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# IATSE OFFICIAL Bulletin

SECOND QUARTER, 2008

NUMBER 620

## IATSE

### Looking Back With Pride, Ahead With Resolve

### A Clear and Present Vision of 14 Years of Progress

# LATSE OFFICIAL Bulletin

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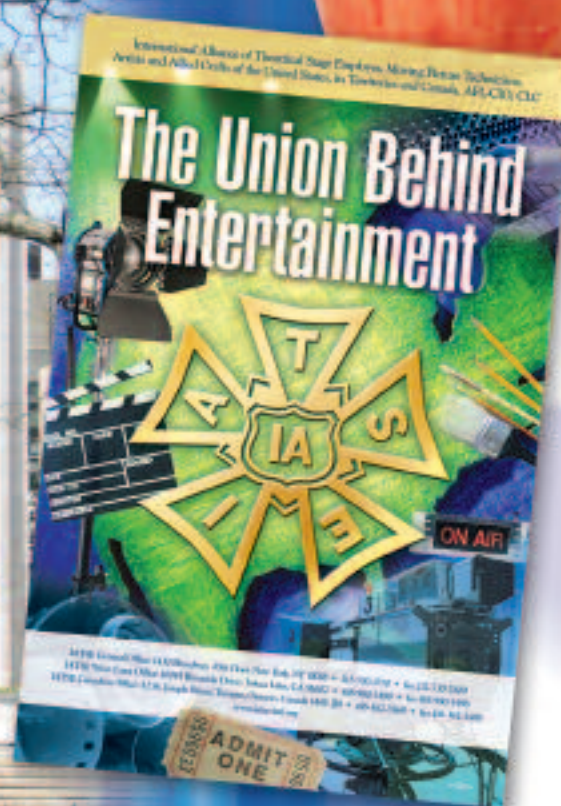
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## BULLETIN AND PHOTO SUBMISSION GUIDELINES

Please send your Bulletin submissions to bulletin@iatse-intl.org

All digital photos should be taken with a camera that is at least 3 megapixels or higher, and set on the highest quality/resolution setting.

JPEG or TIFF file formats only please.

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



## 2008 Elections— Get Involved

As you read this issue of the Bulletin the summer months are upon us and we can finally all hope to enjoy some great sunshine. As you enjoy your summer, I also ask you all to keep in mind the goals we must set and focus on leading into the U.S. Presidential Election in November. We have seen an unprecedented primary and caucus season that started with Super Tuesday on February 5th. The primary and caucus voters in every state in the United States may never have been looked at so closely and counted on so much by the candidates in this race for the White House.

Towards summer's end we will see the Democratic National Convention called to order in the "Mile High City" of Denver and we will have some members and staff from the IATSE who have been elected to serve as Delegates or Alternate Delegates to the Convention. There is no doubt that the Party had two very strong candidates who campaigned tirelessly for nearly two years. However, coming out of the Convention in August, we must stand together and be certain that our voices are heard loud and clear on November 4th.

It has been admitted and agreed by many that the United States is experiencing a recession and our working class citizens are doing their best to survive - with fuel prices increasing nearly every day, the cost of health care getting harder and harder to manage, the Pension Protection Act of 2006 that has created more difficult challenges in contract negotiations, foreclosures on homes, a war that is lasting longer and costing more than anyone could have imagined, and the list goes on. The Administration we have had in Washington since 2000 has put additional pressures on the labor community through the Department of Labor, the National Labor Relations Board, the Internal Revenue Service, and other agencies, so that our goals of providing the best representation to our members have become more difficult to meet. Additionally, we in the entertainment community have experienced work stoppages last year that put very real and harsh financial burdens on many of our members, burdens that many are still struggling to overcome.

Our participation in the political process in this country is always important so that we may collectively elect legislators who are friendly to working people across this land. This is a difficult time, but it's also a hopeful time, because we have a chance to bring about real change for ourselves, our families, our fellow union members, and other hardworking Americans throughout the country. With new leadership in Washington, we may be able to finally fix some of the laws that have been hurting us for years, and enact new legislation that will give workers a fair shot at improving their lives.

I encourage all of you to be part of the process by registering to vote, getting to the polls and helping others get there as well. Get involved!

### OFFICIAL NOTICE

This is to advise that the regular Mid-Summer Meeting of the General Executive Board is scheduled to be held at the Westin Gaslamp Quarter, 910 Broadway Circle, San Diego, California 92101 at 10:00 a.m. on Monday, July 28, 2008, and will remain in session through and including Friday, August 1, 2008. 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 the meeting must make hotel reservations with the Westin Gaslamp Quarter by calling the hotel reservations department at 619-239-2200 or 1-800-WESTIN-1. Guest room rate for the IATSE is \$249.00, single or double occupancy, plus applicable taxes. In order to ensure that you receive the preferred room rate established for our meeting, you must identify your affiliation with the IATSE.

Reservations can also be made through the IATSE Web site ([www.iatse-intl.org](http://www.iatse-intl.org)).

Cut Off Date: July 3, 2008

The Stage Caucus will be held at the Westin Gaslamp Quarter on Sunday, July 27, 2008 at 9:00 a.m. in the Plaza Room. Representatives of Stage, Wardrobe and Mixed locals are welcome.

## The Importance Of Affiliation

One of the agenda items during a recent AFL-CIO Secretary-Treasurer's conference was a report on the success of the Solidarity Affiliation Campaign that was initiated by the AFL-CIO Executive Council in early 2006. The goal of the campaign was to increase the affiliation levels of local unions with both their State Federations and Central Labor Councils.

Of the fifty-four affiliates in the AFL-CIO, the I.A.T.S.E. was ranked second in terms of the percentage of total members that our local unions had affiliated with the various State Federations. The final percentages of affiliated members at the Central Labor Council level have not yet been made available, but I have no doubt that I.A.T.S.E. local unions will once again be leading the way when those numbers are released.

When the campaign first began, President Short assigned International Representative Dan Mahoney to act as a liaison between the AFL-CIO, the office of the General Secretary-Treasurer and our local unions with the goal of achieving one hundred percent affiliation.

Article Nineteen, Section 22 of the International Constitution and Bylaws mandates that all local unions, with the exception of Special Department local unions, "shall secure and maintain affiliation with their respective State, Provincial and Central Labor bodies of the American Federation of Labor and Congress of Industrial Organizations or the Canadian Labour Congress". Based on our initial review of the affiliation rates at the launch of the campaign, most of our local unions were already aware of their constitutional obligations and were affiliated. However, some local unions were not affiliated with one or more of the required bodies and rectified the situation once the International contacted them.

Being in compliance with the International Constitution and Bylaws is of course a very good thing, but affiliation with these bodies also makes a positive impact on the lives of our members and their communities. Affiliation at the State, Provincial and Central Labor Council level is an extremely effective way to build influence in the communities in which our members live and work. These bodies bring different unions together to assist each other with job actions, participate in political and working family issue campaigns, lead lobbying efforts with local and State/Provincial governments, and finally, they often coordinate assistance campaigns in communities in times of crisis.

While affiliation is an important first step, it is only when the affiliates become active that State, Provincial and Central Labor bodies can be truly effective. Many of these bodies will be holding important summer meetings over the next couple of months and I encourage you to attend.



### MARK YOUR CALENDAR

With the 66th Quadrennial Convention only slightly more than a year away we are beginning to receive inquiries as to the dates. The convention itself will run from Monday July 27, 2009 to Friday July 31, 2009 with District meetings taking place the weekend prior and the mid-summer meeting of the General Executive Board taking place from Monday July 20, 2009 to Friday July 24, 2009. The convention property is the Walt Disney World Dolphin Hotel in Orlando, Florida.

### QUARTERLY REPORTS

As a reminder to all local union Secretaries, Article Nineteen, Section 7 of the International Constitution and Bylaws mandates that Quarterly Reports are due no later than thirty (30) days following the end of each quarter. Therefore, the 1st Quarter Report for 2008 was due no later than April 30th and the 2nd Quarter Report for 2008 will be due no later than July 30th.

# 38th Annual Scholarship Winners

The Trustees of the Richard F. Walsh/Alfred W. Di Tolla/Harold P. Spivak Foundation have announced the winners of the annual scholarship offered to children of IATSE members. They are: Cody Boyce and Louisa R. Levy. Cody is the son of Christopher Boyce of Local 839 (Animation Guild & Affiliated Optical Electronic

and Graphic Arts, Hollywood, CA). Louisa is the daughter of Jeffrey Alan Levy of Local 728 (Motion Picture Studio Electrical Lighting Technicians, Hollywood, CA). These two extraordinary people have excelled in their endeavors, delighting and inspiring others with their natural gifts and determined hard work.



Cody Boyce

Cody comes from a family of artists, conversant in the languages of dance, graphic design, and animation. From these beginnings he has developed as an artist in his own right, with a love of painting dominating pursuits that include musicianship, academics, and performance. He has met the challenges of the classroom with the same "straight A" focus that has brought success in his creative endeavors. He has been characterized as highly intellectual, patient, and astutely observant, known in the classroom for artful interpretations and in-depth analysis. A quietly brilliant young man who does not try to be everyone's best friend, Cody offers the best of himself while seeking the truth that leads to great art. He plans to attend The Cooper Union for the Advancement of Science and Art in New York City in the Fall, majoring in Visual Arts.

Louisa's stellar presence and genius for performance has created a problem for her advisors: how do you describe a person who amazes you? Some use ALL CAPS, some use exclamation points (!), and all strive to find a way to say that she is unique in her poise, drive, dedication, and personal values. A motivated student, she has aced her exams even while taking on college-level courses in Calculus, History, and English. Passionately devoted to the performing arts, she offers dance classes to at-risk children through Santa Monica's Children's Lifesaving Foundation. She has played leading roles in her High School's productions of *Hello Dolly*, *Guys and Dolls*, and *A Midsummer Night's Dream*. She plans to attend Columbia University in the Fall, majoring in Theatre.

The IATSE congratulates Cody and Louisa on their many accomplishments to date, and wishes them every success in the next phase of their journey. Good luck!

Those IA members with children now attending their senior year of High School should review the scholarship information on the following page. We encourage you to become candidates for the 39th Annual Awards.



Louisa R. Levy

# 39th Annual Scholarship Awards of the Richard F. Walsh/Alfred W. Di Tolla/ Harold P. Spivak Foundation

The Trustees of the Richard F. Walsh/Alfred W. Di Tolla/Harold P. Spivak Foundation are pleased to offer two scholarship awards each year in the amount of \$1,750.00 totaling \$7,000 over a four-

year period. Counting the year 2009 awards, the Foundation will have had as many as 51 scholarship recipients. This year's awards will be granted to two high school students graduating in 2009.

## WHO IS ELIGIBLE?

The rules of eligibility for the 39th Annual Scholarship Awards of the Richard F. Walsh / Alfred W. Di Tolla/Harold P. Spivak Foundation state that an applicant must:

- a) be the son/daughter of a member in good standing of the IATSE;
- b) be a high school senior at the time of application; and
- c) have applied, or about to apply for admission to an accredited college or university as a fully matriculated student, which will lead to a bachelor's degree.

