

NEWS REEL

MAY/JUNE 2016

TAX INCENTIVES TURN A GHOST STORY INTO REAL HOLLYWOOD JOBS

THE CONJURING



IATSE Local 44 Newsreel
May/June 2016
Volume 27 Issue 4



Ed Brown, Business Agent
Anthony Pawluc, Secretary-Treasurer
Michael Diersing, President

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Working Hard for You and the Union

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NEWS REEL

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SUBMISSION GUIDELINES

Local 44 Newsreel accepts submissions in person, by mail, or by email (preferred). All submissions are subject to review and approval.

Written submissions should be checked for accuracy and spelling by the author. Local 44 Newsreel takes no responsibility for errors in member submitted content.

Please include names of all persons pictured in submitted digital and print pictures to be eligible for publication.

Submissions are subject to revision and editing when necessary.

Local 44 Newsreel offers no guarantee that any submission will make it to print.

NEXT DEADLINE: JULY 11

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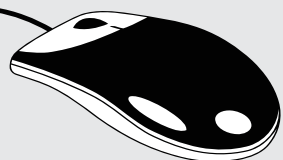
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Questions? Comments?

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Register with Local 44's Website, www.Local44.org, for access to these great features:

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- Download the Current & Future Show Lists
- Pay Your Dues Electronically
- Stay Current with Local 44 Events & Deadlines
- Post Ads in the Online Toolcrib
- List Your Work Resume for FREE!
- Browse the Photo Gallery
- Download Retiree & Beneficiary Forms
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From the Desk of BUSINESS AGENT ED BROWN

Commercial Set Construction

As you know, the Local 44 has been pursuing non-union Set Construction shops for years. Over the last few years, things have changed. We have been successful in organizing several shops. I want to remind everyone who these shops are and encourage our Coordinators to take builds to them. In no particular order: All Sets Design & Construction, CBS Studio Center, Goodnight & Co. Paramount Studios Mill and Special Effects, Scenic Express, Walt Disney Studios Mill and Special Effects, Warner Bros. Set Construction and Design Center, and newly signed DahlHouse Scenery Inc. This list is not complete but highlights shops for their ability to provide Union Labor for Set Construction in all areas of production, Film, TV, Reality and Commercial. A full list of Local 44 Signator companies is in this Newsreel. One of the best ways to encourage

companies to become Union is to show them how much being Union will benefit their company. Supporting our current Union Set Construction shops is a great way to do that.

Thank you Kathleen!

Eight years ago, Kathleen Hughes made her transition from the Callboard to my office assuming her new position as Executive Assistant to the Business Agent. Over these years, Kathleen has been my right hand. She has served not just me but the entire Business Agent staff, not always an easy task as we have varied personalities and demands and I have been told I can be a bit neurotic. Kathleen has been that pleasant and helpful voice at the front line for Studio Executives, Attorneys, the International, Contract Services, potential members, retirees and members in need. Kathleen has been a member for over 30 years as a Property Master and Set Decorator.

She has served my office and this union in a professional manner with dignity and grace. It is with mixed emotions that I announce that Kathleen will be moving on to a new phase in her life's journey. She will be sorely missed. I wish her a bright future and great happiness in all of her endeavors. There are no words to express how much she has meant to me and I thank her from the bottom of my heart.

I have chosen, Stacie Rowat to fill the Executive Assistant position. Stacie has been with the Local for ten years and has a vast knowledge base of everything Local 44. She has proven to be professional and dedicated to the membership. I have confidence that she will do a great job. I say thank you to Kathleen and wish Stacie success in her new endeavor.

In Solidarity,
Ed Brown

Business Agent

ANNIVERSARY MILESTONES

We recognize and congratulate the following individuals for their years of membership with Local 44.

