

TEAMSTERS  
— **NEW GOALS** —  
LOCAL 399

TEAMSTERS  
— **STILL STRONG** —  
LOCAL 399

# NEW YEAR ★ NEW FACES



*Greetings Sisters & Brothers,*

Concluding our first quarter of the year, I couldn't be more proud of our Members, Business Agents, Staff and the entire Local 399 family. It is with great excitement that I address you.

This administration has already re-negotiated and ratified the Omega Cinema Props contract by an overwhelming majority of the bargaining unit. We have also re-negotiated the Universal Studio Tour agreement. It was put up for a ratification vote on April 8, 2014 (look for the article on page 11). This month we will re-negotiate the Western Studio Services, Scenic Expression, Tri-Scenic, Hertz and CBS Network Drivers agreements.

I am excited to see a deeper relationship foster between our Brothers and Sisters in our fellow Guilds and Unions. Uniting in the fight for jobs, at both the Entertainment Jobs Recovery Kickoff Event and the Small Business Kickoff Rally, we have proven that we will not stand for our jobs leaving the state. Hollywood has been the heart and soul of the entertainment industry since the beginning and we plan to keep it that way.

I was encouraged by the outpouring of support in the midst of tragedy, exhibited by our Members and those around the globe. I am referring to the devastating loss of Local 600 Member Sarah Jones, on February 20th, while filming *Midnight Rider* in Atlanta, Georgia. The tragedy spawned the movement "Slates for Sarah" and the tagline "Never Forget. Never Again."

Her death has, and will, serve as a reminder to us all: "No one should ever have to die when making a movie." As a community, we must work together to report unsafe practices and protect our own.



As we move forward into the next quarter, we are trying to be as transparent as possible in our administration's operations, while also providing consistent and quality information to the membership. We will release quarterly updates from our Newsreel, bi-monthly updates in the Joint Council paper and utilize our newly created social media platforms. We are re-vamping the look and functionality of our website and keeping our email, direct mail and phone lines available to all Members.

In order to further support the Membership, our Executive Board and Business Agents are working to further equip themselves with knowledge and experience. They are taking labor law classes and attending lectures taught by trusted retirees and seasoned veterans of their crafts. Our current Business Agents have been hand selected to represent our Local. They are a dedicated crew, working hard for you.

It is my great pleasure to take a moment to share with you a bit about each Business Agent currently working for Local 399. We highlight their past accomplishments and qualifications, as well as their visions for the future of Local 399. Meet the 399 Business Agents on page 6.

This administration is here to serve you and represent you. We operate with an open door policy with regards to questions and concerns.

I am proud to serve Local 399 and fight for you, the hard working individuals who are truly the backbone and driving force of Hollywood.

*Fraternally, Steve Dayan*



## RALLYING SUPPORT FOR BILL AB 1839

*Bill AB 1839 aims to make California's Film Incentive program competitive.*

"Teamsters have a saying, we back up but we don't back down," said Steve Dayan, Secretary Treasurer of Teamsters Local 399, from the podium at the Entertainment Jobs Recovery Rally.

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# THE BIZ

## THE MOTION PICTURE BUZZ

RELEVANT INDUSTRY ARTICLES FROM TOP ENTERTAINMENT SOURCES

### 'Midnight Rider' Accident

By Kim Masters & Jonathan Handel  
As Published on 3/11/2014

The Hollywood Reporter

As multiple investigations delve into the accident that killed the 27-year-old camera assistant, it appears that industry guidelines were not followed. The shocking train accident that killed second assistant camerawoman Sarah Jones and injured several others during the filming of "Midnight Rider" has spread grief and anguish throughout the industry. Jones' friends have challenged all members of the industry to take an online safety pledge and marches have been held. Even the Academy Awards telecast included an "in memoriam" reference. The question now is, who, if anyone, -- The Director/Producer? The other Producers? Others on the set that day? -- will be held responsible?

The "Midnight Rider" crash occurred Feb. 20 in Wayne County, Ga., when a crew was sent onto a narrow trestle to shoot on live train tracks. As The Hollywood Reporter has reported, the cast and crew were told that if a train appeared, everyone would have 60 seconds to clear the tracks. Later, when one did, barreling down on them at nearly 60 mph, one minute was not enough time for Jones and several others on the tracks to escape. Multiple investigations by local, state and federal authorities are ongoing, including a probe into potential negligent homicide.

That's where federal law puts the responsibility as well: on the employer. Legally, a crew's employer is the production entity, which is usually controlled by a studio or independent Producer (Director Randall Miller's Unclaimed Freight Productions was making "Midnight Rider"). Criminal liability may differ, though; for instance, in the "Twilight Zone: The Movie" case, in which a helicopter crashed into the set of the 1982 production, killing three actors, among the people charged -- but later acquitted -- was director John Landis.

Some states, including California, have workplace safety agencies, but Georgia, like other runaway production centers such as Louisiana, relies on the federal Occupational Safety and Health Administration, which is investigating the "Midnight Rider" case along with the Georgia Bureau of Investigation and local law enforcement. No conclusions have been issued or arrests made, and it's unclear how long the investigations will last.

It's hardly clear that the lack of a Georgia agency mattered in this case but Cal/OSHA requires all employers to have an Illness and Injury Prevention Program and to communicate it to employees. The federal agency doesn't.

### Who Will Be Blamed for Sarah Jones' Death?

The principals involved in the production have not commented on what, if any, safety protocols were in place, although Nick Gant, creative director of the Savannah-based film-crew services company on the film, has denied that any corners were cut. Yet, an initial Sheriff's Department report quoted an official from CSX, the railroad company that owns the tracks, as saying the production had been denied permission to shoot there. The report also said that when the Executive Producer was asked if it had permission, he responded, "That's complicated."

Safety guidelines covering film and TV productions are set by an industry-wide Labor-Management Safety Committee that also establishes training courses. Notably, these guidelines are nonbinding. Bulletin No. 28 addresses railroad safety: "There are strict rules governing rail work. Check with the [local authorities] and with the owner/operator for local regulations, specific guidelines and required training." According to its website, CSX "generally does not allow filming for movies, television or commercials on its property."

Before those responsible for running the production went to the location in question, "they should have had a complete set of executed location agreements between them and the property supervisors and the railroad," says Marty Katz, a Producer and Production Manager with nearly four decades of experience, including 10 years as VP motion picture and television production at the Walt Disney studio. "It is black and white," he adds. "There are no such things as verbal agreements for location agreements."

If a production is moving into risky territory, says Katz, a number of Directors Guild of America members on set are "the court of last resort" in terms of declining to proceed. They include the Director, the Production Manager, Line Producer and, most importantly, the First Assistant Director. The DGA's agreement with employers requires the first AD to "inspect the set daily for potential safety violations and report any such problems."

But in a statement, the DGA notes that while "addressing safety concerns is a collaborative effort, involving competent and qualified safety personnel, DGA members and other crew members, those ultimately responsible for ensuring a safe set are the employers."



Sarah Jones

Not all serious injuries come from extra-hazardous activity. In fact, wear and tear presents one of the greatest risks most routinely faced by crews, who commonly work days of 14-plus hours. Oscar-winning Cinematographer Haskell Wexler has pursued reform in this arena since the 1997 death of 35-year-old Assistant Camera Operator Brent Hershman, who crashed his car driving home after a 19-hour day on the set of Pleasantville. In his documentary, "Who Needs Sleep?," Wexler outlines the serious dangers of chronic exhaustion and pursues OSHA as well as representatives of the International Alliance of Theatrical Stage Employees to ask why nothing has been done to ensure that the crew is rested or, at minimum, transported home after working dangerously long hours.

For many in the industry following the "Midnight Rider" case, what happened in Georgia is a manifestation of a too-common lack of regard for safety in an industry in which economic pressures are growing and oversight can be lax, especially on shoots in states intent on luring productions with incentives. Directors are under pressure to produce dazzling shots while moving fast, often facing financial penalties if they go over schedule or over budget. With fewer films being made, Unions that represent crews are pushed to find work for their members, perhaps, one could speculate, at the expense of insisting on safety measures that cost time and money.

