Greetings Sisters & Brothers,

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

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

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

Here at the Local we have an open door policy, if you have any questions, concerns or comments please feel free to reach out (office@ht399.org).

Fraternally, Steve Dayan

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

Does that mean we’ve covered every base? Absolutely not, we have much work to do in 2014 and beyond. My hope is that you are seeing a difference in the way things operate around the Local. As mentioned before our doors are always open and if you have any questions, concerns or comments please feel free to reach out (office@ht399.org).
Legislation to expand California’s film and TV tax incentives has cleared its first hurdle in the State Senate; a month after the Assembly approved the bill unanimously. The Senate Governance and Finance Committee approved Assembly Bill 1839 on a 4-0 vote Wednesday — but with chair Lois Wolk abstaining after expressing reservations that there’s still no dollar figure for how much in tax credits will be allocated.

“‘This is a blank check and I don’t like blank checks,’” she said.

Wolk said she opposed provisions in AB 1839 that provide for transferability of the credits. Assemblyman Mike Gatto, co-author of the bill, told Wolk that those issues would be addressed soon.

Gatto told the committee that the bill will persuade producers from moving projects to other states and countries, where incentives are currently more generous — and help preserve middle-class jobs and retain the state’s production infrastructure.

“When the infrastructure is gone, it’s gone,” he added. Los Angeles Mayor Eric Garcetti has called for an amount that is competitive with New York, which gives out about $420 million annually.

The vote came a day after a report was issued from the FilmL.A. organization showing that Los Angeles has lost its leadership in one-hour drama pilot production for the first time with the 2013-14 development cycle seeing New York retain 24 drama projects — a convincing lead over the 19 drama projects retained in Los Angeles.

Among those appearing at the hearing in support of the legislation were FilmL.A. president Paul Audley, IATSE Local 80 business agent Thom Davis, Directors Guild of America exec Kathy Garmezy and Teamsters Local 399 secretary-treasurer Steve Dayan — who’s also president of the California Film Commission.

“I remember when our communities lost all the good aerospace jobs,” said Gatto. “Losing major employers really harms local families and our state economy. This effort is a rare example of government taking proactive steps to ensure well-paying jobs stay in our communities.”

Gatto told the committee that since its creation in 2009, the California Film and Television Job Retention and Promotion Act has prevented as many as 51,000 jobs from leaving the state and helped generate $4.5 billion in economic activity.
26 Projects Get Tax Credits

“California Film Commission Selects 26 Projects for Tax Credits”

By: Daniel Miller
As Published in the: Los Angeles Times

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

We would not have been able to consider bringing the show to L.A. if we had not been chosen for the tax credit,” said Lucia Gervino, senior vice president of programming at BET. “You get a luxury from the tax credit "is a big help, clearly." She said that shooting locally would allow the show’s Los Angeles-based writers and producers to more easily sort out issues on set while giving them “the luxury of being able to go home to their families at the end of the night. Aren’t most people excited to be able to shoot in L.A.?"

But fewer productions are doing so.

Gervino said that BET has only one program that shoots in Los Angeles -- “The Real Housewives of Hollywood,” a reality TV spoof that shoots in Los Angeles -- “The Real Housewives of Hollywood,” a reality TV spoof that shoots in Los Angeles. "To me, it is always nice to see the [production] trucks out when you are driving on your way home," she said. "And that's just something you don't see anymore. It will be exciting to see our trucks out when you are driving on your way home." We would not have been able to consider bringing the show to L.A. if we had not been chosen for the tax credit,” said Lucia Gervino, senior vice president of programming at BET. "You get a luxury from the tax credit "is a big help, clearly." She said that shooting locally would allow the show’s Los Angeles-based writers and producers to more easily sort out issues on set while giving them “the luxury of being able to go home to their families at the end of the night. Aren’t most people excited to be able to shoot in L.A.?"

The consolidation will create one of the largest production fleets in Hollywood. Earlier this year, Quixote purchased 370 trailers from Sun Valley-based Movie Movers, founded in 1984 by owner Bob Bailey. This significantly expanded Quixote’s custom fleet of luxury production vehicles.