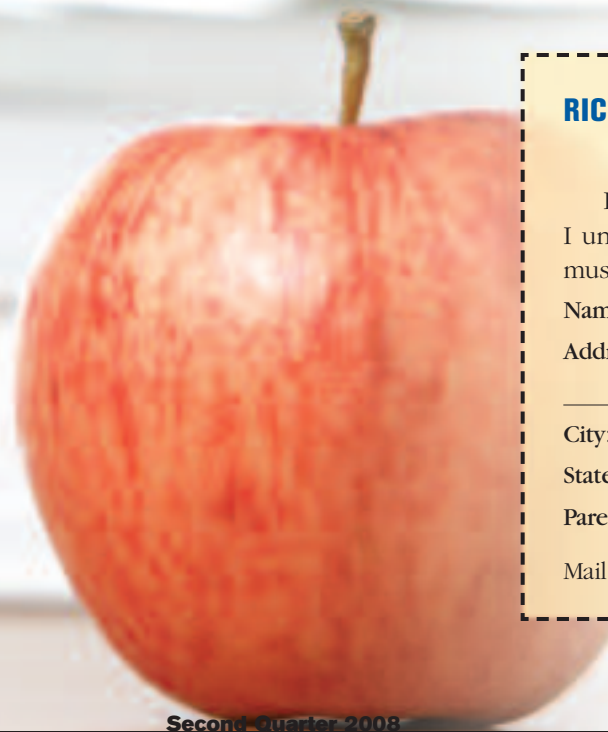
## HOW TO APPLY?

1. An application is to be requested by completing the coupon below and forwarding same to the Foundation at the address below or go to the IATSE's Web site ([www.iatse-intl.org](http://www.iatse-intl.org)) and download the application.
2. The application is then to be completed and returned to the Foundation Office.
3. A complete copy of the applicant's high school transcript is also to be submitted to the Foundation.

4. The record of scores achieved by the applicant on the Scholastic Aptitude Test, College Entrance Examination, or other equivalent examinations may also be submitted, either by the student or by the testing organization.
5. Letter(s) of recommendation may also be submitted for inclusion in an applicant's file and will be accepted from any of the following: Teachers, Counselors, Clergy, Community Service Organizations, employers, etc.

## DEADLINE?

The deadline for filing all of the above required materials with the Foundation is **December 31, 2008**. The winners of the scholarship awards will be notified by the Foundation in June, 2009, and will be announced in a future issue of *The Official Bulletin*.



## RICHARD F. WALSH/ALFRED W. DI TOLLA/HAROLD P. SPIVAK FOUNDATION REQUEST FOR APPLICATION

Please send me an application for the 39th Annual Scholarship Awards. I understand that this request itself is not an application and that the application must be completed by me and filed with the Foundation.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_ Zip: \_\_\_\_\_

Parent(s) Name/Local Union No.: \_\_\_\_\_

Mail to: IATSE, 1430 Broadway, 20th Floor, New York, NY 10018 • Telephone: 212-730-1770



Metropolitan Opera House

# A Family Affair

by DAVID GEFFNER

The first time John Diaz walked into the Metropolitan Opera House during the daytime, the house manager asked him who he was and where he was going, even though Diaz had worked at the Met for nearly six years. Three decades later, I'm following Diaz, the assistant head carpenter (aka the "night gang boss"), through a maze of prep and rehearsal rooms a few hours before the debut performance of *La Fille du Régiment*, looking for somewhere to do an interview. Diaz slides into a table in the cafeteria. But it's filled with workers preparing for the dinner rush, and louder than the rehearsal onstage. He heads for his break room, but the peace there only lasts a few moments before the room fills up with stagehands coming in off the changeover from the rehearsal to the evening performance. After negotiating more

hallways and riding more elevators, we end up in a tiny, cramped office on B level (the Met has seven floors above the stage, and three A, B, and C floors below) that Diaz calls home. We hunker down into chairs, as Diaz, an affable man in his mid 50's with salt and pepper hair, smiles. "This is a different place at night, after everyone's left. It's a lot more...quiet."

Quiet is a relative term at the Met. Anyone who's had the unique opportunity to see the night gang in action has been treated to a sensory experience that is as acoustically dynamic (loud) as any grand opera. Here's the routine at the only opera house in the world that works around the clock, churning through four to five operas in repertoire, six nights (and two days) a week: Moments after the curtain drops, a few dozen stagehands begin to strip thousands of pounds of scenic

elements, most of it made of steel rising 60 feet into the air, down to the ground faster than you can say *La Bohème*. The adrenaline is intense, with call and response communications echoing around the building like birds in flight. Behind the stage, at the interior loading dock, teamsters off-load the next evening's show from trucked-in containers to three more IA stagehands hauling the sets off to one of the wings. Later on, around 2 a.m., the night crew will pre-set scenery onstage for an opera to be rehearsed in the morning and performed later in the week. Did I mention the part about them hauling the most current show (typically three or four truckloads of scenery) down to C level on an open-ended lift, being careful not to "bury it" in the building's Rubik's cube-like arrangement? There are also the five electricians (led by assistant

head George Harvey, Jr.) that are solely dedicated to helping out the night gang. They power up electric chain motors to pull scenery flats into the air, and run the wagons and hydraulic lifts on the stage. Meanwhile, another team of stagehands rolls and stores ground cloths with military precision, while, later on, a "second line" will descend into the "drop cut", a 4-foot x 70-foot trench used to store soft goods on hangars that can lower some 23 feet. It's an impressive piece of choreography that runs straight through the night (without breaks) at a pace most theaters take weeks, even months, to achieve. Presiding over it all is John Diaz, Sr. or his assistants, Pat Graham or L.A. Hernandez. Diaz has been leading the Met night gang longer than anyone ever has, 26 years, and is the last of the first-generation of Diaz family members to have worked at the Met, which included his older brothers Albert, Steve, Paul, Eddie, and Robbie.

Not that anyone should worry about the Diaz family association with the Met ending once John retires: Steven A. Diaz (John's nephew) is the master carpenter and Steve's brother, Anthony, is the assistant head carpenter, stage left. Paul Diaz's two sons, Paul, Jr. (PJ) and Danny, work with John on the night crew, while John's daughter, Jennifer, is the night crew shop steward. People say there's not a piece of scenery that's moved through the Met in the last five decades that a Diaz hasn't touched, dating back to before the Met left its original location at Broadway and 39th St. (across the street from the building that is now home to the General Office). While familial roots at one facility are not uncommon in the New York City stage trade, the Diaz family, which came to the opera house after being longshoremen on the Brooklyn docks, may be as close to royalty as stage-

hands get, simply by virtue of the theater they've called home for nearly half-a-century.

A little bit of history: The Metropolitan Opera House opened in 1883, three years before a group of sailors-turned-stagehands who worked there,

founded the union that would later become the International Alliance of Theatrical Stage Employees. Subscribers who funded the Met included names like Astor, Vanderbilt, Roosevelt and Morgan; the most famous operatic singer of their era, Enrico Caruso, per-



John Diaz, with daughter, Jennifer.



Night crew for the production, *La Fille du Régiment*

formed more times at the Met than he did at all of the world's other opera houses combined. More than a century later, the Met is still the busiest opera house in the world, performing roughly 240 shows each season and welcoming more than 800,000 fans in person, and millions more around the globe via its radio, satellite and HD television broadcasts. Backstage the numbers get even more amazing, as IA crews move more than 108 tons worth of scenery through the building in any given week. By way of comparison, that's like taking apart, storing, and reassembling ten DC-3 airplanes every six days from September to May. Aircraft that, by the way, is constantly being rebuilt and repositioned by a team of designers, who are not always on the same page.

"When this building opened [at Lincoln Center in 1966], it was supposed to be large enough that a night crew wasn't needed," John Diaz explains. "But as the shows got bigger, and the scenic units changed from wood to steel, many with self-contained hydraulics and electric, a night crew became a necessity. *Bobeme* just went dead [closed for the season] and we did 11 truckloads of scenery out and three trucks in, during one night. We had an opera last year called *Il Trittico* that had a single scenic element, a steel bridge, which weighed almost six tons." Diaz grins: "Nothing is the same from night to night at the Met, and we like it like that. It keeps everybody busy."

Busy is an understatement if you talk to veterans on the day

crew. Twenty-year stagehand Omar Osorio, an assistant carpenter who has never worked anywhere but the Met, calls the night shift "heavy and demanding," noting that "guys really have to pay attention" because of the speed and volume of the work. "They don't have to be as precise with setting the stage," says Osorio, "because they're not working with the creative and technical teams, like we are during the day. They're a much leaner unit with dedicated tasks that aren't as vulnerable to change." Head flyman James Pizzo has worked at the Met since 1975. He says the shift to three-dimensional scenery, with seven shows in-house at once, has put pressure on the night gang to work through enormous space constraints. Talking about the Diaz work ethic that permeates through the facility, Pizzo nods emphatically. "I was hired by John's older brother, Sebastian (Steve) and he set the tone for the speed, efficiency and toughness that's been passed down through the years. I don't know how other houses do it, but here at the Met, the carpenters set the schedule and run the stage. You can't have grand opera without grand scenery." Osorio agrees, noting that he can always spot new stagehands, because they'll often stop in their tracks and look up, overwhelmed by the size and scope of the task at hand. "An old-timer told me that once upon a time the sets were made of wood and the men were made of steel," laughs Osorio. "Now the sets are steel and the men are shredded down like

**Night Electrician William Green (left) and George Harvey, Jr., Night Crew Head Electrician.**

wood, because [the work] is so challenging."

Over time there have been other changes. With the advent of High-Definition television broadcasts of Met operas into more than 100 movie theaters, stage crews must treat every piece of scenery with kid gloves, lest the blemishes be revealed to a worldwide audience. There are also more women on the crews. Female carpenters, like night gang shop steward Jennifer Diaz, 26, have been welcomed into the male domain. "I got my union card last September and the day after, the crew voted me shop steward," Diaz relates. "If there's an issue, the shop steward has to fight with the boss, and the guys know I have no problem with that at all," she laughs. That doesn't mean carrying the Diaz name guarantees any favoritism. In fact, it's usually the opposite result, given the high expectations. "I work doubly hard at this job," insists Diaz, who first visited the Met when she was two months old in her father's arms. "I'm a female stagehand, who doesn't want, for a minute, to let my family name down." Even those on the production crew evince respect for the night gang. Ray Menard worked briefly on the night crew when he first came to the Met twenty years ago as a stage manager. He recalls John Diaz calculating his strengths and weaknesses a few minutes after Menard hit the stage. "Of course, I knew which drop and flat went with which opera because I was a stage manager," says Menard. "But I'd never handled scenery before, so they limited that part of my time for the safety of everyone!" Menard says the Diaz family has provided a "seamless transition" of job responsibility over the years, mainly because each family member has understood the strengths, and more importantly, the limitations of the facility, so well.



