



NEWSREEL

IATSE LOCAL 44'S QUARTERLY MEMBERS NEWSLETTER

SUMMER 2026

**IATSE
"ALL-IN"
Mixer**

October 10th
6:00pm-12:00am

ECHOES FROM THE GRAVE

ON THE SET WITH *BALLARD*

BY CORINA SANDRU

**MPTF Day At
The Ranch**

November 8th
11:00am - 3:00pm

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



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Omega

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Matthew Redoglia

SAT

Cory Spado
Sam Post

Sony Pictures Studios
Rodney Wright

Spellman Desk
Alex Hernandez

Television City
Andrea Joel

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John Barton Jr.
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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:
November 2nd**

Email

newsreel@local44.org

Mail

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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



Protecting Our CBA, Pension, and Healthcare Plans

Every hour worked under our collective bargaining agreement supports more than wages, it funds our pension, individual account plan (IAP) and funds the healthcare for active members, retirees and their families. Yet across Local 44 jurisdiction, members sometimes undermine that foundation by working around the agreement, often without realizing the harm.

This occurs in many ways:

- Failing to report non-union work
- Not supporting efforts to organize that same non-union work
- Invoicing jurisdictional work to the company instead of performing that work as an employee
- Subcontracting traditional work to non-signatory facilities
- Assigning covered work/duties to a worker who is not within the jurisdiction of the covered work and utilizing production assistants (PA's).

Each decision may seem small, but together they reduce work opportunities, reduce funding to our pension and health plans, and erode the workplace protections we've bargained to secure.

Every year, healthcare reserves for both active and retired members are reviewed. The plan must hold a minimum of eight months of healthcare reserves. That threshold does more than keep coverage stable, it triggers pension increases and other important provisions in the Basic Agreement. In short, when reserves fall short, the benefits tied to that benchmark are at risk.

We are currently at the bare minimum and it's not

completely clear if we will meet the eight-month benchmark. There are several contributing factors to the lower healthcare reserves. Beginning with the 2023 WGA and SAG labor dispute that halted productions. During that period, premium-free COBRA was granted to MPI participants, which further drew down reserves. On top of that lower than anticipated work hours from 2024 through 2026 have all put pressure on the Active and Retired Healthcare reserves.

By no means is this mismanagement of the MPI Health and Pension Plans. In fact, it has been a remarkable achievement by the Directors to extend healthcare coverage to our members, well beyond the Plans obligations. Our pension plan remains strong and on track to meet funding goals set for 2030. Healthcare funding is the greater concern, driven by inflation, funding changes to the Affordable Care Act (ACA), and the high number of participants relying on banked hours to maintain health coverage.

I remain cautiously optimistic that we will meet the eight-month reserves requirement. Even so, this needs to serve as a wake-up call to all members. We need to recognize and address the self-inflicted harm that working around our agreement causes to the pension and health plans.

Protecting plan benefits requires consistent, deliberate action from every member. Members must prioritize union covered employment whenever it is available and actively participate in organizing non-union productions. Make it a habit to verify that employers are reporting all compensable hours to MPI and report any discrepancies to Local 44. Refuse any form of compensation, like invoicing, that circumvents contributions to the Plans. If you must subcontract work, direct that work to a signatory company that contributes to MPIPHP.

These are not options, but rather an obligation we have as members to protect the benefits that we collectively earn. The employer's bear the responsibility of meeting the 85-million-hour threshold and maintaining reserves above the eight-month minimum. But members of Local 44 and the other studio locals, as outlined in this article, carry a large share of responsibility for that outcome as well.

We can't control every economic pressure. What we can control is whether we honor our collective bargaining agreement. Every hour we earn and every hour we protect secures our pension, strengthens our healthcare, and supports the members and their families who come after us.

