

# NEWS REEL



IATSE LOCAL 44'S QUARTERLY MEMBERS NEWSLETTER



**MARK NOEL**

NACMO BASES  
SERVO WINCHES  
AND PRACTICAL SPECIAL EFFECTS

SUMMER 2025

# YOUR LOCAL 44 OFFICERS AND REPRESENTATIVES WORKING HARD FOR YOU AND THE UNION

# NEWS REEL

VOL 36 ISSUE 3

MAY/JUN/JUL 2025

## OFFICERS

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**Vice-President** George Atamian  
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## EXECUTIVE BOARD REPRESENTATIVES

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**Property Master** Theresa Corvino  
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**Set Decorator** Jon Bush  
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**Property Master** Chuck McSorley  
310 666-4501  
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**Set Decorator** Lizzie Boyle  
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lizziehboyle@gmail.com  
**Coordinator** Robert Konowalow  
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**Special Effects** Timothy Graham  
818-489-3976  
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## DELEGATES

**Property** Natasha Pirouzian  
**Property** Diane Zurn  
**Propmaker** Erin Hennessey  
**Propmaker** Mike Cappello  
**Property Master** Emily Ferry  
**Set Decorator** Andi Brittan  
**Coordinator** Karen Higgins  
**Special Effects** David Peterson

## DELEGATE ALTERNATES

**Property** Ernesto Cruz  
**Propmaker** Robert Balogh  
**Property Master** Chuck McSorley  
**Set Decorator** Beth Wooke  
**Coordinator** Randy Childs  
**Special Effects** Timothy Graham

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Robert Carlyle  
Candice Myers

## ORGANIZER

Jamie Welsh  
818-299-2757

## STEWARDS

**Fox Studios**  
Saul Hernandez  
**HPR Custom**  
Michael Torvinen  
**ISS**  
Sean Buck  
Joseph Dantona  
**Lennie Marvin**  
Anthony Bell  
**Omega**  
Elder Lopez  
**Paramount Studios**  
Matthew Redoglia  
**SAT**  
Cory Spado  
Sam Post  
**Sony Picture Property**  
John "JT" Timm  
**Sony Pictures Studios**  
Rodney Wright  
**Spellman Desk**  
Alex Hernandez  
**Television City**  
Andrea Joel  
**There You Have It 3D**  
John Amerika  
**Universal Studios**  
Michael Cappello  
Ray Schrefel, Jr.  
**Warner Bros.**  
John Barton Jr.  
Tony Loffredo

## FIELD STEWARDS

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Rocco Buffolino  
Raul Cherlin  
Alex Hill  
Melissa McSorley  
Marc Meisels  
Ross Parker  
Rachel Rosales  
Max Webb

**Editor-in-Chief**  
Ashley Swanson

**Copy Editor**  
Olivia Ortega

## 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:**  
**OCTOBER 1st**

**E-mail**  
newsreel@local44.org

**Mail**  
Newsreel Submissions  
c/o IATSE Local 44  
12021 Riverside Drive North  
Hollywood, CA 91607

**Questions? Comments?**  
**Call 818-769-2500**

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LOCAL 44'S WEBSITE  
[WWW.LOCAL44.ORG](http://WWW.LOCAL44.ORG)

## FOR ACCESS TO THESE GREAT FEATURES:

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- Check the Current & Future Show Lists
- Pay Your Dues Electronically

- Stay Current with Local 44 Events & Deadlines
- Post Ads in the Online Toolcrib
- List Your Work Resume for FREE!
- Download Retiree & Beneficiary Forms



# TOBEY BAYS

BUSINESS AGENT

***“This victory belongs to us.”***

On July 2, 2025, I had the honor of witnessing Governor Gavin Newsom sign the expansion of California’s film and television tax incentive program in Burbank. This event marked the end of a focused, nine-month lobbying campaign that I, along with so many of you, undertook to secure jobs and keep our industry thriving here in California. I want to personally thank Assemblymember Rick Zbur and Senator Ben Allen for their relentless efforts in leading this legislation from its early stages all the way to the finish line. We are also especially grateful to Governor Newsom for including an additional \$420 million a year for the incentive, in one of the toughest budget shortfalls our state has ever faced—a true sign of his commitment to protecting union jobs and the entertainment economy.

Already, the impact is clear. The California Film Commission reported a 400% spike in applications in July alone. This makes it evident that the demand is real and that this program, already proven to work, is more necessary than ever.

This victory belongs to us. I’ve seen our members, and so many across fellow unions and guilds, write letters, call legislators, show up at key moments, and spread the word when it mattered most. Together, we spoke

with the collective voice of 165,000 entertainment workers—craftspeople, technicians, and artists—whose livelihoods depend on a strong and steady stream of in-state production. We may not have the financial resources of the giant corporations, but I believe our unity and action spoke volumes. The result means an investment in jobs, local businesses, and the entertainment worker community.

Honoring Excellence in Leadership:  
Ed Brown

At our recent retiree luncheon, where 225 of our own gathered together, I had the privilege of presenting the Excellence in Leadership Award to former Business Agent Ed Brown on behalf of Local 44’s Executive Board. Brother Brown’s transformative leadership came at a pivotal time for our Local. His tenure brought much-needed stability, elevated our standing within the industry, and laid a foundation for those of us to build from. Our union is stronger thanks to his dedication, and his legacy will guide us into the future.

Solidarity - Security - Prosperity, for  
the Future of IATSE

More recently, I had the honor of nominating Matthew D. Loeb for

re-election as President of the International Alliance of Theatrical Stage Employees during the IATSE quadrennial convention in Honolulu. Having witnessed his leadership during some of the most difficult periods in our industry, I can say with confidence that President Loeb has led with unwavering integrity, compassion, and a powerful vision based on solidarity, security, and prosperity. He has brought us together, making our union more united and resilient. I believe he is exactly the leader we need to keep IATSE moving forward.

From Sacramento to the set, and then back again. These moments prove what we can achieve when we act together. I am so grateful to every Local 44 member who raised their voice, showed up, and pushed this effort to success. Our goal remains clear: let’s keep up the fight, keep the work here in California, and continue working for a stronger future. For a glimpse into that future, I ask that you please support the IATSE PAC.



