

**PERMIT WORKER  
ORIENTATION WORKSHOP**



**IATSE LOCAL 58  
EDUCATION COMMITTEE**

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## Introduction

This document is intended to give you a better understanding of what it is like to be a Union stagehand; what the expectations are of you, and the benefits to you, as well as the basic rules of the Local and the conditions we work under.

## Who Are We?

We are a proud Union of professional stagecraft people known as stagehands. Local 58 is part of **The International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, Its Territories and Canada**. Local 58 received our charter in 1898. Since 2008, Local 58 has also represented Cinema Projectionists. Many things change with time in our industry, including technology, regulations, working conditions and skill requirements. It is both important and necessary for our success to stay ahead of changes. We strive to improve our safety and working conditions in harmony with our employers. We are dedicated to continuing education and safety, in order to provide the safest and most highly trained stagehands in the industry.

We take what we do very seriously and protect our interest vigorously. We work in a service oriented industry. Therefore, we have very high expectations of ourselves as craftspeople. This includes the permit workers who work alongside us.

Whether you are new to the industry, or already have a background in the entertainment industry, the goal of this document is to get you off to a good start in becoming a professional stagehand with Local 58.

## The Definition of a Professional

Pronunciation: / prə'feSH(ə)n(ə)l /

Noun

a person engaged or qualified in a profession : professionals such as lawyers and surveyors

a person engaged in a specified activity, especially a sport, as a main paid occupation rather than as a pastime: his first season as a professional

a person **competent or skilled in a particular activity**: she was a real professional on stage<sup>1</sup>

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<sup>1</sup> <http://oxforddictionaries.com/definition/english/professional?q=professional>

## **I.A.T.S.E. is an International Union**

*The International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, Its Territories and Canada was founded in 1893 when representatives of stagehands working in eleven cities met in New York and pledged to support each others' efforts to establish fair wages and working conditions for their members. Our Union has evolved over the succeeding 119 years to embrace the development of new entertainment mediums, craft expansion, technological innovation and geographic growth.*

*Today the I.A.T.S.E. is the largest Union representing workers in the entertainment industry. Our members work in all forms of live theatre, motion picture and television production, trade shows and exhibitions, television broadcasting, and concerts as well as the equipment and construction shops that support all these areas of the entertainment industry. We represent virtually all the behind the scenes workers in crafts ranging from motion picture animator to theatre usher.*

*During a period when private sector Union membership has been in sharp decline the I.A.T.S.E. has continued to grow. Since 1993 our membership has increased from 74,344 to more than 113,000.*

*This growth is attributable to our willingness to adapt our structure to protect our traditional jurisdiction and accommodate new crafts. But that alone is insufficient. The I.A.T.S.E. has maintained and enhanced its position in the vanguard of the entertainment industry through effective rank and file empowerment, political engagement, and our dedication to grass roots organizing. On both the International and local Union levels, the motivating principle of the I.A.T.S.E. is to represent every worker employed in our crafts.<sup>2</sup>*

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<sup>2</sup> <http://www.I.A.T.S.E.-intl.org/about-I.A.T.S.E.>

## **Becoming A Stagehand With Local 58**

If you are serious about having a career as a professional stagehand with Local 58, then you should read through this guideline thoroughly, move forward with the recommendations and abide by the basic rules and conduct contained within it, in order to continue as a Permit Worker and advance to full membership.

### **We:**

- Are proud members of the I.A.T.S.E., the Union of Stagecraft Technicians.
- Have a constitution and by-laws agreed upon democratically by our membership and adhered to, which consist of the structure, members' rights & obligations and rules of this organization.
- Believe in the collective bargaining process and choose to be represented by the I.A.T.S.E. organization and in particular Local 58.
- Strongly believe in being the best-educated and talented stagehands that there are.
- Provide continuing technical, safety and professional development training at various levels from basic through advanced in the needed skill sets in the industry.
- Take pride in our work.
- Individually and collectively strive to better this organization and improve our socio-economic position in life.
- Take seriously any threats to this organization from within or from external forces.
- Organize the unorganized to better improve the work place.
- Rally together for just causes.
- Take safety seriously in the work place.
- Are members of the AFL-CIO,CLC and the OFL.
- Hold democratic elections of Officers, Trustees, and Executive Board members responsible for the day-to-day operations of the Local, and elections for delegates to conventions and committees such as Education and Screening Board. Only full card members of the Local may hold elected positions.
- Have a Call Steward to assist the Business Agent (B.A.).
- Have a Union Steward for each job site.