"Nothing is the same from night to night at the Met, and we like it like that. It keeps everybody busy."

-John Diaz

Despite the potential for workload burnout, Menard says he's remained at the Met for 20 years because of his fondness for his colleagues throughout the building. "These people are my professional family," he adds. "I really love working with them."

Given the working life at the Met – long hours, nights, weekends, and road trips when the company tours – the friendships fostered backstage don't end when the opera goes dark. Ben Ruggiero has worked on the night crew for 26 years. I talked to

him at 1 a.m. on a catwalk sixty-eight feet in the air, clearing pipes, and scenery flats from *La Fille du Régiment*. He said his children grew up with his boss [John Diaz]'s kids, and now offspring from each clan work at the Met. "Generations of our families have been coming together socially for years at the Diaz house, for barbecues and Christmas parties," says Ruggiero. "Either by circumstance, or choice, the line between work and friendship at the Met never really ends." Assistant night carpenter Pat Graham seconds those thoughts. He has worked at the Met for 33 years, 27 of those years on the night crew, a shift he says afforded more time to see his children grow up. L.A. Hernandez opted to work nights for similar reasons. "Day crew heads come in at 8:00 a.m., and don't leave until the show ends at 11:00 p.m.," Hernandez points out. "Guys on our crew can take their kids to school most mornings, and sit down with them for dinner before they go to work." Graham,



Clearing Carpenters Ben Ruggiero (left) and James Carlson.

a powerful and squat man with tattoos running down both arms, says that while it may be a physical grind, working nights was a decision he made years ago in the interest of his own family. Graham was hired by John Diaz's older brother, Steve, who is Graham's uncle by marriage on his mother's side, and says he looks back fondly on Diaz clan functions, and how "everyone always ends up talking shop." He says John's older brothers, Steve who retired in 1996, and Paul who retired in 2001, along with Eddie, who still works on Broadway, stay in the loop like they never left. "After all these years," Graham chuckles, "our wives can't believe we spend our free time talking about the Met."

Following John Diaz around the theater he has called home for nearly 40 years is like eavesdropping on a conversation among old friends.

Whether it's chatting up a food service cashier, or visiting with general manager Peter Gelb, Diaz wears the pride of his Met service like a second skin. "John's job is doubly tough," notes master carpenter Steve Diaz, "because of his dedication to the Met and to his work with the local." [John Diaz is the longest serving Chairman of Trustees of Local One (12 years), as well as Chairman of the Technology Committee, which encompasses all education opportunities for Local One members. In addition, Diaz is Chairman of Local One's Budget and Shop Stewards Committees, and Co-Chairman of the Safety and Health Committee.] "His team runs flat out every night just to ensure I walk in each morning with the stage exactly as I ordered," says Steve. "If he falls behind, then it steamrolls throughout the day: the rehearsal is delayed, and there are more costs later in over-

time. I look at the night gang, as well as the stage and service crews, as legs of a marathon relay. To keep this place running at such a grueling pace, everybody has to pass the baton along." Grueling perhaps, but you'd never know it from watching John Diaz work the strike of *La Fille du Régiment*, on what is, by all accounts a fairly "quiet night" at the Met. Moments after the house clears, the banging and shouting begins. Diaz walks with purpose, checking in on each small team of stagehands. Like a seasoned commander covering the battlefield, he fires off questions about the night's progress, and never seems to break a sweat.

"Safety is our biggest concern at the Met," Diaz says loudly over the din, as units are pulled apart, and rolled swiftly across the stage. [Survival tip #1: maintain peripheral vision and heed the warning tones before the lifts rise.] "We tell everyone that scenery can be fixed, but people cannot. So if something's coming down, don't try to be a hero and get yourself injured. Just get out of the way." About 30 minutes into the strike, I ask Diaz if he's on schedule, and he says he won't even worry about that until 2:30 a.m. His priority is getting the stage cleared so the Vari-Lites, lowered down on pipes, can be stripped and the day electricians, who are now into overtime, can go home. Of course, Diaz still has to worry about getting two containers of *La Fille du Régiment* off the stage and out onto trucks, while also bringing in three containers of tomorrow night's show, *Satyagraha*, to mount on the left-hand wagon. That has to happen without moving Wednesday night's show, *Un Ballo in Maschera* (which is in the way) downstairs, where the day carpenters will start building next week's show, *La*

"That's my union out there.  
That's my family" -John Diaz

*Clemenza di Tito*, in the morning. "Piece of cake," Diaz cracks. Ultimately, the night gang boss says, his team's work is about helping out the stage crews during the day. "If we bury a show behind five tons of scenery," he continues, "and props or electric need that one piece that's on the bottom, then they'll have to spend five hours out of their day digging it out, and everyone's behind schedule. My guys are concerned with getting their jobs done as fast as they can, and rightly so. But as the night crew chief, I have to be thinking about the other departments, as well as my own team."

Even long-time Met employees express amazement at how well the system works, given the volume that rolls through the house. "Expect miracles!" might well be the rallying cry the Diaz family has instilled into the stage crews over the years, and, indeed, the miraculous not only occurs, it's built into the schedule. "There's a moment that happens whenever *La Bobème* is performed," John Diaz concludes, with a big smile on his face. "And it has nothing to do with the singers, the supers, or the orchestra at the Met. We do the changeover from Act I to Act II as a scene change, and it takes about 60

seconds. The curtain closes on the garret, with a few performers singing from the rooftops. We pivot the garret set out on the left-hand wagon, and bring in the right hand wagon, which is a full street scene of Paris and some 400 people. When the curtain opens again, the audience sees the change and erupts in applause, every time, without fail. Not a word has been sung, not a note has been played: they're clapping for the stagehands executing a full act change in one minute. I've seen it hundreds of times, and it still makes me proud. That's my union out there. That's my family."



The Night Gang - from left to right, sitting: Howard Davidson, Pat Valentino, William Bell, Dennis Abbeton, James Coonan, Jr., Daryl Smith, Gene Varian, Jr., James O'Connor, Sean Varian. Standing: James Carlson, John Diaz, Jr., Michael Hermgles, George Harvey, Jr., Ronald Lynch, L.A. Hernandez, Arthur Bartnet, David Segda, John Diaz, Sr., Joe McCormick, Robert Campbell, Terrace Miller, Scott McGovern, James O'Neill, Keith Carlson, James Graber, Robert Geer, Steve Berd, William Greer, Kristina Miller and Jennifer Diaz.



## Jersey Local Secures Newark's Arena

In November, Local 21 secured a 3 year contract with the new Prudential Center Arena in Newark, New Jersey. Bon Jovi opened up the arena with 10 concerts in November, followed by 2 sold out concerts of Hannah Montana.

**Wardrobe Crew for Hannah Montana, left to right: Debbie Whitehead, Hannah Montana (Miley Cyrus), Sharon Stas & Stefanie Marletta.**

**Below: Crew from Hannah Montana concerts**



## ORPHEUM THEATRE HOUSE CREW WITH SENATOR HILLARY CLINTON

Senator Hillary Clinton took time out of her campaign schedule for a photo op with the House Crew of the Orpheum Theatre in San Francisco, California on February 1, 2008.

**Pictured, left to right: Local 16 members Mike Chadwick (Flyman), Jim Wright (Head Electrician) Senator Hillary Clinton, Robert Corso (Head Props), and Joseph Crowley (Head Carpenter).**



## SECOND ANNUAL BUFFALO FILM FESTIVAL HONORS "THE NATURAL"

Studio Mechanics Local 52 participated in the Buffalo Niagara Film Festival (BNFF). This week long international film festival and market is open to the public, filmmakers, and entertainment industry professionals, which took place from March 24 - 29, 2008 at various venues around the Buffalo-Niagara region.

The theme of this year's festival was the 25th Anniversary of the movie, "The Natural," which was shot in Buffalo 25 years ago.

**From left to right: Local 52 Grip Jim Fallon, Local 52 Regional Representative John Scardino, Jr. and Local 52 Propman Bob Battaglia.**



## Local 21 Honors Longtime Members

At Local 21's annual party in February, three members were honored for 25 years of service to the IATSE and the Local.

From left to right: President Mike Stas (presenter), Brothers Dave Paterson and Tom Brennan. Not in attendance was Brother Bruce Pollock, who was also honored.



## BUFFALO-NIAGARA FALLS LOCAL HONORS 25 YEARS OF SERVICE

This picture was taken at Local 121's membership meeting where 25-year pins were presented to the following members, from left to right, first row: David Fox, Vince Bonura, Jim George. 2nd row: Vice President John Wrobel (presenter), Robert Brown, Greg Ferrand, Mike Scardino, Sr., and President Robert Gardner (presenter).





## Know Your Labor Law

Fifty years ago, on March 29, 1957, James Sparks, then a young robust steelworker, was working at his job as a plating tank operator. While lifting a heavy steel form to be plated, Mr. Sparks injured his back. He ultimately needed surgery for a herniated disc, and was left with a 25% permanent disability. Despite his injury, Jim Sparks needed to work and informed his employer that he was ready, willing and able to return to his job. Although Sparks' demand was supported by the opinion of his doctor, the company felt there was something incongruous in putting back to work an employee who just was awarded a permanent disability, and so it refused to reinstate him. Left without support from his employer, and with a young family to feed, Mr. Sparks turned to his union for help.

The union filed a grievance on Sparks' behalf. Although the company refused to arbitrate the grievance, neither Mr. Sparks, nor his union gave up, and a court order was sought to compel arbitration. Ultimately, Mr. Sparks' case became one of three landmark labor law cases collectively known as The Steelworkers Trilogy. These Supreme Court cases, decided on the same day, June 20, 1960, consist of three separate opinions written by Justice William O. Douglas. These cases establish the principles that place labor arbitration pursuant to a collec-

tive bargaining agreement in a most favored light in American jurisprudence. In these three Steelworker cases involving three different major heavy industrial employers, the Supreme Court fashioned the basic dispute resolution rules by which we in the labor community still live.

The rulings of the Steelworkers Trilogy have become core labor law. First and foremost is the now well established acknowledgement that a collective bargaining agreement is not a like a commercial contract and is not to be treated as though under "ordinary contract law." Rather, the arbitration procedures found in a collective bargaining agreement is a furtherance our national federal labor policies. The grievance machinery, including arbitration, under a collective bargaining agreement is at the very "heart of the system of industrial self-government." As Justice Douglas points out, in the commercial case, arbitration is the substitute for litigation, but in labor relations "arbitration is the substitute for industrial strife."

