



STAGE CALL

THE NEWSLETTER BY AND FOR AUSTIN'S STAGEHANDS
VOLUME VII, NUMBER 2 AUGUST 2014

**International Alliance of
Theatrical Stage Employees
Local 205**

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Members of our Local, photo taken in 1913

IATSE Local 205 was chartered in July of 1911. It was chartered as a mixed local, but began as collective of projectionists. Local movie houses like the Hancock Opera House were still showing black and white silent films. Film came on reels that had to be changed out mid-movie and were often run through a hand-cranked projector illuminated by sticks of carbon. A few years later, in 1915, the Majestic opened as Austin's first "movie palace" with an emphasis on live performances like vaudeville shows. Stage hands at that time earned anywhere from \$.50 to \$4.00 per performance.

In the 1920s, The Queen opened in Austin. It was the first local theater to be wired for sound. Then the golden age of cinema rolled around in the 1930s, and such theatres as The Ritz, State Theater and Harlem opened. The Majestic was taken over by Interstate Theater Circuit, got a makeover and was renamed The Paramount.

In 1940, the City of Austin purchased and opened the City Coliseum, a former government aircraft hanger, which hosted the circus and other shows. Around this time the sons of 205 members were going to work with their fathers, learning the craft. They began joining the local in the 1950s and 60s. 1959 saw the opening of the Municipal Auditorium, later to become the Lester E. Palmer Auditorium, which featured live theater and conventions. In 1966, the Whitman shooting at the University of Texas tower was captured on film by new member Gordon Kelso. At this point in time, theatrical road shows were

rare and stopped at Gregory Gym on the UT campus.

The 1970s saw the rise of the multiplex and a sharp decline of single screen theaters. It also saw the first women join the local. The first, Nova Lee Duffy, didn't work in the projection booth or on stage but worked some wardrobe and was the union's Secretary Treasurer. In November 1977, the Frank Erwin Center opened with brother Kelso at the helm. He held apprentice school for new members there and his "stage kids" are some of the leading professionals we have in our membership today. Shortly thereafter, the Bass Concert Hall opened (1981) as a road house and the home for the Ballet, Opera, and the Symphony.

IATSE Local 484, a state-wide studio mechanics local, was chartered in 1991 and 205 members that are working studio mechanics joined. The following year the Austin Convention Center opened, and nearly a decade later the Palmer opened, replacing the City Coliseum. The latest venues to open that we work in are the Long Center—which became the new home to Ballet Austin, Austin Lyric Opera and the Austin Symphony—and the Cedar Park center in 2009.

Now we are in 2014. The local has its first woman president and is 103 years old.

-by Mikela Cowan (with thanks to Rita and Gordon Kelso)

Check out <https://www.youtube.com/watch?v=qti-Z5yGVOJ4> for a short video about film in Austin. Produced by the Austin History Center.

A Word from President Magee

Since being elected, IATSE International President Loeb has strongly supported providing educational opportunities for IATSE leadership, local unions, and members. He stated, "We owe no less to the workers we represent than to be well-equipped, with the strongest leaders and most committed members, only through an ongoing program of focused education can we meet our responsibility."

Continuing education provides continual improvement. More and more opportunities are becoming available, and it is up to us to take advantage of them. AFSCME Local 3800 writes, "the strength of any union depends on having a large, active and educated membership." For Local 205, training stewards is a big step toward achieving this goal. For the steward is the one union person workers are guaranteed to come into contact with. If they have faith in the steward, then they have faith in the union. I am thrilled with the recent success of our steward training. We now have 30-plus certified stewards available to represent us. Their education and development will continue as we move forward.

In our industry, education influences our ability to obtain and retain work. Providing a professional, skilled workforce makes events easier for employers and enables them to deliver a successful product. Being able to provide certified labor upon request is another tool that can help us secure work. Having ETCP certified riggers and electricians or CTS certified A/V technicians in our ranks has the potential to secure more work for all of us. As Kent Jorgensen stated during our recent OSHA 10 Safety Class, it is President Loeb's goal to "create the safest and best trained workers in the industry".

So do your part to strengthen the IATSE and Local 205. Seize every educational opportunity presented to you. If you don't, others will.

Whose Local Is It?

There is something that happens at the beginning of every membership meeting. The reading of the minutes gets waived, and they are accepted in a brief flurry of motions and seconds. We should always remember that by accepting the minutes of the E-Board meeting, we begin the process of accepting the motions, changes, and proposals that were passed by the E-Board during their meeting. We don't have to do that. The membership can overturn what the E-Board has enacted if it disagrees. Why? Because it's the membership's Local. Be sure you fully know and understand what you are voting to accept.

-B.A. Perez

For an updated committee list please see:

<http://newsletter.iatse205.org/about/trustees-delegates-and-committees>

When Is A Prop Not A Prop?

(When another department volunteers to take care of it!)

A property, commonly shortened to prop (plural: props), is an object used on stage or screen by actors during a performance. In practical terms, a prop is usually considered to be anything movable or portable on a stage or a set, not including the actors, scenery, costumes, and electrical equipment. Consumable food items appearing in a production are also considered properties.