Kent Jorgensen, an official with the International Alliance of Theatrical Stage Employees and co-chair of the industry-wide safety committee, acknowledges the tension. "I'm a Union leader," he says. "I've got a faction that wants one thing, another one that wants something else. Some people want to stop hours. Some say, 'I want to pay for my boat with my overtime.' It's a tough call."

It's also why improving on-set safety is difficult, though Jones' death may finally force the issue. "With that visibility, maybe there'll be change," says Wexler. Adds Jorgensen, "Safety regulations are written in blood. Most of the time it takes injury or death. If there's a near miss, we just show our scars."



### Film & TV Tax Credit Bill

By Dominic Patten



As Published on Tuesday 3/25/2014

The Bill Unanimously Passed The First Hurdle In Sacramento

A new bill intended to expand and overhaul California's current \$100 million Film and TV Tax Credit program passed its first legislative test today as the state Assembly's Arts, Entertainment, Sports, Tourism, and Internet Media committee voted unanimously in support of the measure. Introduced on February 19th, the California Film and Television Job and Promotion Act now moves to the Revenue and Taxation Committee and then to the Appropriations Committee as it heads its way to a full vote, a state Senate twin and eventually Gov. Jerry Brown's desk by the end of the summer. A long political route that AB 1839's backers think will prove successful. "We've worked very hard to make this bigger, smarter and more thoughtful than the existing tax credit," said co-author Assemblyman Mike Gatto (D-Los Angeles) today at the beginning of the hearing in the state capitol building in Sacramento. "This measure comes down to one thing and one thing only and that is retaining jobs and protecting California's economy."

Proposed last month by Appropriations chair Gatto and fellow Assemblyman and Revenue and Taxation chair Raul Bocanegra (D-Pacoima), with 59 co-sponsors from both sides of the aisle, AB 1839 drew widespread industry support at today's hearing. Representatives from the MPAA, representing all the studios plus CBS and HBO, the DGA, a number of IASTE locals, LA Mayor Eric Garcetti's office, the California Labor Association, the cities of West Hollywood and San Francisco, SAG-AFTRA, and various local film commissions were among those voicing their backing of the bill before the committee. And to the men and women, the mantra was keeping Hollywood in Hollywood and jobs, jobs jobs. "The situation now is that to feed your family you have to leave your family and the toll is a great one," said Kathy Garmezzy of the DGA about how many Tinseltown-based professionals find themselves working out of California in richer tax incentive states for months at a time. "At the end of the day this is a jobs bill," said Bocanegra before the committee. "We need to hold the line and keep these jobs, many of them Union jobs in California," he added later.

However today's hearing wasn't a total lovefest for the proposed bill. The influential California Teachers' Association and the California School Employees Association appeared in opposition to AB 1839. The former claim that the money could be better spent developing jobs in other industries while the latter said that with the past cuts in education funding and the failure of other tax credits programs in the past there



# ON LOCATION

interview with DENNY CAIRA

By Matthew Klekner

The Newsreel catches up with "Hunger Games: Mockingjay" Transportation Coordinator Denny Cairra, on location in Atlanta, Georgia.

Denny Cairra is the son of a Teamster and when he needed to find work one summer, his father arranged for a job at Burbank Studios. Over time, he found himself working for prolific television writer Stephen J. Cannell. For almost a decade, Cairra drove production vans and soon started doing his own shows as a Coordinator.

"I worked for many different Coordinators and took bits of things I liked, and didn't like, from the people I worked for, and molded it into my own style."

"Anybody who is starting out that wants to advance to this level, that wants to work under the pressures of budgeting, dealing with hiring practices and company moves -- it is something you can do if you work hard and are given the opportunity."

Cairra was the Transportation Coordinator on "The Dark Night Rises," "John Carter," "Inception" and "Avatar" (among others). He is the man responsible for the iconic Ford Explorer that was shredded by a T-Rex in Jurassic Park. Denny is no stranger to tackling blockbuster level films while on location.

Right now he is in Atlanta, Georgia, working on "The Hunger Games: Mockingjay", the third book in the billion-dollar "Hunger Games" franchise. "Mockingjay", which is part three of the book series, will be split into two movies, but they are shooting continuously. The first part will come out in 2015 and the second part in 2016.

Denny worked the second "Hunger Games" movie and he says everything about "Mockingjay" is much larger than its predecessors. The sets are on a bigger scale and the picture cars are more involved, over three times as many as they used on "Hunger Games: Catching Fire".

"Honestly, I've never been on a movie that has had as many big, massive, sets that take three or four months to build and each one is only shooting for one or two days and then it's on to the next one. It's unbelievable. It's a \$400 million dollar movie."

When we talked with Denny he was on day 121 of 155. They wrapped in Atlanta on April 20th and then go to Paris for 12 days and Berlin for 21 days.

For the month of March, "Mockingjay" employed the most Local 399 Drivers working out of state. Denny has over 80 Drivers working for him on "Mockingjay", most of them Teamsters Local 728 Members, but he was able to take 15 Local 399 Drivers with him for key job responsibilities.

"We have a great balance between the two. The particular positions that I focused on, having done a few other shows here, were key positions."

One such example is Captain Wally Frick.

"Wally has been with me for 15 years. You want somebody that pays attention as a Captain, someone that thinks on their feet and is always ahead of the game."

Denny says a Captain needs to have great people skills, which Wally does. "He's one



Denny Cairra

of the friendliest, happy go lucky, guys I have ever met."

"I have a couple of Captains here and they are all amazing. Their whole demeanor is laid back but they show their skills every day. They have qualities that you don't find in a lot of people."

Denny is quick to point out, however, that his crew works seamlessly together. There is no friction amongst his ranks and he would be happy to have this exact same crew on any job.

"Every weekend we have a mass carpool. We are all involved with each other. Sometimes when you go on location all the Drivers will sit at their own tables, but that doesn't happen here. They treat us with respect."

"We, as Members, are one big family and the crew that I have is the reason I get these nice jobs. I am as good as I can be, but I am only as good as the worst guy I have and they are all doing a great job."

As a town, Denny says Atlanta is a nice place to work. It has a lot of great restaurants and a lot of great looks to it. He says the people are very nice. He adds, "obviously we all want to be home, but it's not that bad."

That being said, Atlanta isn't all wine and roses.

"The weather is a big, big, factor. I'm not going to lie to you, it is very challenging. We ended up making a lot more company moves going to cover sets because the weather is so unpredictable."

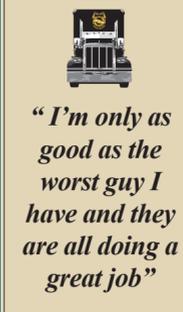
Denny adds, "the traffic here is horrible, it's like the 405 every day, all day long."

The reason "Mockingjay" is shooting in Georgia is the state's 30% tax rebate that applies to both above and below the line.

"One thing they did here that was very smart, is that they left the rebate open ended. It means if I am the Line Producer, and I want to bring 15 guys from Los Angeles for transportation, every one of us is rebate-able."

It is a lucrative incentive, financially, but that's not to say it is without its trade offs.

"We have so many people on this movie that are from Los Angeles and on per diem and housing -- 350 construction guys, 25-30 effects guys, 15 transportation guys, 15-20 in set dressing, wardrobe probably has up to 10 -- there are just so many people here because they don't have the infrastructure





# CHOMPING AT THE BIT

## Animal Wranglers, Handlers and Trainers face the struggle of their lifetime.

By Matthew Klekner

On April 12th 1930, a man with a love of horses, Ralph Clare, helped found the charter of Local 399. Clare was a Horse Wrangler, an extra, a stunt man and a Driver. He often met cowboys and silent film crews making westerns in the very same Griffith Park trails that Local 399 Animal Wrangler Scott Perez still navigates.

Right in the heart of Los Angeles, you can still get a piece of the old west at Perez's "Rocking P Outfitters" in Burbank and "Circle K Horse Rentals" in Glendale, both of which were once studio barns. Perez is a first generation Teamster, but his family has owned horses and given trail rides throughout Griffith Park for generations.

