



# NEWSREEL

IATSE LOCAL 44'S QUARTERLY MEMBERS NEWSLETTER

## ***RESET!*** BACK TO ONE

**How Local 44 Crafts are Keeping the Tradition of Procedural Television**

**FEATURING CREWS OF:**

*NCIS: Origins*  
and  
*It's Always Sunny in Philadelphia*



**IN THIS ISSUE:**  
**AWARDS SEASON HIGHLIGHTS**  
**COMMITTEE CORNER**

**LABOR 101**

**WINTER 2026**

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

# NEWS



# REEL

VOL 36 ISSUE 1

JAN/FEB/MAR 2026

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**Omega**  
Elder Lopez  
**Paramount Studios**  
Matthew Redoglia

## SAT

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Sam Post  
**Sony Pictures Studios**  
Rodney Wright  
**Spellman Desk**  
Alex Hernandez  
**Television City**  
Andrea Joel  
**There You Have It 3D**  
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**Universal Studios**  
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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:

**MAY 1st**

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

**Mail**  
Newsreel Submissions  
c/o IATSE Local 44  
12021 Riverside Drive North  
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**Questions? Comments?**  
Call 818-769-2500

REGISTER WITH  
LOCAL 44'S WEBSITE  
WWW.LOCAL44.ORG

FOR ACCESS TO THESE  
GREAT FEATURES:

- Manage your Contact Information
- Update Your Work History
- 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

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# TOBEY BAYS

BUSINESS AGENT

*“A strong PAC gives us a powerful voice”*

## Los Angeles to D.C.: Standing Up for Our Industry

The film and television industry operates on a global stage, with nearly 70 countries offering incentives to pull productions away from the U.S. In this increasingly competitive landscape, protecting our jobs means stepping up and making our voices heard. For Local 44 members and our industry family in Los Angeles, the stakes couldn't be higher. By supporting the IATSE Political Action Committee (PAC), we can fight to protect our industry and make sure our voices are heard loud and clear in our nation's capital.

On February 11th, IATSE International President Matthew D. Loeb headed to Washington, D.C., to push for a federal film and TV production tax incentive. The goal? To keep U.S. jobs here at home and help our industry stay competitive on the world stage. While in D.C., President Loeb met with key Congressional leaders: Representatives Brian Jack (R-GA) and Laura Friedman (D-CA), as well as Senator Adam Schiff (D-CA) to address the growing loss of U.S. productions to foreign competitors. The day culminated in a reception attend-

ed by industry leaders, including Special Ambassador Jon Voight and MPA Chairman Charles Rivkin, celebrating America250 and highlighting the economic and cultural contributions of the film and TV industry.

Tax incentives are directly tied to job creation. California's state film and TV tax incentives have been a lifeline for Local 44 members for years. When productions stay in the U.S., we all benefit. However, when incentives shrink or other countries offer more competitive deals, productions relocate, taking jobs with them. This new federal legislation is all about keeping those jobs here and securing a stable future for our industry.

The IATSE PAC is leading this fight in Washington, D.C., ensuring lawmakers understand that these aren't just “Hollywood tax breaks.” They're essential for protecting middle-class jobs for thousands of skilled artisans and technicians. The PAC's efforts are powered strictly by voluntary contributions from union members. These funds support legislation and lawmakers who stand up for our industry, regardless of political affiliation.

Contributing to the IATSE PAC isn't just a political donation—it's a direct investment in your pension, health hours, and the future of good union jobs. A strong PAC gives us a powerful voice at the table where critical decisions about our industry are made. Together, we can push this federal legislation across the finish line, secure a thriving future for our industry, and prepare for the political challenges ahead, including those related to artificial intelligence (AI). As President Loeb so often states “If you are not at the table, then you're on the menu.” Let's do everything we can to keep our industry and its members remain front and center with our representatives in Washington, D.C. JOIN THE IATSE PAC NOW!  
<https://bit.ly/3Ndcs0Y>

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.

## JANUARY 2026

### OVER 50 YEARS

Linda Barber- Draper (60)  
Walter Binkley- Property Master (60)  
Audrey Blasdel-Goddard- Set Decorator (60)  
Bradley Blasdel- Property Master (52)  
Nigel Boucher- Property (53)  
Frank Brown- Property (59)  
Michael Bruner- Property Master (52)  
Philip Calhoun- Property Master (59)  
James Camomile- Special Effects (52)  
Lyle Carolus- Propshop (51)  
Chris Chichotka- Propmaker (52)  
Richard Chirco- Property (53)

Miguel Garcia- Property (55)  
Rick Gentz- Set Decorator (60)  
Charlene Gerhardt- Sewing Person (52)  
Richard Gonzales-Property (52)  
Robert Gould- Set Decorator (59)  
Richard Greene- Greens (67)  
Allen Hall- Special Effects (51)  
Roger Janson- Coordinator (51)  
Gary Kudroff- Property (52)  
Joann May- Sewing Person (52)  
Anne McCulley- Set Decorator (52)  
Roger Montesano- Property Master (60)

David Quick- Property Master (52)  
James Reedy II- Special Effects (54)  
Terry Rittmiller- Draper (53)  
Bruce Rubins- Propmaker (60)  
John Rutchland III- Coordinator (51)  
Thomas Shaw Jr.- Property Master (52)  
Norman Skinner- Property (54)  
Frank Toro- Special Effects (59)  
James Walker- Propmaker (60)  
Dean Wilson- Property Master (52)  
David Wood- Propshop (51)

### 50 YEARS

JB Bates- Property Master  
Robert Blackburn- Coordinator  
Michael Casey- Property Master  
Peg Cummings- Set Decorator

Douglas Keenan- Property Master  
Terry King- Special Effects  
Keith McCormick- Property  
Frank Nieves- Propmaker  
Kenneth Peterson- Property Master

Richard Ratliff- Special Effects  
Wayne Rose- Special Effects  
Gregory Rundo- Special Effects  
Bryce Vardanian- Floorcover