MAY 2016

OVER 50 YEARS

Jason Bond - Coordinator (69)
France Story - Propmaker (69)
Alton Wright Jr. - Special Effects (65)
Arthur Lipschultz - Property Master (56)
Raymond Wright - Propmaker (56)
Thomas DelGenio - Special Effects (52)

50 YEARS

no members

35 YEARS

Hugo Gonzalez - Floorcover

25 YEARS

Caesar Bijou - Coordinator
Clifford Carothers - Coordinator
Robert Clack - Coordinator
Sean Conlin - Propmaker
Jason Hadley - Property
David Long - Propmaker
Alfredo Lopez - Upholsterer
Don Miloyevich - Property Master
Vincent Montefusco - Propmaker
David Touster - Property Master
Anthony Vitagliano - Greens

10 YEARS

Samuel Berrini - Property
Christopher Branan - Propmaker
Jeremy Deal - Greens
Ryan Donahue - Property
Ronald Fernandez - Propmaker
Karen Ipock Hodgkin - Property
Christopher London - Property
Brian McArthur - Propmaker
Joseph Noguera - Propmaker
Catherine Pryor - Property
William Roberts - Property
Adam Santana - Property
Jenna Sylvester - Property
Dante Thomas - Propmaker
Humberto Varela - Propmaker

JUNE 2016

OVER 50 YEARS

Douglas Pettibone - Special Effects (71)

50 YEARS

Louis Cooper - Special Effects
Alfred Johnson - Special Effects

35 YEARS

no members

25 YEARS

John Bankson - Property Master
Horacio Blanco - Propmaker
Chris Langevin - Property
Richard Monak - Propmaker
Sherman Singletary - Propmaker
Kirk Tarouilly - Propmaker

10 YEARS

Sean Amborn - Propmaker
Roxanne Brooks - Property
Jeremiah Cooke - Propmaker
Alex Coronado - Draper

Michael Derry - Propmaker
Richard Gonzalez - Property
Chad Holmes - Propmaker
Kevin Hummel - Property Master
William Maloney - Greens
Darin O'Neill - Propmaker
Lewis Obermeier - Propmaker
Joe Perez - Propmaker
Ashley Peterson - Property
Ryan Rostine - Property
Steve Sierra - Draper
Lindsey Sjoberg - Property

OPT-OUT NOTICE

To have your name excluded from future anniversary rolls, send an email with your full name and Union card number to newsreel@local44.org,

IN MEMORIAM

Peter V. Angles

Propmaker

Born: July 27, 1933

Joined: January 17, 1972

Died: November 8, 2015

Douglas Devine

Property

Born: January 21, 1961

Joined: February 6, 1997

Died: April 3, 2016

Ricky McArthur

Propmaker

Born: November 22, 1952

Joined: April 20, 2001

Died: March 6, 2016

Scott Mizgaites

Propmaker

Born: November 15, 1963

Joined: February 22, 1990

William Balles

Special Effects

Born: January 14, 1922

Joined: January 14, 1960

Died: March 29, 2016

Devlin W. Lerew

Propmaker

Born: February 24, 1964

Joined: February 27, 1991

Died: April 5, 2016

Brian Tipton

Special Effects

Born: September 26, 1953

Joined: November 8, 1976

Died: May 24, 2016

George Crawford

Propmaker

Born: March 26, 1939

Joined: September 1, 2000

Died: May 25, 2016



From the Desk of SECRETARY-TREASURER ANTHONY PAWLUC

As you read this article, many productions have started or are starting up, putting members back to work after the typical March through May hiatus. As I typically do, I want to remind everyone to be sure their work status and contact information is up to date in the Callboard which you can do on-line, over the phone or in person at the Hall.

I want to give everyone a follow up status report since last summer / winter 2015. As you recall, I reported that we began cross training existing staff from the office in the Callboard since that department was busting loose from June through December 2015 averaging 6-12 individual productions or shops requesting anywhere from 2 – 6 employees every day. We filled over 700 calls in those twenty-seven weeks seeing unemployment numbers dropping to only 12 Propmakers and 130 Property

Persons. That is ALOT of work for any staff member or department to fulfill. Unfortunately, during that same period, we lost seven Callboard Stewards from the Department who were Local 44 members. Five decided to resign and/or not return to their posts in the Callboard and pursue more lucrative Motion Picture, Television and Commercial opportunities. One member was promoted and our Joanne passed away. This was a difficult challenge to overcome. Obviously, we must have a fully staffed and functioning Callboard department to provide necessary and often urgent service for our members and Union Productions. My search immediately brought on several administrative professionals whose familiarity with computers and training within office organizations allowed them to catch up very quickly with Callboard programs and procedures.

Personnel stability is imperative to maintaining the consistently high-level professionalism and service that companies and members alike have come to expect from the Callboard Department. Many of you have already met and/or talked with our newer staff and enjoyed that introduction.

