



STAGE CALL

THE NEWSLETTER BY AND FOR AUSTIN'S STAGEHANDS
VOLUME VII, NUMBER 5 DECEMBER 2013

International Alliance of Theatrical Stage Employees Local 205

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Message From The President

I am writing to you on my first day at home after working 9 consecutive 17+/- hour days of Dell World as one of several job stewards. Hence, Dell World and the problems we encountered in providing the labor for Dell World are at the forefront of my mind. However, they echo an issue that as a member I have been harping on about for years.

As a Local, we continually fail to adequately support the office of Business Agent and, in my opinion, the repercussions are not something we can ignore any longer. For example, unfortunately the crewing for Dell World's load-in was not complete. If a problem such as this continues, one of the potential repercussions is that Austin will be passed over as a tradeshow venue in the future. That's a lot of future work and work assessment income for the Local to lose.

In contrast, the Dell World load-out was 100% crewed because a few of us on site pulled together to assist the BA and salvage our Local's reputation. It took 5 people working together for 12 straight hours to get it done. If you combined the hours each of us individually contributed to crewing the load-out, the total runs at approximately 50. Is it any wonder that well meaning members who are courageous enough to volunteer for the office of BA get burnt out so quickly? We demand so much and offer so little in return. No help, lots of responsibility, a wage that does not equate to the hours you have to put in, and hundreds of issues to deal with at any one time.

If you think I am being soft or offering excuses, ask yourself why you would not run for BA. Everyone agrees that the Business Agent's job is difficult. Ask around and you'll find no member wants it. That in itself is a major red flag! Rather than accepting this, shouldn't we be resolving it to protect our Local? The BA is an extremely important position. The BA is our representative, the face and primary contact for our Local to employers, non-members and the International. If the BA office is failing, the Local is failing. However, if the BA office is supported and successful, the Local will be successful.

To provide the support that is needed, either we are going to need an assistant BA in addition to crewing stewards to help the BA, a strong and consistently active bargaining committee to negotiate contracts, a well educated stewards council to deal with grievances, and an effective hiring hall review board to deal with complaints, or we can decide we are all too busy to provide any of these things and contract an outside individual to act as our BA. Both require financial investment and incentives, the latter probably being the more expensive option. After all, who do you know that would take on a full-time job for a part-time wage?

In solidarity,

Rachel Magee
President. IATSE Local 205

"What light is
to the eyes,
what air is to the
lungs, what love
is to the heart,
liberty is to the
soul of man".

-Robert Green Ingersoll

Ladies in Lighting



Sister Amy Carr, Susan Rose, Sharon Huizinga, Brother Richard Cadena at LDI panel

For the longest time I ignored it, but after so many times of hearing how odd it was that I was in this line of work and am female, I finally stepped back and looked around. I was so busy pursuing something that I enjoyed that I never really analyzed my environment. I wondered if it was strange or rare. I know I've worked with women throughout my career, but at the same time it is more usual for me to be the lone female in the venue, outside of wardrobe and catering. So I went searching for statistics about women in the technical sectors and found none. Throughout my quest I met many women with fascinating histories who shared my interest. Together, we have begun to create an informal network of like-minded women technicians. It was some of these women who encouraged me to apply to LDI for a discussion panel slot.

Around this time a number of people pointed me towards **WiSE, Women in Stage Entertainment**, a networking and professional development organization for women in the stage entertainment industry. Founded in the UK by Sarah Rushton-Read & Paule Constable, the international contingent has over 600 members. Once this introduction was made, there was a lot of inspiration flowing through the email chain. Simultaneous with this, my LDI panel proposal was accepted, and I began to hear from women all over the U.S. that were excited about the idea and ready to get involved. Unfortunately, I had already chosen my panelists and format, so I had to move the pursuit of these alliances to the back burner.

There were many to choose from, but I finally secured Susan Rose, Sharon Huizinga, and Richard Cadena to speak on the panel with me. This turned out to be an incredible selection: each brought a unique perspective to the discussion as well as expertise in concert lighting, worldwide touring, Broadway, academia, engineering, and the male perspective.

