



Motion Picture & Theatrical Division

www.ht399.org

Teamsters Local 399 NewsReel

Secretary-Treasurer Leo T. Reed

April 2010

A Special Report **Ten Year Effort Pays Off: Films Lured Back to California**

Page 3



**Message from the Secretary-Treasurer:
Bringing Jobs Back to California – Leo Reed *Page 2***

Message from the Secretary-Treasurer

Bringing Jobs Back to California

By Leo T. Reed



Secretary-Treasurer Leo T. Reed

In July 1999 more than 100 movie vehicles – driven by Local 399 members – circled the State Capitol in Sacramento in a successful effort to bring attention to an important issue.

California was losing jobs. Teamster leadership understood – almost before anyone else — that financial incentives were luring Hollywood jobs to Canada. Soon New Mexico, Louisiana, and other states were following Canada's example by offering significant tax and monetary incentives to shoot in their states.

The outside incentives included rebates, tax credits, and tax reductions. California, regarded as the movie capital of the world since the industry began, was doing nothing.

Help could only come from a union initiative. The profit-minded studios were not willing to do anything to preserve Hollywood. They would go where they got the

best deal – often more than halfway across the country — if production costs were less. Studios and producers simply were not concerned about local highly skilled professionals who had built the industry.

In 1999 the Teamsters, with almost no support from other unions, asked Governor Gray Davis and the state's legislature to enact two Teamster-sponsored bills (State

Assembly Bills 358 & 484) that would have provided tax incentives to productions here in Hollywood. The measures failed; the legislature failed to recognize the danger to its premier

industry. We were prophetic, but they were not listening.

In the next decade Teamsters 399 worked tirelessly to stop what became known as runaway productions. Business Agents Steve Dayan, Tom Marchetti, and Ed Duffy, along with Teamster Lobbyist Barry Broad, kept the pressure on the state legislature. They pointed out what a

tremendous revenue drain on California this was. Local 399 led the fight for its members with an aggressive program to keep TV and movie productions in California. Only this would protect our jobs.

Now, working within California's state government, Local 399 has seen the legislature create a \$500 million tax incentive for productions that shoot here. As of today, the California Film Commission, which administers the incentive program, reports that 75 projects have been allocated for the first \$200 million in tax credits. That results in \$1.04 billion spent in California that would not have been kept at home and \$400 million in below-the-line wages that would not have been paid without the incentive program. It has added 673 shooting days in 2009.

Continued on page 12

In the City of Los Angeles - often considered 'film unfriendly' because of severe restrictions on shooting - Local 399 has teamed up with FilmLA and others to create a new film-friendly atmosphere.

Help could only come from a union initiative. Studios and producers simply were not concerned about local highly skilled professionals who had built the industry.



Ten Year Effort Pays Off: Films Lured Back to Calif

– Lured in part by California’s \$500 million tax incentive program, “Bad Teacher” decided to shoot in Los Angeles. The Columbia Pictures Industries feature, starring Cameron Diaz, employed up to 40 Teamster drivers, location managers and a casting director for its two-month shoot.

– “Faster”, also influenced by the tax incentive program, has employed more than 20 drivers, five location managers, and two casting directors, in a production that without incentives may have been shot out of state.

After a decade-long effort, began by Local 399 and later joined by other organizations in the entertainment industry, the California legislature now provides incentives for shooting in the state. Last year it approved a measure that would allow tax subsidies of \$500 million over a five-year period to promote filming in California.

To date, the new tax credit program has kept over 70 productions in California which otherwise would have been filmed elsewhere. The program, which earmarked \$100 million dollars a year in tax breaks for five years, is expected to generate well over \$1 billion for the state. This includes over \$400 million in below-the-line wages for Californians involved in the film industry, including Teamster Local 399 members.

Currently, 27 of these new shoots are union productions, each expected to hire anywhere from 100-200 employees.