"That's the way it was back in the 60's, most of the barns rented to the general public for an hour or two on the weekends and during the week, the horses could work for the studios," said Perez.

Rockin' P is situated next to the Los Angeles Equestrian Center, just a stone's throw from Disney Studios in Burbank and just a few minutes away from both Warner Brothers and Universal Studios.

**"This is Hollywood right here. This is where movies originally started and I want to keep it going here," said Perez.**

As the Western gained notoriety in 1939, Local 399 began organizing more Wranglers and Barn Workers. It was a great time for Wranglers; all the Members were working and the craft swelled to meet demand. Local 399 boasted over 500 Animal Wranglers in the 60's and soon organized the highly specialized craft of Animal Handlers and Animal Trainers.

The slow and steady decline of the Western began in the 1970's. As America's appetite for the western diminished, Local 399 saw a lot of Wranglers shift to Drivers to keep working. Over the last decade Local 399 has seen well over a 50% drop in the number of Animal Wranglers. "We have a total of 32 Wranglers today and not all of them are active. We have 125 Animal Trainers but many of them are also on withdrawal, because they are not working," said Local 399 Business Agent Lindsay Dougherty.

Perez started his movie career when he was 19 and went to work on "Dr. Quinn Medicine Woman". Over the years, Perez has worked for 399 Members Mike Boyle, Rusty Hendrickson and others. Perez added, "Everybody has something to learn from different people," but especially he says, from "the old time guys."

"The Wranglers and Trainers we have in our Union are the best. They are very knowledgeable, especially the ones with seniority, guys like Monty Stuart that can drive anything that you can hook to a wagon."

"There are a few guys out there that still know how to turn over and chase a wagon. It's just not being done as much anymore and over time, the knowledge is phased out." He continued, "We really need to find a way to hand down all the vast knowledge they bring to the table." As Business Agent Lindsay Dougherty noted, "There really isn't a younger generation of them. Scott's one of the youngest Wranglers in the craft."

Perez is especially proud of working with Trainer Rusty Hendrickson on "Django Unchained". They shot a sequence together for the movie, right here in Simi Valley.

"I had about 30 head of horse working, with quite a few stunt riders and the sequence turned out really well. We didn't hurt anybody or any horses. Even though we felled 14 different horses in an explosion sequence, we did it flawlessly and in a single take. It's something that has never been done before and I was very glad to be a part of that."

We caught up with Scott after a production meeting for FX's TV series The

Bridge, now in its second season. Scott is the Animal Coordinator on the series. He provides all the farm livestock and horses for the show. He will "farm out" other jobs as needed to those who specialize in that particular field. For instance, insects and reptiles might come from either 'Brocketts' (Brocketts Film Fauna Inc.) or 'Jules' (Jules Sylvester's Reptile Rentals).

FX's The Bridge is set in El Paso, Texas, and Juarez, Mexico, but it shoots in Santa Clarita and throughout Los Angeles County. Since 2009 Santa Clarita has funded a Film Incentive Program (FIP) for locally based and recurring productions. The FIP program subsidizes permit fees and reduces the costs of hiring safety personnel. Due to this program, Santa Clarita has some of the lowest permit fees in the 30-mile zone.

Perez said runaway production affects his craft as it does the others. What big Westerns are left are all going elsewhere, following tax incentives to places like Louisiana, New Mexico, Atlanta and even Calgary, Canada.

He thinks the push for better incentives in California will help keep more work here in town. "I believe that we can supply or handle any horse job that is going elsewhere and we would do twice as good a job too."

Scott has traveled all over the United States for work, but notes often the quality of animals are not the same and working with them can be challenging at times. Perez said it would be easier for the production to stay here and use the local, well trained, livestock. Trainers in Local 399 have spent years working with their animals and teaching them what is needed to perform in front of the camera and how to react to scripted environments. Not every horse, or animal, is capable of working a film set. For instance, each horse reacts differently to smoke, gunfire and other distractions.

Perez said, "Trainers like Rex Pederson and Bobby Lovgren are constantly training their horses, making them smarter, better performers. The regular cast horses and driving horses and ND horses, they also need to get work in too, but those guys work all year round on those horses whether they are working on a film or not."

And doing a good job is the whole point. Production companies and Directors use live animals because they want authenticity, because they help actors perform and audiences believe that what they see on screen is real. But using real animals is coming under attack, from both VFX houses and animal rights activists, both of whom wouldn't mind seeing an end to the use of live animals in films and TV shows.

Animal rights activists will picket projects and harass filmmakers. People for the Ethical Treatment of Animals (PETA) and other groups are lobbying federal and state agencies to impose rules aimed at the complete eradication of the use of live animals on sets. Some Producers would just rather not deal with the hassle of live animals on set and the livelihood of our Members are suffering as a result.

To combat this issue, Perez wants the film and television industry to help to educate the public about what it is they do and how well they take care of their animals.

"We don't go out on a limb to help them know what we really do and they don't want to go out on a limb to learn what we really do."

This craft also faces competition from the increased use VFX for digital creatures. This lessens the demand for live animals and adds insult to injury when VFX companies "farm out" their jobs to another state or country, chasing elusive tax credits for their post-production businesses.

The new administration called a general craft meeting on April 1st, to sit down with the members of this craft and find a way forward.

Dougherty said of this craft, "they have been neglected and we need to have a meeting with them so we can understand and respond to what they are going through, because right now some Members feel alone." She continued, "We want to hear their concerns and understand where they are coming from. We are here to help them. We are not just here to protect the Drivers. We're all Teamsters here. Each Member means something and I know that's not how they all feel right now."

She mentioned, "They are a very unique craft," and "it's about time they get some 'TLC' to address their issues."

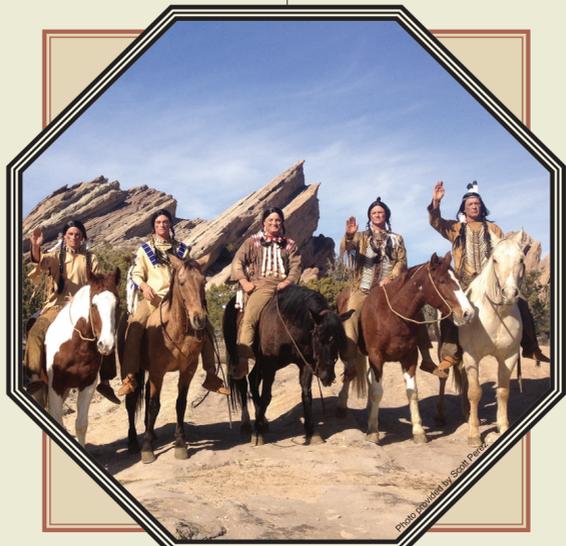


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**Directors use live animals because they want authenticity**

### SOME OF THE PROPOSALS FOUND IN AB 1839 INCLUDE:

- ★ **Lifting the budget cap on feature films eligible to apply for the program. This allows any sized film to apply to the program, however, only qualified expenditures of up to \$100 million will be eligible for the credit.**
- ★ **Allowing new 1-hour television pilots and series, regardless of where they air, to be eligible to apply for the program.**
- ★ **Extends the program for five additional years.**
- ★ **Offers a 5% increase in the tax credit for filming done outside of the Los Angeles Zone, bringing the total to 25%.**
- ★ **Offers a 25% credit for television shows relocating to California in the first year.**
- ★ **Changes the requirement that 75% of production days occur in California to 75% of principal photography days occur in California. This ensures more jobs are created here.**

CONTINUED FROM PAGE 1

# RALLYING SUPPORT

## FOR — BILL AB 1839 — MAKING CALIFORNIA'S INCENTIVE PROGRAM COMPETITIVE

On February 22 this rally brought together about 1500 Members from various California Entertainment Unions to address the biggest issue plaguing California: the loss of jobs due to runaway production.

The message was clear by all who took the stage: it's time to increase the incentives in California and bring production, and jobs, back to the state.