In Solidarity,

Tobey Bays

[businessagent@local44.org](mailto:businessagent@local44.org)



# ANNIVERSARY MILESTONES

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

## MAY 2025

### OVER 50 YEARS

Allan Lotta - Coordinator (58)  
Arthur Lipschultz - Property Master (65)  
Delbert Diener - Property Master (56)  
Gary Antista - Property Master (56)

Glenn Evans - Special Effects (57)  
Noel Butcher - Propshop (51)  
Paul Lombardi - Special Effects (54)  
Robert Planck - Property (56)

Steven Levine - Property Master (51)  
Thomas Roysden - Set Decorator (56)  
William Gowdy Jr. - Property (56)  
William Iiams - Coordinator (51)

### 50 YEARS

Dennis DeWaay - Coordinator

Frank Rebbo - Propmaker

Gabriel Yanez - Propmaker

### 35 YEARS

Alan Hoisington - Property  
Andrew Wedemeyer - Propmaker  
Arthur Schlosser - Propshop  
Bernard Kucia - Propmaker  
Christopher Dery - Greens  
Daniel Smith - Propmaker  
Darren McCormick - Propmaker  
Deborah Harman - Property

Edward Wojtecki - Propmaker  
Fred Deyoe - Propmaker  
Jay Hart - Set Decorator  
John "Chris" Snyder - Coordinator  
Ken Junod - Propmaker  
Kris Nagle - Propmaker  
Mark Fertoni - Propmaker  
Mark Zuckerman - Propmaker

Norman Fils - Coordinator  
Richard Cordobes - Special Effects  
Richard McGuire - Propmaker  
Robert Prchal - Propmaker  
Roger Smithson - Propmaker  
Ron Bauers - Propmaker  
William Criswell Jr. - Greens  
William Slonecker III - Propmaker

### 25 YEARS

Brad Elliott - Property Master  
Bryan Turk - Coordinator  
Donald Steinway - Draper

Holly Brand - Property  
Michael Mestas - Property  
Monica Wynveldt - Property

Morgan Bedwell - Property Master  
Robert Adams - Property  
Vincent Flaherty - Property

### 10 YEARS

Garret Bilson - Property  
Harvey Harris - Propmaker  
Jacqueline Trudel - Property

Jesse Adams - Property Master  
Justin Taylor - Property  
Kevin Edwards - Property

Michael Cook - Property Master  
Michael Starbird - Property  
Michael Trudel Jr. - Property Master

## JUNE 2025

### OVER 50 YEARS

Alfonso Gutierrez - Special Effects (51)  
Barry Conner - Property (39?)  
Clarence Price - Coordinator (58)  
David Blitstein - Special Effects (53)  
Gregory Medina - Coordinator (51)

Guy Owens - Property Master (52)  
Jeffrey Passanante - Coordinator (53)  
Joseph Recchia - Floorcover (51)  
Kenneth Balles - Propmaker (51)

Louis Cooper - Special Effects (59)  
Richard Albain - Special Effects (53)  
William Aldridge - Special Effects (51)  
William Lee - Special Effects (54)

#### 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](mailto:newsreel@local44.org)



# Ashley Swanson

SECRETARY-TREASURER

***“As we continue working together toward better conditions in both our jobs and our daily lives, I’m reminded of the power of our collective voice”***

I can't express how grateful I am to be writing this under the header of Secretary-Treasurer. While this past year has reminded us how quickly things can shift — often in ways that feel frightening and unpredictable — I hope to be a change for Local 44 that is purposeful and steady. I want to take a moment to thank the incredible staff of Local 44 for their support during the transition and incredible knowledge of our institution.

Now that I've had the opportunity to settle into office, I feel hopeful for what lies ahead, despite the many challenges we've already faced — and those still to come. At the hall, we've stayed flexible and responsive, focused on ensuring we're ready for whatever comes next. Public facing, we've initiated a merger of the Callboard and Business Office to streamline member inquiries and create a more versatile staff. Behind the scenes, we're also working on updating our website and communications to make key information easier to access.

## **Website and Technology**

To make smart, responsible use of our Local's resources, we're rolling out changes incrementally — focusing on swift, targeted improvements instead of sweeping overhauls that take years to see change.

- The new Contracts & Agreements page is now

live on our website, offering streamlined navigation, updated documents, and ABA studio assignments.

- Calendar improvements and a more searchable catalog of jurisdictional letters will be available in the coming weeks.
- I'm also collaborating with Social Services to refresh our **Resources** page for both active and retired members.

## **MPTF Local 44 Relief Fund**

The action of the Board in March to initiate the Local 44 Relief Fund administered by Motion Picture Television Fund is in full swing. During my first month in office, I coordinated a messaging campaign to alert members to the existence of this program. Because of this, in July, the fund saw a 165% increase in grants disbursed to members. Please visit the website under Resources -> Social Services or call the office for application and eligibility information.

## **Data Integrity**

Our staff has been hard at work conducting data audits and cleanup efforts to ensure every member's records are accurate and current — including callboard standing. I will take another moment to remind you to **REPORT YOUR WORK**. This is not only important to make sure data is precise, but also many active members may not be listed on the callboard availability list because of

failure to report a work end date.

## **Finances**

Close analyzation of our monthly spending has resulted with opportunities for consolidations and savings in our operations. Additionally, I will be meeting with the Finance Committee and Executive Board to identify opportunities for additional interest income in our investment accounts to weather any volatility in future markets and safeguard the union's and members' funds.

## **Member Engagement:**

I've asked for your ideas — and you've delivered. Your enthusiasm for elevating not only your crafts, but also your fellow members, is nothing short of inspiring. As we continue working together toward better conditions in both our jobs and our daily lives, I'm reminded of the power of our collective voice. We saw firsthand what we can accomplish together with the successful passing of the tax incentives, but our work doesn't stop there. As we keep our finger on the pulse of the possibilities for labor rights, we'll keep you informed, involved, and empowered as we advocate for our members at the local, state, and federal levels. We hope you'll join us.

