



# Bulletin



Volume 16, No. 9

*We Light Up Your Life!*

## the Lighting Pros on “King of Queens”



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**Rainy Days ahead:** The upcoming writers' negotiations could mean a work stoppage. Why it's important to plan now.

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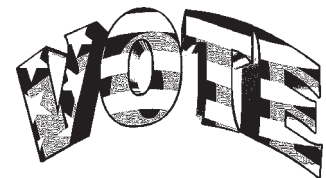
**Holiday Myth Debunked:** Yes, you do get paid for holidays. Your Treasurer explains.

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Safety with  
**Lighting Consoles**

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**MAKE  
YOUR VOICE  
HEARD**



**on Tuesday Nov. 7th**

## **Local 728 Officers and Executive Board**

**Larry K. Freeman**  
President

**Dennis K. Grow**  
Vice President

**Patric J. Abaravich**  
Business Rep. - Secretary

**R. Bruce Prochal**  
Treasurer/Call Steward

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Frank Valdez ..... Paramount  
John Jacobs ..... Sony  
John Trujillo ..... Universal  
Gary M. Andersen... Warner Bros.

### **CLC Delegates**

Patric J. Abaravich  
Paul Caven  
Mike Everett  
Iain O'Higgins

### **The Bulletin Editor**

Patric J. Abaravich

## **LETTERS to the EDITOR**

*are always welcome, as are story  
ideas, crew pictures, classified listings  
or photos announcing birthdays,  
anniversaries, etc.*

*Writers' negotiations could mean a work stoppage;  
why it's important to plan now*

## **Rainy Days**

**By Patric J. Abaravich, Business Representative**

**I**n the fall of 2007, the Writers Guild will be going into contract negotiations. This could possibly result in a work stoppage for all the Hollywood crafts. It's my duty to warn everyone about this. I am not a doomsayer but, this could be reminiscent of the SAG strike several years ago. It is possible that the writers could be engage in a long, protracted negotiation which could create a defector strike on our part.

This business is infamous for productive, busy schedules followed by slower days and months. I am urging everyone to prepare themselves today with a rainy day fund to help get you through a couple of months of slow (or no) work should the Writers Guild and the Producers come to an impasse in their negotiations.

Following the writers negotiations, we can then look forward to the SAG and DGA bargaining sessions. I don't know how you will do it, but forgo purchasing that new jet ski or that 108-inch plasma screen for your rec room because you're working now and things are good. My advice is to really be conscious of any major purchases you make now to enjoy your ever-so-precious weekend and off time. Just think twice about what things might be like if you weren't working.

If it all turns out not then those new high tech toys you wanted to buy this year will likely be cheaper next year. My responsibility is to be open and honest as early as possible; the upcoming writers' negotiations appears to be a clear and present danger to us.

### **Arnold's True Lies**

Presently, Governor Schwarzenegger has approved signing the minimum wage increase adding a dollar to the hourly rate. However, this increase is non-indexed which means it's not connected to the cost of living. This is noteworthy because previously (in a non-election year) he was against it. Knowing that millions of California workers are currently making, and living on, minimum wage, this political move will make him a popular candidate among this voter base and likely endorse him at the polls.

The governor also has the appearance of bucking the national Democratic party, and has shown his bravado by sending in the National Guard to secure our border while telling the powers-that-be in Washington he was going to hand the situation on his terms, not theirs.

But let's go back to the beginning. Let's go through the list of things Arnold has done to not support the working class since he took office:

In his first term, he has vetoed 95% of union-led legislation in Sacramento that could have directly benefited union members;

He's been faithful to his corporate buddies by attacking workers' wages and overtime. In a nutshell, he's tried to abolish overtime pay for work over 8 hours a day, and tried to eliminate the right to a guaranteed lunch break;

*Continued on the Next Page*

*You do get holiday pay; here's how it works*

# Holiday Myth Debunked

**By R. Bruce Prochal, Treasurer/Call Steward**

**G**reetings everybody! By the time you receive this bulletin, it will be close to or after the 1<sup>st</sup> of October. Have you paid your dues? I hope so. If you are found to be working delinquent, you will be fined \$50 (fifty US dollars). But it could get worse. Any ACLT or rigging gaffer found to be hiring a member who is not in good standing (i.e., delinquent) could be fined \$100 (one hundred US dollars). I do not want to bust anybody. Please pay your dues in a timely manner. Don't put your ACLT in jeopardy; pay your dues before you accept work.

