



The International Cinematographers Guild Local 600 IATSE

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Publicist Rosalind Jarrett, winner of the 2011 Bob Yeager Award, Pays It Forward, p. 10

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Workflow Questions Dominate NAB Show

◆ Local 600 Members Attend to See New Tools and Technology

Courtesy of the NAB

Attendees sorted through a slew of new technologies and equipment on display at this year's National Association of Broadcasters (NAB) show, the chief topic of talk was how to incorporate the new gadgets into real world production.

"The predominant discussion on the floor focused on workflows from cameras to the final display," said ICG President Steven Poster. "The introduction of the Academy's Image Interchange Framework (IIF)

got a great deal of attention. It is the standard that will bring us one step closer to what I have been calling 'the Holy Grail of digital imaging,' a device-independent, end-to-end color management system. This post workflow is the wave of the future and it seems that everybody is starting to think in that direction."

Keeping Current

From DSLRs and on-set dailies solutions to post-production 3D software, the exhibitors on the massive floors of the Las Vegas



Thousands of vendors and attendees crowded the NAB show floor to see new gear and technology.

Convention Center were eager to explain their newest piece of the puzzle.

"As everyone is, I'm here to stay up-to-date with all

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Cast in a New Role

◆ Rusty Burrell Appointed to Central Region Director Job

Photos by Gene Page, GIB Photographer

By Valentina I. Valentini

Rusty Burrell began his career in the casting department in 1987's *Dirty Dancing*, so it's only fitting that the North Carolina native is comfortable taking on new roles. Last month, he put down his camera equipment, resigned his spot as Local 600's First National Vice President and began a new career as the Guild's Central Region Director. Although he just made the switch from member to staffer, Burrell has

already spent decades helping to lead ICG.

"Rusty loves this organization from the bottom of his soul," said ICG President Steven Poster. "I've never met a more dedicated trade unionist. His courage under adversity has never been shaken."

National Executive Director Bruce Doering, who appointed Burrell to his new job, added that he is "battle-tested."

"He has stood by Local 600 during our toughest times (Continued on page 9)



After decades working in the industry, Rusty Burrell has taken a staff job leading Local 600's Central Region office.

Building a Stronger Leadership Team

Dear Brothers and Sisters of Local 600,

We have recently had some changes to our officers and staff that have helped us to build one of the strongest leadership teams I have ever seen at our Local. Last month, 61 members of our National Executive Board came together for a special meeting, where they unanimously elected Paul Varrieur as our new First National Vice President, replacing Rusty Burrell. As most of you know already, Rusty has taken on the job of Central Region Director. Paul's election represents a changing of the guard and at the same time promises to continue the mission of this NEB to advance our training programs and continue our active representation of members in the field. The unity of purpose and resolve of our Board has never been stronger.

I especially want to thank Dean Simmon, who was also nominated. Simmon, a respected member of the NEB, threw his support behind Varrieur, which helped to propel Varrieur to his uncontested win. Varrieur has been a member of this Guild for 29 years and a leading force on the Central Region Council for the last seven years and at various times was a member of all of the pre-merger Locals. I am thrilled that someone of Paul's caliber has made a commitment to serve the members and join the Guild at the highest level of leadership.

I am also extremely happy to announce that Director of Photography Vanessa Holtgrewe has been appointed to an alternate seat on the NEB. Many of you will remember that Holtgrewe works on "The Biggest Loser" and was truly the lynchpin of our successful organizing effort on that reality show. Not only did she prove herself to be a leader on the picket line, but she also played a key role in negotiations with the producers. She is committed to the cause of unionism and is a woman of great resolve and intelligence. She represents the leadership of the future and we are honored to have her on our Board.

Magazine Wins Accolades

I would also like to congratulate the staff of ICG Magazine for winning two Maggie Awards this year, one for "Best Series of Photos" for the annual "Shooting Gallery" feature and the second for "Best Themed Issue" for the August Product Guide. I am especially proud of the Photo award, since in addition to the hard work of our magazine staff, it displays the outstanding work of our Still Photographer members, and once again highlights the fact that the members of this Guild are the masters of image in all of its forms. Congratulations to our magazine team, and to the photographers whose work was featured.



District 2 Convention

In May, I attended the IATSE District 2 convention in San Francisco with 8 other delegates, including National Secretary-Treasurer Alan Gitlin, Second National Vice President John Toll and National Executive Director Bruce Doering. District 2 includes the states of Arizona, California, Hawaii and Nevada and represents forty percent of the IATSE membership. The IATSE has twelve districts in the US and each district convention offers Local 600 the opportunity to network, discuss issues we share with other Locals and hear from International President Matt Loeb about the challenges and opportunities facing the IATSE and the labor movement.

President Loeb's speech focused on the IATSE's increasing outreach to members. He spoke at length about the steps he has taken to increase member participation and feedback so that we all have an opportunity to influence the decisions our union makes. For example, to prepare for the next round of Basic Agreement negotiations in 2012, President Loeb has put together a three-point campaign to involve members.

As the first part of this effort, the IATSE recently completed a series of focus groups soliciting opinions from members from a broad section of Locals about our

benefit plans. The second step of the program is a survey of every member who will have a stake in the next negotiations. This will be followed by town hall meetings in Los Angeles and New York where members can give direct input. As we have discussed before, the cost of health care in America continues to spiral out of control, and our plan is not immune to those pressures. We face a tough challenge to find ways to protect our benefits and make sure our plans remain strong for the future. By reaching out to members, President Loeb is giving each of us the power to have a voice in how our benefit plans should change, where we must fight to protect what we have and what needs to improve.

President Loeb also stressed the need for members to be more politically active. While the attack on Labor in states like Wisconsin and Ohio has faded from our daily headlines, the forces that wish to destroy unionism and dismantle the rights of workers are still hard at work. Those who oppose unions have made unprecedented gains in legislation that not only curbs our ability to organize, but strikes at our heart by seeking to outlaw our rights to collective bargaining. Make no

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While the attack on Labor in states like Wisconsin and Ohio has faded from our daily headlines, the forces that wish to destroy unionism and dismantle the rights of workers are still hard at work.