**Work Hard. Work Safe. Participate.**

## **What is a Permit Worker?**

A Permit Worker is a person that is represented in the work place as a stagehand by I.A.T.S.E. Local 58. The Permit Worker is placed to work on a casual basis by the Business Agent or the Call Steward through our hiring hall practices. The Permit Worker should have a deep interest in the craft, and a willingness to work in a safe and professional manner and have a desire to be represented by this stage craft Union. As such, the Permit Worker is governed by the Unions' collective agreement. However, the Permit Worker does not have access to the full benefits of membership.

Most frequently, members start their career with the Local as Permit Workers. Typically, a Permit Worker is striving to become a full member of this Union. There is no seniority among Permit Workers.

**Preference for calls for the Permit Worker are given with regard to the workers skill sets, availability, reliability, and attitude.**

<p><b>Local 58 operates as a “Hiring Hall”, calls are filled on seniority with competency basis.</b></p>
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## **Requirements to become a Permit Worker**

Be at least 18 years of age and be legally eligible to work in Canada.

Hold valid fall protection and WHMIS certifications.

You must have filled out a work application and submitted a current resume to the Local 58 office.

Attend the Orientation Workshop, and submit a signed permit letter of agreement.

Become proficient in the following basic knots:

- Bowline
- Clove hitch
- Figure eight

You must bring the tools and Personal Protective Equipment (P.P.E.) as required on the Local 58 Minimum Tool List to all calls.

You must have a cell phone with a local phone number and voice mail.

You must adhere to the guidelines presented in this document.

Upon pickup of your first paycheque, you will be required to provide your S.I.N. number to the Union office. Memorize or record your social insurance number, as you are going to need it frequently.

You will be required to fill out a TD1 form for EACH venue that you work at.

**You are required to provide proof of completion of the Ontario Health And Safety Awareness Training, by the end of July 2014. See the Ministry Of Labor website for more information**

**<http://www.labour.gov.on.ca/english/hs/training/index.php>**

## Basic Expectations Of Permit Workers

Check in with the Department Head or Crew Chief as soon as you arrive on the job site. At the end of the day, wait to be dismissed by your Department Head or Crew Chief.

You are expected to be at the work site at least 10 minutes before the actual call time. This is to give you time to take off your coat, stow your gear, visit the restroom...etc. The call time is when you should be ready to start working, not the time you should be strolling in the door.

**Being late is simply not acceptable. Period.**

In case of an emergency that will prevent you from working or will make you late for work, you must contact the Business Agent. Outside of office hours, call his cell phone. In the event that there is no answer, leave a voice message for the BA with the details of the situation. *If you happen to be late, don't stand out - enter quietly. Report to the Department Head unless he/she is in discussion. Don't interrupt, join the work. At an appropriate time approach the Head quietly.* This is the kind of behaviour that gets you noticed and not in a good way.

The Department Head or Crew Chief will try to assign you to a department in which you are best qualified, but this is not always possible. Do the best job you can in whatever department you are assigned. Stay there until released by the Department Head or Crew Chief. If you seriously feel you cannot safely or competently perform an assigned task, ask for re-assignment. Pride has no place in safety.

**Turn your cell phone off!! Phone ringers must be off during performances or rehearsal. Save personal calls for your breaks. Your full concentration is required during work times.**

Always bring the minimum basic tools as provided for on the Local 58 tool list, as well as basic personal protective equipment. For example: hardhat, green patch boots, and gloves. Bring all your own tools. Never borrow another workers tools without the owner's permission.

Maintain a professional demeanor at all times on the job. Your attitude reflects on all of us. We provide a service, and your attitude on the job plays a large part.

Have a general knowledge of stage directions and terminology. Keep gear specific knowledge and skills up to date at all times.

When a task is completed, return to the Department Head for another task. Never

stand or wander around with your hands in your pockets or chatting with others.

Once you have been assigned to a department, stay there until the job is done or you are re-assigned by the Department Head or Crew Chief, or Road Crew.