In solidarity,

Ashley Swanson

[secretary-treasurer@local44.org](mailto:secretary-treasurer@local44.org)

# ANNIVERSARY MILESTONES

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

## JUNE 2025

### 35 YEARS

Cindy Carr - Set Decorator

Pilar Reynaldo - TCR Set Decorator

### 25 YEARS

David Craig - Property Master  
John Bordeaux - Propmaker

Paolo Deleon - Property  
Thomas Welch - Property

Timothy Fassino - Property

### 10 YEARS

Andy Van Schoiack - Property  
Angel Alvarado - Draper  
Cody Recker - Property  
Dorian Carrillo - Property

James Tomlinson - Property  
John Hartman - TCR Property Master  
Kelley Walsh - Property

Mario Hernandez - Propmaker  
Ruben Arredondo - Property  
Stephen Sharpe - Propmaker

## JULY 2025

### OVER 50 YEARS

Daril Alder - Property Master (51)  
Eddie Surkin - Special Effects (58)  
Gregory Villalva Jr. - Coordinator (57)

Irmgard Wohlers - Draper (51)  
John Zemansky - Property Master (58)  
Kenneth Pepiot - Special Effects (59)

Michael Hunter - Property Master (51)  
Peter Albiez - Special Effects (59)

### 35 YEARS

Christopher Amy - Property Master  
Conrad Chitwood - Coordinator  
David Boucher - Propshop  
David Strand - Property  
Douglas DeWaay - Propshop

Douglas Fox - Property Master  
Erik Grasteit - Property Master  
James Torvinen Jr. - Property Master  
Kent Kidman - Coordinator

Peter Roderick - Propmaker  
Richard Wheeler - Coordinator  
Scott Bruza - Property  
Shaun Gibson - Propmaker

### 25 YEARS

Brendon O'Dell - Special Effects  
Bret Ross - Property Master  
Craig Lawson - Property  
Curtis Crowe - Coordinator

Daniel Wade - Coordinator  
Foster Vick - Property  
Justin Miller - Property  
Mark Bialuski - Coordinator

Mary Everist - Set Decorator  
Nya Patrinos - Set Decorator  
Steve O'Brien - Propmaker

### 10 YEARS

Anthony Ceglia - Propmaker  
Christopher Stanback - Property Master  
Curtis Dawdy - Propmaker  
David Suarez - Property  
Felipe Restrepo - Property

Jonathan Amico - Property  
Kevin Watson - Coordinator  
Lisa Nelson - Set Decorator  
Nicolas Barbone - Draper  
Richard Broggie - Propshop

Sam Schroeder - Propshop  
Samantha Szigeti - Set Decorator  
Spencer Steadman - Property  
Susanne Mueller - Set Decorator

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# RAY SCHREFEL JR.

PRESIDENT

***“This fight isn’t about political parties going against each other; it’s about workers going against billionaires.”***

It was an honor to serve as a delegate at this year’s convention. Hearing so many inspiring and uplifting stories reminded me that there is real hope for a future where we can truly come together. The word solidarity is often used loosely, but in that room, I saw it in action, and it was a powerful reminder of what it truly means.

This experience reinforced my challenge to every delegate, and to every member of our union: strive to be better, do better, and work for positive change in our industry. We are stronger when we collaborate, and now is the time to roll up our sleeves and join the fight.

## **Recognizing Leadership & Commitment**

Congratulations to our Business Agent, Tobey Bays, on receiving the International President’s Award at the 70th Quadrennial Convention. During the event, AFL-CIO President Liz Shuler spoke about Andi Brittan and her LA Times article published during the strikes. She reminded us: “This fight isn’t about political parties going against each other; it’s about workers going against billionaires.” She’s right, if we’re going to protect ourselves, we must think big and act boldly. Defend your labor union. Defend your family.

## **Solidarity in Action**

Our union’s commitment to solidarity was recognized in the General Executive Board report when Chuck McSorley highlighted the Zello Support relief efforts in which Local 44 participated. The standing ovation we received was a testament to the incredible work of our members and fellow locals in supporting the LA community and those impacted by the wildfires.

The Summer IATSE Bulletin dedicated seventeen pages to showcasing the massive, coordinated effort of locals coming together in this time of need. My deepest thanks go out to every member who stepped up during these difficult times.

## **Your Voice Matters**

At our June craft meetings, five out of six crafts reached quorum, an impressive achievement. Let’s keep that momentum going. Our next General Membership Meeting will be on September 6, 2025, from 10:00am to 1:00pm at the Odyssey, with in-person and hybrid options. Look for more details in the upcoming hall communications.

## **Fighting for Jobs & Fairness**

With the passage of AB 132 and AB 1138, the California Film Tax Incentive now ensures more productions and more jobs for our members.

But we can do more, a federal tax incentive, stackable with California’s, would further strengthen our industry.

This is the power of the California IATSE Council (CIC) in action, but the work isn’t over. Supporting the IATSE PAC is now more critical than ever. Attacks on federal workers’ rights are already underway; it’s only a matter of time before they target us. Any contribution, whether financial or through volunteering, makes a difference.

## **Get Involved**

Join us at the upcoming “ALL-IN” Mixer on October 11, 2025, from 6:00pm to 12:00am. Look out for more details in future Friday updates from Local 44. Let’s stand together, work together, and win together.

In Solidarity,

President Ray Schrefel

[rschrefel@sbcglobal.net](mailto:rschrefel@sbcglobal.net)

## WELCOMING OUR NEW MEMBERS

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

Bryson H. Pintard - Property  
Stevan Cablayan - Property  
Collin Ahlers - Property  
Jacob Asher - Property  
Robert Reyes - Property

Michael Secchi - Property  
Gregory Warner - Property  
William Bamman - Property Master  
Derek C Jensen - Property  
Timothy Zayas - Property

Valerie Bisharat - Property  
Ian Nothnagel - Set Decorator  
Vicky Staicu - Property  
Shania Gez - Propmaker  
Allyson Campbell - Greensperson

