

TEAMSTERS
— **ORGANIZED** —
LOCAL 399

TEAMSTERS
— **STRONG** —
LOCAL 399

LOCAL 399 IS ORGANIZING FOR POWER!

GREETINGS SISTERS & BROTHERS

I'd like to discuss the National 'Right to Work' legislation that has been introduced in Congress. The labor movement is now facing the greatest threat against Unions that anyone in organized labor can recall. National 'Right to Work' should really be described as National 'Right to Work' for Less. Big corporations and Wall Street bankers are dismantling the American dream by outsourcing our jobs, slashing wages and eliminating retirement. 28 states have now passed this anti-worker legislation.

The labor movement is the only counterbalance to corporate power. Who will stand up for the middle class if it's not organized labor? The labor movement in this country could be swept away if this legislation passes. It will most certainly cripple the ability of Unions' to lobby state and federal legislators for tax incentives and worker protections. It will diminish representation of members and severely impact our ability to bargain fair wages and benefits for our membership.

I believe 'Right to Work' is wrong and should be decided by the individual states, not our federal government. This is an attempt by Congress to stop the only movement that protects workers and the middle class. If National 'Right to Work' for Less passes, it will devastate the Union movement. If you believe this only affects public sector Unions, you are sadly mistaken. Please look for the RTW article in this issue for more information about what you can do to stop this anti-worker legislation.

Local 399 continues its efforts to organize vendors who rent equipment in our industry. To date we have organized Quixote, and King Kong. We're also looking at companies such as Star Waggon and Sun-

belt as well as others in the industry. Please rent from Union vendors whenever possible. Remember that Union vendors contribute to the Motion Picture Plans, which directly benefit every one of our Members.

International Workers' Day is on Monday, May 1, 2017. Organized labor along with many community groups will be marching from MacArthur Park to City Hall to demonstrate solidarity for Workers' Rights. Please look for more information in this News-reel as well as our website. Join your Local on May 1st to show your support for labor. Our 3rd Annual Car Show will take place on Saturday, June 24, 2017 at the Los Angeles Trade Tech College in Downtown Los Angeles. This year we'll have a chili cook-off, classic cars, motorcycles and activities for the entire family. We hope to see you there!

Four more TV productions are coming home, bringing the total to eleven TV shows. Those productions are providing hundreds of jobs for our Members thanks to the tax incentive program. Please make sure to check out the articles on "Black-ish" and our feature article on our hard-working Animal Trainers!

Construction and renovation has begun at the Union Hall! We are excited to see the very needed makeover take place and will keep you updated on our progress. The Members approved the budget for the renovations last year and we are looking forward to completing the construction and renovations as soon as possible.

Fraternally, Steve Dayan



Business Agent Wes Ponsford, Secretary-Treasurer Steve Dayan, Business Agent & V.P. Ed Duffy and Business Agent & President Kenny Farnell supporting our SAG-AFTRA Sisters & Brothers at their Video Game Strike.

TABLE OF CONTENTS

PAGE 2 & 3

THE BIZ:
• National RTW Bill Threatens Hollywood Unions
• California Tax Credit 2.0 wraps 2nd year
• 399er Retirement residence workshop & tour

PAGE 4

Right To Work is Wrong; Take Action!

PAGE 5

Local 399 Scholarship Opportunities

PAGE 6 & 7

Inside Hit TV Show 'black-ish'

PAGE 8 & 9

Member Spotlight; Animal Trainer Eric Weld

PAGE 10

• Q&A With Steve Dayan
• Sirreel, Signs Teamster agreement

PAGE 11

Teamsters 399 and Basic Crafts 3rd Annual Car Show and Chili Cook-off

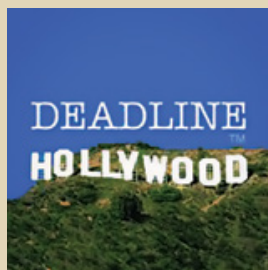
PAGE 12

Events, Announcements, Retirees and Obituaries

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THE NEW NATIONAL 'RIGHT TO WORK' BILL THREATENS HOLLYWOOD UNIONS

HOLLYWOOD REPORTER FEBRUARY 02, 2017 by Jonathan Handel



Legislation introduced in Congress with little fanfare in early February could decimate Hollywood unions and further accelerate the decline of unions nationwide by allowing workers across the country to opt out of paying union dues or fees even if they receive the benefits of a union-negotiated contract. The result, union activists contend, would be to bankrupt unions nationwide by starving them of dues or other fees paid in lieu of dues. That would appear to be a welcome result for both management and Republicans, as unions are one of the few institutional supports left for the Democratic Party, even though many union members apparently voted for Donald Trump in the 2016 election. Similar statutes, referred to as Right to Work laws, exist in 27 states, including such newer production centers as Georgia, Louisiana and Florida. The new bill, H.R. 785, which Reps. Steve King (R-Iowa) and Joe Wilson (R-SC) introduced in the House, would extend right to work to all states nationwide. It's been introduced in previous sessions, but this time there's a president who, according to a source, has said he would sign it. Under current law, workers in non-right to work states, such as California and New York, can elect so-called financial core, or fi-core, status under which they are not required to join a union. Someone who goes fi-core — a choice that only about 1 percent of Hollywood union members have made — must pay "agency" or "fair share" fees in lieu of dues to finance the union's work from which they benefit. Those fees can be around 90 percent of full dues, as fi-core members have

no obligation to pay for a union's political work. "The National Right to Work Act will erase the forced-dues clauses in federal statute without adding a single letter to federal law," said King. His co-sponsor, Wilson, said, "At least 80 percent of Americans are opposed to forcing employees to pay dues as a condition of their employment. ... We need to expand common-sense reforms ... to protect American workers and create jobs." But ranking Democrats on the relevant House committees fired back. "This legislation clearly has one purpose: to undermine the capacity of unions to protect workers and defund them," said Reps. Bobby Scott (VA) and Peter DeFazio (OR) in a joint statement. "This bill is a direct attack on workers and their families by weakening unions' ability to collectively bargain and negotiate for good wages and benefits. Studies show that diminishing unions leads to lower wages and salaries for union and non-union workers alike. This is why wages are lower in so-called right to work (RTW) states than those that are not, costing families up to thousands of dollars each year." They added, "The RTW bill is a backdoor attempt at bankrupting labor unions, forcing them to provide services for people who do not pay dues. This radical bill would create an unfunded federal mandate that overrides a state's wishes by requiring private labor organizations to support free riders without limitation. This bill is nothing more than a gift to anti-worker special interests." Two Hollywood unions weighed in as well.

"Right to work is just plain wrong," said American Federation of Musicians president Ray Hair. "It's wrong for musicians and it's wrong for all working people. States with right to work laws have lower wages, higher poverty rates, lower health insurance coverage rates, and more workplace fatalities. These are the facts — and the fact is right to work is wrong." "The real agenda in Congress is to weaken the power of hard-working citizens by crushing the American labor movement," said Writers Guild of America, East president Michael Winship and executive director Lowell Peterson in a joint statement. "The far-right ... aim[s] to wipe out the workers' most dedicated advocates."

