



THE BULLETIN

HOLLYWOOD
CALIFORNIA

CHARTERED
MAY 15, 1939

LOCAL 728 STUDIO ELECTRICAL LIGHTING TECHNICIANS
THE ONLY IATSE LOCAL DEDICATED TO SET LIGHTING

VOL. 20; No. 8
2010



“Mad Men” members (L-R) Top Row: Vance “Ish” Clissold, Greg Etheridge, CLT Michael Ambrose, Rob Lewbel, Greg Reyher, Shawn Duchscherer, Hootly Weedn, Rudy Melendez; Bottom Row: Jerry Pondella, Actor Jon Hamm, DP Chris Manley, Paul Howard and Kelly “Kelldog” Waldman.

“Mad Men” photos courtesy of Michael Yarish

An in-depth conversation with CLT Michael Ambrose



On the set of

MAD MEN



*As promised, moving forward with revising
Constitution and Bylaws*

Undertaking a monumental task

*by Greg Langham,
President*



All of us have jobs that need to be done – mowing the lawn, cleaning out the garage – but we always seem to put it off. That's what it's like with the Local's Constitution and Bylaws.

As I write this, the new building is nearly complete. This was a huge project and as I said last month, one that I'm very excited about. Yet, other Local business must still be attended to – no matter how much I want to put it off.

I pulled up all the past notes and anything related to the Constitution and Bylaws that I inherited as President. When I look through all the information, there are so many proposed changes it becomes a sea of confusion. What I've started to do is weed through the information and picked out five or six real no brainers – changes or modifications that should have been done a long time ago – so we can begin to update and streamline our Constitution and Bylaws.

I presented those changes to the Executive Board for their last-minute corrections and approval. Those

proposed changes are then sent to the International for their approval, and then eventually presented to the membership for a referendum vote.

As all of this is happening, I want everyone to be aware that these aren't the only changes. As this first wave is going through the process, shortly behind that there will be other smaller, concise groupings of articles for the membership to vote on.

As president, I want you to know that the ball that was handed to me I am now pushing forward. Revising and updating our Constitution and Bylaws has been a monumental task that has been worked on for years. It seems as though it has taken forever to get stuff written and the list of changes just kept growing and growing. As you can imagine, it was easy to put it on the back burner. But, as promised, I began to tackle the job. And rather than trying to do it in one big chunk, I've broken it down into smaller bundles for approval by the Executive Board and the Constitution and Bylaws Committee.

- Greg Langham

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

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GREG A. LANGHAM

VICE PRESIDENT

PASCAL GUILLEMARD

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THE BULLETIN

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EDITOR

GREG A. LANGHAM

ELECTION NOTICE

Upcoming Election of Officers

Please be aware that
Nominations for Election of Officers
will take place at the September Membership Meeting
Saturday, September 18, 2010 at 9:00 a.m. held at

IATSE Local 44, 12021 Riverside Dr., North Hollywood

FOR THE FOLLOWING OFFICES:

Vice President

Treasurer/Call Steward

3 - Executive Board Seats

— UNION —
SPOTLIGHT

**PROUDLY CELEBRATING OUR
70TH ANNIVERSARY**

DECEASED

BROTHER RAYMOND W. SHACKELFORD, 94 YEARS OLD, A MEMBER SINCE MARCH 10, 1947, PASSED AWAY ON AUGUST 19, 2010

FIRST NOTICE

JEREMY DEWALD, MARK STUEN, PHILIP MUSKETT, DANIEL BOLAND, MITCHELL PRATT.

SECOND NOTICE

STEVE MANSOUR AND FELIPE SOLARES.

NEW MEMBERS

CONGRATULATIONS TO THE FOLLOWING NEW MEMBER WHO WAS SWORN IN ON AUGUST 24, 2010: BRIAN P. KLUNDER.