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# SDSA AWARDS NOMINEES

## ONE HOUR PERIOD SERIES

**Carla Curry** - 1923: The Final Season

## ONE HOUR FANTASY OR SCIENCE FICTION

**Carolyn Loucks** - Dune: Prophecy

## TV MOVIE OR LIMITED SERIES

**Adrienne Garcia** - Interior Chinatown

**Karuna Karmarkar** - Lady in the Lake

**Melissa Licht** - Monsters: The Lyle  
and Erik Menendez Story

## HALF-HOUR MULTI-CAMERA SERIES

**Anne H Ahrens** - The Connors

**Amy Feldman** - Fraiser S2

**Peter Gurski** - Mid-Century Modern

**Ron Olsen** - The Neighborhood

**Tara Stephenson-Fong** - That 90's Show

## HALF-HOUR SINGLE CAMERA SERIES

**Jennifer Lukehart** - Hacks

**Patrick Cassidy** - The Righteous Gemstones

**Claire Kaufman** - The Studio

## SHORT FORMAT: WEBSERIES, MUSIC VIDEO OR COMMERCIAL

**Traci Spadorcia** - Dr. Pepper: Into the Great Unknown

**Effney Gardea** - Jelly Roll: Dead End Road

**Kelsey Fowler** - Sabrina Carpenter: Taste

**Kelsey Fowler** - Snoop Dogg & Dr Dre: Missionary

## DAYTIME SERIES

**Cynthia Slagter** - Beyond the Gates

**Charlotte Garnell, Jerie Kelter & Chelsea Mondelli** -  
The Bold and the Beautiful

**Jennifer Haybach, Justine Mercado,**

**Maria Dirolf & Monica Lowe** -  
The Young and the Restless

## VARIETY, REALITY OR COMPETITION SERIES OR SPECIAL

**Sarah Sprawls & Skye Landon** - Head Chefs Only S23

**Heidi Miller** - Jimmy Kimmel Live!

**John Sparano** - A Nonsense Christmas  
with Sabrina Carpenter

**Stephanie Hines** - The Voice

# **SUPPORT YOUR LOCAL 44 SIGNATORY COMPANIES**

**KEEP YOUR BROTHERS, SISTERS, AND KIN WORKING!**

**ALPHA COMPANIES**

**ANA SPECIAL EFFECTS**

**ARETE**

**ATS ENTERTAINMENT SERVICES**

**CENTERLINE SCENERY**

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**CUSH LIGHT**

**DAHLHOUSE SCENERY**

**DANGLING CARROT CREATIVE**

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**FTB DESIGN**

**FXPERTS**

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**GREEN SET  
HPR CUSTOM**

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**SET MASTERS**

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**STANDARD SCENERY**

**STRONG ARM SETS, INC.**

**STUDIO ART & TECHNOLOGY**

**TAKE 1 GREENS**

**THERE YOU HAVE IT 3D**

**THINGERGY, INC.**

**TRIBAL SCENERY**

**NBC / UNIVERSAL STUDIOS**

**WARNER BROS. STUDIOS**

**WARNER BROS. DISCOVERY**

# 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.

**Michael Combs  
Greens**

Born: May 6, 1944  
Joined: September 2, 1965  
Died: April 12, 2025

**Clifford Hill III  
Propmaker**

Born: July 9, 1951  
Joined: March 8, 1991  
Died: April 14, 2025

**Michael Deal  
Set Decorator**

Born: August 22, 1944  
Joined: July 11, 1995  
Died: April 25, 2025

**Lehr Sandoval  
Propmaker**

Born: January 25, 1959  
Joined: July 15, 1994  
Died: May 2, 2025

**Michael Bunch  
Coordinator**

Born: August 31, 1948  
Joined: November 19, 1973  
Died: May 15, 2025

**Delane Lytle  
Coordinator**

Born: October 14, 1934  
Joined: November 5, 1964  
Died: June 2, 2025

**Jay Hirsch  
Coordinator**

Born: October 16, 1952  
Joined: February 11, 1974  
Died: June 11, 2025

**Charles Compton  
Propmaker**

Born: February 4, 1958  
Joined: October 23, 1996  
Died: June 16, 2025

**Marc Meyer Jr.  
Set Decorator**

Born: February 3, 1948  
Joined: February 28, 1974  
Died: July 6, 2025

**Donald Collins  
Floorcover**

Born: May 9, 1956  
Joined: November 9, 1994  
Died: June 17, 2025

**Donald F. Power  
Special Effects/Propshop**

Born: April 14, 1937  
Joined: October 13, 1965  
Died: May 14, 2025

**Zdravko Ilich  
Propmaker**

Born: August 19, 1937  
Joined: June 26, 1979  
Died: May 27, 2025

**Mikel Jason Hands  
Property Master**

Born: June 30, 1958  
Joined: December 3, 1992  
Died: May 27, 2025

**Joseph F. McGowan  
TCR Property Master**

Born: July 29, 1969  
Joined: July 25, 2002  
Died: June 29, 2025

**Gary D. Cruise  
Propmaker**

Born: May 3, 1940  
Joined: April 18, 1991  
Died: July 1, 2025





# The 2<sup>nd</sup> Annual MACGUFFIN AWARDS

Congratulations to all of the Local 44 Members nominated!

## Contemporary Feature Film

Robbie Duncan - Beverly Hills Cop: Axel F  
Hunter Nelson - The Neon Highway

## Fantasy & Science Fiction Feature Film

Douglas Harlocker - Dune: Part Two  
Brad Elliot - Rebel Moon - Chapter 2: Curse of  
Forgiveness  
Andrew M. Siegel - Red One

## One Hour Period Television Series

James Lyman Eddy - Dexter: Original Sin - Season 1  
Parker Swanson - Palm Royale - Season 1

## Period Feature Film

Mychael Bates - Saturday Night  
J.P. Jones - Joker : Folie A Deux

## Half Hour Single Camera Television Series

Andrew M. Siegel - The Studio - Season 1  
Nicole Ruby - Government Cheese - Season 1  
John Harrington - Ted - Season 1

## Television Mini Series

Russell Bobbitt & Jim Stubblefield- Agatha All Along  
David Gulick - Ripley  
Tyler Patton - American Primeval  
Cameron Lowande - Manhunt

## One Hour Contemporary Television Series

Mick Flowers & Timothy Sheehan - The Righteous Gemstones - Season 4  
Cameron Lowande - Grotesquerie - Season 1

## One Hour Fantasy & Science Fiction Television Series

Ellen Freund - Interview with the Vampire - Season 2

## Half Hour Multi-Camera Television Series

Julie A. Heuer - That 90's Show - Season 2  
Lindsay Tomlinson Forrest - Wizards of Waverly Place - Season 1  
Julie A. Heuer - Frasier - Season 2  
Mark Kelly - Danger Force - Season 3  
Julie A. Heuer - Happy's Place - Season 1

## Variety, Reality, Game Show, Event Special

Morgan Treven Bedwell - The Rehearsal - Season 2  
Damian Hattori - Masked Singer - Season 11  
Mark Kelly - Adam Sandler : Love You  
Randy Taylor - House of Villains - Season 2

