

695 QUARTERLY

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VOLUME 3 ISSUE 4

695 QUARTERLY

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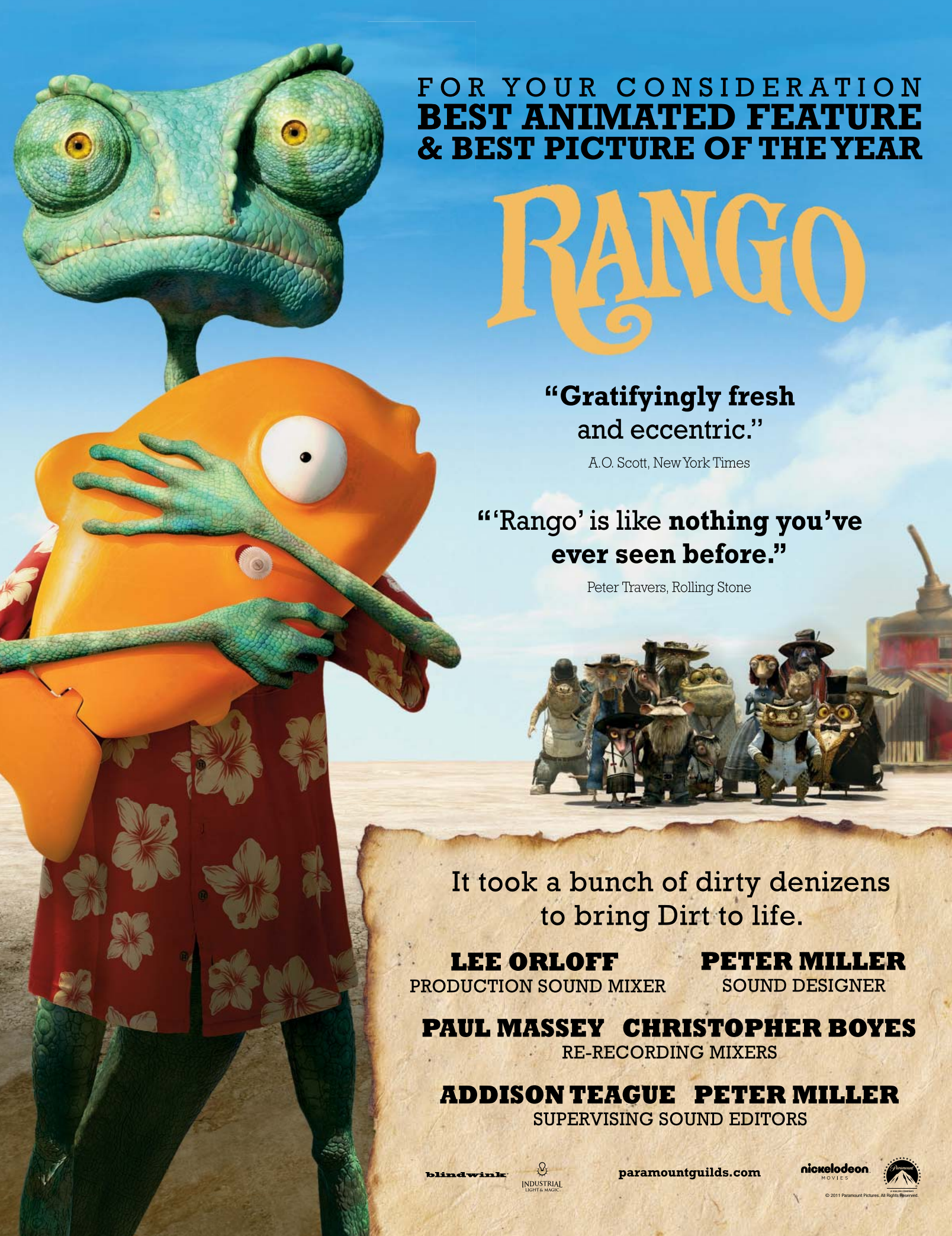
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Peter Travers, Rolling Stone



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to bring Dirt to life.

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PRODUCTION SOUND MIXER SOUND DESIGNER

PAUL MASSEY **CHRISTOPHER BOYES**
RE-RECORDING MIXERS

ADDISON TEAGUE **PETER MILLER**
SUPERVISING SOUND EDITORS

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Cover: Production sound mixer Willie Burton, traveling through Kenya and Rwanda on behalf of the AMPAS.
Photo: Phil Robinson

The two-part profile of Courtney Goodin will continue in the next edition.

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From the Editors



We are all creatures of habit. Those of us in production, for example, are accustomed to setting up our "office" ... our sound and video carts and work areas ... in specific and very personal ways.

This familiarity in our workstations allows us to achieve better results by being in control of some of the chaotic elements that bombard us each working day. We often find ourselves in situations that require we work well outside of our comfort zones. There are night shoots, cold and rainy exteriors, noisy environments, extreme heat, run-and-gun shooting and multiple cameras. And, of course, there are the continuously evolving digital production workflows. The incentive to try something new, a different angle, a different approach, an alternate voice, naturally yields uncertainty; some chaos is an integral part of our business.

We seek out a comfort zone when we can but, at the same time, thrive on the challenges outside that safe zone. The 695 Quarterly tells the stories behind the challenges. When circumstances demand, we improvise and invent something new.

Our profile of Local 695 Production Mixer Alan Bernard is just one of those stories, chronicling a post-war career path that took Alan from dubbing rooms to awards ceremonies as his career blossomed in the '60s and '70s. Willie Burton offers a unique first-person perspective of his amazing experience last summer, when he was asked to lay down his headphones and become a classroom teacher for aspiring young filmmakers in Kenya and Rwanda. Outside the comfort zone, indeed.

We hope you're in your comfort zone right now, kicked back with this latest issue of the 695 Quarterly. Because time is fleeting, we encourage you to embrace every opportunity to go to a place you've never been and do something you've never done before. While you're there, be sure to improvise, create, solve and experience. And when you come back, we can't wait to read all about it right here.

Fraternally,
Richard Lightstone, David Waelder
and Eric Pierce

"A STAR IS BORN... FELICITY JONES IS A MAGNETIC FORCE."

MARY POLS, TIME

"JONES IS A MARVEL. HER PERFORMANCE GRABS HOLD AND WON'T LET GO."

PETER TRAVERS, ROLLING STONE

"THE MOST INFECTIOUS LOVE STORY IN DECADES."

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Marshall Fine, Huffington Post

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Peter Travers, Rolling Stone

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Re-Recording Mixers

ANNA BEHLMER

ANDY NELSON

TOM JOHNSON

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MATTHEW WOOD

SUPER 8



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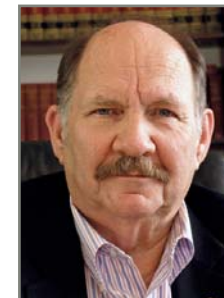


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From the Business Representative

In Perspective

As we approach our 82nd anniversary as an important member of the IATSE, providing technical and engineering services for motion picture, television, commercial and new media producers, let me share an important message from International President Matthew D. Loeb.



Fraternally,
James A. Osburn, CAS
Business Representative
Executive Director



To All Officers and Members of Local 695

On behalf of all the officers of the IATSE, I am pleased to write this message to Local 695. In these challenging economic times, our participation in the political process of this country has perhaps never been more important. We

will soon enter another election year and the voices of our membership and working families must be heard.

We also have a Hollywood Basic Agreement that takes us into 2012, and it is now up to all of us to do everything we can to keep our members employed and the industry healthy. Although challenges will no doubt arise during the next round of negotiations, I am confident that our collective strength will guide us and allow us to grow and prosper.