WGA EAST STATEMENT:

"One of the strange perennial rituals of Beltway Washington is the introduction of legislation to destroy the only effective voice American workers have on the job. Misleadingly labeled 'National Right to Work,' this legislation -- introduced yet again by far-right congressmen Steve King (R-Iowa) and Joe Wilson (R-SC) -- intends to cut organized labor off at the knees by making it impossible to finance the tough work put in by American unions to represent and protect working people. 'Strong sturdy unions are essential to organize workplaces, to negotiate and enforce collective bargaining agreements and to do the day-to-day hard work of making sure that workers' voices are heard when it's time to make critical decisions about pay, benefits, working conditions and more.

"This misguided legislation ignores the basic structure of American labor relations, in which all workers in a given company or bargaining unit are represented by the same union and covered by the same collective bargaining agreement with the same right to representation. The union is obligated to represent everyone, and it makes sense that everyone is therefore obligated to pay their fair share. 'In other countries, the system is different; in other countries, unions function at the national level and the

federal government sits at the bargaining table to force management to agree to terms. In America, our labor relations are based on the idea that everyone benefits from the same union contract. 'Of course, the real agenda in Congress is to weaken the power of hard-working citizens by crushing the American labor movement. There's a bitter irony here: The far-right claims to support the newly-elected president's promise to first and foremost use the federal government to advance the interests

of the American worker, but with this legislation they aim to wipe out the workers' most dedicated advocates. 'The best way to advance the interests of the American worker is to use collective bargaining to strengthen the voice of workers on the job. Defunding the entire structure of workers' voices will only hasten the decline of our standard of living. Shame on Reps. King and Wilson, and all those who sign off on legislation that will purposely harm American workers.'

CALIFORNIA'S FILM & TV TAX CREDIT PROGRAM 2.0 WRAPS SECOND YEAR BY ADDING FOUR RELOCATING TELEVISION SERIES

REPORTED BY THE CALIFORNIA FILM COMMISSION

Hollywood, Calif. – March 17, 2017 – Year-two of California's expanded Film and Television Tax Credit Program 2.0 will end very much as it began – by scoring new and relocating TV projects ready to create jobs across the Golden State. The fifth and final tax credit application period (held February 10 – 17) for the current fiscal year brings an additional four relocating TV series; a pair from New York ("The Affair" and "The OA"), and another pair from Vancouver ("Lucifer" and "Legion"). With their arrival, a total of 11 TV series have relocated to California under Program 2.0. "We're wrapping up year-two of Program 2.0 on a very high note with a record number of relocating TV series," said California Film Commission Executive Director Amy Lemisch. "The tax credit program is working as intended to reaffirm California's status as the preferred choice for film and TV production." "Lucifer" co-showrunners Ildy Modrovich and Joe Henderson added, "Los Angeles is a key character in 'Lucifer,' with the storylines revolving around iconic locations

in Hollywood and Southern California, so we are thrilled that the California incentive now makes it competitive to base the show in the L. A. area." In all, the latest TV allocation round reserves tax credits for 15 projects, including five new series ("Here, Now," "Law & Order: True Crime," "Mesiah," "Sharp Objects" and "Untitled Seth MacFarlane Project"), two recurring series ("Crazy Ex-Girlfriend" and "Snowfall") and four pilots ("Behind Enemy Lines," "Mayans MC," "S.W.A.T." and "The Get"). In addition to the record number of relocating series, the latest round of TV projects is also notable for the growing number that plan to film outside the Los Angeles 30-Mile Zone. Seven of the 15 projects announced today ("Behind Enemy Lines," Mayans MC," "Sharp Objects," "Untitled Seth MacFarlane Project," "Lucifer," "Legion" and "The OA") plan to shoot at least partially outside the zone. This out-of-zone trend is also evident with feature film projects participating in the tax credit program (see California Film Commission announcement dated February 13, 2017).

Latest Round Of Tax Credits Brings Projects From New York And Vancouver

"The projects announced on March 17th further demonstrate Program 2.0's ability to bring production jobs and spending to regions across the state," Lemisch added. A total of 25 projects applied for the latest \$99.2 million in tax credit allocation. Based on data provided

with each application, the 15 projects announced today will generate an estimated \$620 million in direct in-state spending, including \$235 million in wages to more than 4,400 crew and cast members. Note the list is subject to change, as applicants may withdraw from the program and their tax credits re-assigned to those currently on the wait list. The next application period for California's Film & Television Tax Credit Program 2.0 is May 22-29 for television projects. **About California's Film and Television Tax Credit Program 2.0** On September 18, 2014, Governor Brown signed bipartisan legislation to more than triple the size of California's film and television production incentive, from \$100 million to \$330 million annually. Aimed at retaining and attracting production jobs and economic activity across the state, the California Film and TV Tax Credit Program 2.0 also extends eligibility to include a range of project types (big-budget feature films, TV pilots and 1-hr TV series for any distribution outlet) that were excluded from the state's first-generation tax credit program. Other key changes include replacing the prior lottery system with a "jobs ratio" ranking system that selects projects based on wages paid to below-the-line workers, qualified spending (for vendors, equipment, etc.) and other criteria. Program 2.0 also offers an additional five percent tax credit for non-independent projects that shoot outside the Los Angeles 30-mile zone or have qualified expenditures for visual effects or music scoring/track recording. More information about California's Film and Television Tax Credit Program 2.0, including application procedures, eligibility and guidelines, is available at: film.ca.gov/tax-credit/



NEWS FOR THE 399er RETIREMENT COMMUNITY



MPTF
MOTION PICTURE & TELEVISION FUND

MPTF RESIDENTIAL FACILITY WORKSHOP & TOUR

MPTF's (Motion Picture & Television Fund) residential community brings like-minded people together as neighbors and has long been the entertainment industry's first choice for retirement living. While you may be aware of MPTF's residential community in Woodland Hills, there are many misconceptions and unknowns surrounding residency: eligibility, costs, accommodations, services, amenities and programs.

MPTF is inviting our Retired Local 399 Members and spouses ages 65 and older, to a one-hour residency presentation. They will answer your questions and help you gain a better understanding of life as a resident on The Wasserman Campus in Woodland Hills. A tour of the residential community will be offered at the conclusion of the workshop.

Date: June 15th, 2017
Time: 10:30am
Location: MPTF – Saban Community Room
23388 Mulholland Drive
Woodland Hills, CA 91364

