



THE BULLETIN

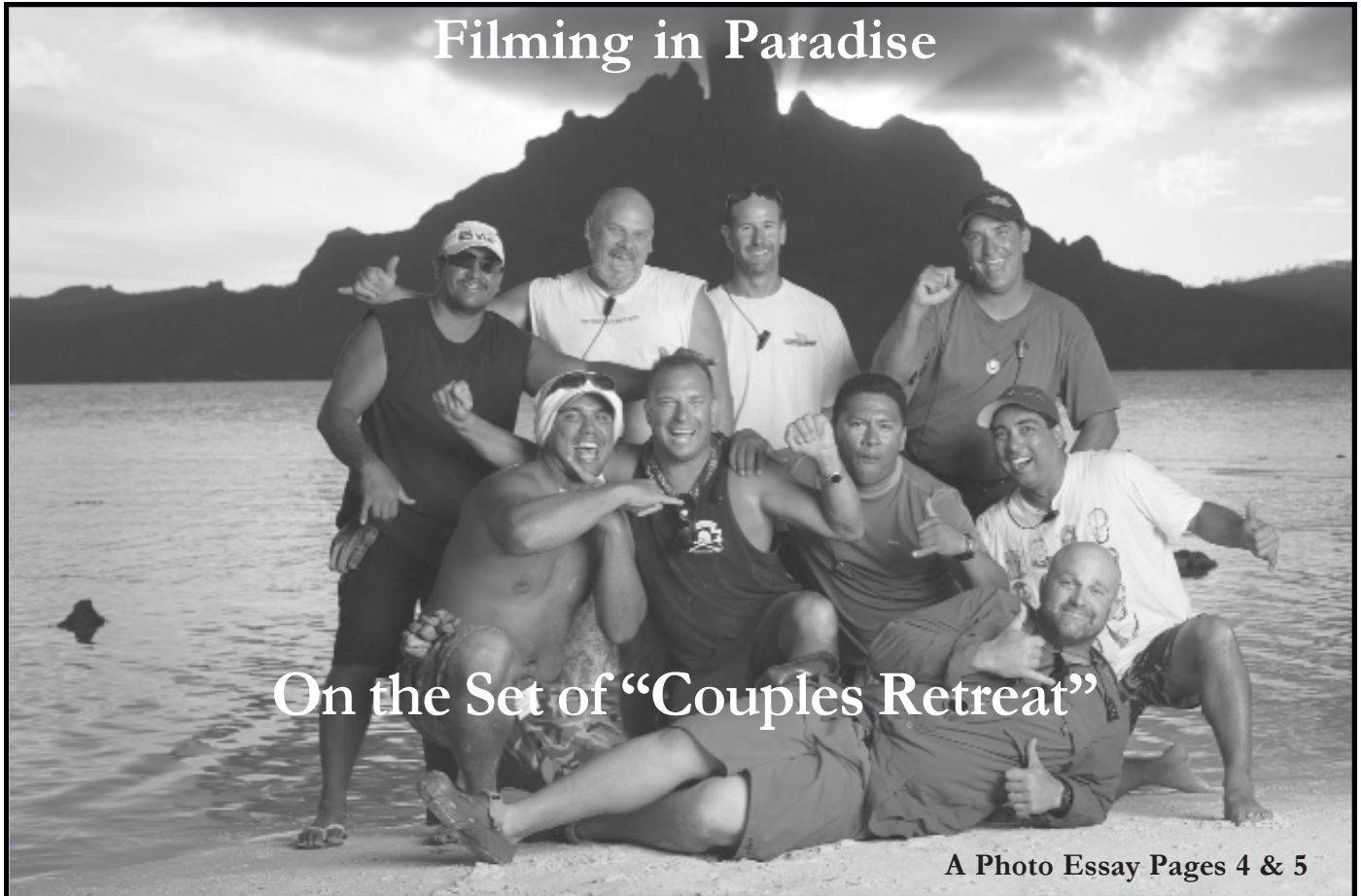
HOLLYWOOD
CALIFORNIA

CHARTERED
MAY 15, 1939

LOCAL 728 STUDIO ELECTRICAL LIGHTING TECHNICIANS
THE ONLY SET LIGHTING IATSE LOCAL IN THE WORLD

VOL. 19; No. 3
2009

Filming in Paradise



On the Set of "Couples Retreat"

