Writers Guild of America West (WGAW) is one of the highest profile actions in the Motion Picture Industry in recent memory. So why is the IATSE, a major player in Hollywood labor, not enthusiastically supporting, and in fact upset by the WGAW's actions?

First, consider the composition of the Writers Guild. Very few of its members derive their primary income from "filmed entertainment" screenwriting; their non-WGA jobs pay the bills. When the WGA calls a strike, most of its members are still employed - in a job that doesn't involve paid writing in the Entertainment Industry. On the other hand, the overwhelming majority of Hollywood IATSE members derive their primary income from working in their crafts in this industry.

But that's not the major conflict between the two unions. A history lesson might help.

The WGA West is not an affiliated member union of the AFL-CIO, having chosen for its 70-year history to not formally affiliate with the organized labor movement. (The

WGA East is affiliated with the AFL-CIO.) The IATSE and its member Locals have, on the other hand, long been affiliated with the AFL-CIO, at the county, state, and national levels.

A couple of months prior to the October 31, 2007 contract expiration, the leaders of the WGAW approached the L.A. County Federation of the AFL-CIO with a request for affiliation. WGAW also wanted to pay the County Fed per capita on a sliding scale, a deal no IATSE Local receives.

The WGAW was told they couldn't join the L.A. County AFL-CIO directly; they were required to first petition for membership with the national AFL-CIO. No such petition was made.

There's more. The WGAW has had a history, and continues attempts to encroach on the jurisdiction of the IATSE. In particular two Hollywood IATSE Locals have been under fire: IATSE Locals 839 and 700.

The WGAW has on several occasions tried to convince the Producers that a decades-old

jurisdictional area of the Animators (Local 839) belongs to the Writers Guild. Even in the current WGA-AMPTP contract negotiations, the WGA is attempting to move jurisdiction away from Local 839.

In the area of editing reality television, the WGAW asserts that those who edit these shows are not Local 700 editors, but instead are actually "story-tellers" and, therefore, under the Writers Guild jurisdiction. Editors have edited shot footage together in fiction and nonfiction filmmaking under the jurisdiction of the IATSE Editors for seven decades.

In addition, the leadership of the International of the IATSE remains concerned that the WGAW leadership has concentrated its energy on preparing for how to strike rather than how to negotiate a contract in a way that averts the industry-wide pain and dislocation of a lengthy work stoppage.

Jackie Ackerman

Continued from pg. 1

At about 17, he thought about becoming an actor professionally, he says, but then "I saw how they made movies behind the scenes, and I thought, "Oh, I like that better."

Soon he hooked up with Rennie Renfro, one of the top animal trainers for films, and started training the dogs used in MGM's "Barkies," a series of comedy short films, usually satires of other movies, in which dogs played all the roles. He caught the attention of the head of the prop department and soon segued into props.

"I did Judy Garland's first screen test with Deanna Durbin when they were only 12 years old," he remembers, "I was working out of the prop room and the property office told me there's two little girls down on Stage 8. Bring a couple of director's chairs down so they'll have something to sit on."

He advanced as a prop man though his own drive, plus a lucky break. Another prop man failed to show up a couple of times, so Ackerman was promoted.

Then came The Wizard of Oz. There was no

CGI, so someone had to control the tail of the Cowardly Lion, played by Bert Lahr. "Because I was the youngest prop man on the set," Ackerman says, he got the job. They sent him high above the soundstage to the electricians' catwalks, where he had stashed a fishing pole. "All those lights were up there," he says. "It was hot, I gotta tell you. Poor Bert Lahr in that uniform and the Tin Man and the Scarecrow-it was terrible. They used to have to take part of the costume off to cool off."

"Up on the catwalks, it was very easy for me, because I was really a very active little kid. I would let the fishing line down after I got up there, and (prop man) Harry Edwards would tie the tail to the line. You had to know a little bit about coordination. Wherever the lion went, I had to follow on a catwalk and also keep the tail wagging at the same time. When he'd stop, I'd have to lower it down or raise it up.

"There was one scene where he was on a log and he was crying. When he picked up his tail to dry the tears, I had to give him some slack to let him use it. Then when he

let it go, it would go kerplop, but I had to keep some tension on it; I let it down very slowly and wagged it at the same time all the way down."

"It was so much fun to do that, because we hardly ever had any retakes on any of that stuff that I did. That was just one of the things that I did in the movies."

Although still at the beginning of what would become a very long career, Ackerman knew he had special opportunities working in the prop department: "I could have had her red slippers," he admits. "I was there. I was the prop man."

Keeping his sense of humor to the very end, 93-year-old Jackie quipped to the hospital attendants at the home as he was admitted for his final weekend, "I knew I'd be here eventually, I just didn't think it would be so soon."

