



CONSTITUTION AND BY-LAWS

of the
Affiliated
Property Craftspersons
Local No. 44



of the International Alliance of
Theatrical Stage Employees,
Moving Picture Technicians,
Artists and Allied Crafts
of the United States, its Territories
and Canada
A.F.L. - C.I.O., CLC

October 2024

RATIFIED

YOUR LOCAL 44 OFFICERS AND REPRESENTATIVES

WORKING HARD FOR YOU AND THE UNION

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NEWS REEL

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SUBMISSION GUIDELINES

Local 44 Newsreel accepts submissions in person, by mail, or by email (preferred). All submissions are subject to review and approval.

Written submissions should be checked for accuracy and spelling by the author. Local 44 Newsreel takes no responsibility for errors in member submitted content.

Please include names of all persons pictured in submitted digital and print pictures to be eligible for publication.

Submissions are subject to revision and editing when necessary.

Local 44 Newsreel offers no guarantee that any submission will make it to print.

NEXT DEADLINE:

Dec 1st

E-mail newsreel@local44.org

Mail

Newsreel Submissions
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Register with Local 44's Website, www.Local44.org, for access to these great features:

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- Update Your Work History
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TOBEY BAYS

BUSINESS AGENT



"Getting jobs back and keeping them in California is one of the most critical matters plaguing our Hollywood entertainment industry."

Sisters, Brothers, and Kin,

We are proud and excited to announce the ratification of our newly revised Local 44 Constitution and By-Laws. The resounding support for progress was clearly demonstrated by the overwhelming majority vote in favor of these changes. The Constitution and By-Laws Committee dedicated nearly two years to updating the document, focusing on modernization, compliance with International and Department of Labor regulations, and enhancing member participation opportunities. This achievement is a significant milestone that ensures a more modern, transparent, and inclusive union for all of us.

As member engagement and internal organizing remain priorities, we concluded our recent series of multi-craft town halls at the end of September. The dialogue at these town halls between department heads, different crafts, and various departments is unmatched, as it allows members to understand the common concerns and pinch points everyone faces. These conversations enable collaboration and strategizing to address key issues, collectively improving our work environments, negotiations, contract education, and cooperation within our departments to achieve our shared goals. We will continue these discussions and encourage all members to attend and participate.

In the face of dwindling work opportunities, supporting one another is more crucial than ever within the entertainment industry. Production levels have dropped significantly, with only modest signs of recent improvement. Following last year's strikes and ongoing

industry contraction, we understand the frustration and stress many members are experiencing as we look forward to a busier fall and new year. While we cannot compel productions to return to the desired level that would enable everyone to resume work, we are here to offer support and inform you of the community resources available. If you require assistance, please reach out to our Social Services Department.

Getting jobs back and keeping them in California is one of the most critical matters plaguing our Hollywood entertainment industry. While California currently has a tax incentive program, the outdated and lackluster amount does not compare to other states and countries. Addressing our tax incentive program is at the center of the California IATSE Council's (CIC) agenda as we ramp up our lobbying efforts to support candidates who champion our industry and workers' rights. As we move into the general election season this November, we advocate for members to vote for labor. Voting pro-labor at both the state and federal levels protects our unions, our pensions, our benefits, our working conditions, and our jobs, and will help our fight in Sacramento as we press for more tax incentives in California. Please do your research, get involved, support the IATSE Political Action Committee (PAC), and vote UNION!

In solidarity,

Tobey Bays

ANNIVERSARY MILESTONES

WE RECOGNIZE AND CONGRATULATE THE FOLLOWING INDIVIDUALS FOR THEIR YEARS OF MEMBERSHIP WITH LOCAL 44.

