



Motion Picture & Theatrical Division

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Teamsters Local 399 NewsReel

Secretary-Treasurer Leo T. Reed

May 2009



**Casting Directors Meet:
Standing Together to Protect
Benefits**

National Standards A Reality



Golf Tournament Winners



Message from the Secretary-Treasurer

By Leo T. Reed

It is alarming that Los Angeles has become less film-friendly. This column outlines the problem and offers a more ambitious effort to attract filmmakers to the city.

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PICTURE OF
LEO T. REED
FROM LAST
ISSUE

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Some Statistics

FilmL.A. — the nonprofit organization that coordinates permits in the City of Los Angeles — has announced that on-location feature film and commercial production experienced steep declines in 2008. On-location feature film production posted its weakest quarter since tracking began in 1993. The year-end total is also the lowest ever. The 7,043 production days logged in 2008 are just half of the feature film category's peak of 13,980 production days tallied in 1996. Most big-budget features are no longer filmed locally.

Why?

Production costs are exorbitant and there are excessive restrictions. These factors are forcing LA productions to go to other cities, where they are met with open arms and incentives. The restrictions in the downtown area regarding hours, sound, and parking have made the choice of other cities more attractive to filmmakers.

San Pedro is another unfortunate example. Filmmakers have been shooting at the Southwest Marine for years. It was sufficiently isolated and could accommodate the huge special effects required by producers and directors.

Last month the Port Commissioner let the agreement with the managing contractor lapse and announced he is going out for rebids. This process can take three or more months, and, in the meantime, the location had been off the market. The City has reacted very slowly.

Thanks to the efforts of FilmLA and Councilmen such as Bill Rosendahl, Eric Garcetti, Janice Hahn and others, the Port Commission was persuaded to reopen the property managed by the Port until another contractor can be awarded the contract but this should have not happened in the first place. Both Rosendahl and Garcetti in particular have recognized how vital filming is to the economy of the City and have definitely been working to change the negativity towards filming in LA.

A City Film Task Force

Although the city has been slow to react to these problems, it is showing signs of waking up. Someone at City Hall must be noticing that the city is losing valuable film production and something must be done. A new City Film Task Force has been formed to consider long-term film policy issues and to address industry needs and concerns. There are more than 50 members on the committee, including city agencies,

council offices, relevant unions, and permitting agencies. Business Agent Ed Duffy and six location managers are committee members.

It held its first meeting on April 21. On the agenda was its mission statement, forming subcommittees, the frequency of meetings and possible actions. It was decided to assign problems and ideas to subcommittees, and then ask the subcommittees to prioritize tasks and return with a working plan.

The committee will take slow careful steps. We need giant steps – ASAP. I get a negative feeling from the City that filmmaking is not important. This is Hollywood's back yard, and filming is being treated as a wicked stepson.

As someone said, with feature film production days being down ten of the last twelve years, we should stop talking about 'runaway production'. It should be: 'ran-away production.'

Los Angeles is simply not competitive in the marketplace. We must create an environment that brings back high-dollar film productions with the thousands of jobs they generate and the revenues they pump into our local economy. We must do something about it.

Wake up, Los Angeles!



National Standards Approved For Wages, Hours, and Working Conditions

National standards in the movie industry — almost two decades in the making — have become a reality.

Representatives from 15 movie locals in the United States and Canada voted unanimously in May to establish model union agreements that cover wages, hours and working conditions.

A longtime goal of Secretary-Treasurer Leo T. Reed, it is crucial in preventing producers from playing Teamster locals against each other and negotiating substandard agreements. Reed was able to accomplish this through his position as the IBT Director of the Motion Picture and Theatrical Trade Division.

The vote was based on recommendations from the Teamsters International Policy Committee. It had

met the previous month to establish provisions for a model union agreement. Wages and working conditions were included, but the roster system, health and pension plans, and grievance procedures were left for each local union to determine.

"The important point is that producers know that Teamster locals will refuse to sign a union contract unless the national standards are met."

— Sec.-Treas Leo T. Reed

The standards were developed by using the Hollywood "Black Book" contract as a guide, with some geographic considerations.

"The local unions outside the 13 Western states now have minimum standards to guide them when dealing with film productions that come into their jurisdiction," said Reed. "The important point is that producers know that Teamster locals will refuse to sign a union contract unless the national standards are met."

Representatives from the movie locals have been meeting regularly since Reed became the Director of the Motion

continued on page 8





Casting Directors and Associates Meeting: Standing Together to Protect Benefits

The roughly 340 Casting Directors and Associates make up an important part of the Teamsters Local 399 membership. On May 11, members attended a general meeting designed for members of this craft.

"It's important for us to act as a united group" said Business Agent Ed Duffy. "Our strength is in our numbers. When we cooperate we can protect the benefits that members have worked so hard to win.

Help Us Protect Your Benefits

One of the challenges facing Hollywood Teamsters is the loss of production. Recently, the Canadian Film and Television Production Association (CFTPA) urged their members not to pay American casting directors benefits on some projects.

Local 399 members can protect one another by standing united on this issue. If a Canadian production company says they will not pay your benefits, call Business Agent Steve Dayan or Ed Duffy immediately to discuss it.