The earliest known use of the term “properties” dates back to 1425. During the Renaissance in Europe, small acting troupes functioned as cooperatives, pooling resources and dividing any income. Many performers provided their own costumes, but special items, such as stage weapons, furniture, or other hand-held devices, were considered “company property,” hence the term “property.”

Props used in a production must coordinate with the overall look of the setting. They anchor the set design, reinforcing the time and place being conveyed. An electric toaster, for example, would be ridiculous in a play set prior to the advent of electricity. Props can also be an extension of a character’s personality. For example, a walking stick not only communicates the age or infirmity of a character, it can also denote his or her economic status by its style.

Despite the definition above, in the theatre there are many overlaps or coordinated efforts between the props department and other departments. Props can be broken down into subcategories: hand props, personal props, scenic props and/or dressing, paper props, perishables and/or consumables, and costume props. Hand props are literally hand-held items which are used as part of the action. These live on props tables backstage. Personal props are usually small items such as pipes or pocket watches, that are kept by an actor and stored in their dressing room. Scenic props can be furniture or set dressing that completes the setting. Depending on how large or heavy they are, how they are attached and how the scenery moves, scenic props can become the carpenters’ responsibility in the same way that a flown prop becomes the rail’s responsibility. Paper props are anything made from paper, such as paper money, books, magazines, letters, etc. Perishable props are props that need to be replaced every show. Often they are destroyed as part of the action, however, fresh flowers and food are also considered perishable because they do not last long. Food can also be referred to as consumable.

Costume or wardrobe props are something I tend to negotiate and redefine with the costume designer at the start of every production I work on. Generally, anything that is worn by a character and helps define them, such as jewelry, is a costume prop to be provided and looked after by wardrobe. However, a costume designer might also include props in their costume renderings that are extensions of the character’s overall look, such as a purse, bag, fan, or walking stick. Of course, these items might also be required by the director, the script, or discovered as needed during rehearsals. These are the items that are often negotiated as to who’s going to acquire them and which department will be responsible for them. Frequently, wardrobe will shop for purses, fans and scarves, while props will shop for cases, pocket watches and walking sticks. The smaller items usually become personal props while the larger stay on the prop table.

Another props category that requires interdepartmental cooperation is practical props. For example, a practical lamp is a lamp within the setting that has to light up. In this instance, props will provide the lamp and electricians will make it work. Either department might build the workings within the lamp if it has none. Similarly, a practical radio is a radio that has to produce sound. Again, props will provide the radio and sound will make it work.

In conclusion, a prop is not by definition an object that no one else wants to deal with, even if it feels like that sometimes!

Unionism:

How do you explain what the union means?

Unionism in its most basic definition is workers banding together in a unified front to better their working conditions and wages. It is a lot easier to ignore the request of one employee than it is to ignore 20 people standing together and asking for the same thing. The more people who stand together, the stronger they become. This is solidarity in the face of adversity. As stagehands in Austin, TX, the chief adversity we face comes in the form of employers not wanting to pay skilled stagehands what they are worth. When employers can hire unskilled labor to do the same job, they can pay them less and put more money in their own pockets. This drives down the wages for all stagehands in Austin. The employers IATSE Local 205 do have contracts with are having trouble competing with the venues that are underpaying their labor.

In the 21st century, we do have many new tools available to us when organizing other workers. Social media and negative publicity campaigns on the internet have proven successful in other jurisdictions' battles with large venues or corporations. When you are trying to shame a company into negotiating, these tactics can be useful. Surprisingly, with all of the world wide web at our fingertips, the most successful organizing is still done one person at a time in face to face conversation. This is also done by humanizing the union and making others realize that the union is not a large, faceless, controlling organization. It is a group of stagehands who do the same work they do, standing together in solidarity to support each other, teach each other, and negotiate for better wages and conditions for everyone. So when you find yourself in a conversation with a fellow stagehand who is not in the union, find a way to demonstrate the benefits of joining the union. Be friendly and open with your knowledge and experience. Let others see what a strong and positive family we can be if we all support each other.

In Solidarity,
Sister Katy Hallee

What Do I Wear To Work Today?

-Business Agent Perez

I think we all know that on a rock show or theatrical stage we have a lot of leeway on what is acceptable attire. The corporate world is a different animal in this respect. For load-in and out, a collared shirt, either button-up or polo, with long pants should be worn anytime you are working in a hotel or convention hall.

However, we may be asked to take it up a few notches when show call rolls around. In this setting, you may be interfacing directly with our client's client and their attendees. We should be prepared to show up in a button-up shirt, slacks, and nice shoes, if necessary. I am learning that this is common practice for people who primarily work in the corporate world. Well-dressed stagehands have become a great asset to the local as we have picked up more of this work.

I was recently asked by one such individual if she would have time to change out of her business dress in between the show and load-out. We will give a heads up when the dress code is that specific.

But do remember, regardless of what stage you are working on, no one wants a face full of plumber's butt.

At the June, 2014 membership meeting, vaping was banned from all Local 205 calls. The following motion was unanimously passed,

“That all electronic cigarettes and vaporizers be prohibited from all calls crewed by Local 205 and any calls with signatory companies.”

