

# NEWS REEL

TEAMSTERS LOCAL 399

QUARTERLY NEWS

JULY 2014 • ISSUE N<sup>o</sup>2

TEAMSTERS  
— **UNITED** —  
LOCAL 399

TEAMSTERS  
— **MEMBERS 1<sup>ST</sup>** —  
LOCAL 399

## 6 MONTHS ★ STRONG!!

*Greetings Sisters & Brothers,*

Welcome to the second edition of our Teamster Local 399 Newsreel! It's hard for me to believe that we've already been in office for six months. So where are we today? We have successfully negotiated contracts on behalf of our Sisters and Brothers at Omega, Hertz, Universal Tours, Tri-Scenic and CBS to name a few. We have formed Committees in many areas (which you'll read more about in this Newsreel) and met with many of our Members to discuss the important issues we confront on a daily basis. We have been working with our new Motion Picture Director, Tom O'Donnell and IBT Assistant Director Ron Schwab. We have reached out to many of the Locals around the country to strengthen our relationships. I have travelled to Sacramento and San Francisco to attend rallies and lobby our elected officials to pass AB1839.

Our Business Agents are out in the field checking shows and making certain the Membership knows we are keeping an eye on the companies. Our front office is no longer closed during the lunch hour. There is a Business Agent on-call on the weekends. If a Coordinator or Captain needs to hire over the weekend, there is a Business Agent available to assist with that and any other issue a Member may have.



SF RALLY FOR AB 1839

Our website will receive a complete makeover in the coming months and soon our Call Board will begin beta testing the new Call Board system. We plan to fully implement the system in the Fall.

Here at the Local we have an open door policy, if you have an issue come down to the Hall and if I'm available you can express your concerns directly to me or any Member of the staff you'd like to speak with.

We are preparing for our major contract negotiations for next year and meeting with the IATSE and the Basic Crafts to begin discussing the Pension and Health issues that are of concern to all of us.

Does that mean we've covered every base? Absolutely not, we have much work to do in 2014 and beyond. My hope is that you are seeing a difference in the way things operate around the Local. As mentioned before our doors are always open and if you have any questions, concerns or comments please feel free to reach out ([office@ht399.org](mailto:office@ht399.org)).

*Fraternally, Steve Dayan*

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Los Angeles Times

The Hollywood Reporter



American Cinematographer

VARIETY

FILM JOURNAL INTERNATIONAL

FILMMAKER

# THE BiZ

THE MOTION PICTURE BUZZ

RELEVANT INDUSTRY ARTICLES FROM TOP ENTERTAINMENT SOURCES

## Tax Incentives Have Cleared First Hurdle!

Legislation to expand California's film and TV tax incentives has cleared its first hurdle in the State Senate; a month after the Assembly approved the bill unanimously. The Senate Governance and Finance Committee approved Assembly Bill 1839 on a 4-0 vote Wednesday — but with chair Lois Wolk abstaining after expressing reservations that there's still no dollar figure for how much in tax credits will be allocated. "This is a blank check and I don't like blank checks," she said.

Wolk said she opposed provisions in AB 1839 that provide for transferability of the credits. Assemblyman

Mike Gatto, co-author of the bill, told Wolk that those issues would be addressed soon. Gatto told the committee that the bill will persuade producers from moving projects to other states and countries, where incentives are currently more generous —

*"Legislation To Boost California TV & Movie Tax Credits Advances"*

By: Dave McNary

As Published in:

VARIETY

rental house DTC Grip, told the committee noted that the runaway phenomena has become so pervasive that two movies set in San Francisco — "Godzilla" and "Dawn of the Planet of the Apes" — had filmed a respective five days and two days in the city and shot the rest of their films in incentive-rich locales in Vancouver and Louisiana, respectively.

The vote came a day after a report was issued from the FilmL.A. organization showing that Los Angeles has lost its leadership in one-hour drama pilot

production for the first time with the 2013-14 development cycle seeing New York retain 24 drama projects — a convincing lead over the 19 drama projects retained in Los Angeles.

Among those appearing at the hearing in support of the legislation were FilmL.A. president Paul Audley, IATSE Local 80 business agent Thom Davis, Directors Guild of America exec Kathy Garmezzy and Teamsters Local 399 secretary-treasurer Steve Dayan



GATHERED IN SACRAMENTO IN SUPPORT OF AB 1839

and help preserve middle-class jobs and retain the state's production infrastructure. "When the infrastructure is gone, it's gone," he added. Los Angeles Mayor Eric Garcetti has called for an amount that is competitive with New York, which gives out about \$420 million annually.

— who's also president of the California Film Commission. "I remember when our communities lost all the good aerospace jobs," said Gatto. "Losing major employers really harms local families and our state economy. This effort is a rare example of government taking proactive

### "When the infrastructure is gone, it's gone"

The proposed expansion of the program — which currently allocates \$100 million annually — would take effect on July 1, 2016, and cover five years. The legislation would expand the program by making big-budget movies and most TV series eligible for the credit, along with credits for such post-production activities as visual effects and music scoring. The bill will next go to the Senate Appropriations committee. Zach Keyworth, a manager at San Francisco-based

steps to ensure well-paying jobs stay in our communities." Gatto told the committee that since its creation in 2009, the California Film and Television Job Retention and Promotion Act has prevented as many as 51,000 jobs from leaving the state and helped generate \$4.5 billion in economic activity.





# 26 Projects Get Tax Credits

“California Film Commission Selects 26 Projects for Tax Credits”

By: Daniel Miller

As Published in the:

Los Angeles Times

The California Film Commission has selected 26 film and television productions to receive a total of \$100 million in tax credits meant to spur the state’s showbiz economy. There were a record 497 submissions and the winners were chosen in a lottery held June 2. Among those selected was BET’s “Being Mary Jane,” which is expected to relocate its production headquarters from Atlanta to Los Angeles. The show, BET’s first original scripted drama, received an estimated \$5.2-million credit. The anticipated relocation of “Being Mary Jane” illustrates the commission’s goal of preserving -- and increasing -- in-state production. Since the program was launched in 2009, a handful of TV shows have relocated to California after being awarded tax credits.

ment industry. “California’s tax credit program has proven to be our most effective economic development tool for retaining and attracting production jobs, spending and tax revenues,” said Amy Lemisch, executive director of the California Film Commission, in a statement. The 26 projects include 13 television series, 11 films and two made-for-TV movies. Among the television shows selected were Sony Pictures Television’s “Franklin & Bash,” which airs on TNT; “Justified,” which airs on FX; and

MTV’s “Teen Wolf,” which was allocated \$11.5 million -- the most of any production. That show previously relocated from Georgia to California. Planned feature films “All Summer Long - A Beach Boys Musical” from 20th Century Fox and a “Scarface” reboot from Universal Pictures were among the movie projects selected. California offers tax credits of 20% to 25% toward qualified production expenses, which include the cost of building sets, paying for stunt equipment and crew members’ salaries. The credits may be used to offset state tax liabilities. Projects receiving the credits must begin production in the state within the next 180 days. (Returning television series are exempt from the 180-day rule.) “Being Mary Jane,” which stars Gabrielle Union as a cable news personality, is shooting its second season in Atlanta. The show has yet to be officially renewed for a third season, but Gervino said the tax credit “is a big help, clearly.” She said that shooting locally would allow the show’s Los Angeles-based writers and producers to more easily sort out issues on set while giving them “the luxury of being able to go home to their families at the end of the night. Aren’t most people excited to be able to shoot in L.A.?”