In the Trilogy it is emphasized that the grievance procedure found in a collective bargaining agreement is a part of the continuous collective bargaining process. Arbitration is a matter of agreement, and a party cannot be required to submit to arbitration any dispute if there has not been an agreement to arbitrate, but the collective bargaining agreement is such an agreement. As the parties have agreed to submit their disputes to an arbitrator, it is the opinion of the arbitrator that they have bargained for. Therefore, Douglas opines that the courts have a very limited role to play in the process of interpreting a collective bargaining agreement. Further, so long as the decision of the arbitrator draws its essence from the collective bargaining agreement the courts are not to second guess what the arbitrator decides. In fact, the labor arbitrator's source of law is not confined to the express provisions of the contract, as the industrial common law – the practices of the industry and the shop – is equally a part of the collective bargaining agreement although not expressed in it. Douglas concludes: "So far as the arbitrator's decision concerns construction of the contract, the courts have no business overruling him because of their interpretation of the contract is different from his."

The grievance machinery in your collective bargaining agreement is the backbone of the contract. It is not only the vehicle for securing peace over industrial strife, for general-

ly the arbitration agreement is the quid pro quo for the "no strike – no lock-out" promises, it is the means by which you and your union can preserve and enforce your rights on the job. Every worker needs to be familiar with the grievance machinery in their contract. It's important to know how a grievance is defined under the terms of your contract, remembering that not every complaint or gripe is necessarily a grievance. It is critical to know the time limits for filing a grievance as expressed in the contract remembering that a failure to act in a timely manner can cost you the opportunity to enjoy your contractual rights. Take a lesson from James Sparks, when you have been wronged, don't give up, instead go see your shop steward and file a grievance. In every workplace, whether set, stage or convention floor, it is important for workers to know and understand that they have a means for expressing their voice to enforce their rights in the workplace, and it's the grievance machinery.

### WORKING AWAY FROM YOUR HOME LOCAL? DO IT THE RIGHT WAY.

Because of the cyclical nature of the motion picture and television production business and the wide range of incentives available throughout the United States and Canada, it is increasingly common for members to work outside of the jurisdiction of their home local union.

Common sense dictates that when you're a guest in another local union's jurisdiction that you are polite, respectful and act like a guest. The International Constitution and Bylaws requires that you seek permission to work in the jurisdiction of another local. Fail to do so and you may be surprised by a call from your own Business Agent recalling you home. Once ordered, failure to withdraw from another local union's jurisdiction leaves you open to charges being filed against you.

All of that said, most Business Agent's routinely approve necessary crew to be guest workers in their jurisdiction. It is generally when one assumes they have a "right" to work in another jurisdiction that problems occur. Sometimes individuals believe they have a right to work in another jurisdiction because it happens to be a right-to-work state. Whether a state has a right-to-work law or not, has no affect whatsoever on the IATSE's internal disciplinary policy. Right-to-work is no defense against violating the International Constitution and Bylaws.

Next time the phone rings with an offer for work out-of-town; be a thoughtful guest and pick up the phone and speak with the Business Agent of that local.

### EXTRA-CONTRACTUAL REQUESTS

The majority of feature film projects shot in North America are governed by agreements negotiated between the International and one or more multi-employer bargaining units. It is important that both the letter and spirit of these agreements be adhered to balance the employer demands against the union member's needs.

However, as thorough as both sides are considering all of the contingencies that may arise on a set, invariably situations may come about that is not adequately addressed by the agreement, or the existing contractual provision makes the situation onerous or unsafe.

Horse-trading on the set is as old as the industry itself. How many times has the producer come to your department and said, "If you give us X we'll give you Y in return. Don't worry, you'll still get the same amount or more".

It is important that when a situation occurs where interpretation and/or modification of the agreement are warranted that the Union be notified. Using the proper chain-of-command, department heads should notify the Steward of any "extra-contractual" requests. From there, the Steward communicates with the Business Agent, who in turn consults the International.

This protocol does two things:

First, it helps to identify recurring problems that are not adequately addressed in the agreement and should be included in the next round of negotiations.

Second, it prevents producer-implemented resolutions that could be cited by the multi-employer bargaining group in subsequent bargaining.



## USITT 2008 Conference & Stage Expo

The IATSE participated in the annual USITT Expo in Houston, Texas, March 19-22 2008. The USITT Annual Conference & Stage Expo is a focal point for performing arts and entertainment professionals. The Conference offers over 175 sessions featuring design, technology, costume, sound, architecture, management, engineering, and production.



Front row, left to right: Eddie McMahon, Local One Business Agent, Martha Mountain, USA Local 829 Mid-Atlantic Field Representative, USITT President Sylvia Hillyard Pannel, and USA Local 829 Western Region Business Representative Charles Berliner. Back row: International Vice President/Co-Division Director, Stagecraft Brian Lawlor and International Representative Mark Kiracofe.

### EXHIBITOR2008 - LAS VEGAS

EXHIBITOR2008, celebrating its 20th Anniversary, is the largest industry exhibition of trade shows, and even products and services. This year was even bigger – with a larger exhibit hall with more of the

industry's most impressive, innovative resources. The IATSE joined the over 300 suppliers in Las Vegas, Nevada, March 9 – 13, 2008.



From left to right: International Vice President/Co-Division Director, Stagecraft Tony DePaulo, Local 306 Assistant Business Agent Larry Aptekar, Local 306 Executive Board Member Rafael Cortes and Division Director of Tradeshow and Display Work William E. Gearns, Jr.

## Calgary Member Receives 50-year Awards



International Vice President/President of Local 212 Damian Petti with Brother Charles Hansen.

During a celebration held in recognition of his achievements as an IA member, Brother Charles Hansen was recognized for his prolific contributions to Local 212 by receiving his Gold Card and 50 year Membership Scroll. Congratulations were also extended on behalf of the International General Executive Board.

Brother Hansen served as the Local's Treasurer and Vice President from 1963-1984. He also served as the Chair of the Finance and Constitution Committees and on the 50th Anniversary Committee. During the ceremony, Local 212 President / International Vice President Damian Petti appointed Brother Hansen as Honorary Chair of the Local's 100th Anniversary Planning Committee.

### BROTHER DAVE TEEPE WINS ROSE AWARD

ROSE is an acronym for Recognition of Service Excellence. The mission of the awards program is to honor non-managerial hospitality employees who exemplify excellent customer service. These industry champions, through one-on-one or behind-the-scenes contact, positively influence a visitor's experience in Indianapolis. ROSE Award honorees are true goodwill ambassadors for their companies and the city.

Brother Dave Teepe received a ROSE Award this March for his work as Stage Foreman at Con-seco Field House. Along with being a good representative of the city, Dave is a positive representative to the Local of Indianapolis and the clients who work through Con-seco Field-house. Brother Teepe is a forty-four year member of Local 30.



Brother Teepe and Indianapolis Mayor Greg Ballard

## PAST PRACTICES

Collective bargaining agreements are more than written words on a page. The U.S. Supreme Court has held that in addition to the sections and articles reduced to writing, there are also implied agreements that are actually part of each contract. Most union members have heard the phrase “past practice” but few realize that there are strict criteria that must be satisfied for a course of conduct to be legally considered as such.

A policy or course of conduct must meet five tests to be considered a past practice by an arbitrator:

### 1. CLEAR.

The conduct must be unambiguous, and occur on a regular basis in response to the same underlying facts. For example, take the case of the workers being allowed a 15-minute break during each 4-hour call, even though the contract does not mention breaks. The Union must be able to present testimony at an arbitration that tells specifics on how long the break is, under what circumstances it was given, how often, etc.

**GOOD:** “In the morning, when the call was 8:00 a.m. to noon, we took a 15-minute break at 10:00. In the afternoon, we worked 1:00 to 5:00 and took the same kind of break at 3:00.”

**WEAK:** “Someone would usually notice how long we had been there, and we’d all get up for a few minutes if we felt like we needed a break.”

### 2. CONSISTENT.

The Union needs to show that the conduct happened with regularity.

**GOOD:** “Every single time I worked there, regardless of the production, we took a break for 15 minutes in the middle of the work call”.

**WEAK:** “I was pretty sure we were entitled to breaks. I think everyone usually took a break if they wanted one”.

### 3. KNOWN.

Both the Union and Management must know about the practice.

**GOOD:** “Of course they knew. The manager often joined us for a cigarette outside the stage door while we were on our break”.

**WEAK:** “How could they not have known?”

### 4. ACCEPTED.

Management and the Union accept a course of conduct if both allow the conduct to continue without objection. Failure to challenge a practice during collective bargaining also indicates acceptance.

**GOOD:** “During our last negotiations, the manager joked at 10 a.m. that it was time for our break, like always.”

**WEAK:** “They said they didn’t like it, but they didn’t stop it.”

### 5. REPEATED.

The conduct must occur frequently and apply to more than one employee. A course of conduct must have occurred over a substantial period of time, usually several years.

**GOOD:** “I have worked here since 1992 and everyone always took breaks.”

**WEAK:** “I assume that everyone took a break. I have no idea what they did when I wasn’t on the call.”

Simply defined, past practice is a course of conduct that is the understood and accepted way of doing things over an extended period of time. Thus, the practice is mutually binding and enforceable. Unions should be very careful when relying on past practice to protect conditions enjoyed by the workers they represent. A practice that is followed most of the time (known as a mixed practice) does not qualify as a past practice. Any claim regarding past practice must be carefully evaluated by the Local in conjunction with a qualified Labor attorney.

For further information on this topic, local officers may wish to consult the book, “How to Win Past Practice Grievances” by Robert M. Schwartz, available from Work Rights Press. This book was a source for some of the information in this article, and examines the concept of past practice in a detailed, yet highly readable way.

## STAGECRAFT MEETINGS ARE VALUABLE TO MEMBERS

The Stagecraft Department has been holding meetings with all Pink Contract employees in New York that work on Broadway. These meetings provide opportunities for workers to ask questions and share ideas with the Stagecraft Department. Also, from these meetings, representatives have been gaining a better understanding of how workplace and contract issues impact the membership. The meetings are held in New York, but are open to all Pink Contract employees throughout the United States and Canada. If you are a Pink Contract employee and wish to be notified about upcoming meetings please contact the Stagecraft Department. Send an email message to [stagecraft@iatse-intl.org](mailto:stagecraft@iatse-intl.org). Your name will be added to our email mailing list. This list is also used to send out a summary of each meeting after it occurs, so you can stay informed even when your work brings you far away from New York. Some of the topics that have been discussed recently include: Advance Pink Contracts; Training Contracts; and contracts for Replacements. There has also been discussion concerning payments of Health and Pension benefits to Replacements. General questions regarding the benefit funds have been addressed. Information regarding the salary and benefits being paid above scale by each producer for work calls, rehearsals, etc. is being shared to an unprecedented degree. The meetings have been very valuable in fostering solidarity and cooperation among Pink Contract employees, as well as bringing everybody up to speed and onto the same page.

## Modifying or Altering the Pink Contract:

The Stagecraft Department occasionally learns about modifications that have been made to the traditional Pink Contract independently, without any consultation, advice, or consent from the International. Often these modifications are made for non-Broadway-styled shows which travel both within the United States and abroad. Sometimes employees of traditional traveling shows are involved. The modifications may include changes to the way in which employees are compensated for hotels, per diem, extra sixths, or the seventh day in a workweek. Separate white contracts, or addendums to the Pink Contract, are used by the employers.