Effective immediately, vaping should be treated like smoking. Restrict it to your breaks and be considerate of non-smokers by taking it outside or to designated smoking areas.

-Jim Ford

In past articles I have tried to shy away from fluff pieces that just mimic old inefficient policies for dealing with important topics. Our members need perspective and honest appraisals on important issues that face our workers today. With that in mind, I have tried in the past to address lax and less than forceful representation by our leaders, sexual harassment in the workplace, and political activism.

So this piece explores the complicated issue of suspension and termination from one's job due to drug test failures and drug use, either in the work place or on personal time. This issue tends to be very divisive. There are strong feelings for and against the implementation of a heavy handed drug policy with vigorous enforcement clauses. I make no moral judgments here. I will simply attempt to lay out some legal aspects that may not be commonly known to our members, and yes, I will try to point out some improvements that can be brought to bear. My only motive is to educate and to keep our technicians on the job and working.

---Zero Tolerance Policy---

Bosses LOVE "zero tolerance policies." One arbitrator called them " the last refuge of weak managers." In my opinion, he should also include weak union negotiators in his statement. Hard to believe, but several of our current contracts rely on a zero tolerance policy regarding what might be called egregious behavior in the workplace. This could refer to fighting, threatening violence, stealing, drug test failures, verbal abuse, sexual harassment, felony convictions, etc. For our discussion purposes, let's narrow our view to drug test failures. That could mean using pot, not just the harder drugs which are in no way acceptable according to our professional standards. These discipline policies issues are on the rise.

For the full article on zero tolerance policies please visit <http://newsletter.iatse205.org/archives/692>

Stewards face a variety of problems: the mechanics of grievance handling, the wide variety of problems that members bring them, dealing effectively with management, and keeping in touch with union leadership. The following are a few thoughts to help the new stewards get through their first introduction to the job and become effective advocates for the union and the contract.

Let's call it "Stewards Basics 101".

1. Enthusiasm
One of the problems you'll encounter is negative attitudes from co-workers.
2. The Long View

-November 2012

Steward's Corner is an ongoing series written by brother Jim Ford. Previous topics include:

- Stewards Basics 101
- Sexual Harassment
- Weingarten Rights
- And more

For previous editions visit
Steward's Corner
<http://newsletter.iatse205.org/>



Joey and Top Thorn of War Horse paused pre-show for a photo op with the local and road crew last May. Taken by Kelly Hasandras, courtesy of Conrad Haden.

For more crew photos see [www.http://newsletter.iatse205.org/](http://newsletter.iatse205.org/)

“After attending the steward training with Local 205, I feel more confident- not only in my role as an IA Steward, but as a representative of IATSE workers. I gained tools that will assist me in my goal to better represent our industry and workers. Many of my questions were answered and more took their place, but I am more familiar now with how and why a steward is so very important to our union. I look forward to more training and meetings with our Local 205 stewards as we take steps forward in this growing field of entertainment.” - Nikki Combs, after attending Stewards Training

For the Second Year in a Row the Ballet Austin CBA Extends Without Negotiations
Ballet Management Offers a 3% Consolation Raise
Business Agent to Resign September 30
Alejandro Diaz and Nikki Combs named Assistant Business Agents
That means another Special Election is On The Way!

Contact Brad Wilson (brad@bradleywilsonliterary.com) to join the newly forming Ballet Austin and Austin Lyric Opera Stage Employee's Caucus. We've got the time, let's get prepared.

Continuing Focus on the Changing Health Insurance Landscape

If you've ever gotten dropped by the IA health insurance plan, then you've gotten that big COBRA packet offering you six months of outrageously expensive health insurance. If you're like me you've always looked at the price, laughed, and thrown it in the recycling with all the other junk mail. But the time might come when it's the best available option for maintaining continuous coverage. Like, say if you or a family member are in the hospital when your union insurance lapses. So knowing a little bit about it makes sense. Here's a link to the Department of Labor's [COBRA FAQ Page](http://www.dol.gov/ebsa/faqs/faq-consumer-cobra.html): <<http://www.dol.gov/ebsa/faqs/faq-consumer-cobra.html>>. The main thing to remember is that you have sixty days from the cancellation of your IA insurance to enroll in COBRA. The [IA National Benefits Fund site](#) doesn't have much to say about the program, but this link will get you to the couple of pages I found there:

<https://www.iatsenbf.org/documents/cobra>

They also have a PDF which shows the current COBRA rates. Follow this link for it:

https://www.iatsenbf.org/plan_c_cobra_rates

On another note, now that the ACA seems to be taking root, it seems high time for us to look at our CBA mandated employer health insurance contributions. Do we want to keep putting our money toward a system that, in my opinion, hasn't served the membership of Local 205 very well, at all? Now that the health care exchange offers some competitive options, maybe we'd do better negotiating to convert our health contributions into higher wages. Another option I've heard talk of is converting them into retirement contributions. I like both ideas. Whatever your opinion, I think it's time to look at our choices.