## CALIFORNIA FILM COMMISSION FILM & TV TAX CREDIT PROGRAM PROGRAM YEAR 6 APPROVED PROJECTS

	Production Title	Company	Production Type	Estimated Credit Allocation	Qualified Spend Budget *
1	All Summer Long - A Beach Boys Musical	Twentieth Century Fox	Feature Film	\$ 7,700,000	\$ 38,600,000
2	Being Mary Jane	BET Networks	TV Series (Basic Cable)	\$ 5,200,000	\$ 21,100,000
3	Casa Vita	Akutan Productions, Inc.	Indie Movie of the Week	\$ 380,000	\$ 1,500,000
4	Cavern	Premonition Productions, Inc.	Indie Feature Film	\$ 1,500,000	\$ 6,000,000
5	Deadmen	Postmortem Pictures, LLC	Indie Feature Film	\$ 1,500,000	\$ 6,200,000
6	Franklin & Bash	Sony Pictures Television	TV Series (Basic Cable)	\$ 3,600,000	\$ 18,100,000
7	Hit the Floor	Film Syndicate	TV Series (Basic Cable)	\$ 5,900,000	\$ 29,700,000
8	Is That a Gun In Your Pocket?	The Vault, Inc.	Indie Feature Film	\$ 670,000	\$ 2,600,000
9	Justified	Sony Pictures Television	TV Series (Basic Cable)	\$ 6,500,000	\$ 32,700,000
10	Legends	Pacific 2.1 Entertainment Group, Inc.	TV Series (Basic Cable)	\$ 5,800,000	\$ 29,100,000
11	Let's Stay Together	Viacom International Inc.	TV Series (Basic Cable)	\$ 1,500,000	\$ 6,300,000
12	Mainstream	American Zoetrope	Indie Feature Film	\$ 2,300,000	\$ 9,300,000
13	Major Crimes	Warner Bros. Pictures	TV Series (Basic Cable)	\$ 7,900,000	\$ 39,800,000
14	Message from the King	Ink Factory, Inc.	Indie Feature Film	\$ 1,800,000	\$ 7,500,000
15	Murder in the First	Turner North Center Productions Inc.	TV Series (Basic Cable)	\$ 5,600,000	\$ 28,100,000
16	Perception	FTP Productions, LLC	TV Series (Basic Cable)	\$ 5,900,000	\$ 29,900,000
17	Pretty Little Liars	Horizon Scripted Television Inc.	TV Series (Basic Cable)	\$ 8,400,000	\$ 42,300,000
18	Prodigal Daughter	Treptow Limited	Indie Movie of the Week	\$ 380,000	\$ 1,500,000
19	Public, The	The Public Productions LLC	Indie Feature Film	\$ 1,000,000	\$ 4,000,000
20	Rizzoli & Isles	Horizon Scripted Television Inc.	TV Series (Basic Cable)	\$ 8,900,000	\$ 44,600,000
21	Scarface	Universal City Studios LLC	Feature Film	\$ 6,600,000	\$ 33,100,000
22	Sleepwalker	Night & Day Pictures	Indie Feature Film	\$ 240,000	\$ 970,000
23	Songless	Lamprey Productions, LLC	Indie Feature Film	\$ 1,600,000	\$ 6,500,000
24	Switched at Birth	Prodcu, Inc.	TV Series (Basic Cable)	\$ 5,800,000	\$ 29,200,000
25	Teen Wolf	MTV Networks	TV Series (Basic Cable)	\$ 11,500,000	\$ 46,300,000
26	Wakefield	Mockingbird Pictures	Indie Feature Film	\$ 1,100,000	\$ 4,500,000

\* Credits are calculated based on qualified expenditures; CA benefits from additional non-qualified spending such as above-the-line wages. Note: Published 07/01/2014; all data listed are estimates and are subject to change.

We would not have been able to consider bringing the show to L.A. if we had not been chosen for the tax credit,” said Lucia Gervino, senior vice president of production for BET, a unit of Viacom’s MTV Networks. “You get a luxury from the tax incentives that allows you to put the money back on the screen.” The commission’s tax credit program was launched to help California better compete with other states, including New York and Louisiana, which offer generous production incentives. For years, an exodus of productions to those locales and elsewhere has ravaged the local entertain-

But fewer productions are doing so. Gervino said that BET has only one program that shoots in Los Angeles -- “The Real Husbands of Hollywood,” a reality TV spoof that stars Kevin Hart “To me, it is always nice to see the [production] trucks out when you are driving on your way home,” she said. “And that’s just something you don’t see anymore. It will be exciting to see our trucks on the street.”



# ★ ★ ★ ★ ★ ORGANIZING QUIXOTE

The Quixote & Movie Movers consolidation will create one of the largest production fleets in Hollywood.

Teamsters Local 399 has entered into discussions with Quixote and Movie Movers, with the intent of organizing and reaching a contract with respect to all of its employees. The Local 399 administration has also reached out to both Star Waggons and SirReel Studios & Rentals in an effort at organizing their businesses. This represents a renewed effort by the Union to organize these types of vendors and provide their workers with the quality health and pension plan, wages and working conditions our members now enjoy. Quixote Studios is a Los Angeles-based company that rents stages, vehicles and production supplies for photo shoots, movies, and TV productions. Besides production vehicles, Quixote provides grip and lighting equipment, trucks, expendables and production supplies. Here in Los Angeles they have stages in West Hollywood and Griffith Park, in addition to other production specific real estate ventures in Los Angeles. Quixote’s success is also attributed to a series of strategic mergers. In 2003, Quixote acquired one of its sub-vendors and established itself as a dominant force in grip and lighting, production supply and communication rentals. In 2009, Quixote acquired PTS Trucks and moved their fleet to Quixote’s “Fast and Easy” warehouse in Hollywood, which provides production vehicles, trucking, production supplies and a studio store under one roof. In 2010, Quixote acquired Line 204 Production Trailers and increased its production trailer fleet size by 40%.

Earlier this year, Quixote purchased 370 trailers from Sun Valley-based Movie Movers, founded in 1984 by owner Bob Bailey. This significantly expands Quixote’s custom fleet of luxury production vehicles.

The combined companies will have a staff of more than 200 full-time workers and a vehicle fleet of 150 production trucks and more than 450 trailers. The consolidation will create one of the largest production fleets in Hollywood, rivaling the industry standard, Star Waggons.

Quixote, until now, was mainly focused on the commercial sector. Merging with Movie Movers has enabled Quixote to expand into the film and TV market, not only in Los Angeles, but also nationwide.

Movie Movers has a well-established movie trailer business in the Midwestern and Southern states. It has locations on both the West and East Coasts. It can also accommodate shooting locations in Canada, the Bahamas and Mexico. Movie Movers is registered to operate in: California, Florida, Geor-

CONTINUED ON PAGE 11







# FOOD FOR THOUGHT

By Matthew Klekner

## Teamsters Local 399 represents approximately 180 Chef/Drivers

**M**any Teamster Members know how difficult it is to feed a family. When you cook a family meal, you have to have time to shop for ingredients, prepare, and cook. We can all get by with a fast, cheap meal but there's no substitute for a hot, quality, fresh meal.

Now expand the family analogy to a movie set, where there can be hundreds of mouths to feed. Many have dietary restrictions, or might just be picky eaters. The logistics of cooking for that many people is daunting.

Of all the things that happen on a movie set, sometimes the basics are overlooked, or taken for granted, like the people preparing and serving a good, hot, fresh, meal.

"During a motion picture shoot, the crew becomes a family and we do everything we can to provide the cleanest and most organized trucks for our 'family' on every production," says Robert Lamkin, also known as Chef Robért (Ro-bair), of the Chef Robért Motion Picture & Television Catering Company. Chef Robért came to the motion picture world from San Francisco and has worked hard to become one of the most innovative and in-demand Chefs in the industry.

