



# THE BULLETIN

HOLLYWOOD  
CALIFORNIA

CHARTERED  
MAY 15, 1939

LOCAL 728 STUDIO ELECTRICAL LIGHTING TECHNICIANS  
THE ONLY SET LIGHTING IATSE LOCAL IN THE WORLD

VOL. 17; No. 5  
2007

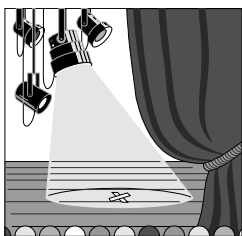
## Behind the Scenes on “CSI”



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# You're In the Know:

## Membership Meeting Highlights

by *Dennis K. Grow,*  
*President*



Respect for the thoughts and opinions of another individual is the hallmark of a free society. The allowance of the difference of opinions makes a debate relevant. Every member at any meeting of this Local is entitled to voice their opinion on any subject. And every other member is obligated to respect how that member feels, whether they agree or not. Proper decorum will be observed at all of our meetings. Inappropriate language is unacceptable. Shouting or threats of violence towards another member will not be tolerated. I want every member to feel comfortable coming to a meeting and being able to express their views. Actually, I demand it.

### Highlights of the Membership meeting of May 12:

The meeting began at 9:05 a.m. with 44 in attendance.

Three new members were sworn into Local 728, which brings our membership to 2308.

Member Paul Caven retired to Gallatin, Missouri and asked if the Local would donate \$1000 to help his local theatre group get some needed equipment. The Executive Board turned down his request. The Membership voted to donate \$1000 to his theatre group in the name of his wife, Denise Caven. Denise puts together the printed Membership Directory that is sent to you each year. If there are others wishing to send equipment or other supplies, Paul's information is located in this Bulletin.

Cine Gear Expo will be at the Wadsworth Theatre in Westwood this year, June 22, 23. Local 728 will have a booth there and everyone is invited to attend. Contact the office for information on how to get tickets.

With last year's success at LDI, the membership voted to host a booth and send a delegation to represent us at LDI 2007 in Orlando, Florida, Nov. 16-18. In addition to hosting a booth, Local 728 will be hosting two panel discussions related to our craft. The first panel will be a discussion on the requirements for rigging a large scale production like *Pirates of the Caribbean III*. The second panel will be a modification of last year's Automated Lighting in Motion

Pictures to include media servers. Both of these panels are designed to influence manufacturers to design their products with our needs in mind and to convince them that we are the experts in these areas.

I feel our presence at these events is extremely important as it brings attention to us and firmly establishes Local 728 as the definitive authority in motion picture Set Lighting and Portable Power Distribution systems.

At the May Executive Board Meeting, the Executive Board voted to not have Local 728 participate in the annual Back Lot Craft Locals' Picnic held at Calamigos Ranch. The Membership felt it was important to our members and voted to again join in the picnic this year.

Two possible resolutions to be introduced by our delegation to the IATSE District 2 Convention in June were read. They are on our Web Site in the minutes of this meeting. Most felt they would be better received at the International Convention. Your feedback on these resolutions is important.

T-shirts and socks donated by TMB were given out. The meeting was adjourned at 1:25 p.m.

As I mentioned previously, the minutes of our meetings are available to you on our Web Site. Read them. It is important that you know what is going on.

Faternally,

*Dein*

## Look What Dropped In!

Local 728 member Mary Wynn Clancy and her husband Brendan welcomed into the world a beautiful baby girl, Shea Elise Clancy, on April 20th. Shea weighed in at 7 lbs. 7 oz. and was 19 inches long. Congratulations to the Clancy clan!

I.A.T.S.E.  
LOCAL 728  
HOLLYWOOD, CALIFORNIA

### PRESIDENT

DENNIS K. GROW

### VICE PRESIDENT

RAYMOND POBLICK

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PATRIC J. ABARAVICH

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IAIN O'HIGGINS

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JULIANNA BESSEY

### THE BULLETIN

#### PUBLISHER

MARGIE STITES

PACIFIC MEDIA GROUP

#### EDITOR

DENNIS K. GROW

## UNION SPOTLIGHT

### DECEASED

**BROTHER RODNEY P. EVERSON**, 82 YEARS OLD, PASSED AWAY JAN. 28, 2007. HE HAD BEEN A MEMBER OF THE LOCAL SINCE JUNE 10, 1946.