The last thing I'm going to say here about healthcare reform is that the matter is far from settled. And I'm not talking about the ongoing whining from the radical right. As a recent [Labor Notes](#) article by Mark Dudzic and Jenny Brown points out, a state-by-state Medicare for All movement is still very much alive in this country. Vermont's leading the way toward a single payer health care system in America. Here's the Wikipedia history of their law:

http://en.wikipedia.org/wiki/Vermont_health_care_reform

Sorry for the lack of a link to the [Labor Notes](#) article. As of press time, they did not have it posted on their website. Yet another reason to subscribe to the print edition.

-Bradley P Wilson

Stage Call

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Reminder:
 Per capita is due
 \$71 a quarter.
 We are now in the
 3rd quarter.



Crew photo on set of Austin Lyric Opera's The Elixir of Love. Photo courtesy of Frank Cortez

Local News

Congratulations to Austin Shirley on his new baby, Orion!
Congratulations to Mike Hempstead on 10 years of IATSE membership!
Congratulations to Jim Willis on 20 years of Local 205 membership!
Best of luck, Jon Everett, at the University of Cincinnati this fall!
Rest In Peace brother George Cook, 1949-2014, 33 year member.

ETCP rigging certified brother Joe Martin has let us publish his Rigging 101 handout!

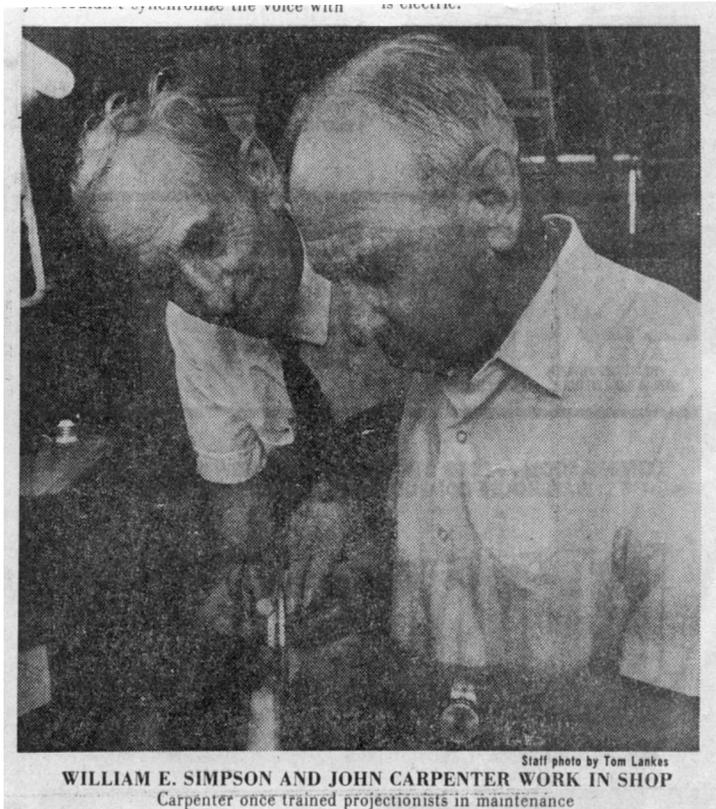
[www.http://newsletter.iatse205.org/](http://newsletter.iatse205.org/)

Also, anybody who wants help studying for the
ETCP rigging exam should feel free to contact him.

Health and Welfare Fund Questions?
800-456-3863 • 212-897-3232

Get Info On Local 205 On The Web
www.iatse205.org

Early Members



Some time ago, I sent in a photo of a group of early 205 members. I asked Bill Simpson, Jr. if his dad W.E.(Sheriff) Simpson, Sr. was a charter member of 205. He sent me a copy of a WWII era membership list (below). If I understand the message of the list, I think it was to freeze jobs, perhaps holding jobs for those who might go off and serve in the military. I asked a few questions of Brother Simpson, and here is what he answered.
 –John Stewart

- What year did W.E.Simpson, Sr. join and retire? Joined October 15, 1920. Retired about 1974 but still attended meetings.
- What year did W.E., Jr. join and re-tire? January 28, 1948. Retired June, 1991.
- Is there anything you would like to relate about his dad or him? Owned Plestex Theatre in Pleasanton, TX, 1930-32. Sold to Mike Talley whose descendants still own and operate it. We

lived in Oregon from 1932 to 1936. He worked as a projectionist in Eugene about 2 or 2 ½ years. When we returned to Texas he returned to Local 205 and worked as a projectionist until he retired. He also worked on the stage, although he was partially disabled from injuries in World War I. I worked as a projectionist and stagehand and on several movie locations starting with Route 66.

I still remember some of the history of some of the early members. For example, one of the charter members, Louis Woodkie, rode a motorcycle to Los Angeles and joined the stage local. Also, he later established a theatrical supply company. John O'Brien, a charter member, moved to New York. He had been an actor in San Antonio. He worked stage shows and acted in stage productions along with his brother, Bill O'Brien.

Some of the charter members are not named on the list. It was revised in 1943 and some who had died or moved were not listed. Some of the original charter members moved to New York and California.

January 21, 1943.

Accepted Explanation of Local 205 Seniority Rule and Law.

It is therefore agreed by the Present Membership of Local 205 that all present jobs controlled by Local 205 shall be frozen as is, and that all present members on these frozen jobs shall enjoy equal seniority one with the other regarding their present jobs.

