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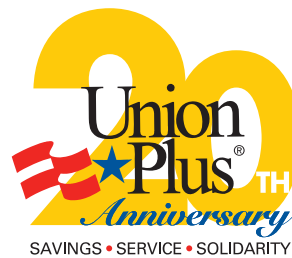
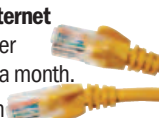
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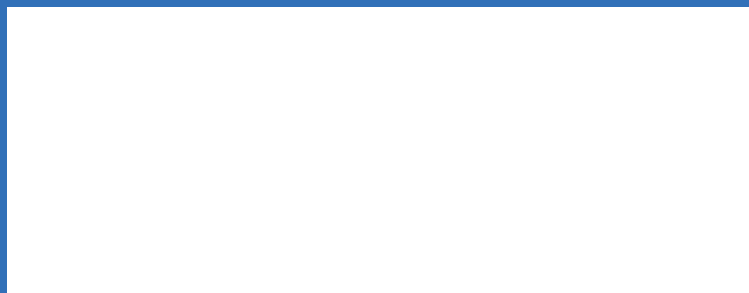
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# LATSE OFFICIAL Bulletin

FOURTH QUARTER, 2006

NUMBER 614

# Toronto Rising

A New Opera House and Recent Organizing Victories Spark a Stagecraft Resurgence Up Ontario Way



# IATSE OFFICIAL Bulletin

FOURTH QUARTER, 2006

NUMBER 614

## FEATURES

**6 Election 2006**  
A New Day and A New 110th Congress

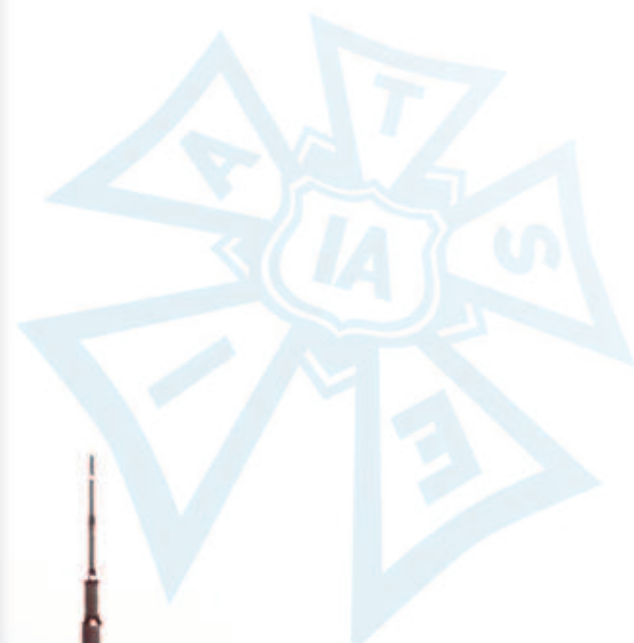
**8 Toronto Rising**  
A New Opera House and Recent Organizing Victories Spark a Stagecraft Resurgence Up Ontario Way

**20 Labor Day 2006 in New York**  
Local Union Members and Officers turn out for the Big Parade

Box Office Clerk and B-173 member Marika Csofar, Royal Alexandra Theatre

R. Fraser Elliott Hall  
(View from Stage)

Cover photo - Princess of Wales Stage



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JPEG or TIFF file formats only please.

Please do not crop or otherwise modify photos - the original version usually has the highest quality.

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## A New Day

On November 7, 2006, America took a historic step. After too many years of control by corporations and the wealthy few, working Americans turned out in huge numbers, cast their ballots, and made sure that their voices would be heard in the corridors of power once again. I think it's the start of a move toward a new and better America—and it was our members, their families, and our brothers and sisters in labor that helped make it happen. To everyone who voted, made phone calls, organized rallies, handed out flyers, or drove people to the polls, I thank you.

Let's take a look at what we've achieved in this election. We needed 15 seats to take control of the House of Representatives and 6 seats to take control of the Senate. As of this writing, even with 10 House races pending (8 recounts and 2 runoffs) we won control of both Chambers of Congress – the first time in 12 years that we have a majority. The people of the United States have made it clear that lapdog politics will no longer be the order of the day in Washington. The White House and the corporate interests will at last have to stop trying to force their misguided policies upon the public, and will have to respond to the needs of ordinary citizens once again.

Even in Ohio—which was crucial to President Bush's success in 2004—we had a tremendous victory. Sherrod Brown, a friend to labor and to all working families, ousted incumbent Mike DeWine and added to the Democratic resurgence in the Senate. As many of you know, I'm from Ohio, and I was there on Election Day campaigning along with our members and other labor leaders. I saw the phenomenal spirit, energy, hard work, and hope that we brought to bear in winning races throughout the state. I could not have felt more proud and privileged to be part of it all.

We also made important strides in gubernatorial races, with a majority of governorships going to Democrats for the first time in years. States in the win column here ranged from Massachusetts and Maryland to Arkansas and Colorado—and (I can't help mentioning) my home state of Ohio. Ballot measures also showed the power of working families, with long-overdue hikes in the minimum wage being adopted in several states. Maybe now Congress will finally act and bring wage relief to all Americans.

In addition to an increased minimum wage on the national level, we now have a chance to see progress on health care, pension reform, and other issues important to our members and their families. The recent NLRB decision in the Kentucky River cases, which will let employers reclassify workers as supervisors and deprive them of union protection, demonstrates how damaging Republican control of Washington has been. Other harmful NLRB decisions are in the pipeline, but now at least there's hope that the assault on labor can be brought to a halt.

*Continued on Page 7*

## In The Spirit Of Cooperation

Although one election season may now be behind us, I recognize that December is a time when many of our local unions conduct their elections. For those newly elected Secretary/Secretary-Treasurers, and for those remaining in office that might need a gentle reminder, I dedicate this message to you.

The following is designed to provide clarification on the two most common issues that arise between our local unions and the General Office.

### Quarterly Reports

In order for the International to have accurate membership information, Quarterly Reports must be filed in a timely manner. Article Nineteen, Section 7 of the International Constitution and Bylaws indicates that the Quarterly Report must be filed no later than thirty days following the end of the quarter. Therefore, Quarterly Reports are due no later than April 30, July 30, October 30 and January 30 of each year.

If the number of changes for a local union does not fit in the space provided on the Quarterly Report, it is acceptable to write, "see attached list" on the form and attach such a list. It is not necessary to submit multiple Quarterly Reports in order to accommodate a large number of changes.

### Reinstatement Process

Very often former members of the Alliance decide that they want to become active again with a local union and they seek reinstatement. The process is covered in detail in Article Twenty-One, Section 14 of the International Constitution and Bylaws, but essentially there are three steps in the process.

First, the local union to which the individual wishes to reinstate sends a written request for approval to the General Secretary-Treasurer indicating the individual's name, social security/insurance number and the reason for the original loss of membership. Second, once approved, a letter is sent to the local union indicating said approval and detailing the amount of back per capita that is owed to the International. The amount owed commences with the quarter in which the individual ceased to be a member except in the case of an honorable withdrawal, which is limited to a maximum of eight quarters. Third, the local union submits a check drawn on its general fund (no personal checks) in the amount indicated.

Hopefully this has provided some clarification for these two issues, but if you have any further questions, or questions on any other subjects relating to the office of the General Secretary-Treasurer, please do not hesitate to contact me.

It is my sincere wish that the arrival of this issue of the Official Bulletin finds you reflecting on a positive 2006 and may you and your families enjoy much health and happiness throughout the upcoming year.

### OFFICIAL NOTICE

This is to advise that the regular Mid-Winter Meeting of the General Executive Board is scheduled to be held at the Sheraton New Orleans ([www.sheratonneworleans.com](http://www.sheratonneworleans.com)), 500 Canal Street, New Orleans, Louisiana 70130, at 10:00 a.m. on Monday, February 12, 2007, and will remain in session through and including Friday, February 16, 2007. All business to come before the Board must be submitted to the General Office no later than fifteen (15) days prior to the meeting.

Local union representatives planning to attend must make hotel reservations by calling the hotel directly at 504-525-2500 or 888-627-7033. Guest room rate for IATSE is \$189.00, plus applicable taxes, for single and double occupancy. In order to ensure that you receive the preferred room rate established for our meeting, you must identify your affiliations with the IATSE.

**Cut Off Date: January 11, 2007.**

### 2007 SUPPLIES

If your local union has not received their 2007 supplies and membership cards, the Secretary/Secretary-Treasurer should contact the General Office immediately to determine what obligations have not been fulfilled.

### CHANGE OF ADDRESS

We have been receiving an increased number of telephone calls in the General Office from members wondering why they no longer receive the Official Bulletin. The most common reason is that the member has moved and we have not been provided with a new address.

Members are reminded that they must advise their local union of any address changes and it is the responsibility of the local union to forward that information to the International.

# ELECTIONS 2006

## THE WORLD'S LABOR COMMUNITY CELEBRATES OUR VICTORY...

The following communication was received by President Short on November 14, 2006, from the Union Network International global union, of which President Short serves as a Vice President:

Dear Brother Short,  
 On behalf of all UNI affiliates and the World Executive, I would like to express our delight at the outcome of the mid-term elections in the USA last week. The results have been very well received by our members around the world and many of them have asked me to convey their congratulations to our US affiliates for the considerable efforts made to win the election. We all hope that this marks a decisive turning point in the domestic and international policy agenda of the USA and that you can swing the political pendulum back to assist American working people and their families. We also hope that this will lead to a reform of union organizing and recognition processes and laws in the USA.

Best wishes, Philip  
 Philip Jennings  
 General Secretary  
 UNI Global Union  
 Nyon, Switzerland



Pictured above (left to right); Columbus Local 12 Business Agent Richard Shack and President Jason Gay, International President Short, International Representative Michael David, Local 12 Secretary-Treasurer Kevin Campbell, and Vice President Rex Buckingham.



Right: President Short addressed those attending the Ohio kick-off.

## "The American people saved this country."

**Congressman George Miller (D-CA)**  
 Chairman, Committee on Education and the Workforce  
 U.S. House of Representatives

As a guest at the AFL-CIO Executive Council meeting held on Tuesday, November 14 in Washington, D.C., Congressman George Miller reflected on the mid-term elections held one week prior. He noted that there was no doubt that working men and women played "such a big part in this victory."

Congressman Miller has served on the Committee on Education and the Workforce since he was first elected to serve as a member of the House in 1975. As the new Committee Chair, he pledged his continued support and "give voice to the people" of this nation.

**DNC**  
 DEMOCRATIC NATIONAL COMMITTEE

November 13 2006

John J. Sweeney, President  
 AFL-CIO  
 815 16<sup>th</sup> Street NW  
 Washington, D.C. 20006

Dear John,

Last year, after Tim Kaine and John Corzine won their gubernatorial races, I wrote to thank you and the presidents of your unions for the labor movement's enormous contributions to our 2005 successes. I noted that with union members' "talent, determination and hard work, we will build the winning coalition we need to bring us a pro-worker, pro-union congress in 2006 and return a Democrat to the White House in 2008." As last Tuesday's incredible results show, union members came through again, this time delivering the winning margins to take back the House and the Senate, along with numerous state houses and state legislatures. On behalf of the Democratic Party, I thank you and the members of the AFL-CIO Executive Council for your incalculable contributions to our successes last week.

I am proud of what the Party has accomplished over the last 21 months, putting organizers in the field in all 50 states, boosting our communications capacity significantly, helping to cultivate, field and fund an impressive pool of candidates, and together with the DSCC, DCCC, DGA and DLCC, sweeping Democrats to victory around the nation on Tuesday. But I know we could not have done it without unions and their members. There is NO political operation like the labor program; and when unions deploy their resources and, most important, their ground troops in a fight, we all win.