JULY 2024

OVER 50 YEARS

Gregory Villalva Jr. - Coordinator (56)
Eddie Surkin - Special Effects (57)

John Zemansky - Property Master (57)

Peter Albiez - Special Effects (58)
Kenneth Pepiot - Special Effects (58)

50 YEARS

Daril Alder - Property Master

Michael Hunter - Property Master

Irmgard Wohlers - Draper

35 YEARS

Anne Ahrens - Set Decorator
Christian Bachet - Propmaker
Charles Belisle - Property
Scott Blakney - Property
Steve Bouchard - Propmaker
Edwin Brewer - Property Master
Randy Childs - Coordinator
Ricardo Felix - Upholsterer
James Giese - Propmaker
James Henderson - Property
Trevor Holtan - Propmaker

James Jensen - Propmaker
Kenneth Jensen - Propmaker
John Kuni - Propmaker
Scott Leczel - Propmaker
Doreen Lehrhoff - Propmaker
Christian Lemer - Propshop
Scott Lynk - Coordinator
Richard McBee - Propmaker
Russell Nelson - Propmaker
Patrick O'Brien - Propmaker

Jeff Price - Propmaker
Randall Prochaska - Propmaker
Jeffrey Rand - Propshop
Daniel Rawson - Propshop
Chris Ring - Propmaker
Mike Sasgen - Propshop
Dan Sullivan - Propmaker
Michael Sullivan - Propmaker
Edward Terry - Propmaker
Robert Turk II - Special Effects & Propshop
Brian Walker - Coordinator

25 YEARS

Gregory Archibeque - Property
Andrew Bakerian - Property
Rob Evans - Property
Fred Keenan - Property Master

Michael Kocurek - Coordinator
Chris Kurumada - Property Master
Michael Lindsay - Property Master

Josefina Rezonable - Sewing Person
Thomas Sahli - Propmaker
Stephanie Waldron - Greens
John Wonser - Propshop

10 YEARS

Nigel Andrews - Property
Dustin Blankenship - Property
Trevor Callebs - Draper
Alejandro Cano - Propmaker
Jerry Carnett - Property Master
Christopher Coles - Set Decorator
Terry Frazee - Propmaker
Daniel Harris - Propmaker

Xylon Jones - Property
Attila Kiss - Property
Bradley Lattanzio - Greens
Gilchrist Macquarrie - Property
Christine Mitchell - Property Master
Siobhan OBrien - Set Decorator
David Ornelas - Propshop

Norbert Osborn II - TCR Property
Niles Padilla - Property
Stephen Preusch - Property
Benjamin Redgrave - Property
Rodolfo Rodriguez - Property
Franz Stahl - Property
Dimitri Timohovich - Propmaker
Michael Weisberg - Property

AUGUST 2024

OVER 50 YEARS

Michael Molen - Propshop (51)
Roy Arbogast - Special Effects (59)
Hal Bigger - Special Effects (59)
Lloyd Hardy Jr. - Propmaker (59)

Richard Helmer - Special Effects (59)
John "Larry" Roberts - Special Effects (59)
Thomas Ward - Special Effects (59)

David Kirk - Coordinator (60)
Conrad Krumm - Special Effects (60)
Richard Reseigne - Coordinator (60)
John Hudson Jr. - Property Master (63)

50 YEARS

Donald Elliott - Special Effects & Propshop

Bill Hassan - Propmaker

OPT-OUT NOTICE

To prevent your name from appearing in future anniversary milestone rolls,
please email your request with your full name and Union card number to newsreel@local44.org



ED MCCARTHY

SECRETARY - TREASURER

"I am happy to report that our new Constitution and By-Laws are being phased in according to the dates included in it."



Sisters, Brothers, and Kin,

I am happy to report that our new Constitution and By-Laws are being phased in according to the dates included in it. It is posted on our website and will soon be printed and available at the local.

Gone are day fines. You have ten days to pay your dues without penalty. After ten days, a late fee applies for the quarter. This encourages every member to accurately report their work and eliminates the need to go back and forth to the callboard before paying dues.

The quorum was lowered to 5 percent. I now anticipate that every GMM and most craft meetings will have quorums. The ability to have hybrid meetings was made permanent, not just a waiver to our old CBLs. We have refined our check-in process to speed up entry and, more importantly, to get an accurate count faster to conduct official business once a quorum is verified. Your board and reps are keeping their reports shorter to allow you more time to ask questions. We hope we are doing a better job explaining how to register and enforcing the rules for joining via Zoom. We need to be strict regarding attendance and remaining on camera so that our meetings meet, and continue to meet, the high standards required by International and Federal Labor Law.