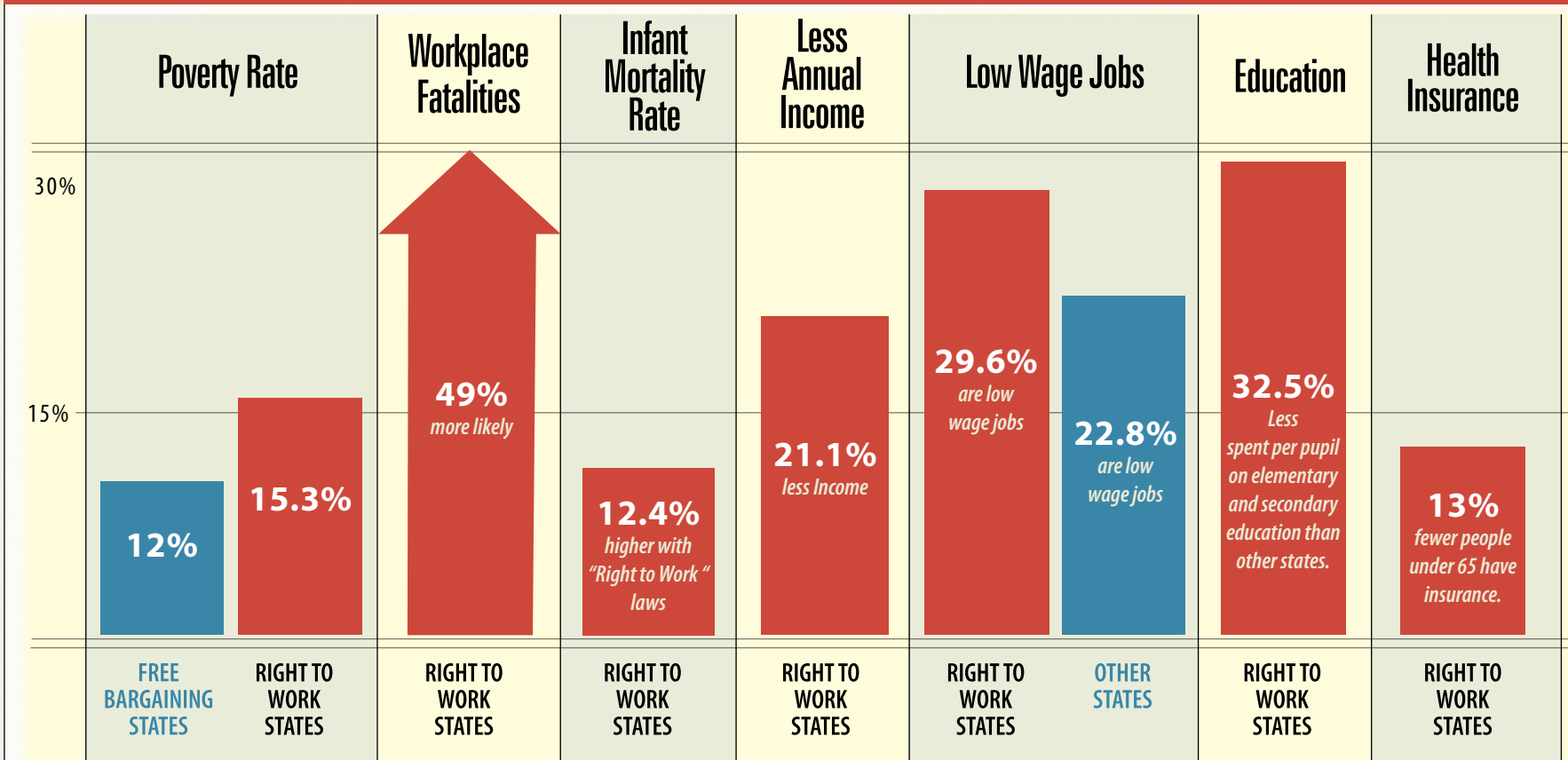
*This opportunity is being offered to
Teamsters Local 399 Retirees only at this time.*

SPACE IS LIMITED
Please RSVP no later than May 31st to
Arlene Glassner at 818/876-1554 or
Leslie Mann at 818/876-1552.

'RIGHT TO WORK' IS WRONG

The labor movement is facing the greatest threat against Unions that anyone in organized labor can recall. National 'Right to Work' should really be described as National 'Right to Work' for Less.

'RIGHT TO WORK' FACTS



Big corporations and Wall Street bankers are dismantling the American dream by outsourcing our jobs, slashing wages and eliminating retirement. 28 states have now passed this anti-worker legislation.

In early February, H.R. 785, National 'Right to Work' for less legislation was introduced by Representatives Joe Wilson (South Carolina) and Steve King (Iowa). This legislation would essentially devastate and destroy workers' rights and their representation. Pushed by the American Legislative Exchange Council, greedy corporations, and wealthy Billionaires like the Koch Brothers, this bill is yet again seeking to take away worker's bargaining power and voice by gutting the very organizations fighting for worker's rights: Unions. "Right-to-Work for less" legislation is an attempt by wealthy CEOs and corporations to forward their own agenda and wealth at the expense of working people.

This bill started with 5-co-sponsors when first introduced in February 2017. Every couple of weeks more representatives are signing on to co-sponsor the bill and the current count is up to 22 and growing. The chances of this bill passing will depend heavily on the support and co-sponsors that choose to put their backing behind the legislation.

By many measures, quality of life is worse in states with right to work laws. Wages are lower, people are less likely to have health insurance and the necessary resources for a quality education, and poverty levels are higher as are workplace fatality rates.

What has the labor movement done for ALL workers?

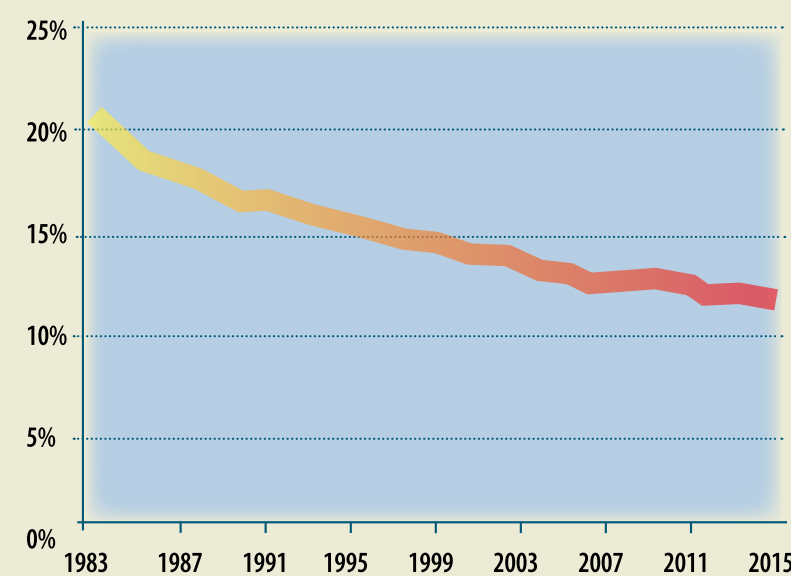
Unions raise standards for all workers, Union and non-Union. Organized labor created the:

- 8-hour workday
- 40-hour workweek
- Minimum wage laws
- Child & labor laws
- OSHA
- Workers' compensation
- Unemployment and disability insurance
- Health and pension benefits
- Overtime, holiday pay
- Weekends, paid vacations
- Breaks including meal breaks
- Pregnancy and parental leave
- Social security
- Civil rights and military leave
- Equal pay for equal work
- And many more issues that impact workers!

The labor movement is the only counterbalance to corporate power. Who will stand up for the middle class if it's not organized labor? The labor movement in this country could be swept away if this legislation passes. It'll most certainly cripple the ability of Unions' to lobby state and federal legislators for tax incentives and worker protections. It'll diminish representation of members and severely impact our ability to bargain fair wages and benefits

for our membership. Organized Labor doesn't just look out for its own Members, but also looks out for working class people who aren't fortunate enough to belong to a Union. Labor speaks out on behalf of social issues that impact our entire nation. Right to Work is wrong and should be decided

UNION MEMBERSHIP 1983 - 2015



by individual states, not our federal government. This is an attempt by Congress to stop the only movement that protects middle class workers. If National Right to Work for Less passes, it will devastate the Union movement. If you believe this only affects public sector Unions, you are sadly mistaken.

