



STAGE CALL

THE NEWSLETTER BY AND FOR AUSTIN'S STAGEHANDS
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International Alliance
of Theatrical Stage
Employees Local 205

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Anyone who
stops learning
is old, wheth-
er at twenty
or at eighty.
Anyone who
keeps learning
stays young.

- Henry Ford



Local and road crew for *Annie*, Bass Concert Hall, April, 2015.
Photo compliments of Conrad Haden

Starting an Education Library

-Todd Drga

Do you have any old theatre books, magazines, or textbooks that are just taking up space at home? Perhaps you are using your old copy of Parker and Smith's *Scene Design and Stage Lighting* as a doorstop, or leveling that wobbly table with the *Yamaha Sound Reinforcement Handbook*?

If so, why don't you consider donating or lending those books to the Union? I would like to start an educational library of reference books for our members. I know that technology is advancing at a rapid pace and the wave of the future is online learning. For some people, watching a video is all it takes to absorb what is being taught. However, for others, having a book in hand and reading the written word is the way to learn best. So let's share the resources that we have with each other!

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DMX Part 2

The DMX system is digital, so information is dispersed in binary code. A series of 8 bits (1's or 0's) is created to represent a value between 0 and 255, with 255 being full, or 100%.

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For an updated committee list please see:
<http://newsletter.iatse205.org/about/trustees-delegates-and-committees>

A Word from the President

Over the summer I will be reviewing the progress of our current committees and the participation (or lack thereof) of committee members.

Committees are a fundamental part of the local, working to serve a particular function or solve a specific issue. There are two types of committees, ad hoc and standing. An ad hoc, or special, committee is formed to deal with a specific task. Once completed, the ad hoc committee is dissolved. Standing committees are more permanent, serving a particular function until that function is deemed no longer necessary. Currently, the local has several standing committees: Bargaining, Communications, Education, Newsletter, and Organizing. Members of standing committees can and will change over time, but the committee itself should keep moving forward.

Additionally, the local has two sets of elected trustees: three General Fund Trustees and three Death Fund Trustees. Their job is to oversee and ensure the proper handling of the General Fund and Death Fund respectively. Trustee elections are staggered. Nominations occur in November and elections in December. Each trustee serves a three year term with the senior trustee assuming the chair position.

Committee and trustee chairs are expected to call meetings, set meeting agendas, ensure notes are taken, keep the committee on task, and make reports to the general membership. It's a good practice at the end of a meeting for the chair to review the agenda, assess which goals were met, which remain outstanding, and set the next meeting before everyone walks away.

Committee members should expect to participate at every given opportunity. Showing up for meetings (on time) and sharing the load is extremely important. Being clear about the goals and objectives of the committee is essential. It is not about sharing your opinions and expecting someone else to do the work. It is about sharing your thoughts and ideas to develop goals and working with the committee to make those goals come to fruition.

Committees and trustees are expected to regularly report to the membership on their progress and recommend courses of action. Ideally, reports should be presented to the Executive Board prior to the general membership meeting so that the Board can ensure adequate time is allocated on the agenda. Committee reports to the membership can contain recommendations or motions for the membership to consider. The membership gets final say by either voting on a committee motion or by accepting a committee report including any recommendations contained within.

To summarize, apart from being essential to getting stuff done, the committee structure is the embodiment of democracy. It provides members the opportunity to make a difference. I hope to see you participating soon.

-President Magee

Stage Call

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DMX Part 2

Programming is done in percentages. All values are translated into a value proportional to the 0-255 range because that's the language the units understand. So, as applied to an intensity level, 255 is full, 50% would be around 127 in this binary format, and so on.

A single data line is capable of conveying 512 pieces of information, hence the name. These pieces of information are referred to as *addresses*. In its simplest form, a single unit that receives information, a *dimmer*, requires only one address, whereas a more complex unit may require dozens more. (A VL 4000 Spot Luminaire, in its most sophisticated control mode, requires 57 DMX addresses.)

A dimmer only has one *parameter* (one aspect of all the things a unit can do) to control, that being *intensity* (how bright the light is). That is why it only takes up one address in its *universe* (the single data line of 512 addresses). Units that change color, such as LED lights, generally take up 4 spots in the universe. The additional channels are for the parameters that control the intensity of individual colors and allow the board-op to mix red, green, and blue at various levels.