Our industry is constantly facing challenges and we have remained strong through good times and bad. Audiences continue to want entertainment, and we are committed to provide it for them in the most creative ways possible while protecting our members.

I am proud to serve as your International President, and I am dedicated to you and all members of this Alliance.

In Solidarity,

International President



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From the President

OWNERSHIP...

Recently, I found myself in a Socratic debate with an old friend regarding our responsibility for the survival of the work we create. This came about as our industry is migrating from recording to a stable medium that can be stored in vaults to trading out memory cards that are returned to us and reused. From my perspective, we mixers are among the primary players capturing original performances. We are “laying the bed” for all that follows regarding the dialog and effects, not unlike the creative recording producer in the music world. Up to this point, my friend and I are in agreement. But I take the further position that we also have a responsibility for the long-term survivability of the work we create. I think we need to raise this issue with our clients and employers and encourage them to adopt policies conducive to archival preservation. Acquiescing to a program where recordings exist only as temporary files is, to me, an irresponsible position.

Although sympathetic, and equally concerned about the end result, my friend's position is quite different. Essentially, once we hand off the goods he believes the full and total responsibility lies with the producers and owners of the end result. Of course, legally and technically, my friend has a point. And the absence of a universally accepted archival storage medium also factors in the argument. But a large part of my disagreement comes from knowledge of how things tend to play out. History shows us clearly that companies and institutions have a poor record of responsibility toward the assets they create and accumulate. Cultural obligations fly out the window when corporate administrations change and the average turnover at film studios is under two years. Forget about hundred-year storage being a concern to the new guys.



By taking an active role in preservation we become participants in a larger community of professionals. This issue of ownership of consequences has larger implications. Engagement in one issue leads naturally to involvement in others and extends, I hope, to greater involvement with the union and the issues that concern us all. Without participation, ownership can become meaningless. With it, anything is possible.

Warm regards,
Mark Ulano
President, IATSE Local 695

695 QUARTERLY

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Video Assist Technicians and
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and L.A. Central Labor Council

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A MARTIN SCORSESE PICTURE

HUGO
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GK films



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NEWS & ANNOUNCEMENTS

In Remembrance

A Farewell to Gene Cantamessa

Dear Gino,

I'm still stunned by the news of you leaving us. It's like losing the Grand Canyon or the Mississippi River. You have stood as an icon for generations of sound people, a point of reference for the dignity and respect achievable in our craft. Your passion for the work only surpassed by your passion for life and family.

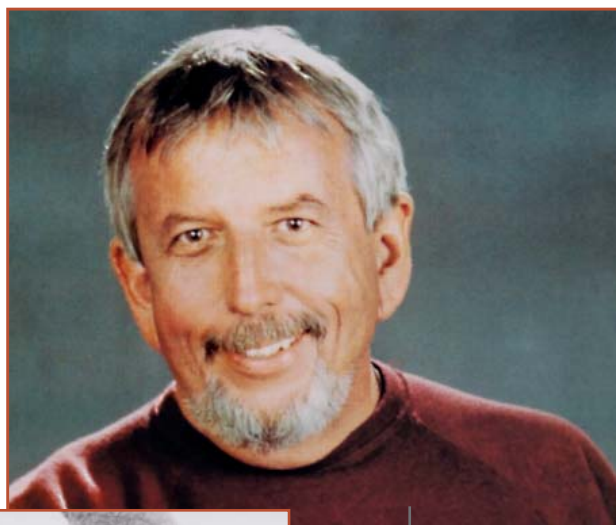
For me, you have been one of the few bridging personalities from the time before, when giants roamed the studio lots, to the present version of how we ply our trade to survive. You have been one of the very few who kept caring, staying involved, sharing the decades of experience, mentoring the next set of young pups daring to make their mark. You didn't suffer fools easily, and we loved you for it. You fought for the quality of your work and the protection of your crew and we loved you for it. Your power as a family man, extended to all of us and the joy you experienced watching your son, Steve, carry on your tradition at the highest level and winning his Academy Award, moved many of us to tears, and again we love you for it. When it came time for you to fight cancer, you did so with grace and positivity, again, setting the example.

I remember the night you were honored by the Cinema Audio Society for your Career Achievement in this work. One of the many famous directors who you supported was there and spoke of your specialness. He commented that if the weather were hot or cold, it was always 10 degrees cooler or warmer wherever you were set up. I also recall your push to the podium to thank your crew on the night you won your much-deserved Oscar; that inspires us to this day. You had an instinct for being in the right place at the right time and doing the right thing.

Not a few of us, will always pause in a tough moment at work and ponder, "What would Gino do?"

Having sat on the Board with you for almost 20 years and partnered in bringing the Local back from the brink, you taught me so much and for this I loved you and will miss you greatly. It seems to me that you never wasted a second.

Fraternally, with all my heart,
Mark Ulano



Gene Cantamessa
February 17, 1931 –
November 8, 2011



Cantamessa on
the set of the
1977 production
of Black Sunday

*"Many waters
cannot quench love,
neither can the
floods drown it."*

—Song of Solomon,
Chapter, 8 verse 7

Vaya con Dios, Hasta
luego mi Amigo.

Your Friends



IATSE International President Tom Short presents
Gene with a 50-year IATSE membership pin.

For Your
Consideration

IN ALL CATEGORIES INCLUDING BEST PICTURE

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BEST SOUND EDITING
SUPERVISING SOUND EDITORS WARREN SHAW PERRY ROBERTSON SCOTT SANDERS, MPSE



YOUNG ADULT

WRITTEN BY DIABLO CODY



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NEWS & ANNOUNCEMENTS



@creativeamerica
stand up to content theft.

Creative America is a grass-roots coalition formed by labor unions, guilds, studios and networks, which have launched a nationwide campaign to unite the more than 2 million Americans in all 50 states whose livelihoods are supported by the film and television industry.

As part of the concentrated effort, Creative America has launched a

newly redesigned website, www.creativeamerica.org, where visitors can learn more about the impact of content theft on jobs, benefits and future work opportunities. They can also demonstrate support for the passage of important Congressional legislation such as the PROTECT IP Act in the Senate and similar legislation soon to be introduced in the House of Representatives.

Stand Up, FIGHT BACK! IATSE-PAC

In June of this year, the IATSE-PAC launched the **Stand Up, Fight Back** campaign to stand up to the recent attacks on our members from anti-worker politicians. As you know, recent events have shown that the fight is only going to get tougher as we move closer to the 2012 elections. Among the many issues at risk are collective bargaining and the future of Social Security and Medicare. The IATSE believes that we must stand up to these attacks and ramp up our voice in politics through waging this campaign. The mission of the **Stand Up, Fight Back** campaign is to increase IATSE-PAC contributions and the IATSE's commitment to fighting politicians and policies that do not benefit our members. The one way we can make a difference is to be heard loud and clear and our PAC is one of the most important ways to guarantee people in Washington will listen to us. Get more information about the **Stand Up, Fight Back** campaign at <http://www.iatse-intl.org/pac/pac.html>

Local 695 Swag

In addition to Local 695 T-shirts and hats, we've now added mugs, water bottles, bags, clocks and more ... delivered straight to your door. Check it out at <http://695quarterly.com/695-accessories>



In Memoriam

EDWIN KNOWLES
Production Sound Mixer
May 10, 1922 – July 20, 2011

GENE S. CANTAMESSA
Production Sound Mixer
Feb. 17, 1931 – Nov. 8, 2011

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ANDREW NELSON**



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Pete Hammond, BOX OFFICE

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EDUCATION & TRAINING

by LAURENCE B. ABRAMS

Website: On the importance of getting online <http://www.695.com>

Judging by usage statistics, most of our membership makes great use of the Local 695 website, with members taking advantage of its content and features on a regular basis. But for registered members who may have overlooked some of the available features, and also for that smaller group who still haven't even registered yet, here is some of what you're missing:

- **News & Announcements**

Updated every few days, a good way to keep up with what's going on.

