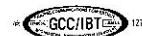


**International Alliance of Theatrical Stage Employees, Moving Picture
Technicians, Artists and Allied Crafts of the United States
and Canada AFL- CIO, CLC**



Atlanta Stage Technicians Local 927

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**OUR NEXT REGULAR MEETING WILL BE THURSDAY, MARCH 2, AT 1:00 PM AT MANUEL'S
TAVERN ON THE CORNER OF NORTH AVE AND N. HIGHLAND.
PLEASE MAKE EVERY EFFORT TO ATTEND.
THE EXECUTIVE BOARD WILL BE AT 11:00 AM ON THE SAME DAY.**

**PLEASE BRING YOUR UNION CARD FOR THE SERGEANT-AT-ARMS TO VERIFY THAT YOU
ARE CURRENT ON YOUR UNION DUES.**

NEWS FROM THE INTERNATIONAL

Local 927 received praise in several reports at the General Executive Board meeting for our organizing efforts, our educational classes and our work to cover more of our jurisdiction through the PSAV contract. President Loeb singled out our local as an example of how the work of organizing translates to success throughout the jurisdiction and how we can be viewed as a model for other locals trying to regain control of a region with a large nonunion presence. Our work is not done, however, as there are many more companies that need a union presence. We also have to make sure that we do not simply replace Crew One with Rhino. We need to organize PAW, Active, Magnum, Atlanta Audio Visual and all of the other companies that do our work. The more we organize and get other companies into our local, the stronger we will be and better prepared we will be to raise wages and conditions for the work that we do here.

AFL-CIO ORGANIZING INSTITUTE

On March 17-19, the AFL-CIO will be teaching an Organizing Institute (O/I) class at the Local 479 training facility. This is the best class around to prepare you to be a union organizer. This class was the reason we were finally able to understand how to properly approach the campaign to win the election for the Crew One workers. We can recreate that if more of the members get involved and make the effort to grow our presence here. If you are interested in this, please go on line to aflcio.org to get more information and contact the office and the BA to sign up to take this class. Organizing is a necessary part of what we do and it is the only way we will grow our local and get better wages for ourselves and others who do our work. If you have questions, contact Neil Gluckman.

WORKING NON-UNION

Many of you work both union and non-union calls. Bills keep coming and they need to be paid. That is a given. It should be your goal to organize the nonunion work that you do. Your nonunion work pays nothing into your retirement or towards your health insurance. It is often at lower than lowest wages under contracts that we have and the conditions are less than we enjoy, especially breaks, meal penalties and overtime. There is some sort of mental disconnect that companies cannot afford to pay you a living wage. That is not correct. Companies will pay you as little as you will accept. If stagehands work together and

set a reasonable bottom wage and fight for that, exposing companies that refuse to pay it or to follow the conditions we deserve, we can drive the wages up. One of the members claimed that a regional theater in Atlanta could not afford to pay the stagehands wages and conditions normally found in a union contract. This company uses union actors, musicians and union lighting, scenic and costume designers but somehow, it is not possible to employ union stagehands. We, as a group, seem to accept this as true without questioning the logic of the statement. The fact is they can pay stagehands less because they will accept less. If the stagehands communicate with one another and work together, the company will find the money to pay everyone wages and benefits, just like they do for the actors, directors, stage managers and people in the office. There is no reason that we should starve for our art or our craft. Every professional company can afford to pay stagehands a living wage and follow work rules and conditions. They choose not to because you do not force them to. Work non-union if you have to. But, work to organize that work. Talk to your co-workers, band together, start the conversation about better wages and conditions. It is hard, it takes time and effort. But, look at what happened in rock and roll. We changed that business in Atlanta. \$10/hour on a 1099 became \$15.60 with taxes and benefits because workers got together, talked to one another and forced a change. That also raised the floor. The \$10/hour rose as well as a direct result of the organizing drive. We need to be educated on the reality of our situation and we need to be realistic of our expectations. We also need to be willing to work for making life better for ourselves and the others who work with us.