Wait, what? I thought this was about women? I invited Richard to the panel because one of the many goals of **WiSE** is to narrow the gender gap not widen it. While I have heard many stories about it and have even personally experienced sexism in the workplace, it is not the norm. I am grateful that I have always had far more brothers watching my back and empowering me than trying to kick me down. While the

objective is to empower women in their endeavors and level the playing field, we also hope to have a unit of **"WiSE Men"** who support gender equality and value the unique skills and diversity we bring to the workplace.

The bottom line is that there is work to be done, and we need each other. The United States census on the wage gap has not shifted one dime since 2002. White women get paid 77¢ on the dollar compared to men. African American women take in 64¢, and Latinas drop to 54¢. We intend to create a new website that will provide an international home base with goals of tightening our community, building resources while easing access to them, and developing mentoring opportunities.

The number of attendees at the LDI session exceeded my expectations, and the room teemed with discussions and debates from all angles. The panel was such a hit I decided to join forces with WiSE. In addition to the items stated above, we will be collecting stats, running polls, publishing webinars and listings, as well as collating many other resources. We will spotlight role models and provide an online enterprise to stimulate education in technology, business, and history. Many of the panel attendees have jumped on board and are already building the initial framework to create a strong foundation from which to grow.

4Wall / Used Lighting graciously provided a camera and operator, and I am in the process of editing the video footage to share via blog (below). In the meantime, my LDI 2013 Recap and Slideshow is already there. Please read and enjoy! Links to WiSE social media are also below. Do join and stay in touch. Finally, to be added to the database, please email:

AmyCarrLX@gmail.com

-Amy Carr

<http://lobolux.tumblr.com/> [Blog]

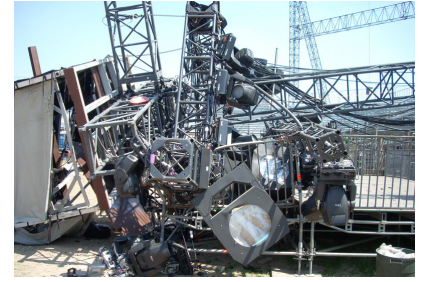
<https://www.facebook.com/WomeninStageEntertainment> [WiSE]

<https://twitter.com/WISEonline> [WiSE]

For Communications Committee see page 6. For a full list of committees and trustees see:
<http://newsletter.iatse205.org/about/trustees-delegates-and-committees> "

The Future of Certification

When Sarah Guyard-Guillot fell 50 feet to her death before a live audience during a performance of Cirque du Soleil's *Ka*, it was only a matter of minutes before the news spread online through Facebook and Twitter. The same is true of the stage collapse during the set up for the Ultra Music Fest in March, the Radiohead truss collapse that killed drum tech Scott Johnson in June 2012, the stage collapse that killed several people at the Indiana State Fair, the stage collapse at the Pukkelpop Fest in Belgium that killed three people, the truss collapse at the Ottawa Bluesfest in July 2011, the three accidents at *Spider-Man* on Broadway, the truss collapse of *The Music of Slumdog Millionaire* in Detroit, and so many other incidents.



Before the internet, we usually heard about these accidents by word of mouth, if at all. There's no question that the live event production industry comes under the microscope every time we suffer an accident. The only question that remains is how long we can continue to have these incidents before legislators step in to regulate the way we rig and power shows. It's no wonder that Entertainment Technician Certification Program (ETCP) certification has been gaining in popularity in the live event production industry.

The ETCP was created in an effort to regulate our own safety without outside intervention. After all, we as live event production professionals should know better than anyone what's best and what's practical for our industry.

We really do need to police ourselves before policing is imposed upon us. A license is required to cut hair, fix plumbing, or to give a massage. Why wouldn't we need some type of certification to rig thousands of pounds of equipment over people's heads or to connect a power distribution system that draws hundreds of thousands of amps?

Since the program began in 2006, 419 electricians, 758 arena riggers, and 591 theatre riggers have been certified. And the numbers are growing every year. There are also now over 200 'Recognized' contractors, employers, and labor providers who see the need for certification and regularly use ETCP Certified Technicians.

What's the real motivation for these companies and people to jump on board the ETCP train? Is it self-interest or is it more altruistic? Some of the participation is because more employers – like the San Diego Convention Center, The Chaizetz Arena in St. Louis, and Royal Caribbean – require supervisors to be ETCP certified. Others have received a bump in pay for becoming certified. And others like PRG, JCalPro, and 16 IATSE Locals, simply think certification is a good idea just because it promotes education and safety.