But from now on should a job or jobs be open, either new or replacement, this job or jobs shall be filled according to strict Local 205 Seniority standing ONLY. First offering the job or jobs to the Charter Members and then on down the list according to the length of time the Brother has been a member of Local 205.

However the above Seniority Rule and Law shall in no way nullify, contradict or change in any manner whatsoever the Pledge Local 205 has made to all its Present Members should any of them enlist or be called into United States Government service during the present war.

Respectfully submitted,

List of Present Members of Local 205 in Seniority order.

G.J. Barr	-----	Charter Member.
J.J. Dickens	-----	Charter Member.
John O'Brien	-----	Charter Member.
Wallace Lyvor	-----	Charter Member.
John W. Carpenter, Sr.	-----	Initiated-----January 14, 1913.
G.A. Hovley	-----	Initiated-----December 16, 1913.
W.R. Parrich	-----	Initiated-----January 3, 1913.
J.W. Kallgren	-----	Initiated-----February 12, 1913.
Homer Newman	-----	Initiated-----September 16, 1914.
Paul Martin	-----	Initiated-----May 30, 1917.
Bill Patton	-----	Initiated-----May 30, 1917.
Charles Schubert	-----	Initiated-----August 19, 1917.
John Beckhar	-----	Initiated-----September 15, 1918.
Ray Wilson	-----	Initiated-----May 9, 1920.
E.J. Isehey	-----	Initiated-----May 16, 1920.
W.E. Simpson	-----	Initiated-----October 15, 1920.
B.M. Baxter	-----	Transferred-----January 16, 1921.
J.R. Ferrell	-----	Transferred-----July 17, 1921.
Sar Duffie	-----	Initiated-----December 13, 1922.
G.B. Hallerstedt	-----	Transferred-----April 23, 1923.
Vernon Hall	-----	Initiated-----November 16, 1924.
Frank Sykes, Jr.	-----	Initiated-----July 19, 1925.
Lee Barnol	-----	Initiated-----July 18, 1926.
Walter Gilreath	-----	Initiated-----July 21, 1928.
John W. Carpenter, Jr.	-----	Initiated-----December 13, 1937.
Homer Duffie	-----	Initiated-----December 13, 1937.

Lat Parker-----Initiated-----December 19, 1913.



R.I.P.

Brother Mike Gessaman

1969-2014

We'll miss your laughter on calls and
at the cribbage games



Mike and his brother Doug backstage at
Phantom of the Opera

- PLASA Focus scheduled for September has been cancelled!

The annual AFL-CIO Labor Day Fish Fry is coming up!

Friday, August 29th
at 5pm

National Association of
Letter Carriers
601 Williams St,
Austin, Tx 78752

Sister Hallee got permission for all of us to have access to Freeman documents. Visit <http://newsletter.iatse205.org/archives/694>

This morning I fat-fingered the phrase 'house guy or stagehand,' and it came out as ore-stagehand. Auto-correct didn't know what to make of it, and a quick image search resulted in, "No results found for ore stagehand." I did not think this should abide, and I realized that random chance had presented me with the power to make some small difference in this crazy surreal world - so here we are with a backstage photograph taken on a recent afternoon.

Orc Stagehand!



-Hal Siegel

Audio Strike

Ken Huncovsky

Hello, fellow comrades. We have all been asked upon occasion to jump in on audio assignments, most likely during concert load-outs. The stage must be cleared first of audio and video equipment to make room for Electricians and Carpentry to work. And, for some, working in audio can be outside of their comfort zone.

Usually, directly after a concert, I am stuck at the FOH (Front of House Audio Position) for the first few minutes to close up prior to returning to the stage. There have been times when I've looked up to have the work on stage remind me of an agitated fire ant mound. Understandably, everyone is motivated to quickly clear the stage and get home ASAP. But my concerns spike due to the fragility of A/V equipment.

Here are my pointers for clearing the stage in an informed, efficient manner:

1. Microphone handling – microphones are the first item to leave the stage. At the Long Center we use stage left (SL) as the collection area where a designee puts the mics back in their cases. First, disconnect the XLR cable from the mic by holding onto the mic, pushing the release button on the cable, and pulling apart. Then there are two options: move mic and stand as a unit, grabbing the mic stand with one hand and the microphone with the other. Or you can gather only the mics by sliding the microphone from the clips and carrying a few mics off stage (never try to carry too many). Then return to carry the mic-stands off stage two at a time.
2. Coiling cables – use the over/under method in standard size and secure with tie line or Velcro. Our cables are color coded for size. Place similar type and length cables together. Cables can be XLR (mic), NL4 (speaker), sub snakes, AC/power, and video. Cables can be dropped on the floor SL near the Audio cabinet.
3. Backline – the musicians or their designees must handle musical equipment. And yes, you may be asked to be a designee.
4. Speakers – cart Long Center equipment over to SL and/or load into respective cases and dollies.
5. Equipment racks – when lidding equipment racks, always be mindful of knobs and wires that may get broken or pinched.
6. Hardware – pick up any adapters or hardware found on the floor and return them to a House technician.