We'll miss you Jackie.

My name is Henry Stuart John, Known to many as 'Stu-Bob'. I have been a Propmaker / Coordinator with Local 44 for twenty- eight years. I have spent the majority of those years as a foreman. I have been urged to write this article by crewmembers, art departments, educators and our union leaders to inform and promote interest in educational opportunities for our members.

Unless you have been in a coma for the

past two decades, everyone should be aware that the use of computers has influenced almost every way of working in the business world. Our industry has certainly been impacted by the increasing use of CGI in

all its various forms. Its use has changed the way that operational and artistic information is created, shared and implemented in all levels of production in this new paradigm, it is sensible to educate ourselves in the computer programs being used on and / or off production. Those of you with whom I have worked with know that I use

AutoCAD, a computer assisted drafting program, whenever appropriate to the project. I have been finding more and more need for its use every year. In addition, CNC machines, (computer controlled routers, foam cutters, water jets, plasma cutters, etc.) a natural offshoot from CAD, are being used more and more in construction and special effects. I have had to turn down calls from the Call Board for CNC work because I was already working and it seems that there are not that many mem-

focus on the artistic processes rather than developing shop drawings.

It is not just CAD and CNC programs being used, programs like Photoshop, Sketchup, and Final Cut, to name a few, can be utilized by set decorators and property crews as well. To utilize these and other graphic programs the first step is education. I personally feel it can only benefit our members to become more acclimated to the growing computer envi-

ronment. Many local community collages and private schools offer classes in many graphics programs and there is a process through Contract Services that can subsidize a majority of the tuition costs. To take advantage of this program our Local needs to peti-

tion contract services for us. Other locals are already making use of the subsidies and it would be a shame for 44 to be left behind. If you have an interest in these educational opportunities write to the local and let them know. The more members interested the easier it will be to get the aid.



bers listed with these skills and the jobs had to go outside our local. Art departments are making more use of computer graphic programs in their design work. I have found that my experience with CAD is a benefit because it allows me to extract construction information from their digital designs on my own. This frees them to

EXECUTIVE BOARD MEETINGS HIGHLIGHTS

Craft Meetings

**Wed., October 24, 2007 -
Set Decorator**

Attended: 19 Quorum: 31

**Sat., October 27, 2007 -
Coordinator**

Attended: 18 Quorum: 26

**Sat., October 27, 2007 -
Propmaker**

Attended: 69 Quorum: 225

**Sat., October 27, 2007 -
Special Effects**

Attended: 13 Quorum: 26

**Sun., October 28, 2007 -
Property**

Attended: 58 Quorum: 186

**Sun., October 28, 2007 -
Property Master**

Attended: 17 Quorum: 52

**Wed., November 14, 2007 -
Regular Meeting**

Report: Trustees

The Trustee presented the Board with the results of the 3rd Quarter audit of the books.

The Trustees found no material problems with the books of the Local.

It was noted that a large increase occurred in initiation fees.

It was noted that employees were bonded.

The Trustees made the following recommendations:

An outstanding liability account had not changed in a year and they suggested writing it off and removing from the books.

Two random general ledger journals were examined and found in order.

The per capita stamp tracking system seems to be working.

A recommendation to cut retiree co-pay checks only after a threshold amount had been reached and not monthly.

The Secretary-Treasurer presented that the retiree co-pay on a threshold basis might be unwieldy to track.

Report: Retiree Handbook

The Committee had completed its initial report and the suggested handbook was being presented to legal counsel for review.

Report: Constitution Committee

The 55 page Articles 1-8 had been reduced to a 12 page double-sided version to reduce postage costs.

There was some miscommunication with the Election Committee about the timing of the mailer, and the balloting company had not yet been secured.

Discussion ensued about the timing of the vote due to the Writer's strike. The Board decided to send the ratification vote out immediately and not wait.

Report: Election Committee

The B.A. and S/T had received the first section of the Election handbook for review.

Report: Business Agent

The Writer's strike began November 5th. The unemployment of the membership went from 540 to 840 in one week's time.

Many members working at fixed facilities had received WARN letters. This is a formal letter explaining that lay-offs could occur due to a work shortage.

The B.A. read a letter from IA President Short to the WGA West President stating he was furious with the WGA's unwillingness to negotiate in good faith, and the delight of the WGA President in his disruption of the Studios.

The B.A. was in the final stages of negotiating with an established drapery department. The MPTF event "A Fine Romance" raised over \$1 Million; a fund our members may need in the ensuing months.

The B.A. read a letter from Local 705 thanking Local 44 for its help in the celebration ceremony honoring its recent President's passing.

