

**IATSE 891
60TH ANNIVERSARY**

TC	VIDEO	AUDIO
0:00:00	<p>Super: We acknowledge that the work of IATSE 891 and our members is carried out on the traditional and unceded territories of the many Indigenous People across British Columbia and the Yukon, who have called this land home since time immemorial.</p> <p>This acknowledgement serves as a declaration of our intent to engage in respectful conduct on this land and affirms our commitment to adopting reconciliation as our collective responsibility.</p>	
0:00:20	<p>Super: We would like to acknowledge the countless individuals who, though not featured in the documentary, have significantly contributed to building our union over the past 60 years.</p> <p>Your dedication and hard work have strengthened our union's foundations and shaped Local 891 into what it is today.</p> <p>Thank you for your membership and for your continued commitment to the labour movement.</p> <p>We stand united in this</p>	

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	<p>journey.</p> <p>Crystal Braunworth IATSE 891 Business Representative</p>	
0:00:42	<p>Man setting up film reels.</p> <p>Black and white photos of signs, cars, man speaking into megaphone.</p>	
0:01:03	<p>Film projection</p> <p>Article that reads “NEW STUDIO LOCAL IN VANCOUVER.”</p> <p>Black and white photos of person walking along bridge with caption “THE TRAP – 1964,” film crew moving equipment, people sharing a meal.</p>	<p>VO: In 1962, 18 theatre projectionists and freelance film technicians were granted Charter 891 by IATSE International. It’s unlikely that those pioneering individuals had any idea how large and successful their infant Local would eventually become.</p>
0:01:23	<p>Photos of filmmakers</p> <p>Logo: IATSE 891</p> <p>George Chapman Interview</p> <p>Super: IATSE 891 George Chapman</p> <p>Pan over document International Alliance of Theatrical Stage Employees of the United States and Canada affiliated with A.F. or L.</p>	<p>George Chapman: When I first started working, there were only 40 members of Local 118, and that became the initial membership of Local 891.</p>
0:01:45	<p>Film documents</p> <p>Jeane Andrews Interview</p> <p>Super:</p>	<p>Jeane Andrews: So, I started when I was 18 years old as a go-go dancer, and then I started learning how to do sound and lighting with bands.</p>

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	IATSE 891 Jeane Andrews Lighting Department	
0:01:55	Photos of concert venue	Jeane Andrews: And I loved it. I just loved walking in to a big, empty room, setting up the equipment. The people come in, the performers perform. Then you pack it all up, and turn around, and it's empty again. There's something very fabulous about that.
0:02:14	LITTLE BIG MAN – 1970 FIVE EASY PIECES – 1970 MCCABE AND MRS MILLER – 1971 Photo of filmmakers Photo of document highlighting: "Expertise and know-how in feature film production is reflected in the growing number of films made in Canada by United States companies. In the last year and a half such films as "Little Big Man," "Carnal Knowledge," "Five Easy Pieces" and "McCabe & Mrs. Miller" were produced in Canada."	George Chapman: We went through feast and famine. We worked on anything and everything we could get in order to garner enough days for membership.
0:02:35	Bridge Super: 1978 106 MEMBERS People standing in front of truck Document highlighting "CHOW, James, Nov. 9/79."	George Chapman: By 1978, we had about 106 members.
0:02:48	Jimmy Chow Interview	Jimmy Chow: We met as one group. I think I was number 54 in the union.