What about employers and venues? Why do they often look for ETCP Certified technicians? (Hint: See first paragraph!) Rigs are getting bigger, and gravity is not getting any weaker. Technology is getting more complex, and even though gear is getting smarter, it's not smart enough to know when lightning or high winds present an imminent danger. Remember when someone gets hurt or killed at a live event there are investigations, lawsuits, and sometimes political action. All of these shine a harsh light on the soft underbelly of the industry. Questions abound from politicians, insurance companies, and industry personnel. Whether or not these accidents could have been prevented by competent personnel is less important than how to prevent more accidents in the future. And the best bet for a safer industry is a well-trained and educated workforce.

Like any program, it takes time to go from 0 to 1,768 certified technicians. It doesn't happen overnight. In the beginning there was some resistance, some of which was based on unfounded fears (Myth: Becoming certified increases your liability; Truth: It doesn't.), apathy, and unwillingness to change (I've made it this far without becoming certified; Why now?). A lot of that resistance is fading away and the clear trend is toward more certification.

In the big scheme of things, seven years since the inception of ETCP is but a blip on the radar. Where will the program be in 2026 when it reaches the 20-year milestone? If the first seven years are any indication, then it will reach the tipping point sometime between now and then.

There's only one reason that the program would not continue to grow, and that is if there are no more accidents in the industry. Until that happens, count on increasing participation from employers, venues, and technicians.

Stage Basics: Stagehands and the ACA

The Affordable Care Act (ACA), or "Obamacare", represents the most significant overhaul of the U.S. healthcare system since the passage of Medicare and Medicaid in 1965. The part of the law which will probably affect you most significantly is the individual mandate. This is the part that requires everybody to have a health insurance policy which meets the new federal standards for minimum coverage. And remember, you can no longer be denied coverage because of a preexisting condition. All of the plans provided by the IATSE National Health and Welfare Fund (Plans A, C-1, C-2, and C-3) meet these standards.

Under the law, if you do not have health insurance for a period of three months or more, a penalty will be imposed on you when you file your federal income tax return. This penalty is one percent of your total household income with a minimum of \$95 and not to exceed \$285. That means that if your household earns less than \$28,500, you will face a penalty between \$95 and \$285. The maximum penalty to be imposed on a family is \$285, regardless of income. These penalties will increase every year for the foreseeable future.

If you do not have a plan through the Welfare Fund set to be in effect for the first quarter of 2014, in order to avoid this penalty you will need to purchase insurance elsewhere. This is where you'll want to look at the Health Insurance Marketplace. The Marketplace was created as part of the ACA to provide consumers with affordable healthcare options. "Affordable" is defined by the act as costing less than 9.5% of your household's total income. If you pay more than that for health insurance you may be able to receive a tax credit for expenditures above that amount. Also, depending on your income, you may qualify for subsidies which can lessen the amount of your premiums. An individual that earns between about \$11k and \$45k per year qualifies for these subsidies. Those amounts increase to \$15k-\$62k for households of two and increase more for each additional member of the household.

Dental insurance is also available through the Marketplace starting at about \$25 per month. This must be purchased in addition to a health insurance policy. You can't just get the dental insurance.

Anne Zeisler, executive director of the international's Welfare Fund, strongly encourages us to participate in the plans associated with the Fund. In her words, "your fund sponsored coverage likely will be a better deal than the plans offered through the Health Insurance Marketplace." This may or may not be true, depending on your situation. The current cost of the Fund's C-3 option (the cheapest one) is \$1131 per quarter for an individual or \$2103 for a family. That's \$377 per month or \$701 per month, respectively. A thirty-eight year old male living in Travis county, which I happen to be, can buy a policy with the Marketplace for about \$175 per month, or a family plan for about \$375. Of course, through employer contributions, the Fund's premium can be severely lowered, if not completely eliminated. This is where some basic math and comparing can allow me to choose which route works best for me.

So what are your options concerning your health care coverage?

