Greetings Sisters & Brothers,

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

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

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

I was encouraged by the outpouring of support in the midst of tragedy, exhibited by our Members and those around the globe. I am referring to the devastating loss of Local 600 Member Sarah Jones, on February 20th, while filming Midnight Rider in Atlanta, Georgia. The tragedy spawned the movement “Slates for Sarah” and the tagline “Never Forget. Never Again.” Her death has, and will, serve as a reminder to us all: “No one should ever have to die when making a movie.” As a community, we must work together to report unsafe practices and protect our own.

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

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

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

This administration is here to serve you and represent you. We operate with an open door policy with regards to questions and concerns. I am proud to serve Local 399 and fight for you, the hard working individuals who are truly the backbone and driving force of Hollywood.

Fraternally,
Steve Dayan
As published on Tuesday 2/5/2014

A new bill attended to expand and overhaul California’s current $100 million Film and TV Tax Credit program to cover the Revenue and Taxation Committee and thereby allow for local regulations, specifically those related to rail work. Check by most of the local authorities.

There are strict rules regarding the rail work. Check by most of the local authorities.

But in a statement, the DGA notes that while “addressing experience, including 10 years as VP motion picture and television production manager with nearly four decades of experience,” the incident was “a mistake.”

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According to local authorities, “they should have had a complete list of the at-risk crew” and “they left the rebate open ended. It was very unfortunate.”

Denny is quick to point out, however, that “his crew was seamless. It was very unfortunate.”

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The New Orleans catches up with “Hunger Games: Mockingjay” Transportation Coordinator Danny Caira, in an interview with Denny Caira.

Danny Caira is the son of a Steamfitter and his family, he needed to find work one summer. His father arranged for a job at Burbank. During his time, he found himself working for public television writer Stephen J. Facter. For almost a decade, Caira drove production vans and even started doing his own shows as a Coordinator.

“I worked for many different coordinators and took bits of what I liked, and didn’t. It’s something you can do if you work hard and are given the opportunity.”

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“I worked for many different coordinators and took bits of what I liked, and didn’t. It’s something you can do if you work hard and are given the opportunity.”
Chomping at the Bit

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

By Matthew Klekner

A April 12th, 1930, a man with a love of horses, Ralph Clare, helped found the charter of Local 399. Clare was a Horse Wrangler, an extra, a stunt man, a Body Driver. He often met creatures and silent film came mask working westerns in the very same Griffith Park trails that Local 399 Animal Wrangler Scott Perez still works today.

Right in the heart of Los Angeles, you can still get a feel of the old west. According to Local 399’s Dan Perez, “Riding the high ropes and barns rented to Rockin’ P…Perez is especially proud of working with Trainer Rusty Hendrick because they are not working, “ said Local 399 Business Agent Lindsay Dayan.

It’s no secret that over the past 15 years, a wave has swept across the nation that has declined upwards of 60%, lured away by better financial conditions offered elsewhere. These fleeing productions, known as runaway production affects his craft as it does the others. What he has witnessed is that money incentives to places like Louisiana, New Mexico, Atlanta and even Calgary, Canada.

As the Western gained notoriety in the 1950’s, Local 399 began to grow as more Wranglers and Barn Workers. It was a great time for Wranglers, all the Members were working and were paid supplemental, an extra amount owed to meet demand. Local 399 housed up over 300 Animal Wranglers in the 60’s and on through the highly specialized craft of Animal Handlers and Animal Trainers.

As Local 399 grows, so does the steady and decline of the Western in the 1970’s. As America’s appetite for the western diminished, Local 399 saw a lot of Wranglers shift work to TV. Over the last decade Local 399 has seen well over a 50% drop in the number of Animal Wranglers. We have a lot of Wranglers today and not all of them are active.

As Perez put it, “There’s much to do. We need to be on the cutting edge of new technology and the knowledge they bring to the table. “ As Business Agent Lindsay Dayan continued, “We really need to find a way to hand down all the vast knowledge they bring to the table. Not anymore and over time, the knowledge is phased out. “

They are very knowledgeable, especially the ones with seniority, guys like Monty Stuart that can drive anything that you can think of. “We don’t go out on a limb to help them know what we really do and they don’t go out on a limb to learn what we really do.”

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

Animal rights activists will picket projects and harass filmmakers. People for the Ethical Treatment of Animals (PETA), the main terrorist industry back to thrive here in California, by doing our part, and not allowing the loss of jobs due to runaway production to continue.