The election process is nearly upon us. Gone are the petitions that required hundreds of signatures and figuring out how to slip onto studio lots. The GMM in January will be immediately followed by a Nominations Meeting, run by the Election Committee. Anyone may nominate someone, nominate themselves, or send a letter of nomination to the committee to be read at the meeting. No second is required. Paper ballots will be mailed to ensure compliance with DOL regulations, but digital voting will be instituted for Local 44 elections for the first time. The issue of filling midterm vacancies has been addressed and will allow members to participate in the process. All of these changes are aimed at opening the process and increasing participation.

The CBL Committee, Emily Ferry, and Tobey Bays all deserve our thanks for their tireless efforts to get this done for all of us.

In Solidarity,

ANNIVERSARY MILESTONES

WE RECOGNIZE AND CONGRATULATE THE FOLLOWING INDIVIDUALS FOR THEIR YEARS OF MEMBERSHIP WITH LOCAL 44.

AUGUST 2024

35 YEARS

Steve Blakney - Property Master
Christopher Fix - Propmaker
Scott Handt - Propmaker

Daniel Isackson - Property Master
Kevin Mangan - Greens
Robert McGovern - Propmaker
John Naehrlich - Set Decorator

Todd Overholtzer - Propmaker
Brian Swanson - Propmaker
Robert Wilkins - Coordinator

25 YEARS

Carla Curry - Set Decorator
Steven Doss - Propmaker
Andreas Gobor - Property

John Hill - Property
Mark Jameson - Property

John Jockinsen - Propmaker
Harry Lu - Property Master
Michael Sunga - Property

10 YEARS

Cameron Broder - Property
Casey Burr - Property Master
Luke Casey - Property

John Davis - Property
Ram Foulger - Property

Lesli Lytle - Property
Colin Rhoades - Propmaker
Mari Yui - Property Master

SEPTEMBER 2024

OVER 50 YEARS

Jon Belyeu - Special Effects (52)
Seiichi Kobayashi - Propmaker (58)
Trinidad Alarcon Jr. - Propmaker (59)

Dennis Butterworth - Greens (59)
Michael Combs - Greens (59)
John Hughes - Propshop (59)

Joseph Mercurio - Special Effects (59)
Patrick Moudakis - Property Master (59)
Gino Tomasino - Property (59)

35 YEARS

Eric Dessor - Propshop
Ruben Garcia - Propmaker

Brian Geary - Propmaker
Ross Harpold - Property

John Philpotts - Property
Greg Sanger - Property

25 YEARS

Richard Bain - Propmaker

Thomas Hamburger - Propmaker
Kathryn Orlando - Set Decorator

Andrew Rael - Property

10 YEARS

Jake Bowen - Propmaker
Marcella Brennan - Property Master
Philip Briggs - Property Master
Tenniel Chu - Property
John Collins - Property
Kyle Davio - Property

Rene Fresquez - Property
Ian Geronimo - Property
Christina Giovacchini - Property
Colby Giovacchini - Property
Jeff Locas - Property
Lianir Lopez - Property

Natasha Pirouzian - Property
Kyle Redman - Property
Molly Reiss - Property
Cheynea Schroeder - Property
Joshua Seffinger - Propmaker
Alana Shea - Property

WELCOMING OUR NEW MEMBERS

WE RECOGNIZE AND CONGRATULATE THE FOLLOWING INDIVIDUALS FOR JOINING LOCAL 44.

Nicolas Buzzerio
PROPERTY

Shawn Everett
PROPERTY

Samantha Gilmore
PROPERTY

Nicole Hicks
PROPERTY

Theodore Honich
PROPERTY

Erika Mitchell
PROPERTY

Kenneth Ojeda
PROPERTY

Steven Salazar
PROPERTY

Adam Varo
PROPERTY



RAY SCHREFEL JR.