**BROTHER LARRY E. PEETS**, 86 YEARS OLD, PASSED AWAY MARCH 4, 2007. HE HAD BEEN A MEMBER OF THE LOCAL SINCE APRIL 8, 1946.

### FIRST NOTICE:

**MATTHEW ARDINE, ERIK ARENDT, ROCKY COLLIER, PHILIP EASTVOLD, ROMEL ESPEJO, THEODORE FLOOD, BRENT M. HANSEN, ROBERT G. LOWE, MARK A. MARROQUIN, ROBERT TERRY, II, AND DAVID WHITTAKER.**

### SECOND NOTICE

**DARRON BARROWS.**

### NEW MEMBERS

CONGRATULATIONS TO THE FOLLOWING NEW MEMBERS: **CHRISTOPHER D. WEBBER**, SWORN IN ON MAY 7, 2007; **ANDREW CLARKE, KEITH DUNKERLEY AND OMAR NEVAREZ**, SWORN IN ON MAY 12, 2007; AND **CASEY COLES**, SWORN IN ON MAY 14, 2007.

### ATTENTION ALL MEMBERS:

**THE NEXT  
GENERAL  
MEMBERSHIP  
MEETING  
WILL BE HELD  
SATURDAY, JULY 14,  
2007**

AT IATSE LOCAL 44, 12021 RIVERSIDE DR., NORTH HOLLYWOOD, 9:00 A.M. (SHARP). ALL MEMBERS ARE HIGHLY ENCOURAGED TO ATTEND. PLEASE BRING YOUR UNION CARD.

### CONTACT NUMBERS

818-891-0728  
1-800-551-2158  
FAX: 818-891-5288  
WWW.IATSE728.ORG



# Union Made? *Just look to Hollywood*

by *Patric J. Abaravich,*  
*Business Representative - Secretary*

When roughly just 8 percent of working Americans are unionized, and President Bush has vowed to veto the Employee Free Choice Act – the most promising labor legislation in three decades – I'm proud that the art of film and television production remains a strong union industry.

I'm also excited that we are moving into a new age – not only our Local, but all the Hollywood locals. It's been a long time coming, but more and more locals are hopping on the bandwagon to service their members at the work site.

As I go out and visit the sets more and more, I see members excited that their union is out there with them. And it's not just our union, but a small and growing core of back lot locals. What's even more refreshing is members from other locals recognize me, stop me and have questions. It's great that they feel comfortable enough to bounce ideas off of me and trust my assistance enough to seek a solution to their issue.

The true sense of unionism is once again raising its head in Hollywood. The locals are showing themselves as a force working with their membership, and for their membership.

This unity and pride in belonging to an organized labor group is growing stronger and stronger. In an industry where everyone – from the directors and talent

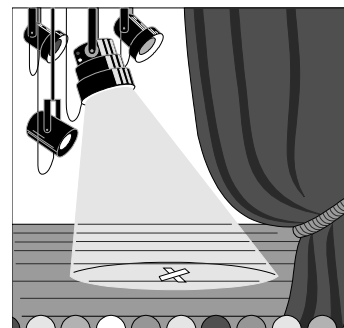
to the animal trainers and those that rig the lights – are represented, it's not surprising that union membership is on the rise in the Los Angeles area.

And the benefits are many: A strong, unified union labor force working throughout Hollywood prevents the non-union producers from digging in for long fights. The non-union producers – with limited budgets – are signing up on low budget agreements because they know they are getting quality union work that fits their budget, and they still have the ability to pay out benefits. In the past, these producers would do their non-union films using a limited alternative non-union workforce. But, they would also have key crew members that indeed were union members working at lower pay and no benefits.

It's exciting to walk on a non-union job site and start talking to the crew and watch them make the decision of joining the picket line. And for the most part, at the end of the day, they're going back to work under a union contract with benefits. This doesn't happen by every back lot local standing alone. And it doesn't happen by every local's member standing alone. More and more, a unified front of all the crafts are coming together to make this happen. I'm proud and thrilled to watch this surge of unionism and energy sweeping across Hollywood.