The combined companies will have a staff of more than 200 full-time workers and a vehicle fleet of 150 production trucks and more than 450 trailers. The consolidation will create one of the largest production fleets in Hollywood, rivaling the industry standard, Star Waggons. Quixote, until now, was mainly focused on the commercial sector. Merging with Movie Movers has enabled Quixote to expand into the film and TV market, not only in Los Angeles, but also nationwide.

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

In 2010, Quixote acquired Line 204 Production Trailers and increased its production trailer fleet size by 40%.

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Many Teamster Members know how difficult it is to feed a family. When you cook a family meal, you have to take time to shop for ingredients, prepare, and cook. We can all get by with a fast, cheap meal but there’s no substitute for a hot, quality, fresh meal. Now expand the family analogy to a movie set, where there can be hundreds of mouths to feed. Many have dietary restrictions, or might just be picky eaters. The logistics of cooking for that many people is daunting.

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

California does not just lose jobs to Runaway Production, but revenue as well. Catering companies spend money on goods and services, at places like dry cleaning stores to clean uniforms and local dry cleaning stores to clean uniforms and local dry cleaning stores. The incentive programs offer a 30% rebate on qualified spending. This gives local vendors a 30% price advantage over Chef Drivers in California. But what productions don’t initially realize is those savings come at added cost, when the food is lower quality and the service can suffer.

It can be very difficult to train a local worker to be a cook and to also co-exist on a movie set. He adds, “It’s not an easy task to go to another state and train a work force in the way that California caterers are trained. It could take years to train someone to do what we do and that is very unique to our craft.” He adds, “You could train yourself out of existence if you allow it. You can have the best rebate in the country, the best incentives, but you need decades to build a workforce like the one California has.”

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

Orlando Hurtado is one such person who has made the progression, from Helper to Chef to Partner and General Manager. “You can always tell when you see someone with the right attitude and work ethic, and I saw that in Orlando very quickly,” Chef Robert reported. “I pulled him to my truck to work with me and in less than three years he was managing his own truck and now he helps me manage my whole company. He is as sought after as I am for projects.”

Local 399 represents approximately 180 Chef Drivers and every single Member has issues unique to their Craft. Business Agent Jack Fisher comments, “It’s not an easy task to go to another state and train a work force on tent-pole features now, which are no longer filmed in California. Moving equipment from state to state is not an uncommon practice that all Chef Drivers face.”

Chef Robert and his business partner Ray Bidenost spearheaded the outreach to the Hispanic community. A majority of the caterers are Hispanic and all of them are dues paying Members. “You can always tell when you see someone with the right attitude and work ethic, and I saw that in Orlando very quickly,” Chef Robert reported. “The tone and tenor of the new administration is refreshing. When Steve organized a Caterers meeting, it certainly helped that Steve was bilingual and could speak fluent Spanish to the Membership.”

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

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

“I think we’d be lost without them for sure. They need to be thanked by us Teamsters.”
Local 399’s Steering Committees exist to unite, educate and implement change throughout the Membership. The majority of these Committees are broken down by craft however, there are several new Committees focusing on uniting the Membership as a whole as well. Below you will find more information about the Committees, their Membership and their purpose. These Committees are a great opportunity to get more involved and make a difference in the 399 community.

Get To Know Your Local 399 Committees

If you have any questions about joining a Committee please contact: office@ht399.org

Education Committee

Business Agent: CHIRS SELL

Members: TBD

Upcoming Meeting: TBD

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

Committee Goals:
To engage our Members and raise the professionalism of our Union through education and awareness.

Human Rights Committee

Business Agent: LINDSAY DOUGHERTY

Members: Rock Chequetter, Chip Henderson, Danny Keys, Julie Sanders, Vanessa Latroy, Carrie Marrow, Carlos Williams, Stephen Faust, Cesar Memidelt, and Demetria Dickerson.

Upcoming Meeting: We will be meeting once a month.
The first meeting was held on June 22, 2014

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

Animal Trainer / Wrangler Committee

Business Agent: LINDSAY DOUGHERTY

Members: Steve Benes, Cody Smith, Eric Wold, Marissa Schweiger, Kevin McElhatten, Scott Davis, Scott Peters, Benay Karp, Nick Teif, Benny Manning, and Doree Sitterly

Upcoming Meeting: The Committee meets once a month. The third meeting was held on June 25, 2014.