So much for this month's sermon, let's move onto this month's theme, The Holiday Myth. This past quarter we have had two one-day holidays, Independence Day and Labor Day. Both the Business Agent and I have fielded many calls asking, "If I work the day before and the day after the holiday, do I get paid for the holiday?" The straight out answer is "No." Let me explain why.

Way back whenever, (before I got in the business) provisions for being compensated for holidays and vacation were negotiated. Apparently, somebody realized that because the unions were a pool of labor and many employees may not work at one place on a regular basis, it was successfully negotiated that the employee should be able to receive the benefits of holiday and vacation pay. Today, we are still enjoying that negotiated benefit in most of our contracts.

I can hear you now, "That's all fine and dandy, but how do I get compensated for holiday pay and vacation pay?"

Holiday and vacation pay are accrued pay outs and based on a percentage of the amount of money you might have earned if you worked for 52 weeks in a calendar year at straight time hours. Each one is calculated at a different rate. Holiday pay is based on nine holiday days per year and is calculated to

*Continued on Page 6*

## Business Representative's Report

*Continued on from Previous Page*

He's cut Workers' Compensation benefits by over 50% for permanently disabled workers;

He's gone after our benefits, first by opposing expanding employee-based health care, and then attacked our pensions.

This man is no friend of the working class. I strongly urge you to investigate his record, (and those of the numerous politicians running for office on the state, county and local levels), and to be mindful very mindful when making your decision on November 7<sup>th</sup>. Equally, I ask you to be aware of the important state ballot measures, particularly Propositions 86-89, and to again vote your conscience.

This is a definitive time in the history of California. Let's stand united and elect government leaders that are pro-labor, pro-family, pro-working class.

## 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 818-438-0728

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.

**CHECK  
THIS  
OUT!**



**General  
Membership  
Meeting**

**Saturday,  
Nov. 11, 2006**

**9:00 a.m.**

**at**

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



## First Notice

**New applicants for membership are:** Benjamin J. Alvarado, Keith Berkes, Derrick Brown, Thomas Burns, James L. Hatridge, Robert Lindsay, Michael F. Maley, Adam Meltzer, Stephen Olsen, Adam Peabody, Tim Van Der Linden and Perry Wolberger.

## Second Notice

**New applicants for membership are:** Eric Anderson, Kenneth Closson, Anthony J. Denham, Carlos Fregoso, Craig Gleason, Chris Linares, David McGrory, David J. Myrick, Coby R. Nissen, Chris Quezada, Bradley D. Reed, Adam Richards, Daniel Roman, Stephen K. Tachera, Stephan Taylor, Michael Witczak, and Neil A. Wittman.

## Delinquent List Third Quarter 2006\*

ALDERSON, RANDY  
ANDERSON, DONALD R.  
ANDERSON, RONALD  
BISHOP, SOFIA  
BITHELL, WALTER  
BOYD, J. CORTLAND  
CARLSON, BILL  
CARNEY, JOHN  
COHEN, MARC  
DAHLQUIST, JAY  
DE LA ROSA, JEFFREY  
ENRIQUEZ, ERNEST R.  
FEINBERG, ADAM R.  
FITHIAN, JOE  
FITZPATRICK, EUGENE  
FRANCO, MICHAEL A.  
FREDRICKSON, GARY M.  
FREEMAN, PETER  
GALLART, MICHAEL  
GIVENS, STEVEN L.  
GLICK, ADAM SETH  
HINKLE, BRADLEY  
HOLDSWORTH, JUSTIN MICHAEL  
HOLT, KENNETH J.  
ISWARIENKO, KURT A.  
JOHNSON, KURT H.  
KAISER, DAVID  
LINDSAY, DAVID T.

