



THE BULLETIN

HOLLYWOOD
CALIFORNIA

CHARTERED
MAY 15, 1939

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

VOL. 21; No. 8
2011

THE CLOSER



**AS THE SERIES
ENDS AND A
SPINOFF WILL
SOON BEGIN
SHOOTING,
THE ENTIRE
PRODUCTION
COULDN'T BE ANY
CLOSER**



Top Photo: (Standing, L-R):
Greg McCurley, Ben Batzdorff,
Donald Francis, ACLT Michael 'Caly'
Callahan, Louie Cercedez,
Doug Lerma and
CLT Scott Young (seated)

Bottom Photo: Daniel Lewis,
Rigging Gaffer Frank Scheidback and
Rigging Best Boy Shawn Blakeman

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TIME TO GIVE THANKS



by Greg Langham,
President

Brothers and Sisters,
I want to thank everyone who participated in the recent Local 728 election – not only the people that ran, but those who were nominated as well. The foundation of our union has always been for the member, by the member and it's critical that members step forward to take on a leadership role. I'd also like to thank the members who took the time to fill out a ballot and cast your votes. Your participation is equally important. We've published the certified election results below.

I recently got back from LDI and every year I go I'm just more blown away. It's so important that we have a presence there: we're considered the gurus of the industry and we are the main go-to group when it comes to set lighting. That's very impressive. Stay tuned. We're featuring the Orlando LDI show in the next Bulletin.

I hope all of you had a great Thanksgiving and are gearing up for the holidays. It's definitely the time to celebrate and the Local did just that. I want to thank Jerrod Hettler for all of his hard work in putting the Local 728 Holiday Party together for us at Montrose Bowl. I've gone every year and each gathering is more enjoyable than the last. All the kids – young and old – had a great time. If you couldn't make it, you missed a fun party. - Greg Langham

ELECTION RESULTS

BUSINESS REPRESENTATIVE (1)

Patric J. Abaravich 538
Blanks/Voids 113

EXECUTIVE BOARD (6)

Steven J. Mathis 386
Branch M. Brunson 361
Greg Reeves 293
Iain O'Higgins 257
Raymond J. Pobllick 243
James (Jimmy B) Bradfield 242
Gary Scalzo 168
Brandon Herzon 104
R. Malakhi Simmons 82
Jeff Kirschner 63
Blanks/Voids 405

CENTRAL LABOR COUNCIL (8)

Patric J. Abaravich 529
Alan M. Rowe 523
Pascal M. Guillemard 470
Dennis K. Grow 442
Iain O'Higgins 422
Rick Kelley 400
Greg Reeves 391
S. Cricket Peters 372
Darryl "Sparky" Herzon 366
Blanks/Voids 1293

IA DISTRICT 2 CONV. DELEGATES (23)

Patric J. Abaravich 517
Alan M. Rowe 484
Greg Langham 480
Karen (KW) Weilacher 462
R. Bruce Prochal 440
Pascal M. Guillemard 437
Steven Mathis 428
Norman Lang 425
Dennis K. Grow 417
Branch M. Brunson 409
Iain O'Higgins 406
Roger L. Lattin 405
Greg Reeves 401
Jerry Posner 388
Raymond Pobllick 369
Larry K. Freeman 369
Rick Kelley 364
S. Cricket Peters 359
Ken Roerden 357
Darryl "Sparky" Herzon 352
Michael Everett 347
Gary Scalzo 278
Brandon Herzon 272
Jeff Kirschner 262
Raman Rao 245
Robert E. Powell 239
Blanks/Voids 5061

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

PRESIDENT

GREG A. LANGHAM

VICE PRESIDENT

PASCAL GUILLEMARD

BUSINESS REP-SECRETARY

PATRIC J. ABARAVICH

TREASURER-CALL STEWARD

R. BRUCE PROCHAL

EXECUTIVE BOARD

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STEVEN R. MATHIS

IAIN O'HIGGINS

MICHAEL PAUL OREFICE, SR.