Please be advised that it is not within any member’s authority to modify the contract. The only parties that can modify the agreement are its bargaining representatives. These modifications consistently undermine the integrity of the Pink Contract. They also make the tracking of benefit contributions nearly impossible for the Benefit Fund. This adversely affects annuity, health account balances, and pension credits. In addition, side-deals make it difficult for the Funds to audit employers and ensure contract compliance, which also adversely impacts benefit fund accounts. Although the affected member may be happy with the end results, these modifications are fraught with problems which the member may not have contemplated.

The Pink Contract is an agreement between the employers and the union and, subsequently, the traveling members. Please be aware that the employers, although perhaps not competitors within the same specific industries, are always communicating with each other through common attorneys or the like about how they compensate their respective employees.

It becomes problematic for the Stagecraft Department to make contractual advances in the Pink Contract when the employer is better informed of the modifications our members are making than is the General Office.

If an employer is asking or requiring you to sign a document that modifies your employment under a Pink Contract, please do yourself and your fellow traveling employees a service by contacting the Stagecraft Department directly at the General Office, or by email at [stagecraft@iatse-intl.org](mailto:stagecraft@iatse-intl.org). Contact the Stagecraft Department before signing anything. It is against the law for an employer to deal directly with a member and negotiate inferior terms.

The Stagecraft Department is your representative and will always work in your best interest.



This is the crew of the 70th annual Carmel Bach Festival standing before the festival orchestra and chorus at the Sunset Cultural Center, Carmel, CA. Front left to right: Carey Beebe (Festival Tuner), Brother Erin Barlowe, Michael Becker (Festival Stage Manager), Bruno Wiel (Conductor), Local 611 President Ross Brown, Brothers Poco Marshal and Douglas Mueller, Sisters Melissa DeGiere, Tiffany Worthington and Julie Hagar, Brothers Alex Robertson, Bret Reyer and Tim Barefoot.

Production crew from the show "Jersey Boys" in Sacramento.



From left to right, representing Local 232: Rob Skelton, Paul Yager (Secretary-Treasurer), Garrett Hogerheide, Tim O'Neill, Gerald Stockman, Brenda Shepard (President), Ted Hodgen (Business Agent), Michael Dubin (Vice President), and John Laprade. The show was "Walking with Dinosaurs" at the Mullins Center, Amherst, Massachusetts taken on March 29, 2008.



Pictured here is the show and traveling crews of "CATS" on their 25th Anniversary Tour taken in Halifax, Nova Scotia of Local 680.



Pictured here is IATSE Local 15 crew for Tacoma Opera's 2008 production of *The Barber of Seville* at the Broadway Center for the Performing Arts, Pantages Theatre, Tacoma, Washington.

From left to right, front row: J.C. Wills, Jeff Lombardi, Bill Finch, Michael Brown, Ian Gardner. Second row: Jeff Turner, Jeff Clapp, Warren Crain, Kevin Krist. On stairs: Kelly Kirschenman, and Royce Baer.



Los Angeles crew from "Wicked".

# Looking Back With Pride...

Fourteen years ago, this Alliance was vastly different. At its most basic level – membership – it was 50 percent smaller than its current 111,000. Industry-changing milestones like a national camera local and more than fourteen hundred national contracts (including the creations of a Pink Contract for Canadian theater workers, and a first-ever Area Standards Agreement in the U.S. Motion Picture & Television Industry) hadn't even been envisioned yet.



Consider that in 1994 IATSE men and women in the Province of Quebec could not read their own union's main arm of communication, the Official Bulletin, in their native tongue. Or that by the close of that same year, the assets of the National Benefit Funds was \$175 million, compared to the \$560 million it is today. Prior to 1995, the West Coast Industry Health, Pension & Welfare, and Annuity Plans were almost four times below their present level of \$5.5 billion. There was no IA National Safety Committee or distinct departments within the Alliance. There were no low budget national agreements for feature films and no collective bargaining agreement with the premiere producer and distributor of cable television, Home Box Office (HBO). Even more startling, as 1994 came to a close, the governing arm of this Alliance was in financial jeopardy, counting only \$2.7 million in its General Fund and zero equity in real property to safeguard the union's future. Where is the General Office now? As of summer 2008, the Manhattan-based headquarters reckons more than \$40 million in reserves and ownership of two buildings, in two countries, totaling 17,000 square feet.

All of this boasting is not to say that the men and women of an earlier Alliance worked with any less zeal than those today. After all, it is, in the main, made up of the same individuals working today, with the same qualities we celebrate in the current membership: pride, continuity, and resolve. Charles Dickens, one of the most vivid chroniclers of working people, wrote in his opening to *A Tale of Two Cities*, that it was, "the best of times, it was the worst of times" – a way of saying that while the changes soon to befall his characters were profound, they also brimmed with the energy of better times ahead. This Alliance, some fourteen years ago, indeed throughout its history, has always been poised at the precipice Dickens described: it is always "the best of times" when a large international labor union is made up of a skilled workforce, malleable enough to embrace change. It can, however, be the worst

of times, when outside forces - supply side economics, rampant health care costs, labor outsourcing – conspire to challenge a nation's prosperity. What follows are merely the highlights of the many seismic shifts this union has experienced in the last two decades, changes that literally ensured its competitive health into the millennium and beyond. The sheer breadth of the gains made in Organizing, Contracts & Agreements, and Health, Pension Benefits and Annuity Plans (IAP) may surprise even the historians among us. It is, to be sure, a look-back with boastful pride, but implicit in so many milestones is the certainty that change will come again. Unity, flexibility and resolve were in the eyes of those who envisioned what the Alliance would look like in 2008. And it's clear that those watchwords must still be in our sights, for this generation of union men and women, and the ones yet to come.

by DAVID GEFNER

# ...Ahead with Resolve

# Organizing

The numbers speak for themselves. In 1993, IATSE membership was 74,000. Halfway through 2008 it is 111,000, a 50 percent spike over the last 15 years, despite some lean times in all sectors of the entertainment industry. There are not enough pages to recount each battle fought and won (and those still in progress). But there are a handful of examples that speak not only to the tenacious quality of IA organizing efforts, but also to its diversity. The Summer Olympics came to Atlanta, Georgia in 1996, and with it a flood of non-union labor intent on working the Opening and Closing Ceremonies, and related activities at Centennial Park and other venues. An Olympic Organizing Committee was formed to bring in scores of new members, who, along with Atlanta-based Local 927 workers, enjoyed superior wages and conditions during the Games' historic run. July 28, 1997 saw the creation of Mixed Local 494 in Puerto Rico. The membership drive on the island targeted commercial and low-budget productions and brought dozens of new workers, all covered by Area Standards Agreements in motion pictures and television, and the Commercial Production Agreement, into the IATSE family. Three years later, New York-based United Scenic Artists 829 returned to IATSE after more than eight decades. The union of costume, lighting, and set designers, scenic artists and allied crafts, voted overwhelmingly

to return to the IATSE umbrella, resulting in approximately 3,000 new IA members.

While still fertile ground, organizing in the Trade Show & Display division saw noticeable increases at the outset of this decade. Led by Local 838 in Salt Lake City, which counts 109 members dedicated to trade and display work, and other convention hubs, like Local 834 in Atlanta, and Local 835 in Orlando, with over 450 members, the swelling work rolls were hard-won in an industry where traditional IATSE jobs have been eroded by competing unions. Prior to the 2001 Chicago Convention, sports broadcasting technicians were represented by IATSE in just four markets, under five contracts. After the 2005 Honolulu Convention, new locals in cities like San Francisco, New York, Phoenix, Texas, Seattle and Chicago had all been chartered, with overall sports broadcasting con-

tracts increasing three-fold. Chartered three years ago at the behest of motion picture technicians frustrated with two provincial organizations that have claimed exclusive jurisdiction in the region, Local 514 in Montreal has secured impressive organizing gains in a remarkably short time. As of December 2007, the local has more than doubled its original ranks to 1,500 members. Local 514 increased the amount of film productions under an IATSE agreement by more 300 percent, with total payroll under IA agreements in 2007 nearing \$40 million. The local established its own health plan, and joined the National Retirement Plan of Canada. In 2007, contracts were signed with the region's two largest set construction companies, ensuring that for the first time ever, motion picture sets built in Montreal would be covered under an IATSE agreement, by Local 514 members.



President Short and General Secretary-Treasurer Emeritus Michael W. Proscia with Puerto Rico Local 494's Charter



United Scenic Artists Local 829 with IATSE Charter

**In 1993, IATSE membership was 74,000.  
Halfway through 2008 it is 111,000**

# Contracts & Agreements

It's mind-boggling to think that in 1993, there were only two national agreements across the entire Alliance. Today there are nearly 1,600, with the ink from more than a decade of contract firsts yet to dry. Low-budget theatrical features boomed in 1995, requiring multiple agreements on a per-project basis. That same year, Motion Picture Corporation of America (MPCA) signed the first-ever low-budget national agreement with the IA, covering films between \$5 and \$7 million. Eight years later, a successor agreement was negotiated, which included an expansion of budget ranges and a formula linking future budget increases to IATSE wages. In 1996, a breakthrough agreement was reached with the Association of Independent Commercial Producers establishing wages and working conditions for the production of television commercials; in 2007 the renegotiation of that agreement provided for the first-ever inclusion of theatrical wardrobe locals: 764 in New York City, 769 in Chicago, and 784 in San Francisco. The current number of signatories to the national commercial agreement, 777, is at an all-time high. 1996 also saw one of the world's largest producers and distributors of cable television, HBO Pictures, sign a collective bargaining agreement for the production of long-form programming. Terms applied to employees hired anywhere in the United States. Two years later, the first-ever

collective bargaining agreement with the Academy of Motion Picture Arts and Sciences was signed, allowing the Academy Awards telecast to be staffed entirely by IATSE technicians. Just before the decade closed, in 1999, the first-ever Area Standards Agreement was reached with the major studios, changing the way motion picture and television labor was hired outside the major production centers. The 13 Southeastern states covered in the original agreement included future production hotspots like Louisiana, Texas, and North Carolina. Over the years these term agreements would grow to include the entire United States, Puerto Rico and the U.S. Virgin Islands, facilitating an escalation in broad-based contracts with long-standing production companies and preventing competition among IATSE locals. Today, the Area Standards Agreement allows for the establishment of defined benefit pension, health and annuity plans that provide regular payments to Alliance workers throughout their retirement years.