If you don't understand your task, ask for clarification. It is better to ask for help so you can do it right the first time.

Be polite and professional.

**\*DON'T AIR DIRTY LAUNDRY IN PUBLIC.** This cannot be stressed strongly enough. This includes gossiping about, complaining about, or just bad-mouthing co-workers, the show, the producers, the venue, or its management. Gossip and complaining has no place on the job site.

## REMEMBER:

- Always bring your basic tools to the job site. *Check your tool kit the evening before!*
- Always check in with the Department Head or Crew Chief when arriving at your call. Failure to do so may result in your being replaced, and not being paid.
- Be aware of site and show specific safety procedures and protocols. If you are unsure of these, ask the Department Head or Crew Chief.  
Report any issues to the Department Head or Crew Chief on the job site.
- Keep headset and walkie-talkie chatter to a bare minimum - show only discussions, no profanity! You have no way of knowing who is listening!
- Never share your unsolicited opinion about the production,. Your unsolicited artistic input will not be welcome.
- Never handle gear that is not yours to operate or maintain.
- Leave props and costumes alone; never sit on props or furniture.
- Replace all tools and equipment in their proper places after use.
- It is always a good idea to have a set of black clothing handy in the event that you get added to a show at the last minute. This could be basic black jeans and a plain black shirt, black shoes and socks.
- Always carry a working flashlight on your person. Sudden blackouts are common! It is wise to have spare batteries in your kit as well.
- TREAT EVERYONE WITH RESPECT. This means everyone in the work place.
- Always use personal protective equipment.
- Stay out of the dressing rooms unless you are authorized to be there - e.g. dropping off mics or the like.

**You may not record a show by any means whatsoever. So don't. This means no Photos, no Videos, and no Audio. Our contracts spell out under what circumstances a performance may be recorded. And that NEVER includes stagehands' cell phones!**

- Know the locations of the exits and emergency equipment e.g. fire blankets, fire extinguishers, and first aid kit. In most venues a first aid kit can be found at Stage Door.
- Always conduct yourself in a professional manner.
- If you are approached by the client or management with questions or requests about the gig, defer the questions to the Department Head or Crew Chief. You are not in a position to speak on behalf of your department, the Local, the venue or any supplier.
- Keep a positive attitude and willingness to work hard, respect yourself and others.
- Keep yourself available. You **MUST** have a cell phone with voice mail. Respond to the Call Steward or Business Agent as soon as possible. **Listen to the full message**, and always return the calls from the BA and Call Steward, even if it is a day or two later.
- If you will be going on vacation or otherwise be unavailable, the Business Agent must be notified well in advance.
- If you are on a job already and will unavailable for a call back, notify the Department Head or Crew Chief.

**\*Ask questions.\*** Experienced stagehands are willing to help and answer questions. They may give you instructions if it seems necessary. Try to accept the advice in the spirit offered. They are not trying to demean you, they are simply trying help you learn and to protect your safety.

**SAFETY, RESPECT AND ATTITUDE.**

## Going To Work

Local 58 provides skilled labour for many different types of shows. In general shows can be divided this way:

- Live Theatre - this includes musicals, straight drama, dance programs, musical programs, and other 'legitimate' events. These events may load in, rehearse, perform and load out all on the same day; they may load in on Monday, perform all week and load out after the last show Saturday night; or they may take weeks, even months to load in and set up, and run for years.
- Trade shows - this type of show might be a product announcement for dealers and the press by one manufacturer or corporation, or a public show for a type of product (the boat show, the interior design show).
- Rock show - a musical act performing at a venue such as Massey Hall or the Air Canada Centre (ACC).
- Corporate event - when a company or charitable organization makes a presentation privately or publicly. (Annual General Meetings, Town Halls)
- Political events and conventions. Special security clearance may be required.
- Sporting events – a number of our venues host hockey, basketball, soccer and other sports teams. Duties at the games can include spot lights, camera operations, even video scoreboard operations.

The skills and techniques used in these different types of shows are very similar, but the atmosphere and level of decorum required might be very different. As a professional, you should be mindful and be on your best behaviour at all times.

Remember that the different venues at which Local 58 members work have several different practices regarding, for example, department differentiation. Enquire of the Department Head or Crew Chief if you are unsure.

