

**Local 728
Officers and
Executive Board**

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President

Dennis K. Grow
Vice President

Patric J. Abaravich
Business Rep. - Secretary

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Treasurer/Call Steward

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Michael Gips
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Greg Argarin

Shop Stewards

John L. Murray..... CBS
Bernie Bayless Disney
Pascal M. Guillemard..... Fox
Frank Valdez Paramount
John Jacobs Sony
John Trujillo..... Universal
Gary M. Andersen.... Warner Bros.

CLC Delegates

Paul Caven
Mike Everett
Iain O'Higgins

**The Bulletin
Editor**

Patric J. Abaravich

Base Camp Duties Spur Members' Creativity

By Patric J. Abaravich, Business Representative

I would like to thank the entire 16 members who completed their safety pass program. We're now down to only 115 active members who are still pending the completion of their courses. Good job; keep the work up.

I'm very excited about all the positive and exciting phone calls I've been getting about the upcoming contract changes that now spell out our jurisdiction of Base Camp. It's amazing how creative and ingenious our members are in the ways they've envisioned using our manpower when we reclaim Base Camp. The members I've spoken to are finding ways to make the Base Camp workload fit in with their daily production work schedules.

It has come to my attention that during the extremely busy pilot season (March - April) there had been a number of people who just walked off the job. If for any reason anyone feels that they are put in a position where the working conditions are so bad or so confusing they feel they need to leave, I strongly advise you to call the Local office before you do that. That way, if any consequences should follow your action, I would have the history of the incidents told to me personally instead of secondhand through either another member or a producer. Basically, what I'm telling you is to CYA.

Now, the other side of that coin is the few calls I've gotten regarding CLT's and ACLT's mishandling their crews and workloads. With a short shooting schedule and long hours on the hectic pilot season that just concluded, sometimes the workloads become a little too much or became unpredictably large. This usually leads to running short handed and sometimes (but not all the time) leads to short fuses.

The CLT is the leader of our group on the sets. As the leader, the CLT should be able to foresee problems coming down the pike for the crew and should be able to direct the work accordingly. Sometimes, that doesn't happen, and the entire crew gets swept off their feet in an unexpected change in schedule. And under some circumstances, the CLT - keeping his sense of professionalism and trying to translate the DP's thoughts into physical lighting set-ups - sometimes can get to a situation where he is pushing the crew harder than normal to make up for production schedule changes.

Yelling at the crew isn't going to make anything easier, better, or faster. We all sign on for a job knowing that it comes down fast and furious. But, of the very small percentage of CLT's - that at a moment's notice loses their temper and yells at the crew to work faster than safety allows - should take a deep breath and put themselves in the position of the crew members doing the job. We're a family; we're a team. Let's treat each other with respect and professionalism on the set.

Calling All Rigging Gaffers and ACLTs *Your help is needed for an important survey*

With 480V power systems becoming more common on our sets, we have decided that we need to set the standards to be used throughout the entertainment industry. To do this, we need the help of the Rigging Gaffers and ACLTs who are on the front lines handling this power every day. If you are a Rigging Gaffer or ACLT who deals with 480V power and would like to participate by taking a survey, please email Alan Rowe at safetyandtraining@iatse728.org.

A Few Words from Your New President

**By Larry Freeman,
President**

This is my first article and the perfect opportunity for me to thank all the people who voted in the special election. Unfortunately, just one-third of the membership took the time to vote; it would be terrific to see more participation in the future.

For all of the members who voted for me, thank you. I will try not to let any of you down. Although this is an interim position, (until this November's election) I can assure you that I do not take the position lightly. I vow to work hard for each and every member.

I've been a proud member of this Local since 1965. I've worked on numerous shows and features in and out of the country as an operator, rigging gaffer and Best Boy. I got more involved with the Local in 1990, and ran for the Executive Board. I've served concurrently since then. In 2005, I was elected Vice President. In September, I was elected President in the special election that was held to fill the vacant position.