MEETING NOTICE

**ATTENTION ALL
MEMBERS**

**THE NEXT GENERAL
MEMBERSHIP MEETING
WILL BE HELD
AT 9:00 A.M. (SHARP) ON**

SAT., SEPT. 18, 2010

**AT IATSE LOCAL 44
12021 RIVERSIDE DR.
NORTH HOLLYWOOD**

**PLEASE BRING YOUR
UNION CARD!**

IATSE LOCAL 728

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



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

*Three-year project that's taken
us 25 years to get to*

1001 Magnolia

As I write this column, we are starting our migration into our new building. We are packing to move and scheduling the transfer of phone and IT lines so we have a seamless transition into our new home.

It's hard to believe moving day has finally arrived. This has been a three-year project that's taken us 25 years to get to. And now, we are in the final steps.

I want to thank everyone - from the membership for making the decision to purchase our own building and to the Executive Board for all of their hard work - to make this a reality. Everyone had input in the decision, and you all deserve a round of applause because here we are - marking another milestone in Local 728 history.

Moreover, it's an exciting transition. The new building is just not an office but a tool for our members. Although it won't be up and running immediately, in short order we will have a training room and a classroom. It'll be terrific to offer even

more training seminars - and to hold membership meetings and gatherings - all under one roof.

I hope that you will join your fellow Brothers and Sisters in November when we hold the very first General Membership Meeting in our new home.

Speaking of gatherings, a final note: I am encouraging everyone to attend the Basic Agreement meeting on September 12th. We will be partnering with Locals 44, 80 and 729 to host a joint Locals informational meeting to discuss our MPIP/HP health plan and the upcoming contract negotiations. (Please see the details listed below.) And on September 19th, we're holding the Union Families College Financing Seminar which will teach you how to find grants and scholarships for your college-bound children. Please call the Local to RSVP and for more information.

Basic Agreement Meeting Saturday, September 12

Locals 728, 44, 80 and 729 will be partnering to discuss the MPIP/HP Health Plan and Upcoming Contract Negotiations

Pickwick Garden
1001 W. Riverside, Burbank
Sign in: 10:30 a.m.
Meeting: 11:00 a.m. to 3:00 p.m.

Don't miss this important informational meeting!

Michael Ambrose began his career in theatrical lighting design, then later transitioned to working as a concert lighting director. A member of Local 728 for 12 years, Michael - who has enjoyed a nice balance of both feature film and television production - sat down with us to discuss the challenges and rewards of lighting one of television's hottest shows, *Mad Men*. He has worked on the show since the first season began production in the Spring of 2007. Produced by Lionsgate, *Mad Men* was recently awarded its 13th Emmy, winning Best Drama for the third year in a row.

MAD MEN

Q: When did production start on the 4th season and where is the series shot?

A: Production started in April and is scheduled to end the first week of September. "Mad Men" is shot primarily at LA Center Studios as well as locations around downtown Los Angeles, Pasadena, and South Pasadena.

Q: How many stages does the show occupy and how often are you on location?

A: We occupy three stages at LA Center Studios. Regarding locations, we're usually one to one and a half days per episode. Locations are difficult for us since we are a period show from the early sixties. Shooting locations have to be thought out carefully, since we can't show any contemporary architecture, signage, vehicles, or technology. In addition, our setting is New York early sixties, so no palm trees or tropical foliage either!

Q: How many episodes are you scheduled for this year? Is it considered a "big budget" show?

A: As with all television series, "Mad Men" is always under budget constraints and we have to be constantly innovative and maintain maximum efficiency at all times. That said, we also enjoy incredible support from our producers regarding wages and equipment. We have been able to pretty much rig our stages and our truck with all the equipment we need to make the show the way we want it. Our producers also made sure we were a scale show from season one. They felt in order to secure and maintain the most experienced crew, it would be important to provide scale wage. Being a basic cable show, they could have signed a lower budget deal, but did not. This was extremely helpful for me putting together our set lighting team. I was able to attract some of the best in the business!

The one area we have chosen to save money is in our HMI package. We carry two 18Kw ArriMaxes, one 12Kw PAR,

and then basically one of everything down from there. I consider it to be a "bare bones" daylight package. If we need more, we just add it to the episode budget.