On average, one half of the concerts at the Long Center have an outside audio vendor – usually Big House Sound. Sometimes there is a blend of House equipment and rental. The Long Center equipment is clearly marked. But please ask if there is any question as to whom the equipment belongs before throwing it into a case.

If anyone is interested in learning more about audio, then contact me or your local IATSE VP so that we can set up a class.

Local 205 has a...Facebook Page!

<http://facebook.com/iatse205>

or

<http://facebook.iatse205.org>

Launched this quarter by the Communications Committee, this is our public informational, organizing, and outreach “website” for the Facebook audience. Go like our page! It's worth noting you don't need a Facebook account to use/read this resource, but you do need one to fully interact (liking, sharing, and messaging). To get ALL updates and not let Facebook decide what you see, look under the “Liked” menu and select “Get Notifications.” At this time you can not tag people in photos the page posts, but feel free to mention the page when appropriate, just type '@iatse205' in your post. If you have ideas for content, send a message to the page or get in touch with the Communications Committee: communications-committee@lists.iatse205.org.

If there's one thing that electricians and carpenters can agree on it's that everybody hates audio. These guys show up late, make a whole bunch of noise, and are always the first ones out the door. However, sound reinforcement is *probably* the most important aspect of a live musical performance (depending on the quality of the band and the awesomeness of the light show), so we should probably know something about it. For this issue I have chosen to discuss how the sound from all the microphones and instruments makes its way into the main mix (what the audience hears) and monitor mix (what the band hears).

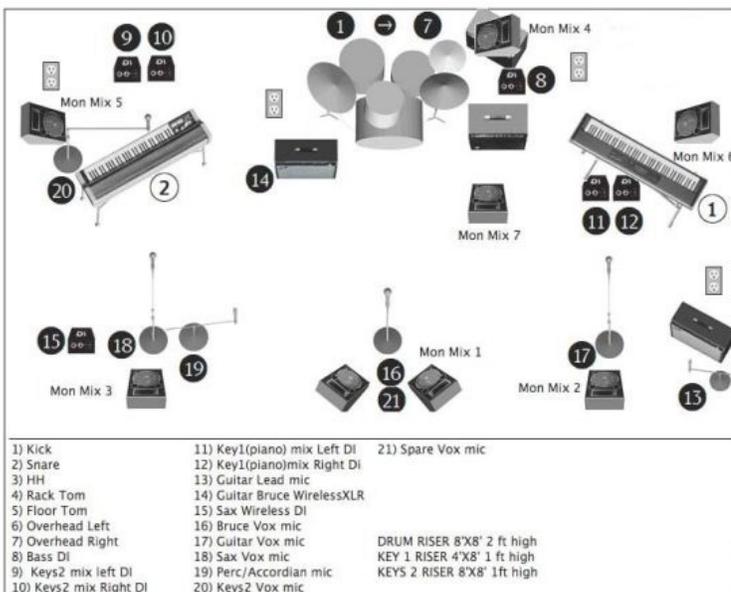
I was just kidding about the audio thing (not really), but before I proceed I would like to thank our brother Jon Everett for his collaboration on this piece. This article was written on the premise that the reader is familiar with Jon's article, **Sound System Basics**, which appeared in the October, 2013, edition of Stage Call. So please, refresh.

The *stage patch* is the way to effectively send all stage inputs to the main audio console at front of house and to the monitor console on stage. An input list and stage plot, which are provided by the band, are useful in planning an organized method for delivering the signal from every input to the correct channels on the mixing consoles. The *input list* contains information about the type of input, if it's from a microphone or instrument, the type of microphone, and to which channels on the console all the inputs should ultimately be patched. The *stage plot* is a diagram indicating where on stage all the performers (mics), instruments, and instrument amplifiers are to be located.

All, or most, inputs are patched to an input box on a *sub-snake*. This box has a panel containing multiple female XLR inputs. It prevents the need to run multiple, and lengthy, XLR cables from microphones and instruments all the way to the main console. That's because it connects to a *multicore cable*, with a *fan-out* (a bunch of male XLR connectors) on the other end. The number of inputs on the box is the same as the number of lines in the sub-snake. (The input box may also be referred to as a stage box, headbox, dropbox, etc. Correct terminology is up for argument.)

The boxes are placed in various places on stage to allow for the convenient use of short XLR cables to patch microphones or instruments directly into them. Boxes for vocal mics are usually located downstage, near where the singing happens, and typically have 6-12 inputs. Larger boxes (16-24 inputs) are used around drums, percussion, amps, etc.

The stage patch begins at these boxes. As an audio hand, you may be responsible for making sure all the mics and instruments are plugged into the right inputs on the right boxes. Placement of the boxes and organization of the inputs are crucial considerations. The box placement will determine cable paths, which, when done correctly, prevent oblivious rockers from tripping over *your* cables. Well organized inputs are clearly labeled on the box and on the cable that plugs into the box. Example: an XLR labeled VOX 1 is plugged into the input on the box labeled VOX 1. Vocal mics are labeled one through whatever from stage right to left. This is so that they show up left to right to the board guy and can be patched as such on the console.