As the president, I am on all the committees, but I have continued to chair the Clothing Committee. We are working on new mugs, and a pocket pal – a daily log and calendar specifically designed for our members. We're putting information that pertains specifically to our industry – rental companies, the officers, contact numbers, maps, weights and measures, distances – in the pocket pal. We hope to have it completed by the end of the summer. It will be all union made and printed, as requested by the Executive Board.

This year began a new era for our Local, and I'm thrilled that Patric Abaravich is our new Business Representative. It didn't take long before he was leaving the office to go out to the studio lots and visit with the members. This didn't happen in the past. We have a definite presence now on the lots and a Business Representative that clearly is hands-on. He's taking a different perspective and making himself more available to the members. I'm hoping by Patric setting this example, more members would be inspired to get involved in the Local and begin attending meetings.

The Executive Board is also doing a fine job and is committed to the Local. They're working hard and doing the job that the members elected them to do. As with all of us, please know that I'm accessible to any member who would like to call me. Complaints, concerns, ideas, and suggestions – I am available for you. Feel free to contact me at the Local at any time.

On The Cover

Top Row: CLT Bruce McCleery in Xitang, China; ACLT Chris Prampin in Beijing; Rigging Gaffer Marty Bosworth with his cable bridge of boats in Xitang; and Bruce McCleery and the Shanghai skyline. Middle Photo (Left to Right) top row: Hootly Weedn, ACLT Chris Prampin, CLT Bruce McCleery, Pat Hoeschen, Chris Weigand; Kneeling: Jimmy Harritos, Adam Harrison, Greg Etheredge and Lighting Console Programmer Joshua Thatcher. Left/Middle Photo: Bruce McCleery and Marty Bosworth in the Italian palace; Middle photo: Joshua Thatcher. Middle Far Right photo: Chris Prampin at the Great Wall of China. Bottom Left Photo: Chris Weigand, Chris Prampin, Mark Carlisle (Skylight balloons) Hootly Weedn on a bridge in Xitang. Bottom Right Photo: Dan Mindel admiring the palace.

Call Steward INFORMATION

Any Local 728 member representing the producer in filling calls or needing assistance, please contact this local during business hours. The local office operating hours are 8:00 a.m. to 6:00 p.m. Monday through Friday. If you need to hire prior to 8 a.m., after 6 p.m., or over the weekend, please phone the Call Steward at 818-207-3094.

Members seeking weekend work should call the Steward at the Local on Friday to put your name on the weekend availability list.

Anyone who hires off roster or hires any member who is not current with their dues without first calling the Call Steward, shall have charges filed against them and shall be subject to the assessments levied by the Trial Board if found guilty.

Our present contract work week consists of any five (5) consecutive days out of seven (7) consecutive days.



**There's really no excuse to
miss the next**

**General
Membership**

**Meeting
Saturday,**

May 13, 2006

9:00 a.m.

at

**IATSE Local 44
12021 Riverside Drive
North Hollywood**

UNIONBusiness Deceased

Brother John D. Wright, 63 years old, passed away on April 5, 2006.

First Notice

New applicants for membership are: Daniel Dorowsky, III, Michael Lee, William O. Foye, Peter Radice, Francisco Reyes, Somsy Vejsiri and William M. Walsh.

Second Notice

New applicants for membership are: Cedric Bonier, Alexander Brown, Salvatore Cocuzza, Steven Dorowsky, Christian Grossefinger, Nick Haynes, Pedro Huerta, Karron Johnson, Christopher Kraning, Mark Manthey, Michael Parry, Warren L. Purfoy, William Reilly, Michael V. Roy, Wolfgang Steinbeck, Dale Tibor, and Kenneth Tucker.

New Members

The following member was sworn into Local 728 on March 27, 2006: Yanis Rutmanis.

The following member was sworn into Local 728 on March 29, 2006: Eric Sanderlin.
The following member was sworn into Local 728 on April 3, 2006: Mike Ohmie.