What your members have done for Democratic candidates and the Democratic Party this year is incredible, but what they have for America is even more important. Because of the labor movement's tremendous contributions, we can begin to move the nation in a new direction on jobs and the economy, health care and retirement security, trade policy rights of workers to form unions, energy independence, the war on terrorism and the crisis in Iraq. I know these are important priorities for your members, too, and I stand ready to work with you in any way I can to translate electoral victories into legislative wins for workers and their families.

Sincerely,  
  
 Governor Howard Dean, M.D.  
 Chairman

cc: AFL-CIO Executive Council

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## PRESIDENT'S MESSAGE

Continued from Page 4

Though we should enjoy this victory, we cannot rest on our laurels. 2008 is just around the corner. Once again, our members and their families will have a critical role to play. This election has shown that if we put our minds, hearts, and backs into it together, we can accomplish great things. I look forward to seeing this movement get stronger and stronger over the next two years, so that we can win the White House not by a technicality or a few thousand votes, but by a landslide. If we can do that, and if we can add to our gains elsewhere, we'll have a real opportunity to make changes that will protect our members and all working Americans for years to come. I look forward to working with you toward that brighter future.

Fraternally yours,

The GOTV efforts of the IATSE throughout the U.S. were phenomenal this past year leading up to the recent mid-term elections.

Ohio was one state of main focus and various activities took place in a number of cities throughout the State at which President Short participated.

Go to page 43 to view the new 110th Congress.



Officers and members of Northern Ohio IATSE Locals turn out for Rally in Cleveland for Governor Ted Strickland on October 19, 2006.



# TORONTO RISING

By David Geffner

Dean Muto will never forget his first call for Local 58 Stagehands in Toronto. It was December 1993, on a Simon and Garfunkel concert, and Muto, only twenty-four at the time, was a self-described height junkie with a passion for climbing. "I told them I was a rigger," Muto recalls, "and they said, 'alright, then. Out on the beam you go.'"



Local 58 Rigging Crew, Air Canada Centre

The venue was Toronto's Skydome, where the roof is three hundred feet high and curved. Local 58 stagehands call the fifteen-inch wide steel supports "Batman beams" because they arc upward toward the apex of the dome, forcing riggers to climb vertically as if up the side of a wall. "The hardest part of that call was just getting off the catwalk onto the beams," Muto recalls with a grin. "It's a very long way down."

Thirteen years later Muto has become one of the city's most experienced up-riggers, no small praise given that Local 58 is Canada's largest and busiest stage local, with more than 330 members, operating out of nearly a dozen facilities around the greater Toronto region. On a crisp September morning, Muto prepares to once again ford a network of H and I-beams, ninety feet above the floor of the Air Canada Centre. The ice hockey rink, owned by Maple Leaf Sports & Entertainment, has been covered up for a Roger Waters concert later that night. The British-based road crew has trucked-in a medium-sized show – seven trailers, or roughly seventy-thousand pounds of steel equipment that will have to be raised in the air in a single morning. Big shows, like Paul McCartney or U2, usually cruise into the Air Canada Centre with twenty-five

transport trailers, or roughly 150,000 pounds of lights and speakers.

"With the rock shows all getting bigger and heavier," explains head rigger Tony Vecchi, "there's a lot of pressure for us to get everything up in the air in a few hours, or we're holding everyone else up." Vecchi, who's been rigging in Toronto for twenty-five years (and has been a member of Local 58 for thirty years), has taken advantage of new technology to keep pace with the demands of his craft. "I use a plumb-bob laser to sight up from the road crew's chalk marks on the floor. If there's a beam, we can do a dead hang; if there's no beam, I have another laser that sights distance to determine the bridal point between two nearby beams. The old way, which worked pretty well, was to have the riggers spit straight down from the beams to the floor, and then you'd measure off the distance for your bridal point."

The rigging chief looks up toward Muto, who, as he has done thousands of times before without injury, clips off his safety harness and crawls onto beams as thin as six inches wide. Muto is part of a crew of eleven other riggers, who like moths to a flame, flit speedily across the arena's highest points, lifting sixty chain motor lines up in the air, ten of which require two-ton bridal points. The motors will pull up steel trusses for audio speakers and hundreds of moving Vari-Lites that are "trimmed" at thirty-six feet and directed toward the stage. Muto, his long hair tied back in a ponytail, calmly says that fear never plays into it. "What does rattle the new guys who haven't been out on the beams," he says, "is when they've just broken down parts and the road crew is yelling directions up from the floor – let go of a small shackle pin from three-hundred feet and someone below can get seriously injured. We say that a rigger's job is basically to 'pull rope, get banana'. Efficiency and safety are uppermost and you can't let anything else cloud your mind."



Local 822 Wardrobe Department, Canadian Opera Company, L to R: Marilyn Rodwell, Department Head, Diane Reilly, Principal Attendant, Sue Murphy, Principal Attendant and Rafe Macpherson, Assistant to Head Wardrobe.

Clarity in the workplace, and an eagerness to stay ahead of the technology curve, have given all the Toronto stage locals a sterling reputation for speed and quality. Local 58 members have been setting up concerts inside the Air Canada Centre since it opened in 1999 without a single injury. Local 828 scenic artists and prop builders received only their IATSE charter eight years ago, yet in the last two years they've organized three new Toronto locations, including Soulepepper Theater, the fourth largest commercial theater in all of Canada. Likewise for the front-of-house workers in Local B-173, whose 250 ushers, ticket takers, bartenders, and concession workers, recently secured contractual guarantees from the Princess of Wales Theater to ensure their members will be recalled for up to ten months, nearly ten times as long as the thirteen weeks mandated by Ontario law. The 150 members of Local 822, hair, make-up, and wardrobe, recently landed a new contract at the Four Seasons Centre for the Performing Arts. Their former home for opera and ballet in Toronto, the Hummingbird Centre, continues to employ Local 822 workers: this winter



Local 58 President David Baer

they'll have a dozen members working a six-week run for the Radio City Christmas Spectacular. Visiting with members of this vibrant theatrical community, it becomes clear that Canada's most culturally diverse city has always relied on IATSE labor, through both the good times and the bad.

"If you drew a graph of Toronto stagecraft over the last twenty-five years," explains Local 58 president David Baer inside Massey Hall, a one-hundred-and-thirteen-year old city landmark where stagehands must load-in through the front door, and a six-foot wide center aisle, "it would



Four Seasons Centre for the Performing Arts



R. Fraser Elliott Hall, Four Seasons Centre for the Performing Arts

look like the stock market, with peaks and valleys.” Baer, who knew he wanted to be a stagehand when he was twelve (his father brought him up on stage during the set-up for a KISS concert), says that from the 1980s through the millennium, Toronto was the third largest live theater city in the world. “Producers like Mirvish and Garth Drabinsky not only brought in the cream of Broadway touring shows,” Baer recounts, “they transformed Toronto into a major production center. Ragtime, Kiss of the Spider Woman, The Buddy Holly Story, and Joseph and the Amazing Technicolor Dreamcoat all started their runs here.”

“But after the terrible events of 9/11,” Baer continues, “and the negative attention from SARS in 2003, we had a major downswing in tourism. That’s always been the lifeblood of our theaters.” U.S.-based media outlets like CNN and FOX blew the Toronto SARS “epidemic” well out of proportion in relation to the small number of actual cases; the fall-out meant that shows which once ran for years in Toronto could barely support six months. With heightened concerns over global terrorism impacting all international travel, as well as recent changes in U.S. border policy requiring American citizens to carry a passport to and from Canada, the challenges have only increased.

“Amazingly,” Baer adds, “Toronto is once again back on the upswing with the opening of our brand new opera house in June, the return of Wicked to the Canon Theater in the fall, and more than fifty rock concerts visiting

**Efficiency and safety  
are uppermost and  
you can’t let anything  
else cloud your mind.**

**DEAN MUTO,  
LOCAL 58 RIGGER**

in just the first half of 2006. It’s a remarkable swing of the pendulum.” So much so, that the excitement generated by the new Four Seasons Centre for the Performing Arts is palpable the moment you enter the building. Designed specifically for opera and ballet, the two-thousand-seat theater utilizes more than 800,000 feet of resonant wood for acoustical clarity, as well as more than 25,000 feet of structural glazing for the building’s four-story glass façade that looks out onto University Avenue. Sitting on a 1.7-acre block in the heart of down-

town Toronto, the facility was built via a public/private funding campaign that would be unprecedented in most American cities; the thirty-one million dollar land parcel was donated by the Government of Ontario, while gifts from the Canadian Government, Four Seasons Hotels and Resorts, the Fraser Elliot Foundation, COC Board of Directors and COC staff, totaled nearly sixty-million dollars. With a city subway and streetcar system directly adjacent, engineering was critical; encased in a double layer of concrete one story thick and sitting on nearly five-hundred rubber pads, its main venue, R. Fraser Elliott Hall, carries the coveted N-1 isolation rating to buffer noise and vibration. More than seventy percent of the seats, regardless of price, are located within a one-hundred-foot cylinder of centre stage.

And yet constructing a new state-of-the-art opera and ballet venue was simply not ambitious enough for Toronto’s theater lovers: the COC chose Wagner’s legendary Ring Cycle for its debut opera, a production that required more than five-thousand hours of prop building, thirteen-hundred hours of wig building, seven-thousand hours of principal rehearsal time, and a mere twenty-eight years for its own composer to complete. The last time the Ring Cycle was selected to open a brand new opera

house was at its original premiere in 1876, at the Bayreuth Festspielhaus in Bayreuth, Germany, where Wagner is buried! The scope of the Ring Cycle is so massive – fifteen hours spread over four different nights – even veteran stage workers were impressed. “We’re doing four different operas at the same time,” marvels Local 822 lead wardrobe Cori Ferguson. “That requires keeping track of looks spanning more than one hundred years, from the Victorian to modern eras.”

Rafe Macpherson, a twenty-five-year dresser with Local 822, says that because each opera is part of a thematic whole, the color scheme created by designer Michael Levine is hard to differentiate. “Almost everything is brown and black,” Macpherson notes, “so keeping the various elements sorted, while also breaking in a new building, has been challenging.” Head of wardrobe Marilyn Rodwell, and principal attendants Diane Reilly, Sue Murphy, and Macpherson, met with the building’s designers early on to explain their technical needs. “Separate circuits to plug in steamers and irons, racks high enough to accommodate the long period costumes used in opera and ballet, adequate numbers of washers and driers, and a large area for cutting tables,” Macpherson quickly rattles. “The point of theater is that it’s an illusion, with this parallel universe going

on behind the scenes. Even little things like the elevators being too slow can make a dresser’s job difficult.”

Just before a Tuesday night start of Das Rheingold, Cori Ferguson is in the dressing room of principal Robert Künzli, who holds leather goggles over his eyes (his character, Mime, is a dwarf miner working underground). As Künzli squints, Ferguson deftly brushes on a special water-based gold make-up that won’t run or dissipate with sweat, and is color-keyed to a mass of golden silk material that swirls on-stage. The lead hair stylist has been in the IA for twelve years, and says that convincing performers to allow her to use spirit gum (a harsh adhesive that holds wigs and facial hair in place), and making blood packs are two aspects of the job she’s not crazy about. “The mythology in the Ring Cycle is the same as the Lord of the Rings,” Ferguson relates, “so there is blood spilled in every opera but Siegfried, including Alberich getting his finger bitten off. To make the blood packs, I use a mixture of stage blood and shampoo, so the costume won’t stain, inside saran wrap that I heat-seal around the edges. When the performer has to put the pack in his

mouth, I use a zesty mint and leave out the shampoo. It’s as messy a procedure as you would expect.”