It's no secret that over the past 15 years, a serious and gradual decline in television and film production has taken place in California. In that time, feature film productions in Los Angeles have



declined upwards of 60%, lured away by better financial conditions offered elsewhere. These fleeing productions take jobs, tax revenue and necessary spending away from California's economy.

In 2012, there was only one big budget feature shot entirely in California. This year's upcoming pilot season saw a huge drop in comedy and drama production, falling to second place in number of total productions to New York for the first time.

"We are not going to standby and let other states poach our jobs and that's exactly what they are doing," Dayan continued at the Jobs Rally event.

"Back in 1999 my predecessor, Leo Reed, circled the capital of Sacramento with 200 trucks. Our Teamster's truck is outside and we are willing to do it again if we have to!"

California, the heart of the entertainment industry for nearly 100 years, is in dire need of immediate action to combat the downward spiral in television and film productions. That immediate action comes in the form of Bill AB 1839.

Bill AB 1839, introduced on February 19th by Assembly Members Mike Gatto and Raul Bocanegra, has been welcomed with open arms by the California Film & Television Production Alliance.

This alliance is a coalition of Unions and Guilds including the Association of Talent Agents, the California Teamsters Public Affairs Council, the Directors Guild of America (DGA), the International Alliance of Theatrical Stage Employees (IATSE), the International Brotherhood of Teamsters, Laborers' International Union of North America, the

Motion Picture Association of America, Inc. (MPAA), the Producers Guild of America (PGA), SAG-AFTRA and others.

AB 1839 would expand and improve the California Film and Television Job Retention Promotion Act. Since the creation of the incentive program back in 2009, as many as 51,000 well paying jobs were saved, or created and roughly \$4.5 billion was generated in economic activity for California.

Assembly Member and bill co-creator Raul Bocanegra said, "This expanded and improved program will go a long way towards making California more competitive with other state's programs. Right now we're getting our lunch handed to us by these other states. We simply can't sit by and watch this \$17 billion a year sector of our economy continue to leave California."

In another rally for AB 1839, organized by vendors, small businesses in the industry, Chef Robert, and ISS Props, roughly 500 entertainment industry groups, politicians and community members gathered on March 16th to further show support for the improved legislation. Bocanegra again addressed the Members in attendance and called them to action by proclaiming, "This will not be an easy lift. We're going to have to tell our stories."

Members are encouraged to share their personal stories of how runaway production affects them and their families. This humanizing element plays a huge part in fighting for this bill to pass, by giving voices and faces to the issue.

When asked what the Members can do to help stop runaway productions and further support this bill, Business Agent Ed Duffy replied, "Every Union Member and all of their family and friends throughout the state, must be educated on the dire situation of our jobs in the film industry and help support the cause."

"The preservation of our heritage falls into the hands of the various Unions, Guilds, and vendors. It's essential for all of the Membership to put pressure on local Legislators and for the administration to take the necessary steps -- writing letters, emails and making phone calls -- to bring the enter-



Claudio Farias

tainment industry back to thrive here in California, where it belongs."

To sign the petition urging state lawmakers to help California stay competitive, please visit [www.filmworksca.com/petition](http://www.filmworksca.com/petition).

If you would like to learn more ways to get involved, go to [ht399.org](http://ht399.org) and register your email, also visit [www.backtoca.com](http://www.backtoca.com). If you have a personal story to share in regards to the effects of runaway production please email [eduffy@ht399.org](mailto:eduffy@ht399.org).



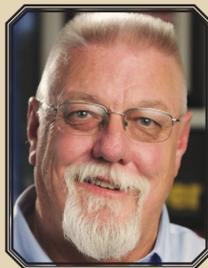
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Claudio Farias

# MEET THE LOCAL 399 BUSINESS AGENTS

WE'RE HERE TO REPRESENT AND SERVE OUR MEMBERS

## BUSINESS AGENT: WES PONSFORD, Executive Board: President



**REPRESENTING:** Warner Brothers (including the WB Couriers), Universal Studios (including the Tour Drivers, Mechanics and City Walk Engineers), Hertz Entertainment and Cinelease Drivers.

**WES PONSFORD** became a Member of Local 399 on April 29th, 1991. He has worked on commercial shoots, television shows and features. He has driven a wide range of equipment, from tractor-trailers, to forklifts and everything in between.

Prior to working full time in the motion picture industry, Wes worked for Greyhound Lines as a Driver and spent 18 years as an elected Union officer. As a member of the Executive Board, he worked full time as a Business Agent, covering the Southwestern U.S. Wes was also Financial Secretary Treasurer of the National Local of the Amalgamated Transit Union, which represents Greyhound Drivers and Mechanics in the U.S.

**VISION FOR LOCAL 399:** "I would like to see Local 399 become a cohesive unit of Members, where everyone is looking out for each other and protecting our contracts. I hope for more involvement with every Member through training, education and solidarity."

## BUSINESS AGENT: ED DUFFY, Executive Board: Vice President



**REPRESENTING:** Location Professionals, Casting Directors and Government Affairs

**ED DUFFY** is Local 399's Business Agent for Casting Directors and Location Managers. He is an Executive Board Member and Chair of Operations of FilmLA and a member of the L.A. City & County Film Task Force. He is also the representative for Local 399 at the State Film Incentive Alliance of Unions, Studios, and Vendors.

Ed graduated from UCLA with degrees in Motion Picture/Television and Political Science. He started his career working for Chuck Fries Productions and EMI Television, before becoming a Location Manager. As a Location Manager for 28 years he worked on shows like "Dynasty", "Moonlighting", "Melrose Place", "Buffy the Vampire Slayer" and "The O.C."

**VISION FOR LOCAL 399:** "My vision for Local 399 is that we are successful in bringing much needed, good paying, jobs back to California and to continue to have a strong health and pension plan for all our Members and their families."

## ORGANIZER: MANNY DEMELLO



**MANNY DEMELLO** has been a Member for over 20 years. Under Jim Thornsberry, he spent much of his career as a Transportation Captain and Picture Car Coordinator on big budget movies and television shows. Manny spent two years as a Commercial Gang Boss for Stieffel & Co. and went on to work as a Picture Car Coordinator on two high profile television shows for Rod Bearden, "The Terminator" and "Law and Order": Los Angeles.

**VISION FOR LOCAL 399:** "I've been very blessed in this industry to have worked for three great supervisors,

Jim Thornsberry, Rod Bearden and Steve Dayan. My greatest concern for Local 399 is the work leaving Los Angeles and I am excited to play a role in protecting our work."

## BUSINESS AGENT: LINDSAY DOUGHERTY



**REPRESENTING:** ABC TV Drivers Disney, ABC, Paramount Pictures, Wranglers, Animal Trainers, and HBO

**LINDSAY DOUGHERTY** is a second generation Teamster from Detroit, Michigan. Her father and mentor, Patrick Dougherty, is a 37-year Teamster who raised Lindsay with strong Union values. Throughout her childhood, Lindsay learned that the Union is not just a job or a movement; it's a daily commitment to improving the lives of all hard working,

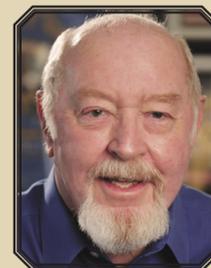
middle class, people.

She began working in transportation on major feature films in 2004. After graduating with a Bachelor of Arts in 2006, Lindsay moved to Los Angeles to continue to work on major motion pictures and in 2008 she joined Teamsters Local 399. During her career as a Transportation Dispatcher, Lindsay traveled to major cities throughout the country, working on major feature films. She has extensive experience in Federal DOT regulations and transportation logistics. She has fostered relationships with our Members and other Teamster Locals across the nation.

It is with great sense of commitment that Lindsay continues to be a dedicated Member of the Teamsters organization and an advocate of the labor movement. She strives to make Local 399 the great film Local that we all know and respect.