A Photo Essay Pages 4 & 5

*Back row (L-R): Mo Anna (Bora Bora native), Mike Tolochko, ACLT Michael Bonnaud and Mike Lyon;
Front row: Tetu (Bora Bora native), Don Davidson, Luis Moreno, Tommy Dangeil; Laying down: CLT Mike Bauman*

PHOTO COURTESY OF JOHN JOHNSON

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*Contract ratification, Cine Gear,
Retiree Committee, EFCA ...*

Much to Pass On

by
Dennis K. Grow, President



The 2009 Basic Agreement with AMPTP was ratified by the membership of the West Coast locals. This three-year agreement goes into effect August, 2009. As you can see from the numbers, 62% of our members did not return a ballot. I fail to understand why one would not vote on something as important as the contract we have with our employers.

This year, CineGear Expo will be at Paramount Studios, June 5 & 6. Again, Local 728 will have a booth. Free passes are available to our members. Go to www.cinegearexpo.com or use the link on our web site.

Recently, I formed the Retiree Committee with Patric Abaravich as chair. The purpose is to offer assistance to our retired members. For those of you nearing retirement, the committee will help you navigate these precarious waters. If you are retired and have some advice that you wish to share, please contact the committee.

The Membership has voted to award pins to our members for every five years that they have been in our Local, e.g., 5, 10, 15, 20 years and so on. You will receive a letter when you have reached one of these milestones. At the last meeting, I awarded six 45 and one 50-year pins.

A few years ago, I wrote about the Employee Free Choice Act. This bill "would change the rules governing the formation of unions, the way first contracts between unions and employers are negotiated, and how employees' rights are enforced. Under the bill, unions could be certified once a majority of employees have signed union authorization cards. The bill also designates a time line for first contracts to be drawn up between unions and employees. Finally, it would increase the fines employers must pay if found guilty of violating their employees' right to unionize." (OpenCongress.org)

Back then it had passed the House of Representatives but was stalled in the Senate. Recently, it was reintroduced to both chambers of Congress. With the new more labor friendly administration, it has a good chance of becoming law. Senator Boxer is on board with it, but Senator Feinstein seems to be on the fence. We need to let her know how important this piece of legislation is.

Tell her how important it is to have the choice of joining a union without being harassed from the employer. Send a letter to her at: www.unionvoice.org/campaign/supportefca to urge her to vote in favor of it's passage.

Fraternally,

Dein

CONTRACT RATIFICATION RESULTS 2009

The counting of the ballots took place at the office of the American Arbitration Association located at 725 South Figueroa Street, #2400, Los Angeles, California on Tuesday, October 28, 2008.

**Secrecy of the ballot was maintained at all times.
AAA certifies the results of the voting to be as follows:**

<u>2412</u>	Ballots mailed
<u>908</u>	Received from the Post Office
<u>22</u>	were ruled ineligible by the Local
<u>1</u>	VOIDED OUT

885 Total Ballots Counted

538	= YES (61%)
345	= NO (39%)
2	= BLANK

I.A.T.S.E.
LOCAL 728
HOLLYWOOD, CALIFORNIA

PRESIDENT

DENNIS K. GROW

VICE PRESIDENT

GREG A. LANGHAM

BUSINESS REP-SECRETARY

PATRIC J. ABARAVICH

TREASURER-CALL STEWARD

R. BRUCE PROCHAL

EXECUTIVE BOARD

GARY ANDERSEN

BRANCH BRUNSON

MICHAEL EVERETT

LARRY K. FREEMAN

PASCAL GUILLEMARD

ROGER L. LATTIN

STEVEN R. MATHIS

MICHAEL PAUL OREFICE, SR.

RAYMOND J. POBLICK

DAVID WATSON

KAREN WEILACHER

ROBERT A. WOOD, JR.

