



NEWSREEL

TEAMSTERS LOCAL 399

LEO T. REED, SECRETARY-TREASURER

NOVEMBER 2009



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Your Role in Negotiations

By Leo T. Reed

Negotiations for a new Studio Drivers contract are scheduled to begin next spring. As we begin to prepare for these crucial talks it is important to realistically review our position so we know what strengths we can bring to the bargaining table. What will management be looking at? What leverage do we hold?

From 30 years of experience I know that the most important element is you, the members. How far are you willing to go to support your negotiating team? How much will you stand behind your union? To what lengths are you prepared to go?

The more I think of your level

TEAMSTERS LOCAL 399

Studio Transportation Drivers
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of support, the more confident I become. You took 200 trucks and drove with me to Sacramento to bring attention to two bills that would provide tax incentives to productions using California workers and equipment. You joined me in Century City to protest a seminar that would have lured American productions to Canada. You were there any time your presence was required to support or oppose a measure.

You support us on strike lines. You are active at union meetings. You are always there when your union needs you and I expect in the upcoming negotiations you will be there again. You understand that jobs, paychecks, the grouping system, medical insurance and pension benefits are at stake.

We have a lot of leverage go-

ing into negotiations. I serve as the IBT Director of Motion Picture & Theatrical Trade Division and, as this issue points out, have been appointed to the Joint Council 42 executive board. We have more than 60 motion picture locals behind us, ready to fight for us if need be. But the most important element remains you.

Please take a strong interest in your upcoming negotiations and we will call on

you when necessary. Thank you for your past and future support. Together, we will prevail.

From 30 years of experience I know that the most important element is you, the members. How far are you willing to go to support your negotiating team? How much will you stand behind your union? To what lengths are you prepared to go?

Leo T. Reed Appointed to Joint Council Executive Board

In recognition of his distinguished Teamster career, Secretary-Treasurer Leo T. Reed has been appointed to the Executive Board of Joint Council 42. He will serve as Trustee on the seven-member board.

"Leo Reed's range of experience and his concern for the members make him an ideal choice," said Joint Council President Randy Cammack, in announcing the selection. "He has earned a reputation for bargaining hard and demanding the best protections and wages for his members."

The Joint Council is the parent body for 160,000 Teamsters in 22 locals based in Southern California, Southern Nevada, and Hawaii. The Joint Council assists its local unions in coordinating Teamster activities, organizing and resolving local issues.

In accepting the appointment Leo Reed said, "I view the Joint Council as a vehicle with which all of our combined locals can support and help each other in these difficult times. I will be available and accessible, and determined to serve all our Joint Council members and their families."

The appointment will help Local 399 members, stated Reed. "There are many issues that can be helped by utilizing the effective political resources of the Joint Council." He named Cali-

fornia state subsidies for stay at home productions and more liberal filming regulations in L.A. as examples.

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He notes that the Joint Council can be very influential if negotiations for a studio contract require job action. "A united Teamster organization makes a very convincing argument," he stated.

With the Joint Council appointment, Secretary-Treasurer Leo Reed holds key strategic positions in the Teamsters organization. Besides being the Chief Executive for almost 5,000 members in Local 399, he has served since 1996 as the Director of Motion Picture & Theatrical Trade Division. The division represents about 60 movie locals throughout the United States.

A veteran of 33 years in the Teamsters, Leo had served as a Business Agent for Local 996 in Hawaii before becoming a Hollywood driver in 1980. He was appointed Business Agent a year later and served as President before being elected Secretary-Treasurer in 1988.

He earned a Bachelor of Arts Degree from Brigham Young University. He has been married to his wife Debi for 28 years, and they have three children and recently became the proud grandparents of Zane and Emmeliene.

Picture Car Mechanics Make Magic on the Set of

The Green Hornet

The work of a picture car mechanic is complicated and demands great attention to detail. "This is a good thing. It means our members are having fun on the job."

— Co-Captain John Feinblatt

Car enthusiasts, comic book lovers and fans of super hero blockbusters eagerly await *The Green Hornet's* 2010 theatrical release. Recently rolled out at this summer's Comic-Con, the car has been described as "a killer ride" by Wired magazine. Beneath the sleek black paint job and mounted machine guns, the green headlights and torpedo-shaped running lights, and other elements that make the Black Beauty a car worthy of a super-hero, is a 1965 Chrysler Imperial.

And behind the scenes is an experienced team of Local 399 picture car mechanics that will create and maintain more than two dozen Black Beauties during the blockbuster's production.