### 35 YEARS

Peter Alvarez- Propmaker  
Adolphus Beal Jr. -Property  
Bonnie Bennetts- Set Decorator  
Jeffery Berrington- Propshop  
Giovanni Bianchini- Property Master  
Tom Bowen- Propmaker  
Jerrod Brooks- Property Master  
James Bubb III- Coordinator  
Paul Byers- Property Master  
Kathy Cahill- Set Decorator  
Barry Caraco- Propmaker  
Alex Carrillo- Propmaker  
Joseph Chenier III- Propmaker  
Charlie Cobos- Propmaker  
Mark Colasanto- Propmaker  
Daniel Colegrove- Propmaker  
Steve Cordray- Propmaker  
Richard Crain- Propmaker  
Micaela Cuevas- Sewing Person  
Michael Duffin- Propmaker

Gregory Eliot- Propmaker  
Rosendo Felix- Upholsterer  
Frank Fontes- Propmaker  
Harry Frierson Jr.- Property  
Heriberto Garcia- Propmaker  
Scott Goodman- Propmaker  
Chris Jordan- Propmaker  
Mark Knapton- Propmaker  
Jim Landis- Property Master  
Thomas Lauifi- Coordinator  
Alain Lemer- Propmaker  
Sasha Madzar- Propmaker  
John Maxwell- Property  
Joseph McGovern- Coordinator  
Christopher Meyer- Propmaker  
Michael Miller- Property  
Douglas Pierce- Propmaker  
Rhonda Robinson- Property Master  
Michael Rohr- Propmaker  
Jonathan Rose- Propmaker

Jason Rosene- Propmaker  
Michael Roundy- Special Effects  
Michael Semon- Property Master  
R. Lucas Stewart- Propmaker  
Brandy Stonecipher- Propmaker  
James Stubblefield- Property  
Brian Thoman- Propmaker  
John Vega- Propmaker  
Sheri Watson- Property  
Robbie Watts- Propmaker  
David Weinman- Coordinator  
David Weppler- Floorcover  
Francis White- Propshop  
Jerry White- Upholsterer  
Rodney Wright- Propshop  
Maureen Yzaguirre- Sewing Person

### 25 YEARS

Pedro Ayala- Property  
Richard Bell- Greens  
Denise Ciarcia- Property Master  
Walsh Carvalho- Property  
Michael Garcia- Property  
Isaac Hassid- Coordinator

Gabriel Higgins- Property Master  
Adam Kirby- Property  
Edward Lozano- Propmaker  
Erik Monson- Propmaker  
Richard Nichols- Property Master  
Raymond Ramirez- Propmaker

Burton Sanders- Property  
Ray Schrefel Jr.- Property  
Sheila thomas- Property  
Emil Warren- Propshop

### 10 YEARS

Alex Allard- Propmaker  
Brandon Arellano- Property  
Sabine Asanger- Property Master  
Warren Casey- TCR Property Master  
Alex Clemens- Propmaker  
Gabriel Demonte-Finn- Property

Christopher Hansen- Property Master  
Eloisa Hernandez- Property Master  
Gisoo Javadi- Property  
Troy Larkin- Property  
Morgan Lee- Property  
Jane Madden- Set Decorator

Leticia Moreno- Property  
John Millard- Property  
Casey Ruffin- Property  
Nicholas Scarpa- Property  
Taylor Walters- Propmaker  
Catherine Wilkins-Patchen- Property

#### OPT-OUT NOTICE

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# ASHLEY SWANSON

SECRETARY-TREASURER

*“I look forward to creating a more open and transparent Local 44”*

Local 44 Members,

As the new year is underway and I am finally feeling settled into this office, the horizon for Local 44 is exciting. It's been very nice to see some of our long-term projects getting off the ground. Spanning from technology to member engagement, the Local 44 office has been bustling with activity. On the outside, it is so incredibly encouraging and engaging to see all the faces who come to the hall in-person to pay their dues and ask questions. What a great reminder of what a large, amazing, and talented community we are.

#### **Website and Technology**

At the GMM I was able to share how real work is underway for a new website, member portal, and app, which should be rolled out before the end of the year. While new facets such as in-app notifications will make it easier for the hall to get information to you quickly, it will only be as good as your participation. As the planning work continues, expect to see a survey in your email inboxes sometime in April to provide us some feedback on what you use most and least

online and the best way for the Local to be able to communicate important news and updates.

#### **New Newsreel Features**

In this issue of the Newsreel, look out for a couple new features. First, the Committee Corner, which shares news and events from the many committees at Local 44. Secondly, the Labor 101 article, which will bring you foundational education that every worker in America should know. I was once told early on that employers are counting on the fact that I will not know my rights and my contract because then I won't know what to stand up to. My hope is that some small bites of information each quarter will help each of us to become better advocates for ourselves, our crews, and our union kin.

#### **Financial and Numerical Transparency**

During our last 9 months of General Membership and Craft Meetings, many questions have been brought up about the structure of Local 44's finances, membership numbers, and plans for the future. I hope the presentations and figures that

followed have answered many of your questions. As a reminder, my office is always open for any member that has questions and wants real, factual information. I appreciate all of you that have engaged in discussion and continue to care so deeply about your Local. I look forward to hearing more of your questions. I look forward to creating a more open and transparent Local 44 that is accessible to all members.

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.