New technologies, in the new millennium, brought on new negotiating challenges previous IATSE leaders never dreamed of: in 2001, a first-ever Digital Supplement to the Basic Agreement was hammered out, ensuring that motion pictures and television shot digitally (which, today, equal or surpass those shot on film) would fall under IATSE jurisdiction. In 2002, a one-of-a-

kind National Music Video Agreement was signed with the Music Video Producers Association. The landmark contract was executed with 58 signatories and provided protective terms and benefits for an industry that had been operating largely non-union throughout the country. A major development in the Stagecraft Division occurred in 2004, when a broad collective bargaining agreement was forged with Global Spectrum, a subsidiary of cable giant Comcast-Spectator. It began with Global Spectrum's senior management contacting the General Office to help facilitate a contract for a building they operated in Ontario, Canada. That seed blossomed into a larger Collective Bargaining Agreement that was later implemented by locals from Florida to Oregon, and all points in-between. The agreement introduced contributions to the National Benefit Funds for locals that had no benefit structure in place, and helped to revive dormant locals. Likewise for the introduction of traveling contracts ("light pinks"), which helped low-budget touring attractions in legitimate theater be staffed by IATSE labor. These flexible agreements synched with the International's strategy that the era of "one contract fits all" had long since passed. Light pinks ensured that road shows would be staffed by IA labor, and that their health, pension and annuity contributions would be collected.

**New technologies, in the  
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new negotiating challenges  
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never dreamed of.**



President Bill Clinton

# The General Office



UNI-MEI Director Jim Wilson

The role of the General Office in helping to bring the warring factions together cannot be understated.

If there is a single moment that defines the Alliance over the last fourteen years it may well have come in February 1998, when 93 percent of Local 600's membership loudly, and proudly voted for unification. No one will deny that the battle to forge a National Camera Guild was contentious and bruising. But equally true is how much better the three formerly divided locals – 644 in New York, 666 in Chicago, and 659 in Los Angeles - are ten years later. The role of the General Office in helping to bring the warring factions together cannot be understated. That truth was even validated by a New York District Court Judge's ruling that the merger was "in the better interest of the three separated memberships, without any malice or bad faith toward any one local." In 1997, the first-ever IATSE National Safety Committee was established, and six years later Local 600 member Tim Wade was appointed as its Chairperson. Wade had served on the Industry Wide Labor/Management Committee for nine years. To meet the challenges of several rapidly changing industries, IATSE Departments were established, in November 1998, in the areas of Stagecraft, Motion Picture and Television Production, Organizing, Trade Show and Display Work, and Canadian Affairs. In 1999, IATSE purchased a 13,130 square-foot building in Toluca Lake, CA, a stone's throw from the motion picture and television industry's biggest studios.

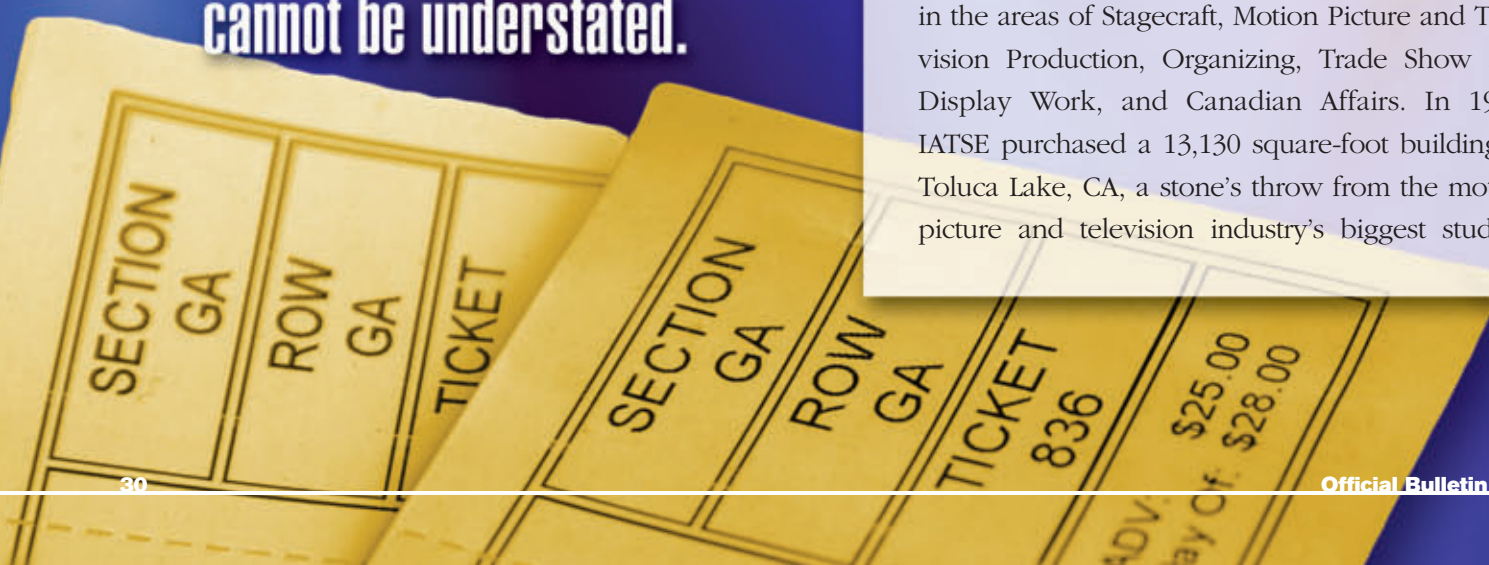
Six years later, a 3,800 square-foot building was purchased in Toronto, Ontario, to serve as the IA's Canadian headquarters. The year before the Millennium also saw the establishment of an IATSE Political Action Committee [IATSE-PAC], designed to support candidates for federal office who promote the interests of Alliance members and their locals in the United States. Federal law allows for unions to solicit voluntary contributions from members for their federal PACs, now common among labor unions. Only members of IATSE may contribute to the IATSE-PAC, with contributions screened for federal compliance.

In October 1999, in Berlin, Germany, the Management Committee of the newly merged UNI-MEI [Union Network International/Media Entertainment International] elected President Short to the position of First Vice President. MEI represents more than 130 trade unions around the world in the arts, audiovisual, cultural, entertainment and media sectors. The events of September 11, 2001 forever altered American life; to help speed relief efforts by New York City and State emergency responders, the IA General Office contributed \$50,000 to the World Trade Center Relief Fund. A special fund was created by the Walsh/Di Tolla/Spivak Foundation to provide assistance to Alliance members and their families suffering financial hardship as a result of the attacks. The

General Office donated \$10,000 into that special fund. Two years later, in 2003, the General Executive Board endorsed the establishment of its own Building Fund, to be used to purchase a building for the New York-based General Office. The dramatic improvement in the financial health of the International over the years has been vital to the overall success of the Alliance and its membership. In 1993, total assets in the General Fund stood at \$2.7 million; today it is nearly \$40 million and includes ownership of two buildings, in two major production centers, in two countries. Any legacy to be gleaned from the current Alliance administration must certainly reside in the diverse and successful personnel hiring executed by President Short in the last fourteen years.



Alliance for Economic Justice





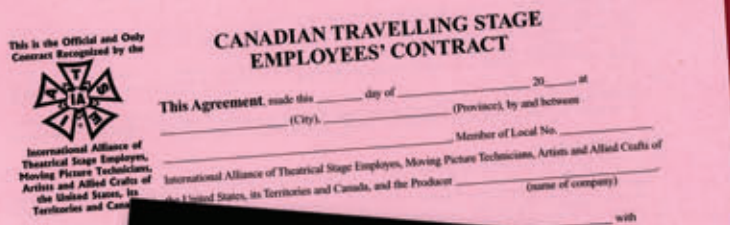
# Canadian Affairs

If there's one statistic worth noting about the Canadian wing of the Alliance since 1993, it is this: membership has tripled. Fourteen years ago, there were roughly 5,500 members across Canada, and today the Alliance counts more than 15,500. In 1996, the General Office began producing a French language summary version of The Official Bulletin for distribution to IATSE members in the Province of Quebec. In subsequent years, the International Constitution, and membership application forms were also translated into French. It's been eleven years since a Canadian version of the Pink Contract for traveling stage, wardrobe, projection, make-up and hair workers was first introduced. When they came onto the scene, the "Canadian Pinks" differed only from the standard Pink Contract in areas of benefits, holidays, and the grievance procedure. The mid-90's also marked the opening of a Canadian Office in Toronto, helping to link all IA locals in Canada, as well gov-

ernment, media, and the General Office in New York, with a central clearing point across Canada's broad expanse. Earlier in this decade, a National Canadian Retirement Plan was approved, with funding provided by the General Executive Board to retain legal counsel and consultants to help create a national plan that will allow Canadian locals to enjoy superior administration and significantly reduce management fees.

Other firsts for IATSE in Canada have included a Second International Vice President, the introduction of the Union Savings Benefits Program and an increase in the number of International representatives working with local unions. The unprecedented level of organizing in every region and craft in Canada has helped the Alliance take on a leadership role in the industries in which its members work. IATSE is now a vital participant in Canadian industry committees dealing with training, health and safety, and public policy. The many added resources gained in Canada over the last decade has made the IA ever more relevant to its existing membership there, as well as become more attractive to the

non-union work force. The common theme throughout the many victories in Canada stems from the level of cooperation between the local unions and the International, which has leveraged its added bargaining power to expand work jurisdiction across the many collective agreements.



President Short, International Vice President/Director of Canadian Affairs John Lewis and General Secretary-Treasurer James Wood in front of the Canadian Office.

**UNION SAVINGS**

# Health, Pension, Benefits & Annuities

Are there any issues that push buttons faster these days than social security and health care? No working American will be able to retire (or even count) on Social Security payments beyond the next decade, and with more than 50 million Americans currently without health insurance, precious few will even be able to afford to grow old. Thankfully, while the politicians have been fiddling, and the corporate leaders hoarding profits these last fifteen years, the Alliance has been very busy. New York City-based IATSE National Benefit Funds has experienced unprecedented growth and solvency, increasing employer contributions 163 percent from 2001 to 2006. Total assets in the Funds rose from \$175 million in 1993 to more than \$560 million today. In a five-year period, the number of plan participants jumped 209 percent, to more than 27,500 members. When a new executive team, led by Executive Director Anne J. Zeisler, arrived in 1994, staff was beefed up to more than sixty employees, necessitating the move into a 35,000 square-foot space, near the New York Public Library. The IATSE National Benefit Funds is comprised of multi-employer funds for pension, health & welfare, annuity, vacation and 401(k), and covers workers across all spec-

trums of the Alliance, from Broadway road shows in Indiana to low-budget films in Louisiana.