P R E S I D E N T

"We look forward to many more opportunities to gather, celebrate our achievements, and continue building the solidarity that makes us stronger as a unified labor community."



Sisters, Brothers, and Kin,

I am proud to announce that the Constitution and By-Laws have been recently ratified. This process, driven by the active participation of our membership, highlights our collective commitment to building a stronger, more unified union. As we approach the upcoming elections for Local 44 Officers and Representatives, I urge you to review the candidates and ensure your voice is heard by casting a vote.

We've launched a "Get Out the Vote" campaign ahead of the upcoming presidential election, focusing on providing the resources and information necessary to help you make an informed decision. You can access these resources on the Local 44 website, on the homepage under the Constitution and By-Laws section.

On October 12th, we kicked off our 3rd annual IATSE All-In Mixer at Local 80 with an incredible turnout. Thank you to everyone who organized, attended, and donated to the PAC. This multi-local event provided a great opportunity for locals to connect, engage, and participate in a wide range of fun activities. We look forward to many more opportunities to gather, celebrate our achievements, and continue building the solidarity that makes us stronger as a unified labor community.

In Solidarity,

Ray Schrefel Jr.

A Conversation With: *Nancy Goodman-Iland* FOOD STYLIST

BY OLIVIA ORTEGA



Nancy Goodman-Iland was recently featured in the *RuthTalksFood Newsletter* in an article titled "Secrets of a Hollywood Food Stylist" by Ruth Stroud. Sister Nancy, a seasoned food stylist with 32 years of experience, has been a member of Local 44 since 2019. Her passion for both food and art has allowed her to thrive in the world of film and television, working on projects that range from hit series to Hollywood blockbusters.

How did you get your start in show business?

Initially, growing up, I wanted to be an actor since I grew up in Los Angeles. I attended California State University, Northridge, and majored in dance, then I switched majors to international business and then to art, with a specialty in the three-dimensional variety, namely interior design and set design. After college, I started working in the art department of the company that produced some of the top shows of the era—among them, "Golden Girls", "Empty Nest", "Nurses", "Herman's Head", and "Blossom".

I worked as a caterer on the side, doing food design for the prop department. One day, a contact called me because the food stylist on "Murder She Wrote" couldn't

make it. The original stylist had moved to Jamaica, and that's how I got my start. In 1992, after working on the final four seasons of the popular murder mystery series starring Angela Lansbury as Jessica Fletcher, my career as 'Food Stylist to the Stars' was launched.



Why is it essential to research authentic food presentations when working on historical films or representing specific cultures?

The food is a prop that needs to be from the exact time period or culture that is featured; otherwise, the audience gets confused when you take something out of context, and you've lost them. For instance, when you are doing a show from the 1950s, you do not want foods invented in 1992 like a brownie with peanut swirl. When I worked on the TV show "Murder She Wrote", there was a flashback scene to an 1852 wedding on a Virginia plantation. From my food history knowledge, I know that the look of the wedding cake changed around this time from a loaf cake to the tiered cakes as we know today. I ended up at the LA Library downtown to do my research (we didn't have the internet available that much back then), and I got lucky because after speaking with a librarian, she said she had a diary from a Virginian girl that dated back to 1852, and she describes her wedding. The cake was a tiered cake with patriotic swag icing design and a love cup on top!

How does the growing trend of food play a central role in storytelling to enhance narrative and visual appeal?

Food has become so popular and is an enhancement to storytelling. The audience wants to see the actors cooking

“ The influx of professional chefs, home cooks, master classes, etc., on social media is totally influencing food trends and the aesthetics of TV and food scenes. ”

a specific dish or setting out a festive dinner from a particular time period or their culture to add to the show's visual appeal. I started using the term 'Food as a Character' in 2005 on the TV show "Kitchen Confidential" starring Bradley Cooper. I spoke with the UPM and suggested that for a great media promotion, I would go on the promo circuit and do food demos and radio shows talking all about the food.