- **Education and Training**

Info about upcoming classes (many free), training resources, online videos, etc.

- **Membership Directory**

An excellent way to promote your job skills (updatable in real time).

- **Available for Work List**

Another great way to generate work opportunities or fill openings on your crew (updatable in real time).

- **Trading workdays to get or share hours for healthcare qualification**

If you're worried about being a few days short, this could help. And for members needing to hire someone for a few days, this is a great place to look.

- **Classified Ads**

Free ad listings for 695 members.

- **Health and Safety**

Links and information.

- **Online access to the 695 Quarterly**

With archive of previous issues.

- **Discounts**

Including cell phone, insurance, mortgage, car buying, travel, entertainment and more.

- **Online store**

Lots of new Local 695 accessories, including mugs, license plate frames, bags, hats, water bottles, wall clocks and more.

Yet another reason to register is to provide an email address that we can use to send occasional messages with announcements about training and events and other business related to the Local. Don't worry ... you won't get bombarded with tons of unwanted email.

Registration only takes about 30 seconds at www.695.com.

PLEASE NOTE: In the interest of conserving printing supplies and economizing mailing costs, the Local may use email for certain communications. In order to receive these messages, you must provide a valid email address and see to it that these emails are not being blocked by your spam filters. In some instances, you may need to add info@695.com to your "whitelist." For those who are already registered on the website but haven't been online in a while, please log in to make sure that the email address we have for you is still valid.

Production Tracking Database: On the importance of "Calling In" your jobs

Since going online two years ago, the **Local 695 Production Tracking Database** has made it possible for us to collect detailed information on more than 1,800 film and television productions, providing us with instant access to a huge volume of essential information.

This continuously expanding database, allows us to search and cross-reference historical data going back years ... an indispensable tool for your representatives at the Local 695 office. We use this information to enforce the con-

tracts, to help to ensure that you've been paid correctly and with proper contributions made for your health and welfare benefits, to help protect your job and the jobs of your union Brothers and Sisters, and also to support the IA's continuing efforts to organize non-IA productions and create more union job opportunities for all IA members. The earlier we know about these non-IA projects, the better chance there is to work with those companies to negotiate an IATSE contract before the project is completed. In case you haven't

noticed, the organizing team at the IA has been very active lately, with numerous successes on projects both large and small. Information stored in the Production Tracking Database is vitally important to our support of those efforts.

And if that's still not enough reason to call in jobs, don't forget that it's one of the fundamental responsibilities of your membership in Local 695, as stated in Article Thirteen of the Local 695 By-Laws:

(continued on page 16)

Portable, battery powered digital snake

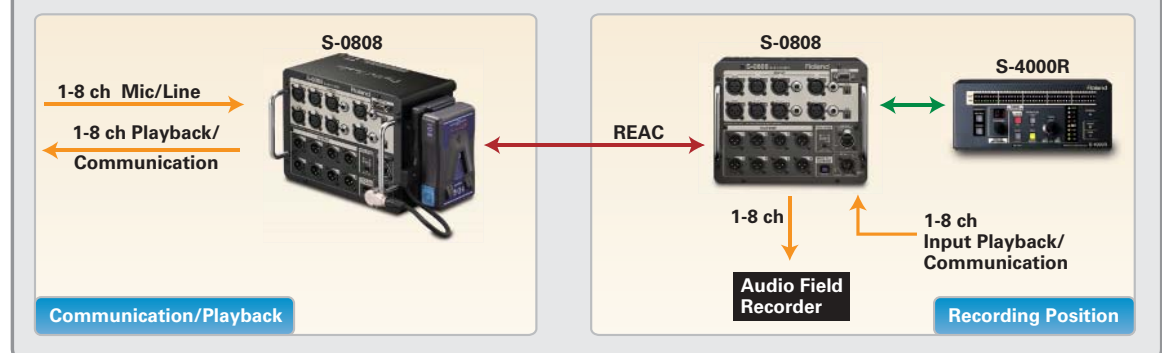
S-0808 8x8 Input / Output Unit

The Roland S-0808 is an 8 x 8 digital snake designed for professional field recording and location sound applications. The lightweight and rugged construction make it ideal for film, sporting events, or newsgathering. The S-0808 is powered by REAC Embedded Power, External Battery Options or Power over Ethernet (PoE). External battery options include NP Style, V-Mount (IDX), or Gold Mount (Anton Bauer) battery systems.

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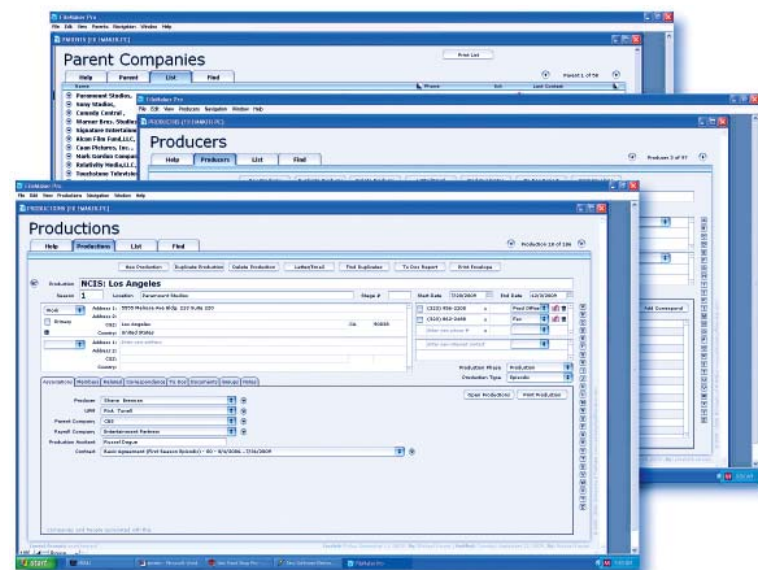
(continued from page 14)

All members shall upon receiving employment immediately notify the Local No. 695 business office either by phone or electronic mail [or Website], when hired and provide the following information:

- [a] The name of the Employer.
- [b] The name of the production, studio and/or laboratory where employed.
- [c] The date[s] of employment assignment.
- [d] The name of the “payroll” company, if used.
- [e] The date of layoff and re-hire.

This pertains to every job that you accept ... long-term assignments and day-calls ... IA productions and non-IA shoots ... films, television, commercials, so-called “reality programming,” sports broadcasting, “webisodes” and other content headed for the Internet, documentaries, music videos, political ads ... everything.

The next time you accept a job, you can phone the information in to our office at 818 985-9204, or you can email it to info@695.com but the easiest and fastest way to report



your job info right now and each time you take a job is to visit www.695.com/mbr/jobreport.php. Just a few clicks and you're done. It is extremely helpful if you are also able to submit one of your call sheets. Attach the call sheet with your email, fax it to 818 760-4681, or the easiest way is to just include the call sheet PDF file with the input form you submit at www.695.com/mbr/jobreport.php.

