

NEWS REEL

IATSE LOCAL 44'S QUARTERLY MEMBERS NEWSLETTER

SUMMER 2024



MANY CRAFTS ONE FIGHT

#IASOLIDARITY

RECAP OF OUR SUPPORT
FOR OUR BARGAINING TEAM

LOCAL 44 GENERAL MEMBERSHIP MEETING
SATURDAY, SEPTEMBER 7, 2024 10:00AM -1:00PM
ODYSSEY: 15600 ODYSSEY DR. GRANADA HILLS, CA 91344



YOUR LOCAL 44 OFFICERS AND REPRESENTATIVES

WORKING HARD FOR YOU AND THE UNION

OFFICERS

Business Agent

Tobey Bays o: 818-769-8733
c: 818-821-5149 tbays@local44.org

Secretary-Treasurer

Ed McCarthy 818-769-2500
secretary-treasurer@local44.org

President

Ray Schrefel, Jr. 818-822-1517
rschrefel@sbcglobal.net

Vice-President

Ayse Arf 408 839-0351
aysearf@gmail.com

Sergeant-At-Arms

Jennifer Chauvin 205 538-2263
Jennchauvin@gmail.com

EXECUTIVE BOARD REPRESENTATIVES

Property

Mike Loomer 323-353-8928
loomeronset@icloud.com

Natasha Pirouzian 323 481-8937
natashapirouzian@gmail.com

George Atamian 818 429-0173
georgeatamian64@gmail.com

Propmaker

Armando Gonzalez 818-506-7897

Tony Chavez 818-262-9213 5150
bagger@gmail.com

Andrew Wedemeyer 661 755-0666
andywedemeyer21@gmail.com

Property Master

Emily Ferry 323-462-4468
eferry1@aol.com

Charli Jayson cjprops@mac.com

Set Decorator

Andi Brittan 323-828-6155
andibrittan@gmail.com

Lisa Clark lisaclark@gmail.com

Coordinator

Karen Higgins 310 345-9543
kdhiggins@gmail.com

Andrew Moore 310 780-3232
cattleco.44@verizon.net

Special Effects

Timothy Graham 818-489-3976
timothybg@hotmail.com

Casey Noel 805 341-3585
cdnoel@gmail.com

REPRESENTATIVE ALTERNATES

Property Natalie Contreras
323 217-4239 nataliecontreras65@gmail.com

Propmaker Michael Cappello
818 691-6300 unimichael2@gmail.com

Property Master Chuck McSorley
310 666-4501 chuckprops@gmail.com

Set Decorator Ashley Swanson
612 239-5695 ash.m.swanson@gmail.com

Coordinator Randy Childs

Special Effects J.D. Streett
818 949-8686 jds@jdsfx.com

DELEGATES

Property Natasha Pirouzian

Propmaker Michael Cappello

Property Master Emily Ferry

Set Decorator Andi Brittan

Coordinator David Elliott

Special Effects Casey Noel

DELEGATE ALTERNATES

Property George Atamian

Propmaker Tony Chavez

Property Master Charli Jayson

Set Decorator Dea Jensen

Coordinator Andrew Moore

Special Effects Timothy Graham

BUSINESS REPRESENTATIVES

Victor Reyes 818-984-7124
vreyes@local44.org

Angela Whiting 818-738-3459
angelaw@local44.org

Krystal Donyes 818-425-7742
krystald@local44.org

Renata Ray 818-263-3469
renatar@local44.org

Ron Shulem 818-738-5489
rons@local44.org

TRUSTEES

Robert Carlyle
Lesli Lytle
Andrea Joel

ORGANIZER

Jamie Welsh 818-299-2757

STEWARDS

Television City
Andrea Joel

Fox Studios
Saul Hernandez

HPR Custom
Michael Torvinen

ISS

Sean Buck
Joseph Dantona

Lennie Marvin
Anthony Bell

Omega
Elder Lopez

Paramount Studios
Matthew Redoglia

Sony Picture Property
John "JT" Timm

Sony Pictures Studios
Rodney Wright

Spellman Desk
Alex Hernandez

Universal Studios
Michael Cappello
Ray Schrefel, Jr.

Warner Bros.
John Barton Jr.
Tony Loffredo

SAT

Cory Spado
Sam Post

FIELD STEWARDS

Luis Aguilar
Rocco Buffolino

Raul Cherlin
Alex Hill

Melissa McSorley
Marc Meisels

Ross Parker
Rachel Rosales

Max Webb

NEWS REEL

VOL 35 ISSUE 2

APR/MAY/JUNE 2024

Editor-in-Chief

Ed McCarthy

Copy Editor

Olivia Ortega

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:

SEPT 17th

E-mail newsreel@local44.org

Mail

Newsreel Submissions
c/o IATSE Local 44
12021 Riverside Drive North
Hollywood, CA 91607

Questions? Comments?

Call 818-769-2500



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

- Manage your Contact Information
- Update Your Work History
- Check 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!
- Download Retiree & Beneficiary Forms



TOBEY BAYS

BUSINESS AGENT



"Our path forward is clear. By staying united and focused on our goals, we can leverage our bargaining success."