"We need to protect and value ourselves and each other by not giving away our ideas, experience and relationships."

— Features Shop Steward and Steering Committee Member Margery Simkin.

Pay and Benefits for Preliminary Work on Features

Teamsters don't work for free, and we need to educate producers about this fact.

"We need to protect and value ourselves and each other by not giving away our ideas, experience and relationships," explained

Features Shop Steward and Steering Committee Member Margery Simkin. "If the members of Teamsters Local 399 stick together on this issue," Simkin continued, "CDs and associates will be fairly compensated."

For starters, Local 399 staff said, protect yourself by documenting your deal in writing, with your employer's written agreement. Each document





Steering Committee Update

Megan McConnell and Janet Gilmore stepped down this year. They were thanked profusely by those in attendance for their service. A new steering committee was approved and it includes: Laura Adler, Tammy Billik, Amy Britt, Anya Colloff, Richard Hicks, Allen Hooper, Nancy Kloppe, Tracy Lillienfeld, Charley Megidovich, Monika Mikkelsen, David Rubin, Margery Simkin, Joe Wisniewski, and Gary Zuckerbrod.

should include a statement that they agree to become signatory to Local 399 (if they are not already).

Again, talk to your business agent or a steering committee member for tips about getting paid for preliminary work.

Health Plan Changes

As well, health plan representatives pointed out that co-pays, percentages covered and coverage of maintenance prescriptions, among other things, will change in August. Members asked many good questions, so those in attendance benefited. Future meetings will include similar presentations, and while attendance isn't mandatory, it is highly recommended.

In short, as Business Agent Steve Dayan pointed out, "getting a contract is only the beginning. Everyone benefits when members give input and participate in meetings.

When the next CD and Associates General Meeting is scheduled, your Teamsters Local 399 staff and your steering committee hope to see you.

Participate

Remember, our union's strength is based on your participation. Read the job action letters you receive from Local 399, walk a picket line and support your fellow workers. When the union asks for your participation, it's because a Teamster show of strength is necessary. Recent efforts resulted in local car wash employees getting paid minimum wage. If CDs and associates support others today, we can count on their support tomorrow.



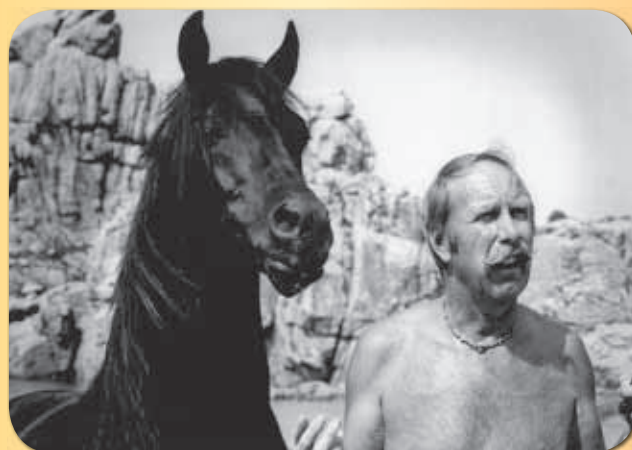


Annual Golf Tournament Winners





Congratulations!



BUFORD "CORKY" RANDALL, a Hollywood horse trainer and animal wrangler, passed away this April after a long battle with cancer. He was 80.

Corky, a longtime member of Local 399, was a two-time winner of the Patsy Award and Humanitarian Award in 1982 for his treatment of animals.

The famed animal trainer's lifelong love and respect for horses began as a child in his home state of Nebraska. After a bout with polio, his father Glenn Randall, Sr., who trained Roy Rogers' Trigger and worked horses for Ben Hur (1959), put him to work in the family business. He was galloping thoroughbred horses before grade school and had worked at Republic Studios by the time he graduated from high school.

His career included feature films The Alamo (1960), The Misfits (1961), How the West Was Won (1962), Indiana Jones and the Last Crusade (1989) and The Mask of Zorro (1998). But it was Corky's work for the The Black Stallion (1979), a film which included some of the most challenging horse scenes ever filmed, that established him as a top trainer.

"Corky was a great man who had an incredible passion for animals," his family wrote. "He was deeply loved by his family and friends and will live on in our hearts forever." Randall is survived by his wife, Joan Randall; son Bruce Randall (Verla); daughter Carol Morrissey (John); sister Delores Luckman; brother Glenn Randall, Jr; and two grandchildren, Joan and John ("Randy") Morrissey.



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National standards in the movie industry — almost two decades in the making — have become a reality.

continued from page 3

Picture Division more than a decade ago. There has been repeated frustration at the producers' ability to give unions "take it or leave it" offers. Under the new agreement Location Managers would be able to select locations for creative reasons, not reasons dictated by the labor costs.

National standards are considered to be in the best interest of both the Teamsters and the studios. Teamsters would receive appropriate pay and benefits and producers would be able to

identify their transportation costs. Both sides would be spared the lengthy process of negotiating individual contracts.

There would be nothing in the proposed agreement that would interfere with what is sacred in Hollywood — the right of Local 399 drivers to follow their equipment.

"This Teamster unity gives Local 399 more power in upcoming negotiations for drivers, location managers and casting directors," stated Secretary-Treasurer Reed.