Trying to keep a production like Wagner’s Ring Cycle from not getting messy is the job of David Fehelley, associate technical director for the COC. Fehelley says the opera’s IA crews have had to “go above and beyond, because they not only mounted the Mount Everest of all operas in three months, they did it in a new building that’s had its share of deficiencies.” Although the venue was untested, the IA workers were not. “David Nicholson, who is our head electric has been on tour with the



Princess of Wales Theatre housing “The Lord of the Rings”



Paul Watkinson (far left), head carpenter for Canadian Opera Company and his crew, “Das Rheingold”, Four Seasons Centre

opera as a production electrician,” Feheley notes. “Paul Watkinson, our head carpenter, was our head of props when we went on tour to Edinburgh. Alison Potter and I worked together at the Hummingbird Centre, before she became head of props. The faces are all proven and familiar; and that’s made the transition easier.”

Changes in luminosity are all assistant electrician Justin Antheunis has on his mind a few hours before the start of Das Rheingold, the shortest opera in the Ring cycle at 150 minutes. Performed without an intermission, Rheingold demands constant focus from Antheunis, who first apprenticed with Local 58 while he was still in high school. The twenty-eight-year old has been an IATSE card-member for just six years, and now runs the lighting board for three of the four Ring operas. “There are guys with more seniority in this local than I have years-old,” he jokes. Antheunis gazes over at his boss, David Nicholson, who checks re-focus and alignment of the roughly eight-hundred lighting elements employed for Rheingold, the brightest opera in the cycle. “If I had worked in the freelance world,” Antheunis adds, “I would never have had these opportunities; or all the people willing to take me under their wings.”

Later that evening, in the sound-proof lighting booth at the rear of R. Fraser Elliott Hall, Antheunis and assistant lighting designer, Heidi McDonald, scrutinize the live performance. Reflected off the broad glass panel are vivid electronic flares, pulsing from a bank of digital monitors, that chart the intensity of each light. The only sound breaking the cave-like silence is the voice of Rheingold’s stage manager, Jennifer Kowal, who recites each cue from a prompt book, synchronized to the show’s musical score. For one elaborate scene change about thirty minutes into the production, Antheunis and McDonald lean forward in their

seats. “This cue gave us trouble opening night,” he says, staring intently. “Stand-by fly cues 2-4.5, lamp borders, solenoid drop, rope and silk pulling, lift number seven, traveling torma, striking the fans and sandbags, LX 201, and, well, that’s about it,” Kowal says over the P.A. with obvious irony. “That massive piece of silk all gets sucked down through a trap door in the stage,” Antheunis continues, “and I have to give the stage manager a verbal cue on a model that flies in because she can’t see it on her monitors. This all takes place in full lighting as the audience is watching. Translation: no room for mistakes.” They sit quietly as the complex machinations of the cues unfold without a hitch. After a moment, McDonald looks over at Antheunis and smiles. “That wasn’t too bad.” The stage manager is doubly pleased, as she softly intones through the P.A. system: “That was a thing of beauty.”

Rings have been the focus of Toronto’s theater world in the last year, whether it’s Wagner’s operatic cycle at the new Four Seasons Centre, or the twenty-five million dollar adaptation of J.R.R. Tolkien’s trilogy of cult novels at the Princess of Wales. The

hottest topic among Torontonians (the 2.4 million residents make the city the fifth most populous in North America) is why The Lord of the Rings closed after only a six-month run. Most express confusion and dismay, citing the show’s inventive set design and jaw-dropping special effects as more than worth the price of admission. Quiz producers in this closely-knit theater community at the edge of Lake Ontario (Toronto comes from the Iroquois word for “place where trees stand in the water”), and they’ll point to harsh early print reviews from theatrical taste-makers like The New York Times, and heightened security protections at the U.S. border, as having kept the tourists away.

John Lewis, IATSE’s Director of Canadian Affairs, calls The Lord of the Rings a “feather in the cap” of Toronto stage crews, despite the show’s early exit. “Just being able to mount that production, given its complicated technical features, speaks volumes about the IA stage crews here in Toronto,” Lewis insists. “Local 58 was able to work with the producer to make it a cost-effective venture, and that’s a positive example of how everyone pulls together to help make Toronto one of the great cities for the-

ater in North America. Forces like a weakened tourist base are beyond the theater community’s control.”

The producer daring enough to mount the untested epic agrees with Lewis. Speaking from the company’s loft-style offices on West King Street, owner David Mirvish says his father, Ed, a discount-store operator who made the family name synonymous with Canadian theater, was so devoted to his home city, he bought the Royal Alexandra in 1963 just to save it from demolition. “My dad said never begrudge the guys at IATSE, because they’re not the ones driving Rolls Royces or buying seventy-foot yachts,” Mirvish observes. “They’re working people with families to support, who deserve our admiration because they show up every day.” Mirvish calls his relationship with IATSE stage crews “a solid one that has lasted many years” despite challenging economic times. “As we all learned on The Lord of the Rings,” Mirvish says softly, “it has become a delicate balance between needing the high level of skilled labor IATSE provides, and agreeing on realistic budgets that won’t drive away new business.”

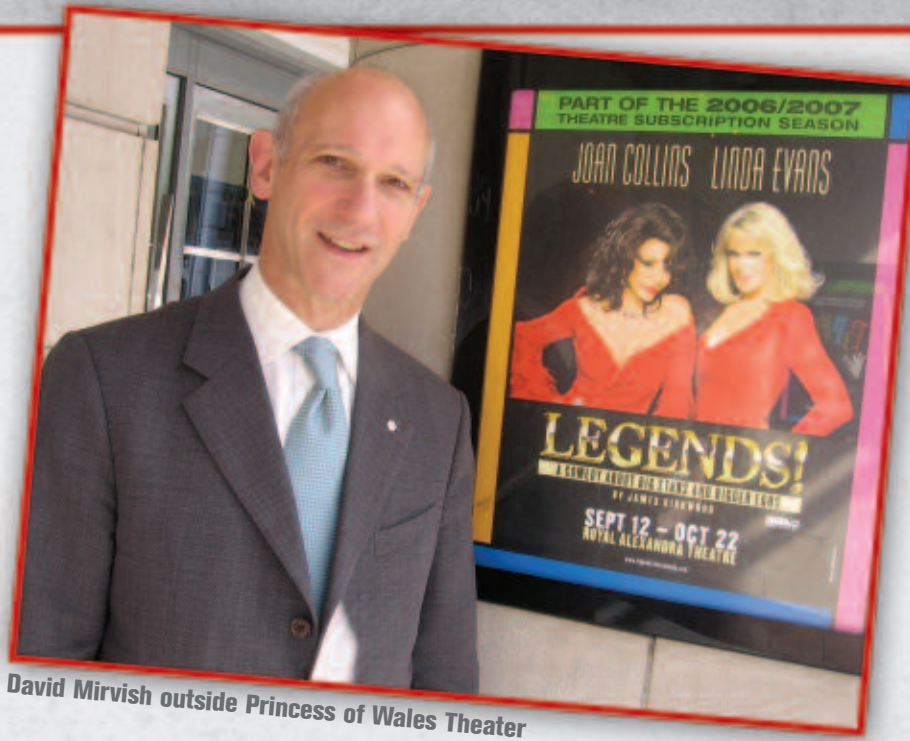
Why did Mirvish bring The Lord of the Rings to Toronto, given its high price tag and three-and-a-half hour length? The main reason, the producer says, was to help define the quality and ambition of the city’s theatrical experience. “Theater has become dominated by large multi-national corporations, funding shows that are massive technical spectacles,” Mirvish explains. “The Lord of the Rings clearly proved that the community in Toronto was more than capable in originating a show aimed at that part of the industry. All the unions came together, along with the provincial government, because we needed a collective boost after SARS. Putting all the deal and money discussions aside, I can’t praise IATSE enough: the boys pulled it off, and no one can take that away.”

Those words are music to the ears of Kevin Dixon, an automation carpenter who oversaw the massively complex turntable employed for The Lord of the Rings. As Dixon stands beneath the stage at the Mirvish-owned Princess of Wales, supervising the automation load-out, he notes that the fourteen-meter turntable disk alone weighs thirty-five tons. “The power pack pumps eight-hundred liters of hydraulic oil a minute through a slip-ring, machined from three-hundred pounds of steel,” explains Dixon,

like a proud father. Climbing inside the tangle of black steel that resembles a giant metallic spider’s web, he points to a “hollow center” where his team had installed a network connection. “The AC power is 415 volts because the system was originally built for a theater in London,” Dixon explains. “They had to re-wire this entire building with the English voltages. That was the easiest way.”

Dixon says the stage and orchestra apron at the Princess of Wales had to be excavated just to install steel beams to support the turntable, which revolves at 250 millimeters per second, and rises, via three separate lifts, three meters above the stage. “I went over to England for five weeks to learn the system before it was complete,” he remembers, “and the first time I saw it, I thought: this is a theme park ride – it was that large and impressive. Originally they wanted it to work off of time code. But we divided the controls between deck and fly, using two automation carpenters. We wanted to maintain the human element in the loop at all times, because that made the most sense for safety.”

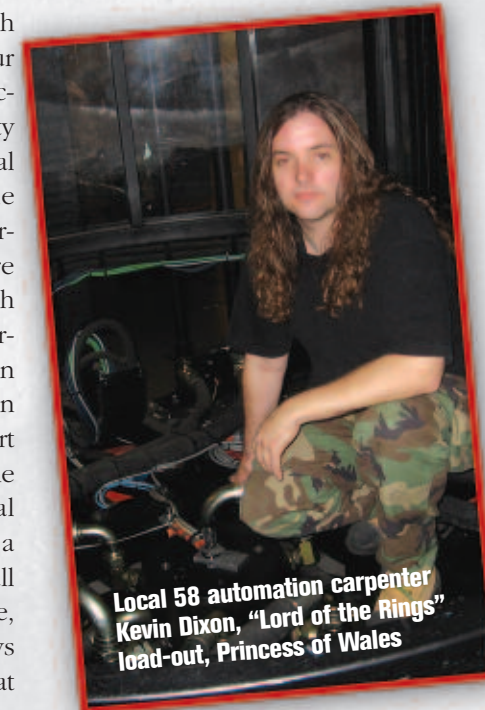
Local 58 technology experts like Dixon weren’t the only ones sorry to see The Lord of the Rings return to the U.K., where it’s getting an overhaul for its May 2007 London premiere. Rob Morphy, business agent for Local B-173, had fifty-five front-of-house members employed during The Lord of the Rings, including his wife in the box office. Morphy started his career with B-173 working at the Princess of Wales when it opened in 1993 with Miss Saigon. He says B-173 box office workers at the Mirvish house earn at least seven dollars more per hour than at other non-union Toronto theaters. “My biggest concern is always how can I keep my members employed,” says Morphy. “We’re hired directly by the venues where we have contracts: the two Mirvish theaters in Toronto and a facility in nearby Hamilton. We



David Mirvish outside Princess of Wales Theater

Just being able to mount that production, given its complicated technical features, speaks volumes about the IA stage crews here in Toronto

JOHN LEWIS,  
IATSE'S DIRECTOR OF  
CANADIAN AFFAIRS



Local 58 automation carpenter Kevin Dixon, “Lord of the Rings” load-out, Princess of Wales

can't work all over the city according to seniority."

Morphy says that whilst his front-of-house workers don't always share the same concerns as the other backstage locals, they do sit across the table from the same producers come contract time. "John Lewis initiated meetings of Toronto's stage locals," adds Morphy. "Sharing information and strategy with someone like Cheryl Batulis [business agent for Local 822], who's been so effective in negotiating improvements for her members, can be key to our future success." He notes that B-173 contracts have improved in the last five years. "Sick pay used to always be denied, even with a doctor's note, and we now have sick pay without explanation for our Mirvish box office workers, and sick pay with approval by the employer's doctor for the bartenders and ushers, who tend to be more of a transient working population." Transient, perhaps, but possessed of a gentility typical of all Torontonians. Where else but at the Royal Alexandra can you buy a Häagen-Dazs ice cream bar, during a matinee performance of a new Joan Collins and Linda Evans

play, from an usher dressed in full formal wear, black tie and tails?