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LISA SCHWARZBAUM, ENTERTAINMENT WEEKLY

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Local 695 congratulates the Emmy recipients for Outstanding Sound Mixing and their production teams

OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (ONE-HOUR)

House “Bombshells” FOX

Von Varga, Juan Cisneros, Joseph DeAngelis, Brad North, Ken Strain, Mark Agostino, Bobby Watkins, Laurence Abrams, Linda Murphy



OUTSTANDING SOUND MIXING FOR A MINISERIES OR MOVIE

The Kennedys “Lancer and Lace” ReelzChannel
Henry Embry CAS, Frank Morrone CAS, Stephen Traub, Larold Rebhun, Denis Bellingham, Zack Hunter

OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) & ANIMATION

Family Guy “Road to the North Pole” FOX
Patrick Clark, James F. Fitzpatrick CAS

OUTSTANDING SOUND MIXING FOR A VARIETY OR MUSIC SERIES OR SPECIAL

American Idol “Finale” FOX

Ed Greene CAS, Randy Faustino, Patrick Baltzell CAS, Michael Parker, Gary Long, Brian Riordan CAS, Christian Schrader, Debbie Fecteau, Dennis Mays, Ric Teller, Ryan Young, Billy McCarg

OUTSTANDING SOUND MIXING FOR NONFICTION PROGRAMMING

Deadliest Catch “Redemption Day” Discovery Channel
Bob Bronow, CAS

Names in bold are Local 695 members

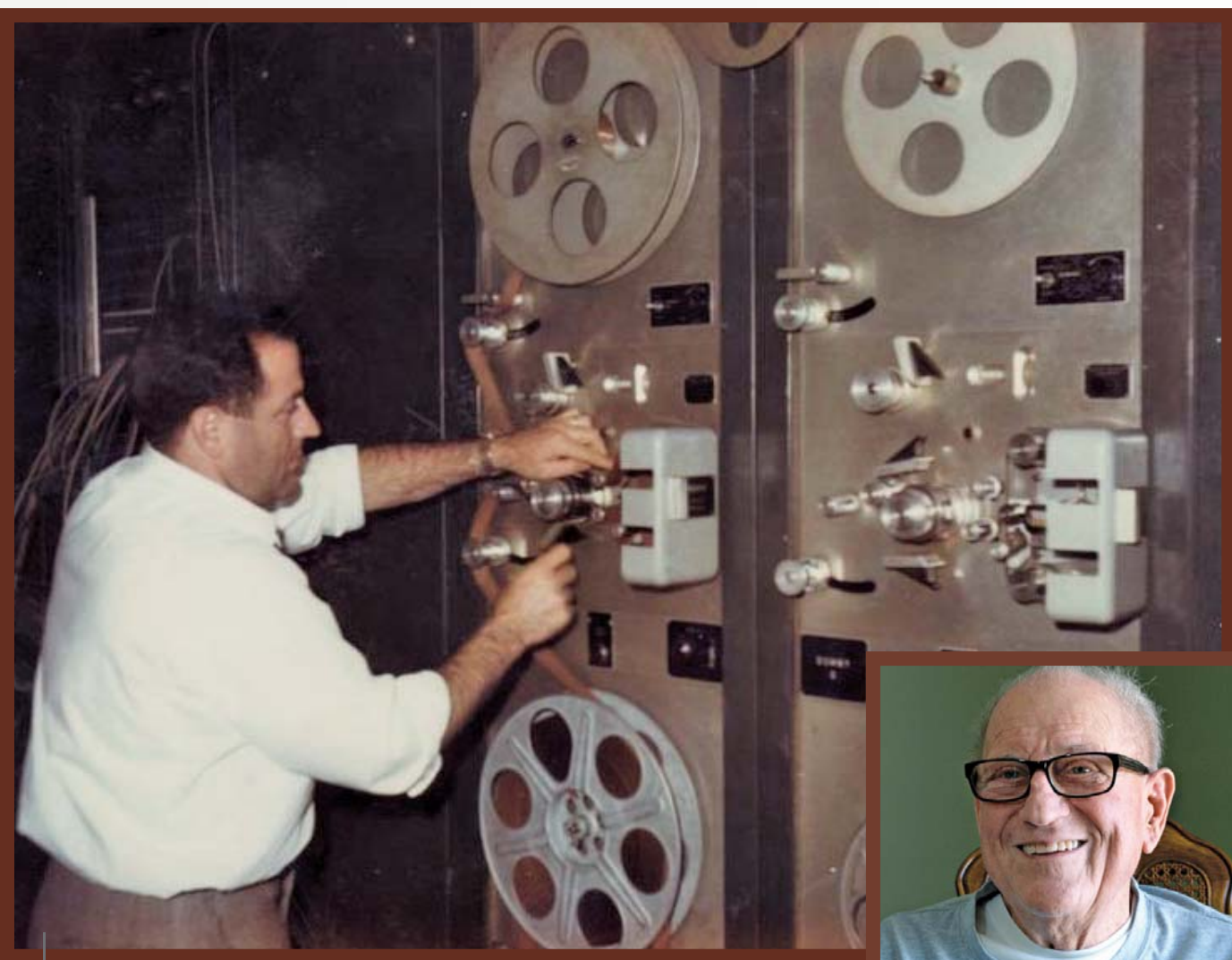


The long...

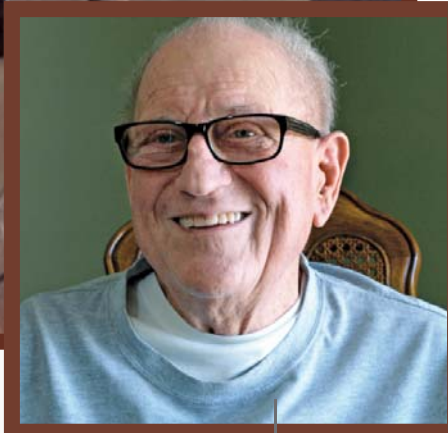
...and short of it.



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Loading recorders at Fox Studios in 1967



Alan Bernard

a profile of Alan Bernard

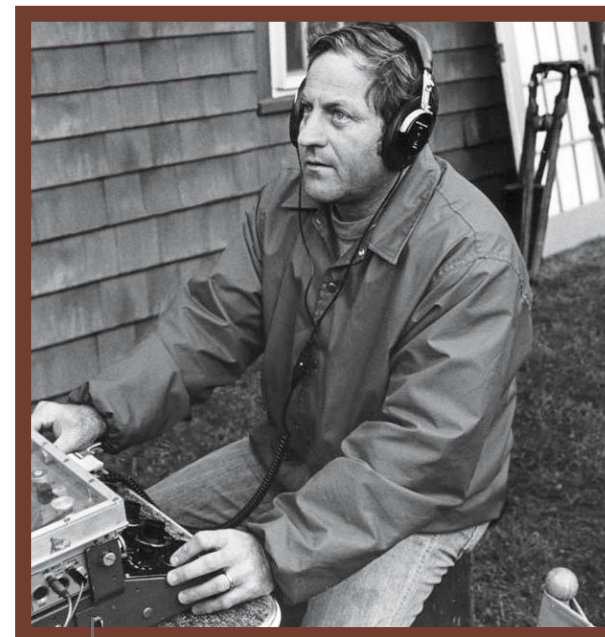
by David Waelder

For a remarkable stretch of eight years, from 1987 to 1994, Alan Bernard was nominated for an Emmy every year. He was first nominated in 1977 and received a total of 14 nominations over the course of his career. On five occasions, he won.

There is no Alan Bernard recorder or mixing panel or microphone boom. His contribution has been the example of practicing his craft at the highest level of skill and grace for 50 years. In the course of that career he encountered, as we all do, some cinematographers who would light him out of a shot or other colleagues who impeded rather than assisted the process. He was always an effective advocate for his department but it's a testament to both his diplomacy, and the good will he brought to these negotiations, that he maintained personal friendships with all concerned.