Delinquent List Second Quarter 2006*

ACQUISTAPACE, CLINT W.
ALONSO, GARY
AMERIAN, SR., ROBERT M.
ANSON, TIMOTHY L.
ASSANTE, MARK
BABILONIA, CONSTANCIO
BAKER, CARLOS
BANDY, JAMES E.
BARGINEAR, ERIC
BARNETT, DAVID LEE
BARTEL, II, EDWARD C.
BERARDI, PHILIP N.
BERKHOUT, KENNETH G.
BOUZA, DAVID
BREEDLOVE, SHAUN
BRYDON, BRINK SULLIVAN
CANTRELL, MATTHEW O.
CARLSON, BILL
CARNEY, JOHN
CARROLL, CHRIS
CASLIN, FRANK C.
CHARLES, CHRISTOPHER R.

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Lighting M:I:III

Countless numbers of Local 728 members played an invaluable role in the production of Mission: Impossible III. To highlight and recognize the professionalism of all the Local members who contributed to this likely summer blockbuster, we asked three members to share their thoughts and recollections.

CLT Bruce McCleery:

From the moment I found myself in a meeting at LAX enroute to Shanghai to scout a tricky night sequence that was to take place on skyscraper rooftops with our main star bungee-jumping from one building to another, I knew I was in for a wild ride. We were 10 weeks from principal photography, trying to figure out if it was even possible to shoot the sequence on top of and in mid-air between the actual rooftops. During the course of the prep, it was determined that it would be more practical to shoot much of the China, Germany and Italy sequences in Southern California, which turned out to be a blessing since we were able to draw upon the fantastic resources of the Hollywood film community.

As it turned out, for the Shanghai rooftop sequence, we filmed a week of nights at Universal on the roof of the Curious George parking structure and on rooftop sections in the parking lot below surrounded by large greenscreens suspended from construction cranes and a flotilla of condors, scissor lifts and helium balloons. We also spent two weeks in two massive greenscreen sets in a Palmdale airport hangar to complete the Shanghai rooftop exterior sequences, as well as some helicopter interior scenes.

Our rigging team was led by Rigging Gaffer Marty Bosworth, and supported by other solid rigging gaffers like John Manocchia and Frank Dorowsky, and gang bosses, like Randy Babchuck, Duncan Sobel and Dave Diamond, all of whom led other crews as a way to manage the scope of the production requiring many crews working simultaneously on various sets. I wouldn't have been able to be so relaxed in my approach to the project if it weren't for Marty's innate organizational skills, as well as his perseverance and patience. We were also well supported with equipment supplied by Paramount Studios Set Lighting Department, whose rental agent Bruce Wonderlick managed to scare up massive quantities of cable, lights, dimming and specialty equipment.

Luckily good attitudes were plentiful, starting at the top: the director on MI3 was JJ Abrams, who is a very sharp and talented guy. JJ set the tone for the set: positive, fun, active, challenging and respectful. JJ frequently presented us with

exciting lighting challenges: swirling 360 degree steadicam and cable cam shots. By moving the camera constantly and deliberately, even on the smallest inserts, he managed to maintain an energetic pace in the film as well as on the set.

The director of photography was Dan Mindel. Dan constantly challenges us to create exotic images and his even personality makes work a pleasure. This already positive atmosphere was reinforced by the star of the movie, Tom Cruise, whose savvy extends to making the set a welcome place for the exchange of ideas. I've never worked with a star that was so interested in and knowledgeable about what we do to make it happen. In addition to all that, we benefited greatly from a producing team that gave us the creative freedom to use whatever we needed to light the picture. We were careful not to be excessive in this, but this freedom allowed us to not have to second-guess ourselves in planning and scheduling, and it shows on the screen.