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	Super: IATSE 891 Jimmy Chow Property Master	
0:02:52	<p>People near stage</p> <p>Woman putting on coat</p> <p>Volkswagen van</p> <p>Group of people wearing "White's Vancouver" sweatshirts</p> <p>Photos filmmakers</p>	<p>Jeane Andrews: Decided I would get my days. I lived in my vehicle. I had a '72 Volkswagen van. I made a deal with White's, who had been originally the rentals manager to work on cable and be able to do day calls. It took me a while to get my days, but once I got my days, it was fabulous.</p>
0:03:13	<p>Stagehands working</p> <p>Crew filming</p>	<p>George Chapman: There was no specialization. So, as a result, we were stagehands doing film. Anybody that did anything on stage could then acclaim a spot to work on a show and get some credits, and that's how credits were born in Local 891.</p>
0:03:31	<p>Susan Butler-Gray Interview</p> <p>Super: IATSE 891 Susan Butler-Gray Recording Secretary</p>	<p>Susan Butler-Gray: But we had basically the crew for maybe two shows at most.</p>
0:03:35	<p>Stephen J. Cannell Interview</p> <p>Super: Cannell Entertainment Stephen J. Cannell Producer/Writer</p>	<p>Stephen J. Cannell: The A Crew knew what they were doing. The B Crew was the crew in training, and that was all you had up there.</p>
0:03:41	Susan Butler-Gray Interview	<p>Susan Butler-Gray: Sometimes, we didn't have a show, and everybody had to have another job.</p>
0:03:46	Truck driving down road	<p>Jimmy Chow: I was fortunate enough to get the commercials that were coming from New York and Toronto in the wintertime.</p>
0:03:51	<p>CBC Plaza</p> <p>Photos of commercials and crew</p>	<p>Susan Butler-Gray: There was a network of people who'd worked at the CBC, who worked in independent commercials. Members who were active in the community at the time.</p>

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0:04:02	Document Film crew working on boat	George Chapman: It took me seven years to get 150 days of work experience to join IATSE Local 891.
0:04:10	Article about <i>Danger Bay</i> Film Crew, Neon Rider sign, Beach Combers filming, article featuring Donnelly Rhodes.	Jeane Andrews: First day call I ever did was on <i>Danger Bay</i> , and we used to have those productions. Like Neon Rider and Beach Combers – all of those.
0:04:22	Article regarding Beach Combers Photos of film crew working and group photos	Jimmy Chow: So, I started on the Beach Combers, and that was my school. So, that was three years on the Beach Combers. It was great.
0:04:30	Photos of filmmakers, document	Susan Butler-Gray: The general membership, which was around 100 people at that point, they hired George – a member of the lighting department – to become the first full-time business representative.
0:04:40	George Chapman Interview	George Chapman: My name is George Chapman. I was business representative of IATSE Local 891 for the 1980s.
0:04:48	Susan Butler-Gray Interview	Susan Butler-Gray: George worked well with people, um, and, and laid the foundation.
0:04:54	Jimmy Chow Interview	Jimmy Chow: He's a, a wonderful representative for our industry.
0:04:59	City of Vancouver	Susan Butler-Gray: And things started. George Chapman: Our film commission came about in 1978.
0:05:02	Justis Greene Interview Super: BC FILM COMMISSION Justis Greene BC's 1st Film Commissioner	Justis Greene: I think we were the third and possibly the fourth film commission in, I think, the world, but certainly in North America. And, uh, the studio heads wanted to hear that.
0:05:14	Men walking into building George Chapman Interview Documents highlighting movie titles, articles	George Chapman: We had lobbied for a film commission through our BC FIA (BC Film Industry Association) starting in 1975. We had no work again that year. We noticed that the one single thing that Alberta had at the time, because they had two pictures and we had zero, was the fact that they had a film commission. And we did not have a film

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	800 West Georgia Street, City of Vancouver Crew filming <i>McCabe & Mrs. Miller</i>	commission. So, having worked with Robert Altman on <i>McCabe & Mrs. Miller</i> , I got in touch with him, and we got together in the Georgia Hotel, and we signed an agreement for his favorite crew from <i>McCabe & Mrs. Miller</i> to work on <i>Buffalo Bill and the Indians</i> in Calgary. We were able, then, to travel to Alberta and work on the show. What we didn't realize was that they (American IATSE Union) did all pictures everywhere in North America. In fact, worldwide. It was LA crews going everywhere.
0:06:33	Jimmy Chow Interview Airplanes	Jimmy Chow: Most of the heads of department were brought in from LA or Toronto or London, and we were, you know, calling it "the colonies."
0:06:45	Stephen J. Cannell Interview	Stephen J. Cannell: A lot of people were going to Canada on occasion to do movies, and they would take all their keys, their cameramen, and their lighting, directors there, you know, their sound people, their boom people. You know, they would take them all.
0:06:55	Susan Butler-Gray Interview	Susan Butler-Gray: The International was, was still calling productions that came to Canada "runaway," and was, and had a, and had a program to stop runaway productions.
0:06:55	Mitch Davies Interview Super: IATSE 891 Mitch Davies President	Mitch Davies: There was an immigration story where he shut down folks coming across the border so that we could do the work here.
0:07:14	George Chapman Interview Person flipping through paperwork Documents, map, film crew working, photos	George Chapman: Since we had a bonified collective agreement in BC, and we agreed to work with our sister Local on-location in Calgary, we decided to close the border. And we appealed to the Employment and Immigration in Ottawa to support us so that Canadians could work on productions in their own country. Mitch Davies: He was instrumental in putting Vancouver on the map. George Chapman: President Peter Prier was with me at that meeting where they decided that anyone working on any show, anywhere in Canada had to