The recent ratification of the Basic Agreement marks the culmination of seventeen months of bargaining preparation and negotiations. This significant milestone in member engagement has resulted in substantial union contractual gains. Now that the new agreement is in place, it's important to remember that we are not finished; bargaining the Basic Agreement will always be a 'work in progress.' As we shift our focus, we must look beyond bargaining and develop stronger internal strategies to address workplace issues directly.

The road to ratification was challenging. We faced numerous obstacles, including a nearly \$700 million shortfall in future healthcare and pension costs, a projected 20% decrease in anticipated contribution hours, and a nearly six-month work stoppage due to the WGA and SAG-AFTRA strikes. Additionally, the rise of artificial intelligence (AI) necessitated new language to protect members and secure the future of AI processes as covered work. Despite these challenges, our nearly year-and-a-half of preparation became apparent as bargaining began. Our persistence, along with the solidarity of the studio locals and the leadership of President Matt Loeb and Vice President Mike Miller, culminated in an agreement that aligns with our shared goals and paves the way for future gains.

While the new contract brings considerable progress, negotiation alone cannot resolve all workplace issues, and much work lies ahead. In the next three years, we must actively develop internal strategies to tackle the specific issues faced by individual crafts and their departments. Our greatest strength comes from collaboration and the coordinated efforts of all Local 44 members.

Ongoing engagement will be vital in shaping our goals and strategies moving forward. To ensure continued success, we

must encourage greater involvement from the membership. To do so, it's essential to foster a culture of open communication and collaboration within Local 44, providing opportunities for members to share their thoughts and concerns. Through regular meetings, surveys, and other forms of communication, we can gather valuable input to inform education, training, proposal development, and workplace strategies.

Our path forward is clear. By staying united and focused on our goals, we can leverage our bargaining success. I encourage you to engage in discussions, attend meetings, and participate actively. Support your fellow members and the collective bargaining agreement you work under. Share your insights and maintain open communication with leadership. Together, we can create a comprehensive plan for the next three years and beyond.

I want to express my heartfelt gratitude to everyone who contributed to the discussions that shaped our proposals and highlighted member priorities. I also recognize the dedication and tireless efforts of the Local 44 Negotiating Committee, whose commitment ensured that the voices of their crafts were heard at the bargaining table. Their hard work was vital to our negotiation successes. A special thanks to all the leaders of the studio locals; together, we've redefined solidarity and set a new standard for future leaders. Lastly, I sincerely thank President Loeb and Vice President Miller. It has been an honor to serve on the negotiation team under your exemplary leadership.

In solidarity,

Tobey Bays

ANNIVERSARY MILESTONES

WE RECOGNIZE AND CONGRATULATE THE FOLLOWING INDIVIDUALS FOR THEIR YEARS OF MEMBERSHIP WITH LOCAL 44.

APRIL 2024

OVER 50 YEARS

Stephen Nelson - Property (52)
Lee Riggin - Propmaker (54)

Ernest Bishop - Set Decorator (55)

Harlan Johnson - Special Effects (59)
Paul Stewart - Special Effects (63)

50 YEARS

Ramiro Arredondo - Property
Barry Bernson - Propshop

David DeGaetano - Coordinator
Thomas Furginon - Property
Edward Kennedy - Special Effects

Gary King - Special Effects
David Needham - Property

25 YEARS

Ernie Andrasik - Propmaker
Nick Chavez - Property
Lewis Doty - Propmaker

Kay Quitan - Property
Edward Ros - Propmaker

Kathleen Rosen - Property
Rand Sagers - Set Decorator
Sondra Thorpe - Property

10 YEARS

Laura Barker - Property Master
Ernesto Cruz - Property
Ryan Dodd - Propmaker

Laura Harper - Set Decorator
Eric Hartounian - Property
Tom Lareau - Property
Jean-François Meyer - Property

Joshua Simpson - Property
Daniel Waldstein - Property
Kate Zarvis - Property

MAY 2024

OVER 50 YEARS

Paul Lombardi - Special Effects & Propshop (53)
Gary Antista - Property Master (55)
Delbert Diener - Property Master (55)

William Gowdy Jr. - Property (55)
Robert Planck - Property (55)
Thomas Roysden - Set Decorator (55)

Glenn Evans - Special Effects (56)
Allan Lotta - Coordinator (57)
Arthur Lipschultz - Property Master (64)

50 YEARS

Noel Butcher - Propshop

William Iiams - Coordinator

Steven Levine - Property Master

35 YEARS

Marjorie Coster-Praytor - Property Master
Michael Finnegan - Propmaker

Vincent Hammond - Propmaker
Carlton Lingard - Propshop

Dwight Lowell - Propmaker
John Welden - Coordinator

25 YEARS

Danielle Berman - Set Decorator
Paul Linkogle - Property Master
Christopher Payne - Propmaker