We continue to display “The Answer Corner” in our Newsreel so be sure to catch up on this editions outline for Special Effects and the featured article on The Conjuring 2. We had a great time on set with the crew. As you will read, this was a California Film Incentive Movie made in Los Angeles that put a lot of Local 44 members to work here at home. I congratulate all of our departments who made this movie look GREAT!

Best,
Anthony Pawluc
Secretary-Treasurer

MOTIONS OF THE EXECUTIVE BOARD MEETINGS

IATSE Local 44 invites and encourages all members in good standing to take interest in their Union's business. One of the best ways to do so is by reviewing your Local's Executive Board Meeting minutes. All you need to do is follow Article VIII, Powers and Duties Section 4 Secretary/Treasurer paragraph K (I) Minutes and Log of Motions of Local 44's Constitution and By-Laws. The article states: "Any member in good standing who submits a written request to schedule an appointment to review a copy of the minutes or the log of motions may do so." This allows members to draw their own conclusion on the entire meeting, not just highlights that someone else considered important to print. Contact the Secretary Treasurer to schedule an appointment so we can accommodate your request. The following are motions/actions of past Executive Board Meetings.

SUMMARY OF MOTIONS: 03-09-16

Michael: "I would like to make a motion that the Board approve the regular Executive Board minutes of March 9, 2016 as amended/corrected."

Dutch seconded the motion. The motion was carried without opposition.

Michael Cappello: "I move to accept the Land Management Committee report as presented."

Anthony seconded the motion. The motion was carried without opposition.

Ed: "I motion that Local 44 sponsor the Motion Picture & Television Fund renovation in the amount of \$5k."

Emily seconded the motion. The motion was carried without opposition.

Ed: "I so move that Local 44 support and congratulate President Matthew

D. Loeb in support of the AFL-CIO Annual Awards Reception reserving a Local 44 full-page ad in the amount of \$1k."

Anthony seconded the motion. The motion was carried without opposition.

Michael Cappello: "I would like to make a motion to accept the Business Agent's report as presented."

Andrea seconded the motion. The motion was carried without opposition.

Anthony: "I would so move a \$500.00 donation on behalf of Michael Proscia to the Walsit, Ditudula, Spivak Fund."

Michael Cappello seconded the motion. The motion was carried without opposition.

Anthony: "I so move a \$250.00 on behalf of the passing of Mr. Wood's mother (Mabel Wood) to the Walsit, Ditudula, Spivak Fund."

Ed seconded the motion. The motion was carried without opposition.

Michael Cappello: "I would like to make a motion to accept the Secretary-Treasurer report as presented."

Andrea seconded the motion. The motion was carried without opposition.

Michael Cappello: "I would like to motion that the Board donate \$2k in catastrophic relief for the family of Ronnie McManus in assistance with burying his son."

Anthony seconded the motion. The motion was carried without opposition.

Armando: "I would like to motion that the Board donate \$2k in catastrophic relief to the family of Christopher Jones."

Erin seconded the motion. The motion was carried without opposition.

Tim: "I would like to make a motion to adjourn."

Michael Cappello seconded the motion. The motion was carried without opposition

SUMMARY OF MOTIONS: 04-13-16

Michael: "I would like to make a motion that the Board approve the regular Executive Board minutes of March 9, 2016 as amended/corrected."

Tom seconded the motion. The motion was carried without opposition.

Ed: "I move that Local 44 approve a sponsorship for the Heartbeat of Hollywood in the amount of \$5k."

Anthony seconded the motion. The motion was carried without opposition.

Ed: "I so move Local 44 reserve 2 seats in the sum of \$400.00 in support and attendance of the 2016 UCLA Labor Banquet."

Erin seconded the motion. The motion was carried without opposition.

Tim: "I would like to make a motion to accept the Business Agent's report as presented."

JD Streett seconded the motion. The motion was carried without opposition.

JD Streett: "I make a motion that we add a stipend to the Election Committee for meetings attended in the amount of \$75.00 per meeting, in addition to their reduced dues for the year of which they serve."

Timothy seconded the motion." The motion was carried without opposition.

Ray: "I would like to make a motion to provide catastrophic relief funds in the amount of \$2k to the surviving family of craft Property member, Doug Devine."

Eric seconded the motion. The motion was carried without opposition.

JD Streett: "I would like to make a motion to adjourn."