## Short Format: Commercials, Web Series, Music Videos

Brad Elliott - Taylor Swift Feat. Post Malone: Fortnight  
Mellanie Urquiza - Doritos Dinamita : Superbowl 2024  
Lauren Melody Shell - Topo Chico SaboresTV  
Hannah Olsen - Melanie Martinez - Spider Web Music Video  
Allison Koss - Saturday Ritual



More Information  
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# MARK NOEL

BY OLIVIA ORTEGA

**A.** JD SCHWALM, FX SUPERVISOR'S COMMAND MODULE PICTURED ABOVE

**B.** MARK NOEL AT THE OSCARS RECEIVING THE SCI TECH AWARDS IN 2025

**C.** (L TO R), CASEY, MARK D. AND JESSE NOEL AT THE OSCARS IN 2025

**D.** JD AT THE OSCARS RECEIVING AN ACADEMY AWARD IN 2019

## 2025 Motion Picture Academy TECHNICAL ACHIEVEMENT AWARDS

*"To Mark Noel for adapting and enhancing the safety and reliability of transportable six-degrees-of-freedom motion base technology for motion picture use."*

## 2011 Motion Picture Academy SCIENTIFIC AND ENGINEERING AWARDS

*"To Mark Noel for the design, engineering, and development, and to John Frazier for his contributions to the design and safety features, of the NAC Servo Winch System."*

Statements like the two written above don't come out of nowhere. Anyone who knows about practical special effects knows, if you're being called onto the stage at the Motion Picture Academy to receive one of their highest awards, not once, but twice... you have seriously put in the work.

JD Schwalm and Mark Noel have worked on countless projects together spanning three decades. It was Noel

who helped launch Schwalm into the technical side of special effects with his burgeoning knowledge of motion control systems. Noel served as a mentor to Schwalm, and his designs inspired much of Schwalm's recent innovations — including his work on *First Man* for which Schwalm won an academy award in 2019.

Mark T. Noel put in the work, and continues to do so 50 years after he started in the film business. In fact, at the time of this writing, there is a half-built 80 HP wind machine (giant fan) on the large welding table in his shop. From the looks of it, the fan will be another masterpiece of FX equipment carrying on the standard of safety, reliability, and mobility that Mark Noel and his company NAC Special Effects have become well known for.

Mark's story started in a bar sometime in the 70s. He had been doing light shows for smaller rock and roll acts for some time. In fact, some of his earliest lighting equipment used coffee cans as the housing for the lights. Mark was about 13 when he began playing with lighting. His abilities, understanding, and equipment had improved greatly by the time he found himself in that bar that fateful night and someone noticed.





E

"Hey kid, you built all this?" asked the stranger. Mark admitted that he did. "They're hiring over at MGM," the stranger continued.

### ***"Earn while you learn"***

That was where it started! Within a week or so, Mark Noel found himself working on one of the most ambitious films of that time, *"Logan's Run"*. This particular project (Mark has admitted many times) didn't go all that well. Though it was clear he had the aptitude... the new environment, the pressure, and the timeline were a lot for a young man. However, Glenn Robinson, the special effects supervisor, saw something in Mark and kept him around and he went on to *"King Kong"*.

On *"King Kong"*, Mark met Gary Elmendorf, who would become a lifelong friend and colleague. Gary's father and grandfather were both special effects pioneers, so Gary knew slightly more than Mark about the work. Together, they built and rigged the miniature helicopters that attacked Rick Baker in the ape suit.

Mark went on from there, meeting people, making friends, and learning the ropes.

By 1978, Mark was married to Sharon, and the young couple welcomed their first of three baby boys. After Mark Jr. was born, Jesse came along in 1980, and in 1981, Casey was born. The young family was living in Redondo Beach at the time in a tiny house. They relocated to Thousand Oaks at a bigger place with a big garage for Mark's shop and some horse corrals for Sharon's horses.

The neighbors were definitely surprised many times as Mark's creations were being built and tested in the backyard. Mark's kids were lucky enough to witness some of the most iconic scenes ever filmed get developed and tested in their yard!

Including, but not limited to:

- \* Part of the LA River motorcycle chase scene from *"Terminator 2"* and other gags from *"T2"*
- \* The O.J. Simpson down-the-stairs gag from *"Naked Gun"*
- \* Dozens of full-scale cannons for *"Last of the Mohicans"*

It was in this backyard shop where the first of the six motion bases Mark is now so famous for was built.

In 1991, Mark was working on the first *"Jurassic Park"* movie. He was in charge of the SUV falling through the tree gag. But at some point, he visited another stage and saw that Stan Winston's crew had the T-Rex built onto a complex hydraulic rig. Mark would later learn the rig was called a motion base. He was very impressed with the capabilities of the machine. Mark has been quoted saying, "I was blown away. I had never seen one before and I was completely mesmerized by it."

Soon after, Mark was working on a little film called *"True Lies"*, and his boss Tom Fisher asked him to handle to the motion base! This scene is the one where Arnold borrows a Harrier jet and saves Miami.

### ***"When working with other people, leave your ego at the door."***

To accomplish this, a Harrier buck was built, and a motion base was rented. Mark and his crew set into assembling the motion base on top of a 20-story building in Miami and putting the jet on the motion base. There were so many parts to this scene and so many talented people at work in the heat on the roof of that building. It was a MONUMENTAL accomplishment, and when it was all over, Mark's brain was cooking up a plan.

**E. KING KONG  
MARK'S MINIATURE  
HELICOPTERS  
MENACING THE APE**





**F. HARRIER JET  
FABRICATED FOR TRUE  
LIES (1994)**

**G. 12 ROUNDS NACMO**

**H. MARK NOEL, JOHN  
GRAY, AND DUTCH  
VANDERBILT IN FRONT  
OF THE SMOLDERING  
REMAINS OF  
A SIMULATED  
EXPLOSION OF AN  
"AMMO DUMP" IN 1985**

**I. MY 3 SONS: MARK D.,  
JESSE AND CASEY**

Mark had developed some impressive skills with hydraulics and electronics over the years. He had seen movies go well, and he had seen things go... not so well.

He decided that he wanted to build the first modular motion base for film and television use. The motion base that was rented for *"True Lies"* took over two weeks to assemble, and if it weren't for some very smart people that figured it all out, that machine might not have ever worked.

Mark wanted to build a motion base that was fully assembled and "turn key." He started working weekends, designing and building parts, and putting things together. So when John Frazier needed a motion base for *\*Almost Famous\**, Mark had one that was "almost finished"!