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		have a bonified work permit from Employment and Immigration. All Canadians in all Canadian Locals had to have first opportunity to work before foreign workers (i.e. IATSE members from Hollywood) could work in Canada. We got that ruling, and from then on, we never looked back.
0:08:23	Photo of group of people, list of production crew	Jeane Andrews: He, uh, he helped build the Local.
0:08:29	Photos of list of production crew, passport, list of production crew. Production crew working, coffee, Vancouver	Jimmy Chow: As time went on, they stopped bringing people in. George Chapman: And we set up departments, much like LA, where they had individual locals for each department. The grip local, the sound local, the set decorating, the art department locals... We had virtually the same as individual locals of LA, but all found in Local 891. It was a one-stop shop.
0:08:59	City of Vancouver	Jimmy Chow: He's a pioneer, a legend.
0:09:03	Airport Super: 1982 130 MEMBERS Airplanes Vancouver	George Chapman: 1982, I made my first trip to District 12, meeting in Edmonton that year, and I paid my own way – the entire \$300 was footed by me.
0:09:18	District 12 Meeting Susan Butler-Gray Interview	Susan Butler-Gray: You know, there were times at the beginning that there was not a cent to be had that was extra. People dug into their own pockets. You know, had to wait until the money came in from the producers before paycheque were, were written.
0:09:34	Letter to George from Alan. C. Cowley	Jeane Andrews: Anyone that stepped up, they stepped up for the love of the community and for wanting to keep the business here.
0:09:43	Photo of crew working and talking John Lewis Interview Super: IATSE 891 John Lewis	John Lewis: Most locals start off, we call them "kitchen table locals," that a group of technicians get together in their off-hours, you know, not being paid, and make decisions and do the work that has to be done.

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	International Vice President	
0:09:56	George Chapman Interview Document of business representative job description	George Chapman: And naturally, our, our ability to pay me had to be improved, and we introduced the two-percent cheque-off, where everyone paid two percent of their gross wages in order to pay for my services to market their services. Larry and I drew up the business representative job description and decided to, to go and sell ourselves.
0:10:24	People walking in Vancouver FIRST BLOOD – 1982 THE GREY FOX – 1982 THE THING – 1982 Typing George Chapman Interview	George Chapman: During that 10-year period, I was negotiating about 200 pictures, and I needed help desperately. And we hired Susan Butler-Gray to become our second person on payroll.
0:10:41	Panel at banquet hall Susan Butler-Gray sitting at desk George Chapman sitting at desk Miramar Hotel, document, Fresgo Inn Restaurant Photos of people at board table, workspace, paper file storage, People standing together	Susan Butler-Gray: I did every single job at the beginning. I would man the phones during the day. He would man the phones at night. And I'm talking dispatch. We had about a 24-foot square office at the Miramar Hotel at Davie and Granville, right next to Fresgo's. It had a board table made by Peter Prier, who was our president – past president at the time. During that time, it was just me and George. We had two rotary phones, this electric typewriter, cabinets filled with boxes and boxes and boxes of 20 years of past records. And my job was to take a look at boxes and try and put some kind of order so that they could actually decide to, to be something more. This was a big deal to have this space.
0:11:33	Susan butler-Gray Interview	Susan Butler-Gray: This little union had been in operation for 20 years, and members call, they want information. You answer and give them – you know, it was, it was always to service the members. Always to service the members. And, I mean, it was eight months before I got a copier. You know? And