Q: What kind of relationship does Lighting have with production?

A: We have an extremely collaborative relationship with production and we work closely with them to fit an episode into the budget pattern that is necessary. There have been times that we have been caught between creative directors and scripts, and the reality of our financial limitations, and production has had to say no to some of our requests. That's when we go back to the drawing board and figure out a new solution. Most of the time, if there really is concern about how we will accomplish something, simple straight communication works best. I always feel I can go to production with a challenge and I know they will hear me out. When I do need to meet with production to discuss a situation, I believe it is important to have new solutions and options available and not just walk into the production office and make demands. We have mutual respect for each other's jobs on "Mad Men" and that makes a huge difference in regards to the process.

Q: Are there multiple DP's? If so, do they have similar lighting/shooting styles?

A: No, we shoot the series with one DP, Chris Manley, ASC, which makes prepping the next episode quite a challenge. My Rigging Gaffer, Paul Howard, along with Best Boy Rob Lewbel, scout the next episode and compile photographs of the locations, along with satellite photos, SunPath charts, and production notes. They organize all the data into a packet with the shooting schedule and I give it to Chris usually about 2 to 3 days before we start shooting it. Chris, Pat O'Mara—Key Grip and I discuss the next episode's strategies between setups right on set. Often times this is the only time we get to communicate our plan and allow Chris to chime in on lighting choices, color, units, and placement.

Fortunately, we have all worked together long enough to be able to have most of what Chris needs in place, and he just needs to finalize the more subjective decisions.

There have been a total of five DP's on "Mad Men" since the show started. Somehow I have survived through all the changes! Phil Abraham, ASC shot the pilot in New York and was asked to do the series. The creators and producers on "Mad Men" all came from "The Sopranos," which was shot in New York, but Matthew Weiner wanted to shoot "Mad Men" in Los Angeles as this was where he lived. Phil Abraham, however, did not want to live in L.A. full time and agreed to only shoot the first few episodes. At that point, Frank DeMarco took over. I had done a couple of features with Frank and he ultimately gave me the call for "Mad Men." However, after a couple of episodes, Frank went back to New York for some feature films, and production hired Bill Roe, ASC to take over. Bill also was not available to stay on and Steve Mason, ASC ended up finishing the first season. Chris Manley, ASC was asked to start season two, and fortunately for me, Chris and I had worked together years ago on Roger Corman films in Venice, California. That first season was quite a challenge with each DP having their own quirks and styles, but ultimately we were able to maintain a fairly consistent



Hootly Weedn



Shawn Duchscherer and Greg Reyber

photographic style, and even now when I look back at first season episodes, I have a tough time differentiating between which DP photographed which episode. It all came out quite nicely in the end.

Q: Are there multiple directors? If so, do they have similar lighting/shooting styles?

A: There are five or six rotating directors and a few new directors each season. The directors leave the lighting up to the DP, however the show creator and executive producer, Matthew Weiner, gives us specific lighting notes for each episode that we use as a guideline. Each director definitely has their own style, but Matt's the final word on every detail which helps to maintain continuity and consistency from one episode to the next.

Q: What are some of the specific challenges you have lighting this show?

A: The biggest challenge we face in lighting "Mad Men" is the use of low/wide angle lenses and composition. Many times, our master shot is so low and wide, ceiling pieces must be used and this limits our lighting positions to what we can squeeze into the outer edges of the frame.

Q: Are there any 'trick' or different lighting styles you've devised?

A: When I first met Phil Abraham, he had just come off "The Sopranos" in New York and he brought with him a specialty light they were using to light all the sets on that show. The light is called "The Whitey"