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

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

Commercial and Music Video Committee

Business Agent: JOSHUA STAHELI

Members: John Cacuses, Gene Allred, Arty Fuentes, Damian Baker, Janice Bower, Mike Armstrong, Shane Mathews, Luis Sandoval

Upcoming Meeting: We have had quarterly meetings but we will be meeting monthly/biweekly until negotiations in September

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

Committee Goals:
Set priorities for the contract negotiations in September.

New Media Low Budget Committee

Business Agent: MANNY DEMELLO

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

Upcoming Meeting: First meeting is yet to take place.

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

Committee Goals:
To create more jobs for our Members through organizing.

Location Managers Education Committee

Business Agent: ED DUFFY

Members: Larry Pearson, Claudia Eastman, Leo Azevedo Fialho, Carol Segal, Bruna Berke, Marylin Bietz, Leo Azevedo Fialho, Nancy Hackner, Ron Quigley, Veronique Vowell, Mike Leon

Upcoming Meeting: TBD

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

Committee Goals:
To educate, inform and enhance the professionalism of Location Personnel in our industry

Transpo Coordinator Committee

Secretary Treasurer: STEVE DAYAN

Members: Ion Mavar, Dave Robbino, Tommy Tancharem, Robert Santoro, Gene Hart, Mike Menapace, Hal Lary, Brian Seagull

Upcoming Meeting: TBD

Committee Overview:
To discuss issues confronting Coordinators.

Committee Goals:
Developing ways to better communicate to our Drivers. To discuss working conditions and how the contract should be applied in specific situations.
THE PASSING OF BILL AB 1839

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

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

WHERE IT’SヘEDED

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

THE HISTORY OF RUNAWAY PRODUCTION IN CALIFORNIA

1990
Canada employed generous competitive tax incentives for the first time. This was the first step in challenging the booming Entertainment Industry in California.

1998
Canada became a key player in the Film/Entertainment Industry.

2002
Aggressive Film and Television tax credits are introduced in Louisiana and New Mexico. Shortly after, Michigan, New York, and up to 40 other states offer similar competitive incentives.

2005
Canadian officials unveil a tax credit system in the Canadian National Parliament that will be the main driving force in attracting foreign production.

IT’S ABSOLUTELY ESSENTIAL THAT ALL MEMBERS and their friends and families continue to put pressure on local Senators and Assemblymen to explain why this bill is important to you and the livelihood of those you love.

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

http://goo.gl/xbgfeh

Sign and Share the Petition:
www.filmworksca.com/petition

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

HOW YOU CAN HELP

1/2

IN FILM CREW WAGES
LOST

DROP IN SAN FRANCISCO EMPLOYMENT

OF CALIFORNIA’S SHARE OF FEATURE FILM PRODUCTION IS LOST

WELL PAYING JOBS WERE SAVED OR CREATED

2003-2009
$3 BILLION

2004-2011
2001-2006
2009-2009
1/2

2000-2011 $3 BILLION

43%

51,000

2000-2011
More Competitive with other states
Capturing Economic benefits of large budget films
Capturing one hour Network TV series
AB 1839 encourages production in California with an additional 5% incentive bump for productions that film outside of the LA area.
AB 1839 addresses the closing of numerous visual effects (VFX) production houses in California by providing an additional 5% bump for visual effects work done in California.

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

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

Features

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<thead>
<tr>
<th>Year</th>
<th>Studio Feature Films Shot in California</th>
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<tbody>
<tr>
<td>2003</td>
<td>66%</td>
</tr>
<tr>
<td>2011</td>
<td>40%</td>
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PILOTS

<table>
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<th>Year</th>
<th>Television Pilots Shot in California</th>
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<tr>
<td>2007-08</td>
<td>82%</td>
</tr>
<tr>
<td>'12-'13</td>
<td>52%</td>
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<tr>
<td>'13-'14</td>
<td>44%</td>
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1 HR DRAMAS

<table>
<thead>
<tr>
<th>Year</th>
<th>New Network 1 Hour Dramas Shot in California</th>
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</thead>
<tbody>
<tr>
<td>2003</td>
<td>79%</td>
</tr>
<tr>
<td>2011</td>
<td>8%</td>
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Percentage of films and pilots shot in California compared to other years.
How did you get into Local 399?

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

With a start like “Sound of Music” where do you go from there?