Retired Member Paul Caven is asking for your assistance to help his local Theatre Group. If you can help, contact him at:

The Gallatin Theatre League  
c/o Paul Caven  
24980 July Ave.  
Gallatin, MO 64640



# CSI: It takes a lot of hard work and some good-natured fun to make this moody and dramatically lit series shine

**M**illions of “CSI” loyalists have come to expect their crime drama to be moody, dark, suspenseful – even mysterious. Work behind the camera couldn’t be farther from the truth. We visited with Local 728 members on stage at NBC/Universal Studios for a firsthand look at how these professionals light the popular series before the eighth season came to a close. What did we find? Humor, laughs, chuckling – a real lighthearted attitude. And that’s the way CLT John Haney likes to keep it. But don’t get the wrong idea: These guys work hard.

“I try to be a relaxed gaffer and try not to let the heat roll too far down,” the seasoned member noted. “I do my best to make it very relaxed and very easy. In fact, everyone is welcome to say funny things on the radio. There are a few guys that do a really good job of keeping everyone entertained.”

Haney has been on the show since the first episode of season one where he was the ACLT for gaffer Curt Johnson. At the end of the second season, one (of a large assortment) of the DP’s asked him to gaff and he’s been doing it ever since.

## ON THE COVER

Top row, left to right: Daniel Enneking, Damyon Tashjian, Alex Schmidt, George Sugar, Mark Haberman, Lukas Hensey and David Neale; Seated: Jeff Enneking, Eddie Cordero, Jon Haney and Vance Tompkins.

“One of the weirdest things and very interesting is how things are run on this show. The producers are very protective of the crew, and many of the core crew has been here since the beginning. We get along great and everyone is happy,” Haney explained. “But ... for some reason we have had 13 or 14 different DP’s. And now, we run two DP’s all season. They switch off every other show.”

That leaves things a little awkward for Haney and his crew. “It’s been challenging because there have been so many different ones. The producers have pushed on me, in a very subtle way, to help show the new DP the way “CSI” is lit. We have to maintain the look of the show.”

In a nutshell, that includes dark and edgy shots with a lot of mood lighting. “Back light, back light, back light,” Haney adds with a chuckle. “No fill and down on the key. We try to keep the fill to an extreme minimum.”

### In the Beginning

Haney says “CSI” started out as an amazingly rough show that featured minimum 14 hours days at the Santa Clarita Studios. (Between seasons four and five, partly to lessen the drive distance for key cast members, the production moved to its current home on Stages 22, 23, 24 and 25 at NBC/Universal.) The production also didn’t have money for a dimmer board. No worries; the ingenious lighting pros ran



CLT Jon Haney

stingers literally everywhere. Haney recalled the adjoining large and numerous panels on the wall, each numbered for the sake of ease. “We had five different stations with switches – some that had 150 switches each. There was a lot of SJO.”

### Efficiency Rules

One key to their success and shorter workdays is a far more superior and efficient system. All the sets have normal height ceilings with overhead fluorescent lighting. But now, everything hung high is controlled by a dimmer board. And although the production features many large-scale permanent sets, the core crew became so efficient they know exactly where to place permanent lights.

They also use a lot of LED lights

for the many critical actor-staring-into-the-computer-monitor scenes, aided by hand-held dimmers.

Each episode also features walk-and-talk scenes throughout “CSI’s” vast stages and on-location work such as inside casinos. “We have new light LED one-by-one panels and have an electrician carry it with an onboard battery that has a burn time of about two hours,” Haney explained. The panels have both daylight and tungsten, and you don’t have to run power. This totally eliminates five electricians dragging equipment and cables around to light the scene.”

“We hide the little car kits and one-by-ones everywhere. They kind of replaced the Kino flows. It’s good stuff that technology,” added ACLT Eddie Cordero with a laugh.

And instead of dimmer packs, the crew uses switch packs for the fluorescents. “They were fabricated for us. We worked with Rick Maas, the head of set lighting, on the design and he had it made for us,” Cordero commented. “It’s in a dimmer pack frame, and like a switcher, it turns on and off. We really don’t need the

dimmer capacity so why pay for it? It made it cheaper for the production and we still got what we needed. On all of our stages were 80 percent switchers and the rest dimmers. It really worked out great for us.”