*Continued on the next page*

## BEHIND THE SCENES ON "The King of Queens"



After watching the Local 728 lighting professionals work behind the scenes on the long-running and successful CBS comedy "The King of Queens," one easily gets the impression the show's title could be changed to 'The King of Team.'

Without a doubt, CLT Bill Ford counts on, and appreciates, his dedicated group. "I really think my crew is one of the best around. They throw a lot of work at us and the guys know what to do. Much of that is because we've been working together so long."

Moreover, Ford says their input is critical to the finished product. "We're all a team. I value their opinion and I ask for it. When we get a set, we look at it and discuss it," the 27-year member noted.

That camaraderie – and the forward-thinking intuition that comes from working together for years – is critical on a show where last minute script changes and added sets are the norm.

"We have it down to a pretty good formula and try to minimize the lights we change," Ford pointed out. "But, the changes come in at the last minute and we have to be on our toes and rig quickly. Thankfully, my crew is really fast."

The dedicated group has been together for years and includes ACLT Erik Carter, Dimmer Board Operator Jim Torgeson and Lighting Technicians Jason Young, Chris Elizondo and Marco Assante.

"DP Wayne KennAn has also given us the freedom to light, and he really



*CLT Bill Ford*



*ACLT Erik Carter*

*Continued on the Next Page*

## **Delinquent List Third Quarter 2006\***

*Continued from previous page*

MAGARACI, TIMOTHY  
MASSARO, JOHN J.  
MC DOUGALL, MIKE D.  
MC EWEN, JAMES MARK  
MC MAHAN, JUSTIN G.  
MILLER, TED C.  
MORTON, TIMOTHY LEE  
NIETERT, DAYTON E.  
OREFICE, JARED KEITH  
ORSA, JEFFREY E.  
PEIRCE, JOHN JEFFERY  
RAMOS, ROBERT J.  
REGAN, ROBERT A.  
REILLY, TIMOTHY JAMES  
SELF, WILLIAM  
STEWART, JOHN JEFFERY  
THOMAS, JON B.  
TILLMAN, JAMES W.  
TURPIN, JAMES A.  
TYRELL, KEITH  
WEAVER, MICHAEL N.  
WEIL, JENNIFER  
ZUMPARO, JOHN E.  
ZWIRNER, CHRISTOPHER A.

### **Suspended**

ALONSO, GARY  
CASLIN, FRANK C.  
COCHRAN, ERIC H.  
CRISP, LOWELL E.  
DE BLAU, JOHN W.  
EUBANKS, JERRY  
HANNAS, RONNIE MARKWOOD  
HOLMES, TREV M.  
HOOD, ALBERT A.  
KATZ, DUANE  
KINNISON, TY J.  
SIMS, SHARON  
VALENTI, JORDAN  
WATSON, JACQUELINE J. JONES

### **Dropped**

BARRERA, REYNALDO  
CICCONE, HENRY  
COX, THOMAS P.  
SINGER, RANDY GUY  
TAKAMURA, SATOSHI  
ABBOTT, MARK

*\*List current as of Sept. 20, 2006*

**A REMINDER  
4th Quarter Dues were  
due October 1st**

leaves it up to us," Ford said. "He'll discuss things with us and really appreciates my crew's input. On top of that, he's also a very good friend." Added to the winning mixture is Key Grip David Richardson, another instrumental professional. "It truly is a team effort," Ford proudly pointed out.

"We're always lighting and we're always striking," added ACLT Erik Carter, a member since 1994. "There are script changes every week and the entire crew has to adapt to those changes. Basically, we don't stop lighting; we just keep going until it's finished.

The show features two main sets but each week the sound stage is filled wall-to-wall with swing sets. The four-camera, 35mm filmed sitcom is also notorious for using green screens. Moreover, while 'home' for "King of Queens" is Sony Stage 28, cast and crew is frequently on location adding to the lighting challenges.

"Up in Mammoth we were shooting a night scene in the woods and at the last minute, they decided to move deeper into the wooded area. The people in Mammoth are very environmentally conscience and we needed some way to get light back there," Ford explained.