"HELP THE GUILD HELP YOU"

Report your job



Members calling in their jobs is the primary way our Guild and business representatives stay current on work in progress. There is no other reporting procedure that keeps them up to date. If you're on a union job and having problems with issues like safety, staffing, turn-around or payroll, and you need assistance from our business reps, it helps considerably if they are familiar with your job and the members working on it. Help the Guild help you by calling in your job.

- John Toll, ASC Director of Photography

Organizing Report: Internet Show Goes Union

Recently, West Coast Business Representatives along with IATSE helped to organize a web series called *The Ropes*, shooting in downtown Los Angeles. This 18-episode internet series by Fox Digital features actor Vin Diesel and focuses on the lives of nightclub bouncers. Each episode is about seven minutes long. The crew signed cards for representation,

and producers quickly agreed to a contract after a nighttime walkout. "This is a great win for us because it highlights that web productions should be union and are part of our jurisdiction," said ICG National Executive Director Bruce Doering. Western Region Director David Behm and Business Representative Xiomara Comrie also recently helped to film a PSA in Seattle, Washington to help IATSE Local

488, the Pacific Northwest Studio Mechanics, in their bid to convince Senator Ron Wyden (D-OR) to support anti-digital theft legislation, which Wyden currently opposes. The PSA features the craft services providers on the television series *Leverage*, which films in the state and employs more than 100 crew members. The video can be found on the IATSE website and YouTube.

Know YOUR Rights

Disability

If you are on leave for a serious health condition and you do not qualify under the Family Medical Leave Act, you may be able to extend your eligibility under the Short-Term and Long-Term Disability provisions if you were disabled. In addition, if you're on disability, you are eligible to get hours credited to your Motion Picture Health Plan for up to six months.

Short-Term Disability, 6 Months:

Applies to those who are unable to work in any occupation because of illness or injury requiring a doctor's care. It lasts six months and full benefits are provided; dependents are covered. Disability must occur within 90 days of your last reported hours. **Requirements:**

- You must collect State Disability (SDI) benefits or provide other proof if there is no SDI in your state
- Granted 8 hours for each weekend (excluding holidays and weekends) of paid SDI benefits, applied to actual dates of disability, can be combined with work hours to equal 300
- Cannot have more than one extension based on the same disability

Long-Term Disability, 18 Months:

Applies to those who are unable to work at your normal occupation or perform similar job functions. It lasts a maximum of 18 months, but is reduced by a Short-Term Disability extension and/or COBRA. Disability must exist at the time eligibility is terminated. **Requirements:**

- Proof of disability required
- Certification from Medical Director
- Not available to HMO participants but can change to PHP/Blue Shield Plan



Report your job

Whenever you work, please inform the Guild. It's part of our Bylaws, but more importantly, it's in your best interest. When jobs go unreported, benefits don't get paid to the IATSE Health and Pension Plans - and that hurts us all. A quick call to your regional office is all it takes.

Easier than ever, use our online form at:

www.CameraGuild.com

Piracy is Personal for Ted Caloroso

◆ Operator Surfs Web Looking for Illegal Content

By Valentina I. Valentini

Fighting digital theft is a part-time job for Ted Caloroso. For at least a few hours each week, the Local 600 Operator surfs the web looking for sites that offer pirated film and television shows – then tries to get them shut down.

"I'm doing this to support my Union in the fight against piracy," he says of his Internet efforts. "Piracy affects jobs in the motion picture industry and our pension. Without back-end profits for producers, there will be fewer jobs for all of us."

Caloroso says that he probably wouldn't have become interested in the piracy issue if it wasn't for Local's 600 reaching out to members to educate them on the importance of stopping this threat to the future of the entertainment business and the union.

"I had been receiving emails from the Guild about piracy and the dangers to us as union members, so I decided one day to really investigate these websites," he says when asked what got him started on his one-man hunt. "I found tons of information

on these sites that stream or let you download illegally copied films and television.

Faced with reality of hundreds of sites on the Internet promoting digital theft, Caloroso decided to do something about it. But he was uncertain what to do after he found the sites. His friend and Local 600 National Executive Board member Robert San Martin suggested he contact Local 600 Executive Director Bruce Doering. Doering helped Caloroso connect with the MPAA and other organizations active in the fight against piracy. Those contacts paid off when he decided to report Downloads.com, a subsidiary of CBS and Viacom. Although CBS/Viacom may not even have been aware of it, the site was selling software that allowed users to remove digital rights management (DRM) software from DVDs. DRM allows studios to "watermark" their DVDs so that copies posted on the Internet can be traced. After Caloroso reported the site, the DRM removal software was taken off the site.

"All of it is gone now," says Caloroso. "It's removed from the website as a purchase option."

"Caloroso is one of the members who has kept up to date and knows what piracy is to his income," says Doering of the Operator's efforts. "He's reported illegal sites and they have actually been busted. He's an exemplary member and we're really proud of him."

Before the union and long before DVD piracy became his cause, Caloroso knew he wanted to be a cameraman. Growing up in Sherman Oaks, California, he made movies on his father's Bell & Howell 8mm, then took the film to Thrifty's grocery store to get it sent out and processed. "When I was eighteen, I bought my first video camera from Samy's, a Canon A1 Hi-8, and made movies with my friends in the Santa Monica Mountains and the beaches in Malibu," remembers Caloroso. When he was twenty, he got a job at Clairmont Camera and then at Panavision as a prep tech. At



Photo by Cy Shim

twenty-four he went out into the field as a Loader and got into the union in 1995 as a First Assistant.