A *moving light*, like the VL 4000, requires more addresses because it has more *non-intensity parameters* (NIP) to control. There are four major parameter categories; intensity, focus, color, and beam, with each parameter within those categories requiring separate addresses. The focus (pan and tilt) requires at least two, but your unit might also have a *fine* pan and a *fine* tilt. So that's four right there. You're gonna need some color mixing, more than likely RGB, but you might have a unit that's got amber and white LED's too. Five more addresses.

Beam parameters are divided into three sub-categories: form (parameters that affect the size and quality of light, like edge, zoom, iris, and frost), image (gobos and effects), and shutter (framing parameters). All these functions require individual addresses. You can see how a universe can start to feel cramped, particularly with units that have many parameters.

How a fixture's addresses line up with its parameters is known as its *channel mapping*. This is the channel mapping for the Blizzard Flurry 5 in 13 channel mode:

Channel	What It Does
1.	Pan
2.	Pan Fine
3.	Tilt
4.	Tilt Fine
5.	Dimmer
6.	Red Intensity
7.	Green Intensity
8.	Blue Intensity
9.	Amber Intensity
10.	White Intensity
11.	Color Macros
12.	Strobe
13.	Sound Active



There's also a 7 channel mode, but it's not nearly as fun. You'd use it if you if you were short on DMX channels, like if your controller had a limited number of channels or you were filling up universe space.

A View from the Quick Change Booth

-Paula Gilbert

I have been asked to introduce Wardrobe to those of you who work productions with us yet have no idea how a dresser functions beyond throwing clothes on a performer. This is the first of those introductory mis-sives.

Wardrobe is the department responsible for the costumes. Pants, shirts, dresses, shoes, scarves, ties, jewelry, coats, hats, and other accessories are all the responsibility of the wardrobe department. (Wardrobe departments sometimes encompass Wigs and Make-up, or the Wardrobe Head may oversee both wardrobe and Wigs and Make-up. Most often though, these departments and skills are separate.)

I got my start in Wardrobe when Marcia Evers called and asked if I had ever considered being a dresser. I said yes, I had considered it, and had done some dressing in shows for community productions. “Well,” she said, “have you considered opera? We’re hiring and we can pay you.” That was 1993, January. I have been dressing for Austin Opera ever since.

Patience is an important aspect of working Wardrobe. Heads of the department can be communicative or reticent with their information. Definitely ask questions, both of the performers and crew, if you truly do not understand the instruction you are given. Take notes on the answers. Chatting one on one with these folks can be useful to smooth communication and relax any tension. Keep your opinion of how you would do things to yourself and try to listen without comment. Remember, this is their show.

As with the other crafts, a local dresser is given a specific track for running a touring show. These can vary greatly. I have been given explicit instructions containing timings, scene numbers, song titles, and tips to ease the running of the show. I have also been given one-page tracks with only a list of costumes to be placed, without clarity as to when the items should be set or in what order. The first day on the job is when you ask the questions that will make your portion of the show run better.

Support each other. Some changes require cooperation among several dressers. If you are assigned to assist with a change, meet with your partner ahead of time to define your specific job within this change. Otherwise, you can waste valuable seconds during the change getting in each other’s way.

Some favorite overheard lines:

Chorus member in an Austin Opera show: “Where’s my hat? I gotta have my hat for this scene. Where’s my hat?”

Dresser: “On your head.”



IATSE SAFETY HOTLINE

U.S.
Canada
Available 24/7

844-422-9273
844 IA AWARE

The IATSE Safety Hotline is now in operation!

“We remain committed to doing everything possible to keep our members safe and healthy at work,” said IATSE International President Matthew D. Loeb. “This new hotline is another measure supporting that all-important commitment.”

For more information:

<http://iatse.net/news/iatse-launches-safety-hotline-program>

Local News

President Magee is a CLC trustee as of May!
Thank you for taking on a one-year appointment.

Celebrating 10 years!
In April: George Wenning, James Cameron, and Seb Boone!
In May: Matt Mason, Trink Withers, and Carrie Moody!



Rest in Peace brother Dominick "Yank" Kozlowski.



Sister Joan Miller fixing a scrim
at Bass Concert Hall for Hubbard
Street Dance. January 29, 2015
Photo compliments of Valerie Sadorra

Upcoming ION training opportunity!
Two days of training to be held at
St. Edwards University on July 28th and 29th, 2015.
For more information

<http://newsletter.iatse205.org/archives/876>

Stage Call has been in circulation since Brad Wilson
was President! Curious to read past issues? Check out
the archive at

<http://newsletter.iatse205.org/archives/869>

Lots of folks have made Stage Call happen over the years. I
would like to thank everyone for their hard work and dedica-
tion keeping the publication alive.