1. Do nothing. A \$285 penalty is less than the cost of health insurance. But then you wouldn't have health insurance.

2. Maintain your coverage with the Welfare fund. You must accumulate enough employer contributions to cover the quarterly premium for one quarter of C-2 insurance, or \$1782, before you can enroll in any of the plans offered through the fund. At this point you may choose to enroll in C-3 insurance and keep some of the money in your account to put towards future premiums. Keep in mind there is an additional \$150 administrative fee attached to the activation of Fund-sponsored plan.

3. Use the Marketplace. It may be a better deal for you. If you achieve the amount needed to activate Fund-sponsored insurance after purchasing a policy with the Marketplace, you can cancel the Marketplace policy. If you are married, you can remove yourself from the policy you purchased with your spouse. You may even re-acquire the same Marketplace policy later if you allow your C-whatever policy to lapse. You may not have your employer contributions diverted directly to a policy purchased on the Marketplace.

You may be familiar with the Medical Reimbursement Program offered by the Benefit Fund. This program provides reimbursement for qualifying medical expenses. It allows anyone with a Fund account to either opt out of a healthcare plan and use the program as a stand-alone option or use it as a supplement to one of the plans. In order to use it as a stand-alone plan you must have separate employer or union sponsored group health coverage. Insurance purchased on the marketplace does not satisfy this requirement. In order to use it as a supplement you must be enrolled in a plan with the Fund and have enough "excess funds" in your account to pay the current and next quarter's CAPP charges for the plan in which you are currently enrolled. The ACA does not affect this program, I am only including a mention of it here to dispel the idea that it can be used in conjunction with insurance purchased on the marketplace.

The latest date to enroll in Marketplace insurance is March 31st, so you have until then to be uninsured without facing a penalty. You don't have to be insured on January 1st, but if you wish to be you need to apply by Dec. 23rd.

-Andrew Ferrucci

For more information:

Healthcare.gov IATSENB.org

Fund office- 1-800-456-FUND

Marketplace helpline 1-800-318-2596



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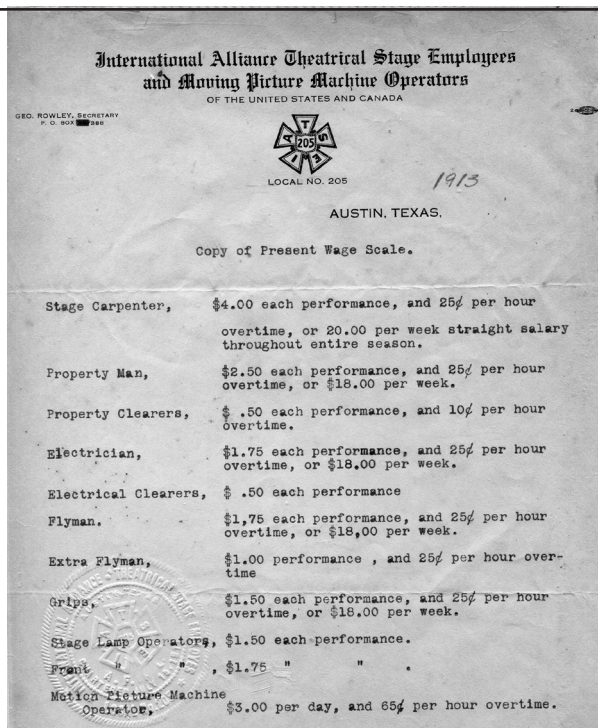
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www.iatse205.org



A black and white photograph of the interior of the Grand Theatre. The view is from the audience, looking towards the stage. The stage is framed by a large, ornate archway with decorative carvings. Above the stage, there is a large, draped curtain with a central circular medallion. The stage itself is a raised platform with a wooden floor. On either side of the stage, there are ornate pedestals with statues. The balcony seating is visible on the left and right sides of the stage. The overall architecture is highly decorative and classical.

-John Stewart

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Copy Editor—Bradley P. Wilson
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Contributing Editor—Todd Drga
Archivist and Historian—John Stewart

Meet the Communications Committee!

*Name *How long in industry? *Job title/description *Favorite tool? *Favorite color? *Favorite gig? *Stupidest thing back stage?

Ryan Gallagher

*I try to avoid industrials at all costs.

*Chair and overseer of Internet things.

*VI-improved

*Red

*User interface testing for flickr in San Francisco

*Skipping zero hour classes to perform community service backstage in order to graduate high school (because of missing said classes).