RAYMOND J. POBLICK

GREG REEVES

FRANCIS X. VALDEZ, III

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KAREN WEILACHER

SERGEANT-AT-ARMS

RICHARD MCCONIHAY

PARLIAMENTARIANS

ALAN M. ROWE

RAYMOND J. POBLICK

SAFETY & TRAINING

ALAN M. ROWE, DIRECTOR

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FOX - GINA M. ISAACS

PARAMOUNT - FRANK VALDEZ

SONY - JOHN JACOBS

UNIVERSAL - JIM FINE

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

SEAN HARKESS

JULIANNA BESSEY

CLAUDIA SMITH

THE BULLETIN

PUBLISHER

MARGIE STITES

EDITOR

GREG A. LANGHAM

UNION SPOTLIGHT

FIRST NOTICE

DIMITRI ANDRADE,
CHRISTOPHER CARROLL,
GRAHAM CHART, JEFF
CONRAD, AUSTIN CORTINA,
NIKOLAS GARFF, JOHN
GORMAN, GEOFFREY S.
KNIGHT, HAROLD LACUESTA,
LEIGH MIERKE, JULIAN NAJM,
JACK SHAW AND MICHAEL
WITHERS.

SECOND NOTICE

DAVID ELWELL, RICHARD
GALVAN, FRANCISCO J. GOMEZ,
JAMES GREEN, KENNY
GRITTON, CRAIG M.
HOUSENICK, THOMAS
MCCARTY, GREGORY D.
STEWART, KEITH SORRELL AND
MICHAEL WESTBY.

NEW MEMBERS

CONGRATULATIONS TO THE FOLLOWING NEW MEMBERS SWORN IN ON NOV. 7, 2011: MARK MANN; ON NOV. 8: CRAIG HOUSENICK; ON NOVEMBER 12: FRANCISCO GOMEZ JAMES R. GREEN, KENNY GRITTON, THOMAS MCCARTY, JEREMY J. MENNEL, ASHLAN M. MOATES AND ROBERT S. ROBERTS, AND ON NOV.14: BRANDON M. GLEAVE

ATTENTION ALL MEMBERS

THE NEXT GENERAL
MEMBERSHIP MEETING WILL BE
HELD AT 9:00 A.M. (SHARP) ON
SAT., JANUARY 14, 2011
LOCAL 728
1001 W. MAGNOLIA BLVD.
BURBANK
**PLEASE BRING YOUR
UNION CARD!**

Local 728 Scholarships

High school seniors of members in good standing are highly encouraged to apply for a Local 728 Scholarship. Applications can be downloaded from the Local's website, www.iatse728.org. All applications must be completed and returned to the Local by December 31, 2011.

IATSE LOCAL 728

1-800-551-2158
1-818-954-0728
Fax: 1-818-985-8798



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

GOOD FORTUNE ALSO MEANS PLANNING AHEAD

I'd like to recognize and thank the members of Local 728 who participated in the email IA survey and the members who attended the town hall meetings. I believe the survey and the meetings were both monumental steps; made even more evident by the attendance of President Loeb. The fact that the International wanted to come down, roll up their sleeves and meet with us face-to-face was very important. There is a lot more work to do though. We've never sat down in the same room to have them hear what we have to say and both sides are learning how to communicate with each other. But the fact that they are reaching out and we are communicating is a good thing.

My best guess is that there will be more town hall meetings in the future. I'll keep the membership updated as more information comes up.

We've been very fortunate over this current season to have extremely healthy work. Almost everyone has been working which is always good. Just remember going into the holiday season that historically we start ramping down so the work is going to get a little thinner. Hopefully people have budgeted for this and stashed away some cookie-jar money, and filled up their bank of hours for benefits. We also have to remember that a certain amount of shows won't know if they're coming back or not. We either have pilots shot last summer ready to take their place or new pilots being shot after the holidays.