**VISION FOR LOCAL 399:** "We need to maintain our excitement for believing in this Union and never compromise our Collective Bargaining Agreement. We have been, and will continue to be, the most professional film entertainment Teamster Local in the country and we need to maintain the fight for our jobs here in Hollywood."

## BUSINESS AGENT: JACK FISHER



**REPRESENTING:** 24/7 Delivers (KQ Couriers), Classic Couriers, Consolidated Scenic Services, FTS Couriers, Green Co., Green Set, House of Props, Jackson Shrub, Mole Richardson, Omega Cinema Props, Paskal Lighting, Prop Services West, Reel Greens, Scenic Expressions, Take One Motion Picture Plant Rentals, Triscenic, Western Studio Services

**JACK FISHER** served as an Executive Board Member and the Chief Shop Steward at Paramount for over 13 years.

He became a Member of Local 399 in 1995. He was also a Member of the Machinists Union while working in the aerospace industry. Jack grew up in a Union household and has been a Member of a Union for over 45 years. He is a veteran of the Vietnam War, serving as a Flight Engineer in the United States Navy.

Jack is respected and admired by our rank and file Members because he has always put our Membership first. He trained under Mel Cavett and Randy Peterson, both of whom prepared him to be a Business Agent. He is committed to being responsive and available to our Members.

**VISION FOR LOCAL 399:** "We need to work together to help each other and all our 399 Members. I have been put in a place where I can be the first in line to help you and that's exactly what I plan to do. We must get our work back now!"

## BUSINESS AGENT: CHRIS SELL



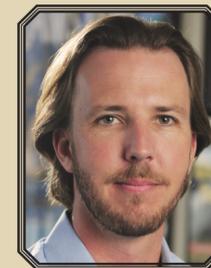
**REPRESENTING:** CBS Studio Center, CBS Television Drivers, Fox, Sony, Sony Couriers, Raleigh Studios, Manhattan Beach Studios

**CHRIS SELL** has been a Member of Local 399 for over 16 years and was a Group 1 Dispatcher for Paramount Pictures. Chris started his career with the day-to-day duties of the office. After 8 years Chris was given the role of Planner and the responsibilities of managing the office. He is well versed in contracts, risk management and CSATF (Contract Services Administration Trust Fund) issues.

Chris is in charge of the Education Committee and he believes this job will help our Members better understand the issues and concerns affecting them on set.

**VISION FOR LOCAL 399:** "My hope for Local 399 is that we can prosper into the 21st Century with plenty of work. The only way we can do this is to stay competitive on incentive programs in California. As 399 Members, we need to work hard, educate ourselves and communicate with each other. We need to prove to producers that we are the strongest Local in Hollywood and convince them that work needs to stay here at home."

## BUSINESS AGENT: JOSH STACHELI



**REPRESENTING:** Commercials/Organizing, Music Videos, Deluxe Laboratories, Technicolor (Consolidated Films), Animal Trainers / Wranglers (Alternate)

**JOSHUA STACHELI** joined Local 399 in 1996 and has worked in Television and Commercial Production for almost two decades. Before joining Local 399 as a Business Agent, Joshua worked as a Transportation Coordinator for 20th Century Fox Television. He spent 6 years as a Commercial Gang Boss and Driver. He has also worked as Captain, Co-Captain and DOT

Compliance Specialist.

**VISION FOR LOCAL 399:** "I'm excited to be part of the team working hard for the Members at Teamsters Local 399. I see this as a great time to raise the level of communication and service that our Members expect and deserve."

TEAMSTERS  
LOCAL 399  
BUSINESS  
AGENTS

# Q&A WITH STEVE DAYAN

SECRETARY TREASURER



Have a question you want answered by Steve Dayan? Email your question to [amy@ht399.org](mailto:amy@ht399.org) and you might just see it in next quarter's Newsreel.

**Q** What is the biggest challenge currently facing Local 399?

**A** Creating more work for our Members. The best way to achieve this is to expand the tax incentives in California. Unfortunately, incentives are what the producers look at first and foremost above any other consideration. If we are to remain competitive with the other states, we must expand and extend our incentive program.

**Q** What are you most excited about in the coming months for the Local?

**A** We are in the process of setting up the committees we discussed during the campaign. We want to get our Membership involved in the Union. Without our Member's participation, we will not succeed. We're also revamping the Callboard computer system, our website, and the manner in which we communicate with our Members to ensure transparency and openness.

**Q** What sort of committees can we expect to form in the coming months?

**A** Driver Steering Committee, Education Committee, Animal Handler/Trainer & Wrangler Committee, Human Rights Committee, Commercial Driver Committee, Transportation Coordinator's and Universal Tour Committees and any others as the need arises.

**Q** What are the biggest areas where you see room for improvement?

**A** The push for incentives, better communication, contract enforcement and spending time with our Members on set, to better understand their concerns.

**Q** What was the biggest accomplishment in this first quarter for Local 399?

**A** Getting our Business Agents up and running and successfully negotiating contracts and handling grievances without missing a beat.

**Q** What is Local 399 doing to combat runaway production? How can the Membership get involved?

**A** As Chairman of the Board of the California Film Commission, I'm using my position to advocate to our elected officials how important the expansion of our program is to Hollywood. We are using our Lobbyist, Barry Broad, in Sacramento to meet with our elected officials. We are working with the other Guilds, Unions and Studios to make sure our message is heard in Sacramento. Ed Duffy and I will also be travelling to the Capitol to make our state leaders know how important this issue is to our Membership.

**Q** How do you feel about the tragic loss of Sarah Jones? What lessons do you feel can be learned from this horrific accident and how can we assure this never happen again?

**A** It was really devastating. We've had Members who have been hurt on set but, thankfully, never killed. We must hold producers accountable for ensuring they provide a safe working environment for our workers. Our Members also need to speak out when they feel they are being put in danger.

# SPOTLIGHT

## Insert Car Driver Jack Carpenter is Driving Hollywood ★ ★ ★

Local 399 Members have been driving Hollywood since the early 1930's, ensuring numerous productions and timeless classics have come to fruition. It's not everyday 399 Members are recognized for their dedicated work on countless films, television shows and commercials. Newsreel caught up with Jack Carpenter, an Insert Car Driver for almost 39 years. Jack was the recent recipient of the highest award ever given to his craft, the Society of Camera Operators (SOC) Mobile



Camera Platform Operator Lifetime Achievement Award. This award originated in 1981 and celebrates the underrepresented heroes of film production. It is given to a person who has dedicated their life to the mastery of their craft and left an undeniable mark in the process. Jack is a humble man with a great sense of humor. His unwavering dedication to his craft and to the lives entrusted to his care is a remarkable testament to his character.

**Thanks for taking the time to chat with us. Let's begin with the basics. In your own words, what exactly is an Insert Car Driver?**

Well, as long as film has been around there's always been somebody running shots and making the cameras move. In the old days, with the Westerns, it was chasing horses or wagons and now in more contemporary times it's about making the camera go where the cars or motorcycles go -- creating an environment where the production company can shoot the actors in a situation where they would normally not have enough space to place cameras.

**Now, your father was an insert car driver as well correct?**

He was a 399 Teamster and passed away in November of 1992.

**Did you ever think you would follow in his footsteps?**

To be honest, it wasn't really my plan. I came out of the Marine Corps at the end of Vietnam and I was going to college, studying Mathematics and Engineering, trying to decide where I wanted to go and what I wanted to do.

I got offered a part time job driving once in a while for the very respected Camera Car Driver, Pat Hustis. On my first job it was a pretty simple process, Pat Hustis hit me in the chest with the keys and said, "don't hurt anybody," then turned and walked away.

**How did you go about training for this craft? Was it a dangerous process?**

Technology is so drastically different these days compared to when I started. In those days we had a battery pack and something of a generator we seldom used. There wasn't a lot of



the equipment more effective is a win-win situation.

Pat Hustis had a policy when he built equipment; everything was to be built about 400% over what it needed to be strength wise. In those days it wasn't so much about the litigation, it was more about an equipment builder's ethic. These days there are a lot more rules and regulations, however, the same rules apply; to build the equipment to withstand way more than it would ever actually see. We are, and have always been, very dedicated to ensuring the weak link will never be the technology or equipment.