Todd Drga, we will miss you on the committee, you have
been wonderful to work with. I look forward to the promised
future contributions.

- Mikela Cowan, Chair

Beat the Heat!

Summer is finally upon us. We're looking at long days, lots of sunshine, mildly oppressive heat, and thanks to all the rain we've gotten, mosquitoes! That doesn't mean don't go outside... just remember to stay hydrated and wear proper PPE (sunscreen, hats, bug spray). Summer also means that work may be harder to come by, equating to more free time but less funds. If you're looking for something to do that won't break your bank, check out some of the locations and events we've collected:

Take your bug spray and get outside! Traipse along the creeks, skip through the Greenbelt, hike the 360 bridge, catch the sunset from Mt. Bonnell, and stroll the new Lady Bird Boardwalk.



Too warm out? Go for a swim! Take some sunscreen and a few dollars and hit Barton Creek. Or check out one of the watering holes in our town and surrounding areas- Hippie Hollow, Hamilton Pool, Blue Hole, and Krause Springs, just to name a few. If swimming isn't your water sport of interest you can rent a canoe, kayak or stand up paddle board. Discounts available at some locations around Lady Bird Lake if you bike up instead of drive.

If you're already parked at Zilker Park, on certain Wednesday nights KGSR presents Blues on the Green which is free to the public. Just down the road, every Thursday night through the summer you can catch Unplugged at Shady Grove. If you'd rather catch a movie, (perhaps Hook or The Princess Bride) then head north to Central Market on 40th for Summer Cinema.

Maybe outdoors is a bit too warm for you- have you thought about catching a movie at the Paramount or State? This summer they are showing a variety of films – from E.T. to The Big Lebowski to Jaws. If you'd rather get moving, Ballet Austin teaches Rhythm on Stage at the Long Center Tuesdays in July, and has Come Dance! day August 30th with free dance classes all day long. Maybe you need some social lubricant to help you dance. Lots of venues like Gloria's, Enzo, Dallas Night Club and even Russian House have free social dance lessons before they open up the dance floor (and start charging cover).

Don't forget free shows at the Zilker Hillside Theatre – this year we'll see Hairspray! For more ideas, like other free movie listings, or yoga in the park, check out the blog 365 Things to do in Austin.

For a version with hyperlinks to all of these events and places: <http://newsletter.iatse205.org/archives/873>

STEWARD'S CORNER

The story of MARY HARRIS "MOTHER" JONES (1830-1930) is one of a legendary figure in the American Labor Movement. For half a century she championed the cause of working people and their unions. Her story is an epic portrayal of the battles fought for workers' rights in this country. Do a little research and read about the hardships she endured to improve the lives of workers in this country. In 1922, A NATION magazine nominated Mother Jones as one of the twelve greatest women in the United States. She is in the US Labor Hall Of Fame in Washington, DC, and a progressive magazine bears her name.

Most of all, her courage, determination, and sense of justice have made her a hero to generations of working people. Mother Jones said:

* "I asked a man in prison once how he happened to be there, and he said he had stolen a pair of shoes. I told him that if he had stolen a railroad he would be a US Senator."

* "Our job is to comfort the afflicted, and afflict the comfortable."

* "The only way for a worker to get a fair shake is to fight, fight, and keep on fighting."

* "No strike was ever won without the support of women."

* "The Union is the school, the college, it is where you learn to know and to love each other and learn to work with each other and bear each other's burdens, each other's sorrows, and each other's joys."

* "God created women, the Rockefeller's created ladies."

* "Some day we will have the courage to rise up and strike back at these 'giants' of industry and corporations, and then we will see that they were not 'giants' at all----they only seemed so because we were on our knees and they towered over us."

* After being arrested for strike activity and locked in a cell in the basement of a jail: "I had to fight off the rats with a broken bottle, but I didn't mind it much. I figured it was good practice for me to fight the rats and dirty employers on the outside when I get out."

God Bless Mother Jones!

-Jim Ford

Want to make a difference?

Contact the President about
joining a committee!

Per capita for 2015 is \$72 a quarter.
You should have at least two stamps by now.

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 craftspeople 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.



A Labor Day Parade on Congress Avenue in the early 1990s

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