It is not uncommon for Chef Drivers to pull 18-hour days working in less than desirable conditions, be that 100-degree weather in the summer or the dead cold of winter. Filming crews can have upwards of 350 people to feed twice, sometimes three times in a day.

"On a normal schedule, for a 5:30 a.m. breakfast, Chef Drivers have to get up at 2:00 a.m. to get to the trucks by 2:30 a.m., to be ready to go and feed a couple hundred people," Chef Robert says. "Sleep is negotiable. Uncompromising service and cuisine are not. You have to anticipate many variables. The industry doesn't care about your personal problems, or how many times you may have been moved in a single morning, all before breakfast. But constant innovation is the foundation on which our company is being built."

Chef Drivers are not just adapting to the tastes of the film crews but also to the realities of Runaway Production. Like most professionals at the top of their fields, Chef Drivers primarily work on tent-pole features now, which are no longer filmed in California. Moving equipment from state to state is not an uncommon practice that all Chef Drivers face.

California does not just lose jobs to Runaway Production, but revenue as well. Catering companies spend money on goods and services, at places like dry cleaning stores to clean uniforms and local mechanics to service vehicles. Chef Robért Catering for example spends a million dollars in any given year on food and produce alone. All of that money is lost to local California businesses when film shoots leave the state.

Due to tax incentives, many production companies are encouraged to hire local labor and catering vendors. The incentive programs offer a 30% (or more) rebate on qualified spending. This gives local vendors a 30% price advantage over Chef Drivers in California. But what productions don't initially realize is those savings come at added cost, when the food is lower quality and the service can suffer.

Producers are starting to realize quality Caterers are essential to the success of their productions. Producer Lorenzo di Bonaventura, for instance, has hired Chef Robért Catering for every movie he has produced. When a production finds itself in the middle of nowhere, the catering company is the best restaurant in town.

It can be very difficult to train a local worker to be a cook and to also co-exist on a movie set.

He adds, "It's not an easy task to go to another state and train a work force in the way that California caterers are trained. It could take years to train someone to do what we do and that is very unique to our craft." He adds, "You could train yourself out of existence if you allow it. You can have the best rebate in the country, the best incentives, but you need decades to build a workforce like the one California has."

Most Chef Drivers have multiple crews, working simultaneously, across the United States. An average project will have at least three "Chef Helpers" in addition to a "Chef's Assistant," all of whom are critical to performing the function of feeding the crew. When the scale of the project is bigger, you need more managers and Chef-managers, who are crucial in delegating authority and getting things done. The managers can then move up, and run point on their own crews.

Orlando Hurtado is one such person who has made the progression, from Helper to Chef to Partner and General Manager.

"You can always tell when you see someone with the right attitude and work ethic, and I saw that in Orlando very quickly," Chef Robért reported.

"I pulled him to my truck to work with me and in less than three years he was managing his own truck and now he helps me manage my whole company. He is as sought after as I am for projects."

Local 399 represents approximately 180 Chef/Drivers and every single Member has issues unique to their Craft. Business Agent Jack Fisher comments,

"It is an area that hadn't been addressed before this administration ran for office. They voiced their concerns and we promised we would do what we could, and we are working daily with them now. This is not a ploy, we are trying to help them with their Union issues and have success in their careers."

He continues, "Their Grouping system needs clarification and we need to reach out to our Spanish speaking Drivers to get them up to date on the rules, regulations and licensing requirements, in addition to all safety training with Contract Services."

Chef Robért and his business partner Ray Bidenost spearheaded the outreach to the Hispanic community. A majority of the caterers are Hispanic and all of them are dues paying Members.

Chef Robért: "The tone and tenor of the new administration is refreshing. When Steve organized a Caterers meeting, it certainly helped that Steve was bilingual and could speak fluent Spanish to the Membership."

He continues, "We are well on our way with our new Union reps and we like what we see. Our support and vote is being responded to. It is palpable among Caterers who have been paying dues for decades that finally someone can listen to our concerns and take appropriate action. It's very refreshing."

Jack Fisher: "The cooks are the backbone of a moving army, and these guys are the backbone of the Teamsters, especially on location."

"I think we'd be lost without them for sure. They need to be thanked by us Teamsters."



Photo: Andre Eric Martinez



Photo: Robert Whitten





# GET TO KNOW YOUR LOCAL 399 COMMITTEES

Local 399's Steering Committees exist to unite, educate and implement change throughout the Membership. The majority of these Committees are broken down by Craft however, there are several new Committees focusing on unit-



ing the Membership as a whole as well. Below you will find more information about the Committees, their Membership and their purpose. These Committees are a great opportunity to get more involved and make a difference in the 399 community.

IF YOU HAVE ANY QUESTIONS  
ABOUT JOINING A COMMITTEE  
PLEASE CONTACT:  
[office@ht399.org](mailto:office@ht399.org)

## EDUCATION COMMITTEE

Business Agent: CHRIS SELL

**MEMBERS:** TBD

**UPCOMING MEETING:** TBD

**COMMITTEE OVERVIEW:** The Education Committee allows Members to choose classes either industry or lifestyle related to enrich and educate themselves on a variety of topics. The first class taught was the Log Book Class. We are also doing a Shop Steward class in August. Other topics that we plan to discuss include, health, retirement, finances, Black Book Contract and CSATF. We are always seeking out other progressive topics in order to stay well informed in our Crafts and Union work.

**COMMITTEE GOALS:** To engage our Members and raise the professionalism of our Union through education and awareness.

## HUMAN RIGHTS COMMITTEE

Business Agent: LINDSAY DOUGHERTY

**MEMBERS:** Rock Choquette, Chip Henderson, Danny Keyes, Julie Sanders, Vanessa Latray, Carrie Marrow, Carlos Williams, Stephen Faust, Cesar Menendez, and Demetria Dickerson.

**UPCOMING MEETING:** We will be meeting once a month. The first meeting was held on June 22, 2014

**COMMITTEE OVERVIEW/GOALS:** The Human Rights Committee will actively work to promote diversity and bring together all Members of Local 399. We must fight against discrimination that weakens us and unite our great Union. The Committee will seek to enhance communication, promote events that bring us together and strengthen our voice.

## DRIVER STEERING COMMITTEE

Business Agents: WES PONSFORD  
& JACK FISHER

**MEMBERS:** Tony Ardolino, Mike Belpedio, Mike Broomer, Bruce Callahan, Mike Chisholm, Rob Franck, Ray Holmgren Jr., Jon A. Hopton, Anna Mulhern, Terry Owens, Ron Pope, Mike Porter, Adam Praw, Armando Santana, Pete Sebring, Anthony Shields, Martin Tajra, Rob Wood.



**UPCOMING MEETING:** The Committee is meeting every two months. The next meeting is in the beginning of August.

**COMMITTEE OVERVIEW:** The Committee is focused on identifying issues that Drivers encounter on a day-to-day basis. We aim to discuss the issues and seek out solutions our Members.

**COMMITTEE GOALS:** We are seeking to send all identified Coordinator related issues to their Committee for further review and input. In the future will also be discussing the problems with New Media projects and how 399 will handle them.

## ANIMAL TRAINER / WRANGLER COMMITTEE

Business Agent: LINDSAY DOUGHERTY

**MEMBERS:** Steve Berens, Cody Smith, Eric Weld, Marissa Schwierjohn, Karin McElhatton, Scott Davis, Scott Perez, Benay Karp, Nick Toth, Benny Manning, and Doree Sitterly



**UPCOMING MEETING:** The Committee meets once a month. The third meeting was held on June 25, 2014.

**COMMITTEE OVERVIEW:** The Animal Trainer and Animal Wrangler Committee is comprised of individuals who are dedicated to preserving and supporting their unique and historic Craft within the Motion Picture Industry.