What can you do? Educate yourself about this issue by going to our website: www.ht399.org for information regarding contacting your state and federal legislators and let them know you oppose 'Right to Work' for Less. Your voice is needed in this fight!

Here's what you can do for the Labor Movement and for ALL workers!

GET INVOLVED



CALL YOUR ELECTED OFFICIALS: Call **855-465-4694** and tell them you oppose National Right to Work Legislation.



WRITE YOUR ELECTED OFFICIALS: Head to <http://rvdr.me/StopRTW> to send a letter to your Elected Officials. The IBT has generated a form letter that allows you to simply input your address and send. You can also personalize your letter to give examples of how National Right to Work will impact you and your family.



COMPLETE ONLINE SURVEY: Take our online Survey: <http://rvdr.me/RTWSurvey>. Tell us what being part of a Union has meant for you and your family. This is also where you can sign up to join the fight against National Right to Work Legislation and help mobilize our Members



SHARE INFORMATION ON SOCIAL MEDIA: Head to our Teamsters Local 399 Facebook, Twitter and Instagram pages and subscribe to our posts. We will continue to share important articles and action items that can be easily shared with your co-workers, friends and family.



TRACK BILL: Head to <http://rvdr.me/RTWGovTrack> to be the first to know about any changes to the Bill, when it will be voted on, and when new Co-Sponsors have been added. If you know friends and family in States or districts that support National Right to Work contact them and encourage them to contact their elected officials.



DONATE TO DRIVE: Donate to D.R.I.V.E.! Call **818-985-7374** to learn more about signing up.

WHAT IS D.R.I.V.E.?

Big Business spends big money in Washington to influence members of Congress and push their anti-worker plans. They out-spend working families on politics by more than 5-1. Through grassroots political action and aggressive lobbying on Capitol Hill and in State houses and City Halls across America, Teamsters have stopped some of the worst attacks on working people.

CONTRIBUTE TO D.R.I.V.E.

You can take a stand for working families by contributing to **D.R.I.V.E.** the Teamsters political action committee. **D.R.I.V.E.** stands for: Democrat, Republican, Independent Voter Education. Your contribution will support grassroots action by Teamster families to stand up to big business interests. Call: **818-985-7374** to learn more

SCHOLARSHIP OPPORTUNITIES

FOR LOCAL 399 MEMBERS WITH GRADUATING HIGH SCHOOL SENIORS!

Now Accepting Applications

There are 3 great opportunities for Local 399 Members with graduating High School Seniors! Every little bit helps when it comes to paying for college or any form of secondary education. We encourage all Members to take advantage of the scholarships that are currently accepting applications.

LEO T. REED SCHOLARSHIP:

Applicants must be graduating High School Seniors embarking on their first year of college in the fall. We will be awarding \$2,500 to 10 of the selected graduating High School Seniors.

Deadline to Apply: May 31st, 2017

JOINT COUNCIL 42 SCHOLARSHIP:

Applicants must be the child of an active Teamsters Union Member from a Local Union affiliated with Joint Council 42, who are graduating from High School in 2017.

Deadline to Apply: May 12th, 2017

CALIFORNIA HISPANIC CAUCUS SCHOLARSHIP:

Applicants must be a daughter or son of an active Teamster whose dues are current with his/her Local Union and are attending or have been accepted by an accredited University, College or Trade School. Students must also be graduating from High School this year.

Deadline to Apply: May 31st, 2017



The applications for each of these scholarships can be found at www.ht399.org. Please make sure to read each application carefully.

Each application has different requirements and deadlines that must be met. If you have any questions about any of these scholarships please contact:

office@ht399.org OR CALL 818-985-7374

black-ish

By Matthew Klekner

“Black-ish” shows three generations of African American men and their different observations on the world at large. Each episode deftly juggles comedy into a serious discussion about the cultural and racial identity of being black in America.

In many ways “Black-ish” is your average 30-minute ABC sitcom. It is a single camera comedy that centers on an upper-middle-class African American family in Los Angeles. The show spends a lot of time on a single-family set and the writing humorously addresses the family’s daily lives and interactions with each other.

“Black-ish” can easily be compared to past successes like Fresh Prince of Bel-Air or The Cosby Show, in that they are all primarily concerned with showing the many complications that come with raising a family in America.

“Black-ish” shows three generations of African American men and their different observations on the world at large. Each episode deftly juggles comedy into a serious discussion about the cultural and racial identity of being black in America.

The show’s unique brand of comedy helps diffuse these difficult discussions. It provides the right amount of levity to help digest the seriousness of the situations.

It is for this reason that “Black-ish” is not just an average sitcom. It is rare to find a show that manages to be both topical and funny, but is even more rare to find one that can consistently deliver both over 24 episodes. It has so much to say and is so funny in saying

it. This is why such a wide audience has embraced it and made it a hit television show.

“This is a very unique half hour show, especially being on network television, says Location Manager Taylor Boyd.

“And I’ve never met a better person to walk this high wire than Kenya Barris and his writing team. They have the courage to step up on the high-wire and balance some very topical subjects, be it the state of the presidency, or the N Word, or police brutality in the African American community.

And not only do they step up and balance it, but then they start juggling comedy into it. It’s spectacular, and anybody that can bring comedy into such intense subjects like that is very good at their craft and very, very, brave,” he says.

“Black-ish” shoots out of the Disney lot in Burbank and with three seasons completed, they have a good pace and rhythm.

“It’s a well oiled machine at this point,” says Transportation Coordinator Fred Culbertson.

“Monday we get the script. Tuesday we have concept meetings and the prelim budgets are due.

Wednesday is the Art Department meetings for sets and picture cars and Wednesday afternoon we Director scout. Thursday mornings are the tech scouts and then production and postproduction meetings. Friday is a slot day for anything you can

because we are going out on Monday, and also four of the next five days,” says Culbertson. “So this is the most aggressive episode I’ve seen in a couple years. But that’s fine too. When you do 24 of these you kind of get it down. You do 48 of them and the next thing you know, you’ve done 72 of them. We’re filming episode number 73 this coming Monday. Everybody has the routine down at this point.”

One unique element of this show is that it takes place in Los Angeles and also shoots in Los Angeles. For a lot of Location Managers, the opposite is usually true.

“It’s a breath of fresh air to be shooting L.A. for L.A,” says Boyd. “I’m not avoiding palm trees and Spanish tile roofs. I am very happy to be working on a show that is set where it is.”

“There are pro’s and con’s to it as well,” Boyd continues. “When the writers are writing for L.A. they will write an actual location. There is no, ‘This will work for that.’ Sometimes it’s more helpful than others, depending on how film friendly that location is. When they write something like, ‘The Getty Museum,’ filming there is out of our price range. So you do have to find a replacement for it. But when they write something like, ‘Bob’s Big Boy’, then we just go right there.”

“Also if we get a script late, a lot of the typical locations are booked up already and you start getting creative.”

Getting scripts late isn’t a usual occurrence however. This “well-oiled” machine gets the pace of production.

“They are really good about getting us outlines in advance to get us started trying to wrap our heads around what locations are needed. Sometimes we get a wrench in the mix, but on average we get everything we need on time,” says Boyd.

push back to the last day. But that’s also usually a prep day before we start filming.”

Culbertson adds that they don’t usually go out on location until the Tuesday of the following week, which allows another prep day on Monday.

“We are budgeted to be out on location 1 out of every 5 days. That being said, this show likes to go out in the beginning of the season a lot. They have some bottle episodes in the middle (to save money) and then they end heavy,” says Boyd.