## FEBRUARY 2026

### OVER 50 YEARS

Ira Anderson Jr.-Special Effects (63)  
Fritz Bahn- Propmaker (52)  
John Barton- Property Master (62)  
Daniel Bentley- Property Master (60)  
Clifford Bernay- Property Master (57)  
Gregg Bilson- Property Master (60)  
Alfred Broussard- Special Effects (57)  
Nick Caprarelli- Property Master (60)  
Albert Delgado- Special Effects (59)  
Joseph DeRosa- Property (54)  
Joseph DiGaetano- Special Effects (52)  
Lawrence Dolan- Property Master (52)  
Lawrence Ferritto- Propmaker (57)

Michael Gannon- Property Master (57)  
Richard Goddard- Set Decorator (60)  
David Gordon- Draper (52)  
Frank Irving- Property Master (52)  
David Jimenez- Propmaker (54)  
Robert King- Special Effects (57)  
Walter Kroesser- Property (52)  
Michael Mackey- Propmaker (52)  
Richard Manalia- Property (52)  
Joseph Marchese- Property (52)  
Larry McGuire- Property Master (60)  
William McLaughlin- Set Decorator (57)  
Joe Mendoza- Draper (54)  
Michael "Duff" Miller- Property (52)

David Moll- Property Master (57)  
Gary Monak- Special Effects (52)  
Thomas Nelson- Draper (52)  
Lambert Powell- Special Effects (57)  
Craig Raiche- Property Master (52)  
John Rozman- Property (57)  
Glenn Ryan- Property (52)  
Arthur Shippee Jr.- Property Master (57)  
Alexander Smutko- Coordinator (59)  
Robert Southall- Property (54)  
Charles Stewart- Coordinator (62)  
Bruce Walters- Property (60)  
Milton Wilson Jr.-Property (60)

### 50 YEARS

Robert Avery- Propmaker  
James Beauchamp- Special Effects

Hugh Conlon III- Propmaker  
Randy Cushman- Propmaker  
Richard Robbins- Propmaker

Robert Spetter- Special Effects  
Ronnie Wexler- Property (50)

### 35 YEARS

Steve Aguilar- Propmaker  
Karen Anderson- Propmaker  
Todd Anderson- Propmaker  
Freddie Apolito- Propshop  
James Betts- Propmaker  
Brian Bilson- Property Master  
Roger Blackburn- Propmaker  
Jeffrey Brooks- Propmaker  
Dana Canfield- Propmaker  
John Catapano- Propmaker  
Joseph Cummins- Propmaker  
Michael Chase- Propmaker  
Ronald Churchman- Propmaker  
Sean Clouser- Coordinator  
Philip Coffman- Propmaker  
Dominik Dugandzic- Propshop  
Thomas Early- Coordinator  
David Eland- Propmaker  
Scott Ellsworth- Propmaker  
Mike Fowler- Coordinator  
Gerald Gates- Propmaker  
Robert Garcia- Propshop  
Joseph Gilmore- Propmaker  
John Gomez- Property

Murvel Hanson Jr.- Propmaker  
Kenny Hayes- Coordinator  
Richard "Rick" Heil- Propmaker  
Brett Hernandez- Propmaker  
Frederick Herzberger- Property  
Patrick Hickman- Propmaker  
Gordon Hill- Propmaker  
Michael Holland- Propshop  
Stephen Howard- Coordinator  
Travis Huffman- Propmaker  
Gary Hunter- Propmaker  
Ronald Johnston- Propmaker  
Mark LaPresle- Coordinator  
Edward Lindsey- Propmaker  
Leslie Linville- Property  
Frederick Lewis- Propmaker  
Bruce Luizzi- Property  
Otto Lungren- Coordinator

Leonard Martin- Propmaker  
Timothy Mirabello- Propmaker  
Kevin McDonald- Propmaker  
Michael O'Neal- Propmaker  
Mike Ramirez- Propmaker  
Kenneth Rice- Propmaker  
Terry Russell- Propmaker  
Francis Roix- Propmaker  
Fred Salinas- Propmaker  
Ernest Sanchez- Property  
Bruce Sartorius- Propmaker  
Timothy Schuetz- Propshop  
David Smith- Propmaker  
Ronald Smoker- Propmaker  
Keith Stalker- Propmaker  
Nicholas Stewart- Propmaker  
John Sullivan- Propmaker  
Jim Tholen- Coordinator  
Richard Tritt- Propmaker  
Tim Vierra- Propmaker  
Joe Villalobos- Propmaker  
Mark Weber- Propmaker  
Michael Weller- Propmaker  
Greg Wyszynski- Property

### 25 YEARS

Gary Buttner- Greens  
David Corral- Property  
Sean Farrell- Property  
Jeff Goyer- Coordinator

Sidney Javet- Property  
Michael Kay- Propshop  
Adrianna Lopez- Set Decorator

Victor Mendez- Property  
Lisa Tong- Set Decorator  
Joel Ruiz- Property  
Clyde Wong- Greens

### 10 YEARS

Andrew Anderson- Propmaker  
Jose Anzaldo- Greens  
Kyle Baker- Property  
Duane Bean- Property  
Jacob Blecha- Coordinator  
William Brunnhoelzl- Property  
Maile Cassara- Set Decorator  
Michael Chiara- Propmaker  
Michael Cochran- Property

Jose Deras III- Property  
Ernest Galvez- Property  
Gregory Gilbert- Property Master  
Curtis Harrison- TCR Property Master  
Philip Horlings- Property  
Connor Mazzola- Propmaker  
Luke Meeker- Property  
Susan Milliken-Gill- Propmaker

Brandon Minton- Propmaker  
Lyle McPherson- TCR Property  
Michael Spears- Propmaker  
Brian Tencza- Property  
James Tindel- Property  
Kevin Watson- Propmaker  
Neil Wojtkiewicz- Property  
Trevor Ysaquirre- Property

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# RAY SCHREFEL JR.

PRESIDENT

***“A labor union isn’t a normal business; it only exists through membership”***

Coming off a challenging year that followed several extremely challenging years, I'd like to use my space in this issue of the Newsreel to commend you all, the members of Local 44. Through COVID, the strikes, the work slowdown, and the fires, our union has remained strong, supportive, and united, and I want to tell each and every one of you that that solidarity does not go unnoticed or unappreciated.

It's easy to take unionism for granted. To pay your dues and get your card in the mail and believe that's where the interaction ends, with some workplace protections and a minimum rate. But the members here at 44 understand that being part of this local goes much deeper. The union is only as strong as its membership, and solidarity is an active verb, not a passive one.