Of course, for the very definition of craft stability, you can look no further than Local 828 member John Borg, who has been painting theatrical scenery in Toronto since 1978. Local 828 business agent Richard Mongiat says Borg learned his craft from master scenic painter, George Schloegel, who had apprenticed at the Munich opera house, and brought European scenic techniques over to Canada. "John has passed George's style down through our industry and kept them alive," says Mongiat. Visiting Borg in the airy rooms of The National Ballet of Canada's Scarborough scene shop, reveals a self-effacing craftsman, whose salt-and-pepper beard is tinged with what else: flecks of paint. Like his German mentor, Borg mixes his own Latex paint, increasing the brilliance and spectrum of the scenic palette through a variety of hand-ground pigments not found in commercial products.

"The style George brought over was for ballet and opera, which originated in Europe," Borg describes. "It's a very painterly approach to scenery,

where draftsmanship and strong artistic skills are needed." Borg says the most challenging jobs tend to be for traditional ballets like Swan Lake, because the scenic work is large and realistic. "Our job is to interpret the designer's rendering and recognize what techniques will recreate that look. Of course, the rendering is never to scale, so your abilities as a craftsman must round out that artistic translation for the work to play larger on a stage. If you ask me what part of this job I like the best, I would say the painting. Everything else just sort of gets in the way."

Back at the Air Canada Centre, as dozens of stagehands push to get the Waters show into the air, anyone not with a hard hat or a Local 58 emblem on his shirt feels very much in the way. As fifty-foot high LED screens rise above the stage, the technical dance looks every bit as thrilling as the premiere of a Wagner opera, or more accurately, a well-choreographed ballet where all the players know their parts and no single action ever goes to waste. "What do I think of Toronto's stage crews?" asks Stephen George Arch, a British lighting crew chief and thirty-two-year road veteran. "They're some of the best local crews in the world. They come in with a fantastic attitude, and you only have to say something once, and they get it right."

Arch adds that he's partial to working in Canada, because "Toronto has a strong British flavor" that reminds him of home. No surprise there. Canada's federal immigration laws provide for transplants arriving first in Toronto, where they usually warm to the city's broad diversity. "It's been that way since I was kid growing up," David Baer says. "We don't call it a melting pot, because people retain their identification with their home countries first, and Canada second." Or as John Lewis concludes, "Multi-culturalism is one of our founding concepts for Canada. It's about embracing, not submerging our differences, and making sure everyone thrives."

**Local 58 Stage Crew,  
Massey Hall**



## Ohio Locals Takes Voting Message To The Streets On Labor Day

On September 6, 2006 in Barberton, Ohio, Locals 48 and B-148 participated in the Akron/Summit County Labor Day with an IATSE Float strewn with posters with the message to VOTE. Candy, key chains and other goodies were thrown into the crowds, as well as campaign giveaways promoting the Strickland/Fisher Ticket and U.S Senate Candidate for Ohio Sherrod Brown.



### LABOR DAY CELEBRATIONS FOR FLORIDA LOCALS

Each year the West Central Florida Federation of Labor, AFL-CIO, CLC, holds a Labor Day Celebration for its members. This year the event was moved to the Florida State Fairgrounds, in Tampa and opened to the general public. Attendance was estimated at 5,000 persons.

To promote the work our stagehands perform in west central Florida with regional theaters, opera, ballet, and Broadway and concert tours, Local 412 (Sarasota) and Local 321 (Tampa Bay) took advantage (along with 20 other local unions) of the opportunity to have an exhibit at the Labor Day Celebration.

In addition to the exhibits, the celebration included carnival rides for the kids, a U.S. made, Union made car show, and a barbecue dinner. AFM provided a brass band to play between guest speakers, including AFL-CIO Vice-President Linda Chavez-Thompson and candidate for Florida Governor, U.S. Rep. Jim Davis.



### CANADIAN RETIREMENT PLAN TAKES FLIGHT



On October 13, 2006, a number of local administrators attended a national meeting of the National Retirement Plan in Toronto. The Administrators meeting took place at the IATSE Canadian Office and at the Local 667 office.

Back row: Steve Tracy Local 849, Neil Dennison Retirement Committee Local 357, Mary Miskic Local 667, Frank Haddad Retirement Committee Local 891,

Front row: Carrie Tomlinson Local 210, Nadine Dunsmore Retirement Committee Local 667, Vickie Nevitt Locals 891 and 669, Lisa Chernecki Local 856, Kathleen Hewitt Local 295, Margaret Underhill Local 118, Marie-Claude Deschênes Local 514, Tracy Lummiss Local 873, Valerie Meyers Local 210, Lorraine Allen Plan Manager Locals 411, 357, 129, 828, 822, B173, 924. The picture was at a park near both offices.





## Milestone for Hamilton Local

Stage Local 129, Hamilton, Ontario, celebrated its 100th Anniversary with a Dinner Dance on July 14, 2006 for members, Local employers and invited guests. In addition, many representatives of the International, including International President Thomas Short and General Secretary-Treasurer James Wood attended the event. Congratulations Local 129!



From left to right, Brian Pincombe, President of the Local 129, Cindy Jennings, Secretary-Treasurer of Local 129, International President Short and General Secretary-Treasurer Wood.

## Texas Local 127 Celebrates 100th Anniversary

At the Local's 100th anniversary celebration, members were honored for their years of service: James Ronald Cox, 50 years; E. Eugene Geaslin, 52 years; Billy J. Toon, 52 years; Billy Ray Blackwood, 52 years; Virgil C. Bingham, 57 years and David Allie Boyd, 60 years.



James Ronald Cox; 50 Years



E. Eugene Geaslin; 52 Years



(left) Billy J. Toon; 52 Years  
(right) David Allie Boyd; 60 Years

## VANCOUVER LOCAL MAKES CHARITABLE DONATION



Pictured here from left to right: Graham Harley, President of the Actors' Fund, Brother Frank Haddad, and David Hope, Executive Director of the Actors' Fund.

On October 13, 2006, at the IATSE Canadian Office, Brother Frank Haddad, Treasurer of Local 891, presented Graham Harley, President, and David Hope, Executive Director of the Actors Fund of Canada, with a check.

The Actors' Fund of Canada promotes artistic excellence for performers, creators, technicians and other members of creative and production teams in all entertainment industry sectors.

The Fund has helped over 10,000 people working in film & television, theatre, music and dance since its creation almost 50 years ago and has delivered over \$2.5 million in financial aid within the past 10 years.

The Actors' Fund is a registered charity sustained by members of the entertainment industry professions. For more information, visit [www.actorsfund.ca](http://www.actorsfund.ca)

## MILESTONE FOR FORT WORTH LOCAL

On August 23, 2006, Stage Local 126 held its Centennial Celebration at the Cultural District Banquet Center. On hand for the celebration were General Secretary-Treasurer James Wood, International Vice President/Co-Division Director of Stagecraft Anthony DePaulo, Retired International Vice Presidents Rudy Napoleone, Jake Johnson, and the officers and members of the Local. Congratulations!

Members and retirees in attendance at the celebration.





# Orlando Crew Works Worldwide Network Show

Some of the Orlando Local 835 freight crew working for Champion National Contractors took time out for this photo. They were working on a move in for the APICS Association for Operations Management show at the Orange County Convention Center.

APICS builds operations management excellence in individuals and enterprises through superior education and training, internationally recognized certifications, comprehensive resources, and a worldwide network of accomplished industry professionals.

Pictured here, from left to right: Brothers Pete Cinamella, David (Butch) Duncan III, James Pike, Harper Goldwire, Doty Clapp, Richard Wood, Jimmie Almand and Daniel Conroy.



# Television History for Arizona Locals

For only the second time in franchise history, an Arizona Cardinals home game will be televised on "Monday Night Football." The previous occasion was in 1999 and was carried on ABC. On October 16th the game was the first on MNF's new cable home, ESPN.

In addition to the traveling core crew of almost 300 technicians, engineers, production personnel, and on-air talent, approximately 30 local technicians and production assistants were hired. These positions were filled by employees of Burke Brothers Productions, LLC, an IATSE signatory employer, from the pool of TBSE Local 748 freelancers.

Additionally, the staging company, West River, provided the stage, set and lighting for the pre, half, and post-game show, and hired approximately 10 stagehands from Stage Local 336 for load in and out of the set.



## MOTION PICTURE INDUSTRY'S PREMIER SHOW HITS FLORIDA

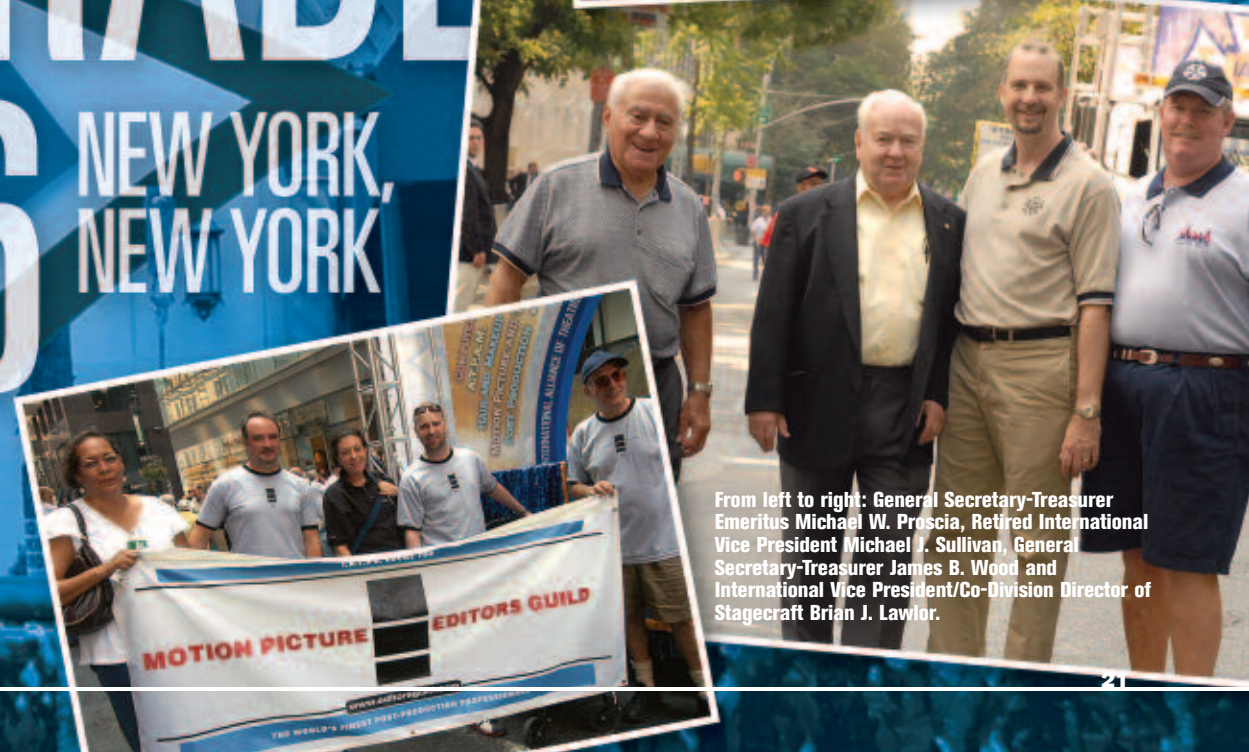


Pictured here are members of Orlando Local 835 working for Freeman Decorating Company dismantling an exhibit at the Show East tradeshow.

Show East was held in October, having its 22nd edition. The convention is the premier gathering for the motion picture industry in the United States, Latin America and the Caribbean, with over 1300 participants.

(L to R: Fidel Gutierrez, Brian Markwica, Lisa Robinett)





# LABOR DAY PARADE 2006

NEW YORK, NEW YORK

Special thanks to Carl Baldasso, member of Local USA829, for designing the new IATSE Float.

Pictured here are all the employees from PRG Scenic Technologies who worked on the IATSE Labor Day Float.