In 1993, the Industry Plans on the West Coast, which include health & welfare, pension, and annuity – stood at \$1.5 billion; today their cumulative value is more than \$5.5 billion, a gain of nearly 400 percent. Financial strength has made the MPIPHP the most rock-solid foundation for West Coast employees in the entire motion picture & television industry. The uncertainty of entering retirement years with only Social Security benefits has been lifted by defined and supplemental benefit plans that exceed any corporate 401(k) plans in the nation. During the period from 1996-2005, the IAP (Individual Account Plan) grew from \$308 million to \$1.67 billion, a gain of nearly 350 percent. Managed by investment professionals, with guaranteed employer contributions that have been collectively bargained, IAP allocations from residuals (from excess Health Reserves) during 1997-2001 totaled \$336 million, with \$88.2 million directed into the IAP in 2000 alone. In the defined benefit plan, the average monthly benefit received by new retirees in 2005 represented a 70 percent increase over the same monthly

benefit paid out ten years ago, with an overall year-to-year compounded increase in the Motion Picture Industry Pension Plan of 84 percent (compared to 1996 levels). Coupled with a Motion Picture Industry Health Plan that has remained on firm economic footing, continuing to provide no monthly premiums and extremely low co-pays despite a 135 percent rise in health care costs over the last decade, the growth and solidity of the West Coast Industry Plans has been a crowning achievement for the current IATSE leadership. We'd also do well to consider that when Wall Street tumbles, as it did in 2002, dropping 22.1 percent for the year, the IAP only fell 8.9 percent, blunting the S & P 500 Index losses by more than half! As economists flout predictions of a recession later this year, and times grow more uncertain, it's reassuring to think the various health & welfare, pension and annuity plans of the Alliance have only grown more solid with each passing year.



The various health & welfare, pension and annuity plans of the Alliance have only grown more solid with each passing year.

# A Clear and Present Vision

Change begins at the top. And, while he may be the last one to acknowledge his own contributions, few would deny that International President Thomas C. Short has been the irresistible force that has kept the IA relevant and thriving into a new century. Whether it was facilitating the merger of three divided camera locals, or ensuring that a handful of wardrobe workers could negotiate for their first-ever health and retirement benefits, Short, an IATSE member for more than forty years, has put his guts, passion, and reputation on the line on behalf of this membership. The Bulletin caught up with him in the IA's west coast office to talk about, what political handlers call, "the vision thing," and his fourteen years in office as President.

**BULLETIN:**

Did you feel like you had a mandate for change when you became International President in December 1994?

**PRESIDENT SHORT:**

I knew coming into office that there were a tremendous amount of changes that needed to be made, for a lot of different reasons. But the most pressing issue was improving the financial situation of this office [the International]. To me, it was, literally, a matter of survival. We had expenditures and people on payroll that were just not relevant to the way the union was doing business anymore, and our reserves had dropped to a dangerously low level. Just like a company has to make some hard choices to stay competitive, that's exactly what we had to do straight out of the gate.

**BULLETIN:**

So hiring and firing were your first priorities?

**PRESIDENT SHORT:**

Cutting out financial waste, and bringing on people who were effective was my first priority. We had reps on full payroll working cities where there was barely even an IA presence. We had segments of specific industries, like the commercial and music video areas of the motion picture and television industry, for example, that were not being organized at all. Do you know that today we have more than 90 percent of the film & television work in the United States locked up with IA labor? Obviously contracts like the first Area Standards Agreement, the national low-budget agreements, the Digital Supplemental to the Hollywood Basic, the AICP, and so forth, have been at the core of capturing large portions of a market that had been neglected. But the real story, in my opinion, was hiring the right people to make those contracts happen; and then paying them a competitive wage.

**BULLETIN:**

The face of this union, insofar as the reps, division directors, etc., is much younger than it once was. Was this part of your plan?

**PRESIDENT SHORT:**

I was in my mid-forties when I became President, so the youth push, if you want to call it that, was a natural extension of those I knew had talent. I wanted to surround myself with smart, aggressive people, who were even younger than myself and would inject some much-needed energy into this union. Not only with international reps and division directors, like Matt Loeb, Jamie Wood, Mike Miller Jr., and John Lewis, who are some of the smartest people you'll find, anywhere, but also with public relations and marketing, benefits experts, and writers, like yourself who have worked toward changing the perception of this Alliance in the minds of those who did not have generational ties to unions in their families.

**BULLETIN:**

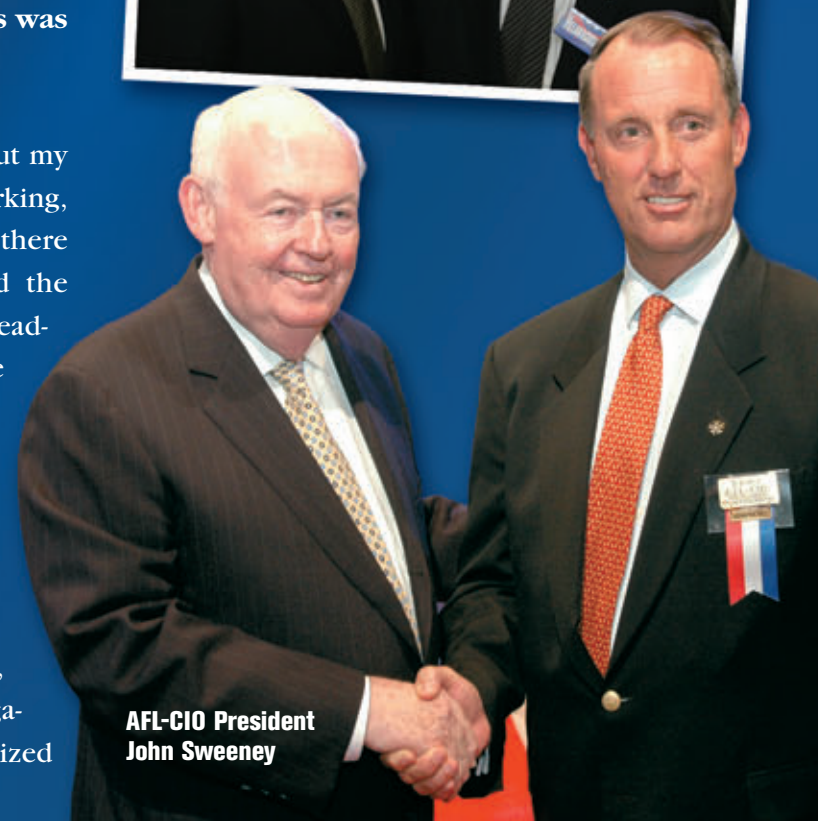
So changing the way the IA did business was always an imperative?

**PRESIDENT SHORT:**

I don't want to say anything negative about my predecessors because they were all hard-working, smart guys who loved what they did. But, there was no doubt this union was well behind the curve when I came on-board. I remember reading a headline back in the early 90's, in the L.A. Times, saying the IA didn't work any films under \$15 million, and I nearly fell out of my chair. My philosophy was that this long-standing practice of closing ranks to secure jobs was exactly the opposite of what was needed. I wanted to capture as much of the work, in each of our industries, as was possible. How do you do that? You organize groups of people you've never organized

before and you help to bring locals together, through mergers and the like, to better your negotiating position with these huge corporate employers. Once you've got numbers and leverage, you can push these big employers to sign long-term national agreements, because it's in their interests to have a skilled and stable labor force to draw upon.

Mayor of Los Angeles Antonio Villaraigosa



AFL-CIO President John Sweeney



Tony Lennon, President of BECTU

## A Clear and Present Vision (continued)

### BULLETIN:

Did that dovetail with your approach to contract talks? Trying to re-negotiate agreements before the threat of a strike became imminent?

### PRESIDENT SHORT:

No one wins in a strike, because neither side will ever recoup the monies lost when the work has stopped. Three years from now, the Writers Guild will represent fewer writers than they currently represent. That hardly sounds like the winning side to me. Furthermore, CBS licensed shows during the strike that were made in Great Britain

and Australia and are going to debut them as new series to American audiences; that sets a very dangerous precedent and it was all because the writers went on strike and CBS, which does not have its own library, went elsewhere for product. Now, this doesn't mean I'm espousing an: appease at all costs policy. The threat to strike is the absolute right of a union. But, just because you're holding certain cards doesn't mean you can be reckless. Re-negotiating agreements early is good for everyone: if employers are secure that their pipelines will keep flowing, then they'll put more work in the pipeline.

### BULLETIN:

Was helping to realize the merger of the camera guilds your biggest challenge?

### PRESIDENT SHORT:

Well, it's right up there (laughs). I mean, that was truly a war. You had three locals separated by geography, history and internal politics that were either afraid of change, or unwilling to recognize there's always more strength in numbers, especially when you're going up against these global conglomerates. It's much easier, with hindsight, to see how important the Camera Guild merger was to the overall health of the Alliance. But twelve years ago, there were still many people in this union who could not wrap their heads around the concept.

### BULLETIN:

You mentioned national contracts. What part did they play in your game plan?

### PRESIDENT SHORT:

They have been vital. Before the area standards agreement, IA locals outside the major production centers had to compete against each other for jobs. Producers crisscrossed the country and



The Honorable Richard Gephardt



Gerald Schoenfeld, Chairman of the Board, Shubert Organization

forced a dive to the bottom. They could sign one-off contracts, and decide what the market would bear, with regard to benefits, wages, and working conditions, while the locals held fire sales outside their buildings just to get the work! That all changed at the 1995 convention when I proposed that the national bargaining rights with the studios be handled by the International; from that point on we got to set the bar. We could make sure IA members working on projects outside the major production centers received benefits. In the Stagecraft area, the National Agreement with Global Spectrum, which is a division of cable giant Comcast, has been equally as important for benefit purposes. As Global Spectrum has expanded into secondary and tertiary markets, they have afforded many of our smaller local unions their first opportunity to participate in the IATSE National Benefit Funds. The Global contract has also proven to be the incentive to have these locals bargain benefits into their other contracts so that their members can start to qualify for healthcare or vest in the pension plan. It has exponentially expanded the number of participating locals in the plans and makes membership in the I.A. mean more than just a way to make a living. The "Pink Contract", which is also a term agreement between the International and the Broadway League, has had a major impact on the touring pro-

ductions, particularly since we negotiated the various types of contracts to address the budgetary constraints. Over the past several years we have included not only those productions emanating from the Broadway stage, but family shows, industrial shows, lower budget shows and the like. This has allowed for increased employment for our members and again provides them with benefits they would have otherwise not received.

### BULLETIN:

The payouts in defined and supplemental benefits have been phenomenal over the last eight years. Did you see that coming as far back as 1995?

### PRESIDENT SHORT:

My goal has always been to get every single member of this union into some form of a health, pension, and annuity plan. As for retirement benefits, this is an election year, and our next President will have to overhaul Social Security, lest it completely dries up. We've had good investment professionals managing the various plans across this Alliance, and there have been some good years on Wall Street. But, regardless of how much the IAP, for example, has grown, and it has exploded by more than 300 percent since I came into office, I've always maintained that one of the most basic things



General Counsel Steve Spivak



General Secretary-Treasurer James Wood

## A Clear and Present Vision (continued)

a union can do for its members is to protect their futures. Wouldn't you do the same thing for a member of your family? Wouldn't that person have a right to expect to be taken care of after they'd given everything they had to you?

### **BULLETIN:**

**Absolutely. But the general attitude toward labor unions, going all the way back to the Air Traffic Controllers strike, has been less than positive. Has this presented a challenge in moving forward your vision for this union?**

### **PRESIDENT SHORT:**

The public has been presented with this perception of union bosses as being greedy, and willing to steal and rob to line their own pockets. Of course, CEOs of corporations are never greedy, and never steal and rob from their shareholders, right? Quite honestly, the best organizing tool American and Canadian labor unions have right now is the insatiable greed of employers. And I disagree with your premise: I think the tide of perception has shifted and unions are seen more favorably now. People have come to realize: how do you support a family on an eight-dollar-an-hour job with no benefits? It's simply not possible.