Local 44 members understand that unionism means showing up and volunteering one of your few Saturdays in December so IATSE children can have a cup of hot chocolate and a toy for the holidays at the Lean In Lean On community event. It means wearing your Local 44 shirt to Union Dodger Night to show solidarity with our larger Los Angeles kin. It means donating to the PAC fund, ensuring IATSE has a strong voice in state and

national congressional decisions. It means joining a committee, attending Métier meet-ups, and coming to the General Membership Meeting and Craft Meetings. Sometimes, it's as simple as taking the new kid on the crew who just got their union card under your wing and showing them the ropes. A labor union isn't a normal business; it only exists through membership. Without all of us working together, Local 44 would just be another empty building off Laurel Canyon.

I'm very proud of everyone who has stepped up these past months and years, and I want to encourage everyone that the effort is making a difference. We have been constantly hitting quorum at our General Membership Meetings; our committees have been busier than ever, and all the hard work that went into getting the California tax incentives passed is beginning to bear fruit. Docks are busier, more shows are starting, and while the town is still slower than anyone would like, there are signs of life. As productions pick up, it is more important than ever to call in non-union work and to hold the line on any potential show flips. We are the union, which means it is the responsibility of every member to notify the local about commercials and low budget projects that want to use our

labor but deny us our healthcare and pension hours. When members walk away from an organizing effort for a quick paycheck, all it does is teach producers that not only can we be bought, but for an outrageously discounted price. We cannot let this happen. We've been through too much together to lose sight of what makes this local powerful. The strength of 44 isn't in the building off Laurel Canyon; it's in the people who walk through its doors. As work returns, let's keep showing producers exactly what our solidarity looks like.

In Solidarity,

Ray Schrefel Jr.

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

# ANNIVERSARY MILESTONES

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

## March 2026

### OVER 50 YEARS

Steven Baer- Draper (52)  
Michael Elmer- Floorcover (53)

Kevin Grimsley- Propshop (51)  
Randall Martens- Greens (53)

Ronald Nary- Special Effects (51)

### 50 YEARS

Richard Boris- Greens  
Joseph Fama- Coordinator  
Terry Feller- Propmaker

David Gabrielli- Coordinator  
James Girch Jr. - Propshop  
Alan Hafemann- Propshop

Stan Parks- Special Effects  
Robert Simpson- Propmaker

### 35 YEARS

Victor Banuelos- Propshop  
Michael Beltran- Property Master  
Daniel Blaha- Propmaker  
Kinney Booker- Property  
Brian Blakney- Propmaker  
Terry Chapman- Special Effects  
Eric Cook- Special Effects  
Derrick Crane- Propshop  
Stephen Cremin- Special Effects

Vincent DeSantis- Coordinator  
Gerard Forrest- Propmaker  
Dwayne Franks- Coordinator  
Daniel Gaspar- Special Effects  
Brian Gray- Propmaker  
Lauric Ivester- Propmaker  
James Meehan- Property Master  
Gary Montgomery- Propmaker  
Kurt Naswall- Propmaker

Joseph Pancake- Special Effects  
Kathryn Peters- Set Decorator  
Sergio Rojas- Propmaker  
Gary Salazar- Propmaker  
Vincent Trotta Jr.- Propmaker  
Barry Tugendhaft- Greens  
Gregory Wilkinson- Property  
Lauren York- Propmaker

### 25 YEARS

Jory Alvarado- Draper  
James Barron- Coordinator  
Ryan Beyer- Property  
Patrick Bolton- Property  
Adam Briggs- Greens  
Gregory Byrne- Property  
Sinead Clancy- Set Decorator  
Jeremy Cook- Coordinator  
Bruce Cork- Propmaker  
Susan Garcia- Property  
Bryan Gettman- Property  
Baha Halaby- Propmaker  
John Harris- Propmaker  
David Holowach- Greens  
Daniel Jewell- Coordinator  
David Keir- Propmaker

Bill Kincaid- Property  
Anthony Lamorte- Property  
Matthew Lillis- Propshop  
James Lord- Propmaker  
Carlos Martinez- Coordinator  
Lori Mazuer- Set Decorator  
Sergey Mazurov- Propmaker  
Jessica McDonalds-Thorpe- Property  
Maureen McGuire- Property  
Matthew Montante- Propmaker  
Ken Murphy- Propmaker  
Joseph Monaco- Property  
Chris Pappas- Property  
Jason Perkins- Propmaker  
Michael Powell- Propmaker  
Bill Proctor- Propmaker

Ira Proctor- Propmaker  
Adam Rittmiller- Draper  
Berkley Robertson Jr. - Propmaker  
Micah Roehr- Propshop  
John Rogers- Propmaker  
Sal Rose- Propshop  
Kevin Schlopy- Propmaker  
Brook Shafer- Property  
Thomas Short- Property  
Joe Spaan- Property  
Justin Spears- Propmaker  
James Staiti- Propmaker  
Gary Stel- Propmaker  
David Traxler- Propmaker

### 10 YEARS

Carrie Aaris- Propmaker  
Miles Carrington- Property  
Garry Cooper- Propmaker  
Abel Lopez Dominguez- Propmaker

Rita Kassak- Property  
Brian Minniti- Property Master  
Joel Rodriguez- Leon- Propmaker