Front Row - Left to Right: Christine Robertson, Frank Dandanto, Joe Fayo

Middle Row: Hector Estela, Kate Aubry, Lori Austin, Lynette Scoles, George Knauss

Top Row: Nathan Fowler, Mike Chappell, Orestes Mihaly, Mark Holbert, Walter Salis

Photo Credits: Dennis Yeandle and Jojo Whilden

From left to right: General Secretary-Treasurer Emeritus Michael W. Proscia, Retired International Vice President Michael J. Sullivan, General Secretary-Treasurer James B. Wood and International Vice President/Co-Division Director of Stagecraft Brian J. Lawlor.



# ORGANIZE!

## Lower Your Health Care Costs

**FACT:** Health insurance costs continue to vastly outpace inflation.

**FACT:** The IATSE continues to bargain for significant increases in benefit contributions.

**FACT:** Despite these increased contributions, many industry professionals may end up losing ground.

Those are the facts and there are no easy solutions. Escalating health insurance premiums are squeezing working men and women across the nation. While workers represented by the IATSE in the motion picture and television industry fare better than workers in most other industries, the ever-escalating cost of protecting your health and that of your family looms as a major issue in many of our lives.

A variety of cost-savings alternatives are constantly being explored by the various benefit plans. The IATSE will continue to press for increased benefit contributions from its employers. However, there are individual and group actions that may be more powerful than anything accomplished at the bargaining table or the benefit plan boardroom.

Workers in our industry need to receive benefits on every single job. Listen to the sermon that has been preached loudly for more than a decade: Organize, Organize, Organize. One of the familiar replies by Employers to proposals for increased benefit contributions is that they already pay their fair share, and that the Union should look to organize its competition rather than seek increased contributions. This refrain has quieted as the IATSE has steadily pushed the budget threshold downward for motion picture and television agreements and made enormous in-roads into the commercial and music video markets. While our members should be proud of their organizing success to date, the job is by no means over. Reality programming, Internet production, video games and a sub-one million dollar motion picture market are challenges we continue to face.

You can do something about the costs of your health-care. Call in your work. Let the organizers evaluate the opportunity and get the job under contract whenever and wherever possible.

Show Title: From Mexico With Love

Producers: Cinamour Entertainment

Location: San Antonio, TX



## On the Job Professionalism

Having a high degree of professionalism on the job ensures a long-term successful entertainment career.

There is no question that individuals who maintain a good professional manner on the job are held in high esteem by their peers. It is no surprise or accident that the most successful individuals within our industry have a high degree of professionalism. Maintaining or developing a professional manner takes work.

The term "professional" is complex and often means several things. The Merriam-Webster Dictionary defines professionalism as: "the conduct, aims, or qualities that characterize or mark a profession or a professional."

Some important characteristics of Professionalism include:

- A great attitude and giving 100% all the time
- Preparedness for the job, reporting on time, and dressing appropriately
- Knowing proper Production/Set etiquette

- Keeping skill sets up-to-date, taking training if necessary
- Being a team player, showing respect for your fellow workers

Individuals should always strive to improve their on-the-job professionalism. You can show the world around you that you are serious about your work. In cultivating professionalism you will advance your career, gain the respect of others working around you, and raise your profile when it is time to seek new employment opportunities.

In the larger picture, a higher level of professionalism by all of us serves our industry. A higher quality of work will encourage projects to be made Union, create a stronger position at the negotiating table, create a higher level of job safety, and show the public a high standard worthy of its esteem. Strengthening the level of on-the-job professionalism by all union brothers and sisters will ensure that Union made entertainment projects are the best in the world.

### LOW BUDGET: HERE TO STAY

The call comes in to IA Reps across the country: "I am a Producer and I would like some information on signing an Agreement for my Motion Picture. My budget is \$800,000." Throughout the United States and Canada, the IATSE continues to organize and sign collective bargaining Agreements for productions with budgets that sometimes range as low as half a million dollars. With its emphasis in the past few years on signing National Term Deals and actively organizing throughout North America, the Motion Picture and Television Production Division recognizes that these extremely low budget productions are here to stay. The average shooting schedule is around twenty days. For a low budget production, an IA covered Employee can receive well over one hundred hours in contributions for their Health, Pension, and Annuity. A couple of these low budget productions can qualify a worker for benefit coverage. Make no mistake about it: this is the most important factor for those

who work in the low budget world. Yes, wages have been reduced. We will certainly not fall back into the former bargaining model, where there were no provision for low budgets. The attempts to have low budget productions sign standard rates for features would usually lead to shutdowns, prolonged job actions, and in some cases, IA employees losing their jobs. In the past ten years we have adjusted our Agreements to meet the budgets that are presented to us fairly. Having done so, we would be remiss in our duties not to organize in this budget area. We would be denying workers the chance for increased Health, Pension, and Annuity coverage. Low budget production continues to be a major focus of our organizing efforts. We will not turn our backs on this work. Those IA members who seek the opportunity to have their families and themselves secure in both the present and the future should always be represented in the low budget community.

## 'Lion King' a roaring success in Tucson

**90,000 TICKETS SOLD HERE; DOWNTOWN GETS A BOOST**

TEYA VITU  
Tucson Citizen

By the time "The Lion King" ends its record-setting Tucson run next weekend, Saul Lieberman will have seen the wildly popular musical 46 times. Same for Jona Stagg, Frank Calsbeek Jr., Renee Hill, and Reggie Williams.

No, they are not among the legions of fans nationwide to plunk down big bucks over and over and over to witness the spectacle of "The Lion King."

They are the stage crew, the 32 Tucsonans in the International Alliance of Theatrical Stage Employees Local 415 who tend to the costumes, backstage carpentry, casting the spotlights and other electrical needs.

"The Lion King" is not just any show - in popularity, in scale and especially in the curious role this musical is playing for Tucson's downtown and arts community.

The Disney blockbuster fills the Tucson Music Hall during a time of year with sparse opportunity for people in the arts - August and September. All of a sudden, dozens of I.A.T.S.E. members as well as a handful of Tucson Symphony Orchestra musicians could collect paychecks in their favored avocation.

"This is a godsend," said Lieberman, who works with the props - hand-held things that come off and on stage, mostly small animal displays. "I'd be working odd jobs in the building trades, handyman stuff. I'm making twice as much as I would usually make (as a 'recycling artist, junk artist')."

Some 90,000 people will have seen The Lion King at Tucson Music Hall by the time the show closes Sunday. "Phantom of the Opera," the prior longest run of a Broadway road show in Tucson, played to nearly 60,000 people in a 32-performance run at Centennial Hall in 2002.



**Saul Lieberman maintains props on the set of "The Lion King" at the Tucson Music Hall**

This week, "The Lion King" is on stage in only three American cities: New York, Tucson and Raleigh, N.C.

Disney Theatrical Productions does not release ticket sales information, but Mark Viscardi, Broadway in Tucson's marketing and sales manager, said nearly all shows at the Tucson Music Hall are "very, very full."

"We're extremely pleased with the response," Viscardi said. "It's neat to come down here at 7 p.m. on a Tuesday in August and see people."

P.M. Williams, 85, who lives at Fellowship Square Tucson, saw the original "The Lion King" production in New York City. Williams typically

avoids local street theater and she at first thought this was a local production. As soon as she learned it was a Broadway road show, she "scooted over real fast" to the Fellowship Square activities office to get a ticket.

"This one was just as good," said Williams, who joined nearly 50 Fellowship Square residents at the opening night show. "We've never had anything like that here. Everybody enjoyed it."

The audience focuses entirely on the spectacle, but none of that stage magic would happen without the backstage magicians - the I.A.T.S.E. Local 415 crew.

Calsbeek operates one of the spotlights, but in this show it's not just a matter of capturing a performer in a disc of white light.

"You're putting some artistic-ness into it," Calsbeek said. "This show tries to (have spotlights) be part of the drama. You have to be able to put some finesse into it."

Calsbeek has his own company, which installs theatrical lighting, sound and video projection systems for local theater productions and schools. Either way, working a show or running his company, July and August are a dreary time - unless "The Lion King" comes along.

"Without that, I probably would have very little income," Calsbeek said. "I was able to pay my bills."

Renee Hill, I.A.T.S.E.'s department head for costumes, tripled her income for August and September.

"I just bought a new Toyota Tundra," Hill said, adding she probably could not have bought the vehicle without this show. "I'm also an electri-

cian for I.A.T.S.E.. (Without "Lion King") I'd be maybe on a home show or a trade show."

This show is all about costumes. Half the Tucson I.A.T.S.E. crew are given the task of keeping costumes at hand for performers.

"This is the largest wardrobe call we've had," Hill said. "I went home the other night and said 'I have definitely earned my Z's tonight.'"

When Mufasa and Scar die in the show, I.A.T.S.E. carpenter Jona Stagg operates equipment to move and lift the bodies off the stage. Peter Foy pioneered theatrical flight for "Peter Pan" in 1950, and his technique is used in "Lion King." Stagg at times handles the up-and-down and side-to-side actions.

Stagg usually fills the summer gaps by bartending or remodeling homes, but a 46-show musical run is much preferable.

"Oh, yeah, this is my passion," Stagg said.

"The Lion King" was also unique for the weekly stagehands' barbecue behind the theater following the Saturday matinee. Barbecue stokes the stagehand's engines for the evening show call, barely 100 minutes after the matinee curtain falls.

"There's nobody sitting on their hands in this show," Local 415 President Russell Stagg said. "It's totally found wages."

"The Lion King" also brought delight to dozens of University of Arizona students and more than 100 residents, employees and their family members at Fellowship Square Tucson, an active, independent senior living community.

Forty UA students got half-price tickets for the show through UA's residence life program, which paid the other half said, said Greg Ziebell, assistant director of resident life.

"If we give tickets away, students don't show up," Ziebell said. "We're trying to encourage students to have a well-rounded experience at the university."

Twenty students from various dorms went Aug. 17 on opening night, and another 20 living in the UA Fine Arts Living-Learning Community saw the show Sept. 14.

"I heard nothing but...raves. People loved it," said Ziebell, who offers tickets to students throughout the year. "Musicals have been our most popular events."

There has been little negative feedback, organizers said.

"I have not come across anyone who had anything to say that was less than glowing," said Carolyn Gorst, Fellowship Square's marketing and activities coordinator. "The experience as a whole was probably one of the more positive and gratifying experiences I've had in the four-and-a-half years I've been here."

Fellowship Square took 108 residents, employees and family members to opening night. About half paid full price for their tickets and Fellowship Square covered varying costs for the other half, Gorst said.

Tucson resident Frank Schoulter was hunting around the Tucson Convention Center last week in search of tickets. His son saw "The Lion King" during the first week of the Tucson run.

"He was absolutely amazed," Schoulter said. "He said, 'Dad, if you miss that, you're a fool.'"

**This article originally ran in the September 18, 2006 edition of the Tucson Citizen newspaper. The article is reproduced with permission from the author and Tucson Citizen.**

**On September 23, 2006, Virgin Records staged the Virgin Fest in Baltimore, Maryland. Local 19 employed over 160 workers. From left to right: Production Manager Bob Allen, President George Tivvis, Shop Steward Brian Snell and Business Agent Bruce Holtman.**





SEND IN YOUR CREW SHOTS



Don Martin, Hard Carpenter and the road crew of "Bombay Dreams", along with the Local crew, Local 6, St. Louis, Missouri.



Pictured here is the traveling crew with Tommy Tune's "Dr. Dolittle". This shot was taken just before the first public performance. The production used Chattanooga, TN Local 140 for two weeks to get the show ready for travel.