### *On The Move*

While the series is riddled with script changes (many prompted by the actors themselves; so much so production keeps an assistant writer on set all day long), lighting is rarely affected. But the crew is on the move constantly.

“They hired me to be efficient. One of my biggest priorities is to save time. I’ll try to get as much information from the director and get things ready to go. We average around 50 set ups a day. If I can save a minute a set up, that’s nearly an hour a day,” Haney said.

“Because we move around so much and we are out half of the episode, it’s key we get a handle on the show and make sure we’re prepared. And we can do it because of a great rigging crew. They make sure we have everything we need when we get there. They get those sets lit and rigged and then come back and double up on episodes. They’re amazing. It’s very turn key when we get to locations because of Jeff and his crew,” Cordero praised.

“We’re out three days a week on location and that’s pretty heavy. It’s better since we’re at Universal because they have so many locations right on the lot that we can use,” Haney added. “But, it’s still pack up the truck and move.”

“One of the best aspects about working on this show is getting to go to new places and facing a new challenge each time. We’re constantly coming up with ideas and overcoming challenges. It keeps us on our toes – while we’re thinking about the next move. But it’s really great when it all comes together,” Cordero pointed out.

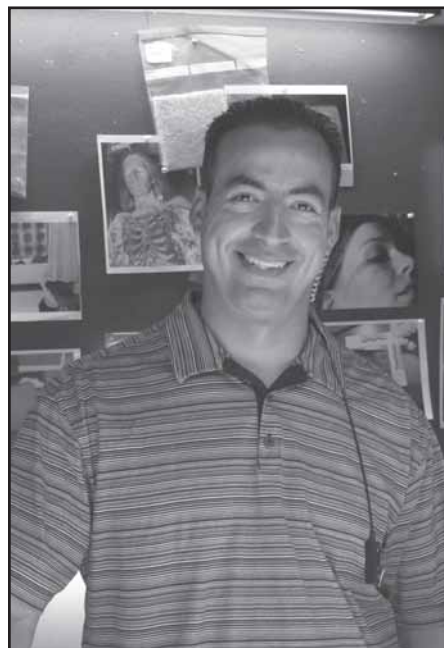


*Rigging Gaffer  
Jeff Enneking*

### *Team Effort*

Without a doubt, this group is a well oiled machine made up of talented lighting professionals who know how to have fun, and get the job done.

*Continued on Page 8*



*ACLT Eddie Cordero*



*Rigging Best Boy Lukas Hensey*

# Summertime Blues

by R. Bruce Prochal,  
*Treasurer - Call Steward*

Greetings everybody! For those of you who may not know it, even though many kids are still in school, this time of year is our "summer vacation time." Most of the successful TV series take a hiatus at this time of year and many of our members use this time to chill out (i.e., take a vacation), catch up on honey-dos and acquaint themselves with their family.

But do not think there is not work out there. Several features are still in progress or are starting production and some series-TV production has already started. If you really need to work, make your phone calls to the members you usually work with (in business speak, network). Remember, our Local is generally the last resort, unfortunately, when it comes to hiring additional manpower.

The "Availability List" is hovering at about 200 members, with about ten members getting on it and about ten getting off it each day. Once in a while, a spurt of dispatch requests (two or three) occurs. At this time of year, work generally picks up towards the end of June and accelerates after the 4<sup>th</sup> of July. All bets are off this year because of the Writers Guild negotiations.

At this writing (May 19<sup>th</sup>) and as reported in the *Los Angeles Times*, the Writers Guild and the AMPTP (the Producers)

are expected to start negotiating a new contract mid-July. The Writers Guild contract ends on the 31<sup>st</sup> of October this year. The primary issue on the table is residuals, this time for product "created for the Internet and other new media." They will also seek improving residuals in established areas (theatrical features, network TV, cable and DVD releases, to name a few).