**How dangerous would you say Insert Car Driving is? Have you sustained any serious injuries?**

Well, the risk of me getting injured is relative to the equipment I am using. I am definitely exposed to elements and the potential for personal harm. I did get my neck broken on "Terminator 2" many years ago. I was running an ATV tow on a motorcycle and we needed a shot of the back tire being struck by the front bumper of the semi-truck in the riverbed. Because traction was bad and visibility was bad -- it went wrong and I got wrecked pretty hard.

The way my brain worked back then was if they knew I was hurt they would think I made a mistake, and I didn't want that, so I just worked for the rest of the day. Not exactly a vision of perfect mental health [Laughs]. It wasn't the smartest move but it was what I did. I was a lot younger and tougher back then.

Overall it's a very physical profession. We're on it. We're under it. We're back on top of it with heavy lifting. It's a tough work environment and it has been hard on the body over the course of 38 years.

technical knowledge necessary for lighting, or electrical distribution at the time. Vehicles were also generally a lot smaller and lighter than they are now, because it didn't have the kind of technology built into them like they do today. Nowadays, our cars are built with big generators, communication systems, bug crane arms, etc.

As far as dangerous, I was mentored by Pat Hustis and safety was his number one priority, as is mine. I had to learn how to implement that idea through working on the job and by training with people more skilled than I was.

**I saw you opened up your own business in 1981 called "Carpenter Camera Cars." What is your motivation behind the vehicles you build?**

Well the bottom line is; the reason to own and build equipment is to have a job driving it. I build my vehicles as a guy who operates them on the front lines. I build into them what I think I will need and what will make my job easier, and the environment safer for my crew. Making



**So you have been in the business for 38 years?**

I just started my 39th actually. Started working in 1976

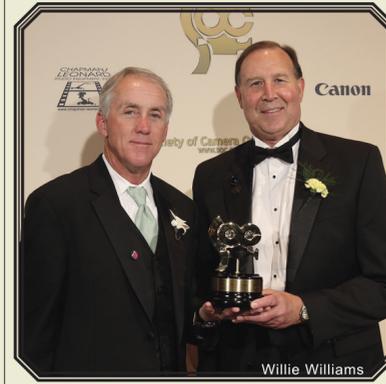
**You have an impressive list of productions you've worked on. It includes names like, "To Live And Die In L.A.", "Terminator 2", "True Lies", "Die Hard With A Vengeance", "Enemy of the State", "Gone In 60 Seconds", "The Matrix Reloaded", to name but a very few...**

I'll tell you a funny story first about the films I have worked on. When I sat down to make a reel of my work, to be played at the SOC Awards Ceremony, I first made a list of about 25-30 movies that I played a significant role in. Movies like "Gone in 60 Seconds" and "Terminator 2", where there is footage that directly shows my contributions. Upon compiling the list, I went to my 600 DVD Library, all catalogued and alphabetized, and out of the 30 movies I listed, I only owned three of them. There was a time when I was a kid where I would have wanted to have the reputation and all the DVD's would have been framed and spotlighted on my wall. [Laughs] Now I don't even own them all.

**Do you have a favorite film for professional reasons?**

Well there were two movies that I played a bigger role in than the typical movies I worked on. Those movies were "True Lies" and "Terminator 2". I did an awful lot of work on both of those and was on them for many months, which is rather unusual especially in today's motion picture economy.

They don't take us on the road anymore like they use to. Back then you were on a movie for weeks at a time. If I drove the camera cars 3 days a week, I'd either drive another vehicle or do stunt work a couple of other days. They would typically keep us for the entire production of the film. It's not like that anymore. Financial pressures of production have resulted in much shorter trips. I use to spend 6-9 months of a year on the road. Nowadays, I am almost never on a road, unless it's for something really special.



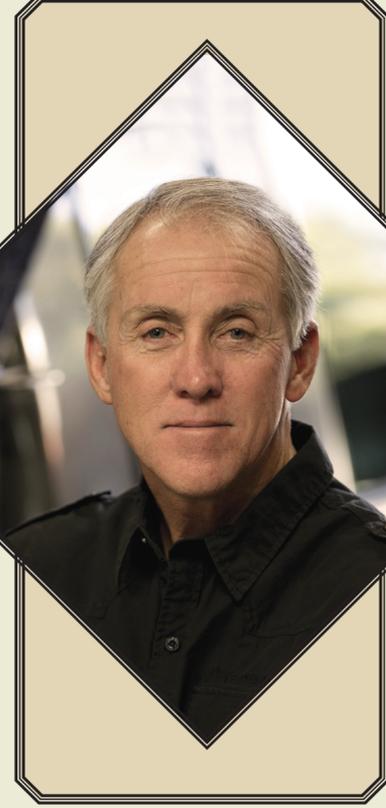
S.O.C. Award Ceremony

**Have you had any recent special cases that have taken you on the road?**

One recent film that took me out to Atlanta, Georgia, was the movie "Identity Thief". They needed to tow a van with two of their main characters in it, played by Robert Patrick and Melissa McCarthy.

The story line went: Jason Baitman hits Robert Patrick on the back of the vehicle and turns him sideways, trying to stop him and they slide sideways three times on the freeway before they rollover.

My equipment was trailed to Atlanta and they flew me in. I'm probably the only guy in the world that does things like sliding a car around in tow with actors in it. I had worked with Robert Patrick before, seeing how he played the T1000 in "Terminator 2". Due to our long history together, he expressed great faith in my abilities. He even eased Melissa's concerns and told her, "This



erating the camera car, or controlling the platform they are on.

The fact that they singled me out for recognition, I don't think there is another group in our industry that could have given me an award that would mean more to me. Making sure those guys go home safe, to their families every night, has been my number one priority for 38 years. We can always get a new camera for a 25 cent phone call, but it is impossible to replace a guy who has a family at home.

**How do you see this award affecting your career moving forward? Has it opened up any other doors?**

I think this award has helped new people in the industry understand; What an Insert Car Driver does, the dangers involved, and the professionalism that is required in this job. As far as my career, I'd like to think the phone might ring a bit more but I don't know if it will have that effect. Most jobs I do are a special requests. There are very few cold calls from companies. When I go out on a job now, most of the camera people know about the award, which is interesting. Now, on set, people come to me and do things like ask permission to come aboard, or ask my opinion about how to accomplish a shot. That didn't necessary exist before. I just find it funny now. I am sure that memories of the award will fade quickly over time and I'll go back to putting my pants on one leg at a time like everybody else, but it's a lot of fun right now.

**Well Jack, any concluding words? Words of wisdom to the Membership?**

I think that our professional ethic as Drivers in the motion picture business is clearly evident when I come out on the job. I just think that within my category, my particular skills are a different set than most Teamsters. However, my professional work ethic is the same as those guys out there who drive everything else. I'm just a little closer to the camera.

I am actually greatly humbled by getting this award. When I work, I come out and I work hard and do what I'm suppose to do. I

guy is the best in the world, he won't hurt us. Let's just do our jobs." Melissa, being the pro she is said, "Okay. If you say so." And then we shot the scene.

**Tell us about the SOC Mobile Camera Platform Operator Lifetime Achievement Award you recently received. This is a huge achievement!**

The people that gave me this award are the people that have been riding with me for 39 years. Of all the prior winners from this category there has never been a Teamster, or a Camera Car Driver, that has won.

I have no idea if any others were ever nominated. The previous winners were guys that were genius riggers, grips, helicopter pilots and jet pilots with cameras mounted on vehicles -- all the specialty stuff. I'm following in some very deep footprints in getting this award.

**How does it feel to have your hard work recognized and career so valued?**

I was totally shocked. I have a core of people who know and trust me and I have developed a good reputation with them. To have your co-workers, like the Camera Operators, single me out with this kind of award, was an enormous surprise to me.