**COMMITTEE GOALS:** The main goal of the Committee is to help negotiate better contracts for the Wrangler and Trainer Members of this Local. The Committee is also dedicated to make working conditions better for these individuals that are often overlooked.

## COMMERCIAL AND MUSIC VIDEO COMMITTEE

Business Agent: JOSHUA STAHELI

**MEMBERS:** John Cucura, Gene Alford, Arty Fuentes, Damian Baker, Junior Bortoli, Mike Armstrong, Shane Mathews, Luis Sandoval

**UPCOMING MEETING:** We have had quarterly meetings but we will be meeting monthly/biweekly until negotiations in September.

**COMMITTEE OVERVIEW:** The Committee is made up of Gang Bosses, Drivers, and Hyphenate Drivers. We have been meeting to address the issues specific to the Teamsters working in the Commercial Industry.

**COMMITTEE GOALS:** Set priorities for the contract negotiations in September.

## NEW MEDIA LOW BUDGET COMMITTEE

Business Agent: MANNY DEMELLO

**MEMBERS:** Rod Bearden, Guy Merrick, Mark Webb, Mike Fenster, Al Burton, Robert Gaskell

**UPCOMING MEETING:** First meeting is yet to take place.

**COMMITTEE OVERVIEW:** We are coming together to find ways to organize New Media projects, extremely low budget productions, and reality television

**COMMITTEE GOALS:** To create more jobs for our Members through organizing.

## LOCATION MANAGER STEERING COMMITTEE

Business Agent: ED DUFFY

**MEMBERS:** Greg Alpert, Alasdair Boyd, Michael Burmeister, Bill Campbell, Doug Dresser, Greg Lazzaro, David Lyons, Larry Pearson, Tony Salome, Veronique Vowell, David McKinney, Mel Wilson, Karen Gilbert, Justin Hill, Kent Matsuoka, Eva Schroeder



**UPCOMING MEETING:** TBD

**COMMITTEE OVERVIEW / GOALS:** The Committee's goals include continuing to handle issues that arise within our craft, keep Members informed of changes and items we see as issues that need to be addressed and work toward improving our collective bargaining agreement

## COMMERCIAL LOCATION SCOUT MANAGER COMMITTEE

Business Agent: ED DUFFY

**MEMBERS:** Brian Bird, Matt Cassell, Cale Hanks, Flint Maloney, David McKinney, Jeff Morris, Keith Nakata, Mel Wilson, Frank Yoshikane



**UPCOMING MEETINGS:** TBD

**COMMITTEE OVERVIEW / GOALS:** To address issues of concerns on commercial productions and work with our Members to create proposals as we near contract negotiations in the fall.

## CASTING DIRECTORS COMMITTEE

Business Agent: ED DUFFY

**MEMBERS:** Tamara Billik, Anya Colloff, Bonnie Grisan, Allen Hooper, Richard Hicks, Nancy Klopper, Charley Medigovich, Monika Mikkelson, Margie Simkin, Gary Zuckerbrod



**UPCOMING MEETING:** TBD

**COMMITTEE OVERVIEW/ GOALS:** We are working to improve Casting Directors and Associates Collective Bargaining Agreement in 2015

## LOCATION MANAGERS EDUCATION COMMITTEE

Business Agent: ED DUFFY

**MEMBERS:** Larry Pearson, Claudia Eastman, Leo Azevedo Fialho, Carole Segal, Briana Burke, Marilyn Bitner, Leo Azevedo Fialho, Nancy Haecker, Ron Quigley, Veronique Vowell, Mike Leon



**UPCOMING MEETING:** TBD

**COMMITTEE OVERVIEW:** The Locations Education Committee develops and updates curriculum, class schedules and finds professionals that volunteer their time to teach classes to educate and inform our Members throughout the year.

**COMMITTEE GOALS:** To educate, inform and enhance the professionalism of Location Personnel in our industry

## TRANSPO COORDINATOR COMMITTEE

Secretary Treasurer: STEVE DAYAN

**MEMBERS:** Joel Marrow, Dave Roebing, Tommy Tancharoen, Robert Santoro, Geno Hart, Mike Menapace, Hal Lary, Brian Steagall



**UPCOMING MEETING:** TBD

**COMMITTEE OVERVIEW:** To discuss issues confronting Coordinators.

**COMMITTEE GOALS:** Developing ways to better communicate to our Drivers. To discuss working conditions and how the contract should be applied in specific situations.

# THE PASSING OF BILL AB 1839

## IS AN ESSENTIAL STEP IN STOPPING "RUNAWAY PRODUCTION" IN CALIFORNIA

This bill is significant and necessary to keep thousands of middle class film and television production jobs and hundreds of millions of dollars in state and local revenue here in California.

## WHERE IT'S HEADED

- Since approval from the Senate Governance and Finance Committee it now goes to the State Senate for a vote in August.
- Once approved by the State Senate, it travels to the Governor's desk and he has 30 days to sign or veto.

## THE HISTORY OF RUNAWAY PRODUCTION IN CALIFORNIA

**1990**

Canada employed generous competitive tax incentives for the first time. This was the first step in challenging the booming Entertainment Industry in California

**1998**

Canada became a key player in the Film/Entertainment Industry

**2002**

Aggressive Film and Television tax credits are introduced in Louisiana and New Mexico. Shortly after, Michigan, New York, and up to 40 other states offer similar competitive incentives.

**2005**

Canadian officials unveil a tax credit system in the Canadian National Parliament that will be the main driving force in attracting foreign production.

### IT'S ABSOLUTELY ESSENTIAL THAT ALL MEMBERS

and their friends and families continue to put pressure on local Senators and Assemblymen to explain why this bill is important to you and the livelihood of those you love.

Sign and Share the Letter to Governor Jerry Brown urging his support. This is the biggest hurdle in AB1839's journey and it is extremely important we send in as many letters as possible. Please don't hesitate, sign today:

<http://goo.gl/xbgfeh>

Sign and Share the Petition:

[www.filmworksca.com/petition](http://www.filmworksca.com/petition)

Help spread the word on your own social media outlets. We can't do this alone. Together we can bring the jobs home!

## HOW YOU CAN HELP

2004-2011

**\$3  
BILLION**

2001-2006

**43%**

2003-2009

**1/2**

SINCE 2009  
**51,000**

WELL PAYING JOBS WERE  
• **SAVED OR CREATED**

OF CALIFORNIA'S SHARE OF FEATURE  
FILM PRODUCTION IS **LOST**

**DROP** IN SAN FRANCISCO  
EMPLOYMENT

IN FILM CREW WAGES  
**LOST** TO OTHER STATES  
OFFERING INCENTIVES

# GOALS FOR THE IMPROVED TAX CREDIT EXPANSION BILL:

- More Competitive with other states
- Capturing Economic benefits of large budget films
- Capturing one hour Network TV series
- AB 1839 encourages production in California with an additional 5% incentive bump for productions that film outside of the LA area.
- AB 1839 addresses the closing of numerous visual effects (VFX) production houses in California by providing an additional 5% bump for visual effects work done in California.