How do food stylists adjust their techniques for different platforms like film, television, commercials, and print, and why does each require a unique approach?

For film and TV, we are using real edible foods, with consideration of the actor's dietary needs and enough food for all the takes that the director is requesting. We need to have enough food for 16 (my magic number) re-takes for the hero actor, while the background will get one plate put in front of them for the whole scene, which needs to look good for 4+ hours.

Commercials are like mini films where the food is the star—they tell the story and sell the product all in 30 seconds.

For print, we only need to make one or two of the food products being featured; we need to pick out the best-looking of the foods we are featuring. The food is not always edible, and using special techniques, textures, colors, and height can give it a 3-D look because the camera sees everything in 2-D.

In what ways does food presentation help directors achieve their vision by ensuring the style, colors, and mood align seamlessly with the set design and character?

I work very closely with the property master, set decorator, and special effects to achieve the look and mood that the director is trying to achieve. By giving the actor the appropriate food to use as a prop and displaying it on dishes or props—like in the show "Based on a True Story"—we served individual raspberry cheesecakes that are made to look like a murder scene on a plate. In Jennifer Lopez's music video "Can't Get Enough", they wanted the dancing waiters to pull a cloche off a dinner plate revealing smoke coming off the food, and the director and production designer were thrilled with the look.

How are trends in social media influencing food styling in entertainment, and how does this affect the aesthetics of film and television scenes?

The influx of professional chefs, home cooks, master classes, etc., on social media is totally influencing food trends and the aesthetics of TV and food scenes. Shows like "Lessons in Chemistry", on which I was the food stylist, were the perfect show to showcase the food of the 1950s. Not only did I use original pastry techniques and a fabulous recipe, but we also used props like pie birds in the chicken pot pies and PYREX in the original colors. It is also fun to be able to see all the shows I've worked on available through streaming and on the internet from the 1990s and on for all 33 years!



For a closer look at Nancy Goodman-Iland's incredible work, visit her website, FoodArtLA.com, where you can view her reel, find recipes, and get a glimpse of her creative journey. You can also follow her on Instagram at [@FoodArtLA](https://www.instagram.com/FoodArtLA) and [@FoodStylisttotheStars](https://www.instagram.com/FoodStylisttotheStars).

A Conversation With: *Kimberly Leonard*

SDSA NOMINEE SET DECORATOR

BY CORINA SANDRU



Being recognized for her excellent work is nothing new to Sister Leonard, who is celebrating her second SDSA nomination for Best Achievement in Décor/Design of a Television Movie or Limited Series for Netflix's *Griselda*, following her 2022 SDSA nomination for Hulu's *The Dropout*. Her additional credits include *Jane the Virgin*, *Blindspotting*, *Counterpart*, and *The Crazy Ones*.

How and when did you get your start in show business?

I was working in the corporate world and looking for a change. There were a lot of big projects in Los Angeles, crew was in short supply, and I was offered an opportunity to start as a day player on a union show with a Local 44 permit. I jumped at the opportunity, with luck and timing on my side.

Set in the 1970s and 1980s Miami, yet filmed in Los Angeles, how did you pull together the look that defines Miami in that era?

Miami didn't look like the city we think of today. So lucky they chose to shoot in the Los Angeles area that resembled closely to what Miami looked like during that period and before the major influx of money that led to high rises and the cityscape as we now know it. Once you have the right location, that helps inform what direction you go with the interiors. That combined with character development, which we show through our contribution with Set Decorating. You layer that with what areas you are supposed to be representing (Palm Beach, Miami, Calle Ocho, etc.), economics, cultural influence, storyline/action, and it all comes together. Lots of research into the city's history and the 'movement' of Miami, different cultures, etc., it all combines into creating that additional character of Set Decorating that helps tell the story.



Describe the evolution of the sets through the 1970s and 1980s that was recognizable to the viewers.