In solidarity,
Tobey Bays

**"Protecting
plan
benefits requires
consistent,
deliberate action
from every
member"**

ANNIVERSARY MILESTONES

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

JULY 2026

OVER 50 YEARS

Daril Alder- Property Master (52)
Michael Hunter- Property Master (52)

Kenneth Pepiot- Special Effects (60)
Eddie Surkin- Special Effects (59)
Gregory Villalva Jr. - Coordinator (58)

Irmgard Wohlers- Draper (52)
John Zemansky- Property Master (59)

50 YEARS

Richard Peters- Propmaker

35 YEARS

Steven Fidler- Coordinator
Nancy Gilmore- Set Decorator

Kelly H'Doubler- Property Master
David Koneff- Set Decorator

Jeffrey Kushon- Set Decorator
Lawrence Watson Jr. - Propmaker

25 YEARS

James Fernandez- Property
Donald Ghio- Property

Carlos Jayson- Property
Master Ty Jones- Property
J. Arturo Kehoe- Propmaker
Gordon McVay- Property

Robert New- Property
Bradley Wilson- Propmaker

10 YEARS

Ryan Bartley- Property
Carina Berlin- Property Master
Noah Castro- Property
Corey Doyle- Property

David Dunn- Property
Reid Embrey- Property
Juan Gonzalez- Propmaker

Aaron Insley- Propshop
Melissa Licht- Set Decorator
Brett Lloyd- Property
Chris Quintana- Floorcover

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



Local 44 Members,

Congratulations to the membership on achieving another quorum at our last GMM on August 15th. It's inspiring to see so many of our brothers and sisters show up for updates, ask thoughtful questions, and bring enthusiasm to carrying out the business of the local. Because of your participation, Local 44 will be proud to welcome the Studio Teachers/Welfare Workers of Local 884 as our newest members.

At the GMM, I had the honor of sharing with those present a preview of the new and improved Local 44 website and app, which is scheduled to debut in November. We are on the homestretch. Besides myself, Communications Director Olivia Ortega, In-house IT Bryan Mason, and the rest of our staff have begun training on the new database and continuing to transfer content from our existing website. We will begin distributing standalone emails to the membership outlining a comprehensive timeline and important notifications about the changes. Please watch for these, and be prepared for the possibility that, for at least a day, we will be offline to complete a final migration of all our data and ensure everything is connected in the new system.

Additionally, we will host open tech office hours twice a week after the launch to field your questions, along with a series of tutorial videos with instructions on how to use the new features of the website and address any FAQs. I hope that the rollout of the new system will be just as beneficial to the membership as it will be to our staff. This will be the first new database in over 20 years at the local, and it will be a learning curve for all of us, but I anticipate that it will be a smooth one.

The show list will be combined to include both current and future shows and will contain signifiers within the spreadsheet to show the status of a production (development, pre-production, shooting, wrapping) which will result in the most comprehensive data possible enhanced through feedback from our members. We will roll out new communications to encourage a culture of reporting your work, and we will strongly encourage department heads and those in charge of hiring to alert the local to any new crew you bring onto a show so our records stay as accurate as possible. We also hope that, upon wrapping a shoot, members will remember to reach out by phone or online to close their work history so we know who is available for work again.

After the sites are live, we anticipate another year of rolling out improvements through skills and certifications lists, more calendar content so you can find not only Local 44 but also industry-wide educational events, and we look forward to hearing your feedback and adding additional improvements whenever we can.

In Solidarity,

Ashley Swanson

"This will be the first new database in over 20 years at the local!"

ANNIVERSARY MILESTONES

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

AUGUST 2026

OVER 50 YEARS

Damon Allison- Special Effects (51)
Nikki Amorosino- Special Effects (51)
Roy Arbogast- Special Effects (61)
Hal Bigger- Special Effects (61)
Donald Elliott- Special Effects (52)

Lloyd Hardy Jr. - Propmaker (61)
Bill Hassan- Propmaker (52)
Richard Helmer- Special Effects (61)
John Hudson Jr. - Property Master (65)
David Kirk- Coordinator (62)

Conrad Krumm- Special Effects (62)
Michael Molen- Propshop (53)
Richard Reseigne- Coordinator (62)
John "Larry" Roberts- Special Effects (61)
Thomas Ward- Special Effects (61)

50 YEARS

Fred Enriquez- Propmaker

Thomas Focht- Propmaker
Eddie Lozano- Propshop

Vernon Tellock- Propmaker

35 YEARS

Wren Boney- Property
Steve Borgese- Greens

John Carroll- Coordinator
Matthew Hall- Special Effects

Mark Martin del Campo- Property
James Straka- Propmaker

25 YEARS

Banner Agundez- Property
Michael Banks- Propmaker
Edgar Brownell III- Propmaker
Kristen Catena- Property
Stewart Cohen- Propmaker