If anything needs to be unpatched, coil the cable and leave it neatly with its mic or amp. Again, make sure to label everything neatly. Label the mic or amp end, in case the mic or amp gets swapped out. All this is particularly important in a festival or multi-band setting in which inputs are going to be changed out all day long. The engineer gets grumpy if his inputs are not where you said they were. That may cause the band to start late, and nobody likes that, particularly if they only have a 45 minute set.

So that's all the space I have for now, but please come back next time for a continuation, as I'll get into where everything goes from here. Until then, check out this cool stage plot.

Stage Lingo

Check out Bradley P. Wilson's "The Lexicon of Stagespeak" page: <http://www.bradleypwilsonliterary.com/stagehand-jargon/>

Bible – Stage Manager's script with all cues noted

Bobtail – Short semi, a box truck used to transport stage equipment

Boneyard – Where empty cases are stored

Bring it in – Lower the pipe

Buddy (Uncle Buddy) – Friction tool used on the fly rail to help control the movement of out-of-weight battens.

Bull lines – Ropes pulled from the floor to assist the flyrail in overhauling heavily loaded battens

Bump – To make an instantaneous lighting change or to quickly flash a light

Cable stretcher – Tool used when you need just 6" more to make a connection. Rare.

Carpenter focus – When the flyman nails lights on a pipe with an adjacent batten. Best when lights were focused.

Carptrician – Person who performs work which spans grey area between carpentry and electricians

Coffee – A 15 minute break about two hours into a call in which stagehands eat as many donuts as they can.

Courtesy tab - End of a piece of tape that's folded over and stuck to itself for easy removal

Dead – No longer in use

Deck – Stage floor

Dock – Place where post show socializing takes place

Drop – Goods hung from the air, scenic

element

Ghost light – Light left onstage after all work is over to keep the ghost company, also a safety feature for humans.

Goods – Fabrics suspended in air by battens, scenic elements

Hod – Large cable loom

House – Seating area in a theatre

IA (IATSE) – International Alliance of Theatrical Stage Employees and Studio Mechanics

Jesus bolt – Pan bolt on a c-clamp, sometimes referred to as a f*** nut

Kabuki – Special effect drop that falls swiftly to reveal talent/other dramatically

Leko – Ellipsoidal fixture in general, originally Lekolite introduced in 1933

Lightwalk – To be onstage as light levels are set. This is done so the designer can see light on people

Loom – Assortment of cables taped together at intervals to keep a long run cleaner and more manageable.

LX – Electricians

Main rag – Downstage most drape, hides whole stage from view

Merde – Pre-show good luck saying in ballet

Mouse – To use a piece of tie line, sash cord, or rope to secure something in place

Olio – A single (often painted) drop. Also, a short piece in between acts in a burlesque or minstrel show.

Overhaul – To bring heavy goods all the way in to the deck. Often requires assistance from loading rail and bull lines.

Parterre – Upper part of the main seating level

Phoning it in – Usually in reference to the talent half-assing a performance

Rep. (Repertory) - A space or company which performs several different plays alternately throughout the season. Also refers to lighting, staging, etc. which is used with minimal manipulation.

Ring out – To adjust equalization so as to eliminate monitor feedback; also older term for trouble-shooting electricians

Roadie – tech who travels in support of a show/artist

Rub – Assistance from the loading rail in pulling the purchase line which moves a heavy pipe

Sitz (Sitzprobe) – German for seated rehearsal, often first rehearsal with talent and orchestra, sans blocking

Sky hook – Special rigging tool that allows one to safety off to the sky

Spark – To turn on a follow spot

Sport bitching – What you hear around the water cooler

Sprinkles – Optimal donut topping, especially on pink icing.

Take it out – Raise the pipe

Toi toi toi – Pre-show good luck saying in opera

Tootsie Roll – while folding goods, the tendency for goods to roll up instead of folding cleanly

Vomitorium – Exit from the house

Wedge – A stage audio monitor

West Coast – To gather a drop as it is lowered in, and to tie it in a bunch either to a pipe or truss, or to itself for storage.

Wilson – In cribbage a high point hand at the end of a game that you will never count

To see these online, and more, please visit <http://newsletter.iatse205.org>

To submit words and/or definitions please email stagecall@IATSE205.org

Education and Certification

By now, most of you are aware of the ETCP certification program. ETCP certified technicians have proven their mastery of a specific job skill (Electrician, Arena Rigger, or Theatre Rigger) through documented experience, study, and examination. They have invested time, energy, and money to achieve what the industry recognizes as an advanced certification in their craft.

So we know ETCP certification can help identify highly skilled technicians. What about those who aren't as skilled, or those who are just joining the workforce? The idea of certification is expanding to include all theatrical technicians. This is happening through eSET, the *Essential Skills for the Entertainment Technician* program. This program is being administered by USITT, the US Institute for Theatre Technology. Here is a brief description of the eSET program from their website (<http://www.usitt.org/content.asp?pl=0&sl=0&contentid=654>):

Designed by the industry for the industry, eSET will provide a list of the basic skills expected of individuals working in the Industry. An eSET Certificate will be an easy and clear way for employers to know that they are hiring entry level workers with the essential skills to work safely in their area of entertainment.

USITT is continuing the work started by the ESTA Foundation to bring the eSET certificate to reality. There are 12 identified areas for certificates which will be phased in over 3 years.