The number one value that I learned from Pat Hustis, and from my father, was that safety absolutely comes first. The Camera Operators are most at risk in a camera car, because they operate in a two dimensional world. When those guys go in their office they shut out everything else. They rely on the people who are pushing the dolly, or op-



S.O.C. Award Ceremony

don't make a lot of noise. I enjoy my job and I enjoy being respected by the people I take care of. I don't really have the size of ego that goes with something like this and I kind of like it that way.

I'm excited to get the word out that Teamsters are making movies too. We Teamsters all work very hard for a living and people need to recognize that.



**FILM & TV TAX CREDIT BILL**  
continued from page 3

are more pressing needs for state funds like rehiring teachers. As of yet the now-officially running for reelection Gov. Brown has not come out in support of increasing the state's current \$100 million annual incentive.

While AB 1839 has no dollar figure attached to it yet, the bill proposes, among other measures, allowing tentpole pics



Paul Bocanegra & Mike Gatto

and network pilots to now be eligible for state tax incentives – a big change from the current program. “Bigger budgeted movies create the most jobs, they are the most stable and they are around for an awful long time,” noted Gatto today. With big incentives offered in UK, Canada and other states like Georgia, Louisiana and New York, the Golden State has suffered a huge drop in recent years in the number of tentpoles made in California. Even with an increase in overall feature production in California last year, the only 2014-released pics with budgets of more than \$100 million that were even partly made in Cali are Interstellar and Disney/Marvel’s just released Captain America: The Winter Soldier.

To counter that and other aspect of runaway productions, various committee members today talked wanting to see the incentive raised to \$430 million a year or \$500 million a year to beat New York’s \$420 million-plus program, currently the highest in the nation. “This is our industry to keep or lose,” said Assemblyman Richard Bloom (D – Santa Monica) “The Governor of New York brags about the jobs he is taking out of the state of California, he added. “And we have to say, it stops here. We’re taking a stand, we’re fighting for this industry and we’re going to do what it takes to keep the industry here. And I say that in excess of \$430 million dollars.”

That’s close to the \$400 million figure that industry heavyweights are talking about privately but any figure is premature right now say the bill’s joint authors and that’s why they left it blank. “That was done intentionally,” said Bocanegra

today about the lack of a dollar figure in his bill. “Both myself and Chairman Gatto listened to many stakeholders in this area and we believe that as the bill moves along, as we find out more information as to what our budget forecast is and certainly as we go to the fiscal committee, we’ll have that firmed up for you in very short order in the next few months.”

The Arts, Entertainment, Sports, Tourism, And Internet Media committee is chaired by Ian Calderon (D-Industry) with Republican Marie Waldron as Vice-Chair. Democrats Richard Bloom, Cheryl R. Brown, Jimmy Gomez, Marc Levine and Republican Scott Wilk serve on the committee.

**ON LOCATION**

interview with **DENNY CAIRA**  
continued from page 3

in Atlanta to support a movie like this? He adds, “There is no reason this movie couldn’t have been made in Los Angeles, outside of the tax incentives.”

“You are bringing in the lights, the scaffolding. You are bringing in everything, because they just don’t have it here.” California currently offers \$100 million dollars in tax incentives for TV and movie productions, awarded by the film commission via a lottery process for qualifying projects. But the lottery is only open to features capped at \$75 million or less. A \$400 million dollar blockbuster such as “Mockingjay”, doesn’t even get a seat at the table and when it doesn’t get a seat at the table, it goes elsewhere.

Caira hopes California can make its tax incentive program competitive. Even if the money isn’t exactly the same, it needs to be competitive enough to give producers a reason to stay at home.

“Hopefully we’ll get to the point where Producers say they don’t want to go. That they realize they’re not really saving that much money.”

Recently, the California State assembly passed bill AB 1839 with bipartisan support. Backers of this bill want to see the \$100M filming incentive quadrupled, which would certainly make California’s program competitive. The California State Senate still needs to pass the bill and then it would go to Governor Jerry Brown for final approval. Whether or not that happens, remains to be seen. But the show must go on and these blockbusters must get made. So hopefully we can bring Denny and his crew home soon.



# OMEGA CINEMA PROPS RATIFIES CONTRACT

**ANOTHER 5 YEARS!**

Negotiations have completed between Omega Cinema Props and Teamsters Local 399. The negotiation process concluded without a hitch, a sign of the professionalism exhibited by both parties. The new contract was drafted in two days and extends the traditional three-year term to five-years.

Negotiations were conducted by Local 399 Secretary Treasurer Steve Dayan, Business Agent Jack Fisher, Shop-Steward Valente Llamas, 399 Member Matthew Patrick, Omega General Manager Barry Pritchard and their attorney Howard Fabric.



*The smooth negotiation process resulted in a quickly ratified agreement.*

Over 60 Local 399 Members are represented by this contract, ranging from Drivers and Warehousemen, to support facility staff, office staff and sales staff. The almost 30-year-old relationship between Teamsters Local 399 and Omega Cinema Props has proven to be a very positive one.

Omega Studio Rentals, founded in 1968 by E. Jay Krause, originally specialized in European antiques, fine paintings, lamps, drapery, linens and accessories. Over the past 40 years, Omega has grown to possess the world’s largest selection of props in the entertainment industry, with a collection that extends over 300,000 square feet throughout four separate warehouses.

Business Agent Jack Fisher comments, “Working with Omega Cinema Props is the best. I highly respect their professionalism, work ethic and work environment. They work very hard and are still able to maintain a family like atmosphere, respecting one another and supporting each other, in all aspects of the job. Also, the consistent positive attitude and overall helpfulness exhibited by former Shop Steward Valente Llamas certainly did not go unnoticed.”



*Steve Dayan would like to thank Valente Llamas for his dedicated years of service as Steward and would also like to congratulate Matthew Patrick in his new position as Shop Steward.*



# UNIVERSAL TOURS RATIFIES NEW CONTRACT

**HIGHLIGHTS OF THE NEW CONTRACT:**

- ★ *Wage increases of 2%-3% every year of the agreement*
- ★ *1% increase to the Individual Account Plan*
- ★ *Pay meal penalties for all invaded time*
- ★ *Company pays \$1.00 towards Health Plan*
- ★ *Employees can accrue up to 10 Sick days*
- ★ *Decreased shifts between tiers & updated tier movement from semi-annually to quarterly*
- ★ *Night Premiums preserved*



*Teamsters Local 399 negotiated a contract that they feel is something to be proud of.*

On Tuesday April 8, 2014, over 100 bargaining unit Members from Universal Tours attended a meeting to get the details and ratify a new 4 year agreement. The negotiating committee consisted of; Jesse Jackson, Jim Brigham, Evan Owen, Frank Duarte, Patricia Taylor, Allan Nielsen, Barry Mihalovich, Mark Nielsen, Elizabeth Galbreath, John Evans, Jeff Robbins and David Wells. After many meetings with the committee and Members from Tours, Teamsters Local 399 negotiated a contract that they feel is something to be proud of. The members present at the meeting ratified the Contract by 80%.

There were numerous adjustments made to the scheduling and RO (request off) language. Despite the Company wanting to take scheduling away from the bargaining unit, the scheduling will continue to be done by the Dispatchers. There will no longer be a bump down of the next day’s schedule after 3:30 pm non-peak or 4:00 pm peak if a job is added or if a scheduled driver calls in sick. All Drivers may submit preferences for job assignments and call times that will be used in assigning the daily schedules. Because of the increased attendance expected

with the expansion of Universal Studios Hollywood, the Company wanted to have all of the Tour drivers available during the four peak seasons through the year.

Our Drivers will be able to submit a written RO for all of the peak seasons (except summer) during the year and they will be granted by management by seniority. The Company may cancel an RO by reverse seniority, but with a 48 hour notice.

Universal came hard after the bargaining unit to get rid of the night premiums for Drivers and Mechanics at the Tours, but the committee stood firm and the company relented.

Local 399 would like to thank our Steering Committee and our Bargaining Unit Members who participated in these negotiations. Without their hard work we would not have been as successful.