"I've been an operator for five years now, but I would eventually like to be a DP," he says. "I've shot a few independent films and a short film, *I Want to Make You Love Me*, which is actually entered into the ECAs this year."

But even as he works to advance his career, he plans to keep up his efforts on the piracy front.

"We're losing hundreds of thousands of jobs and millions of dollars," he points out of the impact that digital theft has on the entertainment industry. "We're majorly effected by piracy."

Let There Be (Good) Light

◆ Tackling the End of Tungsten

As the industry transitions toward more efficient lighting technologies, cinematographers are often left with more questions than answers about what the future of lighting will look like.

At a Local 600 lighting seminar organized by Lee Rose of Design Partners, lighting design experts offered a glimpse at what's coming down the pipeline, addressed inconsistencies in new technologies on set and offered strategies to ensure the emerging standard serves the art at least as well as it does energy requirements.

"The ultimate goal is to ensure new technologies (like LEDs) actually advance the art form to a new level," Jonathan Erland, who chair's the Motion Picture Academy's Solid State Light and Research Committee, told a

packed sound stage at Local 80.

Erland discussed the need for new indices to standardize the disarray of new products and help cinematographers manage unruly LED spectrums in an industry already balanced for Tungsten exposure.

As federal energy efficiency deadlines approach, members will have to intervene and voice their desire for quality products to jar manufacturers from a path toward "light to see by, but not necessarily to photograph by," he said.

While our eyes may adjust to them, even high quality LED lights have been known to cause problems when introduced to cinema's unique filter – how a system renders, processes and displays color, Erland said, noting the result is too often "chromatic chaos." During a demo, Lee Rose showed

various lighting set-ups with different sources – including LEDs, Pearl and plasma – on stage, while National Training Committee Chair Mark Weingartner metered to show how each rendered color.

After the extreme peaks and valleys of LEDs, the audience broke out in a chorus of delighted approvals when tungsten's beautiful, curving slope finally appeared.

"The spikes were scary today," said George Mooradian, Director of Photography. "The picture told a thousand words. We can see it with our eyes. I'm glad I came."

For that reason, Mooradian said, "at this point, I don't see myself switching to LED."

Mooradian said he found the contrast between the irregularities in new lighting and the hundred-year-

old system fascinating.

"And that we can advocate new technologies to get better, I didn't realize that – I thought it was a foregone conclusion."

While Erland said research suggests there is potential to develop continuous spectrum for LED, the problem is there is no requirement to do so.

"There is no pressure on them to do this. What we would like to see out of meetings like this is that ... the lighting industry develops the lights we need."

The seminar itself came out of a discussion between ICG President Steven Poster and Rose Lee four years ago about the fact that lighting designers were an often overlooked classification of the Guild, and that many cinematographers were unaware

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Focus on the Job: Digital Utilities

By Valentina I. Valentini

Since the early 1990s, when digital cameras hit the mainstream production scene and the first hint of a major transition in camera crews began to surface, deciding who is responsible for what on set has become increasingly difficult. Classifications have become more complicated as technology shifts, and positions change rapidly with the introduction of new equipment and workflows. One of the least understood of the emerging roles is the job of the Digital Utility, a classification that was first negotiated in the 2001 digital negotiations.

next to the Director of Photography all day long and watch him light and watch the Assistants pull focus and the Operators shoot. It's an incredible learning position."

A Digital Utility is not a required position on set, but many productions – especially long-form and episodic television shows – have begun to routinely hire them because digital workflow is actually more labor intensive than film workflow traditionally was.

Greg Gerardo, a third generation guild member and Digital Utility on NCIS: Los Angeles for the last two seasons, believes that eliminating the Digital Utility position can



Photo by Andrew Wehde, Still Photographer

Philip Wilbrey, based in Chicago, says DUs are vital on set because they allow other crew to focus on their jobs without distraction.

sounds like a simple job, but running and wrapping cable efficiently, and so it's not in anybody's way, is really important," says Chicago-based Digital Utility Phillip Walter. "This position is an important one to help make things move more efficiently and seamlessly on set. If you're doing it well, it should allow everyone else, especially the DIT and the DP, to focus on their jobs without having to worry about the little things."

A position usually occupied by younger union members, the Digital Utility has been something of an enforcement problem for the Local, "because many productions try to have the Digital Utility work above their classification due to their comparatively low pay rate," explains Behm. "When this violation occurs, we can usually get that person reclassified or limit their duties to what they should be. But we really

need the members to let us know what their department workflow is so we can make sure that contractual violations are not occurring."

Although Digital Utilities are there to assist the DIT mostly, often times they can end up helping everyone on the camera crew, without being in violation of their duties. "I feel like I've been helping out more with the assistants than with the DIT lately," explains Trevor White, a 2nd Assistant from Atlanta who has recently been working as a Digital Utility. "Once [my DIT] is set up, I am free to help out elsewhere. And really, working as a Digital Utility is such a great way to learn the other positions and to prove your work ethic. People will teach you anything if you are willing to learn. I've never met someone on a camera crew that wasn't willing to talk to me when I'd ask questions or seem eager to learn. They always try and help me get more experience."



Photo by Erin Henning, Still Photographer

NY-based Gareth Mawaring says being a DU is a great opportunity to learn about filmmaking.

"A Digital Utility is an entry level position, responsible for very basic duties like wrangling cable and moving monitors," explains Western Region Director David Behm. "They are not allowed to perform higher work duties, such as data management, slating, and marking, because that is done by Loaders or 2nd Assistants."

"Some people might not think this is the best position in the world," admits New York City-based Gareth Mawaring, who is currently a Digital Utility on *The Big C*. "You usually want to start as a Loader, move to 2nd Assistant Cameraman, and keep moving up. Utility is sort of in this hovering zone, possibly below Loader. But it's actually kind of amazing for someone who wants to learn about filmmaking. I get to sit

stretch the camera department to the breaking point. "With the way digital is and especially now with the DSLRs, the assistants are stretched really thin when it comes to their responsibilities," he explains. "My responsibility is to make sure the cameras are connected and the cables are in order and there are no interruptions between the director's wireless system, et cetera. You can only ask a 2nd AC or the Digital Imaging Technician to do so much before their job becomes compromised by picking up someone else's slack if I'm not doing my job."