Born in Windsor, Ontario, Alan Bernard came from a family originally employed as tailors to the Tsarist Court of Russia. In the turmoil following the Russian Revolution, his grandfather arranged for some members of the family to immigrate to Canada. It was a wise decision; all the family members who remained in Russia perished in one pogrom or another. Although these events preceded his birth and he was never in personal peril, growing up in an environment where one's safety and welfare can be so arbitrarily disrupted shaped his outlook on life. He was always a person quick to stand up for his crew or anyone else vulnerable to intimidation by more powerful forces.

Alan Bernard's family moved to the United States while he was still a small child and he attended school here. He became a naturalized citizen and served in the U.S. Army in Korea from 1953 to 1955.



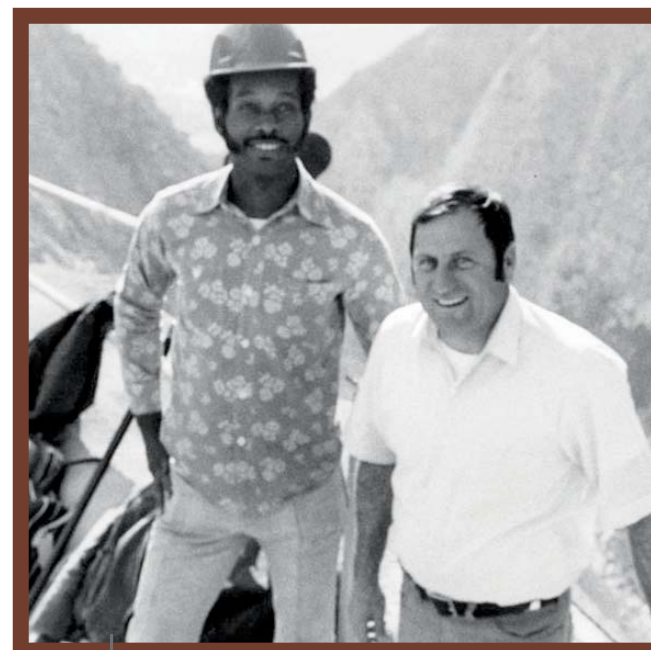
Alan with Nagra

Returning from military service, Alan worked for a while as a contract administrator in the Planning Department at Douglas Aircraft in Santa Monica. Although it was a responsible position, it didn't really suit him. When his childhood friend, Dick Overton, arranged an interview for a post-production position in the Sound Department at Fox, Alan jumped at the chance. It was only a six-week job but he ended up staying for six years, starting out loading raw stock in the recorders and gradually working his way up to Recordist and ADR Mixer. Later on he took positions working at MGM and at Warner Bros.

As a post-production and ADR mixer, Alan worked on many productions, including such notables as *Cleopatra*, *Doctor Zhivago* and *The Godfather*. He remembers David Lean as an especially exacting taskmaster, sometimes working until 3 a.m. and then bringing the crew back in on forced calls the next morning. Alan was also part of the sound team that received an Oscar for their work on John Frankenheimer's 1966 film *Grand Prix*. At the time, the Oscar for sound was awarded to the studios, not the individual mixers. Alan's son, Scott, remembers being very young and walking down one of the hallways at MGM in Culver City when his dad pointed to a glassed-in display case and said, "See that? That's my Oscar!"

Eventually, Alan tired of the routine of work closeted away in dark studios and decided to pursue a career as a Production Sound Mixer. He reasoned that his post-production experience gave him good perspective on what worked for a film and what didn't. But with no real production experience it was a long lean year before anyone hired him. His first film as a Production Sound Mixer was *Three the Hard Way* in 1974. Directed by Gordon Parks Jr., son of the director of *Shaft*, it was a blaxploitation film with good production value. Hal Needham was the stunt coordinator and Lucien Ballard, justifiably famous for *The Wild Bunch* and *True Grit*, was the cinematographer. In short, it was an excellent first project for Alan Bernard, a project where good work could be noticed.

After that film, he was rarely idle. Alan did the final season of the television show *Gunsmoke* with Willie Burton as his Boom Operator. Willie remembers: "It was a great experience working with Alan Bernard. I was Alan's boom man for approximately 2½ years. I learned so much from him, and not only as a sound person; he taught me a lot about life and family. We were a great team, working very hard and having fun at the same time. After spending so much time working together, it was very difficult for me to make the change when I decided to become a Production Sound Mixer. I can't help but think if I hadn't moved up to mixing, we would probably have worked as a team until he retired. Alan is a great guy and he and his wife treated me like family."



Alan with Willie Burton on the set of *Gunsmoke* in 1975

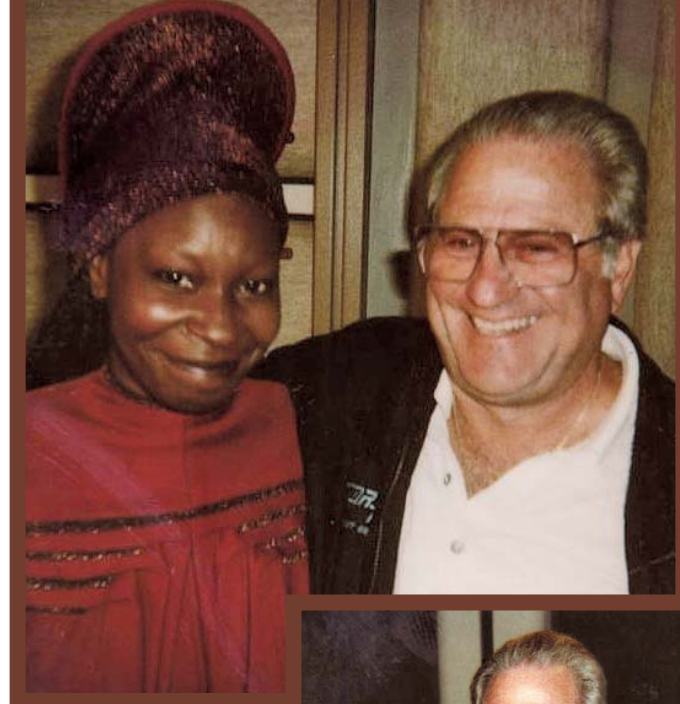
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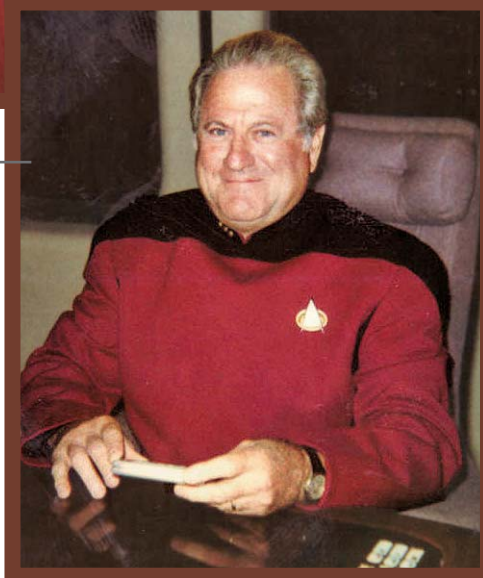
Alan Bernard
on the set of
*Star Trek: Next
Generation*

He followed *Gunsmoke* with the *Ghost Busters* TV series and dozens of TV movies.