John supported the completion of the NACMO, a 6-axis motion base. John helped out financially and by providing the KUPER software that had been developed for motion control cameras. John had the software adapted specifically to the complex geometry of a 6-axis motion base. This software gives you the ability to record, edit, and replay moves. You can also import pre-vis data directly into the motion base from Maya.



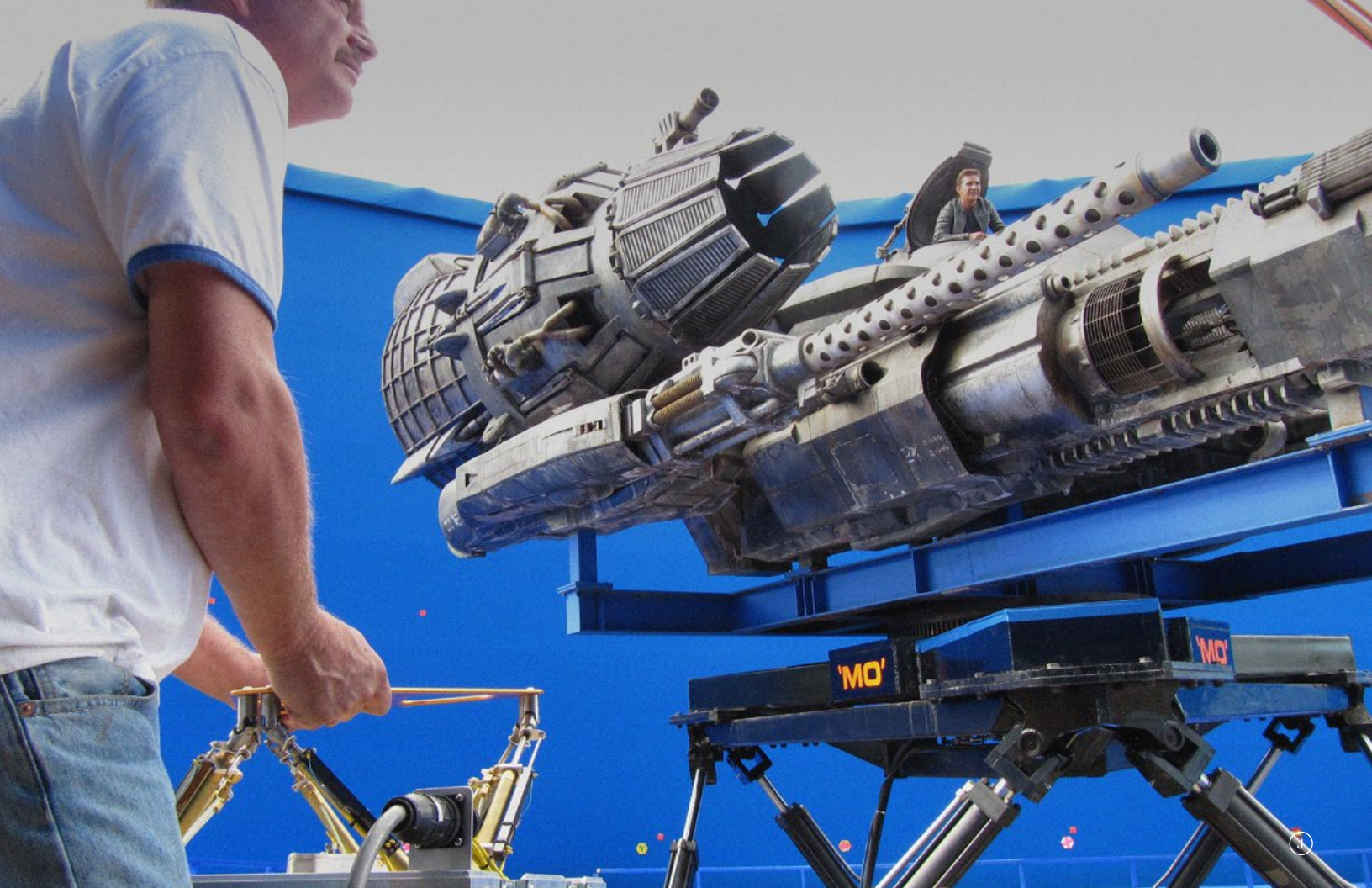
After a lot of late nights and improvements, the base was done, and the famous turbulence scene from *"Almost Famous"* was filmed and Mark was off and running with his motion bases. (If you haven't seen *"Almost Famous"*, go see it.)

Twenty years later, in the fully digital era, data importing was critical for using the motion bases on *"The Mandalorian"*. Every scene of that show was created and pre-vised. If Mark couldn't take the data directly from the pre-vised, it would have been nearly impossible to make it all work, but it all worked great!

One of the most unique and interesting things about the way Mark runs his motion bases is the controller. A miniature version of the motion base (see pictured on next page) is used to generate the moves. The "Waldo," as the controller is called, has potentiometers attached to tiny hydraulic cylinders in place of the large hydraulic cylinders on the motion base. The little cylinders have oil flowing through them to give the controller a fluid movement like the real (big) base. The potentiometers are reading the position of the cylinders and tell the computer where the big cylinders should be. The computer then tells the valves to extend or retract the cylinders. Inside each big cylinder, there is a potentiometer that tells the computer







where its position is. This is what's known as a closed-loop system.

The machines can go from perfectly slow and smooth to unbelievably, terrifyingly fast, depending on the needs of the scene.

The motion bases worked well, and Mark just kept building them. But each one was better than the last. The bases were built larger and smaller to accommodate a variety of sets—from a tiny jet cockpit to a huge alien spacecraft. In case of an emergency, hydraulic locking plates that instantly freeze the machine were installed. These locking plates are connected to an E-STOP button. Other hydraulic improvements, such as counterbalance valves, were implemented. These valves are critical for preventing hydraulic shift when there is a heavy load being held in a position.

In 2011, Mark Noel and John Frazier were honored by the Academy for the "NAC Servo Winch System." These winches were built originally for *"Spider-Man 3"*, specifically for the scene where Venom throws a taxi cab with Mary Jane inside into a huge spiderweb.

The winches worked well, and the scene was filmed but it became immediately clear that the machines needed more safety and more power. The award-winning winch-

es are currently in their fifth generation of development. The NAC winches were ungraded 70 horsepower roller stator hydraulic motors, huge disc brakes, and many of the same electronic and hydraulic safeties the motion bases use. The winches are also controlled with a Waldo.