The message was clear by all who took the stage: “We’re all Teamsters here. Each Member means some- thing and I know that’s not how they all feel right now. “

The Westerns that we work in here are our life. “They have a personal story to share in regards to the effects of runaway production please email eduffy@ht399.org. “We are not going to stand by and let other states poach our jobs and our talent. “Back in 1999 my predecessor, Leo Reed, said runaway production takes jobs, tax revenue and necessary spending away from California’s economy. “In 2012, there were only one big budget feature film actually filmed in California. This year’s upcoming pilot season saw a huge drop in comedy and drama production, falling to second place in number of total productions to New York for the first time. “We are here to help them. We are here to help the Members means something. “When asked what the Members can do to help stop runaway production and further support this bill, Business Agent Ed Duffy replied, “Every Union Member and all of their family and friends throughout the state, must be educated on the dire situation of our jobs in the film industry and help support the cause.”

The preservation of our heritage falls into the hands of the various Unions, Unions, and vendors. It’s essential for all of the Membership to put pressure on legislators and the administration to take the necessary steps – letters, meetings, e-mails and making phone calls – to bring the attention to Washington, DC and New York. The big difference is the increased number of American films being released and the increased use of VFX. To sign the petition urging state lawmak- ers to help keep our Westerns at home, please visit www.filmsolutions.com.

To the petition signing state lawmakers to help keep California competitive, please visit www.statepetitions.com.
MEET THE LOCAL 399 BUSINESS AGENTS

WE'RE HERE TO REPRESENT AND SERVE OUR MEMBERS

BUSINESS AGENT: WES PONSFORD, Executive Board: President

REPRESENTING: Warner Brothers (including the WB Couriers), Universal Studios (including the Four Drivers, Mechanics and City Walk Drivers), Hertz Entertainment and Cineluxe Drivers.

WES PONSFORD became a Member of Local 399 on April 26th, 1991. He has worked on commercial shoots, television shows and features. He has driven a wide range of equipment, from tractor trailers, to forklifts and everything in between.

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

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

BUSINESS AGENT: LINDSAY DOUGHTERY, Business Agent: Vice President

REPRESENTING: ABC TV Drivers Disney, ABC, Paramount Pictures, Wran- glers, Animal Drivers, and HBO.

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

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

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

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

BUSINESS AGENT: JACK FISHER, Business Agent: Treasurer

REPRESENTING: 247 Delivers (KJ Couriers, Michigan Consolidated Transportation), Scene Services, FTS Couriers, Green Co., Green Scene of Props, Lion Screen, Mole Richardson, Omega Cinema Props, Paskal Lighting, Prop Services West, Red Grems, Scenic Expressions, Take One Motion Picture Plant Rentals, Triscenic, Western Studio Services.

JACK FISHER served as an Executive Board Member and the Chief Shop Steward at Paramount for over 18 years. He became a Member of Local 399 in 1995. He was also a Member of the Machinists Union while working in the aerospace industry. Jack grew up in a Union household and has been a Member of a Union for over 45 years. He is a veteran of the Vietnam War, serving as a Flight Engineer in the United States Navy. His career in the motion picture industry Jack is respected and admired by our rank and file Members because he has always put our Membership first. He trained under Mel Cavett and Randy Peterson, both of whom prepared him to be a Business Agent. He is committed to being responsive and available to our Members.

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

BUSINESS AGENT: LINDSAY DOUGHTERY

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

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

BUSINESS AGENT: BRANDON JORDAN

VISION FOR LOCAL 399: “We’ve been very blessed in this industry to have worked for these great supervisors, Jim Thornberry, Rod Bandelin and Steve Dayan. My greatest concern for Local 399 is the work leaving Los Angeles and I am excited to play a role in protecting our work.”

BUSINESS AGENT: CHRIS SEL

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

BUSINESS AGENT: JOSH STAEHLI

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

VISION FOR LOCAL 399:

BUSINESS AGENT: ED DUFFY, Executive Board: Vice President

REPRESENTING: Location Professionals, Casting Directors and Govern- ment Affairs

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

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

VISION FOR LOCAL 399: “My vision for Local 399 is that we are successful in bringing much needed, good paying, jobs back to our Members and their families.”

ORGANIZER: MANNY DEMELLO

MANNY DEMELLO has been a Member for over 20 years. Under Jim Thornberry, he also worked as a Trans- portation Captain and Picture Car Coordina- tor on big budget movies and television shows. Manny spent two years as a Com- mercial Gang Boss for Staffel & Co. and went on to work as a Picture Car Coordi- nator on two high profile television shows for Rod Serling, “The Terminator” and “Lady for Love”, Los Angeles.

VISION FOR LOCAL 399: “We’ve been very blessed in this industry to have worked for these great supervisors, getting our Business Agents up and running and successfully negotiating contracts and handling grievances without missing a beat.

What is the biggest accomplishment so far in 2023?

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

What was the biggest achievement in this first quarter for Local 399?

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

What is Local 399 doing to combat runaway production?

How can the Membership get involved?