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Occupation: \_\_\_\_\_

Local No.: \_\_\_\_\_

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All contributions to the IATSE-PAC are voluntary, and not tax-deductible.  
A person's contribution to the IATSE-PAC may not exceed \$5,000.00 per year. The contribution amounts listed are suggestions only, and you may contribute more or less than the suggested amount.  
Federal Law requires the IATSE-PAC to use its best efforts to collect and report the name, mailing address, occupation and the name of the employer of individuals whose contributions exceed \$200.00 in a calendar year.  
The amount contributed, or the decision not to contribute, will not be the basis for the IATSE or any of its locals to benefit or disadvantage the member or his/her family. Neither the IATSE nor any of its locals will retaliate against a member for deciding not to contribute, or based upon the amount of the contribution.



NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL
Ernest A. Austin, Jr. August 27, 2006	One	Stanley Taitt June 21, 2006	22	William Mann April 21, 2006	80	Tom Aguilar August 7, 2006	485	Cecelia Pascarella September 14, 2006	683	Edward Hoffmeister March 2, 2006	700	Mary Woffinden May 24, 2006	705	Howard Rock August 31, 2006	822
Harold Bronstein August 28, 2006	One	George A. Degross March 30, 2006	33	Jackie Pfeifer May 13, 2006	80	Michael Kelly August 22, 2006	491	Patrick D. Shields April 15, 2006	683	John Jympson June 3, 2003	700	Robert A. Floyd May 22, 2006	720	Cornelius Carroll July 21, 2006	828
Adam Bruckner September 6, 2006	One	Richard W. Delong June 27, 2006	33	Herman Zeller January 10, 2006	99	Arthur Hardie May 29, 2006	500	Brad Sokolow August 14, 2006	683	John E. Kuhlman June 26, 2006	700	Benjamin Karlsen April 30, 2006	720	Wanda Renee Woodie June 30, 2006	859
Edward J. Bullard, Jr. September 1, 2006	One	Robert E. Etter, Jr. June 1, 2006	33	Casey Barber July 31, 2006	122	John Kelly June 28, 2006	500	Donald Watson July 22, 2006	683	William C. Kyriakis May 17, 2006	700	Sam Stricker June 23, 2006	720	Jack Bishop July 26, 2006	891
Warren Jenkins August 15, 2006	One	Charlene B. Morgan April 3, 2006	33	Jack Morgan April 15, 2006	127	John B. Teague March 19, 2006	500	Thomas Costello September 22, 2006	690	Marvin Landfield April 30, 2006	700	Dana Michael Dahlquist August 13, 2006	728	David Chiasson August 5, 2006	891
Clarence Keller July 24, 2006	One	Frank J. Pellegrino July 13, 2006	33	Keith A. LaLonde April 23, 2006	146	Michael Honiker June 9, 2006	504	John T. Payne, Sr. April 6, 2006	695	Kenneth S. Lettvin May 31, 2006	700	William W. Hanna April 22, 2006	728	Claude Clement July 9, 2006	891
George B. Maas September 28, 2006	One	Roberto Quintanar June 25, 2006	33	Samuel Leach March 28, 2006	169	Jack Payne April 10, 2006	504	Philip C. Barberio May 8, 2006	700	Stewart Linder January 5, 2006	700	David A. Marsik July 2, 2006	728	Krishna Jit August 6, 2006	891
Michael K. Maher January 3, 2006	One	Whitney R. Sponsler August 4, 2006	33	William Gagnon April 2006	199	August Fitz April 2005	534	Mark Bortles October 30, 2005	700	Robert E. Mayer April 5, 2006	700	John D. Wright April 5, 2006	728	Billy Liddle August 2, 2006	891
Frank H. O'Brien, Jr. September 22, 2006	One	A.J. Mayeux August 13, 2006	39	Joan Olsen September 9, 2006	210	Adrian Biddle December 7, 2005	600	Robert Corelli March 8, 2006	700	Michael C. McCroskey August 6, 2005	700	Carl Maurello May 2006	750	Christopher Reusing October 8, 2006	891
William O'Neill October 7, 2006	One	Melissa Hightower April 24, 2006	51	Paul Pain April 4, 2006	300	Andrew Callaghan December 21, 2002	600	Hugh K. Cummings February 2, 2006	700	Adam "Chip" Pauken February 2, 2006	700	Thomas J. Sheehan August 16, 2006	751	Bart Uphill March 27, 2006	891
Carl Peterson August 19, 2006	One	Louis Tobin July 30, 2006	52	William H. Hasbrook June 9, 2006	321	Michael Chevalier June 12, 2006	600	Glenn Cunningham July 16, 2006	700	John T. Payne, Sr. April 6, 2006	700	George Black April 18, 2006	764	Jack Williams June 22, 2006	891
James M. Sweeney July 18, 2006	One	David Wollock July 23, 2006	52	Paul Ladus June 11, 2006	336	Jon Johnson March 25, 2006	600	Liz Ewart September 24, 2005	700	Ralph Riccoboni June 20, 2006	700	Ann Malone September 4, 2006	780	Richard Moody April 1, 2006	B4
Paul Vigil January 30, 2006	7	Irene Pelletier June 11, 2006	56	Elei G. Florence August 18, 2006	343	Paul Nielson May 22, 2006	600	Wayne B. Fury April 5, 2003	700	Edward Rothkowitz April 1, 2006	700	Raymond Suarez May 3, 2006	794	Richard Smith April 1, 2006	B60
George McClure September 27, 2006	8	James MacDougall June 24, 2006	58	Rebekah Michaels June 6, 2006	395	Tom Zannes June 4, 2006	600	Wilfred E. Garst March 30, 2006	700	Robert L. Weatherford April 22, 2005	700	William S. Campbell May 24, 2006	800	Sam Interlichia June 2006	B90
Timothy Quigley July 13, 2006	8	Barry Heindl May 23, 2006	63	Ted Nagy June 6, 2006	476	William Oppenheimer June 10, 2006	645	John Harris February 26, 2006	700	Robert Christenson May 13, 2006	705	David Haber August 29, 2006	800		
George Kindler May 20, 2006	14	Wayne C. Whaley October 6, 2006	78	Henry Shry May 18, 2006	476	Neil Waikiki May 27, 2006	665	James R. Hatch June 25, 2006	700	Vincent Dee July 2, 2006	705	Joel Lang May 10, 2006	800		
Charles Leach June 2, 2006	15	Robert Etter, Jr. June 2, 2006	80	Murray R. Allen January 19, 2006	477	Warren J. Mitchell June 11, 2006	683	Douglas W. Hines January 16, 2006	700	Carolina Ewart May 9, 2006	705	James Marshall June 9, 2006	800		
Curtis Crain May 6, 2006	18	Michele Leve June 2, 2006	80					George R. Hively February 7, 2006	700	Olga Sanchez March 13, 2006	705	Katherine Sarri June 9, 2006	800		



## Remembering Pat Donaroma

It is with great sadness that we announce the death of a dear friend and brother, Pat Donaroma. Pat passed away quietly Tuesday, November 8, 2006 after a brief illness.

Originally from Boston, he served in the Air Force. After his discharge he settled in Los Angeles, California. A theatrical rigger by trade, he was elected by his peers to become the Business Representative for IATSE Local 33, a theatrical union that serviced all the big players and studios in Hollywood. Pat crossed paths with theatrical icons such as Dick Clark, Regis Philbin, Bette Davis, Jerry Lewis and Dean Martin just to name a few.

Pat relocated to Orlando with his family in the fall of 1989 and began his service with IATSE Local 631 as Assistant to the Business Representative. His jurisdiction covered the Walt Disney

World property representing stage technicians, wardrobe and hair/makeup workers. "His retirement in January 2006 was bittersweet" said Secretary Treasurer Kimberly Bowles. "He will forget more than any of us can ever hope to know". His gruff exterior was effective for the job, but those who knew him knew all the "gruff" was just part of the show. "Heavy D" as he was affectionately called, touched more lives and was so remarkable that those in his presence could feel his wisdom. He was a friend and mentor to so many. Assistant Business Representative, Michael LaNinfa spoke of Pat as a father figure, no doubt a sentiment held by more than a few.

While in Hawaii, July of 2005, Donaroma was awarded the prestigious IATSE International Presidents Award recognizing him for his many



years of extraordinary service. Standing at the microphone to accept the award Pat told the large delegation he was "Union to his soul." In August of 2006 he was again recognized at the Florida Labor-Management Conference, an annual event held in St. Petersburg, FL.

Mourning his passing are thousands of extended family from the labor movement who will always celebrate his contributions to working families and the community. He is survived by his wife Constance (Orl) and beloved daughter Tina (Orl), sons Michael and Lenny.

## Roy M. Brewer, 1909 – 2006 International Representative

Roy M. Brewer died on September 16th at the age of 97. His fight against Communism in the motion picture industry earned him a legendary reputation as one of the most powerful labor leaders in Hollywood.

Born in Nebraska in 1909, the son of a blacksmith, Brewer became a projectionist at the age of 15. With uncanny bravado he demanded a higher wage from the owner of the theater where he was an usher, before he would undertake to work as a projectionist. Those were the early days of cinema when nitrate-based film stocks were an extreme fire hazard. In three years' time Brewer had mastered his craft. He was initiated into IATSE local 586 in 1927, at the age of 18. A champion organizer, he reached out to other projectionists in central Nebraska. He mounted a successful campaign for the presidency of the Nebraska State Federation of Labor, and was sworn into office at the age of 23, the youngest state federation president in the country.

Brewer's genius for political life, and his passion for trade unionism, helped to establish his voice in national politics. In 1943 he was appointed to a top position at the War Production Board in Washington, where he worked to secure food and housing for the country's industrial labor force. In 1945, IATSE president Richard F. Walsh appointed Brewer as an International Representative. At that time he was initiated into IATSE Local 44. His assignment proved to be the challenge of a lifetime: resolve a jurisdictional dispute

in Hollywood between the IATSE and a small collection of union locals known as the CSU (Conference of Studio Unions).

Brewer discovered profound treachery at the heart of the CSU, with implications that the Soviet Union was organizing and financing its activities. Historians will celebrate or denounce Brewer based upon their ability to substantiate these findings. The strikes that were staged by the CSU in an attempt to claim jurisdiction sowed chaos in Hollywood. Thousands of people were fighting in the streets. Ultimately the IATSE prevailed over the jurisdiction and Hollywood entered what has become known as the blacklist era. Brewer was reputed to be all-powerful in his influence over studio hiring practices.

Brewer resigned from his position as an International Representative in 1953, and spent most of the ensuing years as a labor relations executive and consultant. During the dispute with the CSU, Brewer befriended Ronald Reagan. In 1983, President Reagan appointed him to the Federal Services Impasses Panel. Brewer became chairman of the panel in 1984. At that time he was initiated into IATSE Local 695. He was appointed a member of California's Occupational Safety and Health Standards Board in the same year.

Brewer is survived by his daughter, Ramona Moloski, his son Roy M. Brewer, Jr., 10 grandchildren and 20 great-grandchildren. His wife of 65 years, Alyce, died in 1994.



### REMEMBERING WAYNE LEMLE

It is with deep regret that Local 62, of Colorado Springs, report the passing of Wayne E. Lemle. Brother Lemle was initiated into the IATSE on March 8, 1942. Brother Lemle was a strong figurehead to the local for countless years. Brother Lemle was instrumental in the organizing of many venues in Colorado Springs. He served as President and Business agent for 20 years, when he retired on November 3, 1995. Brother Lemle received his 50 year Gold Card on February 6, 1993.

### THANK YOU

#### Donations to the Walsh/DiTolla/Spivak Foundation

The Trustees of the Richard F. Walsh/Alfred W. Di Tolla/ Harold P. Spivak Foundation would like to take this opportunity to thank all the friends, colleagues, members and officers that have made donations in memory of their dearly departed. For those of you who would like to make a donation, please send your check to the IATSE General Office to the attention of the Richard F. Walsh/Alfred W. Di Tolla/ Harold P. Spivak Foundation.

#### Contributor

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#### In Memory Of

Fund Contribution  
Pat Donaroma

#### Donations to the Hurricane Katrina Fund

This Fund was established to provide assistance to I.A.T.S.E. members and their families who have suffered serious financial hardship. The I.A.T.S.E. wishes to thank the following for their continuous contributions.