Tracy De Anda- Property Master
Stephen Hedwall- Property
Mark Koivu- Special Effects
Michael Loomer- Property
Scott Nelson- Greens
Victor Nerone Jr. - Property
Greg Peregon- Propmaker

David Saenz de Maturan- Property
Mara Spear- Property
Marc Tantin- Propshop
Alex Vuckovich- Propmaker
Christopher Wright- TCR Property Master

10 YEARS

John Amerika- Propshop
James Axle- Property
Justin Barnette- Property
Kristin Berlinsky- Property
Kevin Berve- Propmaker
Nathan Born- Propmaker
Anthony Cafaro- Property Master
Nicholas Capaldi- Property
Jessica Chaffin- Set Decorator
Patrick Charrin- Coordinator
Haley Contestabile- Property
Nicolas Cruz- Property
Kenneth Del Rosario- Property
Joseph Dillon- Property

Robert Faust- Propmaker
Guillermo Fion- Property
Adam Forster- Special Effects
Daniel Gaughan- Property
Paul Gilbert- Propmaker
Larry Gooch Jr. - Property Master
William Guevara- Propmaker
Darren Hardy- Draper
Mauricio Harrie Jr. - Property
Brandon Heath- Property
Brian Hoffman- Property
John Johnson- Property
Lenna Karacostas- Property
William Lalor- Property
Devynne Lauchner- Set Decorator
Elizabeth Lim- Property
Melissa Long- Property Master
Samantha Maggio- Property
Danielle Mana- Property
Danny Moss- Propmaker

Rudy Nieto- TCR Coordinator
Nancy Niksic- Set Decorator
Jeffrey Oross- Propmaker
Michael Portillo- Property
Cole Scott- Propmaker
Emily Shafer- Set Decorator
Greggory Slepecky- Propmaker
Robert St. Laurent- Property Master
Sencee Tagami- Property Master
Lakesha Tatro- Property
Timothy Terrel- Property
Chad Tomlinson- Property
Mary Mitchell Williams- Property



RAY SCHREFEL JR. PRESIDENT



Brothers, Sisters, and Kin,

As production continues to increase, it's important to remember to update your work history either online or by calling the Business Office to ensure our records stay current. Thanks to our members' involvement with Sacramento elected officials, the updated CA Tax Incentive Program has put many of our members back to work. Shows like Newlyweds, S.W.A.T. Exile (S2) Baywatch, Ballard, Matlock (S3) Bad Monkey, 13 Going on 30, The Pitt (S3), I Suck at Girls and I Love LA (S2) to name a few, are the fruits of our members' letter campaigns and the intense lobbying from your union representatives.

I encourage every member to learn more about IATSE PAC, consider enrolling in payroll deduction, and become an active part of this effort. Contributions to the PAC help support advocacy efforts and ensure that the concerns of working entertainment professionals are heard by those who shape public policy. When we work together, we can help advance legislation that keeps production in the United States and creates more opportunities for current and future members.

Take advantage of the upcoming events to stay connected and involved with your brothers and sisters and help strengthen our union community. Join us for the PAC "All-In" Mixer on October 10th from 6:00pm - 12:00am. Whether you're attending for the first time, considering volunteering, or are a returning attendee, the mixer is a great event to meet fellow members from the Hollywood Locals. Another great event happening on November 8th at Calamigos Ranch is Day At The Ranch, a fun family picnic and fundraiser for the Motion Picture and Television Fund that supports entertainment industry members and their families.

We successfully reached a quorum at our last General Membership meeting, and through a secret ballot, The Studio Teachers/Welfare Workers of Local 884 will be the newest members of Local 44. Thank you to everyone who attended, participated, and helped conduct the business of our Local. Your engagement is vital to a strong and effective union. Let's continue the momentum by attending our upcoming Craft Meetings on September 26th and 27th at the Local 44 hall.

In Solidarity,
Ray Schrefel Jr.