Steven Rick - Property Master
Marina Rodriguez - Property
Mark Rohde - Property

Johnathin Schaab - Greens
Bryan Venegas - Set Decorator
Stacy Weddington - Property

10 YEARS

Sylvia Baez-Manzano - Property Master
Larry Bovard - Propmaker
James Brockett - Draper
Garrett Flamig - Draper
Michael Gump - Property Master

Michael Maltz - Property
Aaron Nakashoji - Coordinator
Antonio Paye - Propshop
Ryan Payne - TCR Property Master

Ryan Sanson - Property
Matthew Speranza - Greens
Mark Streeeter - Propmaker
Erin Thiele - Property
Tara Tobler - Property

OPT-OUT NOTICE

To prevent your name from appearing in future anniversary milestone rolls, please email your request with your full name and Union card number to newsreel@local44.org



ED MCCARTHY

SECRETARY-TREASURER

 ED_MCC43

"Rather than acting as unconnected islands, we are sharing with each other more than ever."

Sisters, Brothers, and Kin,

As you already know, we have a deal with the AMPTP. I have to say it was a privilege to be a part of the bargaining committee for Local 44 and the Hollywood locals. I have been a member of Local 44 for well over 30 years and worked in the field from 1992 to 2022. To finally be able to participate in and witness the solidarity and competence of the IA in action was inspiring. Armed with reams of data from the actuaries of the International and the results of surveys conducted by Local 44, all Hollywood locals worked together to get a deal that will get us back to work and protect our pension and health plans. As this was my first time in the room, I don't have much to compare it to, but I have never felt as well represented at the table or in the workplace as I did in the weeks and months it took to get this done.

I want to thank the staff of Local 44 who worked tirelessly to get the information to you as quickly as it could be released. I want to recognize the members who volunteered to phone bank to get out the vote on the contract. They encouraged every member to vote and vote their conscience. While we are

glad to report the contract was ratified, it was the level of voter turnout that was most meaningful. You spoke with a unified voice heard throughout the IA. The power of a union is its members and their unity. You showed Local 44's power.

In Calgary, during the meeting of the General Executive Board, the solidarity of all the West Coast Studio locals continued with both formal and informal exchanges of information. Rather than acting as unconnected islands, we are sharing with each other more than ever. Show lists and notifications are being shared. Employment levels are being shared. Tips and tricks, as well as what we struggle with, are being shared, and we are working together to solve these problems. The focus on education is showing and bearing fruit.

In Solidarity,

ANNIVERSARY MILESTONES

WE RECOGNIZE AND CONGRATULATE THE FOLLOWING INDIVIDUALS FOR THEIR YEARS OF MEMBERSHIP WITH LOCAL 44.

JUNE 2024

OVER 50 YEARS

Guy Owens - Property Master (51)
Richard Albain - Special Effects & Propshop (52)
David Blitstein - Special Effects (52)

Jeffrey Passanante - Coordinator (52)
William Lee - Special Effects & Propshop (53)

Antonio Zarazua - Propmaker (53)
Clarence Price - Coordinator (57)
Louis Cooper - Special Effects (58)

50 YEARS

William Aldridge - Special Effects
Kenneth Balles - Propmaker

Alfonso Gutierrez - Special Effects & Propshop

Gregory Medina - Coordinator
Joseph Recchia - Floorcover

35 YEARS

Chris Adams - Propshop
Alan Alvarado - Coordinator
Francis Ayre Jr. - Propmaker
Mark Boucher - Property
Arthur Clever - Propshop
Greg Couchman - Propmaker
William Dawson Jr. - Special Effects & Propshop

Mark DiSarro - Special Effects & Propshop
Stephen Gindorf - Propmaker
Richard Gowdy - Propmaker
Robert Graham - Propmaker
Ted Keith - Propmaker
Steven Kissick - Propmaker
Jeffrey Knott - Special Effects

Barry McQueary - Special Effects & Propshop
Dennis Odone - Propmaker
Daniel Ossello - Propshop
Rudy Perez - Propmaker
David Schonland - Propmaker
Timothy Schultz - Property Master
Edwin Williams - Propmaker

25 YEARS

Erin Boyd - Set Decorator
J. Michael Glynn - Property Master

David Graham - Property
Russell Nave - Propmaker

Grant Samson - Property
Michelle Wolcott-Landauer - Property

10 YEARS

Eric Alajarin - Propshop
Kurt Altschwager - Propmaker
Keith Balsler - Property
Bobby Brayman - Propmaker
Colleen Callen - Property
Brendan Claybourn - Property
Damian Dunn - Property

Lars Hagen - Propmaker
Robert Haner - Propmaker
Brendan Higgins - Property
Ryan Jackson - Greens
Mitchel Lamoureux - Property
David MacPhail - Property

Kevin Mincin - Propmaker
Tracy Minter - Propmaker
Christopher Nelson - Propmaker
Zachary Shisslak - Property
David Simmons - Property Master
Randolph Taylor - Property Master
Adam Willis - Set Decorator

WELCOMING OUR NEW MEMBERS

WE RECOGNIZE AND CONGRATULATE THE FOLLOWING INDIVIDUALS FOR JOINING LOCAL 44.