The residual issue is very important to all of us as participants in the Motion Picture Industry Pension and Health Plan. While we do not receive direct residual payments, as writers do, a portion of monies funding our pension and health benefits are derived from residuals. The remaining monies funding the Plan are based on our hard earned wages (which the employer pays into the Plan). It has been reported that the Plan has possibly lost hundreds of millions of dollars, if not more, to product counterfeiting around the world. All of the lost monies could have gone to improving the pension and health benefits in our Plan.

What do these negotiations mean as far as work for the second half of the year? Who knows?! Even my Magic 8-

## — CALL STEWARD — INFORMATION

Any Local 728 member representing the producer in filling calls or needing assistance, should contact the Local office during normal business hours. The Local's normal operating hours are 8:00 a.m. to 6:00 p.m. Monday through Friday.

If you need to hire prior to 8:00 a.m., after 6:00 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.

Ball keeps responding with answers such as "Ask again later" and "Cannot predict now."

Enjoy your summer vacation.  
Later ... RBP

## SUSPENDED/DROPPED MEMBERS - SECOND QUARTER 2007

### Suspended

ADAMS, DAVID B.  
AHRENS, ROBERT  
CHIAPUZIO, CRAIG  
COOK, DAVID AVERY  
COX, THOMAS P.  
DE PERNA, ROBERT J.  
DIAL JR, HARRY E.  
DODDS, ADAM J.  
ELLISON, CASEY  
FORTUNE, JAY  
FREEMAN, PETER  
FROHNA, JAMES  
GLICK, ADAM SETH  
HALL, THADDEUS GERALD  
HOLT, KENNETH J.  
JONES, MICHAEL A.

LEONETTI, JOSEPH D.  
LUCA, IAN E.  
MANTHEY, MARK  
MC DOUGALL, MIKE D.  
MORGAN, DONALD GENE  
MYGATT, JEFFREY C.  
POKORNY, MIRO  
PRESLEY, ALVIN D.  
REGAN, ROBERT A.  
RICHTER, SHANE M.  
ROBERTSON, CHRISTOPHER J.  
ROFFREDO, JOSEPH F.  
RUIZ, ISMAEL  
SZOPA, PAUL A.  
WATSON, JACQUELINE J. JONES  
WYCOFF, ERIC

### Dropped

GEARY, PHILIP  
HERNANDEZ, RICHARD H.  
JOHNSON, VAN  
JONES, KELLY J.  
NYIRENDA, NGOLI V.  
PONDELLA, DAVID G.  
VALENTI, JORDAN  
WILLIS, ERIC

\*List current as of  
June 4, 2007

## TRAINING SEMINARS

### Microsoft Word/Excel

July 28 and August 11

### Balloon Class

Saturday, July 21

Contact Safety & Training Director  
Alan M. Rowe for more  
information and to sign up.

### FYI:

Rigging for Wet Locations class  
has been rescheduled to June 30

# Participation critical to funding cutting-edge courses

by Alan M. Rowe,  
*Safety & Training Director*



Participation is the cornerstone of any successful organization. This is especially true with labor unions and applies to your Training Program in two particular areas.

First is serving the needs of the member. When you report to work, you are expected to be the expert in your particular area craft or skill. No one else knows our craft better than the members who report to work every day. If you find yourself facing a situation or skill that is new or unfamiliar, your union's Training Program is here to help.

Let us know what it is and we will do our best to provide the training and support that you need. This is very important with the advent of new technology so that we can be the ones to fill the jobs when this new technology arrives on set. We are very responsive to your requests and want to help you become more efficient and make more money.

A few examples of opportunities that have come from member requests are our Ethernet Protocols Classes, our Microsoft Word & Excel seminars, and our new Fixtures Classes.

The second part where your participation is vital is with class attendance. We receive a majority of the funding for our classes from the AMPPTP and this funding is based on the previous year's class attendance. Our 98% attendance ratio for the Vectorworks class last year enabled us to get a Vectorworks II class funded for this year.

Last year's overall attendance record gave us the funding for the new Power, Fixture, Whole Hog, Horizon, and Virtuoso classes (as well as the returning classes) that are on this year's schedule. In short, the more members who participate, the more funding we will get which translates into more opportunities for you to learn something new that will make you more money.