### **BULLETIN:**

**Can you point to specific organizing triumphs that you are most proud of?**

### **PRESIDENT SHORT:**

The importance of USA 829 re-affiliating with the IA after some 80 years cannot be understated. We gained more than 3,000 new members, and recaptured a group of craftspeople whose skills are the envy of their industry. I'm proud that our membership has tripled in Canada, and that we organized like crazy in the province of Ontario. We brought in more than 1,500 new members in Montreal with the success of Local 514, whose members begged the IA to step in and organize film production in that area. I'm proud that we have made progress in sports broadcast television. Bringing commercial producers into a collective bargaining agreement was a huge success. There's not one single organizing victory, so much as a validation of the philosophy that opening up our union, rather than closing ranks, was the best course of action.

### **BULLETIN:**

**And yet some industries have been more challenging, from an organizing standpoint, than others; specifically Trade Show and Display work.**

### **PRESIDENT SHORT:**

I knew when I came into office that would be a very tough industry to make headway. Most people don't even know that at one time the entire trade show industry was controlled by IA labor. But through inattention, or parochialism, or whatever, that is obviously not the case. I would love to say we could capture the bulk of that market, even 50 percent, but the truth is that so many other competing unions - from the Teamsters to the Carpenters to the Steelworkers - have now gained a presence, that we don't have the numbers or the bargaining presence, like we do in motion pictures and television. We've made a lot of strides in trade shows and conventions, but we still have our work cut out for us if we want to turn the numbers around in a big way.

### **BULLETIN:**

**Well, if you're talking about overall membership since you came into office, the numbers have turned around in a big way; a 50 percent rise since 1993. Do you think we'll see those same numbers over the next 15 years?**

### **PRESIDENT SHORT**

It's hard to say. There are dynamics well beyond our control. And technology is changing so quickly, which plays a major factor. The [federal] laws have also become more cumbersome; the National Labor Relations Board has actually become a deterrent toward organizing. I will tell you that when I first came into office as president, I had a dream that if I could take this union to 100,000 members, acquire a building on the West Coast, and build up reserves in the treasury to \$10 million, then I would have made great strides. To now own two buildings, with a membership of more than 110,000 and some \$40-50 million in the treasury, means I have exceeded my goals. Will there be future challenges, like when I came into office? Absolutely. That's why it's impossible to put a number on where our membership will be fourteen years from now. What we can say is all the gains we've made in organizing, the national contracts, the tremendous growth in the benefits area, and on and on, have made this Alliance solid, stable, and secure for whatever comes our way. I truly believe that.





NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL
Vernon Cook January 9, 2008	One	Terence Shepherd September 18, 2007	44	Donald Degenhardt, Sr. March 18, 2008	504	Michael D. Gay December 24, 2007	700	Michael B. Lambert February 5, 2008	728	Joyce Carlson January 1, 2008	839	Nicole Pascal November 30, 2007	839	Trevor Williams February 14, 2008	891
Edward Griffenkrantz January 9, 2008	One	Jack Shugart December 8, 2007	44	Clyde Granger, Sr. February 18, 2008	504	Peter M. Germansen January 11, 2008	700	Andrew R. Schorr January 5, 2008	728	Alberto DeMello November 2007	839	Don Sheppard February 21, 2008	839	Gregory Jackson October 5, 2007	927
Selwyn Malin February 4, 2008	One	Patricia Smith March 22, 2008	44	Ernest Arcella July 14, 2006	600	Mark Hebdon May 15, 1993	700	Albert Todd February 24, 2008	728	Bertha Fallberg October 8, 2007	839	Thomas Southworth December 5, 2007	839	Charles Ard February 26, 2008	USA 829
Frank Proscia January 8, 2008	One	Michael Van Dyke March 19, 2008	44	Scott Berner February 19, 2008	600	Duane Hensel November 8, 1995	700	Harold Cubitt March 7, 2000	751	Mary Lou Ferguson October 16, 2007	839	Albert Stetter January 27, 2008	839	Virginio Cesa March 21, 2008	USA 829
Justin Zizes, Sr. February 18, 2008	One	Guy K. Eriksen April 2008	50	Robert Casey July 12, 2007	600	J. Paul Huntsman February 21, 2008	700	Helen Cullen January 19, 2008	751	Fernando Gonzalez December 8, 2007	839	David Stevens March 10, 2008	839	Harry Darrow December 30, 2007	USA 829
Fred Yunger January 30, 2008	5	Frank Proscia January 8, 2008	52	Terry Clairmont October 28, 2006	600	Neil Lawrence October 4, 2007	700	Brad Siniard February 28, 2008	767	Yoo Sik Ham January 14, 2008	839	Chiyoko Wergles February 21, 2008	839	Trevor Williams February 14, 2008	USA 829
Robert Gubbins January 4, 2007	13	Earl Steiner March 16, 2008	52	R. Michael Delahoussaye November 8, 2007	600	Maggie Ostroff February 4, 2008	700	Charles Swan October 6, 2007	767	Edward Hansen December 11, 2007	839	Brian A. Williams March 25, 2008	871	Robert Mirvish June 24, 2007	ATPAM
James A. Lewis August 14, 2007	16	Gustave A. Taubert January 26, 2008	52	Michael Ferra March 4, 2007	600	Carl H. Pingitore February 23, 2008	700	Alicja Cichomska February 1, 2008	769	Florence Heintz October 16, 2007	839	William McKibbin March 7, 2008	873	Ronald Wicknick January 17, 2008	ATPAM
Phillip Spurgeon January 12, 2008	31	Michael Tromer February 29, 2008	52	Edward Ivins November 27, 2007	600	James Rich April 22, 1992	700	Marion Geist December 2007	798	Richard Hoffman October 30, 2007	839	Harry Ross February 26, 2008	873	Donna Stubbs March 31, 2008	B7
Robert Bateman January 3, 2008	33	William E. Hoskins October 24, 2007	54	Benjamin Jaffeson October 31, 2007	600	Walter Sampson November 15, 2007	700	David Buffa February 1, 2008	822	Brice Mack January 2, 2008	839	Paul Theodore March 14, 2008	873	Rosemary Pomponio December 1, 2007	B30
Daniel D. Haight March 20, 2008	33	Rafael Gomez December 30, 2007	59	George Lussow October 11, 2007	600	Leon Selditz May 13, 1993	700	Naomi Barnhart February 6, 2008	839	June Nam February 24, 2008	839	Richard Lyons January 20, 2008	873	Jean Marie Malone January 2008	B90
George Hekkers February 5, 2008	33	Steve Lovelace February 24, 2008	102	Louis Marcus November 17, 2007	600	Melvin Shapiro December 4, 2007	700	Vivian Byrne March 11, 2008	839	Thomas O'Loughlin October 26, 2007	839	Flavid Santarossa October 10, 2007	891	Lloyd Malenfant January 7, 2007	B173
Robert Lamont March 6, 2008	33	Bill Von DeBogart October 2, 2007	109	Robert Monk November 11, 2007	600	Joseph G. Sikorski December 1, 2007	700								
Lucien Mistrot October 15, 2007	39	John M. Donahue March 6, 2008	110	Albert Schirano December 3, 2007	600	Mary Ruth Smith January 28, 2008	700								
Christopher Foley February 1, 2008	42	John E. Smith January 9, 2008	110	Ron Smith September 30, 2007	600	Alan R. Splet December 1, 1994	700								
Louis Bertucci December 5, 2007	44	Bill Hipp February 25, 2008	140	William Wilson October 28, 2007	600	Leonard Marcus October 21, 2007	705								
Joseph Broker February 19, 2008	44	Edward P. Pettingill December 20, 2007	182	Leslie Ziler December 19, 2007	600	Shirley Crawford January 6, 2008	706								
Rodrick Cox February 16, 2008	44	Dean Erskine October 7, 2007	199	Paul D. Falconio February 27, 2008	631	Gus Le Pre December 30, 2007	706								
Joe Day January 27, 2008	44	Alison Ahrens June 20, 2006	209	Gerard Wegis February 5, 2008	632	Verita Thompson February 1, 2008	706								
Roger Delnegro January 15, 2008	44	James Campbell February 19, 2008	210	Ronald E. Atkins January 25, 2008	683	James Post March 18, 2008	706								
Alfred Di Sarro Jr January 26, 2008	44	Richard MacDonald March 27, 2008	210	Gregory A. Leon, Jr. February 21, 2008	683	Paul Bruce February 2, 2008	720								
Dick Durant November 29, 2007	44	Kenneth Koball July 2, 2007	220	Gerald Pierce March 4, 2008	695	William E. Chuma February 16, 2008	720								
Samuel Gamble February 21, 2008	44	Frances Banyai October 2007	306	James Pilcher February 25, 2008	695	Nicolette Conroy January 18, 2008	720								
Roger George December 14, 2007	44	Veronica Phelan December 9, 2007	306	C. J. Appel January 20, 1994	700	James Didier January 4, 2008	720								
Sam Gordon March 12, 2008	44	Wallace Swander March 8, 2008	476	Raymond Brennan March 19, 2008	700	Paul Kelsay January 7, 2008	720								
George Hardwicke January 10, 2008	44	Bryan Wright February 26, 2008	476	John Daniels January 2, 1993	700	Joseph Sabo January 18, 2008	720								
Robert Lowy December 28, 2007	44	Michael Tromer February 29, 2008	477	Robert L. Davis February 24, 1996	700	Roddy Pahl March 15, 2008	720								
John Mann December 12, 2007	44	Michael Walters October 10, 2007	477	Louis Debney April 8, 1986	700	John A. Leduc March 15, 2008	720								
John Riperti March 23, 2008	44	Edward R. Darr March 22, 2008	478	Kenneth C. Denisoff January 15, 2008	700	Carl Boles February 10, 2008	728								
Jesse Shapiro March 11, 2008	44	Charles Whotton November 2007	489	Morton Fuchs April 9, 2007	700	James M. Kibbe February 11, 2008	728								

## THANK YOU

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.

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To give you a voice in Washington, the IATSE has established the IATSE Political Action Committee ["IATSE-PAC"], a federal political action committee designed to support candidates for federal office who promote the interests of the members of IATSE locals and to support a federal legislative and administrative agenda to benefit those members.

If your Local is interested in holding a PAC fund raiser or obtaining documented material regarding the IATSE Political Action Committee, please contact, **in writing**, Deborah Reid at the IA General Office, 1430 Broadway, 20th Floor, New York, NY 10018.

*Please complete this form and return it with your contribution to the IATSE General Office. Thank you.*

**YES!** I want to support the IATSE-PAC and its efforts to make the voices of IATSE members heard in Washington. I enclose my voluntary contribution to the IATSE-PAC of:

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