The production commenced filming in Italy in mid July 2005. Many of the Vatican exteriors and interiors were filmed at an exquisite and opulent palace near Naples, the Reggia Caserta, where Marty and his Italian rigging crew worked for 6 days carefully cabling around, under and through the palace, rigging condors with 18k's and 50k softsuns, rigging other HMI's and xenon's and installing helium balloons in remote places. The murky, marbled interiors of the palace came alive with subtle splashes and glints in the reflective surfaces. In Caserta, the fantastic Italian lighting crew treated us to a sumptuous farewell dinner with local delicacies and wines.

While we were in Italy, crews were busy in L.A. getting the stages ready as well as sets at the massive California Steel Industries Plant in Fontana and the Rykoff building in downtown L.A. In Fontana, the broad strokes were supplied by four Beebe Nite-lites as well as an all-terrain UFO crane with four 18k's and various condors with more 18k's. Above the set we

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floated large 17k helium balloon lights from Skylight, a new company formed and staffed by Local 728 members whose on-set savvy and skills proved to be so invaluable that we used them throughout the production and even convinced the producers to bring them to China with us.

The smaller touches at Fontana included an ingenious wireless DMX rig that Lighting Console Operator Josh Thatcher came up with to control battery operated "Barfly's" from Kino-flo and LED color blasters from Lighting Kinetics inside a moving helicopter as it flew over the set at night while he sat with his laptop on the ground.

Massive corridors of lighting equipment were rigged inside the plant and at Rykoff: Kino's, incandescent lights, more color blasters and Lightning Strikes units, all controlled by Josh to create the effect of diminishing electrical power in the buildings and explosive 50-caliber gunfire from outside. We worked closely with the second unit lighting crew, led by Andy Ryan, who helped us to establish looks in sets that they shot in before us, and to maintain continuity on sets that they continued in after we were finished with the main unit work. I have known Andy for many years, but since gaffers rarely work together, it is not often I get to benefit from someone else's great ideas, organizational skills and easygoing personality. Andy and Frank Dorowski put together a fantastic rig at a windmill farm near Palm Springs that included several Beebe lights, about 50 20k's and 200 par cans gelled with chrome orange and color blasters inside helicopters.

During the four months of filming in LA, we bounced around four stages at Paramount and were very well accommodated by the Set Lighting Department, as well as many practical location sets. Blocks of Lower Grand Avenue in downtown L.A. and the overpass at 4th and Flower Streets were rigged with hundreds of par cans, Kino-flo's, many Beebe lites, condors, and helium balloons as well as bold splashes of yellows, reds and greens from instruments on the ground to simulate the electric energy of Shanghai at night for the sequence of Ethan Hunt parachuting to the ground and the ensuing car chase.

I was fortunate enough to bring ACLT Chris Prampin to Italy and China, and his experience and earnestness paid off many times. He worked very hard to organize the crews in the US and other countries, and he spent a lot of time on set helping to make

it all come together. Prampin found himself stimulated by the dietary challenges in China and he frequently experimented with exotic concoctions like snail soup.

I was also lucky to be able to put together a great team of set lighting technicians like Pat Hoeschen, Chris Weigand, Hootly Weedn, Adam Harrison, Greg Etheridge, and Jimmy Harritos, all of whom are distinguished in their skills and set etiquette and good humor. Weedn and Weigand also came over to China with us and proved to be invaluable liaisons with the Hong Kong crew. The Chinese film community does not yet have the infrastructure to deal with the intensity of Hollywood-style filming, mainly due to a vast disparity in the cultural interpretation of time, economy and schedule-driven urgency. However, the technicians are great and very eager to please. The equipment inventories of Hong Kong, Beijing, and Shanghai were nearly exhausted. We managed to pull off some extraordinary logistical feats and the project will certainly display our efforts in a grand style.

Rigging Gaffer Marty Bosworth:

Because of the sheer scope and size, it was necessary to work crews in multiple countries at the same time. We developed timetables for each location independently, and then followed that timeline regardless of how it affected other sets.