"All these guys need is the frame," said John Feinblatt. As the Co-Captain on the shoot and a Teamster for 42 years, he headed up the nationwide search for the Imperials, the same car used in the 1960 television show.

"They customize each vehicle for each scene," Feinblatt explained. "They built the vehicle from the ground up, adding electronics and modernizing all the gimmicks as needed." The Imperials are also pre-damaged for the punishing car chases. In one scene, one model is riddled with 3000 bullet holes. It's complicated and exact work that demands great attention to detail.

"This is a good thing. It means they're having fun," Feinblatt added.

"We can't help it," said Dennis "Kiwi" Marchant, the



Richard Colarossi



Business Agent Mel Cavett, Foreman Dennis "Kiwi" Marchant, and Business Agent Shanda Laurent

The Green Hornet



Dennis "Kiwi" Marchant

foreman who oversees the mechanics. His distinct New Zealand accent explains why he's called Kiwi. "We're all car enthusiasts who love American cars. And we love our jobs."

The 15-member team of highly skilled welders, machinists and mechanics has worked together on several features, each with its own challenges. With over a hundred vehicles in production, the *Green Hornet* crew clocks in as early as 4 am to deal with any problems or unexpected damage from the prior day's shooting.

"It's an exceptional show that needs this much man power," said Marchant. A Teamster for 18 years, Kiwi has been in the business for over two decades, working on car-heavy productions like *Fast and Furious 1, 3 and 4*, putting in time on more than 50 features in all. "And these are exceptional guys. I wouldn't want to work with anyone else."

"I know I can speak for everyone when I say we are proud to be Teamsters and appreciate that we are able to do work we love," Kiwi finished. "Thanks to Coordinator Dennis McCarthy for having the confidence to bring this team back together and to the staff at Local 399 for making sure we can focus on the job at hand — and not worry about having a job."



Charles Arnone



Brian Lewis



John Feinblatt



Dave Busick



Blaine Rush



Eric Johnson

The Green Hornet



Dennis McCarthy



Jeff Holmes



Mike Allen



Scot Risley



Robert Mckee

Location Managers Honored At COLA Awards Ceremony

The lights, cameras and glitter were focused 'behind the scenes' on October 11 when the 15th Annual California On Location Awards (COLA) ceremony saluted location professionals, production companies and public employees for their excellence while working on location in California.

The awards recognize and acknowledge Location Professionals and Location Teams of the Year in the categories of stills, commercials, television and feature films, as well as city, county, state and federal Public Employees of the Year for their diligent work helping California's entertainment industry professionals.

Local 399 is extremely proud to represent Hollywood's Location Managers and Assistants and was honored to be a Diamond Sponsor of the event.

"Location managers have an extremely pressure-packed position and have a vital role in the production process," explained Teamsters Local 399 Secretary-Treasurer Leo Reed, who attended the event. "This award's ceremony raises awareness and highlights their work. It is our privilege to represent these professionals, and to be a part of the entertainment community celebrating their achievements."

In addition to the members nominated for the prestigious COLA statuette, several Local 399 associates served on the 2009 judge's panel. They included Location Managers David McKinney, Gregory Alpert, and Claudia Eastman, and Business Agent Ed Duffy.

"I'm very honored to be a judge," Duffy said, noting this was his third year on the panel. "Recognizing the location managers is very important. The awards program brings awareness of the vital job they perform. I would do anything I can to help that cause, and to assist the awards program."



Ted Beauregard – Location Manager



Location Prof. of The Year – Episodic Television – Darrin Lipscomb – FTP Prods. – BAD MOTHER'S HANDBOOK



Eva Schroeder, Tristan Daoussis, & Sally Cook-Daoussis



Location Prof. of the Year – Commercials – Robert Gregory – Playstation 3



Location Prof. of the Year – Features – Michael Chickey – Fox Searchlight Pictures – 500 Days of Summer

Congratulations to all of the outstanding members who were nominated this year, and to the 2009 winners. They are:

Location Professional of the Year – Episodic Television – Darrin Lipscomb – “Bad Mother’s Handbook”

Location Professional of the Year – Features – Michael Chickey – “500 Days of Summer”

Location Professional of the Year – Stills – Lorin Miller – “O’Neill Fall/Winter Keepsake Catalog”

Location Professional of the Year – Commercials – Robert Gregory – “Playstation 3”

Assistant Location Manager of the Year – Features – Tristan Daoussis – “A Single Man”

Assistant Location Manager of the Year – Television – Kim Crabb – “House”