TO BE A PSAV STAGEHAND

On February 21 and every third Tuesday of each month, PSAV will be doing employee orientation at their office in Norcross. There will be two sessions, one at 10AM and one at 2PM. If you have worked a PSAV call, you are currently signed up as an employee with PSAV. It is required to attend one of these classes to continue to take calls with PSAV. It will go over how PSAV operates, dress code, how to navigate your payroll account and how to properly interact with PSAV staff. Local 927 is committed to making the relationship between us and PSAV better and this is a step in that process. Anyone not on the Phantom call should make time to attend this class.

In addition, we are no longer trusting PSAV to correctly handle our payroll. If you do a call, someone on that call is responsible for sending the hours to the BA so that they can be entered on a payroll sheet. 927 will submit the payroll sheet every Monday for work performed the previous week (Monday to Sunday). By doing this, we hope to fix all payroll problems going forward. In the meantime, we are working through all of the past payroll issues. This is a new situation for us. PSAV is a big company and the company is committed to this agreement with the IATSE. The PSAV branch office for Atlanta has issues that we are struggling to address. I want to thank the members and referrals who have done work with PSAV for understanding and working with us to clean up the payroll problems from the past four months. If you have not been paid for something, I need you to provide me with the following information: place you worked, date, position, hours worked, any meal penalty hours associated with the work. I will put that in a payroll sheet and submit it to PSAV for payment. This process sucks. I know that but, if we can make it work, this will be a lot of work for a lot of members.

AT THE FOX

Phantom will start its load in on February 20, open on the 22nd and run through March 5. Alan Cumming is March 3 at Symphony Hall but promoted by the Fox. Elvis Lives is March 9 followed by Nu Soul revival March 10. Norah Jones March 11 and Maluma March 12. Franco Escamilla is March 16 and then there is a split week of Annie March 17-19. The Price is Right live is March 21 and the month ends with The Bodyguard, March 28-April 2.

The JCTC for the Fox will meet again in April. This is when we add people to the Fox list. If you are interested in being considered for the Fox list, send a request to be added to the list to Mary at the office and she will put it in the file for the next JCTC meeting. Please include a resume or similar list of work history so that we have something to present to the Fox. In addition, the JCTC meetings are where we address issues like training. If you have stuff you want to learn, get that information in to the JCTC file so that we can discuss with the Fox how to get you trained up. This includes fly rail, weight rail and spot ops but also advanced rigging, board op, moving lights, sound boards etc. We are committed to being the best trained stagehands in the city and the Fox has funds available to assist us in getting our members the skills they need.

AT CEPAC

There are six shows that will likely be house shows, Atlanta Blues Fest on the 17th, Jay Leno on the 18th, Sebastian Maniscalco on the 19th, Martina McBride on the 24th, Beatlemania Now on the 25th and Taj Express on the 26th to finish the Month of February. March starts with Je'Carayous Johnson's Married but Single Too on the 3rd-5th. That is followed by Garrison Keillor on March 9th, MJ Live on the 10th, Jim Jefferies on the 11th and Celtic Woman on the 12th. We go in on the 13th with the Atlanta Ballet, Gennadi's Choice. It runs through the 19th. We then put in the Atlanta Opera on a slightly compressed schedule going in Monday March 20 for an opening March 25 and a run through April 2.

OSHA 10

We have scheduled another OSHA 10 class for March 15 and 16 at a venue still to be determined in Atlanta. If you have taken OSHA 10, you are good and you do not have to take it again. If you have not, every member is encouraged to take the class. There are 40 available slots per class. If we get more than 40 people, we will need to have a waiting list. If we get more than 60 people, we can have two classes. This class is free to members and will be paid for by the IATSE Training Trust. Live Nation is requiring that we have 100 referrals complete OSHA 10 safety training and we are more than half way to that goal.

STEWARD CLASS AND CALLSTEWARD.COM

We attempted to do an on-line webinar explaining the Call Steward.com program on Wednesday February 15. It did not seem to work. We will be rescheduling that for another date soon. If you are interested, please contact Neil Gluckman for more details. We will be discussing the computer program Callsteward.com and whether we should purchase this for the local as a way to help put out work calls for our local. We will also be discussing proper procedure for PSAV calls the responsibility of the steward to get the payroll to the right people. Stewards (with one exception) are expected to be able to use excel, word and email. If you have difficulty with this, I urge you to call Mary and sign up for Lynda.com and to use it to learn these programs. The cost is minimal for the amount of resources available.