## **Calls**

Anytime we go to work, it is considered a "Call".

Our Members, Apprentices and Permits obtain work ("calls") on a system based on seniority and competency through the Business Agent or Call Steward of the Local.

Typically, the *calls* are known as

- "Load-in" called to set up a show or event;
  - "Load-out" called to take out a show or event;
  - "Performance or rehearsal" - a call to work a performance or rehearsal;
  - "Work call" - typically maintenance or general work of some type;
  - "Truck call" loading and unloading of (but not limited to) trucks, containers and bins
- 
- Calls are typically based on and given out in specific "Departments"; such as
    - Electrics (LX), including pyro, projectionist, spot light operator.
      - Sound and Video (typically falling under guidance of Electrics).
    - Carpentry (Carps), flys, automation operator, rigger.
    - Scenic carpenters (construction carpenter)
    - Props.
    - Truck loaders.
    - Forklift operator.
    - Pushers (will vary by venue and show requirements').
    - Cinema Projectionist calls.
  - When placed on a call in a department you must stay and work only in that department for the duration of the call. *Note: there are certain situations that are general calls and no departments as such; at which point you will be advised to report to the Crew Chief or Union Steward on the job.*

**You may be assigned to work in any department once you arrive on a call.  
Be prepared to work where assigned.**

Most calls are for a minimum 4 or 5 hour time period, but may go longer. Each venue has its own contract and the specific rates and conditions will vary. If your call extends beyond the minimum 4-hour call, you will be paid for time worked over and above. For example, if you work a 7-hour period you would be paid for 7 hours. The maximum

continuous work period is 5 hours before a meal break or a meal is provided.

A performance or dress rehearsal is paid as a flat rate.

Every attempt will be made by the Business Agent / Call Steward to advise you as to the duration of a call, however circumstances change, and you may be on the call for a much longer or shorter time than you expect. **If you take a call, you must show up for the call and be prepared to work until broken** (dismissed) by your Head of Department, Crew Chief or the Union Steward.

**No one leaves the call without being dismissed by the Department Head or Crew Chief.**

## **Back Stage Access Passes & Coloured T-Shirts**

- If you are issued a pass, wear it.
- Do not share it. The pass is for you, and only you.
- Even though you might have a pass; there may be restrictions to access. If security will not let you access an area, then speak with your Department Head or Crew Chief.
- Don't give Security a difficult time; they are only doing their job.
- Coloured T-shirts or wristbands are often issued to the crew for a load out. This is to distinguish different departments. You are required to wear it until the load out is complete. Only after the call is finished may you trade with someone for another colour.



## **Benefits for Members and Permit Workers:**

You will be covered by the employer's workers compensation. The employers pay your EI and CPP deductions through payroll deductions.

Members, Apprentices and Permits receive vacation pay (VP), paid out in February each year. The rate of VP varies from venue to venue.

If you become an Apprentice, and then full member, there are a variety of retirement and health benefits, as well as life & disability insurance.

## **Training and Education:**

Local 58 provides opportunities for both basic and advanced training in a variety of areas in our craft. These are provided to Members and Apprentices at minimal or no cost.

From time to time, Permittees may be required to participate in specific training. In addition, Permits may be offered access to other training on a space available basis.

Many jobs that we do will require having a variety of licenses and certificates. It is important to keep your qualifications up to date. Always carry your proof of qualification on the job site. Keeping the Union Office up to date on them, as well as renewals and new certificates. Some of the industry related certificates and licenses that our Members hold can be found in Appendix B

## **How To End Your Career Quickly!**

The following infractions **will** mean IMMEDIATE DISMISSAL from a job:

- Coming to work intoxicated or under the influence of drugs or alcohol.
- Drinking alcohol or taking drugs on the job.
- Unsafe work practices.
- Theft.
- Failure to properly use required personal protective equipment.
- Operating equipment for which you do not have the appropriate training or certificate. This includes, but is not limited to fork lifts, genie lifts, scissor lifts, zoom booms, etc.
- Fighting, harassment or other inappropriate behavior.
- Any racist or sexist material or profanity on clothing.
- Use of racist or sexist language in the workplace.
- Disgracing the good name of the Local, or a member of this Local.