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		then we had to lease it at a hundred dollars a month! <i>[Laughs]</i>
0:11:56	Photo of Davis McBride with prop lightning bolts Photo of crew working on films	George Chapman: Then our third person on payroll was Davis McBride, and he was a senior steward because I could no longer get to set. I couldn't meet the shop stewards. Couldn't spread myself that thin.
0:12:12	Susan Butler-Gray Interview Group photo of filmmakers	Susan Butler-Gray: George was on a mission, and that mission was to build the film industry in BC.
0:12:24	Vancouver aerial shot Super: 1984 273 MEMBERS Graph of USD versus CAD George Chapman Interview	George Chapman: In the early '80s, our dollar fell down to 65 cents on the US dollar. Suddenly, there's a big advantage with tax credits. We're able to get the cost down to the individual production to be less than fifty percent of the cost of the show.
0:12:48	Plane flying of LA sign	John Lewis: He went down to Los Angeles. He promoted us.
0:12:52	Jimmy Chow Interview	Jimmy Chow: And because of the economic situation in being close to LA, we slowly got busier and busier.
0:12:59	George Chapman Interview	George Chapman: Two pictures for the price of one.
0:13:01	Susan Butler-Gray Interview Photos of Vancouver, breakfast meetings	Susan Butler-Gray: We were the first local to actually have breakfast meetings in LA. We would set them up.
0:13:07	Photos of LA, filming locations, studio buildings Shots of individuals working at desks Photos of scripts, people reviewing paperwork Articles highlighting confirmed pictures	George Chapman: Knock on a hundred doors a day – and from a hundred doors, you will get 10 interested parties. And from the 10 interested parties, you will get one picture. When I called on the studios, that became almost a hundred calls all by itself because they were budgeting shows for everywhere in the world. So, I went in, I got scripts from every one of them, and I do a, a very preliminary breakdown. And then I extrapolate that into budget, and I put it on floppy disk and go back into the studio the next day and say, "Here's your budget." And invariably, I got the picture.
0:14:00		Jeanne Andrews: I always found George to be very easy to speak with.

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0:14:04	Rotary phone Photos of Fox Studios, articles, two men Vancouver George Chapman Interview	George Chapman: I called on Mark Evans, the head of production for 20 th Century Fox, to encourage him to shoot in British Columbia. I made a solemn vow to him if I could budget <i>Deadly Weekend</i> in Palm Springs for Vancouver, and he liked the numbers, he could shoot the movie in Vancouver. And if he had a bad experience, that I would never knock on his door again – and that would be the end of me and 20 th Century Fox. Luckily, it was a success.
0:14:39	Magazine, articles about George Chapman	Jeane Andrews: George is a very personable person. He makes you feel like that you've known him all your life.
0:14:46	Jimmy Chow Interview	Jimmy Chow: He's a wonderful representative for our industry and is just a warm feeling. He's such a good communicator.
0:14:52	Boat Document	Susan Butler-Gray: For the longest time, I was like the little Dutch boy with my finger in the dike. In that time, it was really, really hard to become a member. Right? You had to have three shows of 20 and over 400 days.
0:15:03	Don Ramsden Interview Super: IATSE 891 Don Ramsden President 1984-1999	Don Ramsden: Now, I had a difficulty, and so did everybody before me, in getting enough days.
0:15:09	Susan Butler-Gray Interview Vancouver Super: 1986 346 MEMBERS	Susan Butler-Gray: We had a roster of permittees that was hundreds of people. We had a membership, which is about 150. That didn't change until about 1986-'87 when the International told us that, "You have to start bringing in people." And Don was president then.
0:15:28	Don Ramsden Interview	Don Ramsden: And the job was to make it better for the members.
0:15:31	Susan Butler-Gray Interview Photos of people working at desks and talking on phones	Susan Butler-Gray: So, we had a membership drive at that point in time. That was our first membership drive.
0:15:35	People working membership drives Photos of growing	Don Ramsden: We just said, "Okay, let's just start bringing people in." Susan Butler-Gray: I think we went from about 150