Moreover, we have to be aware that there has been a lot of television production in LA, putting a lot of us to work. What I need for all of us to do is

be responsible and stay ahead of the game. An extension of Assembly Bill 1069 was signed by Gov. Brown a few months ago giving California film and television productions one more year of tax incentives.

In order to keep productions here, we all need to be responsible and take charge of keeping the momentum going. In order to do this, we should find out who our congressmen and state senators are. You should write them, call them, fax them and email them letting them know that these tax incentives are helping us keep our jobs and strengthen the California economy.

It has to start with each and every one of us contacting our government leadership – not only with what we want, but what we demand. To be honest, these people see hundreds of bills a month. Unless they're working in the industry, this is just another bill. It's up to us to show them what's important to the constituents that live in their districts and that we support filming in LA.

If we don't say anything they think we don't care, and I know that's not true. A lot of people feel lost and ask what can I do? Start by writing a letter. I'm not asking you to contact a hundred people. I'm just asking you to contact your state representatives. Load up their mailboxes, email inboxes and fax machines. Show them that the motion picture and television capital is still Hollywood.

I hope all of you had a nice Thanksgiving and are looking forward to a wonderful holiday season.

AS THE SERIES ENDS AND A SPINOFF WILL BEGIN SHOOTING SOON,
THE ENTIRE PRODUCTION COULDN'T BE ANY CLOSER ON

THE CLOSER



Doug Lerma, Greg McCurley, Donald Francis, CLT Scott Young,
ACLT Michael 'Caly' Callahan, Louie Cercedez and Ben Batzdorff

“There isn’t a thing I can say about *The Closer* that I don’t like,” CLT Scott Young is quick to point out referring to TNT’s No. 1 show. That sentiment permeates the set filled with a large, longstanding cast and crew that has seen little turnover in its seven seasons. “It’s really an exceptional production company filled with really good people,” he added.

Produced by the Shephard/Robin Company, *The Closer* recently began shooting in HD, and celebrated its 100th show. Now in its final season, the show upped its episodes from the normal 15 to 21 to tie in to the show’s spinoff production, *Major Crimes*. The

vast majority of the crew and cast, excluding actress Kyra Sedgwick in her Emmy and Golden Globe-winning role as Deputy Chief Brenda Johnson, will be staying on with the new show.

“There is very little turnover,” Rigging Gaffer Frank Scheidbach added. “Even with our day players ... everyone is really faithful to the show because they love it. You have an actual family feel here that I haven’t had on other shows.”

While the Local 728 members are a tight knit group that religiously plays the lottery when the jackpot reaches \$30 million (and have joked that if they win they’ll buy an RV and continue to hang out), the entire cast and crew are close.

The team embraces The Sunshine Kids, a foundation that is a particular passion of one of the cast members.

The Sunshine Kids is dedicated to providing exciting and positive group activities for children with cancer. When they visit *The Closer*, the production stops shooting and everyone from the office personnel to the cast greet the children at the gate, applauding.

“It’s really cool,” Scheidbach noted. “They come with a police escort with sirens blasting and they get to spend the day on the set. It’s really very special.”

Continued on the next page

The production also likes supporting their crew and promoting from within, Young said. One of the show's hairdressers is an extremely talented filmmaker. Knowing this, the producers let her direct two episodes.