I pulled inspiration from the period themselves. In America, the 1970s saw the rise of disco, yet still quite a bit of economic struggle. The 1980s were a time of excess, but also cultural changes, and influences. Combining those factors and reflecting them in the sets within furniture, shapes of glassware, patterns, colors of furniture shifting from browns/golds to brighter colors and patterns as time goes on. I was inspired by designers like Vera Neumann (1970's designs) and the move back

“You layer that with what areas you are supposed to be representing, economics, cultural influence, storyline/action, and it all comes together.”

to wood/recycled elements; Tony Duquette and Steve Chase for the 1980's vibes and their use of metallics.

How did you navigate Griselda's journey from rags to riches?

We needed to reflect a progression of wealth during Griselda's rise in her spaces. When she arrives in Miami, she and her children stay with a friend in a one bedroom, and as time goes on, she has many homes that get larger and more opulent. This is also a reflection of her rise in power. With each space, you can feel that the colors are getting a bit brighter, patterns and textiles are getting more aligned (indicative of her organization getting stronger and more organized), and in the final mansion shown, which is in the early 1980s, the golds, silks, Asian imports - it's all a culmination of 'she has arrived.' Griselda can get anything she wants and everything she has dreamed of. She is at the top of her game.



Once she's rich and powerful, what set pieces spotlighted her status?

In Griselda's final mansion, I have a pair of large golden foo dogs flanking her desk. Traditionally, they are used in front of palaces to guard against evil. It can be interpreted in two ways - which was the intent. Her organization is actually evil, which is ironic.... Or, she still feels the need for protection from people coming for her. Or maybe both. Additionally, the drapery work in all her mansions, the more money she made, the more decorated and extravagant they became, beautifully styled and installed by Warner Bros. Drapery.



Describe your favorite set on the show, and how it came together.

The Palm Beach mansion, the dilapidated one for sure. The idea behind it was that it was almost like a temporary hide out for Griselda. This home wouldn't show any evidence of her 'rise' through the furnishings, but the fact that she had access to it, and could start developing her army would reflect that. The furniture would have been left over from the owner who was perhaps a widower, and the mansion is now just 'in the family' but not visited or cared for. The items have that 'old money' Palm Beach look. Beautiful French furniture and tapestries, mixed with original designer rattan pieces that combine naturally in Palm Beach.

Of course, it takes a great team to pull off such an ambitious project, and I had the best: Lead Gary P. Dent, Buyers Liza Chenault and Tara Kocourek, Set Dressers Mike Anderson (Gang Boss), Mitch Myers, Randy Moliq, Jason Hatfield, Randy Ramos, Max Webb, Dave Baker, Christian Washburn, Josh Towers, Mitch Walters (On Set Dresser), Greg Dirado, and Set Decorating Assistant Amelia Cásarez.

NewsReel would like to thank Sister Leonard for taking the time to describe her amazing work on the show. Griselda can be streamed on Netflix.

SUPPORT YOUR LOCAL 44 SIGNATORY COMPANIES

KEEP YOUR BROTHERS, SISTERS, AND KIN WORKING!

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WARNER BROS. STUDIOS

IMPORTANT INFORMATION ABOUT RETIRING

If you are considering retiring, please contact the Local 44 Business Office or Social Services Department to notify them of your intention to retire. You will receive assistance with questions you may have regarding your retiree benefits and retirement status options you can qualify for with Local 44. Understand that retiring with Local 44 is a separate process from MPI. Retirement status through Local 44 will not be processed until you are fully retired through MPI and have begun receiving your Pension. Additionally, make sure the Social Services Department is aware of any new contact or beneficiary information.

You must choose your retiree status as outlined in the Local 44 Constitution. If you wish to continue to vote and have a voice in union affairs, you will be responsible for paying reduced dues to Local 44 and all per capita charges due to the

International and our affiliate organizations. If you prefer not to vote and participate in union affairs, you must request an IA Application (if qualified) for Retirement from the Business Office which will officially notify the International of your retirement. Please note this option takes 4-6 weeks to complete. If you select this "full" retiree status, you will have no financial obligation to Local 44 and/or the IATSE, but you will continue to receive some benefits including, life insurance, the Local 44 Newsreel, invitations to retiree events and co-pay reimbursements. If you choose to return to work in Local 44's jurisdiction you may have full retirement status reversed by the IATSE-one time only.