SERGEANT-AT-ARMS

RICHARD MCCONIHAY

PARLIAMENTARIANS

ALAN M. ROWE

RAYMOND J. POBLICK

SAFETY & TRAINING

ALAN M. ROWE, DIRECTOR

SHOP STEWARDS

CBS - JOHN L. MURRAY

FOX - GINA M. ISAACS

PARAMOUNT - FRANK VALDEZ

SONY - JOHN JACOBS

UNIVERSAL - JOHN TRUJILLO

WARNER BROS. -

GARY M. ANDERSEN

CLC DELEGATES

PATRIC J. ABARAVICH

MIKE EVERETT

DENNIS K. GROW

PASCAL M. GUILLEMARD

RICK KELLEY

IAIN O'HIGGINS

S. CRICKET PETERS

ALAN M. ROWE

OFFICE STAFF

SANDRA O'CONNOR

SEAN HARKESS

JULIANNA BESSEY

THE BULLETIN

PUBLISHER

MARGIE STITES

PACIFIC MEDIA GROUP

EDITOR

DENNIS K. GROW

UNION SPOTLIGHT

1939 - 2009
PROUDLY CELEBRATING
OUR
70TH ANNIVERSARY

DECEASED

BROTHER EDWARD B. CRANSTON, 85 YEARS OLD, A MEMBER SINCE JUNE 13, 1966, PASSED AWAY MARCH 9, 2009.

FIRST NOTICE

STANLEY ENG, JOSHUA FOELS AND DYLAN POMERLEAU

SECOND NOTICE

HAROLD "CHIP" CABANA, MATTHEW CASTELLITTO, JOSHUA FOELS, JOHN PATTERSON AND KENNETH WALES

NEW MEMBERS

CONGRATULATIONS TO THE FOLLOWING NEW MEMBERS: **RAUL R. ALVAREZ** WHO WAS SWORN IN ON FEBRUARY 18; **RICHARD ALGER**, WHO WAS SWORN IN ON MARCH 4; **DEREK BOWMAN, ERIC CASTRO, CRAIG D. CHADDICK, TYRON MARK COLEMAN, JESUS INIGUEZ, KILLE KNOBEL AND ANTON SOHN**, WHO WERE ALL SWORN IN ON MARCH 14; **JEREMY BRYDEN AND JASON HANSON** WHO WAS SWORN IN ON MARCH 17; **JAMES KING**, WHO WAS SWORN IN ON MARCH 20; **WILLIAM REID**, WHO WAS SWORN IN ON MARCH 23, AND **RAUL E. SOTO**, WHO WAS SWORN IN ON MARCH 25.

MEETING NOTICE

ATTENTION ALL MEMBERS

THE NEXT GENERAL MEMBERSHIP MEETING WILL BE HELD AT 9:00 A.M. (SHARP) ON **SAT., MAY 9, 2009** AT IATSE LOCAL 44, 12021 RIVERSIDE DR. NORTH HOLLYWOOD PLEASE BRING YOUR UNION CARD!

11500 Burbank Blvd.
North Hollywood, CA 91601
1-800-551-2158
1-818-891-0728
Fax: 1-818-985-8798



300 to 400-hour Qualifying Period

by *Patric J. Abaravich,*
Business Representative - Secretary

As most of you have been made aware, the new contract was voted on unanimously by all 15 Hollywood locals. There were a few issues that did stir the membership: the New Media agreement and the 300 to 400-hour qualifying period for health coverage beginning in August of 2011.

Many members called during the balloting period to share their concerns. We held joint meetings with other locals so everyone could get together and ask questions, and every Local 728 General Membership meeting was always open to discuss items in the contract. There was plenty of time for members to ask questions and get their concerns addressed. And even now, after the ratification, I'm still hearing members' concerns regarding the contract. My office remains open for any and all who still have questions.

Additionally, if any of you have not heard the history that led to the new qualifying hours, instead of taking the time now, I ask that you call me and I'll be more than happy to share it with you.

Now that the contract has been ratified, there is a possibility that some members might be in a situation when they cannot attain the additional hours needed to maintain their health coverage. We have started talking to CLT's and Best Boys with the bigger television shows in town (by the year 2011 those could change). We are reaching out to these members that would allow some of their core crew to lay themselves off for a couple of days and bring in a member who needs the extra time to get his or her qualifying hours.

I have been receiving positive feedback from shows, and hopefully when other CLT's and Best Boys read this, they would put themselves as a possibility to help out their brothers and sisters who need their qualifying hours.