# QUOTE FROM MAYOR ERIC GARRCETTI

*“Extending California’s film and television production tax credit program is a smart, prudent investment in California’s future and economic competitiveness. The program is one of California’s most efficient and proven economic development tools, generating 51,000 jobs and providing \$4.5 billion in direct spending since its inception in 2009. According to the California Film Commission’s “Progress Report - July 2013,” every \$100 million in credits result in \$792 million and roughly 8,500 new middle class jobs in California. These productions also support tens of thousands of businesses in local communities in every corner of the state”.*

## 2009

Worst year on record for California in regards to work in the Entertainment Industry. On location shooting days for feature films dropped nearly 65% In order to combat “Runway Production”

California Enacted Film and Television Tax Credit Program. This program gave a \$100,000 Million Tax Incentive per year for Feature Films and Cable TV Series

## 2010

After 4 years in decline, on location feature filming in Los Angeles increased. Incentivized films accounted for 26% of all feature film activity, Preventing the worst year on record for Los Angeles.

## 2014

**February 19** – State Assembly Members Mike Gatto and Raul Bocanegra introduce Assembly Bill 1839, which expands and improves California’s current Film and Television Tax Credit Program.

**February 22nd** – Rally at Pickwick Gardens in support of AB1839 brought out over 1500 Members from all California Entertainment Unions.

**March 16th** – Local vendors and small businesses organize another rally in support of AB1839. Some of the 500 members in attendance shared their personal stories of how they had been affected by “Runaway Production”.

**March 25th** – First Hurdle: AB1839 went before the State Assembly. Assembly of Arts, Entertainment Sports, Tourism, and Internet Media Committee delivered a unanimous vote in favor of the bill 7-0

**May 5th** – All Mayors in the state endorsed Eric Garrcetti’s letter of support for AB1839

**May 13th** – Second Hurdle AB1839 went before the Assembly Revenue and Taxation Committee. It was passed by a unanimous vote in favor 8-0

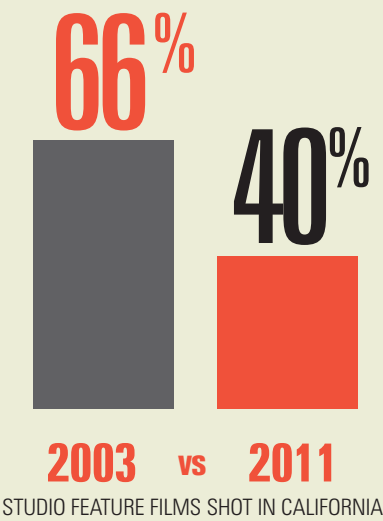
**May 28th** – AB1839 passed through the Assembly on a final vote of 76-0 with 3 absent for the vote and was sent to the Senate.

**June 14th** – Over 600 rally in San Francisco in support of AB1839. Later, a meeting with Governor Jerry Brown was held to stress the importance of AB1839. In attendance were IBT General President Teamsters Jim Hoffa, International Western Region Vice President Randy Cammack (JC42) and Vice President at-large Rome Aloise (JC7).

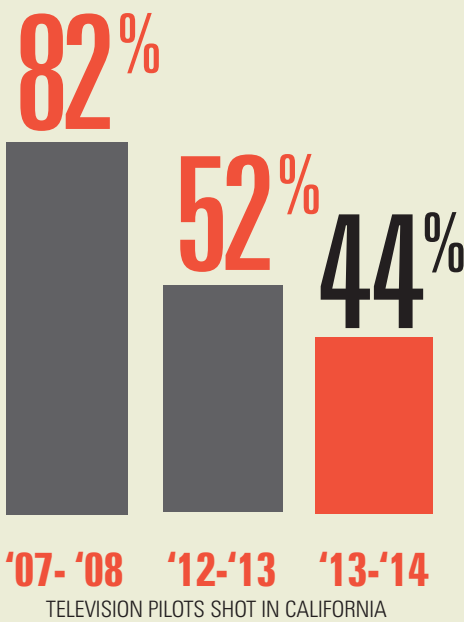
**June 25th** – Passed onto the Senate Governance and Finance Committee where the Bill was passed 6-0 in favor with Senator Wolk abstaining to vote.

Other states and countries adopting film incentives has been the predominate factor causing runaway production.

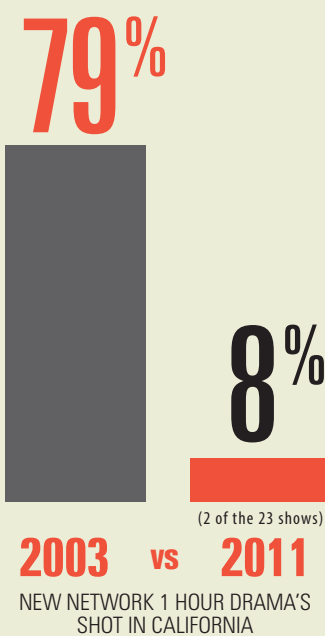
## FEATURES



## PILOTS



## 1 HR DRAMAS





# SPOTLIGHT

## Looking Back With Dave Shafer

*Dave Shafer is one of the longest serving Members Teamsters Local 399. His dedication over the years to our rapidly evolving industry has supplied him with countless stories, numerous experiences, and plenty of shareable life lessons. We*



*set aside some time to catch up with Dave, picking his brain about the last 50 years of Unions, the Entertainment Industry, the civil rights movement, technological advances and general advice for future generations of Teamsters.*

### ***How did you get into Local 399?***

I graduated from high school on a Friday in 1964 and started the following Monday washing cars at Fox. My dad was the head Dispatcher at Fox and with his help, I was able to get my 30 days. I continued to work at Fox during summer breaks while attending college. My first show was “The Sound of Music” working as a stand by Driver, driving around Julie Andrews. Not a bad first gig.

### ***With a start like “Sound of Music” where to next?***

When I started as a Teamster there were 735 Drivers in our Local with an average age of 57. Guys were retiring left and right. I was a Group 2 in less than two months and a Group 1 within a year. I worked on Irwin Allen’s television shows: “Voyage to the Bottom of the Sea” (1964-1968), “Lost in Space” (1965-1968), “Time Tunnel” (1966-1967) and the big hit was “Peyton Place” (1964-1968). There were only three major networks at that time and this show was extremely popular. Some of the features I worked on were “Dr. Dolittle” (1966), “Planet of the Apes” (1967), “Caprice” (1966), “Flight of the Phoenix” (1965) and “Sand Pebbles” (1966).

### ***What did a typical workday look like in the early years of your career in comparison to today?***

Everything was drastically different: the trucks, the setup, the technology and the communication systems. Can you imagine a set without cell phones or even walkie-talkies? Assistant Directors used horns to get your attention and different colored flags to set background. The Call Sheet was our Bible. Most trucks were stakebeds covered with canvas. It was an ordeal to get equipment on and off the trucks without the use of lift gates. For the Driver’s there was no “reporting to” if it was a location shoot, the entire crew was bussed to a location. Crews were a lot tighter back in those days; we had to work together very closely to be effective.

### ***How about Unions? Functioning as quite the powerhouse back in the day. How were they different back then?***

I remember hearing stories from Drivers that worked in the 30’s telling me how they would sit outside the fence at CBS and a Gang Boss would come out and point saying you, you and you. The Driver would get hired at 50 cents an hour and maybe only get one hour of work. There was no such thing as an 8-hour guarantee. There were Studio Moguls that were known for taking money from workers’ pay without permission to further line their own pockets. Workers knew this was unfair and illegal but were hesitant to speak out for fear of losing their jobs.



The rise of Unions and labor laws was essential in protecting workers’ rights, especially in the 30’s and 40’s. When I started as a Teamster, Union rules were strictly and powerfully enforced. I was working at Universal when office furniture needed to be moved and an old set dresser nearing retirement was struggling with a sofa. I stepped in to help him out and got called on the carpet for that and was told in that situation another set dresser should have been hired.