**"Your
engagement is
vital to a strong
and effective
union"**

ANNIVERSARY MILESTONES

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

SEPTEMBER 2026

OVER 50 YEARS

Trinidad Alarcon Jr. - Propmaker (61)
Louis Bartoletti- Propmaker (51)
Jon Belyeu- Special Effects (54)

Robert Horvatch- Special Effects (51)
John Hughes- Propshop (61)
Seiichi Kobayashi- Propmaker (60)

Joseph Mercurio- Special Effects (61)
Patrick Moudakis- Property Master (61)
Gino Tomasino- Property (61)

50 YEARS

James Arrigo- Propmaker
Richard Bruns- Propmaker

Tim James- Coordinator
Steven Rigamat- Propmaker

John Stirber- Special Effects
John Villarino- Coordinator

35 YEARS

Heidi Baumgarten- Property

David Cannon- Coordinator
Richard Chavez- Property Master

John Frantz- Property Master

25 YEARS

Eric Coon- Propshop
Gary Dent- Property

John Kaiser- Coordinator
Elizabeth Keenan- Set Decorator
Kurt Keitzman- Property
David Loitz- Set Decorator

Brad Morrison- Property
Bill Sender- Property

10 YEARS

Ricardo Bringas- Propmaker
Jill Crawford- TCR Set Decorator
Jeffrey Gideon- Propmaker

Nicholas Hernandez- Property
Aaron Lalaian- Property
Jack Lynch- Property
Christian Moreno- Property
Mario Osuna- Anguiano- Property

Joshua Rasmussen- Special Effects
David Schramm Jr. - Property
Jose Solis- Property

WELCOMING OUR NEW MEMBERS

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

Sarah True- Property
Hannah Estes- Property
Shane Klein- Set Decorator
Shane Martin- Property
Taylor Aguilera- Property
Izaac Bradley- Property
Robinson Tupta- Property
Holdyn Bray- Property

Kelly Butler- Set Decorator
Brian Chee- Propmaker
Josh Kay- Property
Whitney Lowdermilk- Property
Martin Merritt- Property
Matthew Moroughan- Property
Hunter Kist- Property
Richard Cano- Property
Maria Lubanovic- Property
Frankie Quinney- Propmaker

Alex Noad- Propmaker
Michael Papac- Property
George (Mike) Pflaumer- Propmaker
Charles Roberts- Propmaker
Andrew Shinavier- Propmaker
Brennan Simpson- Propmaker
Daniel Sandoval- Property
Sydney Wilkinson- Property

SUPPORT YOUR LOCAL 44 SIGNATORY COMPANIES

KEEP YOUR BROTHERS, SISTERS AND KIN WORKING!

ALPHA COMPANIES

ANA SPECIAL EFFECTS

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THERE YOU HAVE IT 3D

THINGERY, INC.

TRIBAL SCENERY

UNIVERSAL STUDIOS LOT

WARNER BROTHERS STUDIOS

ECHOES FROM THE GRAVE

By Corina Sandru

Immersing yourself in the Bosch universe is to experience the City of Angels at its best and worst, with crimes affecting the rich, the poor, and the overlooked. Solving those crimes falls on a complex set of intertwined characters: smart and tenacious detectives who see a side of the city most people pretend doesn't exist. Standing shoulder to shoulder with the boys is Detective Renee Ballard, a one-woman force of nature; fiercely independent and whose keen insights and determination help her crack cold cases long forgotten or labeled unsolvable.

NewsReel had the pleasure of visiting the set of *Ballard* before the four-month-long production wrapped Season 2 and sat down with the Local 44 departments for an overview of their work on the show.

The Bosch productions have created an experienced and tight-knit crew that has worked together for many years; Construction Coordinator Mike Fowler and Property Masters John Frantz and Hardy Gates all worked on *Bosch*, *Bosch: Legacy* and *Ballard*. Now all three have started working on *Bosch: Start of Watch*.

Excited to return for Season 2 of *Ballard*, the construction department had to start from scratch, with a move of the permanent sets from Red Studios in Hollywood to the MGM/



Amazon lot in Culver City. To achieve the relocation, Fowler, his general foreman Jim Bubb III, and their crew pulled the permanent sets from storage, filling approximately 18–20 trailers. Once the sets arrived at the new location, the grip department reassembled and positioned them on stage, while the propmakers and painters completed the finishing touches, including repairs, touch-ups, and the installation of new flooring. After these final preparations were completed, the sets were camera-ready and prepared for production to begin filming.