Jaime Tapia
PROPERTY

Bradley Van Der Linde
PROPERTY

Christina Alarcon
PROPERTY

David Macias
PROPERTY

Matthew Reese
PROPMAKER

Derek Reynolds
PROPMAKER

Frank Japes
PROPERTY MASTER

Veronica Robles
PROPERTY

Tristen Jagars
PROPERTY

Michael Foster
PROPERTY



RAY SCHREFEL JR.

P R E S I D E N T

"We are a diverse union, and it's important that the documents that represent us do not inhibit change or exclude any of our brothers, sisters, or kin."



I can say without a doubt that our membership is resilient, compassionate, and capable of adjusting to great change. This last year proves that when we stand together, we are a force to be reckoned with. Our ability to ratify such a strong contract on our own after a long period of standing with our sister unions' labor movements proves this.

Local 44 has also accomplished a lot on its own this year. Our Constitution and By-Laws Committee has worked tirelessly to ensure that our official documents reflect our membership today—with inclusive language, evolving procedures, and room for growth as we expand. We are a diverse union, and it's important that the documents that represent us do not inhibit change or exclude any of our brothers, sisters, or kin.

With our local contract vote behind us, let us not forget that in the 2024 US Elections, significant decisions will be made on a national level. During this time, respecting and standing with each other despite differing views will be important. Do your research, stay informed, and participate in a way that makes you proud.

In Solidarity,

Ray Schrefel Jr.



MANY CRAFTS ONE FIGHT

#IASOLIDARITY





Solidarity Rally

WOODLEY PARK
MARCH 3, 2024

A Conversation

With: *Kimberly Wannop*

SDSA NOMINEE SET DECORATOR

BY CORINA SANDRU



Some projects are small and intimate, some are quirky and unique, and some are on a grand scale, and Apple TV+ "For All Mankind" certainly fits that category. Nominated for their first SDSA award for Best Achievement in Décor/Design of a One-Hour Fantasy or Science Fiction Series, the team of Kimberly Wannop and Laura Harper have delivered a thrilling look at space exploration. Sister Wannop's credits include "Veep" (for which she has won an Emmy), "The Good Place", "American Crime Story", and she is currently working on ABC's "Dr. Odyssey."

How did you get your start in show business?

I always had a love of film and television and wanted to be a part of it somehow. After college, with a degree in Interior Architecture I moved to LA and started sending out resumes till I got a PA job. I worked my way up through the art department and was pursuing the path of

Production Designer till I saw a set decorated by Mary Ann Biddle when I was an Art Department Coordinator on the show "Philly." Seeing how she brought the character to life with the dressing had a huge impact on me. I then started set decorating non-union shows and was hired on a film that turned union. I've been very lucky over the years to work with some great people who taught me how our little world works. I've also had the privilege to meet and become friends with very talented Set Decorators and Set Dec crews.



Season 4 is set in 2003, but the show presents an alternate 'history' of space exploration. What designs did you choose for the Earth sets?

Our Earth sets had some very big contacts. From apartments in Russia, a new NASA Mission Control to a very high-end minimalist house. The look for the Earth sets was not as pushed design-wise but more about the technology. It was interesting to look at styles from the early 2000's and the color pallets that were used. We had a lot of fun doing research for Margo's Russian apartment, where buyer Katy Shiry did a tremendous job shopping the details in the set, down to specific Russian candy in the dish. Margo's apartment was dated further back to an eclectic European look, but Dev's minimal high-end home was a fantastic location in Palos Verdes,

“ I love the research of period decor and the opportunity to decorate for current looks and trends. ”

and the architecture pushed the decor to be very modern. The new Mission Control sets gave us an opportunity to layer up the workspaces of NASA's finest. I was able to use photos from the new James Webb telescope as art, which was exciting. That showed that NASA was about 20 years ahead of its time. Laura took on most of the Earth sets after she came on. It was great to collaborate with her and keep the same vibe in our dressing.



Which set was the hardest to pull together and why?

The hardest set to pull together was the Ranger One shuttle. With months of prep time, countless hours of research, and thinking you are prepared to dress a set, yet somehow you are never given enough time to do the job. The dressing came down to about two days, with many last-minute details that my crew did an amazing job getting done just before the camera rolled. Every department from construction, grips, lighting, and video playback were on the set the morning it shot to get it camera-ready. It was a very tight space, and I think I counted 35 people in there working till the last minute. We could not have had it ready without my crew led by Leadman Patrick Alfvén and Gang Boss Dave Michel, buyers Ashley Rice, who had every detail down to the specific Velcro used by NASA, and our tech buyer

Howard Warman, who researched every button and video screen on the ship set. Our draper Sandra Summer had a tedious job with fabric walls and making tons of space packs. The Ranger One shuttle set was a challenge, but I think as set decorators, we are always looking for that challenge.

Which set was your favorite to design and how did it come together?