### ***You mentioned Grouping functioned a bit differently when you got your start. How does it compare to the current state and how did those changes over time affect your work?***

Back in the day, Studios each had Driver Seniority Systems that took precedence over any Teamster Grouping. It wasn’t until 88’ when our Local had a series of big strikes that did away with the lot studio seniority system. The

88’ strike caused studio seniority to be eliminated and Teamster grouping determined who got hired. I feel like that change created a more equitable system for our Membership.

### ***What were some other major differences you experienced when you first started working compared to today?***

There were a lot of cultural differences back then. You wouldn’t see African Americans on set or on screen. There was a lot of racial tension all across the nation and television was not excluded from it. Bill Cosby was the first black guy to have a TV series called “I Spy” back in 1965. Everybody was afraid to be the first person to take steps towards progress and challenge the current order of things because they didn’t want their production getting shut down. There was a fear of losing sponsorship dollars because you might offend people by showcasing people of color or other races. It was a heavy dark time.

Also back when I started we never had women on set besides female actresses. Every job you would see was fulfilled by a man; makeup, hair, everything. There was so much talk of racial discrimination back then, however truth be told it was just as serious for women.

### ***Your dedicated work as a Coordinator, Gangboss and Driver wasn’t your only contribution over the years. Can you tell us a little more about the version of the Honeywagon that you developed?***

In the 80’s I designed and put into production 20 trucks that functioned as combined units making workflow much more efficient. I created a trailer that combined wardrobe, a 6-station makeup area and a production office. It was the first of its kind. The tractor could be used as a pickup truck and all of the trucks had hydraulic lifts that could be used for camera or lighting. It was very innovative at that time and I was very proud of those trucks.

### ***With 50 years under your belt I’m certain you have too many productions to list or even attempt to share specific stories from. How about your favorite show or feature? Anything stand out as the most memorable?***



All right I have two. First being “Repo Man” where we shot for 32 nights at 64 different locations on a very small budget. The Director became a very famous guy, Alex Cox, who was just getting started with his career. The whole production ended up being a lot of fun. We worked with a lot of very young guys also just embarking on their careers. I got to serve as the expert and teach many of them about making movies. Whether it was helping to direct or teaching electricians, it was fun and rewarding to work with people getting their first movie making experience. A second favorite movie I was privileged to work on was “Newsies”. It was the last musical Disney made in the 90’s. Though the movie didn’t see much money at first, it ended up being a legendary film. “Newsies” was fun because it was a period piece and we got to work with all of the kids, which made most days enjoyable. There were always big speakers blaring music and the kids would dance around and sing. It helped that the Director Kenny Ortega had his youthfulness that was on par with the children.

**How about the most difficult?**

The hardest production was probably, “The Chisholms”. It was a 4-hour mini series. What made this project so difficult was the extensive travel to five different cities in the mid west. We had horses, wagons, tee pees and tons of western wardrobe. What was extraordinary was the move from St. Louis, Missouri to Scottsbluff, Nebraska in one day. The crew started their day by leaving their luggage with us and they went to the set to film. Our 17 trucks drove 920 miles, twice the legal limit of today, and totaling 20 hours of straight driving. The crew flew in that night in a chartered plane. Everyone was ready to shoot the next day in Scottsbluff. It was intense to say the least.



television the Golden Egg. Now however it’s a different story due to other states and countries with their tax credits and incentives. The industry has been slipping out of California’s firm grasp ever since the Canadians came down here 15 - 17 years ago offering great tax incentives. Between 1983 - 1993 about 50% of the work with Disney had moved to Canada. The industry started to dry up when Producer’s could make their films for 20% less.

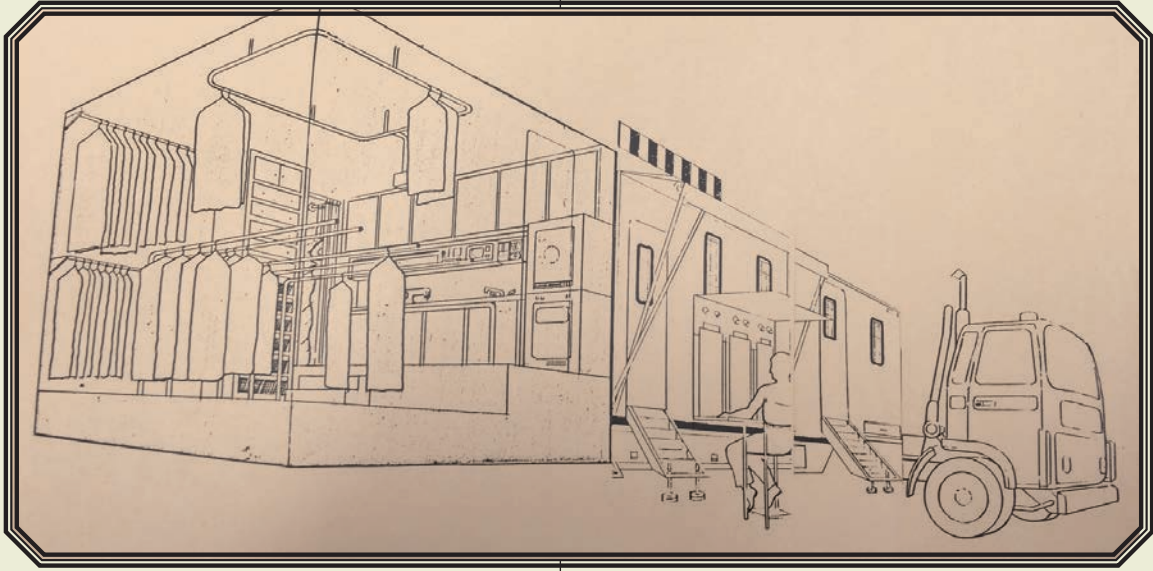
Definitely. Let’s talk about Retirement. We are the highest paid Teamsters in the Nation. Nobody gets a higher rate than us. Boston and all of the other Locals get \$2 less but they keep that money in their retirement package. I can’t stress this enough - you can never have too much money in your retirement fund. It is an untaxable pile until you pull it out. In this line of work there are long hours with a lot of wear and tear on the body. You can’t last past 55 - 65 years old when working as a Driver. Make sure you are always preparing for your retirement. Take all you increases from now on and put them on the backside - put it towards retirement. Think about retirement early on, you will be so much better off in the future.

Another piece of advice that I will share came from my dad. Probably the best advice I ever heard. He told me in this industry it’s 10% talent and 90% how you get along with people. If you are a likeable person, that works hard, you will get far more jobs than being the problem child that is argumentative. We are a service - don’t forget that. Relocation Specialists.

**Thanks Dave for your time. Any last words? Any big plans for retirement?**

Parting words, you can never do it without the guys. I’ve always appreciated my Driver buddies. I would like to thank a few in particular: Dale Henry, Craig Lietzke and Fred and Bernice Culbertson.

As far as retirement is concerned there is one notable thing I am working on, an idea for a show called, “The ROMEOS” or Retired Old Men Eating Out. But that’s a story for another day.



A trailer that combined wardrobe, a 6-station makeup area and a production office

That’s why I refer to Drivers as Relocation Specialists. (I will never forget the Lietzke bus that got a ticket in Iowa for doing 104 miles per hour!)

**Over the course of your Career I am sure you have felt firsthand the repercussions of “Runaway Production”. How have you seen the industry shift over the years? What are your concerns or advice to the Membership on this topic?**

The industry is seeping away from California; there is no doubt about that. We use to think years ago that the Entertainment Industry had to be here in our state. We had the talent, the infrastructure, the locations and the equipment. Back then I would call

The California Entertainment Industry is shrinking at a rapid pace. The best thing for our Membership to do is become pro-active with our state government in Sacramento. This is not just our jobs and family livelihoods but the trickle down effect on the general economy of our state. Make sure you have signed the petition for AB1839 and sending letters to our legislatures. Don’t forget to encourage others to do so as well.