Electricity is an essential part of our craft and is undeniably very dangerous. The Safety Pass course "V" covers the essentials of Electrical Safety such as Grounding & Bonding but barely scratches the surface of the skills required by a successful Set Lighting Technician.

Our new Electrical Power classes will give you the knowledge to understand electricity and make it work for you on set. Electricity 101 will focus on electrical theory for the Set Lighting Technician. We will cover voltage drop calculations, power factor correction, harmonics, loop circuits, generator and transformer functions and sizing, and much more knowledge that will make you more efficient and valuable to your crew.

The Electrical Power Lab class will expand upon this knowledge with hands-on experimentation and practical application of these principles without the pressures of production. We will view the effects of voltage drop and harmonics on the electrical power system with a Power Quality meter which will show us in real time the effects of ballasts, dimmers and other devices.

To sign up for these classes, please contact me at the Training Office (818) 843-0012 or via email at [safetyandtraining@iatse728.org](mailto:safetyandtraining@iatse728.org).

## TRAINING RAFFLE

test your knowledge

### The Question:

The Art Director has chosen some unique strip-light fixtures that consist of 5-25W/115V globes. Which of the following is the maximum number of fixtures that can be powered by one 2.4kW dimmer on a standard three-phase (120/208V) system?

- A. 16 fixtures
- B. 17 fixtures
- C. 18 fixtures
- D. 19 fixtures

To enter, please send a standard size postcard with your name and answer to Local 728 (14629 Nordhoff St., Panorama City, CA 91402). Entries must be received by July 13, 2007. The winner will be drawn at the July Executive Board meeting. Contest is limited to IATSE Local 728 Members in good standing. Members can win only one prize in any 12 consecutive-month period.

### The Prize:

The new 2006 Updated Edition **ElectriCalc Pro Electrical Code Calculator** includes the 2005, 2002, and 1999 NEC Code

**Features & Applications:** The ElectriCalc Pro is the world's most complete Code based electrical calculator. Solve electrical calculations in seconds; answers conform to current NEC. It's a complete electrical reference tool that will save time, trouble and money. Update to future code revisions with an easy-to-install kit.



Congratulations to member **Mike Gerzevitz** who won the raffle last month. The answer was C: 200'. To find out why, come to the Electricity 101 class! (50% of all respondents answered this question correctly.)

# Behind the Scenes on “CSI”

Continued from Page 5

“It’s a very hard job and a very tough show to work on. All the day players say it’s unbelievable, and ten times the work of other shows. I give so much credit to my crew because they know they could go work somewhere else and not work as hard,” Haney noted.

Moreover, they can read his mind. “They know what’s coming and before I call it out they already have the lights coming. This happens quite often: they see where the camera is set up and they know where to place the lights and how far to back them up. It’s pretty amazing how much aware they are on the set ... but even more, how much they all really care.

“The greatest thing about working on this show is working with an amazing crew. That is truly the best thing. We have it so organized and dialed in. Jeff (the rigging gaffer) knows what to expect and what is needed; I don’t even go on the scouts. A lot of my job is so dependent on what he does, and he does

an amazing job acing it. Even if the DP leaves something out, he knows, and he’s got it covered. I can’t tell you how many times he done that in the past.”

“Everyone is really good friends, but more importantly, everyone is really good in their positions, from Jon and Jeff to the whole crew. That makes the show run so much easier,” Cordero added.

“Production does a great job of telling us what a super job we are doing. They look at us as the role model, and I give it to my guys. They make me shine. They do an amazing job going way above the call of duty. They know they have to make it happen, and they do it,” Haney proudly noted.

## *Ninth Season ... and Beyond*

While Cordero points out that the crew will be heading back to the studio a week early in mid July to “make things even more efficient ... because we’re always coming



*“CSI” Lighting Console Programmer  
Daniel Enneking*

up with new tricks,” Haney has a more philosophical approach to the continued run of “CSI.”

“This is a great show and it can take me to my grave. I’m fine never doing another show or feature and just working on this until I die. It’s truly an amazing show.”

**STUDIO ELECTRICAL LIGHTING TECHNICIANS**

I.A.T.S.E. LOCAL 728  
14629 NORDHOFF STREET  
PANORAMA CITY, CA 91402



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