I really liked the Mars Repair Room. A lot of the sets in space or Mars are pretty minimal, but the Repair Room was very layered with hoses, wires, tools, and even extra space suits. It was a small set, and I think they only shot it twice, but it was a fun set to research and to learn about what would need repairs on a Mars space station.

Now that you have experienced "space," what other genres are you looking forward to conquering?

All of them! I love the research of period decor and the opportunity to decorate for current looks and trends. But definitely on my wish list to decorate would be a period project like "Napoleon," something with Neoclassical decor. I'm always in awe of set decorators that take on epic projects and get to research and replicate different eras.



A Conversation With: *Laura Harper*

SDSA NOMINEE SET DECORATOR

BY CORINA SANDRU



Also celebrating her first SDSA nomination for Apple TV+ "For All Mankind," Sister Harper was thrilled to work on the sprawling show, adding to her expansive resume, which includes "The Walking Dead: World Beyond," "Weird: The Al Yankovic Story," and "They Call Me Magic."

How did you get your start in show business?

I went to college in Miami for film studies, and the first summer of that, I went to a music video to intern for free to gain practical experience. The producer put me with the production designer who was building and dressing this amazing artistic set and had so much going on. I immediately jumped in with him. I owe the start of my career to Cristobal Valecillos, an amazing designer who works in Los Angeles now as well. He somehow took me under his wing at age 19 for the next few years, showing me how to do Art Dept and decorate until I ended up relocating to Los Angeles and getting going here.



It's unusual for a series to have a team of Set Decorators. How did you, Sister Wannop, and your teams divide the workload?

I think depending on the needs of a specific show, especially on one-hour dramas, when there are so many scenes and scheduling issues, an additional set decorator is an amazing asset to have to collaborate with. My first one-hour drama was a show called "The Walking Dead: World Beyond," and we shot a new episode every seven days. We had full dresses on stages and locations at the same time, often very large in scale as well. It was the first project I realized the need to have a second decorator to share the work. On top of all that, you have shows that require custom-built pieces of set dressing that have a long approval process and turnarounds like "For All Mankind," that make for an even more complicated timeline for a decorator. Kimberly was managing all of these challenges herself when she asked me to come help out about four months into the show.

Kimberly divided the set list for each episode into who was tackling what between us and also among the team of amazing buyers we had. I managed most of the Earth-based sets after I came on, and she was able to continue to focus on the outer space portion and its constant evolution through the show's storyline. We would have a joint decorating meeting with the directors, writers, producers, and production designer for each block and each present our concepts for the individual sets we were in charge of, which worked wonderfully. We both were on Zoom calls and meetings throughout, but Kimberly continued to do and manage

“ I think the key to collaborating with another decorator, for anyone considering it, is working with someone with a similar aesthetic and style of leadership, but most importantly, energy. ”

the budgets and be the voice of the department if there were any conflicts, and it worked really well for us to have a united front with production through her.

I think the key to collaborating with another decorator, for anyone considering it, is working with someone with a similar aesthetic and style of leadership, but most importantly, energy. We both embrace the art of our jobs but also value working as quickly and as efficiently as possible! And of course, Kimberly's Leadman Patrick Alfven and his team of dressers are amazing at what they do, and having them as an asset was indeed a great experience for me, and we truly couldn't have done it without their tireless work.



Which set was the hardest to pull together and why?

For me, the hardest set was the Leningrad conference where all the nations come together to discuss the coming asteroid. When I started on, we scouted the location and planned it to be shot about three months later. Then, as things go, it ended up getting pulled up to be in about ten days. We had to manufacture a lot of linens, endless custom flags, and find a great number of Soviet-era art pieces and sculptures to dress the rooms. I had an amazing Leadman for this section of work, Phil Bufano, who went out of his way to make sure we had everything we needed, and everything was dressed cleanly since the Soviets are perfectionists. We shot four days with over 100 extras each day, so everything also had to be maintained, and his crew did an excellent job.



Which set was your favorite to design and how did it come together?

In a weird way, one of my favorites was a run-down basic hotel room that was supposed to be in Galveston. I enjoyed it because a main character of the show was executed in the scene, and I had never done a scene like that before on camera. The coordination between the art dept, SPFX, FX makeup, stunts, props, and set decoration was very well planned, and I was proud of how it came out even if it was a sad ending!

Describe your dream project or genre that you would love to work on in the future.

I have always had a desire to decorate a superhero Marvel or DC film where you get to make a memorable set for an iconic character! The Tony Stark lair and the Batcave are unforgettable sets, and to get to explore that alternate reality would be so amazing one day.

NewsReel would like to thank Sisters Wannop and Harper for taking the time to describe their amazing work on "For All Mankind" which can be streamed on Apple TV+.



MANY CRAFTS ONE FIGHT

#IASOLIDARITY





One Fight Fridays

LOS ANGELES
MAY 24, 31, 2024

A Conversation With: *Ellen Reede*

SDSA WINNING SET DECORATOR

BY CORINA SANDRU



Following her double nominations for an Emmy and SDSA award in 2021 for her work on "Hacks," Sister Reede is celebrating another Emmy nomination and an SDSA award for her outstanding work on AppleTV+'s "Palm Royale." Her additional body of work includes "Unstoppable," "Prey," "Westworld," "Criminal Minds: Beyond Borders," "The Catch," and "The Way Back."