**In light of your experience and extensive career any advice you care to share with the Membership?**





# Q&A

WITH STEVE  
DAYAN

SECRETARY TREASURER

*Have a question you want answered by Steve Dayan?*

*Email your question to amy@ht399.org and you might just see it in next quarter's Newsreel.*

**Q** Biggest accomplishment in the past three months?

**A** Getting AB1839 (tax incentive bill) past the Assembly and into the Senate. Increasing our incentive is the first step in creating more jobs for our Members.

**Q** What has been the biggest challenge?

**A** Resolving the Grievances filed by the previous administration, negotiating our expiring contracts, continuing to train our Business Agents and staff and forming Committees. This is all done while still doing the day-to-day work of helping our Members resolve issues while making sure our contracts are enforced.

**Q** How will AB1839 affect our Members?

**A** Obviously, the more robust our incentive program is, the more work we'll bring back. AB1839 is absolutely essential. It will allow Tentpole movies and Network TV series to qualify while increasing the incentive to 25% outside of Los Angeles in order to encourage production throughout the state. There will also be many more changes that will make it easier for Producers to stay home.

**Q** What can Members do to protect jobs in state?

**A** Participate in this Union. As I have said in the past, the staff is only a small part of our collective strength. We can't do our jobs without your help. Stay informed by coming to the meetings and attending classes for your craft. If you see violations of our contract, call us anonymously. Help us protect the jobs we've worked so hard to establish. Be as professional as you can be on the

job by being prepared to work and having a good attitude. Be polite and courteous to everyone you come in contact with on set and demonstrate to the Studios what we already know about you – Our Members are the best workforce on the planet!

**Q** How do you feel about the Committees being established?

**A** First off, I'd like to personally thank all of you who volunteer to serve on our Committees. I would not be in this job if I had not originally volunteered to serve on a Committee! An informed and educated Membership will help us address your concerns in a way that we cannot do alone. No one knows about the challenges each craft faces and how best to address them than our Members. If we are going to create solidarity and unity in our ranks, it starts with having our Members understand our contracts and the constantly changing dynamics of our Industry. We may have different personal or political views but we must stay united on the issues that confront us as a whole and affect the labor movement. The Committees are a great way to bring us all together and at the same time help our entire Membership.

**Q** What is the best way to stay connected?

**A** Check out our website and Facebook page from time to time. Read the correspondence we send you and come to the Union meetings. Ask questions, there are truly no stupid questions.

**Q** What are you most looking forward to next quarter?

**A** We will know what the fate of AB1839 will be. We also have our Commercial contract to negotiate in September. But most of all, I'm looking forward to getting out and spending more time with the Membership. I believe that the best way to serve our hard working people is by listening to you and hearing your concerns. See you on set!

# CBS TV CITY

## CBS BROADCASTING, INC

### GETTING MEMBERS ANOTHER 3 YEAR CONTRACT!

*Located at Fairfax and Beverly CBS TV City was built in 1952. Six years later (1958), under the leadership of Secretary Treasurer Ralph Clare, the first Teamsters 399 contract was drafted and ratified.*

**O**n April 30th, 2014 negotiations between Teamsters Local 399 and CBS Broadcasting, Inc. were completed and the contract representing both Drivers and Dispatchers, was again ratified. The preservation of this longstanding, working relationship, between CBS Broadcasting, Inc. and Teamsters Local 399 Drivers and Dispatchers was of utmost concern.



GROUP SHOT OF SOME OF OUR CBS MEMBERS

Secretary Treasurer Steve Dayan and Business Agent Chris Sell negotiated the contract with Jay Barnett from CBS Labor Relations and Alan Takaiguchi, Vice President of Stage Operations. The negotiation process took two days and resulted in the 16 member bargaining unit approving a new 3-year contract. Some highlights in the contract include:

***Additional sick and vacation days***

***Additional pay for permitted loads***

***An agreement that allows members to take one half of a percentage from their pay and add it to their Western Conference Plan after one year.***

When asked about both the negotiation process as well as the changes made to the previous contract, Secretary Treasurer Steve Dayan replied; "Our CBS Members are very satisfied with their results. That is the best testimonial for me."

CBS Broadcasting, Inc. produces such popular shows such as The Price is Right, The Young and the Restless, The Bold and the Beautiful, Dancing with the Stars, American Idol among others.



*"Our CBS Members are very satisfied with their results. That is the best testimonial for me."*



# RENT UNION, RENT FROM HERTZ

## “Renting From Hertz Supports The Membership

**T**eamsters Local 399 represents 28 Drivers, Mechanics and Yard Employees at Hertz Entertainment Services (HES). Local 399 and HES have been working together ever since Hertz acquired 24/7 Studio Equipment and NES. HES rents a wide variety of equipment like 80 foot Condors, scissor lifts and generators to film productions and special events. Hertz is also currently the only Union company in the industry. Local 399 asks that the Members rent from Hertz and not from non-Union vendors. When you rent from Hertz your supporting the Membership and the Motion Picture Health & Welfare fund. On April 26, 2014 the Bargaining Unit at HES ratified a new 3-year contract, with 2 employees in opposition. This unit consisted of workers who deliver and pick up equipment all over Southern California and Nevada.

The new contract does increase the amount employees pay for their participation in the Motion Picture Industry Health Plan (MPIHP). The employee cost is \$.45 per hour in the first year, \$.50 in the second year, and \$.60 in the third year. However, this deduction is only for the first 40 hours worked per week and every quarter HES reimburses employees for those premiums paid to the MPIHP.

Some of the highlights in the new Collective Bargaining Agreement include:

### HIGHLIGHTS OF THE NEW AGREEMENT

1. Increases of 2% first year, 2.5% second year and 2.75% third year
2. Added per diem for overnight trips
3. Added (for the first time) 30 days of Jury Duty pay
4. Raised the weekend on-call to \$75 per day
5. As of 1/1/15 a tool allowance for mechanics
6. As of 4/1/15 an increase in the shift premium
7. As of 1/1/15 the boot allowance is raised
8. As of 1/1/16 1 added holiday

Secretary Treasurer Steve Dayan, the Business Agent and Local 399 President Wes Ponsford played a key role in seeing this contract and negotiation process through until ratification. In response to the end result Wes expressed that, “Having a good bargaining relationship makes for a great contract.” This contract will extend over the next 3 years. Our thanks to Shop Stewards Roscoe Molina and David Cohen - We couldn’t have done it without you.



# QUIXOTE & MOVIE MOVERS

continued from page 3

gia, Illinois, Louisiana, Maryland, Michigan, Nevada, North Carolina, Ohio, Pennsylvania, South Carolina and Virginia.

Teamsters Local 399 not only represents workers who are directly involved in production, it also represents workers behind the scene at companies like Omega Cinema Props, Hertz, Cinelease and Paskal Lighting. All of these workers are integral to the film industry in Los Angeles and deserve representation. This is why Teamsters Local 399 will not stop until Quixote and its competitors are organized.

“When compared to Union companies like Omega and Hertz, the majority of the non-union workers at Quixote are working for wages and working conditions below industry standards. This makes it difficult for the companies we represent to compete and impossible for the unrepresented employees to have a fair standard of living,” says Josh Staheli.