As Chairman of the Board for the California Film Commission, I'm using any position to advocate to our elected officials how important Tour operation of our program is to Hollywood. We are using our Lobbyist, Barry Broad, in Sacramento to meet with our elected officials. We are working with the other Unions and Stu- dios to make sure our message is heard in Sacramento. Ed Duffy and I will also be travelling to the Capitol to make our state leaders know how important this issue is to our Members and their families.

How do you feel about the tragic loss of Sarah Jones?

What lessons do you feel can be learned from this horrific accident and how can we ensure this never happens again?

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

Have a question you want answered by Steve Dayan? Email your question to stdayan@399.org and you might just see it in next quarter’s Newsletter.
Thanks for taking the time to chat with us, Let's begin with the basics. In your own words, what exactly is an Insert Car Driver?

Well, as long as film has been around there's always been somebody running shots and making the camera car together, but ever since the old days with the Westerns, it was chasing horses or wagons and now in more contemporary times it's about making the camera go where the actors are or where they go – creating an environment where the production company can shoot the actors in a situation where they are more comfortable to get the space to place cameras.

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

Technology is so drastically different these days compared to when I started. In those days we had a battery pack and something of a generator we seldom used. There wasn't a lot of technical knowledge necessary for lightning, or electrical distribution at the time. We were also generally a lot smaller and lighter than they are now, because they didn't have the kind of technology built into them like they do today. Nowadays, our cars are built with big generators, communication systems, bug crates, etc.

As far as dangerous was mentored by Pat Hustis and safety was his number one priority as he is mine. I had to learn how to teach the operators that it is important to do it as safe as possible.

I saw you open up your own business in 1981 called “Carpenter Camera Cars.” What was your motivation behind the vehicles you build?

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

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

Well, the risk of me getting injured is relative to the equipment I am using. I am definitely exposed to elements and the potential for personal harm. I did get my lower back broken on a “Terminator” many years ago. I was running an ATV type camcorder up the side of a mountain and the back tire being struck by the front bumper of the semi-truck in the riverbed. Because traction was bad and visibility was bad – it went wrong and I got wrecked pretty bad. The way my brain worked back then was if they knew I was hurt they would think I made a mistake, and I didn’t want that, so I just worked for the rest of the day. Not exactly a vision of perfect mental health [laughs]. It wasn’t the unwisest move but it was what I did. I was a lot younger and tougher back then.

Overall it’s a very physical profession. We’re on the ground floor on top of it with heavy lifting. It’s a tough work environment and it has been on the road for over 38 years.

So you have been in the business for 38 years?


I’ll tell you a funny story first about the films I have worked on. When I first sat down to do a reel of my work, to be played at the SOC Awards Ceremony, I first made a list of about 25-30 movies that I played a significant role in. Movies like “28 Days Later” and “Terminator 2”, where there is footage that directly shows my contributions. Upon compiling the list, I went to my 600 DVD Library, all catalogued and alphabetized, and out of the 30 movies I listed, I only owned three of them. There was the time when I was a kid where I would have wanted to have the reputation and all the DVDs would have been blown up and scalped over my wall. [laughs] Now I don’t even own them all.

Do you have a favorite film for professional reasons?

Well there were two movies that I played a bigger role in than the typical movies I worked on. The ones I’d say are “True Lies” and “Terminator 2”. I did an awful lot of work on both of those and I am on for about two months, which is rather unusual especially in today’s motion picture economy.

Do you have any other favorite films or TV programs?

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

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

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

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

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

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

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

I am excited to get the word out that Teamsters do drive car, and that we all work very hard for a living and people need to recognize that.

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

I am very proud of the work that Teamster Car Drivers do, and of the work that Teamsters do overall. We all work very hard for a living and people need to recognize that. How do you see this award affecting your career moving forward? Has it opened up any other doors?

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

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

I think that our professional ethic as Drivers in the motion picture business is clearly evident when I come on the job. I just think that within my category, my particular skills are a different set than most Teamsters. However, my professional work ethic is the same as those guys out there who drive everything else. I’m just a little closer to the camera. I am actually greatly humbled by getting this award. When I work, I come out and I work hard and do what I’m suppose to do.
Hey, Did’ya know?

continued from page 3

incentive, “ said Bocanegra jointly authored and that’s why they say that is in excess of $430 million figure that industry to keep the industry here. And I the state of California, he added about the jobs he is taking out of Governor of New York brags is our industry to keep or lose, “ noted a year to beat New York’s $420 bers today talked wanting to tions, various committee mem released Captain America: The partly made in Cali are Interstate

negotiations have been completed between Omega Cinema Props and Teamsters Local 399. The negotiation process concluded with cut a hitch, a sign of the professionalism exhibited by both parties. The new contract was drafted in two days and extends the traditional three-year term to five-years. Negotiations were conducted by Local 399 Secretary Treasur er Steve Dayan, Business Agent Jack Fisher, Shop-Steward Valente Llamas, 399 Member Matthew Patrick, Omega General Manager Barry Pritchard and their attorney Howard Frank.