“This next episode is a bit of a nutcracker suite,



Black-ish Transportation Coordinator Fred Culbertson and Transportation Captain Chad Wadsworth.

“On a series like this you always have three scripts on your desk at any time, adds Culbertson.” “Because you are doing pick-up shots on what you shot last week, you are shooting what you prepped last week, and you’re prepping what you shoot next week. So there are always three items on your desk at one time.”

All things being equal, this show isn’t too difficult to manage. There’s a lot of swing stuff in every episode, so they tend to hop around a bit. But since they are at the Disney lot, they do shoot a lot in and around Burbank.

“We shoot a lot in Burbank and they’ve given us lots of leniency because we shoot there so often. We have a great working relationship with the city, so they help us out as much as possible,” says Boyd.

This season did bring a few challenging locations. The show spent about five days shooting in Or-

lando, Florida, at Disney World and has recently spent considerable time shooting at USC as well. “The tricky thing about Orlando and USC is the immense amount of public there. There is no shutting them out, so we have to work knowing that we are going to be having people in and around our shots and with unexpected noises. It is a bit of ballet, to film in such a crowded area with the public.”

Staffing on the show is pretty par for the course. Boyd has a single Key Assistant in Andy Cone while Fred has Chad Wadsworth along with 8-10 people on permanent staff. Transportation picks up as many as 20 people when out on location. Both Boyd and Culbertson give credit to their Assistants Andy Cone and Captain Chad Wadsworth respectively.

“Andy (Cone) and I have been working together on and off for 10 years,” says Boyd. “He gets along with the crew very well. He’s very personable, and in the 10 years I’ve worked with him he’s NEVER been late, and that’s huge. He gets the Locations Department and what we are trying to do, so he doesn’t over complicate the project.”

“Chad (Wadsworth) is a really good guy and I got him into the business back in 2000 on a show called ‘The Majestic’ as a Generator Operator,” says Culbertson. “We’ve been working off and on together for the last 16 years. We’ve kind of grown up together so we’re used to each other’s company. They all love him here and we’ve had a long friendship together. He’s stepped up and learned the budgeting and management side of it. He really takes the ball and runs with it and I don’t know if I could do the show with any other person. I’d possibly let him inherit the show if it continues for another 6 seasons, because I, possibly, will not.”

Transportation Coordinator Fred Culbertson is

now in the twilight of his long and respected career. He started out driving for United Parcel Service (UPS) in Cincinnati before making his way out west. He drove for UPS in San Diego to put himself through film school. He started out as a Production Assistant and found his way into the Accounting Department and also into Post Production. But he had already been a member of the Teamsters organization from his UPS days and switching over to Transportation was paying his bills.

“It pays well and 399 has done a good job over the years negotiating very good contracts. I was able to buy a house and get married and have three kids and I got them through college and I didn’t have to be a multi-millionaire to accomplish those things. Transportation has provided that steady income.”

“I used to do a lot of road shows and they are fun when you are single but when you get married

the truck goes all day.”

“The whole concept and idea is to have a Driver, electronically, do a log book for his days activities. But it is also problematic because we can have 10 drivers and each could drive 4 or 5 different pieces of equipment in a day. These machines need to then synch with the equipment and I’m not sure how that’s all going to work out. There are a lot of bugs to work out, but it’s still in its preliminary stages.”

“We have four of the units in our equipment and they are driving the Drivers a little crazy getting used to them and it is taking time (to adjust to it).

“We are not a common carrier, we are a private carrier not for hire, and I think all this Common Carrier type stuff may be a little too much Big Brother and a little too much of an over-burden, so I don’t think it’s going to ultimately accomplish what they want it to.”



Black-ish Crew Photo: Pictured from Left to Right: Location Manager Taylor Boyd, Transportation Office/Dispatch Coordinator DOT Bernice Culbertson, Set Generator Operator Garner Humphries, Driver Sharon Bingham, Driver Jack Griffith, Honeywagon Driver Dan Griffith, Actor Anthony Anderson, Local 399 President Kenny Farnell, Camera Cars Unlimited Jeff Simons, Transportation Coordinator Fred Culbertson, Transportation Captain Chad Wadsworth. Missing from Photo: Base Camp/Talent Specialist Billy West, Construction Driver Scott Ayers, Set Dress Driver Stuart McCauley, Base Camp Generator Marcus McArthur, Assistant Locations Andy Cone.

and have kids, road shows don’t have the attraction that they once did, says Culbertson.” “Being 15 minutes from my house at Disney Studios and doing episodic television is a lot easier. Television is the right way for me to fizzle out my career. It’s close to home and in L.A. and I’m working with people I’ve been associating with for a couple of decades, so it’s a very comfortable situation.”

Location Manager Taylor Boyd came to us by way of Northern California after a stint in the Navy. His first job in Los Angeles was actually in Set Security and a Location Manager was looking for an assistant at the time and he was nice enough to get him into the business.

Over the years Boyd has learned the importance of having patience in his job.

“Having patience is big, and also being able to see the whole picture, and see the project from all the different departments. You have to have your head into what the electricians need, the grips need and what the writers are trying to get out of a location. There’s also the Director’s needs of course, but you have to be able to put yourself in their shoes, and get the best possible location that makes things run as smoothly as possible for every department. Everybody thinks their own department is the most important one, and to them it is.”

From the Transportation side of things, “Black-ish” is also a test case for a new form of electronic tracking.

“JJ Keller had a seminar about it,” says Culbertson. “Disney sent their people over to it at Universal. It was an orientation on how Drivers would log into a device, kind of like an app on your phone, and it’s logging in and logging out when you start your day, every time you drive, every time you park and every time you go home. The trucks are equipped with a GPS device that monitors where

Boyd is happy to have found this show and is eager to see it continue.

“I couldn’t be prouder to work on this show and with the people who work on it. I bring it up every day how lucky we are to work on this particular show. Both for the content of the show and for the community and people we work with. It’s probably a once in a career type show for Location Managers, where it’s easy to do and the people are so nice. It’s going to go for a few seasons and it’s spectacular.”

“I have a wife and two kids so it means everything in the world for me to work in Los Angeles, he continues. “I have done some work out of state and out of country. And it was fun at the time, but it’s also a Catch-22. When I was young and single and I didn’t have any kids, I was trying to get on all features going all over the world. But I was only offered television shows and as soon I got married and had a kid, I got the offers to go elsewhere. I’m very happy to be working here though and it makes my family life much easier.”

“It’s a little cliché but it really is like a family working on this show,” says Boyd. “We all have our professional differences at times but we all get along great and I couldn’t be prouder to work on this show. It is by far my favorite television show I’ve ever worked on and that’s because of the people I work with.”

“We have such a diverse crew and such diverse talent on this show,” says Culbertson. We have diverse management and a diverse driving team. We all have to get along together and if we could push that concept out to the rest of nation at this point in time, we should.”

SPOTLIGHT

WALK ON THE WILD SIDE
WITH ANIMAL TRAINER
ERIC WELD

Lions, Tigers, Bears and More! We walked on the wild side and caught up with Local 399 Animal Trainer, Eric Weld to get an inside scoop into what it takes to be a Hollywood Animal Trainer. We wanted to showcase the work, dedication, and passion that our Animal Trainers have for their job. Eric gave us a great glimpse into his world. Though Eric's official

title is Animal Trainer, training an animal is just one small piece of what makes up the day-to-day of an Animal Trainer in the Entertainment Industry. We went behind the scenes to learn more about animal care, production coordinating, animal advocacy, and complete dedication that Eric has to his furry and exotic family members.