In 2025, Mark was honored by the Film Academy again for the motion bases. The Academy had this to say:

"The NACMO series of modular motion bases enables filmmakers to dynamically control simulated actions, providing precise movements, enhancing special effects, and enriching the visual experience for audiences worldwide."

During Mark's acceptance speech for his second Academy Award, he thanked a lot of people. One person was JD Schwalm. JD and Mark have been partners on the motion bases for a number of years now. Mark has sent three of the motion bases to JD in Atlanta. JD, always looking to improve on things, wanted to make the bases better. So Mark and JD upgraded the bases to fully digital hardware and a new operating system called "Concept Overdrive." These upgrades were a big part of Mark being selected by the Academy.

In 2004, Mark's sons Casey and Jesse Noel joined him in

J. TRANSFORMERS 3  
MOVIE, "MO" MOTION  
BASES \*THE WALDO\*





**K.** 50 FOOT LONG,  
12,000 LBS TITANIC  
MINIATURE

**L.** TRANSFORMERS  
FLYING CAR

**M.** MARK, HENRY  
KOPECKY AND GARRY  
ELMENDOFF, THE  
BUDDY SYSTEM DOG  
WASHER

special effects. They have helped build some of these machines and now take them all over the country to film safe action scenes in the comfort of a sound stage. Mark Jr. joined Local 44 in 2018, and together, the three sons and some other great technicians represent NAC Special Effects on set. Mark is still the brains behind the operation, but he gets to spend a lot more time with his wife and four grandkids.

Mark often tells stories of his formative years—these stories sometimes sound like a fisherman with a great imagination. The difference is Mark's stories are true. When you hear a guy telling a story about breaking the "Titanic" in half or flying Arnold Schwarzenegger on a plane on a rooftop in Miami... it's impossible not to pull up a chair and listen. When you hear Mark talk about the good old days, and the good old guys, and the great films he was on—it's impossible not to be jealous.

He loves to tell stories about Cliff Wenger, who was Hal Needham's main special effects guy. Mark credits Cliff for teaching him about big rigging. He loves telling stories about Cliff using a big truck and some huge cable to get the big gags done down and dirty.

Mark credits Tom Fisher for helping him streamline and

simplify special effects. Mark worked for Tom on some of James Cameron's biggest films. Tom accomplished some huge movies with just a few key people and a simplified plan. They are still great friends to this day.

When Mark talks about Dutch Vanderbilt, one of his early bosses, he often just says, "What a great guy, great boss." It's no wonder that Mark is such a kind and generous man to this day.

Two of Mark's closest friends were instrumental in his growth. Bruce Minkus and Gintar Repecka, both accomplished FX men in their own right, chastised and encouraged Mark for the last 40+ years.

The special effects community recently lost one of the most legendary innovators and all-around great guys, Matt Sweeney. Mark took this loss especially hard, and when asked about Matt, Mark simply said, "I am grateful to Matt for being Matt."

*NewsReel would like to congratulate Brother Noel on his awards and to thank him and his sons for taking the time from their busy schedules to share his experiences and achievements from working in Special Effects.*

#### FOR MORE INFORMATION ABOUT THE NAC:

[https://www.naceffects.com/  
mini-mo/](https://www.naceffects.com/mini-mo/)

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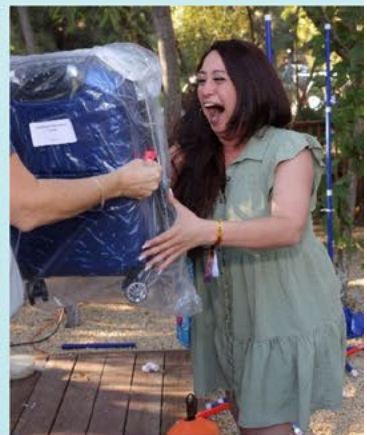
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# SPOTLIGHT ON EMMY NOMINEE SET DECORATOR CAROLYN LOUCKS

BY CORINA SANDRU

Show business was part of Sister Loucks' life from an early age; she started dancing as a child and then began performing as a young actress in amateur theatre. As a teenager, she attended the Banff School of Fine Arts and graduated from York University in Toronto obtaining a BFA specializing in theatre. She started her career in the film business when *Movies of the Week* ruled the airways, then quickly began to decorate due to her experience in the theatre. For 30 plus years, Carolyn has sharpened her craft on projects of different genres from *"Jurassic World: Fallen Kingdom"*, *"Batman v Superman: Dawn of Justice"*, *"Fifty Shades Darker"*, and *"Total Recall"*, and more recently *"Thai Cave Rescue"*, *"Black Cake"* and *"Midway"*. She has been recog-

nized for her work by the ADG for *"Station Eleven"* and two Genie Awards nominations for *"Where the Truth Lies"* and *"The Gospel of John"*.

Sister Loucks' creative experience on these diverse projects prepared her to lead the set decoration team to create the expansive world of *"Dune"* in an innovative way for the HBO series *"Dune: Prophecy"*. Her outstanding work on the show has been recognized by the industry with an Emmy, ADG and SDSA nomination for Best Achievement in Décor/Design of a One Hour Fantasy or Science Fiction Series.

The series, based on the novel *"Sisterhood*

*of Dune"*, focuses on the origins of the Bene Gesserit, a powerful social, religious, and political force whose members have developed superhuman powers and abilities after undergoing years of intense physical and mental conditioning. Set 10,000 years before the events in *"Dune"*, the team had an incredible task ahead of them - achieve a unique look, but still recognizable to *"Dune"* fans. Filmed in Budapest, Hungary the crew consisted of Production Designer Tom Meyer, Local 800 Art Directors Kevin Gilbert, Mari Lappalainen, Kevin Houlihan and Alex Carroll, and of course Local 44 members Sister Loucks and Leadman Richard Brunton. The US producing team was composed of many who had worked on HBO's *"Westworld"*, but for some







it was their first time working internationally, which offers unique challenges.

Some of the key differences between working in North America vs Europe is that the core team consists of union members; the European film world is run by service companies who have a stable of technicians. Both have extremely talented people and both have aspects which are positive and negative. The biggest difference is that construction is outsourced to companies who bid on each job, while other departments work as a typical film crew would. There are many aspects which seem similar, yet the US crew had to adapt to working in a different culture and language which can be fun but also challenging.