named after Whitey's Fabrication Shop in New York who made the originals. It essentially is a 4' strip light with 12 medium screw base sockets mounted close together and an eggcrate grid on the front for directional control. Inside is painted white, and we globe them with alternating 100w and 150w household standard bulbs. These bulbs burn warm, so there is a gel frame for the front, and we typically run with 1/4 CTB in them. Skeptical at first, we made 80 of them the first season per Phil's request and hung them throughout our interior sets, lining the walls. With everything on dimmer control, they turned out to be a fantastic tool. We made another 25 the second season and we rely on these units still today. Another lighting challenge was how to control more than 200 circuits of fluorescent lighting in the office set. I knew I wanted as much control as possible, since we would want to turn off individual units constantly depending on blocking and camera shots. We could not afford dimmer channels to that extent, so the first season we relied on 2'x2' Coreplast squares that Pat O'Mara, Key Grip devised with small earth magnets that could be quickly applied directly to the lighting fixtures to block out light. Later he developed both diagonal corner pieces and half sized rectangular ones that could take light off walls yet leave a backlight edge on an actor. It worked brilliantly, yet I still wanted more switch control. For the second season, I was able to convince production to let us build a switching center, what we now refer to as "Flo Control". Our rigging crew put together four customized 1200 amp circuit breaker panels with 48 individual circuit breakers, wired with female Hubbell connectors for output and panel mounted Cam-Lok for input feed. Socapex from the set brings all the circuits to one central location. It still wasn't as quick as just calling out a number to the Dimmer Board Operator, but it keeps the crew busy running over to "Flo Control" several times a day, and it saved us two 96 channel dimmer racks on our rental budget.

Q: Is there a particular episode or scene where the lighting department really rose to the occasion?

A: Our crew is fantastic on "Mad Men" and we are constantly called on to bring the writers' vision to life on screen. Whether it's poor man process, airplanes, trains, rainy nights, period film/commercial sets, dream sequences, or just light switch cues, we are always challenged to make it good and, of course, fast and

efficient. One scene in particular was recently an "in camera" time lapse sequence that had our lead actor walk into a room and sit down on a chair. He remains there as the night turns to dawn then eventually full daylight. Essentially a transition from 4:00 AM to 10:00 AM that happens in front of your eyes in about 15 seconds. With all lights on dimmers, our Dimmer Board operator, Kelly "Kelldog" Waldman, programmed several overlapping cues while the crew operated a 20Kw on a crane to simulate the sun rising and shadows shifting across the room. We had it all pre-rigged and ready to go, made a few tweaks on the day, and basically shot that sequence in about 30 minutes or so. Everyone did a fantastic job, and the shot was a huge success.

Q: Is there a specific light you use a lot of?

A: I like the Barger Lite for key lighting. I use the six light and three light units constantly, combined with Chimeras and hard honeycomb grids. They provide a controllable soft light with enough punch and versatility that also sets up quickly and efficiently. For bigger set ups I am a big fan of the Arri T-12 units and of course the Mole Richardson 20Kws. Outside our office windows we rigged Arri T-12's on dead hung aluminum I beams, and Show Rig pantographs attached with trolleys and 1/2 ton chain motors. This enables me to slide in the 12Kws wherever we want them and lower them in front of windows with no stands. The system has worked out beautifully.

Q: What's a typical work day (hours) for lighting? Is there a lot of night or weekend work?

A: We don't shoot weekends. Once in a while there will be a special photo shoot or promo shoot on the sets over the weekends, and this offers some nice bonus money for a skeleton

Continued on Page 8



Jim Gibbons

“... I know all members are capable of doing a good job of calling into the Local ...”

Please Call Me

by R. Bruce Prochal,
Treasurer - Call Steward

Greetings everybody! As I stated last month, I hope you all enjoyed your summer. Work wise, it is definitely getting busy in town, but not as busy as in the last few years.

However, because of features fleeing town, a number of productions are transporting our members out of town (I reported this last month) to work their shows. There are shows in Michigan, Louisiana, and New Mexico, to name a few locations, that the local unions are unable to properly staff. This could be good news for our members, and a few requests have been filled by this office.

On the new building front, our Business Representative has taken possession of the keys to the new building and we anticipate moving in September. Once we do move, I encourage all of our members to come by the building and check it out.

Let us move on to this month's theme ... Please Call Me.