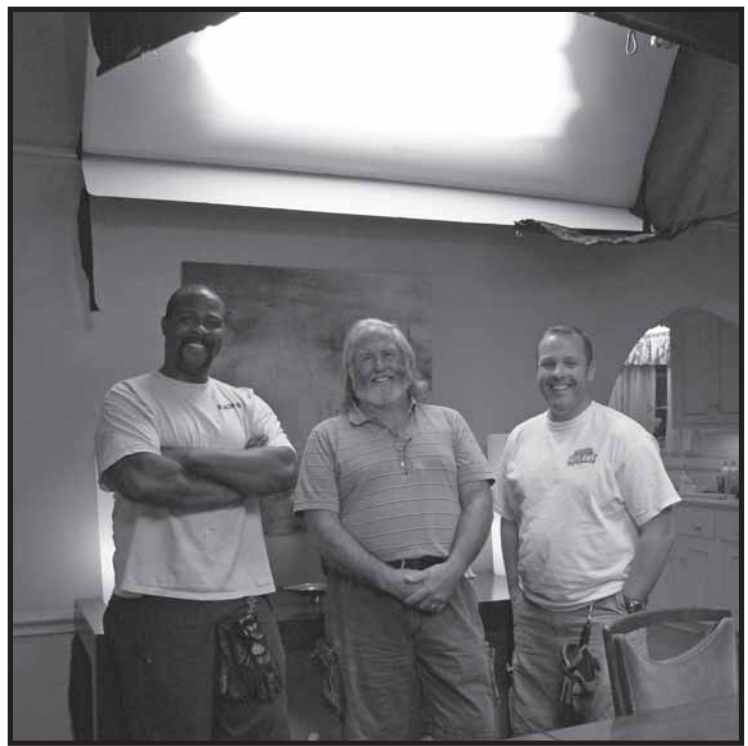
"Scott [Young] took a week off and instead of bringing in someone else, they brought me up and let me gaff," ACLT Mike Callahan says. "I can honestly say that I haven't worked on a show that has a feeling of family and supportiveness that comes from the top until I began work here. I feel like I'm not working for them but with them."

The crew also enjoys no more than 12-hour days on what member's say is a pretty straightforward lighting regime. Staying true to the authentic work environment of the LAPD, several years ago the production redesigned the set to match the upgrades made in the actual police department. When those set changes were made, Young said his crew individualized all of the fluorescent switches to fire two, four or six globes in any fixture.

Since moving to video recently, Young says color and temperature have become critical. "We're constantly managing and monitoring the green and magenta trying to get it as neutral as possible. Video picks up green really quickly and that's the color we were really fighting with getting out." And while they are using some LED's, Young notes that their throw isn't that big and they're using more and more Kinos.

"Changing to HD video was somewhat of a learning curve for lighting, not on the talent end but when it came to depth of field, changing the lighting setups and things like that," Callahan said.

The production shoots seven-day episodes and is out on location two. One of their more challenging shoots was a large-scale crash scene on Melrose. "It was night, and video, and



Daniel Lewis, Rigging Gaffer Frank Scheidbach and Rigging Best Boy Shawn Blakeman

the DP wanted an incandescent look. There was no place to float a balloon so we used nine 20K's mounted onto three condors over a two block area. We were able to get the stop he needed because we were shooting high speed with our cameras," Young said.

"The challenge with the car crash was trying to get the F stop the DP wanted and he didn't want to use HMI's. We had to work within the perimeters of the condor and the weight issues, and a 35-degree angle ... actually, working out those issues was pretty fun," Callahan recalled.

He's quick to add that the way the lighting crew gels makes it easy. "Everyone has a specialty and a niche they fill. Everyone knows their job, what's going on, and where they need to be. We've been together so long a lot of things just happen without anyone being told what to do."

Young couldn't agree more. "I can't say enough good things about my dream crew. I rarely have to tell them what I need; they know ahead of

time and have it in place before I ask. They are the fastest and most efficient crew I've ever worked with."

"In general," Scheidbach added, "Our rigs are very straightforward. But these guys are just great, fast and efficient. And there's no drama. They make my life very easy which is what I want at this stage of my life. I only have two years and two months until I retire and move to Oregon. I really hope I go out on the new show *Major Crimes*."

"The feel of family and camaraderie has always started with the producers and worked its way down," Callahan emphasized. "It's remarkable to come here after working on a show that didn't operate that way."