Although the show focuses on cold cases and boxes of evidence, it's also not stuck behind the desk. The locations span from Long Beach, Malibu, and the San Fernando Valley to Hollywood and Downtown LA, bringing a myriad of challenges to the production. It keeps the construction department busy as each episode requires several new or

WHEN THE PAST REFUSES TO STAY BURIED



modified sets prepped both on location and on the stage, ranging from a basement, crawlspaces, the exterior of a mansion, horse stables or a hospital room, all with the help of various signatory shops like Movieglas, Green Set, Jackson Schrub Supply, Paramount, and Warner Brothers graphics and molding.

Concurrently with the sets being built, the Property Department begins detailed work on creating the tactile and visual world of a detective series. One would think that a cold case involves just a few dusty boxes of evidence. Not on this show. Assistant Property Master Charles Faithorn soon discovered this as he joined the crew. With a varied 36-year career in the business and 20 years working on multi-camera shows, he had to be a quick study to catch up on the workings of a police procedural. Fortunately, not only was the rest of the team well-versed, but they also had two

excellent technical advisors in Mitzi Roberts and Tim Marcia, both retired LAPD robbery homicide veterans. Mitzi Roberts ran the LAPD cold case unit for 15+ years and her work was part of the inspiration for Detective Ballard.

First, the easy part: shop ISS and other prop houses for the police gear, SWAT team equipment, armory, and other generic items. When no longer able to pull stuff off the shelves, roll up your sleeves and start the

fabrication of murder weapons, disfigured skeletons, bloody clothing, diaries, suicide notes, and the creepy contents of storage units. Crime scene photos shot with actor victims made up to have been dispatched in all manner of graphic detail while representing the proper period when the crime occurred. Another characteristic of the show is having characters who had suffered a violent crime years before being re-interviewed by the detectives. This involves finding a photograph of a young person that believably depicts the actor who is years or decades older than when they were victimized. The show will even shoot a scene recreating the crime in the past, as described by the victim years later.

Next on the list are the appropriate cardboard boxes of evidence that match the style the LAPD used in a particular period. The paperwork, evidence, witness statements, photographs, maps, etc., must all match the period during

which the crime was allegedly committed. What did the LAPD use to store all the paperwork? Nowadays, Murder Books are in three-ring binders with dividers specific to the department. They contain Google map printouts, CDs and DVDs, thumb drives, etc. The cover and spine of the binder are marked in a particular style and font, but this wasn't always the case in past decades. The research has to be sound, and one can easily become consumed by it.

Returning for her second season on the show, Set Decorator Dorit Hurst and her team, consisting of Lead Phil Bufano and Buyer Lenna Karacostas, took over once construction was finished. On the Culver City stage, there are two main standing sets: Grandma Tutu's Malibu trailer and the evidence room where Ballard's team solves the cold cases amongst the swing sets.

The exterior of the trailer is filmed on location at a bungalow in Malibu. On the soundstage, the exterior is dressed to match the location, including the drapery, the patio and furniture, lanterns, lampposts, and benches. To step inside the trailer is to observe maestros at work, as attention to detail tells the audience who the characters are. Renee Ballard lives a clean and monastic life, while Tutu lives a full life. The small home has a timeless lived-in feel, with a décor that hasn't been updated in years. Tutu is a tinkerer with many crafting projects that don't often get seen by the camera but help the actors inhabit the world of their characters. The family photos on the fridge, the spices on the rack, the used pots and pans, groceries, the dog bed, comfy blankets and pillows, along with many multicultural art elements that remind the audience of their Hawaiian heritage.

Top

From left to right:

Lenna Karacostas, Dorit Hurst, Phil Bufano

Center

From left to right:

Laurant Alberti, Dorit Hurst, Lenna Karacostas, Justin Setchell, Phil Bufano, Allan Lane, Jerry Moore.

Below

Top row, left to right:

James Parks, Tom McElroy, Mike Fowler, Jim Bubb, Vinson Vanevenhoven, Dylan Bubb, Michael Fowler

Bottom row left to right:

Milton Arroyo, Brandon Bullough, Juan Lemus





Below

From left to right:

Tom Hautaniemi, Charlie Faithhorn, Jerrod Phillips, Harry Lu. Not shown: Hardy Gates (Prop Master) & Anna Ugarte.