Brainstorming the predicament, Carter headed to a local store and purchased a large balloon. "I'm not sure why we had helium on the truck. But Erik got the ten-foot white balloon and we made our own special balloon light. It worked out very well," Ford noted.

And there was the time on location in Big Bear when the main source to run the lights – electricity – posed an issue. "We built a sled that would hold a large transformer with an adapter on it. We towed it with a snowmobile. We purchased the same connector used on the ski resort's snow blowers and we were able to get into their power supply that way," Carter recalled. "That sled carried everything we needed. The cable and the lights ... we were kind of making it up as they went along. It worked out great and was really kind of cool. Anywhere the actors landed on the mountain, we were able to plug our gear into the snow blowers and have power."



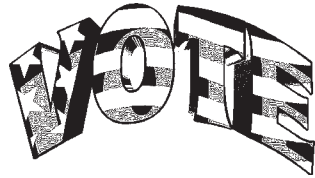
*Lighting Technician Marco Assante*



*Dimmer Board Operator Jim Torgeson*

*Continued on the Page 8*

**MAKE  
YOUR VOICE  
HEARD**



**on Tuesday Nov. 7th**

**Need more election information? Not sure you understand the statewide initiatives or do want to learn more about the candidates? Do you need to vote by absentee ballot? For voter information, polling places, election info and to register to vote, visit [www.ss.ca.gov/elections](http://www.ss.ca.gov/elections)**

**DON'T IGNORE  
THIS CRITICAL  
ELECTION**

**COVERPHOTO**

Local 728 Lighting Professionals pictured on the set of "King of Queens" include: Standing (from left to right) Jason Young, Jim Torgeson, Marco Assante and Chris Elizondo; Seated (from left to right) ACLT Erik Carter, CLT Bill Ford, and (non-member yet friend of the Local) Director of Photography Wayne Kennan.

# Holiday Myth Debunked

*Continued from Page 3*

be 3.719% of the gross pay for the year. Vacation pay is based on ten days per year and is calculated to be 4.00% of the gross pay for the year. I have done the math, and believe me, the percentages are correct.

The next question often asked is "How and when are they paid out?"

When I got in the Local, some twenty-five plus years ago, and when a majority of the work was still through a major lots, union members had to request their holiday/vacation pay in March of every year in writing and/or by telephone to receive their payments for the past year. Today, I believe, most of the major lots automatically send out the checks.

As independent movie production increased during the 1980's, so did the independent payroll companies. It was recognized that the old system of requesting negotiated holiday/vacation pay was not working when applied to the new payroll companies. At subsequent contract negotiations, a new system was negotiated.

To my knowledge, the majority of payroll companies pay out Holiday and Vacation monies as follows (the following applies to daily employees

only, weekly employees follow a different set of rules):

**Holiday Pay @ 3.719% of  
straight time hours  
when the show has wrapped**

**Vacation Pay @ 4.000% of  
straight time hours  
on the current check**

As always, there are different rules for different situations. This next one is in the Basic Agreement Contract (and it has happened to me). On distant location (however, I would think that it also applies in town), if the producer does pay you for a holiday "not worked," the monies paid will be deducted from any monies accrued during the run of a show.

Believe me, the payroll companies do keep track of this stuff and they will deduct the monies when holiday pay out time comes around.

If any of you need help with the math to figure this stuff out, please call me.

I've got to go! Until next time...  
RBP

**October 15th \* Calamigos Ranch, Malibu \* 10 a.m.**

**Tickets  
on  
sale  
now**



**Don't  
miss this  
fun-filled  
day!**

**See your Lot Steward or visit the Local**



# Safety with Lighting Consoles

By Alan M. Rowe, Master Instructor

One of the least realized safety positions on set is within our department. Many people in our industry do not realize the safety responsibilities of the Lighting Console Programmer.

Our Programmers are responsible for safety on set in four ways: illumination, shock prevention, fire prevention and equipment protection. However, there are some productions that are refusing to hire a dedicated programmer and some that are pressuring us to leave the lights and console on during meal breaks.