Timothy seconded the motion. The motion was carried without opposition

2016 Officers and Representatives Sworn In



Front Left to Right:

Michael Cappello, Anthony Pawluc, Mike Miller (IATSE V.P.), Ed Brown, Michael Diersing, Erin Hennessey

Middle Left to Right:

Sandra Stewart, Paul Ahrens, David Elliott, Timothy Graham, Andrea Joel, Ray Schrefel Jr., Tom Bowen, Bill Elliott

Back Left to Right:

Eric Hulett, Victor Reyes, Tobey Bays, Vincent Hammond, Colin Dennis, Steve Rostine, Andrew Moore, Dutch Merrick, Alexander Hernandez, Mike Loomer, J.D. Streett

Not Pictured:

H. B Aaris, Rosemary Brandenburg, Bob Carlyle, Emily Ferry, Grande Gonzalez, Jeannie Gunn, Charli Jayson, John Richardson



THE ANSWER CORNER

LOCAL 44 ANSWERS A QUESTION MOST REGULARLY ASKED BY THE MEMBERSHIP.

How do I apply for the Prop Shop or Special Effects craft?

With the industry thriving, the need for Local 44 Prop Maker members with welding skills and Prop Shop members with Special Effect skills in feature films, television and commercials productions are increasing. Although our membership currently holds several skilled and talented Prop Shop members and Special Effects cardholders, the demand for those with these particular skills is still rising. We would like to look within our own membership to fill these important positions.

What do I need to do so I can move up in classification from Prop Maker

to Prop Shop or Prop Shop to Special Effects?

The qualifications for the advancement for Prop Shop qualified personnel is as follows:

- (1) A qualified Prop Maker must log in 1,200 hours with IATSE signator employers in areas classified as Prop Shop duties. The list of working skills include 25-100 hours of experience with sheet metal, arc welding and cutting, machinist, working with glass (glazer), break-away glass, plastic, rubber, electrical fixtures, miniature builder, and rigging.

The qualifications for advancement for Special Effects qualified personnel is as follows:

- (1) A qualified Prop Shop candidate for Special Effects must hold a Prop Shop card for four years; and
- (2) Fulfill list of working skills for Prop Shop Person (listed above).

Investing time into your skill set and engaging in new motion picture prowess not only creates more options for you the member, but also creates opportunities making you more versatile and employable.

If you are interested in applying for either Prop Shop or Special Effects, please call your Local 44 Assistant Business Agent for more information.

THERE'S NO PLACE LIKE HOME...

BY ASHLEY SCALLY

With Ed and Lorraine Warren reprising their roles as paranormal investigators in the highly anticipated sequel of the hit horror film, *The Conjuring*; *The Conjuring 2: The Enfield Poltergeist* brings our brothers and sisters back home for a feature right here in Hollywood, Ca exactly where it should be. Having this feature filming at home encompasses the exact victory we collectively sought out for with the passing of AB1839, bringing film production and families back to California. From the construction crew replicating the original house from London, England, to the Set Decoration department adding unique and haunted artifacts to the Warren artifacts room, to the Prop crew creating the zoetrope, to the Special Effects team developing incredible rainstorms, some of the most talented Hollywood crews came together to help bring this true and unsettling story to life.

The moment the crew stepped on set there were bizarre and unnerving events taking place! Leadman Brett Von Shirley explains that at Warner Bros, "On the first day of shooting they



BACK LEFT TO RIGHT: FRANK CAMARA, CHARLES RIGHETTI, SCOTT LOUGHRAN (871), LARRY KETCHUM II, PERRY BATCHELOR
FRONT LEFT TO RIGHT: CHRISTINE EYER, SET DECORATOR SOPHIE NEUDORFER, LEAD MAN BRETT VON SHIRLEY

had a demonologist priest come bless the set. The entire cast and crew was there." Brett adds that he told gang boss Jose Castillo "to go over near the guy so I could get a photo of him and the priest". Jose edged in a little too close and the priest basically stopped what he was doing and asked Jose if he wanted a blessing. Jose said "yes please" and the priest put his hand on Jose's head and blessed him while the cast looked

on". Adding to the excitement of the horror film's ambiance, is the basement, a "creepy" set that constantly gets flooded, and the artifacts room is full of possessed items including the hero props from the first movie. Working on a horror film is very challenging but quite exciting the crew explains.