Eric took a rather unconventional path to settle on Animal Training as a career. He came from a successful career in advertising, working on the Account Services side in New York, prior to packing up and moving out west. All it took was one day on set of a commercial shoot, in which one of the stars of the production was a male lion, for him to realize where his real passion was. "In advertising I dealt more with our clients and less on the production side of things. I went to one of our shoots and saw this male lion there. To put it simply, I was amazed. For whatever reason I always

knew there was a trainer that would work on set for say an animal like Lassie, but I never thought about exotic animals."

Eric spent the day picking the three animal trainer's brains about their careers and he knew he needed to investigate further. After looking into multiple schools around the country that specialized in exotic animal training and care he settled on "Hollywood Animals". "They have a 2-week program, a bit more elaborate now than back when I attended, and I traveled out to California in the fall of 2000 to take the course. After the 2-weeks, I went back to New York and basically told my boss that I was leaving to pursue a career in Animal Training. I think the exact phrase was 'I'm leaving to train big cats on the West Coast.' Eric got his affairs in order and arrived at Hollywood Animals on January 3rd 2001.

At the time, "Hollywood Animals" was owned and operated by Brian and Victoria McMillian. They had bears, lions, tigers, jaguars, monkeys, leopards and even an african elephant at the time. Training the animals and the on-set production side was Brian's responsibility and Victoria handled all the business side of things such as: budgeting, permits, contracts for production and invoicing. Brian taught the 2-week course for those interested in a career working as an Animal Trainer. The course at the time dealt with topics such as 'Hyper animal husbandry and animal care' which is basically proper care of large cats and other exotic animals in captivity, as well as proper care of these animals on a ranch and on set. Safety was the key element in training. Eric stressed that even when you're just cleaning an animal's cage you



there was a possibility of an internship, which is how Eric got his foot in the door. The criteria, in which is still being used, to determine if you will be selected for an internship is pretty straightforward. You must have a good work ethic, respect animals and enjoy them for who they are, not just a means of work, and you must demonstrate the ability to get along with both the animals and humans you will be working alongside. If you meet those criteria, Eric said you would have a great chance of being invited back for an internship.

"After I took the course I wanted to come up to the ranch everyday. I was so excited to learn as much as I could. Brian and Victoria, reining me into only coming up 3 days a week helped me from burning out and overdoing it. They also helped me get some work on set so that I could observe the animals relating to humans, and also to help me understand the way film sets operate and the terminology used." Eric learned very quickly that there are a lot of moving parts when it comes to how films, television shows, and commercials are made.

In 2004, after extensive training and experience, Eric was asked to become a partner of 'Hollywood Animals'. A proposal he excitedly accepted. "It is an interesting experience when your mentor becomes your business partner. And your mentor has 30+ years under his belt. I was honored to accept the opportunity."

Upon becoming a partner, Eric's wife Tina who had also taken the 'Hollywood Animals' course and was pursuing a career in animal training left 'Hollywood Animals' to work with another animal training company that specialized in working with dogs and domesticated cats. Her training would prove invaluable in 2009 when Eric and Tina moved to the 'Hollywood Animal' ranch because Tina was able to begin growing the company to include domestic animals. By 2012 Eric and Tina bought Brian and Victoria out of the company and the ranch and it became what it is today. Tina works with the domestic animals and Eric works with everything else.

In order to keep "Hollywood Animals" operating Eric and Tina rely on Cory Piwowarski who comes in the morning to give medication, prepare diets, feed the animals and clean. Eric works with another trainer named Chris Pollard to move animals around to different pens and give them time



there isn't really one thing to know about Animal Training. It's nothing you can learn in books because animal training is made up of billions of tiny tidbits of information."

After the "Hollywood Animals" 2-week course

to run around. "Some days I may not do anything with the animals and then the next day I may dedicate an entire day to them. For my sanity I try to break it up. My favorite part is spending time with our animals. We're not always training them when we're hanging out, sometimes we will take them for a walk or just spend time with them until they get bored with us."

In the world of Animal Training, everyone has their core group with whom they work with and then you build a network to support one another when extra help is needed. Animal Trainers in the

ing it all come together makes any production a favorite of mine."

Eric continued to explain that a production he remembers as one of his favorites was when he was contracted by the company "Birds and Animals Unlimited" to work on the movie, "We Bought A Zoo". Eric attributes his fond memory of the production to many factors, but one big piece was Director Cameron Crowe's attitude. "From my standpoint and the other trainers, the director's attitude was infectious and his appreciation for every crew member really made everyone come

together to be their best the whole time. Not only did my animals do really well, it was just a great project and I got to work with a lot of very talented and skilled trainers."

"We Bought a Zoo" had about 7-8 animal companies working on the production and about 30-40 animals that were utilized for the film. One key piece that added to the success of the production was that it was filmed entirely in Los Angeles. "You have access to more highly trained animals and your budget can go much farther when you shoot locally." Eric continued, "We could make wild requests happen because we have such a strong network of extremely skilled trainers out here."

For Eric the bottom line is simple, "When my animals make production happy that's phenomenal for me. When I can look at them and just sit there in awe and be impressed by them. I'm fortunate and pleased to be in my animal's company and that's what makes any production a great day."

Here in Los Angeles we have a strong network of



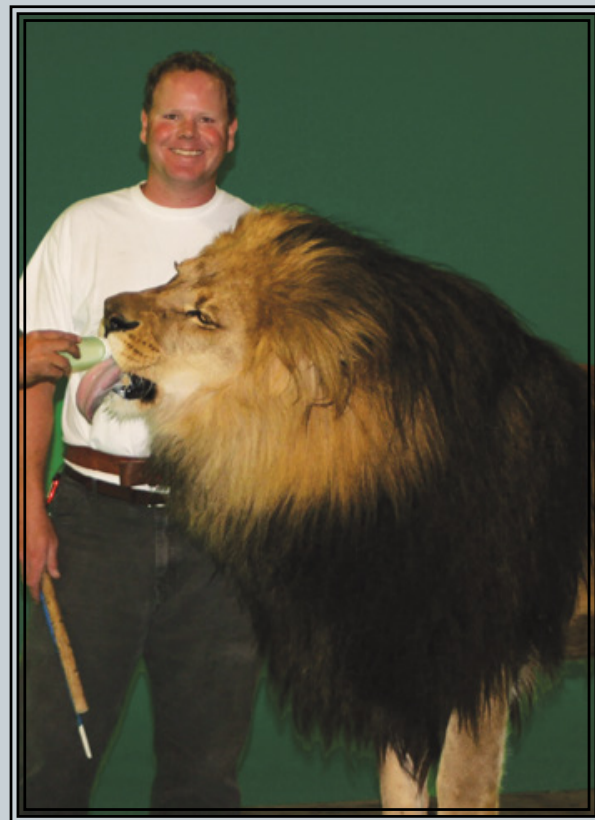
Eric's Wife Tina (Bettina) Weld.



the job and I didn't but they need something from me, I will help them to ensure its success. At the end of the day if my tiger performs well and safely on set it doesn't matter whose job it is, the production team will remember everyone working together and will remember that it was a successful and safe job. And that's a win for every animal company. We'll either all go down together or we will all rise together."