How and when did you get your start in show business?

I moved to LA in 2009 after a 10-year career in NYC in corporate and healthcare interiors. I began in film by working on student films, very low-budget projects, and commercials, learning the industry and the positions within the Art and Set Decoration Departments. After about five years, an opportunity to become a PA on a Union show finally came up. On that show, I met someone who hired me for a film that flipped, and I finally got into Local 44 as a Set Decoration Buyer. It was important to me to work as a Buyer and an Assistant Set Decorator for several years so I could further learn the resources in town and the details of how the Set Decoration department operates before becoming a Set Decorator.

"Palm Royale" has a very vibrant color palette that highlights "the life" in 1960s Palm Beach. How did it come together?

Early discussions with show creator Abe Sylvia and production designer Jon Carlos led us to establish color palette tenets for Palm Beach and West Palm Beach. In Palm Beach, the ladies always had to be prominent and stand out, while at the same time, their interiors had to be bold to reflect their personalities. We did this by desaturating the colors of their environs, so their costumes were always brighter than the Palm Beach spaces they inhabited. In West Palm Beach, the inhabitants were more grounded and culturally

vibrant, and thus the colors of both the interiors and their costumes were more saturated hues of pinks, oranges, and teals, so they became part of the fabric of the environment in which they lived.

How did you locate the items that were featured in the various homes that helped the characters stand out?

With excellent, diligent, and knowledgeable buyers! Kathleen Rosen and Eric LaBonte were our two main buyers for the season, joined by Penelope Gilmore and Matilda Paulin at different times when the schedule demanded an increase in workload. We utilized all resources available to us: prop houses, local antique stores, fabrication, online antiques, and local estate sales. One of the most befitting finds was an estate sale of actress Yvette Mimieux, who had worked in Hollywood during the 1960s, the same time period that our show took place. When looking at the photos of the estate sale, the items looked very much like they were inspired by the great interior designer Tony Duquette, who was our inspiration for creating Norma Dellacorte's estate (played by Carol Burnett). Kathy and I hopped in a truck and went to the estate in Bel Air, and what we found was astonishingly perfect for our sets. In talking with the estate manager, I came to learn that Yvette Mimieux was indeed friends with and inspired by Tony Duquette! The estate manager loved that we were working on this show and offered us an item that was not originally part of the estate sale—Ms. Mimieux's bed. The bed was so spectacular, we bought it, completely reupholstered it to fit our design, and it became the bed for the inimitable Carol Burnett and her character. It is such a beautiful Hollywood story that a 1960s screen star's cherished belongings became part of the sets for a Hollywood icon and will be forever memorialized in our show set in 1969.



Did you have any challenges with clearing the items featured on the show?

We used cleared artwork and sculptures from prop houses as well as art that was within the public domain. We had some issues clearing some pieces that could not be removed from a location's walls, but ultimately, they did get cleared.

What were some of the tricks that conveyed "old money" in decorating the sets?

Palm Beach estates have a family lineage where some estates and the antiques within them are passed down from prior generations. The current generation in our show had amassed wealth as well and would either travel the world and bring back antiques or have their

“ It is such a beautiful Hollywood story that a 1960s screen star’s cherished belongings became part of the sets for a Hollywood icon and will be forever memorialized in our show set in 1969. ”

interior designers shop globally for them and send back treasures from around the globe. The rooms were large and opulent, layers of antiques, custom drapery, custom upholstery/tablecloths, personalization, fine silver, and ballroom-sized antique chandeliers helped to convey “old money” within the mansion environs.



The characters live in a very private world that excludes outsiders. Was it easier to decorate the world of the outsiders—the nail salon, the bookstore?

For the world of West Palm Beach, we were able to find many of the set dressing items in the prop houses without having to reupholster, create custom drapery, or furniture. It was a little easier than creating the world of Palm Beach, where most of the drapery was custom, and much of the furniture was reupholstered or manufactured. The exception to this in West Palm Beach would be in Maxine’s motel room, where we created custom fabric for the bedspread and drapery, and we also created a custom dresser/desk unit for the room to fit our color scheme and layout of the location.

The private club captures the aura of South Florida, sunshine, money, and glitz. What were some of the key pieces that were instantly recognizable from the era?

The Palm Royale Club had two distinct areas: the interior of the club, which traditionally in the 1960s was more the man’s domain, and the pool environs, which was the domain of the ladies. The interior was populated with dark woods and masculine colors of dark greens, deep golds, and creams. The pool area was designed with pinks, bright whites, and emerald greens. Abe Sylvia, the creator of Palm Royale, wanted to set a show in the world of Slim Aarons photography, the iconic photographer of the 1960s who shot photos of fabulous people in fabulous places doing fabulous things, many of which were poolside. We poured through his anthologies and used those photos as our guide when creating the pool environs. The umbrellas were custom-made, and the shape of them was traditional to the time period and coordinated with the custom cabanas and lean-tos. Another iconic detail was the rectangular floor pillows you see surrounding the pool. In doing research, we noticed they appeared in most of the Slim Aarons pool references, so we felt it only appropriate to make custom ones to match our set.