The basement evidence room is Ballard's home away from home, where the detective and her team discuss the cold cases they are working on. For the first episode of Season 1, it was dressed more as a storage area for LAPD than a workplace, and it is the one set that evolved along with the characters.

Logistically, each episode had a nine-day filming schedule but, when block filming, it was 16 days per block, resulting in two episodes combined. Add another three double-up days and you end up with a total of 19 days. Those double-up days consisted of two blocks, thus four episodes, crossing over with two filming crews, but still only one Set Dec crew with additional set dressing labor and on-set. It's this type of schedule where a crew that has been together for 10 years can step up, juggle the workload, and keep communication open with Production Designer Ray Yamagata and Location Manager Steve Woroniecki.

On-location dressing requires a 4:00 am wake-up for a 5:00 am dress, with the company following shortly thereafter. The team must be a highly organized group to make those early mornings stress-free.

It's the on location shoots that sister Hurst truly enjoys: *"It's always nice to hang with the rigging crews, grabbing a bite as businesses start to open. It's great we can give small businesses near our filming locations so much-needed income! Spreading the love & grabbing a warm coffee is a win-win in LA!"*

As S2 comes to a wrap, the crew looks forward to additional seasons of storytelling, working in their beloved hometown and supporting all the prop shops and businesses that contribute to the production in big and small ways. Everyone is very proud of the high standard of work they produce each year, raising the bar to create the best content possible. There is no higher compliment than when a crew calls a production a joy to work on.

NewsReel would like to thank Amazon MGM Studios, the producers, and the crew for their generous time on the set.

Top left
Peter Nesmith (Greens)

Below left
Oliver Deutsch (OnSet)

Right
Construction of Tutu's trailer





Above left and right
Interior of Tutu's trailer.



Below
Main stage build: Cold Case Unit

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.

Garry Cooper
Propmaker

Born: July 10, 1973
Joined: March 3, 2016
Died: April 1, 2026

Steven Clark
Propmaker

Born: June 12, 1957
Joined: November 11, 1986
Died: April 4, 2026

Lyndell D. Wolff
Propshop

Born: March 26, 1959
Joined: November 2, 1990
Died: May 22, 2026

Edward J. Kennedy
Special Effects

Born: March 7, 1947
Joined: April 24, 1974
Died: May 24, 2026

Bruce Cork
Propmaker

Born: July 28, 1951
Joined: March 27, 2001
Died: May 29, 2026

Timothy B. Keating
Property

Born: July 10, 1949
Joined: February 20, 1997
Died: June 6, 2026

Harold Norrbom
Coordinator

Born: November 14, 1950
Joined: June 26, 1979
Died: June 18, 2026

Thomas C. Purser
Coordinator

Born: August 24, 1950
Joined: January 16, 1978
Died: June 22, 2026

Hendrik C. Wynands
Coordinator

Born: March 6, 1934
Joined: October 15, 1959
Died: June 25, 2026

Terry Ballard
Property Master

Born: June 13, 1935
Joined: November 17, 1959
Died: July 21, 2026

Bryan Messi
Propmaker

Born: June 6, 1979
Joined: August 26, 2005
Died: July 26, 2026

Brian McArthur
Propmaker

Born: April 26, 1955
Joined: May 15, 2006
Died: August 15, 2026

Andrew Knight
Propmaker

Born: November 15, 1966
Joined: December 11, 1996
Died: August 27, 2026

Labor

101: Working Knowledge for Knowledgeable Workers

"Our labor unions are not narrow, self-seeking groups. They have raised wages, shortened hours, and provided supplemental benefits. Through collective bargaining and grievance procedures, they have brought justice and democracy to the shop floor."
~ John F Kennedy

The Grievance procedure is the legal recourse by which we turn to when we believe there's been a contract or workplace violation. The more we understand where our contract language is weakest and is being challenged or misunderstood the most, the more prepared we are at the bargaining table. The grievance procedure can help us build evidence in our negotiating efforts as well, so timing is important. It is because of the long-term effects to the understanding and interpretation of the contract, as well as the gain or loss of leverage in bargaining, that we file grievances thoughtfully and strategically.