As a Digital Utility, the main skills needed on set are having a good knowledge of the digital workflow, being able to anticipate different moves, and being able to work fast. "It



Photo by John Mills, Still Photographer

Greg Gerardo is a third-generation Guild member who works as a DU on "NCIS: Los Angeles."

Workflow Questions

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the new technology," said Pittsburgh-based Assistant Curtis Abbott. "I make it my mission to be informed on anything new and up-and-coming and to tell people about it when I'm on set. I'm constantly trying to educate myself so that I can educate others as well."

Abbott, who often works as a Digital Imaging Technician, said he was excited to see a new mobile equipment cart called the "Echo" by Pasadena-based Inovativ. "They're really developing them well. The designer is a DIT, so he's really focusing on us and our needs."

Loader Lawrence Daufenbach, who also runs Daufenbach Camera, a rental company in his home base of Chicago, was attending NAB for the first time this year. "Since I've become a business owner, I felt it was really important for me to check out all the new acquisition and production gear," he said. "And as a Loader, occasional



Photos courtesy of the NAB

Workflow was a major topic of conversation as NAB attendees examined new gear and technology.

Assistant, and freelance cinematographer, keeping on top of the equipment and which tools are out there is really vital to my profession."

San Francisco-based operator Ken Ferro, who attends NAB to see what emerging technologies are available and to reconnect with fellow professionals, mentioned that the new ARRI Alexa Plus

really caught his eye. "I've used the other Alexa without the optical viewfinder, but I was excited to see how this new one works," he explained.

Expert Panels and Seminars Also Draw Crowds

Many members attended the panels and seminars, where industry experts, professionals

and colleagues spoke on various subjects. These included discussions on the advantages and challenges of DSLR cinematography, the debut of the Academy's Image Interchange Framework (ACES IIF) used on FX's *Justified*, and a panel presenting an impartial, comprehensive evaluation of the image quality of 11 top digital motion picture cameras and 35mm film presented by Bob Primes. ASC.



Attendees had the chance to view 3D footage at an onsite theater.

Post Production 3D: Should It Be Considered VFX?

By Valentina I. Valentini

Should 3D conversion be considered a post project, or a job for visual special effect gurus? That was the question tackled during a recent panel called Understanding 3D Visual Effects at the NAB show.

Visual Effects pro David Stump, ASC, headlined the discussion. He was joined by Jonathan Banta, Jdo Banta and moderator Gary Adcock, a Chicago-based digital artist and Local 600 DIT who is also part of the ICG Training Committee.

"The idea behind stereo

conversion for us is that it is a visual effect," argued Banta, who along with Stump and Banai recently founded a VFX company specializing in 3D. "A lot of people try to convert it into a post process, saying that it is just something that happens in post, like color correction."

But, he said, it should be considered a part of filmmaking that requires just as much care and attention to detail as visual effects do.

Banai, who worked on *Avatar* as a freelance VFX artist, said that 3D is the "wild west," and there is no

consensus on how to do it best.

"Visual effects companies have to change the way they do things," said Banta. "When they're integrating with someone else and sharing files, it opens up a whole new level of collaboration, and 3D people need to get in with them early on. Traditionally, the image workflow for a shot is fairly simple, and despite being digital these days, relatively unchanged for the last 80 years. Today, we have a DI suite, where color timing is the photochemical equivalent, and after a few steps in the lab, the final print is finished. "Stereo imagery," he continued,

"whether photochemical or not, follows a similar process, but since we are exposing two images through separate cameras that need to act as one 3D image, things become much more complex. It entails dealing with color balancing, polarization, camera offset, camera alignment, rectification, convergence, and more. It is easy to guess that this complicates visual effects. All of the image workflow - except color - has already happened in both scenarios, but that is only the beginning. 3D tracking two images requires a greater level of precision than standard 3D tracking in regular visual effects.

NAB 2011: Crew and Communication are Keys to Successful Filmmaking

By Valentina I. Valentini

Whether for a low-budget indie or a summer tentpole production, speakers at the "From GoPro to 3D: Quality Filmmaking on a Budget" panel at the recent NAB show agreed that a talented crew and lots of advance planning were crucial elements of successful filmmaking.

"There is a perception out there that once you dive below a certain budget level everyone thinks that you can't get union to shoot it," said producer Sean McKitterick (*The Box*). "I've always worked with a union crew. At any budget level, I think it's possible and that is where all the talent is, really. Every union is going to work with you to your budget size. My approach with them has always been, 'This is what we have, how do we do this with you?' and every single time they've come back and worked with us and it's never been a huge headache."

When the topic turned to new technologies, panelists agreed that digital capture has the potential to match the quality of film, but requires more communication with post and a mastery of the new cameras on the market.

"We've witnessed a degradation



ICG Magazine editor David Geffen moderated a panel that included ICG President Steven Poster, ASC and DP Lukas Ettlin among others.

of image quality over the last few years that is dangerous," said panelist and Local 600 President Steven Poster, ASC. "We're seeing image capture develop in all different directions, high-end and low-end."

Poster shot Richard Kelly's *Dennis Darling* on anamorphic with a budget of \$4.5 million and *The Box*, an estimated \$16 million budget, on the Genesis. "We developed an idea of how to demonstrate that (*The Box*) was not going to look like a digital film, nor necessarily a film film, but it was going to have its

own unique personality," explained Poster of the evolving language of image that digital capture is offering to filmmakers.