As I said, it doesn't happen until August 2011, but that will be on top of us before we know it. It's prudent to put

together a plan now so when we are faced with the situation we have alternatives to help our members.

Another way to keep and retain hours, is by calling in and organizing non-union shows that you work on. Those three or four weeks, or more, of non-union work that flips to a union show can and will make – or break – not only your qualifying hours, but other brothers and sisters. And not just in our craft, but in all crafts.

For the most part, when members call in a non-union show, we have a fairly good chance of organizing it. The times it becomes difficult is when there is a cameraman, a CLT or a key grip who has personal ties with the producer and possibly a large-dollar amount of rental equipment tied to the show.

In these cases, those key players find the friendship with the producer financially advantageous for themselves and somehow that clouds their thinking of the needed benefit hours for their crew members. Most often in an organizing drive, it's the cameraman, the CLT and the key grip who makes or breaks the organizing drive. The crew members won't go against their supervisor in fear of losing future work, and the lead players are afraid of crossing the producer for fear of losing their jobs.

Somewhere along the line, the supervisors need to look at the betterment of their crews than just a lucrative rental. This is the mindset we need to overcome in order to get everyone their needed hours. We need to work cohesively as a team.

So between the local compiling a list of shows with the CLTs, best boys and crews that are willing to work with the members that need hours, and the people that help on organizing shows, I believe we can help stave off anyone falling below the required qualifying hours.

Sharks and Sting Rays and Turtles ... oh, my! Just another day when you're filming in paradise



*Local 728 Member
Tommy Dangeil*

on the Bora Bora and LA sets of “Couples Retreat” *Some first-hand accounts from Local 728 members*

“Our set was at the St. Regis Hotel located on what’s known as motu, off the coast of Bora Bora. The production company bought out the resort, which also doubled as cast and crew housing,” ACLT Michael Bonnaud reported.

“As anyone who has worked out of the country can attest to, shipping the type of equipment we use overseas is problematic and expensive. It takes, roughly, three weeks by boat to get to Tahiti. There, the equipment was put on small barges and brought to Bora Bora. Because of the three-week travel time, some of the equipment was shipped by air to save on rental charges. We shipped over two 1600-amp and two 500-amp generators for our needs.

“For a large luau night scene - added after we were already there - we shipped in two hybrid balloons from Skylite and some moving lights from CWP Design,” he

detailed. “The night we were to shoot it was quite windy and rainy. Production was determined to shoot, so we lit it up in the rain. They wanted to be ready to roll cameras as soon as the rain stopped. The grips built a pipe cage to contain the balloons although the wind was determined to shred them anyway. We were all concerned about the rain’s effect on the moving lights. In the end, the balloons held. The moving lights and the rest of our equipment worked well. Another happy production company.”

“Bringing moving lights to the tropics is always a challenge,” Rigging Gaffer John Manocchia pointed out. “We were sticking lights in palm trees - everywhere. We were lucky enough to have everything work.”

Although he hired a few island locals, Manocchia quickly noted: “I know everyone says they have the best crew, but believe me, I truly believe I have the best crew in Hollywood. It was non-stop rigging and tear downs - there was no rental house available - and my guys rigged it right, and clean, and it worked properly when the first unit came in. They are professionals. And the local riggers, Teva, Vetea, Freddy, Coconut Joe and Tapatu were a hard working group of guys.”

With very narrow island roads, the rigging crew made use of the ocean. “We had the generators on two barges. They stayed there and we cabled from the barge. We traveled them around the islands to different locations. We brought in all kinds of GFPs to make sure cast and crew were safe.”