Keenen Zamora- Propmaker  
Joshua Zepeda- Greens  
Paula Zimmermann- Property

## WELCOMING OUR NEW MEMBERS

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

Katherine Hale- Set Decorator  
Prianna La Chance- Property

Nili Yavin- Propmaker  
Marlon Camacho- Upholsterer  
Jerry Butt- TCR Property

Stacey Hammond- Property  
Athena Andoniades- Property

#### 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)

# 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.

**Fernando Sepulveda**  
**Property**

Born: June 15, 1943  
Joined: May 14, 1986  
Died: July 2, 2025

**Ed Joswick**  
**Greens**

Born: July 22, 1946  
Joined: November 4, 1999  
Died: July 17, 2025

**Robert J. Young**  
**Property**

Born: May 12, 1964  
Joined: January 10, 1996  
Died: September 1, 2025

**Tracy Farrington**  
**Property Master**

Born February 25, 1947  
Joined: October 13, 1965  
Died: September 26, 2025

**Jack M. Martin**  
**Propmaker**

Born: May 6, 1940  
Joined: June 16, 1987  
Died: November 6, 2025

**James R. Hinkelman**  
**Propmaker**

Born: June 16, 1946  
Joined: November 8, 1978  
Died: November 10, 2025

**Scot Aaron McKay**  
**Property**

Born: June 13, 1955  
Joined: January 2, 1995  
Died: November 21, 2025

**Mike Richards**  
**Propmaker**

Born: December 13, 1959  
Joined: October 30, 1996  
Died: November 23, 2025

**John Bruce Robles**  
**Special Effects**

Born: September 6, 1949  
Joined: December 7, 1973  
Died: November 23, 2025

**Leonard E. Hancock Jr.**  
**Property Master**

Born: July 31, 1971  
Joined: April 25, 1997  
Died: December 23, 2025

**Allan Lotta**  
**Coordinator**

Born: February 22, 1929  
Joined: May 9, 1967  
Died: December 23, 2025

**Ivan Lizares**  
**Propmaker**

Born: August 17, 1973  
Joined: October 18, 2017  
Died: January 31, 2026

**Terry Wayne Rittmiller**  
**Draper**

Born: May 22, 1951  
Joined: January 4, 1973  
Died: February 20, 2026

**Brian Brophy**  
**Property**

Born: September 18, 1944  
Joined: February 25, 1977  
Died: March 16, 2026

# SUPPORT YOUR LOCAL 44 SIGNATORY COMPANIES

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WARNER BROS. STUDIOS

WARNER BROS. DISCOVERY

# BACK TO ONE: THE PROCESS OF PROCEDURAL TELEVISION

BY AMY PAULETTE HARTMAN

On a gray day at the Paramount lot, on a soundstage for *NCIS: Origins*, Leadman James Hardy walks through a morgue swing set, it's false wall of body drawers nested into a dark perm set. He notes how all the devices are from the late 80's, from the old chunky computer desktops to the notably analog x-ray machines. "It's a lot of work sourcing all of the period items, especially for sets that only play once or twice."

Across town on the Fox lot in Century City, just off New York Street, Maya Levy Bash,

It's Always Sunny in Philadelphia Set Decorator, watches a city block come into focus. Her crew is putting up the finishing touches before the rest of the production shifts over from the sound stage for the last setups of the night. As hand-painted signs go up over bodega windows, mailboxes are adjusted and bolted down, and planters and greens are nudged into corners; the space stops feeling like a backlot and starts feeling like a real Philadelphia city street. Set dressers Eric Eigenbrodt and Juan "JP" Gutierrez move quickly through



Pictured left: **Chris Jones**



## ***It's Always Sunny in Philadelphia* Crew:**

**Left to Right Front Row:** Dina Coccari, Elizabeth Gary, Jesse Harris, Maya Levy Basch, Steven Pulsford, Philip Briggs, Juan "JP" Gutierrez, Rocco Buffolino, Stephen Pietropaolo

**Left to Right Top Row:** Thomas "Noe" Welch, Shawn Miller, Shane Patterson, Michael Dukowski, Troy Myers, Eric Eigenbrodt, Benjamin Holmes, Jeremy Johnson, Gerry Donahoe

**Not Pictured:** Raelyn Tepper, and Schuyler Grimsman



the space, placing the last practical details that make the street feel lived in rather than staged. Two different shows. Two different tones. The same rhythm.

On set, “back to one” is the call that sends actors to their first marks so a scene can be run again. Everything and everyone resets and you go again. Procedural television operates on that same principle. Every episode, no matter how big a swing creatively, eventually returns to its starting mark. The perm sets remain. The characters remain. The world resets, even as it evolves. For Local 44 members on *It's Always Sunny in Philadelphia* and *NCIS: Origins*, that reset is not metaphorical. It's structural. Both are always prepping the next episode while finishing the current one and wrapping the one before. Both are always going back to one.

### Setting the Pace

If you want to understand procedural television from a Local 44 perspective, you don't start with the actors or the scripts. You start with the calendar. On *NCIS: Origins*, that calendar runs on an eight-day episode shooting schedule. On *It's Always Sunny in Philadelphia*, it's four. In both cases, once the train leaves the station, it doesn't stop. For *NCIS: Origins* second season, Hardy

and Set Decorator Lisa Bazadona are never working on just one hour of television at a time. “We're always working on two episodes at the same time,” Hardy explains. “Always. That's the baseline.”

*Sunny* operates differently in tone but not in intensity. Their four-day episodes broken into two-episode blocks. The show shoots fast, and it shoots big. “The showrunners think of us as a little show,” Maya says, but the scale has grown considerably in recent seasons. Major builds, more time on location, and a lot of visual effects, all on a comedy schedule that allows very little drift.

From the outside, these two productions look wildly different. One is a period crime drama with legacy canon to protect. The other is an 18-season comedy institution built around five characters who, famously, never learn anything. But structurally, both are procedural machines. Each episode resets, takes the audience back to one. And each week, Local 44 crews are responsible for making those resets feel effortless.

They are not, in fact, effortless.

### Prep: Meetings, Scouts, Moving Targets

On *NCIS: Origins*, the process usually begins with an outline and then a script that



**Propmakers Department:**

From left to right: Patrick Reyes, Isaac Sandoval (Labor Foreman), Steve Broussard (Construction Coordinator), Daryl Whiting ,Cameron Laslovich, Dagoberto Sanchez, Daniel Lahman, John Holliday, and Chris Jones

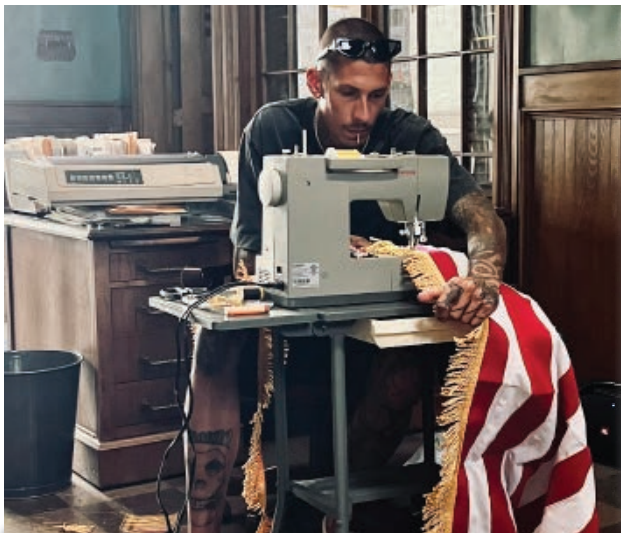
may arrive alarmingly close to the first concept meeting. From there, the departments move quickly: concept meeting, art department meetings with the director, tech scouts, production meetings, and continuous budget updates.

