



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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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

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Newsreel Submissions
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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

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
Jerrold 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

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



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

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 Ysaquierre- 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

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

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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

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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.”

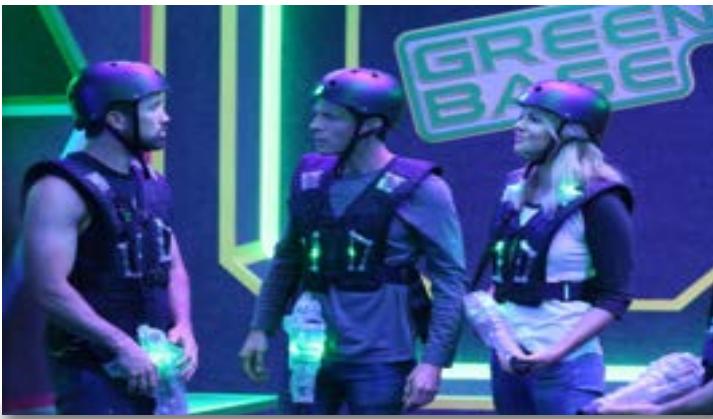
Sunny operates differently in tone but not in intensity. Their four-day episodes broken into two-episode blocks. The show shoots fast, and it shoots big. “The showrunners think of us as a little show,” Maya says, but the scale has grown considerably in recent seasons. Major builds, more time on location,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

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OF LOCAL 44

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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

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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

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Set Decorator Melissa Licht

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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



IATSE PAC

Political Action Committee Of
The International Alliance Of Theatrical Stage Employees



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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 - 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.

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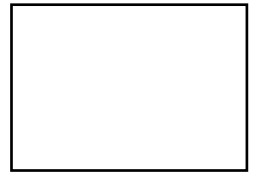
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