Report: Secretary-Treasurer

The S/T requested that Board members continue to inform members laid off that they are no longer working due to lack of work and not because of a strike. It could affect benefits if answered incorrectly on an unemployment form.

The S/T handed out the current monthly budget update with the most recent portfolio statement.

There had been graffiti removal at the Burbank facility and a small

leak occurred in the recently repaired roof.

One member had lost a home in the October wild fires and had approached the Board for assistance. He had brought evidence of the loss to the Board.

Motion: To approve a financial hardship grant of \$1,500 to the member who had lost his home.
Motion passed.

The reading of deceased members into the record. Six of the members qualified for \$3000 out of the special life insurance fund; only three had beneficiaries who had responded to the Local.

Motion: To approve the cutting of \$3000 death benefit checks to the beneficiaries of members already identified, and approve the remaining three checks when beneficiaries are contacted. **Motion passed.**

A mailer was being requested to be sent to a portion of the membership and was approved.

Report: Crafts

Property Masters: Representatives of the Phillip Morris Agency spoke with the reps regarding who places cigarettes in films. They wanted to make sure their brands were NOT placed in films and were told Property Masters were the ones responsible for product placement.

There was an anti-smoking website that listed films and Property Masters who had cigarette smoking in the pictures. The information was inaccurate and it is not Property Masters who are responsible for product placement.

Set Decorators: The Reps were going to request that their members reviewed the budgeting guideline manual that has been used for years for areas of conflict.

Special Effects: The Reps were disappointed that the phone tree system had not been utilized as an additional tool to make members aware of the meeting.

Discussion: Quarterly Payments for 2008

The S/T supplied the Board with charts explaining the various increase in quarterly payments and initiation fees. Also various charts were handed out explaining the income lost over the last decade from uncollected dues.

2008 was to be the last of a 4-year plan to get our dues in compliance with the Constitution.

A debate ensued with regard to the Writer's Strike and whether to delay

a portion of the catch-up amount for one more year.

It was pointed out that assistance to our members in need came by way of dues. Additionally, there was no way to gauge yet if the WGA strike might be settled before January, and if it wasn't the Board could then look for relief for our members.

Motion: To bring the quarterly dues into 100% compliance with the Constitution.

The Board called for a secret ballot vote. **On a split vote of 9 to 5, motion passed.**

Motion: To accept the initiation fees as presented by the Secretary-Treasurer. **Motion passed with two abstentions.**

Motion: That the Voting Retiree category be increased to equal the International per capita payment. **Motion passed.**

Report: Start Paperwork and Identity Theft

One Rep reported that a member had informed him that Orange County investigators had seized paperwork in a home raided for identity theft that was start paperwork of the member.

Members' information was being found with addresses and phone numbers in file drawers for set dressing.

One Rep stated that he had received for the third time a request by Contract Services to update his I-9. Three years earlier it was discussed that this was duplicate work. All employers and payroll companies have this information which Contract Services has access to. It is one more source for potential identity theft. The Rep stated that he would not comply with Contract Services request and would take appropriate legal action if he was removed from the roster.

The BA would talk to the West Coast IA about the issues.

Discussion: Website Resumes

One Rep wanted to know if the website resume site could incorporate a template form so that members could easily update their histories and other pertinent information.

24/7 Studio Equipment Charity Event

Each year 24/7 Studio Equipment hosts a charity golf tournament. The money raised by the event, Lance Sorenson, Owner and President, donates back to two labor groups and their benevolent funds; IATSE 44 and Teamsters 399. This year's donation to Local 44 was over \$3,800.

This donation was even more impressive this year, given the fact that a major strike had just shut down motion picture operations and was directly affecting the income of 24/7.

"It's sad, this strike situation. Within a few weeks many of my television clients were calling to ask whether I wanted to leave my equipment on stage or come pick it up," said Lance. "If this goes too long it could affect my employees. What I did was pick up all my equipment for servicing; that should keep my guys working for several weeks. We're the kind of side business affected that no one sees when the Studios are down."

What really sets 24/7 Studio Equipment apart is their commitment to the entertain-

ment industry. "For most companies, 80% to 90% of their revenue is generated by industrial and construction customers. For them the "Industry is the icing on the cake; for us it is the cake."



(L to R) Ed Brown, Lance Sorenson and Elliot Jennings

24/7 Studio Equipment is also the only equipment rental shop that is on-call 24

hours a day, 7 days a week. Availability can mean the difference between getting the shot and losing thousands of dollars in downtime.