Fabricating the set dec elements involved international logistics. The set decoration was entirely custom made with specialized materials ordered from all over Europe. Some materials, especially paint finishes and powders, were more challenging to get so they were shipped at great expense from the UK or US. Due to the tight delivery schedule, Carolyn used a UK prop builder team who provided crew members in both countries. This team had highly specialized skills and equipment to meet the quick turnaround.

To create the *"Dune: Prophecy"* look, Production Designer Tom Meyer and Carolyn referenced a multitude of eras in human history. They drew inspiration from the Imperial Romans, the art of Japanese furniture and the ancient wood preservation technique of Shou Sugi Ban through brutalist architecture and Frank Lloyd Wright's prolific works. Carolyn incorporated sci-fi design principals

into all the set decoration elements to work with the epic scale of the show. A substantial amount of her focus was on textiles since she believes that the history of textiles tells us so much about a characters' socioeconomic status. She was able to work with existing textiles using various techniques such as over dying and assorted augmentations. But, what she found the most gratifying were the designs of the tapestry and carpets. Working with her team, they took inspiration from the villas of Pompeii, the art nouveau period, French tapestries of the 17th and 18th century and the modern textile designs of Frank Lloyd Wright's era.

The set decoration team was on a tight schedule; creating a prototype of any element required a minimum of 10 weeks from concept, approvals and manufacturing, with very little time for testing or rebuilding if something went wrong. A daunting task when faced with the sheer quantity of products they needed to create and dress onto the multitude of sets for the first week of shooting. Carolyn credits the talented team of set designers, prop makers, scenics, and other crafts people, approximately 130 strong, who worked with her over the course of a year to make this incredible project come to life.

Every set on *"Dune: Prophecy"* was original in design, but there is always that set that is a favorite to create or achieve. For Carolyn, the Harkonnen Penthouse presented the unique opportunity to augment antiques into sci-fi set decoration. While every antique piece was carefully altered, a few favorites such as the hall benches and the chandelier were original designs. The sconces, chandeliers and table

lights incorporated ancient tattoos, metals and textures to tell the story of the failed and crumbling empire of a proud family of whalers. The dining chairs were converted with the Harkonnen insignia built into the backs. The table took the shape of an ice breaker ship! It's Carolyn and Tom Meyer's attention to detail that lifts the set into a major character in the script.

As for future projects, Carolyn is looking forward to opportunities to work on feature films which have "a beginning, middle and end"! She loves feature films that have finalized scripts and characters, compared to TV series, where sometimes creative moments are missed because the characters are refined as the series goes along. In her experience, features traditionally have more time to create bespoke set decoration. It was her past work on features that she credits giving her the opportunity to design and craft lighting, furniture and other custom elements and it's this creative knowledge that has translated so beautifully in Carolyn's work on *"Dune: Prophecy"*.

NewsReel would like to congratulate Sister Loucks on her nominations and thank her for taking the time from her busy schedule to share her experience working on the show. *"Dune: Prophecy"* airs on HBO and has been renewed for Season 2.



INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOVING PICTURE TECHNICIANS, ARTISTS AND ALLIED CRAFTS OF THE UNITED STATES, ITS TERRITORIES AND CANADA

Dear Local 44 Members,

This is a reminder that Section 4 of our By-Laws prohibits members from volunteering or providing services to multiple employers simultaneously unless specific exceptions apply and proper authorization has been obtained.

Section 4 states:

No member shall render services for more than one employer simultaneously, except under the exceptions listed below. The member must request and receive permission from the Business Agent before rendering simultaneous service. In all instances, such requests, if granted, must comply with current bargaining agreements.

The following exceptions may be considered:

- (I) Services required for reshoots or additional scenes on productions where the member was previously employed.
- (II) For a limited period, when the wrap of one production overlaps the preparation of a new project under a different employer.
- (III) On-call employees may work on more than one projects, provided they are hired by the same employer.

Simultaneous services are defined as follows:

- (I) When a member works consecutive shifts in a single day for multiple employers or serves as an on-call employee for multiple employers—whether with the same or different production entities—without a proper rest period or without receiving appropriate compensation for the total hours worked that day.
- (II) When a member provides services to more than one employer simultaneously under the collective bargaining agreements within the jurisdiction of Local 44, thereby depriving fellow members of specific employment opportunities.

In essence, simultaneous services mean that if you are on a weekly call, you may not work for more than one employer during that period. Volunteering or performing unauthorized work for multiple employers not only takes away full-time employment opportunities and proper overtime pay from other qualified members but can also be considered timecard fraud. Such actions may lead to disciplinary measures, including “no-hire” letters by employers.

Members who violate Section 4 of the By-Laws will be subject to internal charges as outlined in the Constitution and By-Laws of Local 44 and the International. These charges may be accompanied by additional penalties specified in those governing documents. If found guilty, members may also be subject to fines.

Thank you for upholding our Constitution and By-Laws. Together, let's remain strong, united, and committed to accountability.

In solidarity,

Tobey Bays

Business Agent

*Tobey Bays*







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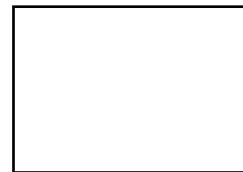
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## IATSE LOCAL 44 CRAFT MEETINGS

**SATURDAY, OCTOBER 4TH, 2025    SUNDAY, OCTOBER 5TH, 2025**

**PROPERTY**  
9:00AM-11:00AM

**COORDINATORS**  
9:00AM - 11:00AM

**SET DECORATORS**  
11:15AM - 1:15PM

**SPECIAL EFFECTS**  
11:15AM - 1:15PM

**PROPERTY MASTERS**  
1:30PM - 4:30PM

**PROPMAKERS**  
1:30PM - 3:30PM

**AGENDA:** STATE OF THE UNION & CRAFT SPECIFIC TOPICS

**IATSE LOCAL 44**  
**12021 RIVERSIDE DRIVE, NORTH HOLLYWOOD, CA 91607**

PER LOCAL 44'S CONSTITUTION AND BYLAWS, MEMBERS MUST HAVE THEIR QUARTERLY OBLIGATION MET THROUGH THE 4TH QUARTER 2025 FOR ADMITTANCE. PLEASE MAKE SURE TO BRING YOUR MEMBERSHIP CARD.