①

Step one of the grievance process is to bring up the complaint to a union shop steward or a local union business representative. If we can remedy the situation without getting mediators involved or set up any formal meetings on record, we will try to do so.

②

If there has been no informal resolution, we then move on to step 2, where a formal written grievance detailing the violations is submitted with the employer. The matter then escalates to a formal meeting between union representatives and upper management and human resources, where the evidence is reviewed and the two sides try to negotiate a settlement.

If no settlement is reached, an impartial outside arbitrator takes over and reviews the case, who then makes a legal binding decision for both parties. It's important to remember that not every workplace gripe is worthy of filing a grievance, and due to the potential consequences if we lose a grievance, it's incredibly important that we have a strong position. With that said, be vigilant with your understanding of the contract and bring any potential issues or concerns to your local union reps.

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



Join us for a night of food, fun, friends & PAC fundraiser!

Member and Member's Guest Only (No Children)

OCTOBER 10, 2026

@ 6PM - 12AM

Register at <https://allinmixer.com>

HOLLYWOOD IATSE "ALL-IN" MIXER

Contact your local for the PAC form password



CORNER

COMMITTEE

The Panels on Set Decoration were incredible- the audience was warm and enthusiastic and each panel had a full room of about 300 people. Highlights included buyer, Amanda Bromberg showing the audience what a hold tag looks like (and talking about how a buyer's job works), Brent Mannon explaining the intricacies of dressing a "destroyed" and then "un-destroyed" set, Lisa Clark explaining how to make retro sets more realistic by mixing decades, Janessa Hitsman describing working with a production researcher and Halina Siwolop praising her set dressing lead and crew. The Comic-Con audience asked lots of interesting and insightful questions during the Q&A at the end of each panel, and was enthusiastic about the SDSA returning next year!

Saturday was Set Decoration of "Spider-Noir" with Set Decorator, Halina Siwolop, SDSA and Set Decoration Buyer, Amanda Bromberg, moderated by Rae Deslich, SDSA and Prerna Chawla, SDSA

Sunday was Time Travel through Set Decoration with Set Decorators, Lisa Clark, SDSA, Janessa Hitsman, and Brent Mannon, moderated by Rae Deslich, SDSA and Michelle Hall, SDSA

The SDSA Panels and Cons Subcommittee is Rae Deslich SDSA, Prerna Chawla SDSA, Michelle Hall, SDSA, and newly added Chelsea Mondelli SDSA



CONGRATULATIONS

TO ALL OF THE LOCAL 44 SDSA TELEVISION AWARD WINNERS

Best Achievement in Décor/Design
of a One-Hour Period Series

Ellen Reede - Palm Royale

Best Achievement in Décor/Design of a One-Hour Fantasy or Science
Fiction Series

Julie Ochipinti - Fallout

Best Achievement in Décor/Design of a Television Movie or Limited Series

Kellie Jo Tinney - Beef

Best Achievement in Décor/Design of a Half-Hour Single Camera Series

Jennifer Lukehart - Hacks

Best Achievement in Décor/Design of a Half-Hour Multi-Camera Series

Amy Feldman - Happy's Place

Best Achievement in Décor/Design

of a Short Format: Webseries, Music Video or Commercial

Effney Gardea - Offset & John Legend "Never Let Go" (Official Video)

Best Achievement in Décor/Design

of a Variety, Reality or Competition Series or Special

Bethany Barton - The Muppet Show

Best Achievement in Décor/Design

of a Daytime Series

**Prim Rosales, Beth Wooke, Prerna Chawla, Charlotte Garnell,
Chelsea Mondelli, Michelle Hall, Linda Louise Sheets, and John Bush** -
The Bold and the Beautiful



CONGRATULATIONS TO THE LOCAL 44 PRIMETIME EMMY WINNERS

Outstanding Production Design For
A Narrative Period or Fantasy
Program (One Hour Or More)

Fallout

Julie Ochipinti, Set Decorator

Outstanding Production Design
For A Variety Special

The Muppet Show

Bethany Barton, Set Decorator

Outstanding Special Visual
Effects In A Season Or A Movie

Stranger Things

Mark Hawker, Special Effects

Outstanding Special Visual Effects In A
Season Or A Movie

Alien: Earth

David Fletcher, Special Effects

Stranger Things

Mark Hawker, Special Effects

Outstanding Special Visual Effects
In A Season Or A Movie

Paradise

Blair Foord, Special Effects

Outstanding Production Design For
A Narrative Contemporary Program
(One Hour Or More)