CONSTRUCTION

The construction crew had many difficult tasks and obstacles to accomplish,

but with the high level of talent on this crew they built beautiful sets that take you deep into the 1970's of London, England to tell this troubling story of The Enfield Poltergeist. The hardworking team built a total of 15 sets here in California and had a challenging task as Foreman Colin Dennis describes, "of replicating the actual two-story house which is located in London by using just photographs as a point of reference". Construction Coordinator Anthony Syracuse explains that "the main house was great. We did an interior/exterior engineered structure that was shot for five weeks. We tied that set into several facades making up almost a city block. We did amazing greens work in the front and backyards. The best part about this set was that we were matching the real thing from England. Feels good to do something like this at Warner Bros. Our local crafts did a spectacular job matching the textures and colors". That is an understatement! The amount of work these crews did in a short amount of time is astonishing and shows true talent at its finest. The most unique and challenging set the construction crew shared with us was the construction of a water set at

SCV studios. The fact that they had to build the basement of the house inside a pool! Which Prop Master Doug Fox describes as his favorite set, "It was the quintessential spooky basement; which gets flooded and actors had to wade through four feet of water". The talent from the construction crew will surely blow you away when enjoying this sequel, and possibly result in nightmares from the authenticity of the sets!

SET DECORATION

The Set Decoration department worked hard to make these sets come alive on screen for us all to enjoy. Set Decorator Sophie Neudorfer was ex-

cited to reunite with some familiar faces from the first Conjuring movie as well as new refreshing talent. Sophie explains that the main characters house also known as the Hodgson house, "was built on stage and we purchased most of the items through local consignment and antique stores, craigslist, etsy, and e-bay as a lot of it ended up being tossed around plus we were shooting on that set for six weeks. We also had a whole bunch of items shipped from the UK to get the original British look right. For the other sets we rented most of it from the local prohouses and their amazing

[\(CONTINUED ON PAGE 10\)](#)



LEFT TO RIGHT: SET DECORATOR SOPHIE NEUDORFER,
COORDINATOR ANTHONY SYRACUSE,
PRODUCTION DESIGNER JULIE BERGHOFF,
LEAD MAN BRETT VON SHIRLEY

(CONTINUED FROM PAGE 9)

PROPS

vintage collections.” Sophie goes on to describe another set stating that the bedrooms for the DeFeo murders were a bit more “outrageous 70’s- especially their wallpaper and shag carpets”. Sophie and her team also had a great time picking up new pieces for the Warren’s artifacts room that was in the previous movie, stating that “legal approved a lot more cool artifacts for us to use, there are lots of interesting and weird objects” and she further exclaims “I am sure it will be a crowd pleaser!” Working alongside Sophie was Leadman Brett Von Shirley and the set dressing crew which had the daunting task of redressing the Hodgson house every morning which was difficult he explains because “being a nearly complete house, the stage lights do little to light the interior of the house and it is creepy in there!” Brett and the crew also had to encompass the true nature of the house by “installing European plugs and switch plates which was a new one for me. Then all of the fixtures had to be rewired by Local 728/40 so they could be plugged in the set outlets.” With the combined efforts of these artistic forces and passionate crews, every scene will surely chill you to the core.

What would a horror film be without its props? Thank goodness for the creativity and drive behind Property Master Doug Fox and his crew for not making us find out! This team worked diligently to come up with the most unique items for this sequel. Since the movie was set in 1977, Doug tells us, “most of the props were rented from ISS and HPR. Although the tricky part was the location (London) so I spent a lot of time on UK eBay and UK amazon acquiring props.” Doug expresses that one of the challenging aspects of acquiring the props were “the turnaround times buying items in the UK and worldwide and getting them shipped to the US in time for shooting”. Fox came across another

obstacle when he had “to come up with working flashlights from the UK, which were waterproof, while meeting the DP’s requirements for light intensity and color and having multiples” which were used by the actors in the flooded basement scenes. He goes on to explain, “the most interesting prop was a child’s zoetrope, it had to be custom made with images of the movies antagonist on the outside and working strips on the inside. It was a little challenging since there was only a few weeks to put it together”. Doug was excited with the outcome of the prop and stated that the producer even made the comment “the zoetrope will be an iconic prop in horror movie history, kind of like the Anabelle doll from the first Conjuring movie”. Doug emphasizes that he has spent a lot



LEFT TO RIGHT: ELOY FERNANDEZ, PROPERTY MASTER DOUG FOX

of time doing horror movies in the early years of his career “but *The Conjuring 2* was the crowning achievement in this genre”. When you pair ingenuity and passion the outcome will never disappoint, and we are all excited to witness these creations in their full realm of horror.