A Christmas Story, the now classic tale of a boy's yearning for a Red Ryder BB gun, was his favorite. It's full of memorable lines. Who can forget Darren McGavin as Mr. Parker, saying, "He looks like a deranged Easter Bunny." Or, referring to the prize lamp he has won, "Fra-gee-lay. That must be Italian." Although filmed largely on location in a cold Ohio winter, we hear every line from Alan Bernard's tracks; not a single line was looped. (Not that a looped line is a sign of failure; sometimes it's necessary. But to bring in a whole picture without a looped line is an accomplishment.)

Alan organized a running poker game on almost every project and counted Ernest Borgnine, Ed Asner and the cast of *Porky's* among his poker buddies. He was popular with movie stars and crews alike because of the pleasure he took in the company of others. No doubt his success advocating for his crew and department is partly due to this. It's easier to negotiate when you are a friend first.

Although busy with work for the studios, Alan managed to find the time to volunteer for service to Local 695. Spanning nearly 30 years, he served the Local in a variety of elected and appointed positions, beginning on the Local 695 Advisory Board (an adjunct to the standing Board) during Thomas Carmen's administration in the '60s and then as a shop steward, on the Local 695 Executive Board, as a member of the Board of Trustees, and as Secretary-Treasurer. Business Representative Jim Osburn says of him, "Anytime you needed a guy



on a picket line or to stuff envelopes, Alan would always do it." He was generous in his support and would help in any way needed.

One of Alan Bernard's Emmy nominations was for 1983's *The Winds of War*. In 1987, he was offered *War and Remembrance* but declined it to work on *Star Trek: The Next Generation*. He found the long periods away from home demanded by location shooting to be a difficult accommodation for his family and he chose his projects accordingly. It proved to be a fortuitous choice; between 1987 and 2001 he recorded 170 episodes of *The Next Generation* and 98 episodes of its sequel *Voyager*.

Sometimes it is difficult to make career decisions that give priority to family needs but when we do, the rewards are lasting. Alan has been continuously married to Linda for 56 years ... no small accomplishment in this very demanding business. Alan's son, Scott, says his dad never missed any of the important family activities. He was there for all the graduations and birthdays and all the moments that keep a family close. And Scott recalls early-morning rides with his mother in the family car to pick up his father from his post-production jobs because Alan often worked night shifts in order to make himself available to his children during the afternoons. He coached Pop Warner football during the years Scott was playing and then stayed on to coach several seasons beyond Scott's involvement.

It seems that Alan set a good example. Both of his sons, Scott and David, began their careers in the industry at early ages and both are longtime members and contributors to Local 695. Scott continues to follow in his dad's footsteps, volunteering as a football coach, serving on the Local 695 Board and as Past President of the Local and now working in the 695 office as Assistant Representative.

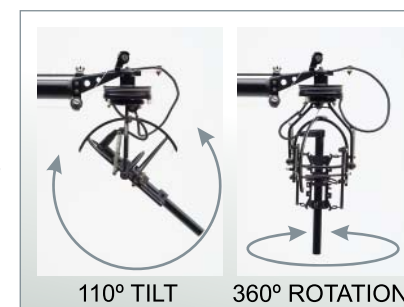
In a business that often demands unreasonable sacrifices of time and energy, Alan has managed to strike a balance between his chosen profession, his family and his community obligations. His best contribution may be the example he shows us by perfecting this balance.

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MY TRIP TO AFRICA

by Willie Burton



Paulette Bartlett, Carol Littleton, John Bailey, Wynn Thomas, Phil Robinson, Ellen Harrington, Willie Burton, and Stephanie Allain on the excursion to the gorilla reserve

I was sitting in my den watching a news report when the telephone rang. Ellen Harrington was calling to invite me to travel to Nairobi and Rwanda as a delegate in an educational exchange program with African film students. She is Director of Exhibitions, Special Events and International Outreach for the Motion Picture Academy. Phil Robinson, Chairman of the Program, had recommended me, she said. Phil is a writer/director I had worked with on two films, *All of Me* and *Sneakers*.



Elephant handler and the Academy group at the Elephant Orphanage

Then the “fun” began. I had to get all my shots for international travel, prescription tablets for malaria and meet with the other delegates to review the itinerary. In addition to Ellen Harrington and Phil Robinson, the Academy group included actress Alfre Woodard, producer Stephanie Allain, cinematographer John Bailey, production designer Wynn Thomas and editor Carol Littleton. I was excited to be traveling with such a select group and it was great to see a few familiar faces.

I was all set for the trip when I had to decline yet another job offer, this time for a two-day commercial. But then I received a call for a show scheduled to start filming in Cleveland only a week and a half after my return. I knew it would be a scramble but felt I could do it and happily accepted. It was a relief to know I had a project to return to.



Ellen Harrington and Phil Robinson with student

We left Los Angeles for Nairobi on Friday, July 8. After 18 hours in the air, plus some layover time, we arrived on Saturday night and were met by Ginger Wilson of Ginger Ink, a film production company, and Project Manager of One Fine Day Films. One Fine Day Films, our local partner in the training program, offers workshops and seminars to more than 65 students from nine African countries. The participants gain practical experience in a variety of disciplines. At the conclusion of the program, they collaborate on a feature length project.

We were taken to the Fairview Hotel, a family-owned business located on acres of beautifully landscaped gardens. Built in the 1930s, its stonewalls and arched window give it the look of a country inn.

We spent Sunday morning relaxing and recuperating from the long journey. Ginger Wilson arranged a private viewing at Daphne Sheldrick Elephant Orphanage for the afternoon. It's a wonderful refuge where they save the lives of elephants and rhinos and eventually release them back into the wild. The Orphanage has a program where one can adopt an elephant. I knew if I adopted one, I would become emotionally attached—wanting to visit occasionally and so forth—so I chose not to do it. But, several in our group did adopt an elephant.

Dinner that evening with our African mentors gave us a chance to review program specifics. Matthias Lambert, designer of the sound program, told me there would be six students in our group. Much of the immediate attention of the students, he told me, was directed to post production because a previous project, *Nairobi Half Life*, had completed principal photography and was being edited. Nevertheless, my assignment was to teach production sound techniques and relate them to making the post-production process run smoothly.

On Monday, we traveled to the Herron Hotel in Nairobi, where the workshops would be held and met with the students and other members of the team. They were happy to see us and equally eager to get started. We split up into smaller groups by discipline: script writing, acting, directing, producing, production design, cinematography, sound and editing. Most of the sound participants were already working in sound or music or both.

Ellen explained to me that the Outreach Program brings delegations to countries with developing film industries. Creative conversations between emerging and established filmmakers help connect communities throughout the globe. Academy members are selected to participate from such diverse crafts as screenwriting, directing, cinematography, producing, sound, production design, acting, editing and documentary filmmaking. As delegates we would spend about two weeks interacting with students in programs in both Kenya and Rwanda.

I was excited to be part of this group and felt honored to be asked, but wasn't quite ready to say yes. The program was to start in the beginning of July and I hadn't worked in the first half of the year. I was on the hunt for a film job. There is a saying in Hollywood that the phone will ring the moment you commit to something other than work. But I also believe that if you do something good for others, it always comes back to you—eventually. I felt this was a fantastic opportunity for me to share some of my experience and knowledge with others. After mulling it over a few days, I called Ellen and committed to the trip. Sure enough, a week later the phone rang with a job offer with conflicting dates. Job offers are scarce these days so it was a hard decision but I turned it down. When I called the production manager to tell her why I couldn't do the project she said, “What a great opportunity! Go and have fun.”