Local 399 has been working tirelessly for the last decade to make this change happen. As early as 1999, when productions were being lured

to Canada, Local 399 pushed Governor Gray Davis and the legislature to pass two tax-incentive bills that would have kept filming in California. In the same year, Secretary-Treasurer Leo Reed led over 100 movie vehicles – driven by Local 399 members – to Sacramento where they circled the State Capitol to protest runaway productions which by that time had spread from Canada to become a global problem.

Four years later, Local 399 led a rally in Century City to protest a Canadian filmmaking seminar being held at the St. Regis Hotel. Almost 100 big rigs and production trucks joined 400 demonstrators to hear Reed and other union leaders, as well as State Congressional representatives, speak on behalf of California’s film production.

“We understood, before anyone else in the industry, what was happening,” said Reed. “We knew that incentives were luring productions to Canada, New Mexico, Louisiana and other states. Finally the legislature realizes how big a problem this is not only for California citizens, but also the state’s economy.”

It hasn’t been an easy fight. Reed, along with other representatives from Local 399 including Business Agents Steve Dayan and Ed Duffy, have met with State Senators, Assembly men and women, and the Speaker of the House. They have worked closely with Senator Ron Calderon, who represents the 30th District in Los Angeles, and also sent lobbyists to put pressure on other politicians.

“The studios are driven by profits, not by altruism,” added Reed. “They

are going to film wherever they can get the best deal, even if it’s halfway across the country. It’s up to us – the men and women who make filming possible – to pressure the state into providing even more incentives. This is a good start, but we are not even close to being finished.”



Jeff Ramboldt – Coordinator, “Bad Teacher”



Irv Press – “Bad Teacher”





Coordinator Geno Hart



SHOW: "FASTER" CBS FILMS PRODUCTIONS, INC.

LOCATION: LOS ANGELES

Production Office: LOS ANGELES, CALIF. 90001

Scene: 1

Reel: 1

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:00

Time: 00:0



Bill Thompson



Danny Sanchez

City Council Moves to Attract Filming

Due in large part to the efforts of Teamsters Local 399, the City Council is finally moving to make filming easier within the City of Los Angeles.

At a recent meeting the City Council approved a report from the Jobs and Business Development Committee, which outlined nineteen recommendations to make it easier to shoot in the city. The report was drafted by Councilman Richard Alarcón with the help of Teamsters Local 399, as well as the Screen Actors Guild, the Motion Picture Association of America, 20th Century Fox Television and the Association of Independent Commercial Producers.

The recommendations include providing tax incentives and tax breaks, opening up City of LA and Department of Water and Power property for parking and base camp locations, and working with the DWP to create utility nodes downtown. They are working to create a list of the "Top 10 Hardest Film Locations" and working to make it easier to film in these locations, besides expanding the scope of Film LA, Inc. to include a marketing effort.

According to Business Agent Ed Duffy, the City has already begun to address some of these issues. "The Mayor and City Council are finally starting to understand," he explained recently. "Filming in Los Angeles benefits everyone. Local 399 members get to work close to home, and they have more money to spend, which helps the local economy." So far the City has installed two power nodes downtown, with a third on the way, and has identified 44 parking lots that they are going to make available in the next few months.

Secretary-Treasurer Leo Reed, who has been working closely with Duffy and the City, believes the



Business Agent Ed Duffy



Business Agent Steve Dayan

marketing campaign has the ability to bring about the most change. "We need to educate the residents of Los Angeles and also those across the entire state," said Reed. "It is important that these residents realize that the small inconvenience of having a film crew in your neighborhood is greatly outweighed by the positive economic impact it has."

Reed, Duffy, and Local 399 Organizer Steve Dayan have been working closely with various city agencies and coalitions on these topics. "We have been working side by side with Councilman Alarcón and Film LA to come up with a positive marketing campaign," said Duffy, a 31-year Local 399 member and former Location Manager. The campaign will include ads on bus benches, billboards, radio and television.

"This is all about creating jobs for our members," added Duffy. "The more of our members who are working, the better it is for our city's economy."