We looked at historical references of The Everglades Club for the interiors of our club and followed that masculine look throughout the interior of the club and in the club’s office. The Everglades Club had framed photos of past presidents lining the walls, so we mimicked that in the club’s membership office. We also looked towards the

exterior Court of Oranges at that club for inspiration for our club courtyard, which showed up in the use of our wicker chairs and umbrellas. For the member dining room, the dishware at the clubs in the 1960s were very simple plates, traditionally ivory with a stripe or two of color running along the edge, but what made them special was the customization of the plates with the club’s logo on each of them. We wanted to recreate this unique detail and asked our graphic designer, Evan Register, to resize the club logo he created to each plate so we could have transfers made and have the set dressers hand-apply them to each plate.

Describe your favorite set on the show, and how it came together.

It’s hard to pick a favorite set as I really loved all of them—Norma’s Parlor, the Smoking Room, Skeet’s Assisted Living—spaces I’d be happy to live in. But if I had to pick one, it would be the Beach Ball finale for the incredible collaborative effort that went into creating it. The Beach Ball set was the culmination of the Palm Beach season and the fifth gala ball set we decorated for the show. As the largest of them all, this finale set extended across a stage and a half at Paramount—with multiple levels, three side rooms, a grand staircase, two trapezes, three reflecting pools, a fountain, custom light fixtures, and a practical stage complete with a fly system pushing through the roll-up door of one stage into another. As most of episode 10 took place in this set, it had to be detailed and interesting enough to carry an entire episode. Drawing inspiration from the great Tony Duquette, the tent was completely custom-designed by production designer Jon Carlos, with collaboration from set designer Andy Broomell and myself. With a very short time period to produce the set, many trades had to be working at the same time in the same space, which was masterfully art directed by Rachel Aguirre and hand-built by an incredible team of construction, drapers, a buyer, set dressers, and grips. Drapery foreman Adrian Abarca had quite the job on his hands to conceive and execute a plan on how to accomplish this task in a very short time. Hundreds of feet of pipes were hung by the grips after the perms, and over 7,000 yards of fabric (which we donated after the show) was meticulously hand-draped from pipe to pipe. Employing the use of multiple man lifts, as all the drapery was draped on the pipes up in the air, drapery foreman Adrian Abarca and his team of seven drapers completed the job in just one and a half weeks. In addition, at the same time, they were making custom upholstered pillows for the anterooms, tablecloths with fringe, a proscenium and side drapes for the stage, two huge custom trumpet-shaped fixtures to house practicals over the VIP tables, and pre-made trim throughout the entire tent. Omega Cinema Props crafted the custom work. Kathleen Rosen was the Buyer for this set; she found the most incredible pieces from Warner Brothers, Greenset, Jackson, Lennie Marvin, Rosebrand, and others. She located the perfect shell chairs, which we custom painted and reupholstered to match our aesthetic. All set pieces from Jackson and Greenset were repainted by the wonderful paint department to coordinate with the tent’s environs. We were fortunate to have a space large enough to house the Grande Dame of chandeliers, Big Bertha, from Warner Brothers. Custom standing arms were designed and manufactured to hold multiple levels of shell planters, dripping with pearls, greenery, and even more shells. The set was crafted by many trades working in concert with one another in a very short timeframe to create something grand, lush, and fabulously fun. It was a joy to produce.

NewsReel would like to thank Sister Reede for taking the time to describe her amazing work on the show. “Palm Royale” can be streamed on Apple TV+.

CONGRATULATIONS

TO OUR 2023 SDSA
AWARDS WINNERS

SDSA

BEST ACHIEVEMENT IN DÉCOR/DESIGN
OF A ONE HOUR PERIOD SERIES

PALM ROYALE

SET DECORATION BY ELLEN REEDE SDSA
WITH PRODUCTION DESIGN BY JONATHAN CARLOS

BEST ACHIEVEMENT IN DÉCOR/DESIGN
OF A HALF-HOUR SINGLE CAMERA SERIES

HACKS

SET DECORATION BY JENNIFER LUKEHART SDSA & JEFFREY KUSHON
WITH PRODUCTION DESIGN BY ROB TOKARZ & DANIEL NOVOTNY

BEST ACHIEVEMENT IN DÉCOR/DESIGN
OF A HALF-HOUR MULTI-CAMERA SERIES

FRASIER

SET DECORATION BY AMY FELDMAN SDSA
WITH PRODUCTION DESIGN BY GLENDA ROVELLO

BEST ACHIEVEMENT IN DÉCOR/DESIGN
OF A VARIETY, REALITY OR COMPETITION SERIES, OR SPECIAL

DICK VAN DYKE: 98 YEARS OF MAGIC

SET DECORATION BY JOHN SPARANO SDSA
WITH PRODUCTION DESIGN BY STEVE MORDAN AND JAMES YARNELL

BEST ACHIEVEMENT IN DÉCOR/DESIGN
OF A SHORT FORMAT

TAYLOR SWIFT: "FORTNIGHT"