Without ACLT Dave Diamond, there is no way I could have pulled this off. He kept manpower and crew flowing on very complicated sets. We accomplished this because I had a number of great gang bosses that I relied on very heavily. I am deeply indebted to all of the very capable and hardworking gang bosses and riggers. Frank Jaworski was the Action Unit Rigging Gaffer. When Frank finished, he came and put in two very large downtown sets for us. He was just invaluable.

We rigged hundreds of sets in three countries. Fabio Cafolla was the Italian Rigging Gaffer and ACLT. Because of him, I was able to use the Italian crew more efficiently, although we had many languages going. It was very exciting. Fabio spoke good English, but many of the crewmembers spoke Spanish and German. I am by no means fluent, but we could communicate, and we did it greatly. The Italian crew was incredible. Although they usually don't do productions this large, they were familiar with all the equipment and really made a near-impossible schedule go off.

In Italy, we rigged in Rome and Caserta - the former castle for the King of Naples. It had over 1,200 rooms, giant gardens, and a fountain over a mile and half long. The rigging

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***Delinquent List
Second Quarter 2006****

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CLARK, DENNIS
COCHRAN, ERIC H.
COHEN, MARC
CONKLIN JR., CHARLES R.
COOPER, KENNETH
CRISP, LOWELL E.
DAVIS, WILLIAM RAY
DE BLAU, JOHN W.
DE MAYO, AL
DICK, ROBERT O.
ELIAS, JASON
ENNEKING, DANIEL JAY
EUBANKS, JERRY
FANNING, PAUL J.
FEINBERG, ADAM R.
FITZPATRICK, EUGENE
FREEMAN, PETER
GALINDO, ADAN
GATLIN, LONNIE
GIVENS, STEVEN L.
GLOVER, WALTER
GONZALEZ, LUIS
GROSHON, HAL
GUERRA, JONATHAN D.
GUNN, WILLIAM T.
HAESSIG, RHIO
HANES, ROSEPH A.
HANNAS, RONNIE MARKWOOD
HANSEN, ELDON J.
HARRISON, RICHARD R.
HAVIS, WILLIAM
HECK, JEFF A.
HOLDSWORTH, JUSTIN MICHAEL
HOLLYFIELD, LYDIA S.
HOLMES, TREV M.
HOOD, ALBERT A.
HORTON, ANDREW B.
HORTON, LAURIE
JOHNSON, KURT H.
JOHNSON, VAN
JORDAN, MICHAEL R.
KAGAN, STEVE
KATZ, DUANE
KIM, KAISER KAI
KIMURA, JAMES
KING, CHARLES E.
KINNISON, TY J.
KLINE, RONALD
KNIEST, JAMES
KOVALESKY, STEVEN J.
KRATTIGER, JIM
LaRUE, LaRUE S.
LEE, DAVID
LENNON, T.PATRICK (PACKY)
LEVIN, RONALD M.
LINKES, CHARLES

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Delinquent List Second Quarter 2006*

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LOHR, PAUL
LOVE, DAVID JAMES
MAGARACI, TIMOTHY
MALDONADO, RICHARD G.
MANN, WINK
MARCHETTI, MARK
MARQUEZ, MICHAEL S.
MARSHALL, JON
MARSHALL, TERRY N.
MARX, FREDRICK W.
MAYBERRY, WILLIAM R.
MC GEHEE, STEPHEN W.
MC HUGH, DENNIS
MC ILVAINE, PAUL W.
MC NEAL, THOMAS
MEDCALF, SCOTT A.
MEISENHEIMER, MARC
MERIANS, LAURA MELODY
MILLER, TED C.
MORRIS, TAMI
NEVILLE, ROBERT S.
O'MELIA, WILLIAM P.
OREFICE, JARED KEITH
OREFICE JR., ATTILIO P.
PEPPER, CURTIS U.
PEREZ, TIMOTHY E.
PEREZ, VICTOR
PHILLIPS, TOMMY
POGOLER, LEON
POKORNY, MIRO
PULFORD, DARRIN M.
RAMOS, ROBERT J.
RASMUSSEN, RICHARD
RICHARDS, BEAU D.
ROBERTSON, RODNEY
RUMANES, GEORGE N.
SANDOVAL, LUIS
SCHUYLER, MICHAEL CHARLES
SEARCY, ROBERT
SELICEO, ERNEST A.
SHAIN, NOAH B.
SIMS, SHARON
SLEMP, GARY LEE
SORIANO, ANTONIO
SPARKS, TAYLOR
STILLMAN, ALLEN
TAYLOR, BRYAN L.
THIRLAWAY, SIMON
THOMPSON, DAVID G.
VALENTI, JORDAN
VALENTINE, MICHAEL L.
VANDEER, CONNER
VAZQUEZ, ERNESTO A.
VOY, DEREK