At press time the Los Angeles City Council approved the following Teamster-supported measures:

- **FILM LA CONTRACT:** Approved a 20-year contract with FilmLA, including creating a marketing component.
- **FEE WAIVER:** Extended a \$3,500 fee waiver for most municipal facilities for an additional 4 years.
- **GSD / DOT REPORT:** Approved the use of 126 GSD and DOT parking lots.
- **DWP REPORT:** The first of three pilot power nodes at the John Ferraro Building has been activated. Additional nodes at City Hall and the old LA Zoo at Griffith Park are expected to be activated by early April.



Interview: Barry Broad Teamster Lobbyist in Sacramento



Secretary-Treasurer Leo T. Reed, Sacramento Lobbyist Barry Broad and Business Agent Tom Marchetti

Considered one of Sacramento's most influential and effective lobbyists, Barry Broad has served Teamster interests for a quarter of a century. From 1985 to 1994, he served as Legislative Counsel for the California Teamsters Public Affairs Council, the political arm of the Teamsters Union. In 1994 he formed Broad & Gusman, a law firm that specializes in government relations and administrative law and continues to represent California Teamsters and their interests.

As a Teamster Lobbyist when did you first get involved in the effort to protect California productions?

In the late 1990s, with the urging of the Hollywood Teamsters, we began to press the Legislature to pass bills to stem the flow of runaway productions. This came in response to the passage of economic incentives in Canada and other states that were beginning to lure productions away from Hollywood.

What role did Teamsters Local 399 and Leo Reed play?

Under Secretary-Treasurer Leo Reed's leadership, Local 399 was the first Hollywood union to recognize the danger of

runaway production and urge us to act. I remember first meeting Secretary-Treasurer Leo Reed's staff when they came to Sacramento to help lobby for the first incentive bill.

In 1999 the California Teamsters Public Affairs Council was instrumental in introducing two bills that would have provided studios with incentives to shoot in California.

Why did the assembly fail to pass State Assembly Bills 358 & 484 in 1999?

Our biggest problem back in 1999 was the perception in the Legislature that an incentive bill would benefit wealthy producers, studios, and above-the-line movie stars rather than the below-the-line employees who are the foundation of the entertainment industry.

Why, more than a decade later, was a measure finally passed?

We were able to educate Legislators as to the enormous value of the entertainment industry to the economy of the State of California. Every dollar spent on motion picture and television production has a huge multiplier effect in the economy, benefiting thousands of workers who are employed by suppliers, vendors, and other businesses.

What does the new measure provide?

\$500 million in incentives over a five-year period for productions that

were scheduled to shoot elsewhere but will remain in California.

Where does the support come from?

The support has come from organized labor, local governments, and the entertainment industry.

Where does the opposition come from?

The opposition typically comes from those who are concerned that the incentives are too expensive or that incentives should be directed to other industries.

What is the future of rebates and incentives?

I think that, given the current state of the budget, there are not likely to be new incentives until the economy recovers. However, the Teamsters are working closely with other labor unions and always looking for an opportunity to help preserve work at home.

What should Teamsters 399 continue to do?

It is crucial for Teamsters Local 399 to continue to defend the incentive program that we have and protect it from being repealed.



Around the Local



Joe Small in new Teamster shirt



Shop Steward Roscoe Molina and President Tony Cousimano review contract proposals for upcoming negotiations with 24/7 Studio Equipment company



Coordinator Greagrey Waldrop visits the Local 399 office while prepping for Entourage



Captain Greg Benedick



Alyssa Guzman

Feature: "Parenthood" Keeping Teamsters Busy



Dan Canamar

Despite ten years passing since the movie version and a delay due to an actress change, the TV version of Ron Howard's film "Parenthood" is finally being produced.

Although scheduled to start shooting in September 2009, the production was halted for several months due to the lead actress dropping from her role. When a new actress was cast and shooting finally began in November, there were high expectations for the Ron Howard/Brian Grazer production.

"This show is almost at feature size," said Transportation Coordinator Mike Menapace. He runs a crew of 25 Teamsters when filming at Universal, and that number increases to 40 when on location. This is nothing new for Menapace, who is used to working with large crews. A third generation Teamsters Local 399 member, he has

On days when shooting off the lot, it isn't out of the ordinary for the crew to go to three or four locations a day. "When we go out, we go out big."

worked mostly on features in his almost 20-year career.