## **F.A.Q.**

**Who do I take direction from in the work place?** The Department Head, Crew Chief, or Union Steward assigns tasks. (These individuals will have received direction from the Employer) That might mean being assigned to work on a specific task, to work with a road person, a visiting designer, a shop tech, or another group of stagehands. Even if assigned to a roadman or a shop tech, you are still working under your Department Head, Crew Chief, or Union Steward. Only the Department Head, Crew Chief, or Union Steward may break you, as directed by the employer.

**What is it like to have a career as a Stagehand?** Working as a stagehand can afford you tremendous freedom and versatility in your life. It is incumbent on you to treat it as a vocation, and ensure that your skills are always improving. However you are also giving up what most people consider a "normal" social life. While your friends are playing, you are working. When you are off, your friends are at work. This can be very stressful to many families and relationships. Finding and maintaining a balance between work and family life is the greatest challenge for many in our industry. If you are not prepared to miss a lot of family events, birthdays, weddings and weekends with your pals, then this might not be the business for you. When you are working, you are well paid. But there can be periods of time when there is no work at your seniority level.. A good financial plan will help you through those dry periods. The skills of a stagehand can make you employable in many industries. But remember that once working for the Local, you should advise the Business Agent of any work you plan to take outside the Local.

**Where, how and when to pick up pay, and what if I have a problem with my pay?** The employer sends paycheques directly to the Union Office, usually by Friday of the week following the work. You must pay an administration fee at the time of cheque pickup. Payment can be cash or debit (no cheques). Payment must be made before the cheque can be released. Please do not ask for an exception. Should you have a problem with your pay, the first step is to contact the Office Administrator. She/he will investigate and assist with clarification or correction of hours. It is important that you always keep a log of your call hours, as this greatly helps when sorting out errors.

**I have a company or corporation that I bill through. May I invoice the employer directly?** NO. We are employees of an employer at each venue. That employer may be the venue, or a recognized payroll service. We are not self-employed. This helps ensure all WSIB and EI eligibility.

**What happens if there are issues on the job?** Issues that arise on the job are to be first discussed with the Department Head, then the Union Steward. If that fails, then contact the Business Agent. Never discuss Union or personal issues with the client!

**When should I call the BA or Call Steward for work?** Advise the BA of your availability whenever it changes. If you are away for 2 weeks, don't waste the time of the BA and Call Steward trying to reach you when you are not going to be available. Check in the newspapers and online to learn when the big shows are coming up. That's when you are most likely to be needed.

**What time might I expect to get a call from the BA / Call Steward?** The Business Agent and Call Steward fill the calls, starting at 8am. By the time they reach the permit list, it may be late in the day, perhaps even late at night. Be prepared to be called with less than 6 hours notice. Carefully watching the schedules of our venues will help you predict when the calls are likely to come. You might get calls to go to work A.S.A.P. Being available at a moments notice, and good reports from the Department Head, Crew Chief, Steward and other members, will keep the B.A. coming back to you.

**How do I apply for membership?** The process begins when you write a letter to the Screening Board. This is your Letter Of Application, asking to be considered for an apprenticeship. The letter should include an up to date resume, and work application. The Screening Board reviews the applications, interviews the candidates, and then makes recommendation to the Membership. The opinions of the Business Agent and those who have had the candidates on their crews are weighted heavily in the Screening Board's deliberations on whom to recommend for membership.

**May I, as a Permit Worker, work for a non - union employer?** It is usually not an issue. Keep the Business Agent informed of your activities so that we are aware of your availability.

**I work for a non - union employer now and would like to organize the work place; what is the procedure?** Speak with our President and/or Business Agent and inform them of your wishes. They will provide the guidance on how to proceed. A member can put you in touch with them. Certifying a workplace can be a faster method to entry.

**What happens if I would like to go on vacation or will be unavailable for some reason?** Contact the Business Agent well in advance if possible. Certain times of year are historically quiet and a good time to take your vacation without the risk of missing out on calls.

**If I'm a student may I still catch calls with Local 58?** As long as you are at least 18 years of age, meet the other requirements as outlined in this document, and have informed the Business Agent of your status

***Is it possible to take any training seminars with the local and who pays for them?*** From time to time, the local provides various training opportunities. When space allows, these classes may be opened to Permits at reduced or no cost, depending on the specific class.