The other Director of Photography on the panel, Lukas Ettlin, who recently shot his first non-indie feature films (*Battle Los Angeles* and *Lincoln Lawyer*) said he has worked to bring the lower-budget mentality of independents to his big-budget productions. "It's about balancing quality and understanding the nature of a project with everyone else involved, including the producers and the studio and what they're looking for," he said.

On *Lincoln Lawyer*, Ettlin and director Brad Furman initially planned on shooting on film, despite the producer's desire to shoot on a Red. "However," explained Ettlin, "I didn't want to say I wasn't even going to look at tests on the Red. I didn't want to be that kind of filmmaker."

So they tested film stocks against the RedOne. "We tested them exactly the same, side-by-side in harsh daylight, mixed light, had it go through the DI and all the way to seeing it up on a big screen so that we could have an exact comparison," recalled Ettlin. "When we saw the comparison tests up on a split screen, I was impressed by the dynamic range and the latitude and thought it was comparable to the film."

Pankaj Bajpai, a colorist at Encore, added that tight budgets can be stretched by better communication. "One way to save money is by developing a relationship with your post house," he said. "When you shoot film, it's pretty straight forward, but when you get into the digital realm you're not just sending your negative to a lab anymore. You're sending it to a place that will somehow interpret what you've shot. There is an incredible amount of communication that needs to happen, in many cases, long before you even start shooting."

Scott Steele from 3ality touched on one of the biggest misconceptions in the industry today, that 3D is an expensive format to shoot in. "There's a perception out there that because 3D systems are at the top of the industry in terms of technology right now, that it's unattainable for many people and many productions," he said. "And that's just not true. At one end of the spectrum we're working on *The Hobbit* right now, but at the other end we have a documentary done with three people in a truck going around Wyoming shooting in 3D."

"For 3D at least, shooting on film is pretty much dead," added Steele. "In the days of shooting 3D on film you were lucky to do one or two setups a day. In today's world, that's just not practical. I come from a very heavy film background and am very much still in love with film, but the nature of 3D is now in digital."

North Carolina By the Numbers

By Gina Quinn

800: Number of movies that have filmed in NC since 1980

\$80 million: Direct film production spending in 2010

\$200 million: Direct film production spending expected in 2011

6: Number of seasons the WB's *Dawson's Creek* filmed in the state

8: Number of seasons the CW's *One Tree Hill* has filmed in NC

8,600: Number of film jobs created in the state in 2010

14,000: Estimated number of film jobs in NC in 2011

32: Number of sound stages in the state. The EUE/Scream Gems Studios in Wilmington is the largest production facility in the US outside of California

\$160 million: Amount spent by film, television and commercial production companies in NC in the first quarter of 2011

North Carolina Makes a Comeback

◆ Production Work Booming After Long Slump

Tobacco and tar were once the two exports that North Carolina was best known for, but with a new 25-percent tax incentive for filming and "One Tree Hill" greenlit for a ninth season, residents say North Carolina is back in business as an entertainment production hub.

"In January and February, I worked on three pilots, and now we have 'Hunger Games' coming to the studios in Charlotte, and they will also start shooting 'Homeland' in Charlotte, a Showtime episodic," says Local 600 Second Assistant Monica Barros-Smith of the current outlook for entertainment industry work in her state.

Since 1921, when the state saw its first production — a 46-minute silent movie called "The Lost Colony," made by two women — the state has seen entertainment work ebb and flow. In the past, commercials, movies of the week and episodics sustained the industry, but recent years have seen an influx of features as well.

According to the North Carolina Film Office, founded in 1980, more than 800 films and 15 television series have shot through the agency over the last 27 years. While the industry in the Carolinas is primarily incentive-driven, explains Chaim Kantor, Local 600 Eastern Region Director, Wilmington has a large pool of experienced crew and a large studio equipped with a water tank — recently used for the 3D feature, "Journey 2: Mysterious Island."

The hotly anticipated young-adult thriller "The Hunger Games" is also currently shooting at the Phillip-Morris facility in Charlotte, which Kantor says has several large buildings well suited to construction and studio space.

But like elsewhere, the nature of the

business is changing.

"It used to be really good in Charlotte for commercials because we have a studio here and all the NASCAR drivers used to live in the area — but now all the drivers are moving out, so the commercial market has seen better days," explained Barros-Smith.

Tax Incentives Lure Producers

Barros-Smith, who has worked in the state for the last two decades, joining the union in 1993, said she has seen a marked influx of pilots in Wilmington and Charlotte since the state passed its new incentive.

Wilmington, she said, is even busier than Charlotte. But Wilmington has been set back over the years by another kind of decline, explained Camera Assistant Herb Harton.

"We lost our camera house," he said. "At one time we had Joe Dutton Cameras and Panavision, and so now there's still a house there ... that has some video cameras and claims to be a full service house but it's not really — you can't walk in and see a Panavision or an Arriflex."

Subcontracting out the rentals means higher prices, so producers just don't go, he added.

"We used to get a fair amount of work because we could go to the local rental house and that would keep us working regionally — to Tennessee or Georgia or wherever. Now they're doing the check outs in Atlanta. So we've kind of lost there."

The result, Harton said, is that many crew have hit the road.

"A lot of people in Wilmington had to go to South Carolina to work on 'Army Wives' or to Atlanta, if you wanted to stay home with your family you just didn't haven't any work."

Dusty Powers, who is classified as a Camera Operator but mostly does EPK camera work now, moved to Wilmington from Los Angeles in 1992.

"I can tell you that that back in the 90s you had people working here from L.A., doing work from films and projects, coming from NY, Chicago, different places. It was a very busy time — it was Hollywood on the east coast. There were more films

being shot here than anywhere else except for LA at one point."

Then, he said, the MOWs went away and everything else started moving up to Canada. Budget crunches came and most of the work disappeared.

"Some people actually got out of the business... they started disappearing, finding other careers," he said, noting that others followed the incentives to Louisiana, Atlanta and Michigan.