"We have four sound stages, two back lot locations, the mill, and 15 principal cast members, so it can get pretty hectic," he added. "The pace is quicker in TV, and our crew is definitely working hard."

On days when shooting off the lot, it isn't out of the ordinary for the crew to go to three or four locations a day. Location Manager Donovan Terranova, who along with Keith Bohanan oversees a team of 14 to 16, agrees that the

shoot is very ambitious. "When we go out, we go out big," he stated. "We are having to deal with multiple jurisdictions in sensitive neighborhoods like Santa Monica and South Pasadena. We work together well with the drivers and are able to get a lot of gear in and out effectively."

The original movie "Parenthood" was released in 1989 and starred Steve Martin, as well as future stars Keanu Reeves and Joaquin Phoenix. A television version aired for one year in 1990, but it wasn't until last year that producer Ron Howard decided to try it again on the small screen. This newest version's plot is based loosely on the original movie, examining the ups and downs of raising a large family.

After a successful pilot, the show was picked up for 13 episodes and the crew is optimistic that it will be back for another season.





"Parenthood" Transportation crew includes: Dan Canamar, Delbert Clough, George Williams, Captain Jim D'Amico, Theresa Roehner, Coordinator Mike Menapace, Mike Riportella, Dennis Clark, Lynda Dedmon, Don Haggerty, Kevin Cortez and Jim Sgrignoli



Coordinator Mike Menapace



Business Agent Shanda Laurent, Mike Riportella and Captain Dave Morrison



Joseph Dugan Wardrobe Trailer Innovator



Joseph L. Dugan, a 39-year Teamster member and industry innovator, recently passed away. He is survived by daughters Tracy and Bridgett and sons Kelly, Sean and Casey.

A memorial service was held in Las Vegas, where he was remembered as a wonderful father, a skilled Hollywood professional, and a warm and caring person.

Dugan began his career as a driver for "CHIPS" in 1975. His brother-in-law Ken Moore brought him into the industry, and he immediately spotted the opportunity to be both a driver and a businessman. Soon, Dugan had purchased his first honey wagon in 1979 from Jackie Crane and began working on the show "Crime Story".

During his long career he owned honey wagons, a catering truck and wardrobe trailer.

His daughter, Tracy, recalls a story her father once told of the shooting conditions during "Red Dawn". "He was working with the catering," she remembers, "and they were filming in New

Mexico. He said that it got so cold that the food in the catering truck actually froze. Perhaps it was then he decided to try wardrobe. He didn't mind the conditions though; he loved his job."

In 1978 Dugan started his own business, Joe Dugan Studio Rentals, which began with honey wagons, but now provides wardrobe trailers to the industry. His daughter Tracy currently runs the business along with her brothers and sister.

Perhaps the most enduring legacy he left for the industry concerned innovations in wardrobe trailer design. He is considered a pioneer of the modern-day wardrobe trailer, having been the first to design a combination wardrobe and makeup trailer in 1979.

In his free time, Dugan enjoyed the freedom of his 650-acre ranch in Colorado, far from the clogged city streets in and around Hollywood. Every year, from October until December, he would take his family there to hunt and fish.

His family would like to thank everyone in the industry who helped Joe during his long career. "He will be dearly missed and never forgotten by those who knew and loved him," said his daughter Tracy.

Perhaps the most enduring legacy he left for the industry concerned innovations in wardrobe trailer design. He is considered a pioneer of the modern-day wardrobe trailer, having been the first to design a combination wardrobe and makeup trailer in 1979.

Drivers & Location Managers Required Safety Course Information

Initial Deployment of "A2" –Environmental Safety Course Safety Pass, a department of Contract Services Administration Training Trust Fund (CSATTF), at the behest of Studio Safety Representatives and in collaboration with your Business Representatives, is rolling out a new Safety Pass training course entitled, "A2"-ENVIRONMENTAL SAFETY. This three hour course covers a wide range of subjects, including studio lot & location safety, heat illness, severe weather, disaster/emergency response, environmental awareness, transportation of dangerous goods, electrical safety, and workplace cleanliness.