"It's great to come to work, not get stressed out or beat up. Actually at this point in my career, that's a great thing. I love working with this production," Young concluded.

CASH, CHECK OR DEBIT CARD?

by R. Bruce Prochal, Treasurer/Call Steward

“Whenever you find yourself on the side of the majority, it is time to pause and reflect.”

- Mark Twain

Greetings everybody! I hope everything is well and good with all of you.

As best as I can tell, the current work situation is stable at this time. Most of the crews for television shows have settled in for the season. “The books” (availability lists) are staying at about the same number from day to day, meaning the same number of members get on and/or off “the books.”

There is, finally, some action in the area of feature film production in town. Most of it is low-budget projects. This will at least put more of our members to work.

Let us move on to the theme ... Cash, Check or Debit Card?

By now, you should all have heard about the “Occupy Wall Street” movement. It is the protest and outrage over corporate greed. Although not a formally organized protest, meaning there is not a specific goal, an outgrowth in the spirit of the movement did spring up. It was called “Bank Transfer Day.” That day, Saturday, 4 November 2011, was the day people were encouraged to move their money out of major national banks and into local non-profit credit unions.

The majority of the outrage over the banks came to the forefront when Bank of America announced that they were going to start charging their customers who have and use debit cards \$5.00 (five dollars) per month to use them. Until

now, most banks issued the cards without any user fees. Other banks also announced that they too were going to introduce similar fees.

Since then, Bank of America has retracted on implementing the fees, but the damage has been done. To date, it has been reported that at least 680,000 people have moved their money out of the national banks and into local non-profit credit unions.

Moving one’s money is one very good way to relieve the angst many of us have against corporate America in general. Let me present another.

What would happen if everybody left credit and debit cards in their pockets and purses, and started using only cash or checks?

Talk about wreaking havoc in the banking world.

The use of credit and debit cards is clearly a convenience for us, but it is also to the bank’s advantage because they can hire fewer people to handle the cash and process the checks. Processing checks is also quickly disappearing because businesses can now make direct deposits with check readers at their place of business. This is why it is nearly impossible to get canceled checks returned anymore. By law, they can replace canceled original checks with check images.

Granted, credit cards are a major convenience and help keep us from carrying around hundreds of dollars in

— 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.

cash and can sometimes forestall paying the piper if used in a responsible manner. Debit cards are a different beast and, in my opinion, leave the door open for people to use like credit cards. Unlike credit cards, the funds behind debit cards vanish from a checking account almost as if one was using cash.

My point, in all of this is, if you want to really mess up the banking system, use more cash and checks. In the end, they may have to hire more people.

Anyway, dinner is on the table and it is time to go ... RBP

When planning your charitable giving this holiday season, please consider

The Motion Picture & Television Fund



www.mptf.org/ia

OUR INDUSTRY IS UNDER CLOSE WATCH; WE MUST PROTECT OURSELVES



*by Alan M. Rowe,
Safety & Training Director*

The recent tragedy at the Indiana State Fair has once again brought the Entertainment Industry under the scrutiny of not just OSHA, but also other legislative and governmental organizations.

Our industry is under close watch and we must be on guard to protect ourselves. All of us, as professionals in this industry, have two responsibilities to protect ourselves and our current safe practices. First of all, we absolutely MUST do everything we can to avoid accidents on our sets & locations. Any accident can bring us to the attention of organizations that will ultimately limit our ability to operate as qualified persons all in the name of “safety.”

It is important to realize that there are two approaches to safety in the workplace: the first is to use skilled and trained personnel who know how to get the job done in a safe and efficient manner. The second is to engineer away all risk so that the workforce does not need to be as highly skilled and trained.

This is accomplished by the creation of “foolproof” technology and procedures that are intended to limit exposure to the hazard. It always seems to be the case that these procedures and equipment are developed by people who do not understand the workforce they are trying to “protect.”