When asked about a favorite production Eric has worked on over the years he replied; "Broad strokes, any production that I come down with a big cat and the production accommodates for everything I asked for ahead of time is ideal. Getting production to understand what you need for your animal to have the best experience for all and see-

talented, professional Animal Trainers that have a great relationship with their animals and really enjoy the time they get to spend with them whether at home or working on set. "Working with these animals is an important distinction. It is a team effort and that team includes trainers and animals. The most important thing for people to understand for professional animal trainers is that all of us in Los Angeles will call out trainers that are not operating up to excellent standards. If you aren't good, the business will run you out. If you don't care for your animals in a correct fashion and the business hasn't gotten you out, other trainers will get you out. 'Hollywood Animals' will not hire someone who continually uses their animal as a prop or a tool. We won't hire those people and other animal



companies won't hire those trainers or their company either. We care about how everyone treats his or her animals on set. And that's not a PR move. We know one apple spoils the bunch especially in this industry, that's why we do our best to be our best for our animals."

The amount of work that a production will see an Animal Trainer perform is only a very small percentage of the entirety of their job. That's why animal trainers like Eric feel it's important to explain the intricacies of caring for these exotic and domestic animals as well as being advocates on their behalf. "Professional trainers are the first line of animal rights and their welfare. That's our passion. It is important for us to be the most informed about our line of work so we can help to educate others." We care deeply for our animals. We work hard to provide each and every one with a great life. I feel this is evident when we bring our animals out and work them."

Eric's passion for his profession was extremely apparent throughout our interview. His love and respect for his animals was contagious. "Hollywood Animals" currently has: a male and female lion, 5 tigers, 2 bears, a black and spotted leopard, 2 monkeys and 18 domestic animals in their care. Eric knows each by name, each by personality, each by quirks and actions and skills in which they excel. As an Animal Trainer there is also a great responsibility to serve as an animal advocate. Educating the general public becomes a huge part of working with exotic animals. "A lot of people just don't understand the scope of what we do. We are professional animal trainers because we love being with and working with these animals. I'm very, very fortunate just to be around them and to learn about them and their personalities. They are not simply a means to a commercial gain as some think. They are our co-workers, our friends, and our family."

Eric's closing words in our interview were those shared to him by his parents, "When you hold something dear to you and very important to you, share it with those people that you feel will appreciate it with the same depth you do." We can honestly say we appreciate Eric giving us a behind the scenes look as his wild life and can't wait to visit his majestic friends again. To all our Animal Trainers and Wranglers that work hard to ensure the utmost professionalism and care for your animals is exhibited at all times, we are proud of your work and how you represent for such an incredible craft.



WITH STEVE
DAYAN

SECRETARY - TREASURER



Have a question you would like to see answered in our next Newsreel?
Email: amy@ht399.org.

Q What do you feel has been the biggest accomplishment in the past Quarter?

A We successfully concluded our Herc negotiations. The contract was rarified overwhelmingly. I highly encourage our Coordinators and Captains to rent from Union vendors whenever possible. We have also begun the remodeling project here at the Local. I hope the members like the new look and feel of the Hall when the renovations are completed later on this year.

Q What do you feel has been the biggest challenge(s) in the past Quarter?

A The National 'Right to Work' legislation that has been introduced in Congress. I can't emphasize enough how devastating this would be for Local 399.

Q What should the Membership know about the National 'Right to Work' legislation that has been introduced and what is being done to fight it?

A Combatting the National 'Right to Work' for Less legislation that is being sponsored in Congress. We are now facing the greatest threat to the Union movement and we all must do everything we can to defeat this misguided legislation.

Q How do Local 399 Members get involved in fighting anti-worker National 'Right to Work' Legislation?

A Contact your elected officials in Congress and the senate to let them know you oppose "Right to Work for Less." You can get a wealth of information by heading to our website at: www.ht399.org. The website has a lot of valuable information about this legislation. You can easily generate a letter to your elected official from there.

Q Why do you feel it was important to focus on organizing in this issue?

A Organizing is the lifeblood of a Union. We must continue to organize individual production companies and the vendors who service our industry, in order to keep an eye on the movement of equipment. Most importantly, our Membership benefits directly by getting their wage rates, working conditions and benefits.

Q Why now more than ever is DRIVE an important entity to donate to?

A D.R.I.V.E. stands for Democrat, Republican, Independent, Voter Empowerment. Given that anti-worker legislation has been introduced in Congress, now more than ever is the time to contribute to DRIVE. We must all begin to take an active part in our democra-

cy and contributing to DRIVE is a great way to make certain that any anti-worker or transportation regulations that are bad for labor are stopped. Please donate to DRIVE if you can, no contribution is too small. call 818 985-7374 to learn more.

Q Why did the Car Show move to Los Angeles Trade Tech. College and how do you think this will benefit our Union Sisters and Brothers?

A We moved the car show to L.A. Trade Tech for several reasons. One reason was to improve the conditions of the grounds for those that bring out their Classic Cars. Our new location will have paved parking areas for cars and bikes. Secondly, we are expanding this event to include more Labor Unions and organizations that are pro-worker and pro-Union! We are excited to be working with the Basic Crafts again this year as well as to connect with the students of LATTC with real Union industries. There's a lot more parking for guests and we plan to keep the event free and open to the public! We also will be able to utilize the metro line as a means to get to the event. We will have a beer garden, live music, vendors, a chili cook-off, classic cars, motorcycles a Children's play area and more! Head to www.ht399.org if you are interested in registering your car or bike or if you are interested in being a vendor or volunteer. Please contact Amy Gorton at amy@ht399.org if you have any questions.

Q How can the Membership get involved on May 1st to march in solidarity for working people across the nation?

A Come and march with your Union Sisters and Brothers! This is a march for organized labor and it's important for labor to show its strength and solidarity. Please check out our website for updates to the event and come join us as we march from MacArthur Park to City Hall.

Q What is being done to ensure our Tax Incentive is renewed in 3 years? How can Members get involved to protect the incentive?

A Local 399 will begin to lobby for an expansion and extension next year. We will be walking the halls of the State Capitol and we'll need Members to speak to elected officials about how important the incentive is to themselves and their families. You can also write your elected officials and tell them what a difference AB1839 has made in your life. Your friends and relatives can do the same, so please, let Sacramento know how important this incentive is to you.



SIRREEL SIGNS TEAMSTER AGREEMENT

Teamsters Local 399 and SirReel have signed an agreement that allows SirReel to offer their employees, regardless of project, improved working conditions, wages and benefits. A large part of SirReel's continued success is due to our Drivers that act as the face of SirReel on Union commercial productions. Without these Union contracts in place, SirReel would have been unable to attract and retain such a high quality workforce for their production motorhomes. SirReel's Drivers will now get Motion Picture Benefits regardless of what type of project they are working on.

Without these Union contracts in place, SirReel would have been unable to attract and retain such a high quality workforce

Business Agent Joshua Staheli approached SirReel on behalf of the Drivers currently being dispatched by SirReel in December. After a preliminary meeting, SirReel asked for a "Card Check" to prove majority status. In January the Authorization Cards were turned over to a neutral arbitrator, Louis M. Zigman, and he certified that the Union had majority status.