But since last fall, Powers said, he's started to see people coming back, films coming in and "a lot of people working and happy."

Joah Jones, who was for several years the state's only DIT, said the recent uptick in production came suddenly.

Jones came down for a visit in 2008 during a lull in New York City and ended up staying after Kantor sold him on the idea of having a DIT in the Carolinas.

"It was a very strange period of time from early 2009 until end of 2010. There was not really anything going on down here, just a couple of low budget, non-contract shows — except 'One Tree Hill' and 'Dawson's Creek,' which are the same production company," he said.

Those were what kept everyone going, Jones explained, because even if they weren't on the main unit, assistants were still getting a four or five days of work per month.

"And then all of a sudden the first of the year came around and North Carolina is just back — with a vengeance. It's just been show after show after show," Jones said.

Most operations still bring DITs in from out of state, Jones said, "but the local Assistants and a good number of local Operators have been staying very, very busy... And many folks were making living out of town, away from their families for last three years, and now suddenly they're able to work at home."

How long it's going to last, said Powers, is another story.

"I don't know — it has to do with the economy, production budget, and who is offering the best incentive package."

But for the moment, he said, "it's coming back."

Rusty Burrell

Continued from page 1

and has always had the courage to speak his mind on behalf of the best interests of the membership," Doering said. "His integrity is unquestioned."

Camera Angles sat down with Burrell to learn about his career, the switch, and his plans for the Central Region.

How did you first become an officer?

It was a frustration and awareness that motivated me to run for office. I was tired of being just another guy in the camera truck complaining to my peers, throwing solutions to the wind. I wanted to be heard by those that could act, and I needed to understand the substance of the problems so that I could be an effective and contributing part of the process.

What are you proud of accomplishing as an officer?

Since we are a national local, I wanted to make sure every member in every region felt like they had someone on their side when dealing with the struggles of working in a "right to work" state and facing

union-hostile employee. These were part of the day-to-day decisions and conversations in this organization, and although I had a lot of help and support from a great bunch of leaders on my council, I think I was successful with that particular goal.

I was also adamant about bringing training to all members in every region. With much discussion and planning, and with former President Dibie's enthusiasm, a national training program was born. This accomplishment is certainly not mine alone. Nevertheless, I am very proud of it and to have been part of its creation. The present administration has taken this program and not only accelerated the frequency of events, but has refocused it. This has made it possible to raise the bar on our training and increase the skill level of many of our members. However, as technology is constantly changing, it will always be an ongoing process.

What are some favorite moments you had as an officer?

There are so many! Some that stand out the most though are the moments where the board stood together for our members in times



Photo by Kim Gottlieb Walker, G&P Photographer

of need no matter where they lived or what category they worked in. Things like creating a relief fund for our Louisiana members affected by Hurricane Katrina, helping New York members who fell off the plans because work stopped short after 9/11, creating a scholarship fund and a committee of dedicated members as judges so we can help our members put their kids through college. I could go on and on, but to tell the truth, there were special moments in almost every NEB meeting. That's why it has been so hard to walk away. Those special moments always kept me going and recharged my battery.

What do you hope to accomplish as Central Region Director?

I want to try to see things from the members' perspectives. I'm going to focus on responding to the members' needs as quickly and as efficiently as I can, trying to improve on communication throughout the union.

Can you tell us about your background and career? What makes you tick?

Although I grew up in the south, I come from a strong union family. We always ate dinner as a family everyday and at those meals there was always some discussion about the union my father belonged to as a baggage handler with Eastern Airlines. My dad had to go out on strike and walk picket lines several times when I was little. He would describe it all, the struggle, how the wives and members

of other unions would show up with food, drinks, hot coffee, and support — people my dad had never met, yet they were there for him and the others on the line. I never realized just how much that had an effect on me until I was much older. And when applied for college my parents said that it would not have been financially possible for my sister and I to attend if it were not for the fact that my dad was in a union.

When I was eight, my family took a trip to Los Angeles and visited Universal Studios. I was lucky enough to briefly see a film in production. I was amazed at the collaboration and teamwork I saw. Seeing so many skilled people contributing toward the same creative process was very special to me and I wanted to be a part of it.

Growing up in a small town in the south where no TV or movies were being made obviously had its challenges for a kid who wanted to be in the movie business. I managed to get my first big break when I read an article about a movie coming to an area near where I lived. The article gave a location and I jumped in my car and headed a few hours down the road. Once at the production office, I walked in and up to the first person I saw: I gave him as many reasons as I could think of to let me work on their project. They put me to work the next day. Turns out I was talking to someone in the casting department of *Dirty Dancing* and they needed some extra help. The film was a big hit and I got several other casting jobs from it. But I noticed that everything centered around the camera on the set, so I decided that if I wanted to make movies and understand how to do it, that the camera department was where I belonged.

I worked on low budget, non-union films around the Carolinas for a few years before I moved to Orlando, Florida where they were building a sound stage at Disney. I found the camera department's local office and joined up. I spent the next 20 years working on feature films and television commercials as a camera assistant.

Movies That Filmed in NC in the Past Decade

- The Hunger Games* (2011)
- The Roommate* (2011)
- Blood Done Sign My Name* (2010)
- Rhodourth* (2010)
- Secret Life of Bees* (2008)
- Nights in Rodanthe* (2008)
- Leatherheads* (2008)
- Talladega Nights: The Ballad of Ricky Bobby* (2006)
- Thank You for Smoking* (2005)
- Cold Mountain* (2003)
- Divine Secrets of the Ya-Ya Sisterhood* (2002)
- Hammil* (2001)
- Shallon Hal* (2001)
- Songcatcher* (2000)

Body and Soul

❖ *Rosalind Jarrett, winner of the Publicist's Guild's Bob Yeager Award for Community Service, Puts Her Muscle Behind Volunteer Work*

By Beige Luciano-Adams

Veteran Local 600 publicist Rosalind Jarrett never thought about doing triathlons – until age 51.