Summer is over and, if you have been in "vacation mode," this is a reminder to help you back into "work mode." If you are "on the books," it is your responsibility to remove yourself from the books. When I am attempting to fill calls, I receive answers such as these, "Oh, I forgot!" or "I thought the best boy called it in!" Even though the Best Boy is required to report new hires, there are times it does not happen. If a Best Boy does call, I will take you "off the books" as a courtesy. Please call me to take yourself "off the books."

This brings me to the next point. While many Best Boys and Rigging Gaffers are calling in their crews, they are not calling in new hires after the initial call to the Local. Please keep the Local informed of changes in your

crews. I know all members are capable of doing a good job of calling into the Local. The time necessary to make the call is short. Your communication with the Local is important.

That is it for this month ...RBP

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.

Third Quarter Suspended and Dropped Members

SUSPENDED

BARNETT, DAVID
BERKHOUT, KENNETH
BROWN, EVANS
BRYDEN, JEREMY
CLAYTER, CARNELL
COLEMAN, TYRONE
CONATY, CHRIS
DeHAVEN, JAMES
DIAZ, D. ALFREDO
FOYE, WILLIAM
FRAZIER, KANZLER
GIBER, JOE
GIVENS, STEVEN
HARTMAN, MARK
HICKS, JOSHUA
HOLM, THOMAS
KANES, DAN

KELLEY, KEVIN

KING, CHARLES
LEVIN, RONALD
LINDSAY, ROBERT
MCCUSKER, JAMES
MORRIS, REGINALD
NEWBURN, WILLIAM
RAMOS, ROBERT
RICHNER, JONATHAN
RIVERA, HECTOR
RUIZ, RAMIRO
SCHWEITZER, JOHN
STEWART, JOHN
THOMPSON, BENJAMIN
WALTHALL, DARRYL
WHEELAND, KENNETH
WHITMORE, DAN
ZUCKER, JEFFREY

DROPPED

EUBANKS, JERRY
FITHIAN, JOE
GROSHON, HAL
KALLEN, JASON
PEACOCK, SEAN
RICHTER, SHANE
RYMES, CHARLES
SCHULTZ, PERRY
THORPE, JAMES
WINKLER, ROBERT
WOLBERGER, PERRY

List current as of Aug. 30, 2010

Training and knowledge ensures new technology stays in our jurisdiction



by Alan M. Rowe,
Safety & Training Director

As we all know, it is still a rough job market right now. Competition is tough and this is equally true for organizations and companies as it is for individuals. One way to get an advantage for both you and the Local is to learn how to use the new technology that we are seeing on sets. Lighting technology is rapidly advancing and there are other organizations out there that would like to see their people working on our shows. We must be vigilant in our training and knowledge to ensure the new technology in our jurisdiction remains our work. Remember, if there is no one in the Local who is qualified to work with a specific piece of equipment, then the producer can hire a non-Local 728 member to do the work. If non-Local 728 members fill the calls for too long, we run the risk of losing the jurisdiction for good.

New technology will find its way on set with or without us and we have no choice but to embrace it and make it our own. If we are the ones who are bringing this technology to the production, then we will be seen as the go-to force when it is needed. If we sit back and let someone else bring new technology to the production, then we look out of touch and run the risk of becoming obsolete ourselves.

We have opportunities in our Training Program for learning how to use Moving Lights, Vectorworks, Media Servers, LEDs, Previsualization, Lighting Consoles and more. We also have access to several sources outside the local where you can advance your skills. It can be a lot of hard work and dedication of your own time to learn these new skills, but the rewards will pay off in the long run. You won't

learn it all in a day but we can get you started on a path that can lead to a higher rate and more employment for everyone in Local 728.

Your safety and the safety of the cast and crew that you are working with is the number one priority on set. No shot is worth anyone's life, health, or injury. Please call the Local when you have ANY safety concern or if you witness an accident or "near-miss." This is important so we can help ensure that an injured member is properly cared for and will help us to avoid any such incidents in the future.