## HEY, DID 'YA KNOW?

**YOU ARE ENTITLED TO A REFUND UP TO \$1500.** towards getting a Commercial Class 'A' license. If you're on the Industry Experience Roster and classified as a Dispatcher, Mechanic or Service Person, Per the "Black Book" Agreement!

**ALSO, AS A DRIVER, YOU ARE ENTITLED TO BE REIMBURSED AND THE OUT OF POCKET EXPENSE** for the renewal of your Commercial Class 'A' license and your medical card.

## Here is what (Article 18(a)) says in the "Black Book":

*"The parties agree that CSATF shall reimburse the fees paid by each driver listed on the Industry Experience Roster to renew his or her required driver's license and medical certificate (medical certificate fee to be reimbursed no more than once per year).*

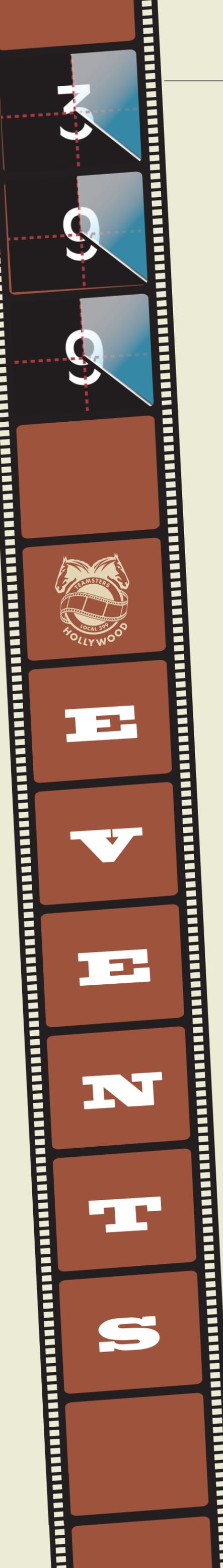
**CSATF will provide the procedure for a Driver to follow to obtain reimbursement. Requests for reimbursement must be submitted within ninety (90) days of the fee payment."**

**Check with CSATF or the Local with any questions regarding reimbursements; keep all receipts and copies of all checks.**

**Please read in your "Black Book" Paragraph 62(5) for important information regarding your grouping status.**

## OUR NEW LOGO!





## April 22nd

### LOCATIONS MEETING

Open to Location Managers, Scouts, Key Assistants and Assistants  
 Questions? Contact [eduffy@ht399.org](mailto:eduffy@ht399.org)

## April 27th

### GENERAL MEMBERSHIP MEETING

Open to ALL Members  
 WHERE: Pickwick Gardens  
 1001 Riverside Drive  
 Burbank, CA 91506

WHEN: 8AM

## April 30th

### LAST DAY TO PAY 2ND QUARTER DUES WITHOUT A LATE FEE!

To pay by check:  
 Make Checks Payable to: Teamsters Local 399  
 MAIL TO: P.O. Box 6017  
 North Hollywood, CA 91603  
 To Pay by phone:  
 Call 818-985-7374

## May 4th

### SAFETY RIGHTS OF WORKERS / YOUR RIGHTS UNDER OSHA SEMINAR

WHERE: IATSE Local 80 Stage  
 2520 W. Olive Ave  
 Burbank, CA 91505

WHEN: 1:30PM

Open to ALL members  
 Questions? Contact [eduffy@ht399.org](mailto:eduffy@ht399.org)

## May 14th

### INTRASTATE LOG CLASS

Open to ALL members  
 WHERE: Pickwick Gardens  
 1001 Riverside Dr.  
 Burbank, CA - 91506

WHEN: 7:00PM

CHP will be hosting the instructional portion of the evening.  
 All Major Studios & MPCS will be represented.  
 Questions? Contact [cshell@ht399.org](mailto:cshell@ht399.org)

## JULY 27th

### GENERAL MEMBERSHIP MEETING

Open to ALL members  
 WHERE: Pickwick Gardens  
 1001 Riverside Drive  
 Burbank, CA 91506

WHEN: 8AM

## COMING SOON

- Basic Black Book Contract Class
- Interstate Log Class
- Shop Steward Class

# ANNOUNCEMENTS

- ★ **Want to be involved in developing curriculum** and new classes for Members? There are still spots available on the Education Committee. Please email [cshell@ht399.org](mailto:cshell@ht399.org) if interested.
- ★ **Please keep in mind that it is your responsibility** as a Teamster to report non-Union productions. Per section 32(n) of the Teamster 399 Bylaws, "A member having knowledge of a non Union production or a proposed non Union production shall immediately report the same to the Local Union business office." Working non-Union without any benefits not only undermines your future, but also that of your fellow Teamster Sisters and Brothers. You can call the Callboard anonymously, email a call sheet or call your favorite Business Agent. We will make every effort to get the project signed, so that you can receive the benefits that you deserve.
- ★ **Make sure you are up to date with your safety classes** to prevent suspension from the roster. You can check your status online at [csatf.org](http://csatf.org) and click on the General Access link or call Contract Services 818-565-0550. This is VERY important. Being suspended for an extended period of time will affect your grouping.
- ★ **2nd Quarter Member dues are due no later than April 30th** to prevent any additional late fees. Questions? Call 818-985-7374
- ★ **If you see animals on set** please notify the callboard immediately and let them know who is working.

# RETIREES

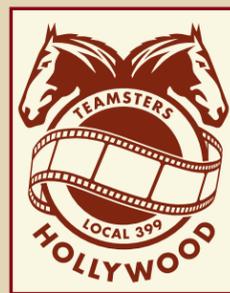
Local 399 would like to take a moment to recognize the hard work put forth by the members listed below. Our most recent retirees have devoted years of service to this Local and we cannot thank them enough for their dedication to our Teamster family. We wish them the best of luck in their next chapter and appreciate their contribution to the tradition and legacy of Teamsters Local 399:

- |                           |                        |                        |
|---------------------------|------------------------|------------------------|
| <i>Howard Bachrach</i>    | <i>Marci South</i>     | <i>Kenneth Hardman</i> |
| <i>David Black</i>        | <i>Paul Stanbrough</i> | <i>Steve Nickolai</i>  |
| <i>Howard Davidson</i>    | <i>George Bolton</i>   | <i>Thomas Perini</i>   |
| <i>James Griffiths</i>    | <i>Rory Byrne</i>      | <i>Glenn Verna</i>     |
| <i>Roger Ho</i>           | <i>David Diaz</i>      | <i>Dennis Ward</i>     |
| <i>Sal Lauria</i>         | <i>Buck Holland</i>    | <i>Rebecca Milgrom</i> |
| <i>Patrick McLaughlin</i> | <i>Jose Melendez</i>   | <i>Buster Kohlhoff</i> |
| <i>Gene Rangel Jr.</i>    | <i>Randy Musselman</i> | <i>John Cordos</i>     |
| <i>Robert Ruiz</i>        | <i>William Ramirez</i> | <i>Jerry Gusto</i>     |
| <i>Claudia Ryan</i>       | <i>Jay Thompson</i>    | <i>Gary Zimmerman</i>  |
| <i>Tim Sheehan</i>        | <i>Gail Van Dyke</i>   | <i>Michael Morris</i>  |
|                           | <i>Prestis Woods</i>   |                        |

# OBITUARIES

Local 399 extends our heartfelt condolences for those members that have passed since the beginning of 2014. To those that have lost a father, mother, sibling, spouse or friend, Local 399 mourns the loss with you. The memory of these members will resonate with the Local for years to come:

- |                       |                        |                        |
|-----------------------|------------------------|------------------------|
| <i>Dick Darling</i>   | <i>William Splawn</i>  | <i>Fred Brookfield</i> |
| <i>Robert Camelli</i> | <i>William Vanhoek</i> | <i>Patricia Lawson</i> |



### CONNECT WITH US

Never miss a dues payment, Membership gathering or important information again!

FIND US ON:

- [www.facebook.com/teamsterslocal399](http://www.facebook.com/teamsterslocal399)
- [www.twitter.com/teamlocal399](http://www.twitter.com/teamlocal399)

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