ETCP RIGGING PREP CLASS

Robert Moody was the first rigger to pass the ETCP Arena rigging exam after taking the class we did in December. We need to get many more people ready to take the exams. Neil Gluckman is an ETCP rigger and is willing to help put together study groups for members interested in taking the test. If you are on the Fox list, they will pay for you to take the ETCP exam. If you are a member, you have to pay yourself but the International will reimburse you the full cost of the exam when you pass. We need to get serious about this test as it is specifically mentioned in both the Live Nation and the PSAV agreements and having ETCP certification will get you more work. In the Fox contract, it will also get you a pay increase. We need to be the best trained work force available to help secure more work in this market.

LIVE NATION

On January 1, we received our first annual rate increase under the Live Nation agreement. Wages rose 2.5%. So, this year at the amphitheaters, hands will make \$15.99, forks and spots go to \$16.66, the steward gets \$23.58, down riggers make \$26.65 and up riggers earn \$28.70. In addition, the time and one half provisions begin to kick in after 12 hours worked in a day. This will mean that people working all day will start to see time and one half hours on their checks.

If you worked for Live Nation last year, you will not have to fill out the Live Nation paperwork again this year unless you have moved or changed your tax status in some way. If you have co-workers or friends who worked Live Nation at Lakewood, Verizon or Chastain last year but who did not work through the union, tell them that they need to come get signed up with 927 and with Live Nation in order to work in 2017. It is really important to get the workers who did this work into the system so that they can keep the jobs they already have. Those of you who became members already, please seek out your fellow stagehands and make it clear to them that if they want to work at the Amphitheaters in 2017, they need to signed up with 927 and registered as employees of Live Nation.

ATLANTA OPERA

We did some Opera work in February at Paris on Ponce where the Opera did Maria de Buenos Aires. Katie Dornemann stewarded the small opera call. We are working on getting to know the new Production Manager and we are looking forward to working with him on Don Pasquale at the end of March.

APPLICATIONS FOR MEMBERSHIP

Jennifer Day-Gottlieb is being sponsored by Margaret (Mo) Guiberteau & Tyler Scott is being sponsored by Rodney Amos. Both applications will receive their first reading at our March meeting.

NOTES FROM THE TREASURER

First quarter Union dues are due on or before January 1st, second quarter is due on or before April 1st, third quarter is due on or before July 1st and fourth quarter is due on or before October 1st. If payments are not post-dated by the 15th day of the month in which the quarter starts you will be charged a late fee. Quarterly dues are currently \$68.00 and the late fee is currently \$12.00.

According to my records, the following members have not paid their fourth quarter 2016 dues as of yet; Joe Kendrick and Michael Robinson. These members will be receiving certified letters of expulsion.

Also, according to my records, the following members have not paid their first quarter 2017 dues as of yet; Jamil Aleem, Rodney Amos, Steven Betolatti, Serson Brannen, C. Darren Clark, Stephen Crawford, Jasen Danbury, Wendy Derrick, Frank Dey, Paul Doucet, Sean Dunn, Mike Floyd, Chris French, Joe Grier, Gary Hardaway, Herman Hill, Jarrod Humphrey, Brandon Hurd, Joe Kendrick, Scott Kepley, J. Alan Kopley, Randy McGill, Bob McGovern, Jared Mahler, Keith Mingo, Sean Neal, Michael Robinson, Erika Schlaeger dos Santos, Vanessa Smithen, Jerry Snyder, Shane Strickland, Tami Lee Thompson and Jerry Woolard.

OUR MEMBERS CELEBRATING A BIRTHDAY IN MARCH ARE

Mary Alexander, Eddy Allgood, Wayne Baugh, Phillip Burney Sr., Randy Carter, Ellen Chamberlain, Paul Dunaway, Michael Durrett, Nick Evans, Chris Fulton, Herman Hill, Kay Holsenbeck, Phillip Hutcheson, Carlos Jackson, Greg McDonald, Robert McGovern, Justin Muhammad, Ken Nagel and Kendrick Roberts. Happy Birthday!! ☺