Euphoria

Anthony Carlino, Set Decorator

The Pitt

Matt Callahan, Set Decorator

Outstanding Production Design For A
Narrative Period Or Fantasy
Program (One Hour Or More)

Fallout

Julie Ochipinti, Set Decorator

Palm Royale

Ellen Reede, Set Decorator

Spider-Noir

Halina Siwolop, Set Decorator

Outstanding Production Design For
A Narrative Program (Half-Hour)

Hacks

Jennifer Lukehart, Set Decorator

Leanne

Ann Shea, Set Decorator

Outstanding Production Design For
A Variety Or Reality Series

Jimmy Kimmel Live!

Heidi Miller, Set Decorator

Rupaul's Drag Race

Melissa Arcaro, Set Decorator

Outstanding Production Design
For A Variety Special

68th Annual Grammy Awards

Kaydee Lavin, Set Decorator

The Muppet Show

Bethany Barton, Set Decorator



The 3rd Annual MACGUFFIN AWARDS



Congratulations to all of the Local 44 Winners!

Contemporary Feature Film

Matthew Cavaliero & Robbie Duncan - One Battle After Another

Fantasy/Science Fiction Feature Film

Brad Elliott - Avatar: Fire and Ash

One-Hour Contemporary Television Series

Sarah Snyder - The Burbs, Season 1

One-Hour Period Television Series

Nicole Ruby - Spider-Noir, Season 1

One-Hour Fantasy/Science Fiction Television Series

Brad Einhorn & Andy Siegel - Fallout, Season 2

Television Miniseries

Jane Gulick - Chief of War

Half-Hour Single Camera Television Series

Morgan Kling - Widow's Bay, Season 1

Half Hour Multi-Camera Television Series

Addison Esson - Vampirina: Teenage Vampire, Season 1

Variety, Reality, Game Show or Television Special

Theresa Corvino - The Muppet Show

Short Format: Commercials, Music Videos, Short Films and Web Series

Robbie Duncan - Brighter Days Ahead



More Information
propertymastersguild.org



CONGRATULATIONS

TO THE DAYTIME EMMY AWARDS
NOMINEES OF LOCAL 44

OUTSTANDING ART DIRECTION/SET DECORATION/SCENIC DESIGN FOR A DAYTIME PROGRAM

The Young and the Restless- Episode 13145

Maria Dirolf, Jennifer Haybach, Monica Lowe, and Justine Mercado

The Young and the Restless- Episode 13244

Maria Dirolf, Jennifer Haybach, Monica Lowe, and Justine Mercado





MPTF & IATSE PRESENT

DAY AT THE RANCH

MPTF



Sunday, November 8, 2026
Calamigos Ranch

11:00am - 3:00pm • Lunch from 12:00pm – 2:00pm

Join us for a fun family picnic as we raise funds and celebrate MPTF's 100 years of service!

[MPTF.com/DayAtTheRanch](https://mptf.com/DayAtTheRanch)
for tickets and sponsorship information



Contact events@mptf.com
with any questions or for more information



IATSE Local 44
12021 Riverside Drive
North Hollywood, CA 91607



IATSE LOCAL 44 CRAFT MEETINGS

SATURDAY, SEPTEMBER 26TH, 2026

SUNDAY, SEPTEMBER 27TH, 2026

COORDINATORS
9:00AM-11:00AM

PROPMAKERS
11:15AM - 1:15PM

SPECIAL EFFECTS
1:30PM - 3:30PM

AGENDA: STATE OF THE UNION & CRAFT SPECIFIC TOPICS

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

PROPERTY
9:00AM - 11:00AM

SET DECORATORS
11:15AM - 1:15PM

PROPERTY MASTERS
1:30PM - 3:30PM

PER LOCAL 44'S CONSTITUTION AND BYLAWS, MEMBERS MUST HAVE THEIR QUARTERLY OBLIGATION MET THROUGH THE 3RD QUARTER 2026 FOR ADMITTANCE. PLEASE MAKE SURE TO BRING YOUR MEMBERSHIP CARD.