With a majority of the light and power on set being controlled by the console, the risk of a catastrophe is very high if the console is left unattended. The entire company can be plunged into darkness creating an extremely hazardous situation if the console were to suddenly lose power, be damaged, or operated by an authorized person.

In the case of an accident, the time that it would take for a qualified crewmember to reach the console and address the situation would most likely result in them being too late to prevent a fire or serious injury to one of our brothers or sisters.

Generators and transformers can be severely damaged if the console is unattended and someone or something was to make contact with the controls and cause the load to change suddenly. The console should never be left unattended while the dimming system is active.

Safety issues aside, the reason we have these expensive dimming systems is to save time and to be more efficient. By not having a dedicated and skilled programmer, the benefit of having a dimming system is significantly reduced.

Unfortunately, we cannot force production to hire a Programmer when they have decided against it but we must work to convince them that when we have dimmers, a dedicated and skilled Programmer will save them time & money and ensure a safer set.

## LDI

LDI is the major Trade Show event in the Entertainment Lighting industry and is where new technology is unveiled to the lighting community.

Both vendors and end users from Broadway through studio mechanics attend LDI to see the new equipment and interact with the manufacturers.

This year Local 728, being the only labor organization in the world solely dedicated to the art of Set Lighting, is hosting a booth on the Trade Show floor.

LDI will be held at the Las Vegas Convention Center October 20 – 22. If you are interested in dimming control technology, media servers, automated lighting, LEDs or what is new in the world of Entertainment Lighting, please make plans to attend LDI.

While in Las Vegas, please support our Brothers & Sisters in Local 720 by attending IATSE shows and staying in hotels that have IATSE signatory showrooms.

For more information on LDI or which hotels and shows have IATSE contracts, please contact Safety & Training Director Alan Rowe at 818/843-0012 or [amrowe@iatse728.org](mailto:amrowe@iatse728.org).

LAS VEGAS

\*

OCTOBER  
20 - 22

## TRAINING SCHEDULE

OCTOBER 7

DMX Networking/Dimming Technology

OCTOBER 14

Power 1

OCTOBER 19

ETCP Exam - Las Vegas

OCTOBER 20 - 22

LDI Las Vegas

OCTOBER 28

Rigging I

Plotting/Visualization/Archive

NOVEMBER 4

Xenon/HMI Specialist (HID Lighting)

Vectorworks

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# “The King of Queens”

Continued from Page 5

Not unusual, their lighting skills are also tested trying to make the actors look their best, no matter where they are on the set. “We have an actress that is pretty conscious about how she looks,” Ford said. “We kind of light the set pretty soft. We try not to give it that fully-lit sitcom look. We like to add a little sketchiness to it.”

Mammoth, Big Bear, Castaic Lake, swimming pool scenes, actors under cars or being chased by little remote-controlled airplanes – for the past seven years, this group has overcome many a lighting challenge on the comedy series – and has had the help of a bevy of dedicated Local 728 day players throughout the years.

“We’re busy all the time,” Carter said adding that the crew typically works a 60-hour week. “We’re constantly picking up extra people.”

Like typical Hollywood productions that have

enjoyed years of success, the entire crew on “King of Queens” has shared a friendly, family-like relationship with one another. Throughout the years, it’s been commonplace to find many craftsmen on the production enjoying time with fellow co-workers in a social atmosphere outside of their usual July-April shooting season.

“We’ve really made the most of this experience. Everyone is like family and that has been great,” Carter added.

Now in its 10<sup>th</sup> and final season, the show is currently ‘dark’ while *King* lead actor and executive producer Kevin James is filming a movie. The crew is scheduled to return in January when it will film the remaining shows of its 13-episode 2006/2007 season.

The show is produced by Hanley Productions, Inc. and CBS Productions in association with Sony Pictures Television. In addition to Kevin James, the show also stars Leah Remini and Jerry Stiller.



*Lighting Technicians Jason Young and Chris Elizondo*

## Studio Electrical Lighting Technicians



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this fun-filled day.**



**Sunday, October 15th**