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	membership lists	people to about 350 people or 400 people. And then it became easier for people to, to become members.
0:15:48	Film crew working	Don Ramsden: And that's where we got the edge.
0:15:50	Article	George Chapman: And we quickly realized that we needed to get work from elsewhere. All our eggs were in the LA basket.
0:15:58	Susan Butler-Gray Interview Vancouver airport Photo of men eating	Susan Butler-Gray: Things started to roll, and a lot of that had to do with George Chapman. He had, he had the schmooze. He knew that we needed to get business happening. He would travel to Alberta because he knew that there were certain productions shooting in Alberta and schmooze the producers there.
0:16:16	Photos of individual flipping through papers, groups of people smiling Aerial shot of wilderness Photos of article of Banff Television Festival, groups of smiling people, people working at desks, articles regarding film production	George Chapman: Barry Broyles was president at the time, and Barry and I went up to Banff to attend the, the beginnings of the Banff Television Festival. That was a way of, of getting to meet producers and distributors from all over the world. It was so good, as a matter of fact, I managed to get myself on the board. And I was on the board of the Banff Television Foundation for a full 13 years. I was going to Banff. I was going to LA. I was going to Asia. I was going to Europe. I was going everywhere trying to get diversity in our productions.
0:17:06	Photo of ad	Susan Butler-Gray: The Stephen J. Cannell Studios is a result of that.
0:17:09	Stephen J. Cannell Interview Articles	Stephen J. Cannell: I had to stay in LA because I had six shows on the air, and only one of them was shooting in Canada. So, I couldn't go, like, live with the show. And I didn't want to go to Toronto because of the time difference.
0:17:20	Articles AIRWOLF – 1987 Photos of people smiling, sketches of site, articles	George Chapman: What led Steve Cannell to the Park and Tilford site was the fact that I encouraged Les and Steve Eccleston to bring a show called <i>Airwolf</i> and shoot on that site. And then, of course, when I was promoting it to Cannell, I was showing him footage from <i>Airwolf</i> , and look what could be done on that site. But, if you built real stages, you could do even more. And they did, and they bought the Park and Tilford site, and they built the North Shore Studios (former Cannell Films).
0:18:01	Photos of film crew working, articles	Susan Butler-Gray: The organization changed so much that there was always more people to be hired

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		and more of things for me to try and get other people to do.
0:18:10	Photos of articles and picture lists	Jimmy Chow: You know, series started coming here, and more and more people started working, and that was kind of, like, the beginning of the digital age.
0:18:23	Don Ramsden Interview	Don Ramsden: When I first started being a permit, they were this constant Pacific Palisades Hotel off of Robson.
0:18:30	Photos of buildings	Susan Butler-Gray: And that was because of George's relationship with Mel Zajac, who owned the Palisades at the time, and that became, like, the hub of where everybody stayed when they came.
0:18:41	Don Ramsden Interview Super: 1988 550 MEMBERS Office building	Don Ramsden: and I guess it would've been in '88, we ended up renting the building on the corner by Dominion Bridge, what is now the Bridge Studios. And on the corner of this lot at Boundary and Lougheed, there's a low-rise office building. It was the Fisheries' building, at that, and some space became available, so we moved in there.
0:19:06	Crowd of people in office Frank Haddad Interview Photos of initiation Aerial shot of studios, Vancouver	Frank Haddad: I think in two years, we brought 1500 people into the Local, at least. And we were doing initiations with 250, 300, 400 people. George Chapman: And our production level reached one billion dollars. We went from a hundred pictures a year to about 3500 pictures on average per year over the 10-year period.
0:19:32	Susan Butler-Gray Interview Photos of film crew, articles	Susan Butler-Gray: Without that drive, I don't think we would've got a foothold. I mean, certainly the center of film at that point in time was in Toronto. There was an east-west fight as to who would be the film capital of Canada. You know? Um, we won.
0:19:55	Photos of filmmakers, people at large meetings	Jeane Andrews: George Chapman, Don Ramsden... Susan Butler-Gray: Gavin Craig. They were three great, great leaders. George had the vision, Don brought order, and Gavin, um, made connections to the BC Film Labour Movement.
0:20:14	Clip of man being interviewed	Frank Haddad: Don kind of brought us into the modern age.
0:20:19	Don Ramsden Interview	Don Ramsden: I was the first full-time president of IATSE. I think it was over an 18-year period, I was