Only on a tropical island: “We



Ed Cox



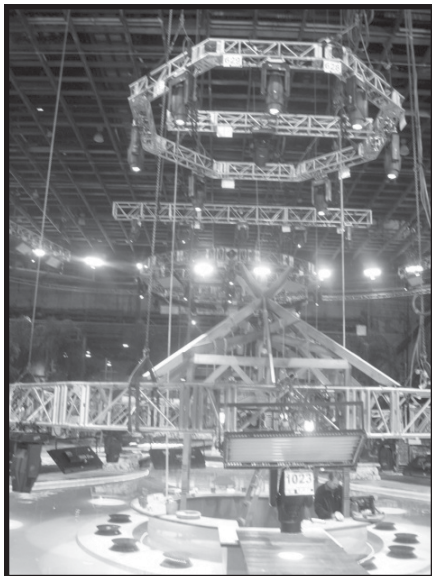
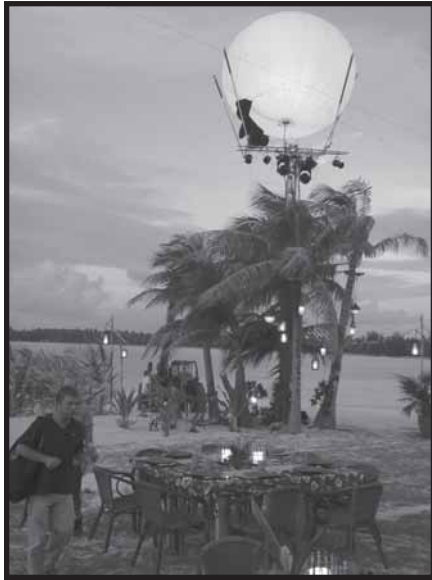
Scott Barnes



John Manocchia with locals Teva & Vetea



*Mike Tolocho, Luis Moreno, Tommy Dangeil,
Scott Barnes, Don Davidson, Michael Bonnaud,
locals Mo Anna and Tetu, and Mike Lyon*



had a sea turtle trying to eat an underwater light. The St. Regis provided craft service and was also the caterer. I don't think they realized how much a company can eat and drink," Bonnaud added.

"I brought a compact version of the Hog over to Bora - a tablet PC. We didn't want to ship a full-size console because it's pretty much water and beach and wasn't a very clean environment. I kept it light and compact and brought it over in backpack and suitcase," Control Console Programmer Scott Barnes said.

"This is supposed to be a small little comedy but they have these massive sets at Universal and Downey. We used 400 to 500 dimmers, 65 moving lights, about 80 Image 80s, and a lot of custom-built LED stuff built in and installed in the pool."

Scott got bit by 'something' in Bora Bora and was hospitalized with a staph infection when he returned stateside. Local 728 member Josh Thatcher quickly stepped in to assist when the production moved to Downey and Universal. (His injury/infection healed and he's fine.)

"Bora Bora was an amazing place to work," CLT Michael Bauman remarked. "When we scouted the location it was all day exterior. Then they wrote in some night scenes and we ended up having to fly in balloons, 4/0 and moving lights. It was quite a curve ball! We had the whole thing rigged and then a huge amount of rain was dumped on us."

Moreover, "The guys ran the cable and then the tide came in. They were feverishly digging away at the sand so the water didn't hit the ballast.

"Mike Tolochko was our main water electrician and he had quite a time setting hydropars with the 'help' of a sea turtle who would yank on the headfeeders and nip at the lights. Overall, it was a very cool experience where we used really high tech stuff."

In L.A., the crew faced additional challenges: "Kevin Lang headed up the rig on Stage 12 at Universal. He did a fantastic job on a tight schedule. John

Amorelli teched out the 65 moving lights and Al De Mayo headed up the fixtures crew which dealt with underwater RGB LED's and a ton of practicals," Bauman highlighted.

"My core crew is an amazing group; we've been together for a long time. They had to rise to the occasion, and they did," the appreciative CLT proudly added.

Couples Retreat CREW

Rigging Gaffer John Manocchia
Rigging Best Boy Ed Cox
Stage Rigging Gaffer Kevin Lang
Stage Rigging B.B. Dave Dunbar

Riggers:

Jack Davies, Ken Longballa,
Tony Ofria and Craig Cambell
Dimmer Tech Josh Thatcher
Fixtures Al De Mayo

First Unit Crew

CLT Mike Bauman

ACLT Michael Bonnaud

Lighting Techs:

Mike Tolochkom, Don Davidson
Mike Lyon, Luis Moreno
and Tommy Dangeil

Lighting Programmer Scott Barnes

Ballon Techs:

Mark Carlile and Marc Shearer



*Riggers Tony Ofria, Jack Davies,
Ken Lonballa and local Coconut Joe*

Remember to Call the Local

by R. Bruce Prochal
Treasurer - Call Steward

Greetings, everybody. It feels great for me to be back at work, however, it is very disheartening to be unable to send our members who are “on the books” out to jobs. With the SAG negotiations in the air, work in town looks pretty dismal. Consider yourself lucky to be working on a television show, even as a day player.