Far too often the end result is that these policies and “safe” (though often unusable) equipment undermines the ability of the qualified person to do their job in a manner that would be just as safe and more efficient.

This move towards engineering away risk and lessening the importance of the skills & training of qualified personnel is hitting industries all across the country. In the long run, it costs less money to create “safe” equipment and procedures than it does to properly train a workforce. It also gives the workforce less power to negotiate for better wages and working conditions. Fortunately, this movement hasn’t hit us yet and that brings us to my second point.

For many years Local 728 and IATSE have been involved in the standards writing process to protect our interests and our safe work practices. However, we need your help to review these standards and the new proposals to change them.

Recently, the proposed standard BSR E1.18 was in public review. This document concerns the use and selection of portable power feeder cable in the entertainment industry and had several provisions that would have caused significant disruption to how we do our jobs. Many of our members participated in the public review and armed with these opinions, I was able to challenge this document last month at LDI and found my way onto the review committee.

Over the next few months, I will be going through every concern that we have about this document and fighting to keep anything out of it that will negatively impact our abilities to do our jobs. And I will need your help.

What we need are people who are willing to review proposed standards and give us their opinions. In addition to the comments of BSR E1.18, the next round of proposals to the National Electrical

Code will be starting soon. If you are interested in participating in this review process, please let me know.

I am pleased to announce that the IATSE Entertainment & Exhibition Industries Training Trust Fund will be sponsoring a pencil and paper examination for IATSE members who are interested in becoming an ETCP Entertainment Electrician on Sunday, January 15. Contract Services will reimburse the primary exam fee for members who pass the exam and Local 728 also has a reimbursement plan for other specific expenses as well. If you have any questions and/or are interested in becoming an ETCP Entertainment Electrician, please contact me.

Once again this year we will be having an accelerated training schedule during the holiday hiatus. Beginning in mid-December, we will be offering Skills Training classes during the week as well as on weekends. We will be offering classes in power, rigging, control protocols, lighting consoles, HMIs, and for the first time ever, a class for CLTs on Lighting for the ALEXA camera. The schedule will be available on the Training728 site. You can access the Training728 site from the Local’s website (<http://www.iatse728.org>) or directly at <https://www.training728.org>.

You can reach me at the Local (818-954-0728), by email (safetyandtraining@iatse728.org), or through either website.

STUDIO ELECTRICAL LIGHTING TECHNICIANS

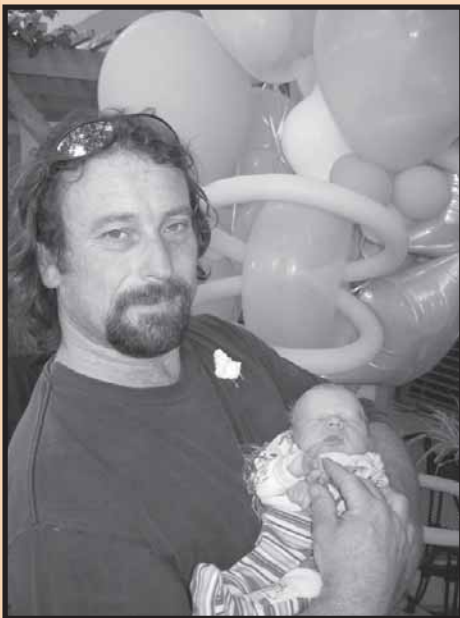
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PRE-SORT FIRST CLASS

Congratulations!



Melissa Ralph and Local 728 Member Morris Blumberg are pleased to announce the birth of their baby boy, Ashley David Blumberg. Ashley was born on October 7th at 7:21 pm. and weighed in at a healthy 7 lbs.

OCCUPY LOS ANGELES



Local 728 members Karen Weilacher (far left) and Christina Stallard proudly marched with a “Stand Up & Stop The Corporate Destruction of America!” banner in a Los Angeles-based take on Occupy Wall Street protest on October 12 in Pasadena.