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Lighting M:I:III *Continued from Page 5*

was very difficult because it also has four interior courtyards. We had to work very closely with production and come up with a shooting schedule where rigging wouldn't interfere with filming. We worked closely with the gaffer to make sure we were ahead of the company and not in the shot.

I'm sure we had every Soft Sun in Europe. We had 10 condors with operators and had to be very sensitive about running cable because everything was over 200 years old. We always had a representative from the castle who really tried very hard to make it happen for us. From a rigging standpoint, it was fascinating because we got to go into a lot of secret passages and servant quarters; places where the public didn't get to see. It was more like where the spies would have gone, through covert hallways and passages.

Finding equipment in China was incredibly difficult. They simply do not have the equipment in the numbers we needed. As an example, we needed 6 Xenon's and they had two in all of China. Much of the equipment had to come from Hong Kong, which is considered another country, so it had to go through customs taking days if not weeks. We needed a massive amount of cable, and there is no standardized connector system; every rental house has its own. None of the four-OT would connect to one another, and there wasn't one piece of banded available in the entire country. I had to make multiple trips from Shanghai to Hong Kong and Beijing to personally check each rental house. The generators were very difficult to find, and to get the number we needed was quite challenging. Things were further complicated by needing a 120-208 VAC 3-Phase for the Spider Cam. A special generator and cable had to be procured and brought to Xitang.

The crew in China worked very hard, but they were not used to our system. They had never seen anything this big. I had a 20-man crew and could have gotten more work out of a 6-man L.A. crew. They attacked every project like a swarm, but you couldn't delegate individuals to do an individual job. They wouldn't do it; they would all do the same job - together.

We rigged all over Xitang, a small canal town that's like the Venice of the Orient. It's 1,000 years old and the sidewalks are only wide enough for a person or small bicycle. Because its streets are canals, you couldn't get the generators anywhere near where the company was shooting. They had to be hundreds of yards away from the set.

The closest I could get a generator to the set was 900 feet. Some runs were up to 1,600 feet.

However, the country is beautiful, and it was a fascinating place to work. But, it was very challenging. I also got lucky: Duncan Sobel flew in at the last second (replacing the injured ACLT who was supposed to go) and he did an outstanding job. He kept a sense of humor when very few people could have.

Old Town, a very touristy part of Shanghai, was incredibly complicated to rig. Think wall-to-wall people. We were unable to pre-rig because nothing was prearranged. They said we could get into a location, and when we got there nothing was set up. We had to do all the negotiations the day we showed up. And all the cable had to be run rooftop to rooftop and balcony to balcony with nothing street level for blocks and blocks. Originally scheduled for three days, the rig was ultimately allowed just one day - and we did it ... Duncan and I, one translator, and 25 Chinese crewmembers. It was very difficult.

The giant sets in L.A. were very complex and took a lot of time and manpower to pull off. The DP incorporated hard ceilings in most of the sets, making it difficult because much of our lights had to be built in or hidden from the camera. One of the sets had over 800 Keno Flow fixtures built into it. We did some of the largest green screen work ever done. There was no Hollywood stage large enough for the green screen work we had to do, so we went to a Palmdale airplane hangar where we made one (320 long and 75 feet high with floor and ceiling pieces) of several green screens. We used approximately 300 Image 80s to light the screen.