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


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

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

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

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

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

Back in the day, Studios each had a Driver Seniority Systems that took precedence over any Teamster Grouping. It wasn’t until 88’ when our Local had a series of big strikes that did away with the lot studio seniority system. The 88’ strike caused studio seniority to be eliminated and Teamster grouping determined who got hired. I feel like that change created a more equitable system for our Membership.

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

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

Also back when I started we never had women on set besides female actresses. Every job you would see was fulfilled by a man; makeup, hair, everything. There was so much talk of racial discrimination back then, however truth be told it was just as serious for women.
All right I have two. First being “Repo Man” where we shot for 32 nights at 64 different locations on a very small budget. The Director became a very famous guy, Alex Cox, who was just getting started with his career. The whole production ended up being a lot of fun. We worked with a lot of very young guys also just embarking on their careers. I got to serve as the expert and teach many of them about making movies. Whether it was helping to direct or teaching electricians, it was fun and rewarding to work with people getting their first movie making experience.

A second favorite movie I was privileged to work on was “Newsies”. It was the last musical Disney made in the 90’s. Though the movie didn’t see much money at first, it ended up being a legendary film. “Newsies” was fun because it was a period piece and we got to work with all of the kids, which made most days enjoyable. There were always big speakers blaring music and the kids would dance around and sing. It helped that the Director Kenny Ortega had his youthfulness that was on par with the children.

How about the most difficult?

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

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

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

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

The industry is seeping away from California; there is no doubt about that. We use to think years ago that the Entertainment Industry had to be here in our state. We had the talent, the infrastructure, the locations and the equipment. Back then I would call television the Golden Egg. Now however it’s a different story due to other states and countries with their tax credits and incentives. The industry has been slipping out of California’s firm grasp ever since the Canadians came down here 15 - 17 years ago offering great tax incentives. Between 1983 - 1993 about 50% of the work with Disney had moved to Canada. The industry started to dry up when Producer’s could make their films for 20% less.

The California Entertainment Industry is shrinking at a rapid pace. The best thing for our Membership to do is become pro-active with our state government in Sacramento. This is not just our jobs and family livelihoods but the trickle down effect on the general economy of our state.

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

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

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

Parting words, you can never do it without the guys. I’ve always appreciated my Driv-er buddies. I would like to thank a few in particular: Dale Henry, Craig Lietzke and Fred and Bernice Culbertson. As far as retirement is concerned there is one notable thing I am working on, an idea for a show called, “The ROMEOS” or Retired Old Men Eating Out. But that’s a story for another day.

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

Have a question you want answered by Steve Dayan? Email your question to amy@ht399.org and you might just see it in next quarter’s Newsreel.

Q A

Biggest accomplishment in the past three months?

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

Q A

What has been the biggest challenge?

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

Q A

How will AB1839 affect our Members?

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

Q A

What can Members do to protect jobs in state?

Participate in this Union. As I have said in the past, the staff is only a small part of our collective strength. We can’t do our jobs without your help. Stay informed by coming to the meetings and attending classes for your craft. If you see violations of our contract, call us anonymously. Help us protect the jobs we’ve worked so hard to establish. Be as professional as you can be on the job by being prepared to work and having a good attitude. Be polite and courteous to everyone you come in contact with on set and demonstrate to the Studios what we already know about you – Our Members are the best workforce on the planet!

Q A

How do you feel about the Committees being established?

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

Q A

What is the best way to stay connected?

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

Q A

What are you most looking forward to next quarter?

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

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CBS TV CITY

CBS BROADCASTING, INC

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

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

*****

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

Additional sick and vacation days

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

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

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

“Our CBS Members are very satisfied with their results. That is the best testimonial for me.”
In an attempt to better classify information for the Membership in regards to specific Crafts we have developed these new icons.

Take a look below to see which one best represents your field. Stay tuned! More to come with these on our new website set to launch Fall 2014.

Any suggestions to improve communication please email amy@ht399.org.

New Local 399 Craft Icons!