SPECIAL EFFECTS

Special Effects member Richard Jacobs tells us that he knew it would be an interesting feature to work on when people started telling them that the stage they were on was known to be haunted! Richard paints a vivid picture of the hard work the Special Effects crew put into this feature by explaining that there were so many rain scenes which required them to drill holes through the stage so that all the water could drain into big drums and not flood everything, he stated that the sets were amazing above the stage, but underneath the stage was even more mind blowing. Richard also exclaims “this was an effects heaven! We got to smash so many tables and chairs and break so many things!” he also lets us in on one of his favorite effects scenes in the movie which was when they had to use air mortars to blow out a closet, “it looked so good!”. Matt Kutcher added,

“it has been 8 years since I worked on a feature at home!” The department included Special Effects members Richard Jacobs and John McLeod amongst many other talented crew members to make this story come alive on screen. Special Effects provided all the rain gags and items flying across the room! It takes hard work and dedication to make the Special Effects of a horror film believable and truly disturbing. The crew worked meticulously to make sure the audience will enjoy every moment of this spine-chilling sequel.

This feature is a perfect example of how hard work does pay off, we are finally seeing the results of the tax incentives coming back to California and bringing families back home. When asked the question “What was your favorite part of working on this feature?” the consensus was clear and universal across the crew, “Being home every night and back in California with our families and seasoned talent!” Construction Coordinator Anthony Syracuse goes on to say that “it is so refreshing for my team and I to have the opportunity to work locally and go home each night. There is nothing that compares to the experience, attitude and effort of our California based

crews, it’s good to be back!” Anthony also adds, “The entire experience on *The Conjuring 2* was fantastic! Working for a production company that gave us every resource and an art department that challenged us was so refreshing. We had almost a hundred California based crew members in the construction department doing what they love every day. That’s a great combination!” Sophie Neudorfer, Set Decorator, had some challenging hurdles when finding certain pieces for the film but she states that “I really hope the tax incentive in Los Angeles will keep work in town and not just TV and small tier movies. Decorating a film in LA is a pleasure. One can find anything here and fast plus there is amazing, seasoned crew”. Doug Fox, Property Master agrees by stating, “I want to say that working on this movie was a blessing due to the fact that this was one of the most experienced and talented crews I’ve worked with in my career. I’ve been on big budget, low budget and no budget movies but this movie had top notch talent which I’m sure is related to the fact that it was shooting in Los Angeles”. This is the start of a new year and endless possibilities of bringing jobs back to California.



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Paramount Studios

Reel Greens Inc.

Scenic Express

Sony Pictures Studios

Spellman Desk (formerly Alpha Medical)

Studio Art & Technology

Take 1 Motion Picture Plant Rentals, Inc.

Twentieth Century Fox Studios

NBC / Universal Studios

The Walt Disney Studios

Warner Bros. Studios

White Rhino Production Services

DO IT UNION! *Remember to use only Union Fabricators, Union Labor, and Union Brothers and Sisters. We have the talent, the resources, and the abilities to create anything the Producers request. They have a contractual agreement that requires Union-covered work to be performed by Union members.*

Do what's right; do it Union!

Ed Brown, Business Agent

FROM THE COVER, LEFT TO RIGHT

1ST ROW: BRETT VON SHIRLEY, JOE WICK (729), BILLY GUERRERO (729), ISAAC SANDOVAL (724),
GREG CAMPBELL, KAISER CLARK (399)

2ND ROW: ADRIANA DE LA CRUZ (80), RANDY SYRACUSE, JULIE BERGHOFF (800),
COORDINATOR ANTHONY SYRACUSE, ADRIAN VALDES (729), EARLE PARKER, JASON SOLES (755), RICK BAILEY,
ELI FLORES (724), DAVE WHITTAKER, ALAN ALLINGER

3RD ROW: MARK LOPEZ, SCOTT VON FELDT (755), JOHN KAZUNAGA, DAN SULLIVAN, COLIN DENNIS,
TIM VIERRA, DAMON GREEN, RAUL ROSARIO, MARCUS ACUNA (724)