Bon Davis

*Since the 90s – but I grew up in theater.

*Real world interface

*Leatherman skeletool

*Black – red

*Scenic projection

*Banana stuffing



Hal Siegel

*On the performance side 1974-80, then didn't do

much 'til ~2000, when started taking overhire calls.

*To be in charge of Facebook page.

*Halberd

*Blue

*Theatrical stuff

*Injured at opera.

Here's the conversation:

Vince: "Does he need to go to the hospital?" Hal: "Yes."

Vince: "Does he need an ambulance?" Hal: "Just give me a sweater to make a sling and I'll be fine." Vince: "OK. We're calling an ambulance!"



Sam Chesney

*At least a week.

*Database research analyst 2nd class lower half

*Gaff tape

*SURPRISE!!! pink

*The last one

*Making a water effect with a twinspace in a leko shooting up through a pyrex pan dish with water circulating through a fish pump onto a cheap hand mirror focused on the stage.



Stewards' Corner

As a steward faces many challenges daily, there is an important topic that they must learn to handle in a professional manner: it's called sexual harassment in the workplace. And the responsibility falls not only on stewards but all of the members of the union, as well.

Incidents involving sexual harassment are particularly challenging. The incidents involve strong emotions, misuse of power, and the tension that historically surrounds men and women in our society. Our union has an obligation to insure that its members are sensitive to the issues of sexual harassment. Additionally, it must create an environment where victims are comfortable turning to someone in the union for assistance. This means we must build an educated membership on this topic. Also, we need stewards who know how to investigate for possible follow up grievances.

So first off, here's a brief definition of Sexual Harassment: "Any unwelcome sexual advance, request for sexual favors, or any verbal or physical conduct of a sexual nature." Sexual Harassment, a form of gender discrimination, includes "lewd proposals, sexual jokes, and unwanted physical contact." So in some cases this falls under legal heading of civil rights laws.

As good brothers and sisters we must be sensitive to the victim's concerns. Victims, most of whom are women, can feel

powerless, anxious, or even guilty. Standing by them sends a powerful message of unity. Stewards need to listen, record, and document all the details of any incident, and other members should immediately report these situations to their steward. As members we must show support to all victims and create a discrimination free environment.

If the supervisor is the offender, he may deny he made advances. He may blame the employee's poor work performance or make other excuses. If it's by a co-worker, he may claim their behavior was "in good fun," or she "just can't take it."

Here you might remind them that if it was his daughter, wife, mother, or sister, he wouldn't want her treated like that. Sometimes members are just ignorant about the issue of harassment. I say ignorant, not stupid. Ignorant means lack of knowledge.

The best strategy for dealing with this issue is a proactive one: we must educate ourselves on this subject before incidents occur. Legally the employer is responsible for the atmosphere we work in. However, it is our responsibility to educate ourselves and our brothers and sisters to stand up against this offending conduct.

Why? Because it's the right thing to do.

Jim Ford, Chair, 205 Stewards' Committee

1 Legal Rights of Union Stewards, 4th edition, Robert M. Schwartz

2 The Union Steward's Complete Guide, 2nd edition, David Prosten



Book of Mormon first national tour crew photo. Photo compliments of Conrad Haden

Q: What's the difference between God and a rigger?

A: God doesn't think he's a rigger.

Q: How many electricians does it take to screw in a light bulb?

A: It's a lamp, you dummy!

Q: Why can audio folks only count to two?

A: Because you lift on three!



Chicago cell block tour crew photo. Photo from Travis Perrin



Fan Fest Austin 360 Stage, Kari Sullivan, Frank Longoria, Monsho P.A., Matt Livensparger & Joe Martin.

Photo from Frank Longoria

Q: How many Teamsters does it take to change a light bulb?

A: Forty. You got a problem with that?

In is down, down is front
Out is up, up is back
Off is out, on is in
And of course-
Left is right and right is left
A drop shouldn't and a
Block and fall does neither
A prop doesn't and
A cove has no water
Tripping is OK

A running crew rarely gets anywhere
A purchase line buys you nothing
A trap will not catch anything
A gridiron has nothing to do with football
Strike is work (In fact a lot of work)
And a green room, thank god, usually isn't
Now that you're fully versed in Theatrical terms,
Break a leg.
But not really.