Construction Coordinator Steve Broussard describes the experience as fundamentally different from serialized streaming shows, where you often know the arc of the season in advance. In procedural work, each episode introduces new story problems. Writers are doing their job of building surprises and escalating stakes, and construction has to translate that into something achievable in days, not months. Working alongside construction foreman Cameron Laslovich, the construction team regularly turns around new builds in just a matter of days.

“You can do anything if you have enough money,” Broussard says plainly. The implication being: you rarely do.

On Sunny, the meetings look familiar; concept meeting, art and set dec meeting, tech scout, production meeting; but the tempo feels different because of the four-day shoot. There’s less margin for recalibration. The scripts are often prepped as far in advance as possible because the execution window is so tight.

Maya describes the prep phase as intense precisely because it needs to be. The show-runners Rob McElhenney, Charlie Day, Glenn Howerton are both writers and actors, so the time with them in meetings is finite. Departments arrive overprepared, questions organized, visual references ready. There isn’t room for vagueness.



Darren Hardy





**Crew That Sticks Together**

From left to right: Colby Giovacchini, Hugo Ramirez, Ricky Bartlett, Darren Hardy, and James Hardy

Both productions share a common rhythm: prep is happening while shooting is happening. There is no clean break between episodes. On NCIS, you might be finishing lab work on Stage 7 while budgeting the next crime scene and scouting a gas station location. On Sunny, while one block shoots, the next block's locations may still be unresolved. It's layered work. The current episode never exists alone.

**Building the Swing, Protecting the Base**

The defining tension of procedural television is that it demands constant change while preserving a strong baseline.

On Sunny, that baseline is Paddy's Pub and the gang themselves. The characters don't fundamentally evolve, that's part of the show's DNA, and the pub must feel consistent season after season. But the se-

ries has grown more ambitious in scale. Bachelor mansions. Irish castles built from scratch. Homeless encampments from a bare sidewalk.

Leadman Jesse Harris describes the workload as one of the most aggressive he's experienced. On any given day, he might have a prep crew out in the city picking up rentals or starting builds for an upcoming episode, a dress crew on site with the main unit as production shoots, and a wrap crew driving all over town returning trucks and closing out the previous location. That dress crew frequently includes longtime set dressers like Eric Eigenbrodt, JP Gutierrez, Stephen Pietropaolo, and Steven Pulsford, who rotate between stage work and location builds throughout the block. He coordinates these moving parts while also fielding vendor calls and attending seemingly countless production meetings.



**NCIS Crew:**

Front L - R Colby Giovacchini. Ricky Bartlett, Susanna Boney, James Hardy, Lisa Bazadona, Steve Broussard, Isaac Sandoval

Middle L - R Dave Sliwa, Daniel Lahman, Dagoberto Sanchez, Hugo Ramirez, Oscar Abel, Sonny Martinez, Hector Cabral, Patrick Reyes, Daryl Whiting

Back Row L - R Darren Hardy, Nick Ellis, Alberto Martinez, Chris Dery, Vinny Martinez, Cameron Laslovich, Elan Jerzy, John Holliday



Jesse's description of the job is deceptively simple: facilitate. Make sure Maya has what she needs. Make sure the best people are on the right trucks. Make sure no one is standing around but also that no one is being pushed past the limit.

On NCIS: Origins, the baseline is different but just as crucial. The show is set in the early 1990s and functions as a prequel to a franchise that has been on the air for more than two decades. Accuracy matters, be it historical, military, or investigative. Every set requires period-correct finishes and aging that reads subtly, not theatrically.

Era-specific details like phones, file folders, and computer monitors that look right for 1992 become a never-ending game of prop

hide and seek. Buyer Danny Diamond spend much of their time combing prop houses and surplus warehouses for items that read correctly for the late 80s and early 90s. Bazadona talked about how she's sent trucks up and down the length of Southern California to find a couple of working fax machines. Draper Darren Hardy explained how each set requires sourcing fabric that feels lived-in but not freshly updated, because no one redecorates every year.

Like Sunny, the work is layered. While a location team dresses a crime scene off lot, another crew is roughing in the next swing set back at the stage. Budgets are recalculated as scripts shift. Trucks are loading in and loading out simultaneously. And because the show lives inside an established franchise



Front L - R: James Hardy, Lisa Bazadona, Colby Giovacchini  
 Middle L - R: Nick Ellis, Dave Sliwa, Oscar Abel, Elan Jerzy, Bailey Kuss  
 Back Row L - R: Darren Hardy, Ricky Bartlett, Hugo Ramirez



world, there's little margin for visual missteps. Fans will notice if something feels wrong. In both cases, Local 44's work lives in that balance: reinvent enough to serve the story, preserve enough to make the reset feel natural.

### **When the Plan Shifts**

No production runs without friction.

On *NCIS: Origins*, one episode required building a muddy construction site pond for a weapons discovery. After scouting and prep were complete, asbestos was discovered at the original location. Production had to pivot. The new site lacked the debris that made the first location visually convincing. The solution? Truck in massive quantities of specialty rubble and foam concrete. Labor increased. Budgets shifted. The schedule did not.

On *Sunny*, Maya notes that sometimes scenes are reordered within a block, requiring departments to reprioritize builds quickly. With only four shoot days, there's no week-long cushion to absorb that shift, no dramatic blowups or production shutdowns. Instead, a solution is found because it must be, usually through some combination of labor, coordination, and budget adjustment. And above all, communication. Harris talks about "working the room" constantly. He wants to know what every department is doing, where they'll be, what they

need. He hates gray areas. "Gray areas create risk, and risk costs time." Procedural television doesn't reward silence. Through all of this, the difference between stress and collapse often comes down to crew cohesion.