Renting From Hertz Supports The Membership

HIGHLIGHTS OF THE NEW AGREEMENT

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

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

Quixote & Movie Movers

continued from page 3
July 27th

GENERAL MEMBERSHIP MEETING
Open to ALL Members
Where: Pickwick Gardens
1001 Riverside Drive
Burbank, CA 91506
When: 8AM

August 10th

LOG BOOK CLASS
Where: Pickwick Gardens
1001 Riverside Drive
Burbank, CA 91506
When: 8AM

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

August 16th

SHOP STEWARDS SEMINAR
Where: Pickwick Gardens
1001 Riverside Drive
Burbank, CA 91505
When: 8:30AM-3PM
Registration: 8:30AM
Must RSVP by Aug. 10th, to sign up please contact: ldougherty@ht399.org. Must be registered to attend. Space is limited.

August 19th

JC 42 TEAMSTER DODGER NIGHT
Dodgers vs PADRES
Where: Dodger Stadium
When: 7:10PM

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

October 19th

BLACK BOOK “CBA” CLASS
Where: Pickwick Gardens
1001 Riverside Drive
Burbank, CA 91505
When: 8AM

Hosted by Teamster Local 399 and Secretary Treasurer Steve Dayan

The goal of the class is to touch on every day issues, clarify some of the Black Book provisions, give Members the Union’s interpretation of the contract, and answer questions from the Membership

October 26th

GENERAL MEMBERSHIP MEETING
Open to ALL Members
Where: Pickwick Gardens
1001 Riverside Drive
Burbank, CA 91506
When: 8AM

COMING SOON

FIRST ANNUAL CAR & BIKE SHOW
Contact Jack Fisher fisheer@ht399.org for ways to get involved in the planning.

ANNOUNCEMENTS

★ We still have ongoing issues with Warner Brothers regarding time cards and meal penalties. Remember that if you are working at Warner Brothers, DO NOT FALSIFY YOUR TIME CARD. If you do not get ½ hour off for a NDB you cannot put one on your time card. Put the time you actually had your lunch on your card. Do not put in a second meal unless you are relived for ½ hour. Mark down your meal penalties. Ask for a copy of your time card.

★ Reminder to ALL MEMBERS – Drivers, Casting, Wranglers, Trainers and Location Managers please remember to call in ALL your shows. All Transportation Coordinators and Captains are to send in daily run-downs to the Callboard everyday.

★ Jack Peasley will be here to present about the D.R.I.V.E. (Democratic, Republican, Independent Voter Education) Campaign at the July General Membership Meeting. Learn more about the Campaign’s mission and efforts as well as ways to get involved.

★ Prosecutors in Georgia have charged “Midnight Rider” filmmakers Randall Miller, Jody Savin and Jay Sedrish with involuntary manslaughter and criminal trespassing in the Feb. 20 death of camera assistant 27-year old Sarah Jones. The manslaughter charge carries a potential 10-year prison sentence under Georgia law. The misdemeanor trespass charge carries a potential one-year sentence.

★ 3rd Quarter Dues! Members you have until the end of July to make a payment without any late fees. COMING SOON: Online Dues Payment! Stay tuned for more details.

★ There is now a Business Agent On-Call every weekend. to reach the on-Call Agent call (818) 397-2151

RETIRES

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.

Michael Barattini
Steve Bridgman
Daniel Britzden
John Cardos
Ferne Cusick
Gary Claridge
Deborah Daniel
Dianne Deguaciano-Sobie
Craig Edwards
Audrey Fitzgerald
Robert Harland Jr.
James Johnson

Stanley Kira
Fred Liberman
Andrew Marrow
Darwin Middleton
David Mantz
France Myung-Fagin
Jose Riepe
Richard Ryan
David Scher
Richard Simpson
Ernest Taylor
John Ternenyi

Austin Thompson
Glenn Verna
Gene Ward
Dave Shafer
Jeff Garrett
Randy Small
Leo Landa
John Menefee
Darwin Middleton
Rick Sanders
Melinda Greaver

OBITUARIES

Local 399 extends our heartfelt condolences for those Members that have passed since May 2014. To those that have lost a Father, Mother, sibling, spouse or friend, Local 399 mourns the loss with you. The memory of these Members will not be forgotten:

Harland Reed
George Babigian
Lester Carlsten
Richard Darling
Richard DeSantis

Abert Murray
Frank Pinto
Ronald Riner
Michael Taylor

Eugene Walker
Gordon Wiles
Dave Howard
Tom Battaglia
Ed Charles

CONNECT WITH US
Never miss a dues payment, Membership gathering or important information again! Sign up for direct email updates at:
ht399.org

CLICK ON NEWSLETTER SIGNUP