Believe it or not, television has been supporting approximately 60-70 percent of our membership for many years.

The Producers appear to be fed-up with the SAG and are starting to put some feature films into production mode. Our problem is: “Are the films going to be Hollywood productions?”

Film production is highly competitive these days with other states providing tax subsidies and other free services to film productions. California has finally jumped on the bandwagon. While these subsidies do draw production to their states, some have realized it can eventually draw down their overall income, as the state of New York has recently recognized.

On the brighter side of the business, some feature productions appear to be starting in Hollywood (meaning: in town). With any luck, a few of these features will be substantial enough to employ many of our members.

Let us move on to this month’s theme, “Remember to Call the Local.”

Per the Constitution and By-laws, a Best Boy (ACLT) and /or Rigging Gaffer (CRT) is required to report daily to the Local changes in personnel (meaning who you have hired). Also, a \$100.00 (one hundred dollar US) fine may be assessed for failure to inform the Local. Over the years, this obviously has not been strictly enforced.

When I was, by default, put into this office and, subsequently, elected to it

twice, I have endeavored to the best of my ability to encourage all Best Boys (ACLT) and Rigging Gaffers (CRT) to call in. Many of you have responded to my request.

During my recent setback, it seems to me that many of you have forgotten your responsibility to the Local.

At every new member orientation, I explain the responsibilities of a Best Boy (ACLT) to the Local. I tell them that if they get a Best Boy job to keep the Local informed of whom they have working on their show.

Best Boys working on distant location are sorely lacking in sending in distant location reports. I have Gaffers (CLT) who are working solo (meaning no other 728 members) who send in distant location reports, why not the rest of you?

Reporting your crews is very important to the Local. Our Business Agent, Patric Abaravich, often asks me if I know anything about a certain show and I am disappointed when I do not have any information about that show.

I’m done ranting.

CALL STEWARD INFORMATION

Any Local 728 member representing the producer in filling calls or needing assistance, should contact the Local office during normal business hours. The Local’s normal operating hours are 8:00 a.m. to 6:00 p.m. Monday through Friday.

If you need to hire prior to 8:00 a.m., after 6:00 p.m. or over the weekend, please phone the Call Steward at 818-438-0728.

Members seeking weekend work should call the Steward at the Local on Friday to put your name on the Weekend Availability List.

Anyone who hires off roster or hires any member who is not current with their dues without first calling the Call Steward, shall have charges filed against them and shall be subject to the assessments levied by the Trial Board if found guilty.

Our present contract work week consists of any five (5) consecutive days out of seven (7) consecutive days.

Let us hope SAG gets their “act” together, settles their contract and, then, we can get this town back to work.

I’ve got to go, dinner is ready...RBP

1st Quarter 2009 Suspended & Dropped Members*

SUSPENDED:

ADAMSON, ERIC S.
AGUERO, CARLOS
AHRENS, ROBERT
ALDERSON, RANDY
ALLEN JR., ROBERT E.
BROWN, KEVIN
CAPPILLA, JOHN J.
CUNNINGHAM, BRANDON
DE PERNA, ROBERT J.
ESQUILIN, WILLIAM
FREEMAN, PETER
HALL, THADDEUS GERALD
KENT, HAKIM
KING, CHARLES E.
LYONS, RICHARD
MAGARACI, TIMOTHY

MYRICK, DAVID JOSEPH
POPIENIUCK, JASON M.
REDDISH, PATRICK M.
ROBERTS, NATHANIALA.
ROBERTSON, CHRISTOPHER D.
STRONG, JAMES K
WARFEL, DAVID M.