Hardy talks about building an *NCIS: Origins* team that wants to be there not just to do the work, but that shows up for each other. He and Lisa try and prioritize the lives of their crew both off set and on, accommodating doctor's appointments and kids' school plays whenever possible. Long-running procedurals allow that kind of continuity. You're not assembling a brand-new crew for six episodes and dissolving. You're building relationships that last years.

On *Sunny*, its long run has allowed for a legacy to grow within the set walls. A set dresser told the story of a few headshots tacked up on Paddy's bar walls. The casual viewer would never notice these photos; they exist as part of the lived-in bric-a-brac of a well-loved dive bar, but they hold a much deeper meaning. These headshots belong to background actors from the show who passed away after all these years, a quiet sign of respect for a comedy that has kept some of its crew employed for nearly twenty years. Procedural sets accumulate history. They just do it quietly.





### **The Comfort of a Rerun**

For a while, it seemed like the procedural might be fading. Studios chased the “eight-hour movie.” Episode orders shrank. Seasons stretched farther apart. Prestige storytelling leaned toward limited runs and high-concept arcs.

But audiences kept returning to comfort shows, rewatching familiar worlds where characters felt dependable and the sets felt like a second home. Years after it left the air, *Suits* exploded in streaming. *Abbott Elementary* became a broadcast hit. And *The Pitt*, a straight down the middle medical procedural, beat out bigger, more expensive serialized streaming shows on both the Globes and Emmy stages. There is clearly still a voracious appetite for a weekly TV rhythm.

For *Local 44*, that appetite matters. Procedurals mean longer seasons, returning crews, and sets that live beyond a single drop. They create space for crews to grow together — not just professionally, but personally. That continuity builds trust. It builds shorthand. It builds a kind of family.

### **Back to One**

As the full crew shifts from stage to backlot on *Sunny*, the New York street *Maya* and her team have dressed no longer looks like a blank canvas. It looks lived in.

On the *NCIS: Origins* stage, the lab lights dim for the night, evidence laid out for tomorrow’s scene, a crime that will be solved before the week is out.

Next week, there will be another. New location. New build. New problem. And then, just as reliably, back to the standing sets. Back to the first mark. Back to one.

# CONGRATULATIONS

TO THE ACADEMY AWARDS  
NOMINEES OF LOCAL 44

## MARTY SUPREME

SET DECORATOR - ADAM WILLIS

## ONE BATTLE AFTER ANOTHER

SET DECORATOR - ANTHONY CARLINO

OSCARS

# CONGRATULATIONS

TO THE SDSA AWARDS NOMINEES  
OF LOCAL 44

### CONTEMPORARY FEATURE FILM

Meg Everest - *Jay Kelly*  
Anthony Carlino - *One Battle After Another*

### PERIOD FEATURE FILM

Adam Willis - *Marty Supreme*

### FANTASY OR SCIENCE FICTION FEATURE FILM

Rosemary Brandenburg - *Superman*

### COMEDY OR MUSICAL FEATURE FILM

Brandi Kalish - *Freakier Friday*

CONGRATULATIONS TO ALL NOMINEES AND WINNERS THIS SEASON FROM LOCAL 44

# CONGRATULATIONS

TO THE LOCAL 44 NOMINEES OF THE CHILDREN AND  
FAMILY EMMY AWARDS FOR OUTSTANDING ART  
DIRECTION/SET DECORATION/SCENIC DESIGN

## ***Wizards Beyond Waverly Place*** ***"Everything is Not What It Seems"***

Set Decorator Amy Feldman

## ***Star Wars: Skeleton Crew*** ***"You Have a Lot to Learn About Pirates"***

Set Decorator Gene Serdena



## Congratulations to all the ADG Award Winners of Local 44

### MULTI-CAMERA SERIES

*MID-CENTURY MODERN*  
Set Decorator Peter Gurski

### CONTEMPORARY FEATURE FILM

*ONE BATTLE AFTER ANOTHER*  
Set Decorator Anthony  
Carlino

### ONE HOUR PERIOD SINGLE-CAMERA SERIES

*PALM ROYALE*  
Set Decorator Ellen Reede

### TELEVISION MOVIE OR LIMITED SERIES

*MONSTER: THE ED GEIN STORY*  
Set Decorator Melissa Licht

### HALF HOUR SINGLE-CAMERA SERIES

*THE STUDIO*  
Set Decorator Claire Kaufman

### SHORT FORMAT & MUSIC VIDEOS

*APPLE - SOMEDAY BY SPIKE  
JONZE*  
Set Decorator Piper Riley

# Labor

## 101: Working Knowledge for Knowledgeable Workers

“Only a fool would try to deprive working men and working women of their right to join the union of their choice.”  
~Dwight D. Eisenhower

### Your right to organize is federally protected.

Section 7 of the National Labor Relations Act (NLRA) of 1935, guarantees employees “the right to self-organization, to form, join or assist labor organizations...”. Section 8 of the NLRA makes it an unfair labor practice (ULP) for an employer to interfere with or restrain these rights. For those that are already a part of a union, why is this important to know?

1. As a union member on a union set, **it is illegal** to fire, discipline you for your affiliation, or otherwise inhibit you from your union rights, such as seeking representation, wearing union t-shirts, or talking about the union at the workplace.
2. **It is illegal** for a non-union production to ask you for your union status. **It is also illegal** for them to not hire you on the basis that you are a union member.
3. If you are working on a non-union show and the crew wants to unionize, your right to collectively bargain is federally protected. **It is illegal** for a production to threaten employees for wanting to collectively bargain, or attempt to bribe you during an organizing campaign or to coerce you to vote against unionizing. Examples of this may be promising benefits if you “vote no” or threatening to close the workplace or lower wages.