If you have any questions, please call the hall at (818) 769-2500 and ask for Social Services.

In Memoriam

Hand in hand, we recall the laughter and tears,
The shared journeys through the passing years.
United, hearts intertwined; in memoriam,
Our brothers and sisters, we find.

Lynne Albright
Set Decorator

Born: July 12, 1937
Joined: May 29, 1979
Died: July 10, 2024

Robert Dutton
Property

Born: March 9, 1951
Joined: January 29, 1974
Died: May 21, 2024

KC Fox
Set Decorator

Born: February 1, 1954
Joined: October 5, 1992
Died: August 28, 2024

James Kelleher
Propmaker

Born: July 21, 1941
Joined: May 10, 1976
Died: July 18, 2024

Dan Needham
Greens

Born: August 24, 1953
Joined: March 19, 1979
Died: September 11, 2024

Walter Stewart
Floorcover

Born: January 31, 1940
Joined: July 10, 1989
Died: July 18, 2024

William Coughlin
Propmaker

Born: March 2, 1938
Joined: August 24, 1964
Died: August 3, 2024

Dominic Varady
Propmaker

Born: November 5, 1952
Joined: January 29, 1991
Died: June 1, 2024

Steve DeSantis
Coordinator

Born: February 27, 1969
Joined: January 2, 1991
Died: October 1, 2024

Michael Larkins
Propmaker

Born: April 30, 1955
Joined: August 9, 1994
Died: May 11, 2024

Ana Lisa Quilty
Property

Born: October 1, 1965
Joined: September 9, 1998
Died: April 4, 2024

Bob Renna
Draper

Born: May 24, 1949
Joined: January 31, 2001
Died: July 14, 2024

Donald Silva Jr.
Propmaker

Born: February 3, 1975
Joined: March 12, 2014
Died: May 20, 2024

JOIN THE FIGHT



“Labor unions are under assault, with politicians across the country undermining workers’ collective bargaining rights and making harmful budget cuts that directly strip union workers of the wages, benefits, and retirement security they deserve. We need to stand up to fight against these attacks before they get even worse.”

—Matthew D. Loeb, IATSE
International President

DID YOU KNOW?

- Federal Law prohibits the use of union dues for political purposes. So, you must voluntarily sign up to contribute to IATSE PAC.
- IATSE PAC is non-partisan. Funds are intended to support candidates who stand with workers, and against politicians who consistently stand against us.
- Contributors to the IATSE PAC will receive a unique lapel pin to signify their commitment to standing up and fighting back!

WHO CAN CONTRIBUTE?

Members of IATSE local unions and employees of the IATSE—and their families—are the only individuals who may contribute to the PAC

IATSE PAC is a non-partisan, federal political action committee created in order for our union and its members to have a greater voice in the political and legislative process.



The IATSE PAC supports policy makers that fight to:

- **Protect and expand collective bargaining rights**
Defend our pension funds and health care benefits
Eliminate so-called “Right-to-work” laws that enable free-riders
- **Enforce strong copyright protections**
- **Protect funding for the arts**
- **Ensure equality for all and oppose all forms of discrimination**

HOW TO CONTRIBUTE:

- Visit IATSEPAC.net to contribute online and access additional resources
- Fill out and submit the IATSE PAC contribution form
- Contact iatsepac@iatse.net to inquire about payroll deduction options

IATSEPAC.net

IATSE PAC All-In Mixer 2024

Thank you again to everyone who attended, volunteered, and made a PAC donation for this year's IATSE PAC All-In Mixer. A special thanks to our Business Agent, Tobey Bays, our local leadership for their support, and our committee members who volunteered their time. This memorable night of fun would not have been possible without our incredible sponsors and all their support.



ALL-IN MIXER Made Possible by Our Supporters



Thank You!

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IATSE Local 44
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