The bridge set in Calabasas was very challenging because of an immense amount of green screen work, and the restrictions the rangers put on us. We had to use step-down transformers and run the power at 480 volts because of line loss. The crew suffered up there rigging in over 100-degree weather. When the Action Unit rigged in Palm Springs it was over 120 degrees.

It was not unusual to have multiple crews of 20-plus men working daily. The highest was five crews working in one day. We also had a Fixtures Crew that worked non stop from July to October. I kept it all straight with lots of notes, two cell phones, a great ACLT, a scheduling computer program, and a lot of time on the road.

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... in with the New!

By R. Bruce Prochal, Treasurer/Call Steward

Greetings everybody! Do you miss me? (I hope so!) It has been several weeks since I've managed the daytime Call Steward duties. Dennis Grow (not Crow), the recently appointed Vice President, has done a superlative job assisting me in this position. I have continued to handle the "after hours" chores, as those of you who have called are well aware.

This month's theme, "... in with the New!", brings us to what is going on at your Local.

As your Treasurer, I found the task of familiarizing our new bookkeeper with our accounting methods a real challenge and learning experience for me, and I'm sure she would say the same. Our new bookkeeper, Julianna Bessey, comes to us from the Los Angeles County Federation of Labor (LAFED). She was with the LAFED 17 years. She and I, and the office staff, work together very well and our CPA feels she is a good fit for our Local. Next time you stop in the office, the person at the bookkeeper's station will be Julianna.

On to other new business: "Local 728's Directory of Members" has been sent out. This was something that a very small group of members had been trying for several years to get published and they finally succeeded. It was claimed it would lessen the burden on the Call Steward and office staff of giving out phone numbers. Guess what? It has not!

The majority of phone number requests the Local now gets are specifically related to wrong numbers in the "Directory."

Lighting M:I:III

I began the project June 1st and finished up right before Christmas. Everyone said this would go over the timeline, but we actually stayed on schedule. On a project this size, it would be impossible to pull it off without a strong rigging team. Rigging has changed over the last several years and become a department in itself with its own challenges. It used to be that rigging was a luxury that the production got on some stories, but it really has become an intricate

I want to remind all of you, it is still your responsibility to inform the Local of your address and telephone changes. By-laws, Article 3, Section 3: Section 3 - CHANGING ADDRESS OR TELEPHONE. Any member changing his place of residence or telephone number shall notify the office on a form provided for that purpose within one week, and failing to do so shall be assessed Fifteen (\$15.00) Dollars for each offense.

Recognizing that technology has changed very quickly in the last few years, many of us have dumped our analog cell phones (no choice here) and pagers, and in some cases, a land-line home phone number. If you have a new phone on your hip, why can't you call the Local with the new number (or answer it when you are "on the books")? You'd be amazed at the quantity of wrong numbers in the system. And that goes for addresses, too!

In an attempt to relieve this situation, and to move the Local forward in this 21st Century, our Business Agent recognized the need to start collecting email addresses. Most of you who paid your dues this quarter should have received a new address card with a space to provide an email address. Please fill out the card and mail it back to the office as soon as possible. (Meaning: Don't wait until dues are due again before or on July 1.)

I've gotta go, but take heed of the important announcement in the box to the right. Until next time ... RBP

part of the production. You can't make a movie of this magnitude without a very large, capable rigging crew.

Lighting Console Programmer
Joshua Thatcher:

I started on the production two weeks before principal photography in July, and finished up just right around Thanksgiving.