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		president 16 years. I've been around for a while. A couple of days.
0:20:29	John Lewis Interview	John Lewis: And Don immediately made me feel welcomed and feel part of the IA family.
0:20:37	Don Ramsden Interview	Don Ramsden: The business was great, but it was a Mom-and-Pop corner store – and what we needed was, we needed someone to come in and grab it by the short and curlies, figure out what our problems were, and then make that happen.
0:20:51	Photos and clips of Gavin Craig	Frank Haddad: Gavin Craig was a Scottish, pound-the-table, old-time labour guy.
0:20:59	Photos and clips of filmmakers	Jeane Andrews: Almar Thiessen and Ken Anderson, whose dad was one of the original charter member. Peter Prier, and all of the people from those days. Dave Humphreys, Fred Ranson, they were 118 members, and they were the projectionists' local, CBC members, BCTV members.
0:21:20	Photos and clips of filmmakers on set, in meetings, group photos	Frank Haddad: And they all did different things for the Local in different ways.
0:21:25	Photos and clips of filmmakers on set, in meetings, group photos	Jimmy Chow: All those people who are in the executive, you don't realize how much time they put in. It's a job that takes a lot of time and a lot of energy.
0:21:36	John Lewis Interview	John Lewis: There are a number of officials over the history of 891 that have had a change, again, not just within the Local but throughout the country. Gavin Craig is one that comes to mind. But the other one who's close to my heart is Frank Haddad, who is the long-time treasurer of 891.
0:21:55	Frank Haddad Interview	Frank Haddad: Uh, my name is Frank Haddad. I'm a greensman, and I've been a member of the Local since March '93.
0:22:03	Group photo	Susan Butler-Gray: Frank pulled together a committee to actually go down the path of having a group RSP.
0:22:10	Don Ramsden Interview	Don Ramsden: So, I'm not saying you're going to make a bazillion dollars. But if you're 40 years old, and you're coming to this, and you put the money in that, when you are 70, unlike me, you won't have to just be out there again. The fact is, you'll have something that you can retire on.
0:22:23	Susan Butler-Gray Interview	Susan Butler-Gray: And from there, it grew into the

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	Photo of men hold plaque	International. Said, “Oh, this is a good thing.” And a few years later, it became a national.
0:22:30	Photo of men holding plaque, group photos	Don Ramsden: I think we got there in two and a half years, once everybody figured out, “Hey, this plan is okay!” Everybody was on board, and we pay less than one percent, I think.
0:22:38	John Lewis Interview Graph	John Lewis: But Frank saw a need to improve retirement benefits for our membership across the country. And Frank reached out to me, and the two of us created our national retirement plan that almost every single local, now, is a part of – and for which we were about to hit a billion dollars in assets.
0:23:01	Matthew D. Loeb Interview Super: IATSE 891 Matthew D. Loeb International President	Matthew D. Loeb: Frank Haddad, who had vision to shore up retirement for not just the members of 891, but, you know, the CEIRP plan, which he shares, is now national with hundreds of millions of dollars – and that is a real epic change.
0:23:20	John Lewis Interview	John Lewis: That is, again, another example of an officer of Local 891 going beyond just, you know, servicing their own members – but looking at solutions and servicing for members across the country.
0:23:33	Mitch Davies Interview Photos and clips of filmmakers	Mitch Davies: The one thing that drives our industry apart – yes, we get the tax credits, and yes, it’s, it’s a low Canadian dollar, but it’s our, it’s our crew. Our crew are the most talented crew. I mean, I’ve worked on some of the big shows we’ve had in the past, and some of the things that we create and we put on, and when the lighting comes in, and they, they hit the lights... It’s just, it’s like Disney Land. It’s unbelievable what we can do. I’m constantly impressed and constantly amazed.
0:23:59	Photos and clips of filmmakers, group photos	John Lewis: I think the stability of this membership of the Local has really been one of the key points of seeing this whole industry grow in British Columbia. Without the strength and stability of 891, the film industry in British Columbia would not be where it is right now.
0:24:14	Group photos	Jimmy Chow: It’s a people organization, and the strength is in the people you have in the organization.
0:24:23	Photos of filmmakers	Don Ramsden: People can be proud of what they