Q: Why's lighting truss made out of aluminum?

A: So it doesn't rust while it's sitting on the stage.

Q: What's the difference between a stagehand and a pizza?

A: A pizza can feed a family of four.



Austin Lyric
Opera's
Don Carlo
crew photo.

Photo
compliments of
Frank Cortez

IATSE LOCAL 205

Since 1911, the International Alliance of Theatrical Stage Employees, Local 205, has been serving the Austin area as the labor union representing technicians, artisans and crafts persons in the entertainment industry, including live theatre, concert and convention events.

We are the source for professional experienced personnel, including Stagehands, Scenic Carpenters, Properties Personnel, Projectionists, Riggers, Wardrobe Personnel, Lighting Technicians, Sound Technicians, Audio/Visual Technicians, Camera Operators, and Decorators.

We can cover your stagecraft needs from corporate meeting to musical theatre.

Contact the Business Representative for information on staffing your production:

BusinessAgent@IATSE205.org 512-371-1217 voice 512-458-1507 fax

IATSE Local 205

P.O Box 142

Austin, TX 78767



Brothers and Sisters of Local 205,

As many of you know Rick and Emma and I, (and our two dogs Koda and Little One, and our two hens), were greatly affected by the Onion Creek Flood of October 31, 2013. We had 4' of water in our home. Most of the contents on the first floor of our home was ruined by the flood water, and we were overwhelmed with the task of cleaning out everything that we had lost. It was nasty-water-logged, heavy, messy, smelly and muddy.

Keith Harris was there about 30 minutes after the flood waters receded. He gave our dogs a home for two weeks while we got back on our feet. Hal Siegel arrived the first day, after being re-routed miles out of the way due to the damage to roads. And he even brought boxes for me to use. Kevin Richie and Todd Drga covered my position at and allowed me the freedom to concentrate on our home and situation. Bon Davis, Chris Hewetson and her husband, Jim Ford and Ken Huncovsky came in and helped us sift through what might be saved and what needed to go away. Paula Gilbert took my water-logged coats and scarves and my laundry gave me cleaned and mended and wearable clothes. Ron Mann came in and offered his hippie blessing, leaving us with a floor fan to help with the drying. Jerry Reed helped create our home. He helped us tirelessly after the home flooded. It was particularly difficult to watch him pull out all the work he had done with Rick.

The home we had created over the past eight years was laid to rest on the curb in front of our house. It was carried, hauled, rolled, tossed, extracted, dragged, and plopped there by so many helping hands. The effort and the kindness will be remembered and appreciated

always. The many emails and phone calls and texts that Rick and I received were also greatly appreciated.

My membership in IATSE Local 205 has given me more than vocational support and camaraderie in the craft. The gifts and sacrifices made by my brethren for our family will not be soon forgotten. Our family continues to thrive in the face of our current adversity, due in great part to the solidarity shown us by our local union brotherhood. I hope that I will have the opportunity in some way to return the kindnesses we have received.

We may have lost a lot of stuff, but we have not lost the structure of what has made our lives in Austin worthwhile.

In Solidarity,

Michelle Lehman

Rick Tatum

Emma Tatum

Koda

Little One



Photos courtesy of Frank Cortez

Mira Bella College Fund



As I think we all know, we lost one of our most cheerful members last November.

Claire Hunt was on her path to being a journeyman, always eager to learn and working hard. Her infectious smile will be missed by her many colleagues, friends and family members. She left behind her daughter, Mira, who was the light of her world. With the help of the stage craft community we have put together a college fund for Mira.

If you would like to contribute, make a check payable to College America, with "Acct #1188824, Mira Bella French" in the information line.

Mail checks to:

American Funds Service Company
P.O. Box 2713
Norfolk, VA 23501-2713

A Message from the Executive Board of Local 205

The 2013 elections have been cancelled and the process will restart in January.
January 20, 2014, 10:00 a.m.: Special Meeting to determine the Business Agent Salary.
January 20, 2014, 11:00 a.m.: Regular Meeting with local officer, trustee,
and delegate nominations on the agenda
IBEW Local 520 building,
4818 E Ben White Blvd, Austin, TX 78741