Because of the comprehensive information covered in this course, it has been added as a requirement for all classifications for which Safety Pass provides safety training. The timeline for Local #399 is: 06/01/10 - 10/31/10. Prior to the beginning of the timeline, a 60-day notice will be sent to each affected individual announcing this new requirement. Consequently, it is important that you keep CSATTF



informed of your most current contact information.

Notice will be sent to the address that Safety Pass has on file for you. Please call 818.847.0040 to confirm your address is current. You may also check our web site for updates, and your local union may be sending you information via email or newsletters.

Please visit "<http://www.csatf.org>" www.csatf.org to view current course schedules, see availability, and check your Safety Pass training timeline and your Industry Experience Roster (IER) status. The CSATTF/Safety Pass offices are now located with CSATF at 2800 Winona Avenue, Burbank, CA 91504. Plan to update your Form I-9, licenses, contact information, and take care of all of your CSATF/CSATTF needs in one convenient location. Form I-9 service is now available on Saturday! Be sure to bring your original, signed documents when you come in for your safety training, and plan your time to allow for form completion and document verification. We look forward to servicing your safety training and roster needs.

James Brown 30-Year Teamster



James Martin Brown (December 16, 1946 - January 28, 2010) passed away peacefully at his home surrounded by friends and family. James is survived by his wife Linda; son Jesse; parents James and Betty; sisters Sharon and Rita; and his brother Richard.

In a career spanning over three decades, he worked on such films as "Stand By Me", "When Harry Met Sally", "A Few Good Men", and "O Brother, Where Art Thou?" Jimmy loved traveling and spent many wonderful vacations in Hawaii and Costa Rica with his family and friends.

In 1993, while filming "The Getaway", Jimmy was called upon for what he would forever refer to as his 'starring role.' During an intense gun battle at the climax of the movie, it was decided that in order to lighten the tension, some comic relief should be added. When the decision was made to have a partially naked man pop out

of a hotel room door into the path of lead actress Kim Basinger during a particularly intense moment, Ms. Basinger knew just the man for the job. And so Jimmy was summoned from his truck, given a bath towel, and led into the battle. The scene wound up making it into the final cut, and he always loved to brag about his almost-nude scene with Kim Basinger.

James' family would like to thank all his fellow Teamsters for being part of such a wonderful organization that allowed "Downtown Jimmy Brown" the opportunity to travel, live and love like few others have before.

"He was big as a mountain, solid as a rock, and the kindest friend anyone could ever have," said Steve Nicolaides, Line Producer who worked with him on "A Few Good Men", "Boyz in da Hood", and "Stand By Me".





TEAMSTERS LOCAL 399

Studio Transportation Drivers
4747 Vineland Avenue, Suite E
North Hollywood, CA 91602

Visit Your Union Web Site:

www.ht399.org



PRESORT STD
U.S. POSTAGE

PAID

Los Angeles, CA
Permit No. 34694

Continued from page 2

Bringing Jobs Back to California

In the City of Los Angeles – often considered ‘film unfriendly’ because of severe restrictions on shooting – Local 399 has teamed up with FilmLA and others to create a new film-friendly atmosphere.

On a daily basis, we know how many of you are working and how many are not working. Our industry

is now global. As you know, Countries and States that are fighting recession are offering huge incentives in order to create more jobs for their citizens. We are doing everything possible to keep our work in Hollywood. What we have done is just the beginning.

To engage that, we will continue to lobby our State Legislators for more incentives. We are still working closely with our lobbyist Barry Broad on this most important matter.

This Local is also working closely with the Mayor and City Council in order to create a more film friendly environment for the City and County of Los Angeles. We will do what we have to do to get the job done.

On the issue of runaway production's, this Administration has done more than all of the Hollywood Unions and Guilds together. We will not stop until the playing field is level. We will not stop, period!