"I took it up late in life as a way to staying healthy," said Jarrett. "I went from never having run, I hadn't biked in 20 years and couldn't swim across a pool."

But when she decided to get active in 2002, she committed in a big way, with a little nudge from industry legend and fellow 600 member Julian Meyers. Meyers suggested she consider training for endurance events with the Leukemia Lymphoma Foundation as a way to not only improve her health but also do some good for the community. Jarrett, who has always had a commitment to helping others, decided to give it a try. Since then, raising money for charities through endurance sports has become a cornerstone of her life.

In fact, it's this peculiar intersection of Herculean physical effort, professional mentoring and volunteerism that seems to make Jarrett tick. It is also one reason that the Publicists Guild chose Jarrett to receive the 2011 Bob Yeager Award for Community Service at the recent ICG Publicists Guild Awards.

"I'm really honored to receive

this award because the things I've done are just things that you do," Jarrett said. "It's extraordinary to me to be honored for something that I do regardless – I'm doing it not for any reason other than I think it's important to pay it forward."

Together with her "beau" and fellow triathlete Lamar Sepulveda, Jarrett in 2007 started a charitable fundraising organization, the Pay It Forward Challenge, as a drive to raise money for Children's Hospital of Orange County, where Sepulveda's son had been treated for cancer.

Now, they continue to raise money through the Challenge directly for other organizations. Three years ago, she branched out to fundraising for challenged athletes, and formed a Pay It Forward relay team to raise money for the Challenged Athletes Foundation at the San Diego Triathlon.

The intense world of triathlons suited Jarrett, because, she said, she found the people involved to be "all slightly off kilter – all my kind of people."

And over the better part of the last decade of charity fundraising, she has become an accomplished international athlete: In 2006 she qualified and competed for the U.S. team at the International Triathlon Union (ITU) Aquathlon World Championships; in 2009, she raced for the U.S. team in the



Photos courtesy of Mathew Imaging

ITU Triathlon World Championships.

She even won the World Aquathlon, a race similar to a triathlon without the cycling portion, for her age group in 2008 – but humbly insists, "that was a fluke."

She also helped Meyers, now 92, run 90 miles in 90 days for his 90th birthday.

"Julian is my inspiration," she said. But Jarrett has also put down strong roots in her professional world, making efforts to enrich the field and help cultivate new talent.

"Professionally, I think it's very, very important to nurture the next generation," she said, noting her focus on promoting from within as both the former director of publicity at ABC and at her current post at the SAG awards. "I also started an intern program when I was at ABC, and some of those interns went on to be publicists," she said.

She has served on and off the board of the Entertainment Publicist Professional Society since she helped found it more than a decade ago.

"I really think it's very important in your life, when you've been blessed – and I've been blessed with a job that I absolutely adore and pretty good

health – to pay it forward," she said.

Jarrett is also now in her fourth year on the Deans Advisory Council at her alma mater, the University of Buffalo, and created an alumni-student media and entertainment symposium that has so far landed in New York City, Los Angeles – and will next move to D.C. in 2012.

Describing the reasons why she became involved with her university, Jarrett explains that she went to college on a New York State Regents scholarship.

"If I hadn't been given a good education I wouldn't be where I am now," she said. "So the important thing is if you can take the things in your life that have given you pleasure or prosperity or intellectual stimulation – all the things that make us richer human beings – and turn them around and provide opportunities for other people to enjoy the blessings of life."

In the end, Jarrett said, she gets more out of it than she puts in.

"I'm the one benefitting because I'm gaining a joy from either creating an opportunity for someone else or being able to give back as a way of acknowledging my blessings."

Publicists Corner

District 2 Convention Stresses Education and Activism

By Henri Bollinger

The IATSE District 2 Convention, which took place at the iconic Fairmont Hotel in San Francisco, May 13-15, was full of information and presentations designed to inform and educate delegates on the status of the union and what the future holds.

The Local 600 members who attended as delegates and participated included President Steven Poster, National Secretary Treasurer Alan Gittin, National Executive Director Bruce Doering, Paul Babin, Henri Bollinger, Kim Gottlieb-Walker, Dan Kneecoe, John Toll and Haskell Wexler. Western Region Director David Behm and Senders Communication's Cheri Senders attended as guests.

Mike Miller, IATSE VP in Los Angeles, served as chairman and kept things moving efficiently and productively. Tom Davis was co-chair.

Donna Bruno got the weekend started with a beautiful rendition of the National Anthem.

Jim Paulson, San Francisco Labor Council leader, announced that union members from throughout San Francisco were walking the streets that morning to bring focus on the fight for collective rights agreements.

IA International President Matt Loeb was definitely a highlight of the entire convention. He spoke with passion on the importance of educating union members on Labor issues, as well as identifying our strengths and weaknesses.

He described our overall mission as education and team building. "We must meet the various challenges we face right now and ask ourselves how we see the future," he said.

He explained that participation of each Local's members in union affairs is crucial to building leverage for bargaining and to gain political advantage. We, as leaders of our Locals, must communicate with our members regularly to keep them informed of and committed to our common good.

President Loeb said that we have to bring increased pressure on non-union employers to sign contracts. He gave as an example the recent successful effort to unionize workers who deal with child actors in Broadway shows. "I assured producers that I would personally carry signs in front of theaters up and down Broadway to bring attention to this inequity and that IA Local 1 members would walk if we didn't get a contract," he said. "They signed!"

He went on to detail other areas of current interest, including low budget and cable television productions; special effects people; and made a big point that reality television is clearly within the IA's jurisdiction, but that we have to make a stronger organizing effort in this area.