In 2014-15 the following Essential Skills working groups will be rolling out material for comment and exam development:

- Rigging
- Costuming
- Safety & Health
- Lighting & Electrics

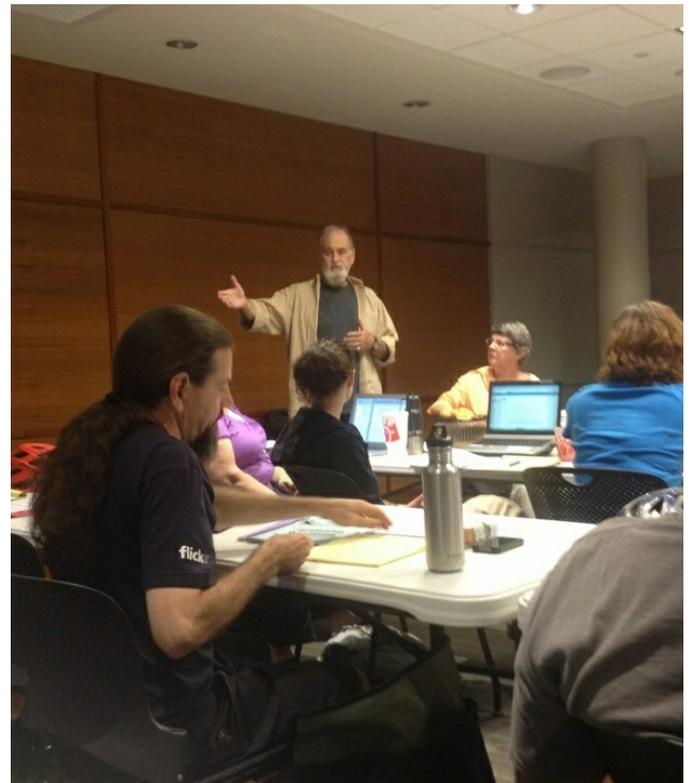
In the following years additional essential skills lists will be released. In addition, video learning tools for understanding the essential skills will be released in 2016.

The eSET certification program will provide benefits to our members and our employers. eSET certified workers have proved that they possess a basic set of

skills in a craft so employers know that they are able to do the work. If all or most of our members hold eSET certificates, our local can also prove that we have the best educated and prepared workforce in our jurisdiction. eSET not only quantifies our skills, it provides another tool for bargaining with employers and organizing all theatrical workers in Austin.

This program is scheduled to roll out in Spring of 2015, so all of the details aren't in place yet. Rest assured that the Education Committee and I will be keeping an eye on this program and any other educational opportunities that are available for our members.

-Todd Drga



Brother Jim Ford teaches at a steward's training in June at the Long Center. The local's roster of certified stewards is now over 30 strong!

The Local hosted 3 well attended rigging courses. The ground rigging course was taught by four of our members, two were advanced courses taught by Dr. Delbert Hall. As Dr. Hall said: "Any day that you learn something new, it's a good day."

The Road Ahead

As we learn of our past, the natural question arises: what now? Our local is heading through this new 21st century and we must stop a moment and assess our challenges for the future. Yes, we have a long history, with many gains in workers' rights won along the way, but not without many hard battles and sacrifices. We are challenged two-fold: we must remember to preserve these past victories and hard earned protections while forging new strategies for future struggles.

Let's look at unionism as a movement. Unionism is, though this often seems forgotten, a movement founded on solidarity. It's one worker joining with others to form a group and those groups helping each other out. As the number of unionized workers nationally decline, our need to cling together for mutual aid grows. Once again, it's about strength in numbers. But, "what can I do as a single union member?"

Here are some suggestions:

*Union workers have to learn about other workers in trouble. Understand the most basic point of unionism: an injury to one is an injury to all. The whole point of TRADE UNIONISM is the power that comes from our numbers and diversified talents.

*Union workers need to participate in both boycotts and in "please buy" lists to help our brothers and sisters. Our actions speak louder than volumes of print.

*Union workers need to look across different workplaces and among different unions and see that there are common problems that confront us all. For example, lousy health care systems, falling wages, or member apathy.

*Union workers need to understand the importance of ORGANIZING. It's the responsibility of every member. Without a concerted effort to continuously organize, unions will fail.

*Union members need to learn about battles in your area and around the world. Multi-national corporations should have to deal with international-reaching union ideals.

* Union workers need to understand media and world events from a LABOR PERSPECTIVE. Don't expect media, owned by large corporations, to give unionism a fair shake.

We have a proud and glorious history of over 100 years of union solidarity in this decidedly anti-union state. It's on us now to preserve, protect, and defend what has been handed down to us. Time to step-up and get involved in shaping the future of our honorable local and its place in this new century.

-Jim Ford



103 years of solidarity

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.



British comedian Eddie Izzard takes a selfie with Long Center staff. (L-R) Eddie Izzard, Jim Larkin, Frank Cortez, Kevin Richie, Ken Huncovsky. Photo compliments of Frank Cortez, June 2014

**Contact the Business Representative for information on staffing your production:
BusinessAgent@IATSE205.org 512-371-1217 voice 512-458-1507 fax**



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