The smooth negotiation process resulted in a quickly ratified agreement.

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

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

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

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

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

There were numerous adjustments made to the sched uling and RO (request off) language. Despite the Company wanting to take scheduling away from the bargaining unit, the scheduling will continue to be done by the Dispatchers. There will no longer be a bump down of the next day’s schedule after 3:30 pm non-peak or 4:00 pm peak if a job is added or if a sched uled driver calls in sick. All Drivers may submit preferences for job assignments and call times that will be used in assigning the daily schedules. Because of the increased attendance expected with the expansion of Universal Studios Hollywood, the Company wanted to have all of the Tour drivers available during the four peak seasons through the year.

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

Universal came hard after the bargaining unit to get rid of the night premiums for Drivers and Mechanics at the Tours, but the committee stood firm and the company relented. Local 399 would like to thank our Steering Committee and our Bargaining Unit Members who participated in these negotiations. Without their hard work we would not have been so successful.

Hey, did you know?

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

Wage increases of 2%-3% every year of the agreement
1% increase to the Individual Account Plan
Pay meal penalties for all timed work
Company pays $3.00 towards Health Plan
Employees can access up to 10 Sick days
Decreased shifts between tiers & updated tier from semi-annually to quarterly
Night Premiums preserved

You are entitled to a Refund up to $1000 towards getting a Commercial Class X license. If you’re on the Industry Experience Roster and classified as a Dispatcher, Mechanic or Service Person, Per the “Black Book” Agreement!

Also, as a Driver, you are entitled to be reimbursed and the out of pocket expenses for the renewal of your Commercial Class X license and your medical card.

Here is what (Article 18(b)) says in the “Black Book”:

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

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

Check with CSATF or the Local with any questions regarding reimbursements; keep all receipts and copies of all checks. Please read your in “Black Book” Paragraph 62(5) for important information regarding your grouping status.

Our New Logo!
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:

April 22nd
LOCATIONS MEETING
Open to Location Managers, Scouts, Key Assistants and Assistants
Questions? Contact eduffy@ht399.org

April 27th
GENERAL MEMBERSHIP MEETING
Open to ALL Members
WHERE:  Pickwick Gardens
1001 Riverside Drive
Burbank, CA 91506
WHEN:  8AM

April 30th
LAST DAY TO PAY 2ND QUARTER DUES WITHOUT A LATE FEE!
To pay by check:
Make Checks Payable to: Teamsters Local 399
MAIL TO:  P. O. Box 6017
North Hollywood, CA 91603
To Pay by phone:
Call 818-985-7374

May 4th
SAFETY RIGHTS OF WORKERS / YOUR RIGHTS UNDER OSHA SEMINAR
WHERE:  IATSE Local 80 Stage
2520 W. Olive Ave
Burbank, CA 91505
WHEN:  1:30PM
Open to ALL members
Questions? Contact eduffy@ht399.org

May 14th
INTRASTATE LOG CLASS
Open to ALL members
WHERE:  Pickwick Gardens
1001 Riverside Dr.
Burbank, CA – 91506
WHEN:  7:00PM
CHP will be hosting the instructional portion of the evening.
All Major Studios & MPCS will be represented.
Questions? Contact csell@ht399.org

JULY 27th
GENERAL MEMBERSHIP MEETING
Open to ALL members
WHERE:  Pickwick Gardens
1001 Riverside Drive
Burbank, CA 91506
WHEN:  8AM

COMING SOON
• Basic Black Book Contract Class
• Interstate Log Class
• Shop Steward Class

ANNOUNCEMENTS
★ Want to be involved in developing curriculum and new classes for Members? There are still spots available on the Education Committee. Please email csell@ht399.org if interested.

★ Please keep in mind that it is your responsibility as a Teamster to report non-Union productions. Per section 32(a) of the Teamster Articles, "A member having knowledge of a non Union production or a proposed non Union production shall immediately report the same to the Local Union business office."
Working non-Union without any benefits not only undermines your future, but also that of your fellow Teamster Sisters and Brothers. You can call the Callboard anonymously, email a call sheet or call your favorite Business Agent. We will make every effort to get the project signed, so that you can receive the benefits that you deserve.

★ Make sure you are up to date with your safety classes to prevent suspension from the roster. You can check your status online at csatf.org and click on the General Access link or call Contract Services 818–565–0550. This is VERY important. Being suspended for an extended period of time will affect your grouping.

★ 2nd Quarter Member dues are due no later than April 30th to prevent any additional late fees. Questions? Call 818-985-7374

★ If you see animals on set please notify the callboard immediately and let them know who is working.

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

OBITUARIES
Dick Darling
Robert Camelli
William Splawn
William Vanhoek
Fred Brookfield
Patricia Lawson

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