Alfre Woodard, Carol Littleton, Willie Burton and John Bailey



Program participants Elie John Chansa and Ssekito Shantos

Matthias Lambert taught post-production sound in the morning and turned the class over to me for production sound in the afternoon. Since this was my first time teaching a class, and I only had three days to do it, I wanted to make every minute count. I started at the very beginning and talked about getting the call for a job and reading the script before the interview. I explained that my course of action is really about understanding the story and the equipment necessary for the job. I then covered the next steps, which include location scouting, prepping and loading your sound equipment. There were many questions from the participants and I considered the workshop a great success.

The daily sessions ended around 5 p.m. and we would hurry over to nightly screenings of American movies popular in Africa followed by a Q&A session. The first night's selection, *The Shawshank Redemption*, was a bit of luck for me since I had been part of the crew and was quite familiar with the film. That was a good thing because African students study U.S. films as part of their learning process and many of the students had already seen the film several times. Their own storytelling tends to be more linear but this may be because their subjects often come from personal experience.

We spent our second day in Homeboy Z Studio recording ADR and doing mixing exercises for *Nairobi Half Life*. Lambert welcomed my participation in this post-production work and I assisted in mixing and recording ADR and Foley tracks.

The following day, we focused on production sound. I would like to thank Local 695 and all the participants responsible for the articles in the *695 Quarterly*. I handed out seven magazines and this was a big plus in my teaching, especially the article from Jim Tanenbaum regarding the placement of wireless mikes. I found that mounting wireless mikes on actors without excessive clothing noise was one of the greatest challenges for my students. It's a difficult skill to teach but after many demonstrations and using some of the techniques in Jim's article, they eventually began to get the hang of it. I was exhausted at the end of the seven-hour class but my spirits were high and I looked forward to that evening's screening of *Silverado*, one of my favorites.

On our fourth day, our Academy group joined with a group from Film Aid International. They use film and video to reach the world's most vulnerable communities with messages that educate, inspire and address critical shared needs with the goal of affecting social change. We met with the filmmakers and viewed some of their short films. A Q&A session was held afterward.

Together, the two groups visited the Kakuma Refugee Camp in the northeastern part of Kenya. Approximately 1,500 people fleeing drought and turmoil in neighboring Somalia arrive in these camps every day. The humanitarian needs of the people overwhelm regional resources and there is a perpetual shortage of food, water and medical supplies. Seeing these conditions firsthand made it clear that our trip was not just about us sharing our knowledge and experiences, it was also a demonstration of conditions and a challenge to us, as individuals and as representatives of our respective countries, to find ways to help with the problem of starvation in Africa. I've seen it on the news, but there is nothing as powerful as observing the situation firsthand. As we boarded our flight headed back to Nairobi, there were conversations among the group about what we'd seen and what we could do to help. Our Director, Ellen, informed us that their most urgent need is for donations and help in spreading the word. She gave us website information for donations.

On Friday, July 15, I went out with cinematographer John Bailey to assist students doing pickup shots for *Nairobi Half Life*. Some of the participants were from the present class and others were students from the previous class who had worked on the film. I demonstrated various methods of recording sound on location for the sound team.

We returned from the pickups right in the middle of testing and review of student projects. The students were required to produce short films, each working in their designated craft in cooperation with the others. After all the projects had been evaluated, we had a wrap party and distributed certificates of completion. There were heartfelt moments as we said our goodbyes. We had all benefited from the experience, they from the instruction and we from a new appreciation of African culture and circumstances.



Willie Burton with student Ssekito Shantos



Elie John Chansa, Eric Musyoka, Ssekito Shantos, Willie Burton, sound designer Matthias Lempert, Ibrahim Desoky Abdelaziz and Daniel Oluoch Oloo.

Saturday was safari day! After checking out of the hotel, we set out on a photo safari in Nairobi National Park. We successfully "bagged" all the expected beasts except lions; they were nowhere to be found. Ellen Harrington managed last-minute arrangements for the group to have dinner in the park and stay overnight at Nairobi Tent Camp. Beautiful women greeted us at the camp with wine, champagne and passion juice. After a few drinks, we were escorted to a dimly lit bar and restaurant with an open wood fire. Outside of that area, it was pitch black. The meal was excellent. Afterward, hot water was hand-carried in to permit us to take showers. Then we were each escorted by flashlight to our tents.

I had been a little apprehensive about spending the night in a tent but was pleasantly surprised when I saw it. Inside there was a small bed, a face bowl, a shower and a toilet; it was amazing! But I also thought about all the animals that must be out there and wondered how much protection the soft-canvas cover might provide. It did help to know that three or four men were stationed around the camp to keep a watchful lookout for us. After a while, I fell into a sound sleep. During the night, I was awakened by noises. I could hear people from nearby tents saying there was a lion outside. And then I heard it. That sound was bone chilling. I lay very still and hoped the lion would move on. I got less than my usual sleep that night.

The next morning, following a wonderful breakfast, we set out for the airport to travel to Rwanda. Driving through the safari area, we continued to look for lions without any luck. But we remembered those sounds from the middle of the night. It was just a short flight to Kigali, Rwanda's capital, but it brought us to a most affecting experience.

Eric Kabera, writer, producer and founder of the Rwanda Cinema Center (RCC), met our flight and got us settled in the Guest Lux Hotel. Immediately after, he took us to the Gosozi Memorial that commemorates the Rwanda genocide. Seeing the photos of so many people lost and imagining their suffering was devastating. We later learned that many of our students lost family members in those events. Today, they are determined to follow their dreams with a rededicated sense of purpose.

The Rwanda Cinema Center hosted a cocktail reception for the Academy delegates that evening. We met with many of the people active in regional film and cultural activities including members of the Rwanda Development Board, the KWETU Film Institute and representatives of the Ministry of Sports and Culture. It was a good opportunity to become familiar with the local film community. The RCC sponsors several youth programs and an International Film Festival. The KWETU Film Institute provides cinema education and training and supports programs in the performing arts.

After a short press briefing on Monday, we met with our students at KWETU Film Institute. Like the students from Kenya, they were excited to meet and eager to get started. We divided into two groups with Group 1 focused on writing, directing, producing, screenwriting and acting while Group 2 concentrated on cinematography, editing, sound design and production design. We took turns teaching and taking questions. There were many questions and we soon realized that many students were interested in more than one craft.

Tuesday morning, we found the students already waiting for us and eager to get started when we arrived at the Institute. We screened their short films and had a lengthy open discussion on ways they might improve their projects. It was amazing to see how talented some of the African students were; the quality of their work was quite good. We did observe limitations due to budget constraints and some of errors that come from limited experience. For example, music was often used to cover areas where there should have been sound effects. My advice to all was to record as many sound effects as possible while filming on location, even if you have to start early or stay late after wrap.

That same afternoon, we traveled with Eric Kabera to Musanze, a city in the northern province of Rwanda. We checked into the Gorillas Volcanos Hotel and immediately headed out to Musanze Stadium for a "Hollywood" screening of *Africa United*. There are no movie theaters in most Rwandan cities so films are shown in any available venue. The Hollywood screenings are a component of the Rwanda Film Festival organized by the RCC and are specifically designed to entertain, educate

and give a voice to Rwandan youth. Arriving at the stadium, we were amazed to see the thousands of people who had come out. There was music and dancing afterward and the event turned into a party.

The next morning, we set out on yet another adventure arranged by Ellen Harrington. We were to hike into a high mountain park that serves as a gorilla reserve. The gorillas are found at a considerable elevation and park guides sized us up and assigned us to groups based on our physical condition. Before setting out we all purchased gorilla sticks both as a hiking aid and as souvenirs. We were given the opportunity to hire someone to carry our backpacks but I elected to carry my own. Each group had an escort with a firearm for protection from other hostile animals.