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		do. Not just of their specific craft, but of what they do together.
0:24:30	Photos of filmmakers	John Lewis: People are willing to help. People are willing to educate, willing to mentor, willing to teach – and I think that’s just a large part of it. It’s all about getting along. It’s all about working together. It’s a collaboration, and I think we’re just extremely good at that.
0:24:45	Photos of filmmakers Dave Gordon Interview Super: IATSE 891 Dave Gordon Key Grip Yaletown Productions BTS Commercials Photos of filmmakers	Dave Gordon: Just that feeling that you did something that mattered – at least, in my mind. And the people you did it with. And even if they were working on another show that you never worked on, you felt like you were a part of this creative, artistic family. And I just think that’s one of the greatest things in the world.
0:25:03	Photos of filmmakers	Jimmy Chow: It’s a team effort, and it’s given me an introduction to other locals like working in London and Chicago and places like that. So, you’re part of a group.
0:25:15	Photos of filmmakers Dave Gordon Interview Photos of filmmakers	Dave Gordon: For everybody who’s involved in it, to recognize the impact of storytelling, and how it can affect lives, you don’t even know about. Somebody sat in a dark movie theatre with a big bucket of popcorn and watched something that impacted them in some way – their life, their future. You’ll never hear about it. You won’t know. But just realize it’s a trust. What you do every day: you show up, you haul equipment around, you put your guts into it. It’s like going to a still pond with a pebble and dropping it in, and those ripples – you don’t know where they’re going to go, for how long, but they’re going to go somewhere. And just try and be positive and try and have a positive impact.
0:26:08	Photos of filmmakers Jimmy Chow Interview	Jimmy Chow: It doesn’t matter who you are. You can contribute. I can just remember certain directors in certain meetings at the very beginning. And in those days, everyone would have a script. John

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		Batum would have a meeting. He says, "I don't care who you are. Please, if you see something on the set that shouldn't be there or should be there, please come and talk to me."
0:26:33	Videos of filmmakers Dave Gordon Interview Videos of filmmakers	Dave Gordon: And I have never felt I couldn't walk onto a set anywhere and not be able to contribute in some way to whatever the hell was going on – whether I spoke the language or not. And to me, that's oddly been one of the greatest things in the world.
0:26:56	Videos of filmmakers John Lewis Interview	John Lewis: Now, 891 has evolved in a large, sophisticated local union. But even now, it still requires people to come together and to make decisions. And sometimes, we take for granted some of those things that we receive: having a health plan, having a retirement plan, health and safety, training. You know, representation. All of those things don't happen by accident. It's because people put the time and effort and resources to make sure those things happen.
0:27:28	Frank Haddad Interview	Frank Haddad: I'm very proud to be a member of 891. 30 years of the 60 years that the Local has been in existence.
0:27:35	Jeane Andrews Interview	Jeane Andrews: When I became a member, there was 1200 members, and now we're at 10,000.
0:27:35	Susan Butler-Gray Interview	Susan Butler-Gray: I've worked with IATSE since 1982.
0:27:44	Don Ramsden Interview	Don Ramsden: My first film here 50-some odd years ago. I was on <i>First Blood</i> .
0:27:49	Dave Gordon Interview	Dave Gordon: I've been a member of 891 for 5-and-a-quarter-decades.
0:27:54	George Chapman Interview	George Chapman: I'm impressed beyond belief that, that the motion picture industry and Local 891 have done so well.
0:28:05	Don Ramsden Interview	Don Ramsden: And we built empires.
0:28:08	Jeane Andrews Interview	Jeane Andrews: Well, we made it. We made it for 60 years. Let's go for another 60 years – and beyond.
0:28:14	Jimmy Chow Interview	Jimmy Chow: So, I'd just like to thank all my colleagues in IA who have worked so hard that now we can celebrate 60 years of being a union. And we should be proud of it.
0:28:32	Group photos of filmmakers	George Chapman: I'd like to say thank you to all of my contemporaries that were a part of the building