I have received some calls lately about using socapex cables. It is important to remember that just like any other cable, we need to remember that as length increases, so does resistance. This will lead to some serious voltage drop issues which can cause the cable to overheat. All socapex cable needs to be managed to avoid the buildup of heat which can melt the insulation. You can accomplish this by limiting the loads that are on a single cable or by using those dimmers only when necessary (back to the days of "Lights! Camera! Action!"). In extremely long runs, you will want a combination of both.

Call For Instructors

Hollywood CPR is looking for instructors. If you are looking to pick up a few days teaching new Set Lighting Technicians, please let me know. You will receive pay and benefit hours for

your participation. Hollywood CPR is an IATSE-Endorsed Training Program at West LA College. For more information on Hollywood CPR, please visit their website at: hollywoodcpr.org.

Congratulations to Local 728 Brothers Matt Ardine & Keith Williams, our most recent members to receive the ETCP Entertainment Electrician Certification. For more information on the ETCP Certification, please visit the ETCP Website at: www.etcpesta.org.

Please feel free to call at any time with any safety questions or concerns, or if you need help with any technical problem you may have on set. You can reach me at the Training Office at 818-843-0012. After-hour calls are welcome and automatically forwarded to my cell phone.

For up-to-the-minute information on training events, please sign up for the Local 728 Training Notification eGroup by sending an email to: 728training-subscribe@yahoogroups.com. You can also join the Facebook group "IATSE Local 728" where notices are also published.

We will have a Body Mechanics/ Injury Prevention Seminar on September 29 at Local 80 beginning at 7:00 p.m. Come and learn how to work smart now so you can retire healthy later.

A handwritten signature in black ink, appearing to be 'Alan M. Rowe', located at the bottom right of the page.

STUDIO ELECTRICAL LIGHTING TECHNICIANS

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



FIRST CLASS
U.S. POSTAGE
PAID
Los Angeles, CA
Permit No. 34694

PRE-SORT FIRST CLASS

**Union Families
College Financing
Seminar**

**Sunday,
September 19th**

Please call the Local
for details.



Continued from Page 5

crew, but generally speaking we average between 65 and 68 hours a week. We shoot primarily a day schedule, but as in so many episodics we are coming in and finishing late by Friday night. Most of our night exteriors are scheduled as splits. Rarely have we worked to sunrise.

Q: I asked about the challenges, what are some of the rewards or benefits of working on "Mad Men"?

A: In today's production environment, we are grateful to be working in Los Angeles on a critically acclaimed, award winning television show that values quality film making. We still shoot on film, one of the last television shows to do so. Our producers believe there is a quality in film that translates perfectly to the "Mad Men" period. At the end of the day, frustrations and challenges of film making aside, when we step back and see the finished product, we are proud of our achievement.

Q: Behind every successful CLT is a super crew. How would you describe your crew and what they mean to you and the entire production?

A: I am frequently complimented on the lighting and photography in "Mad Men." The overall look of the show is amazing, and as happy as I am to hear a compliment, I am always cognizant of what it really takes to

make this show look so good. We have a perfect storm at "Mad Men," - beautiful sets, fantastic costumes, hair, and make-up, a fantastic cinematographer, an absolutely outstanding grip department, and a top notch team of some of the industry's best filmmakers. I am proud to stand by my set lighting crew every day - they are unparalleled in skill and ability. They are extremely proud of the experience and ability they bring to the set, and they make my experience a dream come true. I cannot express how grateful I am to every technician who comes to our set. From every set lighting technician, day player, rigger, and specialist, I cannot do it without them. Every compliment I receive is a testament to their abilities, hard work and commitment to film-making. My core crew includes: Rigging Gaffer Paul Howard, Best Boy Rob Lewbel, set lighting technicians Greg Reyher, Hootly Weedn, Greg Etheridge, and Shawn Duchsherer, Dimmer Board Operator Kelly "Kelldog" Waldman, and Rigging Technicians Jim Gibbons, Jerome Pondella, Colin Mayo, Rudy Melendez, Devon Campbell and Lance "Ish" Clissold.



*CLT Michael Ambrose,
Rob Lewbel, Paul Howard and
Kelly "Kelldog" Waldman*