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# Thank You

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3	24	64	112	197	329	476	728
4	25	66	115	201	333	477	755
5	26	74	121	205	340	478	764
6	27	76	127	225	343	480	767
7	28	77	132	228	346	481	784
10	29	78	138	249	353	482	794
11	31	80	140	251	354	490	798
12	37	82	143	253	358	530	810
13	38	84	150	260	365	540	857
14	39	87	151	264	366	589	871
15	44	93	153	284	370	600	875
16	46	97	158	289	387	644	894
17	47	98	160	294	399	659	915
18	50	101	161	298	416	666	923
19	52	102	169	306	423	695	
20	59	107	181	310	437	705	
21	60	109	193	311	461	706	

And a special thank you to our individual IATSE members!

**Life is unpredictable.**  
Ensure assistance will be there if you ever need it.

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The Motion Picture Pioneers Assistance Fund (MPPAF) serves members of the theatrical community (exhibition, distribution and production) who are encountering an illness, injury or life-changing event. All assistance is intended to provide support during a recovery or adjustment period.



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Will Rogers Institute (WRI) perpetuates the memory of Will Rogers by promoting and engaging in medical research pertaining to cardiopulmonary diseases and educating the general public on topics of health and fitness.

## DIRECTORY

### Local Secretaries and Business Agents

(Unless otherwise specified, street address or post office box number listed is in city shown in bold-face type after local number.)

Reference Letters:

**ADG&STGA** Art Directors Guild & Scenic, Title and Graphics Artists

**AG&AOE&GA** Animation Guild and Affiliated Optical Electronic and Graphic Arts

**AMPE** Airline Motion Picture Employees

**APC** Affiliated Property Craftspersons

**ATPAM** Association of Theatrical Press Agents and Managers

**C** Camerapersons

**CDG** Costume Designers Guild

**CHE** Casino Hotel Employees

**E,S&CST** Electronic, Sound & Computer Service Technicians

**EE** Exhibition Employees

**EE/BPBD** Exhibition Employees/Bill Posters, Billers and Distributors

**FAE** First Aid Employees

**ICG** International Cinematographers Guild

**LF/VT** Laboratory Film/Video Technicians

**LF/VT/C** Laboratory Film/Video Technicians/Cinetechnicians

**M** Mixed

**MAHS** Make-Up Artists & Hair Stylists

**MAHSG** Make-Up Artists & Hair Stylists Guild

**MPC** Motion Picture Costumers

**MPEG** Motion Picture Editors Guild (inclusive of Editors and Story Analysts)

**MPP,AVE&CT** Motion Picture Projectionists, Audio Visual Engineers and Computer Technicians

**MPP,O&VT** Motion Picture Projectionists, Operators and Video Technicians

**MPP,O,VT&AC** Motion Picture Projectionists, Operators, Video Technicians & Allied Crafts

**MPSAC** Motion Picture Studio Arts Craftspersons

**MPSELT** Motion Picture Studio Electrical Lighting Technicians

**MPSG/CS** Motion Picture Studio Grips/Crafts Service

**MPSP&SW** Motion Picture Set Painters & Sign Writers

**MPST** Motion Picture Studio Production Technicians

**MPST** Motion Picture Studio Teachers and Welfare Workers

**MPVT/LT/AC&GE** Motion Picture Videotape Technicians/Laboratory Technicians/Allied Crafts and Government Employees

**O** Operators

**PC,CP&HO** Production Coordinators, Craftservice Providers and Honeywagon Operators

**PST,TE,VAT&SP** Production Sound Technicians, Television Engineers, Video Assist Technicians and Studio Projectionists

**S** Stage Employees

**SA&P** Scenic Artists and Propmakers

**SDMM** Set Designers & Model Makers

**S&FMT** Sound & Figure Maintenance Technicians

**SM** Studio Mechanics

**SS,C&APSG** Script Supervisors, Continuity and Allied Production Specialists Guild

**SS,PC,CC&PA** Script Supervisors, Production Coordinators, Continuity Coordinators and Production Accountants

**TBR&SE** Television Broadcasting Remote & Studio Employees

**TBSE** Television Broadcasting Studio Employees

**T&T** Treasurers & Ticket Sellers

**TW,MA&HS** Theatrical Wardrobe, Make-Up Artists & Hair Stylists

**TWU** Theatrical Wardrobe Union

**USA** United Scenic Artists

### ALABAMA

**S 078 BIRMINGHAM**-J.T. Wilkins, P.O. Box 10251, Birmingham, 35202. (205-251-1312) (Fax: 205-458-8623) Bus. Agt.: Allen Langston.

**S 142 MOBILE**-Jonathan Mudrich, 55490 State Hwy. 59, Stockton, 36579. (251-689-6793) (Fax: 251-937-0066) Bus. Agt.: Jonathan Mudrich.

**M 900 HUNTSVILLE**-David Hendricks, P.O. Box 12, Huntsville, 35804. (256-536-8025) (Fax: 256-533-6686) Bus. Agt.: Danny James.

### ALASKA

**S 918 ANCHORAGE**-Joanne Bibbins, P.O. Box 103904, Anchorage, 99510-3904. (907-278-3146) (Fax: 907-278-3145) Bus. Agt.: Allison Hewey.

### ARIZONA

**S 336 PHOENIX/PRESOTT**-Pamela Boyd, 1425 E. Washington St., Suite B, Phoenix, 85034-1181. (602-253-4145) (Fax: 602-253-2103) Bus. Agt.: Bill Hennessy.

**M 415 TUCSON**-Teresa Driver, P.O. Box 990, Tucson, 85702. (520-882-9126) (Fax: 520-882-9127) Bus. Agt.: William E. Delaney.

**SM 485 STATE OF ARIZONA**-Rose S. Lujan, 4741 W. Mallow Lane, Tucson, 85743. (520-743-8407) (Fax: 520-743-8427) Bus. Agts.: (North) William J. Randall; (South) Ray Padilla.

**TBSE 748 STATE OF ARIZONA**-Toby J. Finch, P.O. Box 1191, Phoenix, 85001. Bus. Agt.: Tom Kioski.

**TWU 875 PHOENIX**-Kay Harmon, 11328 E. Renfield Avenue, Mesa, 85212. (480-380-3933) Bus. Agt.: Elizabeth Sites, 19658 E. Canary Way, Queen Creek, 85242. (480-827-8582) (Fax: 480-464-8262).

### ARKANSAS

**M 204 LITTLE ROCK**-Ray Culvey, 11324 Arcade Drive, Suite 17, Little Rock, 72212. (501-227-7301) (Fax: 501-227-7404) Bus. Agt.: Rusty Hardy.

### CALIFORNIA

**S 016 SAN FRANCISCO/MARIN COUNTY/SANTA ROSA/LAKE MENDOCINO/PALO ALTO/SONOMA COUNTY/ NAPA COUNTY/ SAN MATEO COUNTY**-Francis X. Crowley, 240 Second Street, 1st Floor, San Francisco, 94105. (415-441-6400) (Fax: 415-243-0901) Bus. Agt.: Francis X. Crowley.

**S 033 LOS ANGELES/LONG BEACH/PASADENA/SANTA MONICA**-Jane E. Leslie, 1720 W. Magnolia Boulevard, Burbank, 91506-1871. (818-841-9233) (Fax: 818-567-1138) Bus. Agts.: (TV) Peter Marley; (Legit) James M. Wright.

**APC 044 HOLLYWOOD**-Elliot Jennings, 12021 Riverside Drive, North Hollywood, 91607. (818-769-2500) (Fax: 818-769-3111) Bus. Agt.: Edmond Brown.

**S 050 SACRAMENTO/CHICO/STOCKTON/MARYSVILLE**-Susie Owens, 410 N. 10th Street, Sacramento, 95814. (916-444-7654) (Fax: 916-444-7654) Bus. Agt.: Christopher Wood.

**MPSG/CS 080 HOLLYWOOD**-Rick Schunke, 2520 W. Olive Avenue, Suite 200, Burbank, 91505-4523. (818-526-0700) (Fax: 818-526-0719) Bus. Agt.: Thom Davis.

**S 107 ALAMEDA COUNTY/OAKLAND/BERKELEY/CONTRA COSTA COUNTY/SOLANO COUNTY/RICHMOND**-Marc Campisi, 8130 Baldwin Street, #124, Oakland, 94621. (510-351-1858) (Fax: 510-430-9830) Bus. Agt.: Charma Ferreira.

**TBSE 119 SAN FRANCISCO BAY AREA**-Linda Kagan, P.O. Box 911, San Carlos, 94070. (510-206-7987) Bus. Agt.: Jason Knapp.

**S 122 SAN DIEGO**-Trevor May, 3737 Camino del Rio South, Suite 106, San Diego, 92108. (619-640-0042) (Fax: 619-640-0045) Bus. Agt.: Carlos Cota.

**M 134 SAN JOSE/SANTA CLARA**-David Levinson, P.O. Box 28585-Parkmoor, San Jose, 95159-8585. (408-294-1134) (Fax: 408-294-1250) Bus. Agt.: Donald Ricker.

**O 150 LOS ANGELES/SAN BERNARDINO/RIVERSIDE/POMONA/REDLANDS**-Martin Borne, P.O. Box 5143, Culver City, 90231-5143. (818-557-1677) (Fax: 310-398-9445) Bus. Agt.: Carl Belfor.

**S 158 FRESNO/MODESTO/STOCKTON**-Maurice V. Blanchard, P.O. Box 5274, Fresno, 93755. (559-229-6445) (Fax: 559-228-8881) Bus. Agt.: Eddie Williams, 1536 E. Sierra, Fresno, 93710 (559-269-9515).

**O 166 SAN FRANCISCO/SAN MATEO/PALO ALTO/MARIN COUNTY**-Mark Woodall, 1221 E. Cypress Ave., SPC 6D, Redding, 96002 (707-585-8511) (Fax: 707-585-8511) Bus. Agt.: Donald E. Johanson.

**O 169 ALAMEDA/SOLANO/NAPA AND CONTRA COSTA COUNTIES**-Jason Mottley, P.O. Box 29284, Oakland, 94604-9284. (415-515-3387) Bus. Agt.: Jason Mottley.

**M 215 BAKERSFIELD/VISALIA**-Alisha Fadden, P.O. Box 555, Bakersfield, 93302. (661-862-0215) (Fax: 661-863-0569) Bus. Agt.: Lynn Gillette.

**O 297 SAN DIEGO COUNTY**-Gary Livengood, 4579 Lisann Street, San Diego, 92117. (858-569-8469) Bus. Agt.: Dale Hyder.

**M 363 LAKE TAHOE and RENO, NV. (See Nev.)**

**M 442 SANTA BARBARA TRI-COUNTIES(SANTA BARBARA/VENTURA/SAN LUIS OBISPO COUNTIES)**-Paul Kaessinger, P.O. Box 413, Santa Barbara, 93102. (805-898-0442) (Fax: 805-937-3372) Bus. Agt.: Kevin O'Dea.

**SM 495 SAN DIEGO**-Devin Morris, 1717 Morena Blvd., San Diego, 92110-3635. (619-275-0125) (Fax: 619-275-2578). Bus. Agt.: Jack Shepherd.

**M 504 ORANGE COUNTY/PARTS OF CORONA**-Andrew Kinnon, 671 S. Manchester Avenue, Anaheim, 92802-1434. (714-774-5004) (Fax: 714-774-7683) Bus. Agt.: Leslie Blanchard.

**O 521 LONG BEACH**-Bobby Norred, 15416 Illora Drive, La Mirada, 90638. (714-521-5462). Bus. Agt.: Bobby J. Norred.

**ICG 600 INTERNATIONAL CINEMATOGRAPHERS GUILD**-(See also Florida, Illinois and New York) Paul V. Ferrazzi; National Executive Director, Bruce Doering; Western Region Director, Steve Flint, 7755 Sunset Blvd., Hollywood, 90046. (323-876-0160) (Fax: 323-876-6383) Eastern Region Director, Chaim Kantor (New York: 212/647-7300); Central Region Director, Larry Gianneschi (Chicago/Orolando: 407/295-5577).