DROPPED:

BANDY, JAMES E.
BERNSTEIN, EDWARD B.
FISCHER, SAMUEL M.
IRWIN, MIKAL SKY
JACKSON, RENALDO
KREBSBACH, ROBERT JOHN
NENONEN, KEVIN

*List current as of April 3, 2009

42 Skills Training Classes and an array of Seminars scheduled

Slow Period is Opportunity to Learn New Skills

by Alan M. Rowe,
Safety & Training Director



With the town being slow right now, we are very busy providing you with opportunities to learn new skills while you have time off. In addition to the 42 Skills Training Classes that were awarded by Contract Services, we are also offering seminars. Recently we have held seminars on Lighting Design, Color Measurement/Temperature, and on being a Best Boy. Later this month we will be hosting seminars on Lighting Previsualization and Body Mechanics/Injury Prevention. We are also working on scheduling an Insurance Seminar to look into the do's and don'ts, what's covered and what is not covered when dealing with insurance.

Events are being scheduled and presented so quickly, it is difficult to get a confirmed schedule in time to get placed into the bulletin.

The classes we are scheduling for April and May are: Electricity 101; Electricity 101B; Adv. Power Theory; Adv. HMI Technician, Rigging for Wet Locations; Lighting Console Programming; Overhead Rigging; and Advanced Lighting Control Protocols. Since we don't have a schedule set, the best way to keep on top of what is going on is to call me or send an email to: 728Training-Subscribe@yahoo.com. This

mailing list will send you an email notice every time a class is scheduled. We are scheduling classes during the week as well as on weekends. Each class is different but for the most part, they are either 3 to 4 or 6 to 8 hours in length.

With the large of variety of classes that we offer, they often fill up quickly and frequently have a waiting list. If you sign up for a class and cannot attend, please let me know ASAP. I understand that sometimes work gets in the way of coming to a class. This is expected and everyone knows about the "short" call on Friday that wraps on Saturday morning. While I don't expect you to come to a class in this situation, I do ask that you let me know so another member can attend.

With a few exceptions, you can let me know as late as the morning of the class. Above, all please don't be a "No Show" (someone who doesn't come to the class or let me know they can't attend.) "No Shows" will be tracked and excessive "no shows" may impact your ability to reserve classes in the future. A few classes that are examples of those that may require advance notice of cancellation are the Underwater Lighting classes and the Vectorworks classes. These classes are very expensive and if we cannot meet the minimum attendance, we will have to postpone

those classes. When you sign up for these classes, you will be informed of the cancellation policy.

The Industry Wide Safety Committee is currently working on recommended guidelines to use when severe weather is potentially a problem on location. These guidelines will include an Emergency Action Plan (EAP), which may recommend shutting down generators.

It is very important that the set lighting department have a plan in place should the generators need to be powered down. Unless there is a dire emergency, the generators should not be powered down without giving the crew adequate time to de-energize the equipment and evacuate the set.

Special consideration must be given to other departments when the loss of power would expose them to an unnecessary hazard. For example, if you were shooting a circus tent and there were performers on the high wire, a blackout could place those performers in a very bad situation. I will write more about Severe Weather recommendations as these guidelines are finalized.



Join Hollywood's Professionals in 2009

Paramount Pictures Studios

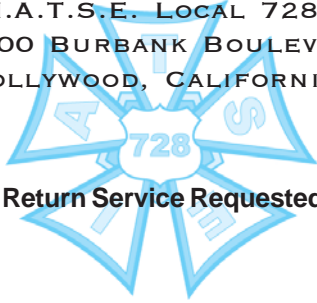


June 5-6 Expos & Premiere Seminars
June 7 Master Class Seminars
June 4-6 2009 Film Series

Visit the Local 728 Booth! Free passes available at
www.cinegearexpo.com

STUDIO ELECTRICAL LIGHTING TECHNICIANS

I.A.T.S.E. Local 728
11500 BURBANK BOULEVARD
NORTH HOLLYWOOD, CALIFORNIA 91601



Return Service Requested

**FIRST CLASS
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Permit No. 34694**

PRE-SORT FIRST CLASS

Honoring Our Long-Standing Members



**50-Year Pin Honoree
Louis A. Tukich**



**45-Year Pin Honorees
Dean Bray and Salvatore J. Orefice**

In March, Local 728 President Dennis K. Grow honored Louis A. Tukich with his 50-Year Commemorative pin, and Dean Bray and Salvatore J. Orefice with their 45-Year Commemorative pins. Other 45-year members who were honored but did not attend the meeting include: Romolo Acquistapace, Gerald A. Boatright, James T. Boyle and Michael J. Coultas. Congratulations to each of these outstanding members!