Your right to work on a unionized set, or to organize a non-union set, is incredibly important. For individuals, it preserves the future of these freedoms. Use it or lose it. For Local 44, when you call in a show to attempt to get a union contract (flip the show), it not only improves our union’s strength within the industry but also continues to enshrine the right to organize. A flip means you receive healthcare and pension contributions and may mean the difference of securing a vested year for yourself. A flip means you’ve continued to display to productions that these organizing rights matter and are not to be interfered with.

While IATSE Political Committee is hard at work lobbying for legislation that continues to protect labor rights such as this, your Local 44 Business Representatives are here if you want to exercise your rights to organize. Call us and we will work with you and walk you through the process on what would be needed to flip a show. The sooner we are aware the more likely we are to flip it!

To do your part to support IATSE in its advocacy of labor rights, consider a one-time or recurring donation to the IATSE PAC.

Visit: [iatse.net/take-action](http://iatse.net/take-action)



## IATSE PAC

Political Action Committee Of  
The International Alliance Of Theatrical Stage Employees



# CORNER

# COMMITTEE

## ATTENTION PROPERTY MASTERS

### 2026 FILM & TELEVISION PROPERTY DEPARTMENT RECOMMENDED KIT RATES

Check your email for the updated 2026 Property Department Recommended Kit Rate Sheet and supporting materials.

While the industry and Los Angeles has felt budgets tighten, we are encouraged to see several Property Masters using these resources to achieve higher kit and trailer rates on film and television projects including those with Warner Brothers, HBO, Disney, Universal, Fox and Netflix.

Compared to our industry peers, Property Masters are underpaid for our kit rentals, and we want to change that.

The Committee put in extensive work surveying members, strategizing and shaping a campaign to improve rates. If you have feedback to share on your own experience negotiating your rental rates, please email [theresalcorvino@gmail.com](mailto:theresalcorvino@gmail.com) - we'd love to hear from you.

### PROPERTY MASTER STEERING COMMITTEE

### Prop Shop Recap



### PropMaker News

LOCAL 44 MEMBERS GATHERED AT FULL SCALE EFFECTS FOR A PROP SHOP PRESENTATION LED BY JOE MARTINEZ AND DAVE PETERSON. THE SESSION HIGHLIGHTED THE PROP SHOP'S RELATIONSHIP WITH SPECIAL EFFECTS AND SHOWCASED THE SKILLS, TOOLS, AND TECHNICAL EXPERTISE OF PROP SHOP CARD MEMBERS.

THE PRESENTATION EMPHASIZED THE PROP SHOP'S DUAL ROLE AS A STANDALONE CRAFT AND CROSS-CRAFT RESOURCE. ATTENDEES GAINED INSIGHT INTO HOW MEMBERS SUPPORT CONSTRUCTION, SPECIAL EFFECTS, PROP MASTERS, PROPERTY, AND SET DECORATION THROUGH COMPLEX FABRICATION, MODIFICATION, AND PROBLEM-SOLVING UNDER TIGHT PRODUCTION SCHEDULES.

SPECIAL FOCUS WAS PLACED ON THE SKILLS REQUIRED TO DESIGN AND BUILD TECHNICAL, ONE-OF-A-KIND PIECES FOR FILM AND TELEVISION. THE EVENT WAS WELL ATTENDED AND RECEIVED POSITIVE FEEDBACK, UNDERSCORING THE IMPORTANCE OF CONTINUED EDUCATION AND COLLABORATION WITHIN LOCAL 44. ADDITIONAL PRESENTATIONS ARE PLANNED FOR THE COMING YEAR, INCLUDING A SESSION FOR THE DECORATORS STEERING COMMITTEE. DATES WILL BE ANNOUNCED SOON.



PROP MAKER NEWS IS DEDICATED TO STRENGTHENING PROP MAKER PARTICIPATION WITHIN LOCAL 44 AND HIGHLIGHTING THE SPECIALIZED SKILLS, WORK PRACTICES, AND CHALLENGES UNIQUE TO OUR CRAFT. THIS COLUMN SERVES AS A FORUM FOR SHARING KNOWLEDGE ABOUT TECHNIQUES, MATERIALS, TOOLS, AND EVOLVING STANDARDS, WHILE ADDRESSING PROP MAKER-SPECIFIC WORKPLACE ISSUES, SAFETY CONCERNS, JURISDICTIONAL QUESTIONS, AND INDUSTRY TRENDS.

OUR GOAL IS TO ENCOURAGE ENGAGEMENT AND INFORMED DIALOGUE AMONG PROP MAKERS, WHILE KEEPING THE BROADER MEMBERSHIP AWARE OF THE VITAL CONTRIBUTIONS THIS CLASSIFICATION BRINGS TO EVERY PRODUCTION. THE PROP MAKER STEERING COMMITTEE INTENDS FOR THIS SPACE TO IDENTIFY AND ELEVATE ISSUES THAT ARE OFTEN DISCUSSED INFORMALLY BUT RARELY BROUGHT FORWARD IN A STRUCTURED WAY.

BY DOCUMENTING CONCERNS AND PRESENTING THEM CLEARLY TO COORDINATORS AND DEPARTMENT HEADS, WE AIM TO ENSURE PROP MAKERS HAVE A STRONG, ORGANIZED VOICE WITHIN THE UNION. IT'S TIME FOR PROP MAKERS TO STEP FORWARD AND STAND EQUALLY ALONGSIDE EVERY DEPARTMENT WE SUPPORT.

# LOCAL 44 SKILLS TRAINING OPPORTUNITIES

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Local 44, in partnership with Eido/LAAFA, and Contract Services, offers a variety of free skills training opportunities for members to take advantage of.



For current courses and to apply:  
[www.eido-ed.com/local-44/](http://www.eido-ed.com/local-44/)

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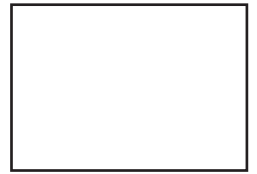
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the IATSE & IATSE TTF

[www.iatsetrainingtrust.org/lil](http://www.iatsetrainingtrust.org/lil)





IATSE Local 44  
 12021 Riverside Drive  
 North Hollywood, CA 91607



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