We hiked through potato fields and then began our ascent through woods. Everyone kept up pretty well and, after two hours of hiking, our guide announced that we had only a couple of miles to go. And we thought we were almost there! But the trip each way was about 4½ miles. Eventually, we reached the summit and stopped to take pictures of the valley below. The guide announced that trackers had found a group of gorillas and instructed us on how to behave to avoid spooking the animals. We were told to avoid loud noises and, if grabbed by a gorilla, to just relax and not pull back. We cautiously approached and, for nearly an hour, were able to observe a group of about 18 gorillas eating, sleeping and interacting. Returning, we were surprised to find the trek down the mountain even more difficult than climbing up.

On Wednesday, we traveled to Gisenyi, a city in the western province of Rwanda, for another Hillywood screening. We were put up at the Lake Kivu Serena Hotel, a beautiful old hotel on the magnificent calm lake. The screening was near the lake, only a short walk from the hotel. Again, thousands of people attended.

On Thursday, we returned to Kigali for more film festival events and an additional seminar with students at the KWETU Film Institute. We met with the students in the afternoon for a Q&A session. That evening's screening was in KWETU's theater, the first movie theater in Rwanda. So new was the building that I was able to look up and see stars as the roof was not yet in place. Building this facility was the special project of Eric Kabera, who had raised the funds and secured the necessary support.

This was the last night of our journey and we said our goodbyes with much love and feeling for the African people we had met. I believe we left them with enhanced skills and knowledge of the filmmaking process. I know that we learned a lot about East African culture. We witnessed the joy for life they express on a daily basis, despite adverse conditions and I hope that impact stays with me for a long time to come.

On Sunday, we had a brief opportunity for some shopping or a final tour before traveling to the airport. Our immediate concern was how to pack all of our gorilla sticks. We decided to wrap them all together and send them as a single bundle. That was appropriate, as our shared experiences had bundled us together as an extended family. Arriving in Los Angeles, we separated our sticks and went our individual ways. I shared a car with Ellen but forgot and left my gorilla stick behind. But I was able to retrieve it the next day.



Phil Robinson and Willie Burton traveling to the Gorilla Reserve

CHARITIES

Many charities address the needs of people throughout Africa. We can confidently recommend the following:

Save the Children is feeding underweight children, providing life-saving medical treatment, and getting clean water to remote communities in Kenya, Somalia and Ethiopia. \$100 can feed one child for 100 days. See the Facebook Cause page: <http://www.causes.com/causes/749> or text "SURVIVE" to 20222 to donate \$10 from the United States.

Action Against Hunger helps victims in Kenya, Ethiopia, Djibouti and southern Somalia, providing treatment and medical care for acutely malnourished children, general nutritional support for children under 5 years of age, and emergency access to food, clean water and improved sanitation for vulnerable populations. Text "NOHUNGER" to 20222 to donate \$10 or see <https://www.actionagainsthunger.org/donate/humanitarian-catastrophe-the-horn-africa>

UNICEF provides therapeutic treatment for women and children with severe malnutrition, access to clean drinking water and vaccinations to prevent deadly diseases like measles and polio. Text "FOOD" to 864233 to donate \$10 or see the <https://secure.unicefusa.org/site/Donation2>

The United Nations World Food Programme plans to airlift high-energy biscuits and highly nutritious supplementary foods for children and pregnant or nursing mothers into southern Somalia. Donate at <https://www.wfp.org/donate/hornofafrica> or text "AID" to 27722.

CARE reaches a million people affected by the food crisis in Kenya, Ethiopia and Somalia, providing food, water and sanitation facilities. https://my.care.org/site/Donation2?df_id=9620&9620.donation=form1

Operation USA works to assess unmet needs on the ground, with its initial response focusing on water resource needs in Kenya's Dadaab refugee camps. Donations at <http://www.opusa.org/> or by phone at 1-800-678-7255 or texting "AID" to 50555 to donate \$10.



Lobbying for AB 1069

Local 695 recently dispatched a delegation to Sacramento to join with delegations from other entertainment industry locals and lobby on behalf of Assembly Bill 1069. Sponsored by Felipe Fuentes (D, 39th District), AB 1069 offers tax credits for productions shot in California. The program provides credits for below-the-line pay-

roll expenditures and only after principal photography has wrapped and the payroll expenses can be verified. Moreover, according to a press release from Assemblyman Fuentes, "The program specifically targets productions that are the most likely to leave the state due to incentives being offered in other states and countries."

(continued on page 30)



Strategist Ben Golombek addresses the group with Local 728 Business Agent Patric Abaravich and Local 80 B.A./Int'l VP Thom Davis

(continued from page 29)

A similar program, enacted in 2009, was scheduled to expire. While not so generous as the incentives offered by some states, the program has nevertheless made a difference. Estimates are that it has resulted in \$2.2 billion in production spending in California so far with \$728 million going to below-the-line cast and crew. The program has been oversubscribed every year it has been offered so there is a real interest by producers. Since so many entertainment professionals live in California, an enticement doesn't necessarily need to fully match offers from other states to be attractive.

On September 7, as the bill was being brought to the floor, International Vice President Thom Davis asked locals to send representatives to Sacramento and actively advocate for its passage. Many responded to the call and Locals 16, 44, 50, 80, 122, 700, 705, 728, 729 and 800, as well as SAG, AFTRA, the Teamsters and the Directors Guild, all sent people. Assistant Business Representative Scott Bernard and David Waelder represented Local 695.

Tax credits are a difficult sell in lean times and amendments were being considered that might gut the bill's effectiveness. Foremost among these was a "trigger" measure that would automatically void the credits if tax receipts fell below a predetermined level. No producer would ever commit to a project in return for an uncertain tax credit so this provision would make the program effectively useless. The various delegates met with Ben Golombek, Assemblyman Fuentes' Chief of

Staff, for a strategy session to marshal arguments against this amendment. Then, with a coordinated purpose, the delegates divided into small groups and engaged legislators to encourage their support.

From all reports, the effort was persuasive. Two of the Senators on our list, Ron Calderon (D, 30th District) and Tom Harmon (R, 35th District), took the time to meet with us personally, listen to arguments and ask questions.

After canvassing lawmakers, the delegates took up positions at the entry to the meeting chamber and displayed photos of displaced workers. We've heard that many Senators found that to be a strong statement and were also impressed generally by the show of commitment from entertainment locals.

AB 1069 was passed by the legislature without any triggers or other dilutions and signed into law by Governor Brown on October 9. Thom Davis credits the success to "all of us working together, and the continued support from Maria Elena Durazo of the LA County Federation of Labor, and Art Pulaski of the California Labor Federation." But, the struggle is not over. Although originally written as a five-year tax credit extension, the amended bill extends these credits only one year. We need, as VP Davis reminds us, to continue our efforts to make the "program extend out multiple years so it can truly meet its potential of protecting our members' jobs."



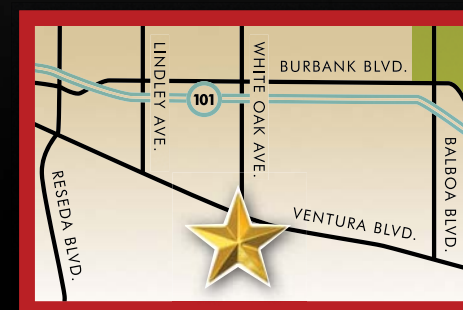
Local 695 Special Representative Scott Bernard and Local 399 Business Representative Edward Duffy engage Senator Ronald Calderon. (Photos by David Waelder)

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