Location Team of the Year – Episodic Television – Terry Gusto, Kris Bunting, Kim Crabb, Steve Levine, Kathy McCurdy, Jennifer Smith and Christopher Rojas – “Dexter”

Location Team of the Year – Features – Doug Dresser, Brian O’Neill, Peter Gluck, S. Dylan Kirkland, Donny Martino, Kyle “Snappy” Oliver, Martin Cummins, Rich Heichel and Brigitte Pope – “Takers”



Teamsters Local 399 Asst. Location Mngr. of the Year – Television – Kim Crabb – HOUSE



Location Team of the Year – Features –
Stage 6 Productions – TAKERS



Location Team of the Year – Episodic Television – Blind Decker Productions
– DEXTER



Teamsters Local 399 Asst. Location Mngr.
of the Year – A SINGLE MAN – Features
– Tristan Daoussis

Eric the Red

For studio driver Eric Sherman, a typical work day begins under water. “I wake up at 4:30 am and for about 20 minutes, I do laps underwater,” says the Teamster member of Local 399 from Woodland Hills, Calif. “It’s a little hard sometimes when I go out the night before,” he adds with a chuckle. The early morning swims are part of his fitness training for one of his favorite pastimes: surfing.

A short time later, Eric ‘the Red’ heads off to Universal Studios, where he’s working to help rebuild New York City streets on the back lot. The set burned down a few years ago, and Teamsters are reconstructing several Manhattan neighborhoods, including SoHo, Midtown and part of Central Park. Sherman is operating tractors, fork-lifts and other heavy equipment needed to haul lumber and building materials.

“You gotta come to work 100 percent because you can’t have any mess-ups,” he says. “When we get done with it, it will be an incredible piece of construction.”



Sherman says surfing is “a sport where you don’t need to wait for anyone to show up. I can do my own thing. Just riding a wave is a really nice feeling.”

Sherman has been working in the movie business for 19 years. He started in construction and has been a driver for the past 16 years. He says his job is rewarding, but “it’s not as glamorous as you’d think. There are long hours and early morning calls. It can be grueling, but it is also very promising in the long run.” He’s now working eight-hour shifts but says that can always change – especially if there’s a tight filming schedule.

Earlier this year Sherman traveled to Chicago to work on *The Informant*, starring Matt Damon. “Chicagoans are the most genuine people I’ve worked with,” he says. “The locals pretty much treated us like rock stars.”

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Casting Society of America Honors Local 399 Members

Awards recognizing originality, creativity and quality in casting were presented to Local 399 members as the Casting Society of America held its 25th Artios Awards.

Winners for film included April Webster and Alyssa Weisberg for “Star Trek” in the category of studio feature, drama; Francine Maisler for “Tropic Thunder” (studio feature, comedy); Maisler (location casting) for “Milk” (indie feature) and Jason Wood for “Bye Bye Sally” (short film).

The TV recipients were Junie Lowry Johnson for “True Blood” in the pilot, drama category; Robert Ulrich, Eric Dawson, Carol Kritzer for “Glee” (pilot comedy); Laura Schiff and Caroline Audino for “Mad Men” (series drama); Ruth Lambert and Robert McGee for “Wizards of Waverly Place” (children’s series); and Gillian O’Neill for “Rick & Steve: The Happiest Gay Couple in All the World” (animation).



Junie Lowry Johnson



April Webster and Alyssa Weisberg

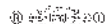


Eric Dawson, Carol Kritzer, and Robert Ulrich



Ruth Lambert and Robert McGee

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Eric the Red *Continued from page 10*

While there, he had to change his morning swim routine to avoid embarrassment. “I didn’t realize I had accidentally packed my daughter’s Speedo shorts and, of course, they were way too tight. So I would do my training laps around 9 pm, when I thought no one would see me. One night, a whole bunch of school of kids came – and they stared at me when I got out of the pool. It was really funny.”

Even though Sherman enjoys travel, he prefers working close to home. “I like being in a consistent job where I’m able to see friends and family every day.”

It also gives him more time to hit the

waves. “Surfing has always been part of my life. I surf at Malibu Beach. I travel the world. I find that now I’m into places like El Salvador.” Sherman says surfing is “a sport where you don’t need to wait for anyone to show up. I can do my own thing. Just riding a wave is a really nice feeling.” His other passions include travel, guitar and his three children.

Sherman says he feels fortunate to have always worked with such a great group of Teamsters. He’s also grateful for help from his contacts at Paramount and Universal Studios as well as several independent agents. “I’d like to send a big thanks to all the people who have kept food on the table.”