**MICHIGAN**

**T B179 DETROIT**-Frances Hemler, 26803 Warner, Warren, 48091. (586-481-3479) (Fax: 586-759-0787). Bus. Agt.: Daniel Hemler.

**MINNESOTA**

**T B26 MINNEAPOLIS-ST. PAUL**-International Representative-in-Charge: Michael David, 131 Caledonia NE, Grand Rapids, MI 49505 (616-437-7123).

**MISSOURI**

**T B2 ST. LOUIS**-Penny Cato, 1401 Hampton Avenue, St. Louis, 63139. Bus. Agt.: Robert Young, 2647 Meadowlane Drive, Granite City, IL 62040. (618-797-0403).

**NEW YORK**

**T B90 ROCHESTER**-Tony Maira, 255 Bay Village Drive, Rochester, 14609-1910. (585-426-2107) Bus. Agt.: Gary Marcus.

**MT B751 NEW YORK**-Trustee: Daniel Mahoney, 1430 Broadway, 20th floor, New York, 10018. (212-730-1770) (Fax: 212-730-7809).

**BPTS F72 NEW YORK**-Michael McCarthy, 2192 McArthur St., East Meadow, 11554 (516-458-5106) (Fax: 516-796-8274). Bus. Agt.: Michael McCarthy.

**AFE AE936 ALBANY**- Gary Moses, 51 South Pearl Street, Albany, 12207. (518-487-2267) (Fax: 518-487-2013) Bus. Agt.: Robert Kirkpatrick.

**OHIO**

**T B27 CLEVELAND**-Donald Verba, 1468 West 9th St., Suite 435, Cleveland, 44113. (216-621-9537) Bus. Agt.: Thomas J. Kiouisis, III.

**T B38 CINCINNATI**-Jay Brewer, 252 Stokesay St., Ludlow, KY 41016. (859-291-3393) Bus. Agt.: Jerry Schneider.

**T B148 AKRON**-Gary Sleeman, 543 Button Road, Bedford, 44146. (440-232-1858) Bus. Agt.: Omar Banks.

**AMTS B754 CINCINNATI**-Cara Patton, P.O. Box 593, Amelia, 45102. (513-385-2429) (Fax: 937-444-3923) Bus. Agt.: Robert Fields.

**OKLAHOMA**

**T B60 OKLAHOMA CITY**- Gary Jaques, 4204 S.E. 49th St., Oklahoma City, 73135. (405-677-4724) Bus. Agt.: Dillon Anders.

**OREGON**

**T B20 PORTLAND**-Bambi Ooley, 4949 S.E. 26th Ave., Portland, 97202. (503-230-1138) (Fax: 503-230-7044) Bus. Agt.: James Adkins.

**PENNSYLVANIA**

**T B29 PHILADELPHIA**-Michael Messina, P.O. Box 54508, Philadelphia, PA 19148. (215-468-0601) (Fax: 215-389-2030) Bus. Agt.: Karen Majer.

**TEXAS**

**T B184 HOUSTON**-Jancy Lewis, 3030 North Freeway, 77009. (713-697-3999) (Fax: 713-697-0222) Bus. Agt.: Kelliah Johnson.

**WISCONSIN**

**T B46 CHICAGO, IL/MILWAUKEE, WI**- Steve Altman, 230 West Monroe St., Suite 2511, Chicago, IL 60606. (312-443-1011) (Fax: 312-443-1012) Bus. Agt.: Anthony M. Spano.

**DISTRICT SECRETARIES**

**District No. 1 (Montana, Idaho, Oregon, Washington & Alaska)**-Bill Wickline, 2800 1st Avenue, Room 231, Seattle, Washington 98121. (206/441-1515) (Fax: 206/448-5325). District No. 1 Web Site: <http://www.districtone.com>.

**District No. 2 (California, Nevada, Arizona & Hawaii)**-Missy Humphrey, 10061 Riverside Drive, Suite 825, Toluca Lake, California 91602. (818/762-9995) (Fax: 818/762-9997) Web site: [www.iadistrict2.org](http://www.iadistrict2.org); E-mail: [missy@iadistrict2.org](mailto:missy@iadistrict2.org)

**District No. 3 (Maine, New Hampshire, Vermont, Massachusetts, Rhode Island & Connecticut)**-James E. Flanders, 90 Tyler Street, 1st floor, Boston, Massachusetts 02111. (617/426-5595) (Fax: 617/426-6252).

**District No. 4 (Pennsylvania, Delaware, Maryland, Virginia, West Virginia and District of Columbia)**-Matt McIntyre, 3153 Stanwood St., Philadelphia, PA 19136.

**District No. 5 (Wyoming, Colorado, Utah & New Mexico)**-Susan N. Jones. 1111 Algodones St., Albuquerque, New Mexico 87112. (505/298- 7116) (Fax: 505/293-1665).

**District No. 6 (Texas, Oklahoma & Arkansas)**-Stuart Hale, 4821 Elsby, Dallas, Texas 75209. (214/352-2046) (Fax: 214/747-4792).

**District No. 7 (Tennessee, Alabama, Georgia, North Carolina, South Carolina, Mississippi & Louisiana)**-Scott Haskell, 225 Cherry Tree Lane, Walterboro, South Carolina 29488 (843/538-6641)(Fax: 843/538-4039).

**District No. 8 (Michigan, Indiana, Ohio & Kentucky)**-Robert Bakalar, 5930 E. 1028 N., Demotte, IN 46310 (219/345-3352) (Fax: 219/345-3362). E-mail: [BobEBak@aol.com](mailto:BobEBak@aol.com)

**District No. 9 (Wisconsin, Iowa, Illinois, Missouri, Minnesota, North Dakota, South Dakota, Nebraska & Kansas)**-Thomas Cleary, 20 N. Wacker Dr., Suite 1032, Chicago, Illinois, 60606 (312/236-3456)(Fax: 312/236-0701). E-mail: [tcleary@iatselocal2.com](mailto:tcleary@iatselocal2.com)

**District No. 10 (New York, New Jersey)**-John K. Hill, 171 East Side Drive, Ballston Lake, New York, 12019 (518/399-2085)(Fax: 518/384-1817). E-mail: [IATSED10@aol.com](mailto:IATSED10@aol.com).

**District No. 11 (Ontario, Quebec, Prince Edward Island, Nova Scotia, New Brunswick & Newfoundland)**-Cheryl Batulis, 54 Baycroft Lane, Aurora, Ontario, L4G 4R2 (905/726-8668) (Fax: 905/713-1496) E-mail: [iatsedistrict11@sympatico.ca](mailto:iatsedistrict11@sympatico.ca)

**District No. 12 (Manitoba, Saskatchewan, Alberta & British Columbia)**-Barney Haines, 202-128 James Avenue, Winnipeg, Manitoba, Canada R3B0N8 (204-943-4634) (Fax: 204-943-8394). E-mail: [i.a.d12@allstream.net](mailto:i.a.d12@allstream.net)

**District No. 14 (Florida, Puerto Rico, U.S. Virgin Islands)**-Kimberly Bowles, 5385 Conroy Road, Suite 200, Orlando, Florida, 32811 (407-422-2747) (Fax: 407-843-9170) E-mail: [kabowles@iatselocal631.com](mailto:kabowles@iatselocal631.com)

**NEW MEMBERS**

**UNITED STATES HOUSE OF REPRESENTATIVES AND UNITED STATES SENATE**

**ARIZONA**

Harry E. Mitchell  
*(Democrat, District 5)*  
Gabrielle Giffords  
*(Democrat, District 8)*

**CALIFORNIA**

Jerry McNerney  
*(Democrat, District 11)*  
Kevin McCarthy  
*(Republican, District 22)*

**COLORADO**

Douglas L. Lamborn  
*(Republican, District 5)*  
Edwin G. Perlmutter  
*(Democrat, District 7)*

**CONNECTICUT**

Chris Murphy  
*(Democrat, District 5)*

**FLORIDA**

Gus Bilirakis  
*(Republican, District 9)*  
Kathy Castor  
*(Democrat, District 11)*  
Vernon Buchanan  
*(Republican, District 13)*  
Timothy Edward Mahoney  
*(Democrat, District 16)*  
Ron Klein  
*(Democrat, District 22)*

**GEORGIA**

Hank Johnson  
*(Democrat, District 4)*

**HAWAII**

Mazie K. Hirono  
*(Democrat, District 2)*

**IDAHO**

William T. Sali  
*(Republican, District 1)*

**ILLINOIS**

Peter Roskam  
*(Republican, District 6)*  
Philip G. Hare  
*(Democrat, District 17)*

**INDIANA**

Joe Donnelly  
*(Democrat, District 2)*  
Brad Ellsworth  
*(Democrat, District 8)*  
Baron Hill  
*(Democrat, District 9)*

**IOWA**

Bruce Braley  
*(Democrat, District 1)*  
David Loebsack  
*(Democrat, District 2)*

**KANSAS**

Nancy E. Boyda  
*(Democrat, District 2)*

**KENTUCKY**

John A. Yarmuth  
*(Democrat, District 3)*

**MARYLAND**

John Sarbanes  
*(Democrat, District 3)*

**MICHIGAN**

Tim Walberg  
*(Republican, District 7)*

**MINNESOTA**

Timothy J. Walz  
*(Democrat, District 1)*  
Keith Maurice Ellison  
*(Democrat, District 5)*  
Michele Marie Bachmann  
*(Republican, District 6)*  
Amy Klobuchar  
*(Democrat, Senate)*

**MISSOURI**

Claire McCaskill  
*(Democrat, Senate)*

**MONTANA**

Jon Tester  
*(Democrat, Senate)*

**NEBRASKA**

Adrian Smith  
*(Republican, District 3)*

**NEVADA**

Dean Heller  
*(Republican, District 2)*

**NEW HAMPSHIRE**

Carol Shea-Porter  
*(Democrat, District 1)*  
Paul W. Hodes  
*(Democrat, District 2)*

**NEW JERSEY**

Albio Sires  
*(Democrat, District 13)*

**NEW YORK**

Yvette D. Clarke  
*(Democrat, District 11)*  
John Hall  
*(Democrat, District 19)*  
Kirsten E. Gillibrand  
*(Democrat, District 20)*  
Michael Arcuri  
*(Democrat, District 24)*

**NORTH CAROLINA**

Heath Shuler  
*(Democrat, District 11)*

**OHIO**

James D. Jordan  
*(Republican, District 4)*  
Charlie Wilson  
*(Democrat, District 6)*  
Betty Sue Sutton  
*(Democrat, District 13)*

Zachary T. Space  
*(Democrat, District 18)*

**OKLAHOMA**

Mary Fallin  
*(Republican, District 5)*

**PENNSYLVANIA**

Jason Altmire  
*(Democrat, District 4)*  
Joe Sestak, Jr  
*(Democrat, District 7)*  
Patrick J. Murphy  
*(Democrat, District 8)*  
Chris Carney  
*(Democrat, District 10)*  
Bob Casey  
*(Democrat, Senate)*

**RHODE ISLAND**

Sheldon Whitehouse  
*(Democrat, Senate)*

**TENNESSEE**

Dave Davis  
*(Republican, District 1)*  
Stephen Ira Cohen  
*(Democrat, District 9)*  
Bob Corker  
*(Republican, Senate)*

**TEXAS**

Nick Lampson  
*(Democrat, District 22)*

**VERMONT**

Peter Welch  
*(Democrat, District 1)*

**VIRGINIA**

James Webb  
*(Democrat, Senate)*

**WISCONSIN**

Steven Leslie Kagen  
*(Democrat, District 8)*