According to Business Agent Josh Staheli, more than 20 (about 1/3) of Quixote’s employee’s are already Teamsters, working under contracts negotiated by 399 with commercial production companies. A large part of Quixote’s continued success is due to our Teamster Drivers that act as the face of Quixote on Union commercial productions. Without these Union contracts in place Quixote, would have been unable to attract, and retain, such a high quality workforce for their vehicle division.

Seretary Treasurer Steve Dayan commented, “Once we have a contract with Quixote, they will be able to offer all of their employees, regardless of project, excellent working conditions and wages. This is what we are committed to fight for.”

Please check the Local 399 website for updates on the process of Organizing Quixote.

If you are a current employee of Quixote and want to learn more about organizing, please contact [jstaheli@ht399.org](mailto:jstaheli@ht399.org)

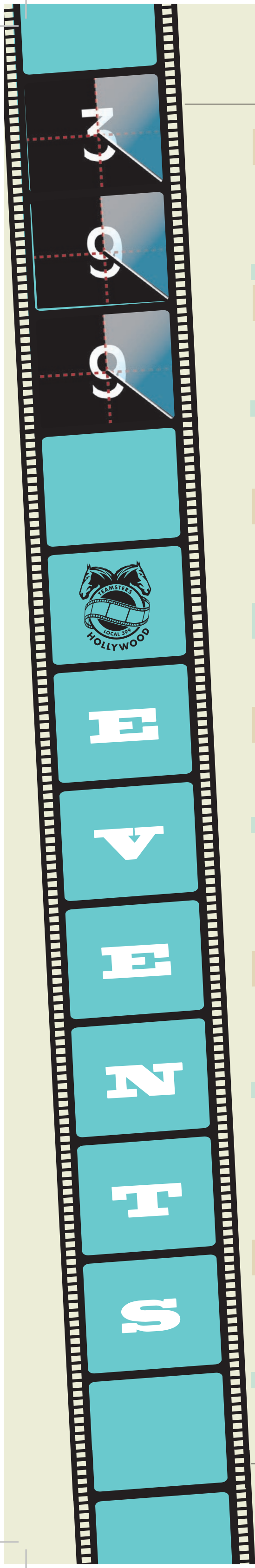
## New Local 399 Craft Icons!

*In an attempt to better classify information for the Membership in regards to specific Crafts we have developed these new icons. Take a look below to see which one best represents your field. Stay tuned! More to come with these on our new website set to launch Fall 2014. Any suggestions to improve communication please email [amy@ht399.org](mailto:amy@ht399.org)*

# TEAMSTERS LOCAL 399







## July 27th

### GENERAL MEMBERSHIP MEETING

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

When: 8AM

## August 10th

### LOG BOOK CLASS

Where: Pickwick Gardens  
1001 Riverside Drive  
Burbank, CA 91506

When: 8AM

This class will be hosted by the CHP and will consist of Interstate and Intrastate logging as well as DOT and Motor Vehicle Regulations.

## August 16th

### SHOP STEWARDS SEMINAR

Where: Pickwick Gardens  
1001 Riverside Drive  
Burbank, CA 91505

When: 8:30AM-3PM

Registration: 8:30AM

Must RSVP by Aug. 10th, to sign up please contact: ldougherty@ht399.org. Must be registered to attend. Space is limited.

## August 19th

### JC 42 TEAMSTER DODGER NIGHT DODGERS vs PADRES

Where: Dodger Stadium

When: 7:10PM

Tickets are \$14 each and the reserved seats are located in Infield Reserve section.  
Open to ALL Members and their families  
To purchase tickets Contact Jacqueline at JC 42 (626) 974-4212

## October 19th

### BLACK BOOK “CBA” CLASS

Where: Pickwick Gardens  
1001 Riverside Drive  
Burbank, CA 91505

When: 8AM

Hosted by Teamster Local 399 and Secretary Treasurer Steve Dayan  
The goal of the class is to touch on every day issues, clarify some of the Black Book provisions, give Members the Union’s interpretation of the contract, and answer questions from the Membership

## October 26th

### GENERAL MEMBERSHIP MEETING

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

When: 8AM

## COMING SOON

### FIRST ANNUAL CAR & BIKE SHOW

Contact Jack Fisher Jfisher@ht399.org for ways to get involved in the planning.

## ANNOUNCEMENTS

- ★ We still have ongoing issues with Warner Brothers regarding time cards and meal penalties. Remember that if you are working at Warner Brothers, **DO NOT FALSIFY YOUR TIME CARD**. If you do not get ½ hour off for a NDB, do not put one on your time card. Put the time you actually had your lunch on your card. Do not put in a second meal unless you are relieved for ½ hour. Mark down your meal penalties. Ask for a copy of your time card.
- ★ **Reminder to ALL MEMBERS** – Drivers, Casting, Wranglers, Trainers and Location Managers please remember to call in ALL your shows. All Transportation Coordinators and Captains are to send in daily run-downs to the Callboard everyday.
- ★ **Jack Peasley will be here to present about the D.R.I.V.E.** (Democratic, Republican, Independent Voter Education) Campaign at the July General Membership Meeting. Learn more about the Campaign’s mission and efforts as well as ways to get involved.
- ★ **Prosecutors in Georgia have charged “Midnight Rider”** filmmakers Randall Miller, Jody Savin and Jay Sedrish with involuntary manslaughter and criminal trespassing in the Feb. 20 death of camera assistant 27-year old Sarah Jones. The manslaughter charge carries a potential 10-year prison sentence under Georgia law. The misdemeanor trespass charge carries a potential one-year sentence.
- ★ **3rd Quarter Dues!** Members you have until the end of July to make a payment without any late fees. **COMING SOON:** Online Dues Payment! Stay tuned for more details
- ★ **There is now a Business Agent On-Call** every weekend. to reach the on-Call Agent call (818) 397-2131

## 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>Michael Barattini</i>	<i>Stanley Kira</i>	<i>Austin Thompson</i>
<i>Steve Bridgman</i>	<i>Fred Liberman</i>	<i>Glenn Verna</i>
<i>Daniel Brizendine</i>	<i>Andrew Marrow</i>	<i>Gene Ward</i>
<i>John Cardos</i>	<i>Darwin Middleton</i>	<i>Dave Shafer</i>
<i>Ferne Cassel</i>	<i>David Muntz</i>	<i>Jeff Garrett</i>
<i>Gary Claridge</i>	<i>France Myung-Fagin</i>	<i>Randy Small</i>
<i>Deborah Daniel</i>	<i>Jose Ripke</i>	<i>Leo Landa</i>
<i>Dianne Degaetano-Scobie</i>	<i>Richard Ryan</i>	<i>John Menefee</i>
<i>Craig Edwards</i>	<i>David Scher</i>	<i>Darwin Middleton</i>
<i>Audrey Fitzgerald</i>	<i>Richard Simpson</i>	<i>Rick Sanders</i>
<i>Robert Harland Jr.</i>	<i>Ernest Taylor</i>	<i>Melinda Graner</i>
<i>James Johnson</i>	<i>John Ternenyi</i>	

## OBITUARIES

Local 399 extends our heartfelt condolences for those Members that have passed since May 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 not be forgotten:

<i>Harland Reed</i>	<i>Abert Murray</i>	<i>Eugene Walker</i>
<i>George Babigian</i>	<i>Frank Pinto</i>	<i>Gordon Wiles</i>
<i>Lester Carlsten</i>	<i>Ronald Riner</i>	<i>Dave Howard</i>
<i>Richard Darling</i>	<i>Michael Taylor</i>	<i>Tom Battaglia</i>
<i>Richard DeSantis</i>		<i>Ed Charles</i>

www.facebook.com/teamsterslocal399



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**ht399.org**

CLICK ON NEWSLETTER SIGNUP