By aligning itself with Teamsters Local 399, 24/7 Studio Equipment has the distinction of being one of only two union equipment rental shops servicing the entertainment industry. "Unionism is important to us," said Sorenson, "and it's important that all crafts industry-wide know that we are union."

The company offers a complete line of high reach equipment (black-arm booms, scissor lifts, forklifts, etc.), as well as compressors, generators, light towers, and Mules with trailers. All the equipment is new and hand-picked especially for the entertainment industry.

For more information about 24/7 Studio Equipment, log on to: www.247studioequipment.com or call 24/7 Studio Equipment at (818) 840-8247.

Retiree Spotlight: Gonzalo Gonzalez

By Buffy Morton

Retired Prop Master Gonzalo Gonzalez has contributed to all realms of the Motion Picture industry both in front of and behind the camera; in fact, maybe you've seen his face in the latest feature film or promotional advertisement.

Gonzalo Gonzalez, otherwise known as Chalo, was born January 9, 1925 in the city of Fresno, CA. to parents Ventura and Dolores Gonzalez. Prior to his first birthday, his father passed away while vacationing in Mexico. This was a major devastation for the family of four. They relocated to Mexico to be amongst family. Gonzalo spent the next 20 years of his life in Mexico. At age 18 he became a paid professional soccer player and a worker for the Mexican IRS. A couple of years later the American draft board discovered his Mexico where-about and sent him a draft letter. To his surprise, he was rejected for military service due to an abnormal heart beat.

In 1946 Gonzalo married his first wife Margarita and upon his 21st birthday was made the decision for his permanent citizenship. With this in mind, Gonzalo and his wife returned to California to settle down in Los Angeles. Once in LA, he found a job at a local lumber company where he stuck with his career for 20 years. He took on the lumber yard tasks of truck driving, forklift operator, warehouse management, and apprenticeship. His hourly compensation was \$0.86 per hour. During this time Gonzalo had two children, Margarita and Rafael. He later lost his wife due to illness.

In 1964 while on one of his excursions to Tijuana to visit family, Gonzalo was confronted by a gentleman by the name of Sam Peckinpah (at the local saloon). He asked him to consider working in the film industry. At first Gonzalo was hesitant to

accept the opportunity, however, after befriending Sam and contemplating the idea, he took him up on the offer. Sam introduced him to the film industry in 1966 on the Warner Brothers production "Wild Bunch." Not only did Gonzalez find a location for the film, but he also worked in production, did office management, and worked as an actor. Gonzalez had the honor



(L to R) Robert Preston and Gonzalo

of working for Sam on a total of 6 features and as compensation for his job Sam presented him with a "Best Worker" award, and lavished him with gifts of jewelry.

Chalo worked his way up to assistant Prop Master on the Robert Preston film, "Junior Bonner." He worked beneath mentor and pal Bobby Basigila who taught him the definition of hard work and persistence. Gonzalo commented, "I've never worked that hard before in my life until I met Bobby."

On July 6, 1972 Gonzalo was initiated into our Local 44 family. The following year he married his second wife Martha and traveled on and off to Mexico to assist with feature films. In 1975 Gonzalo made the transition into propping television due to his

desire to spend more time with his new beloved wife. He applied for his Property Master card while on the series "Ellery Queen" and began his first Prop Master assignment on the television show "Delvecchio". Gonzalez contributed to the television hits, "Ned and Stacy," "Married with Children," "The Gregory Hines Show," "In the Best Interest of the Child," and "I'm Dangerous Tonight." After performing his services on the Gregory Hines show Gonzalo boasts, "Gregory Hines was one hell of a nice of guy, not only is he a great actor, he was fantastic person!"

For the 1982 hit TV series "Family Ties," Gonzalez had the pleasure of working with "Back to the Future" star Michael J. Fox. "Michael is a great actor but for one reason or another he kept breaking my props left and right." Gonzalez enjoyed his successful involvement on the Emmy award winning series and has an award from the Television Arts and Sciences to prove it.

Gonzalo retired with Local 44 on January 1, 1993 however, he has not entirely left the industry. He continues to pursue an acting career and has been seen in features films, as well as commercials for SW Telephone Company, Coke, and Taco Bell. When he is not acting or meeting with agents, he enjoys spending his time with the love of his life Maria, visiting with friends and family, exercising daily, and tending to his 200 plus plants. He also manages to have time to run his Mexican food business Don Chalo's Foods which specializes in cueritos.

Gonzalo's active career with Local 44 has ended. He took with him an abundance of fond memories and scrap books of his creations. He also had 10 boxes of prop mementos, which he has passed on to his daughter. He left behind a legacy of excellence.



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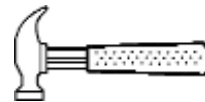
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