He also singled out production and distribution of digital content as an area that must be brought under control. The free-wheeling handling of this material poses a threat to our bottom line. "We recognize that



Local 600 sent nine delegates to the D2 convention. Left to right, Western Region Director David Behm, Henri Bollinger, Haskell Wexler, ICG National Pres. Steven Poster, ASC, ICG National Exec. Dir. Bruce Doering, ICG Nat'l Sec. Treasurer Alan Gittin, Paul Babin, Dan Kneecoe.

companies cannot make money if there's a digital threat of this kind," he said. "Senator Patrick Leahy of Vermont has introduced legislation to update the Electronic Communications Privacy Act (ECPA), one of the nation's premier digital privacy laws." The bill will allow the government to issue injunctions against companies that do not comply.

President Loeb made it clear that digital literacy is our responsibility. He said that the IA will fight against such companies as YouTube, MySpace, Google, Yahoo and others that are involved in this technology to get them to recognize that digital content must be protected from theft.

He pointed out that the IA now belongs to a creative coalition with the MPAA against counterfeit products. He met with former Senator Chris Dodd, new MPAA Chief, to discuss this issue. They agree that this will be a long fight.

The IA has launched training and educational programs at the national and district levels to make sure that our members are the best at what they do. "We have to be recognized as the measure of professionalism in our various crafts," said President Loeb. The IA pays for the training, while locals cover travel and hotel expenses. He went on to say that there is

lots more to do to repair our health plans. We must make sure that these benefits are funded. "It's important for us to know what the members want in order for us to properly address these

needs," he said. He pointed to HBO as an example of how members' concerns helped structure a contract that meets the realities of the current business climate as well as the needs of our members. The new HBO contract reflects working conditions and salaries of comparable studio productions.

Other highlights of the convention were the Labor College Training Sessions. One was labeled "Teambuilding, Leadership & Collaboration," which explored group dynamics, such as Trust, Authority, Structure & Roles, Group Processes and Individual Differences. These are designed to help Locals and union groups become more effective teams.

Another strategy that was explored was GRPI Team Effectiveness Model, which breaks down to Goals – why are we here?; Roles – who does what?; Processes – how will we work?; and Interpersonal – what are our styles?

Another fun exercise involved logical thinking. The second day of the convention was devoted to committee meetings which dealt with the nuts and bolts of District 2 responsibilities. Detailed reports on these sessions will be distributed to all Locals.

The morning-to-evening schedule of the convention offered Local 600 delegates and guests the opportunity for close interaction on issues that came up for discussion.

"I'm the one benefitting because I'm gaining a joy from either creating an opportunity for someone else or being able to give back as a way of acknowledging my blessings."

Once Around the Guild

Babies

Congratulations to Gareth and Patricia Manwaring on the birth of their son Harrison, arriving on April 11 and weighing 7lbs. 15 oz.

Congratulations to Camera Assistant Adan A. Torres and wife Marisa Torres on the birth of their daughter Liliana Michelle Torres, born on Feb 3 at 12:49pm, weighing in at 7lbs., 6oz. and measuring 20.5 inches in length.

IATSE District 2 Convention.

Photo by David Mok, SMI Photographer



Members of IATSE Locals from California, Arizona, Nevada, New Mexico and Hawaii came together in San Francisco for an annual convention in May, where IATSE Intl Pres. Matt Loeb (center) encouraged members to be more politically active. Loeb is flanked by IATSE VP Mike Miller (left) and District 2 Pres. Ed Brown (right).

Good Light

Continued from page 4 of the advanced tools they use on a daily basis.

At the time, the workshop they dreamed up was to be mostly on automated lighting, but solid-state lighting has become increasingly prominent since then, changing the focus, Rose said.

"Rose really pulled out all the stops, he's been working on it for years," Weingartner said. "Erland is an icon for those of us in visual effects, and Poster gave us a really hard push to get this stuff off the ground."

"This is the kind of training that members need, and we're going to try to find a way to make this complicated event available in other venues," Poster said. "I think it's one of the best trainings I've seen so far."

"The technology is changing pretty quickly," Rose said, echoing Erland's argument that getting manufacturers to perfect the new tools – and come out with an LED that approximates tungsten – will take some muscle and strategy.

"I personally think there's a pretty bright future out there for all this stuff, but I also think unless we're proactive

about demanding certain things, manufacturers are going to prepackage light engines from LED makers into fixtures and throw them at us," Rose Lee said. "And it may not work out the way we expect it."

Orson Rheinhardt, a First Assistant, said he has encountered difficulties balancing color even in post-production.

"I can see as far as color, where newer lighting sources could be a problem... it is a fluctuating source," he said. "You have to troubleshoot and figure out why it's happening."

Jim Simeone, DP, said the course provided a good refresher. "I love going to all the training classes – it's one of the biggest benefits I get out of being in the Guild. It refreshed my memory a lot on things I learned in school – some basics we really all should know but good to see it explained," Simeone said.

"The last three or four years we've been introduced to this and seeing (new lighting) on shoots – we need to understand how excellent they are, but also their issues. They've addressed color issues today, which we can correct at the shoot," he said.

Symposium Draws International Cinematographers



In May, Pres. Steven Poster and National Executive Director Bruce Downing attended the International Cinematography Summit Conference in LA, where members of 22 cinematography societies from across the globe came together for a discussion on the state of our industry. Local 600 was one of the sponsors of this event.



National President

Continued from page 2 mistake – they are out to kill unions off entirely. But as President Loeb said, "We will not be silent and we will not lose our rights." Each of us needs to take part in this fight. In the next few months, we will be asking all of you to contribute to the IATSE's political action fund so that we can influence Congress and our state legislators on the issues that are vital to our families and our future.

As part of Local 600's own outreach campaign to members, Western Region Director David Behm and I held a breakfast meeting with members based in San Francisco and spoke with them about their concerns and how we can better serve them. This is the kind of meeting of the minds that I want to have all over the country, intimate discussions with local leaders in each region and each market. We are a National Local, and the leadership of this Guild is committed to serving every member in every region.

Steven Poster, ASC
National President
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