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TC	VIDEO	AUDIO
	<p>George Chapman Interview</p> <p>Photos of filmmakers</p> <p>Movie posters of <i>First Blood</i>, <i>Stakeout</i>, <i>Legends of the Fall</i>, <i>Jumanji</i>, <i>The 6th Day</i>, <i>Twilight</i>, <i>Watchmen</i>, <i>The Rise of the Planet of the Apes</i>, <i>Ghost Protocol</i>, <i>Tomorrowland</i>, <i>The BFG</i>, <i>Deadpool</i></p> <p>Photos of George Chapman</p>	<p>process: Susan Butler-Gray, Larry Setton, all of the presidents that I ever worked with. Everyone was part of the process, and we have all of this to show for it.</p> <p>Susan Butler-Gray: It was fun because we were building something.</p> <p>Mitch Davies: I don't know. Without George Chapman, if there had been no George Chapman in this business, I don't know where we would be today.</p>
0:29:08	<p>Photos of George Chapman</p> <p>Group photos of filmmakers</p>	Dave Gordon: George stood head and shoulders above many, many people in this business.
0:29:12	<p>Photos of George Chapman, filmmakers</p>	<p>Jimmy Chow: He's just one of the main stakes in our industry.</p> <p>Jeane Andrews: George Chapman signed my original card, which I still have. I still have my original lapel pin.</p>
0:29:24	Susan Butler-Gray Interview	Susan Butler-Gray: I'm so thankful for George, and I really enjoyed the time that we worked together.
0:29:31	Jimmy Chow Interview	Jimmy Chow: He's a wonderful man.
0:29:31	<p>Matthew D. Loeb Interview</p> <p>Photos of filmmakers</p> <p>HOT TUB TIME MACHINE – 2010</p>	Matthew D. Loeb: I would say to those who came before us, whose shoulders we stand on, thank you. Their commitment, their effort, and their resolve was the foundation for the strength we have today. Happy anniversary, Local 891. Congratulations.
0:29:52	George Chapman Interview	George Chapman: The best job I ever had was business representative for IATSE Local 891.
0:30:00	<p>Celebrating 60 years</p> <p>ITASE Local 891 Logo</p> <p>George Chapman playing guitar</p>	
0:30:07	Super: SPECIAL THANKS TO	

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TC	VIDEO	AUDIO
	<p>GEORGE CHAPMAN JIMMY CHOW SUSAN BUTLER-GRAY JEANE ANDREWS FRANK HADDAD MITCH DAVIES DAVE GORDON DON RAMSDEN JOHN LEWIS MATTHEW D LOEB CRYSTAL BRAUNWARTH ANGELIKA WALASZCZYK 60TH ANNIVERSARY COMMITTEE</p>	
0:30:19	<p>Super: SPECIAL THANKS TO</p> <p>LARA FOX JULIE JENSEN KEN ANDERSEN GAVIN CRAIG AL WHITE CATHERINE DOUGAN IATSE INTERNATIONAL THE CINEMATHEQUE CANADIAN FILM DIGEST REEL WEST DIGEST STARLIGHT CRANES OVERLAND MEDIA</p> <p>AND ALL OTHER DIRECT AND INDIRECTOR CONTRIBUTORS</p>	
0:30:29	<p>Super: TO ALL PAST AND PRESENT ELECTED OFFICERS AND OFFICIALS, AND TO ALL MEMBERS WHO DEDICATE THEIR TIME AND WILLINGNESS TO IMPROVE THE LIVES OF OUR FELLOW KIN</p>	

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TC	VIDEO	AUDIO
	THANK YOU	
0:30:38	IATSE Local 891 Logo	
0:30:41	END	