Although I didn't work on any of the foreign locations, from the beginning of the

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Delinquent List Second Quarter 2006*

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WARD, JONATHAN M.
WATSON, JACQUELINE J. JONES
WEBBER, PHILLIP E.
WETERRINGS, FRANS J.
WHEELAND, KENNETH
WILKING, STEFAN
WILLIAMS, KEITH
WILSON, JEREMY
WINE, JESSE L.
WOOLAWAY, MICHAEL W.
WOTHERSPOON, ROBERT J.
WRENN, VINCENT
WYCOFF, ERIC
ZWIRNER, CHRISTOPHER A.

Suspended

ABBOTT, MARK
BARRERA, REYNALDO
CICCONE, HENRY
CORTINA, HUGO P.
COX, THOMAS P.
FORTUNE, JAY
FRANCHETT, TOM
FROHNA, JAMES
GRADZHYAN, HARRY H.
HALL, THADDEUS GERALD
HILL, BLAKE
ISWARIENKO, KURT A.
PENTEK, JEFFREY D.
REDDISH, PATRICK M.
REGAN, ROBERT A.
SINGER, RANDY GUY
SMITH, ROBERT J.
TAKAMURA, SATOSHI
TOSCANO, DANIEL
TREMATH, MARK E.

Dropped

COHLMIA, CHAD M.
FINO, CRUZ S.
GALINDO, RENAN
HARRIS, ELISHA
HARRIS, WENDELL
ROY, ROBERT W.
SPRAWLS, DALE S.
SWEZEY, BRYAN L.
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THANKS, RBP

Lighting M:I:III *Continued from Page 7*

show I knew it would be technically more complicated. We started at a Fontana steel mill and had sets from one end to the other. It was thousands of feet long and difficult to get around plus logistically complicated. I prepped there for about two weeks before the first unit got there. They shot there for nearly two weeks. The set was great, plenty of LED flickering fluorescents and strobe effects. This along with all the pyrotechnics was very creative and fun. This also became very common for much of the show.

The other thing we did - which was great - was we put LED fixtures in a Huey helicopter and ran them wirelessly. This was a lot of fun and kind of weird at the same time. We came up with it on the fly. We really tried different ways to be flexible with control, the wireless gave us that and mobility.

The next big effect location was the Rykoff building downtown that featured an explosion and a lot of inner workings and strobe lighting. I did a lot of lighting plots and lighting continuity so Bruce (McCleery) was able to keep track of what we shot and when. I do all my drafting on Vectorworks - a program geared to lighting design. Bruce and

I come up with lighting plots and then pass them on to Marty (Bosworth). Eventually, it's all input into the computer.

This is extremely important because we have all the notes and drawings when we move to the stage after each location shoot. For the most part, we started off with big sets, then it got to the point of staying ahead of the schedule. Literally overnight we would have to close up shop and regroup and move to another location or set no matter where they went. That's where communication between Bruce, Marty and myself was important. There was a lot of schedule changes. Often, I had to walk onto large sets cold. This seems to be becoming a common practice.

The lighting continuity was critical. As an example, we would go to Palmdale and shoot the same helicopter that was used in Fontana and then we worked off my notes and the information in the computer. This data was invaluable to Bruce and he referred to it on a regular basis.

Programming a Huey helicopter while it's running and wearing helmets and full ear gear was probably the highlight for

me - plus the sheer scope of some of the sets. I've played around the wireless many times, but this was the first time I had used it in something that wasn't stationary ... something that actually flew away. It was very successful and worked great. The lights inside were powered with battery packs that the riggers built. Those powered the LED fixtures, then I had a wireless transmitter in the helicopter that interfaced with the DMX, allowing it to communicate with my laptop and giving me the capability to control the lights from the ground.

The one thing with action movies is they always have green screens. Having solid notes and communicating early on sharing ideas with Marty helped us all get on the same page logistically, and helped make it not as challenging as it could be. The key to the successful L.A. shoots was the communication between all of us.

My biggest problem throughout the show was trying to jockey around for prep time. The production stayed pretty much on schedule. We never really failed once. If they said they wanted to shoot somewhere, when they got there we were ready to shoot.

Studio Electrical Lighting Technicians



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