Joshua and the Drivers had been meeting and discussing proposals since that time and were prepared to bargain immediately. After exchanging proposals, SirReel came to the table in March and after two meetings, an agreement was reached. In addition to gaining Motion Picture Benefits on all jobs, the Drivers at SirReel have a seniority system allowing for the equitable dispatching of SirReel Drivers.

Teamsters Local 399 would like to remind our Members to rent from Union vendors that are signatory, such as Herc, Omeg Cinema Props, Quixote, etc'. When you rent from a signatory company it helps support your own Health and Pension plan. Far too often people in our industry use vendors that actually undercut the vendors that support their own health and retirement trust fund.

If you would like more information about which companies to rent from you can contact Business Agent Joshua Staheli at jstaheli@ht399.org.

SirReel

TEAMSTERS LOCAL 399 & BASIC CRAFTS

3rd Annual Car Show & Chili Cookoff

LOS ANGELES TRADE-TECH
LATTC
A Community College



JOIN US ON SATURDAY JUNE 24TH 2017 FROM NOON - 5PM

@ LOS ANGELES TRADE TECHNICAL COLLEGE

2001 S. OLIVE STREET, LOS ANGELES, CA. 90007



TO REGISTER YOUR CLASSIC CAR, MOTORCYCLE OR

PARTICIPATE IN THE CHILI COOK-OFF, Head to www.ht399.org

We are also looking for vendors and volunteers! If you have any questions about the Car Show please email amy@ht399.org. We are very excited to grow this event to include more Unions, Locals, Organizations and the Students of LATTC. We are looking forward to a fun, family event that unites the Labor Movement in Los Angeles. This event is free to attend as a guest and open to the public. Help us spread the word and see you on Saturday, June 24th!

EVENTS

May 1, 2017
MAY DAY MARCH – SHUTTING IT DOWN FOR WORKER’S RIGHTS

We will never back down in the fight for Worker’s Rights. Join us on Monday, May 1st to march in solidarity with all working people in Los Angeles. Whether marching for you, your families, your fellow Union Sisters and Brothers, for all workers everywhere we plan to shut down Los Angeles for a day to show the power working people have in this Nation. Wear Teamster Local 399 attire.

Where: McArthur Park
When: 10:30AM

June 24th, 2017
CLASSIC CAR SHOW AND CHILI COOK-OFF

We’re back and better than ever! Join us for our 3rd Annual Car Show! This year we will be downtown at the Los Angeles Trade Tech College. We will be joining together multiple Unions, Labor Leaders and students that are looking to get into a good Union job after college. We will have live music, vendors, a chili cook-off, food trucks, classic cars, motorcycles, beer garden, children’s play area and more! Full event details and Car and Chili-Cook-off information can be found on our website: www.ht399.org. Don’t wait to register your car! Space is limited. We hope to see you and your family at LATTC on June 24th! More information coming soon.

Where: Los Angeles Trade Technical College
400 W Washington Blvd,
Los Angeles, CA 90015
When: 12PM – 5PM

July 23rd, 2017
3RD GENERAL MEMBERSHIP MEETING OF 2017
ALL MEMBERS - Please plan to attend our 3rd General Membership Meeting of the year. For any additional questions please contact office@ht399.org

Where: Pickwick Gardens
When: 8AM

September 25th – 27th
LOCAL 399 RETIREE REUNION IN LAS VEGAS!
Brother Randy White and Steve Hellerstein are organizing this year’s Retiree Reunion in Las Vegas! If you are interested in attending call or email Randy White for more information:
Phone: (505) 869-6244 or
Email: jrandall399@gmail.com

We hope to see all our Retirees in Vegas!

GET CONNECTED

Be sure to sign up to receive emails and text messages from the Local and get connected with our Social Media pages (Facebook, Twitter & Instagram) in order to stay up-to-date with information from the Local.



ANNOUNCEMENTS

- ★ **We now have printed Commercial Agreements** available at the Union Hall. Stop by to pick up a copy.
- ★ **Coordinators and Captains please remember** to include Chef / Drivers on your run-downs. We have many companies that support the industry that we are seeking to organize in the coming months.
- ★ **If you’re a Location Manager, Key Assistant, or Assistant** and registered on the availability list please remember to remove your name from the list when you return to work.
- ★ **The Union has Federal Motor Carrier Safety Regulations** (FMCSR) handbooks available at the hall. Pick up a copy today.
- ★ **Reminder to ALL MEMBERS** – Drivers, Casting Directors, Wranglers, Trainers and Location Managers please remember to call in ALL your shows. All Transportation Coordinators and Captains are to send in daily rundowns to the Callboard everyday.
- ★ **Remember to check your roster status with CSATF.** If you are not listed on the roster in good-standing you are not eligible to work and could be at risk of losing pension benefits, health benefits and days towards your seniority.
- ★ **Enrollment forms will be sent via email for** water truck, bobcat, forklift and high reach forklift training. Training will be held in May, June and July. If you are interested in attending please email Business Agent Chris Sell: csell@ht399.org.
- ★ **There is always a Business Agent available** over the weekend. If you have any issues when the office is closed please contact: (818) 397-2131.
- ★ **The refresher for A and A2 classes are available** to take online or in person. More information can be found at: www.csatf.org.
- ★ **Always fill out a logbook even if your employer doesn’t require it.** Fines for not carrying a logbook and violations could add up to thousands of dollars. The front office at the Local has free logbooks. This is especially critical for the drivers on Commercials since the productions don’t believe in complying with the Federal Motor Carrier Administration (FMCSA).
- ★ **Reminder, the Union has logbooks** and the CHP has notified us they are going to start checking commercial and non-Union productions.
- ★ **Please remember the safety guidelines** and report anything you feel might be unsafe to the Production and or Local 399.
- ★ **Please continue to notify the callboard** if animals are working.
- ★ **When working on production and you see trailers** that where not delivered by Teamsters. (For example, small dressing room trailers) Please call a Union Representative.

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.

- | | | |
|------------------|-------------------|------------------|
| Billy Arter | Joanna Guzzetta | Malcom Pearson |
| Michael Boyle | Rusty Hendrickson | John Peters |
| Otis Bryant | Terilee Huff | Richard Pfeifer |
| Manuel Castillo | William Isaacson | Mary Jo Slater |
| Michael Clark | Clifton Kearns | Patricia Taylor |
| Michael Fenster | Tony Kerum | Randy Thiedeman |
| Esteban Garcia | David Lang | Dujo Topic |
| Jeffrey Garrett | Dean Macklem | Tommy Roberts |
| Gavin Grazer | Thomas Neal | Douglas Williams |
| Arthur Greenwood | Edward O’Neal | Paul Wilson |

OBITUARIES

Local 399 extends our heartfelt condolences for those Members that have passed since January 2017. To those that have lost a Father, Mother, sibling, spouse, child or friend, Local 399 mourns the loss with you. The memory of these Members will not be forgotten:

- | | | |
|------------------|-----------------|-----------------|
| Ronnie Baker | Joseph Danyluk | Richard Muessel |
| Rob Byer | Herbert Duran | Richard Ryan |
| Don Cardwell | Harry Hill | David Schwanke |
| Bill Constantine | Buck Holland | Howard Small |
| W.F. Cooper | Gordon Jernberg | Paul Youds |
| | Douglas Miller | |

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ht399.org