SET DECORATION BY NEIL WYZANOWSKI SDSA
WITH PRODUCTION DESIGN BY ETHAN TOBMAN

BEST ACHIEVEMENT IN DÉCOR/DESIGN
OF A DAYTIME SERIES

THE BOLD AND THE BEAUTIFUL

SET DECORATION BY CHARLOTTE GARNELL SDSA & JERIE KELTER SDSA
WITH PRODUCTION DESIGN BY JACK FORRESTEL

SUPPORT YOUR LOCAL 44 SIGNATORY COMPANIES

KEEP YOUR BROTHERS, SISTERS, AND KIN WORKING!

ALLSETS DESIGN & CONSTRUCTION

ALPHA COMPANIES

ANA SPECIAL EFFECTS

ARETE

ATS ENTERTAINMENT SERVICES

CENTERLINE SCENERY

CRYPTIC INDUSTRIES

CUSH LIGHT

DAHLHOUSE SCENERY

DANGLING CARROT CREATIVE

DEROUCHÉY FOAM

EVENTPOPDESIGN, INC.

FTB DESIGN

FOX STUDIO LOT

FXPERTS

GOODNIGHT & CO.

GREEN SET

HPR CUSTOM

INDEPENDENT STUDIO SERVICES

JACKSON SHRUB SUPPLY

J.E.M. FX

LENNIE MARVIN PROP HEAVEN

LUCID STUDIOS

MOTION PICTURE GLASS

MOVIEGLAS

OBJECT CONSTRUCTION

OMEGA DRAPERY & UPHOLSTERY

PARAMOUNT STUDIOS

RADFORD STUDIO CENTER

REEL SET SERVICES

REPLICANT LAB

SCENIC EXPRESS

SET MASTERS

SHOW MOTION 44

SONY PICTURES STUDIOS

SQUARE LA

STANDARD SCENERY

STRONG ARM SETS, INC.

STUDIO ART & TECHNOLOGY

TAKE 1 GREENS

TELEVISION CITY SERVICES

THERE YOU HAVE IT 3D

THINGERGY, INC.

TRIBAL SCENERY

NBC / UNIVERSAL STUDIOS

WARNER BROS. STUDIOS

In Memoriam

Jan Aris Special Effects

Born: September 7th, 1944
Joined: May 12th, 1975
Died: April 13th, 2024

Mitchell Baran Propmaker

Born: May 1st, 1927
Joined: November 26th, 1976
Died: March 27th, 2024

John Carmona Greens

Born: January 21st, 1927
Joined: October 18th, 1965
Died: January 9th, 2024

Elpidio Cobian Propmaker

Born: November 3rd, 1933
Joined: November 11th, 1974
Died: April 6th, 2024

Robert Dutton Property

Born: March 9th, 1951
Joined: January 29th, 1974
Died: May 21st, 2024

Thomas Lantz Special Effects

Born: August 4th, 1948
Joined: January 10th, 1977
Died: May 17th, 2024

Kenneth Milfred Property

Born: March 4th, 1948
Joined: April 24th, 1978
Died: December 27th, 2023

Luz Solache Sewing Person

Born: July 3rd, 1932
Joined: February 10th, 1972
Died: May 15th, 2024

Neal Garland Propmaker

Born: May 14th, 1963
Joined: April 26th, 1988
Died: April 7th, 2024

Peter Flynn Propmaker

Born: October 14th, 1945
Joined: June 13th, 2003
Died: May 17th, 2024

Cristobal Sanchez-Perez Coordinator

Born: March 12th, 1981
Joined: September 11th, 2015
Died: May 2nd, 2024



IATSE Local 44
 12021 Riverside Drive
 North Hollywood, CA 91607



UNION NIGHT @ DODGER STADIUM

SATURDAY, SEPTEMBER 7, 2024



Purchase your Dodger tickets for \$40
 by visiting or calling the Business Office.
 Pay by debit or check (no cash).
 Act fast before they sell out!



This special event ticket includes your ticket to the game and an exclusive Union Night item. Also, there is a Evan Phillips Bobblehead giveaway while supplies last. On a first come , first serve basis so arrive early. All ticket purchases include a \$1.00 donation to Labor 411 Educational Foundation.

TOOL CRIB

45th Anniversary Edition Special Effects belt buckles 1978
Original buckle designed by James "Wayne" Beauchamp F/X
 Copy written "Only 100 cast will be collectors"
 Cost in 1978 \$100. Only \$160. Now with free shipping and packaging.
 Text or Call Wayne Beauchamp 661-547-1100 wayne@spfxinc.com
 86 bronze left. Signet rings available soon.
 Buckles in bronze, white bronze(silver and gold at market prices)
 Immediate shipping for original bronze buckles