***What is the best path for me to achieve membership with the Local?*** The fastest path to success within our industry is to be the skilled individual that everyone wants to have working with him or her or for him or her. This means always being on time. Having a great positive attitude. Cultivating a strong work ethic. Having great skills and constantly upgrading them, while helping others do the same. Treat your skills as a craft. Take pride in the quality of your work. Be a safe worker. All of these things will bring you to the attention of the B.A. and the Screening Board quickly.

***What employment opportunities are there as a member?*** Our members can be found working in most of the large theatres in the city, as well as on the road and Broadway. Be it Dance, Opera, Rock and Roll, Business Presentations, professional hockey and soccer, or even knights on horseback, our members are providing the technical expertise to make the shows happen. We build the scenery, we mix the sound, operate the lights and cameras, handle the props and sets, or run the PowerPoint for the big corporate meeting. This includes the maintenance of all of these elements.

***What are the requirements for Apprenticeship with the Local?*** Members must be at least 18 years of age, with a minimum of a grade 12 diploma or equivalent. You must of course be legally eligible to work in Canada. Prospective members must competently demonstrate the related skill sets and a desire to be represented by Local 58.

***What are the requirements for Full Membership in Local 58?*** Full members have typically completed a three-year apprenticeship period with the local and have passed a series of trade tests.

***May I attend membership meetings of the Local?*** No. Only full members or retired members are allowed to attend membership meetings.

***I really have a strong back ground in one area; for example sound, will I be required to accept calls in the other Departments?*** Yes, as a permit or apprentice you will be required to work in all Departments. However, the Business Agent should be made aware of your experience, as that is often what leads to your first calls. Full card Members may take calls in a preferred area.

**Is it ok to ask for a performer's picture and or autograph?** No. We are professional stagehands, not groupies. This includes guitar picks, set lists, and other memorabilia. These items are not ours to take, or give out to audience members.

**May I use the green room?** Maybe. The use of the green room will vary from venue to venue. Always ask the Department Head or Crew Chief.

**Is there a place to keep my tools locked up on the job site?** This will vary by venue. It is always a good idea to carry a lock for situations when a locker is available.

**Is there a refrigerator or place to keep my lunch on the job site?** There might be a fridge but it varies by venue. Never count on it.

**Where is a good place to park; is there a parking area for the crew?** Parking is almost never provided. Have a look at Google maps to find parking.

**May I bring my bicycle into the venue for storage?** No.

**How do I get into the work place to report to work?** We normally enter the venue by the Stage Door. Ask the BA for the location of the Stage Door if unsure. The stage door or security person will have a call list to verify that you are entitled to enter.

**The security guard / stage door attendant will not let me in to report for work, what should I do?** Contact the Department Head or Crew Chief through the BA. You could request that security contact the Department Head or Crew Chief as well. They are only doing their job, but often receive conflicting instructions from their supervisors. Treat them with respect.

**Is it possible to get free tickets for the shows?** No. Don't even ask!

**May I come and see the shows back stage or in the audience for free if I'm not working?** NO.

**Should I keep a logbook of work activity?** Yes, for many reasons. It helps verify that you are paid for the hours you worked. It can also help when compiling a resume, and applying for various certifications.

**May I invite my family or friends to show them around back stage?** No.

**Is it ok to drink beverages on stage other than water?** NO, generally beverages other than water are not permitted anywhere on stage.

**May I take pictures back stage?** NO, pictures backstage are not permitted at any time.

***How long will it take before I can expect to make a reasonable living as a stage hand member of Local 58?*** There is no guarantee of employment. The more qualified you are, the better your opportunities will be. **Save for a rainy day.**

***May I make arrangements with a Department Head to come into the work place on my free time to learn more about a particular job?*** Maybe. This is totally at the discretion of the Department Head, Crew Chief and/or Steward. Most Dept. Heads are very willing to help you learn. In most cases it will be necessary to obtain clearance for this through management. The Department Head or Union Steward will need to arrange this. Do not go to management about this yourself.

***What are the rules regarding smoking?*** Smoking is not permitted in any venue. Do not run out for a “quick smoke”. You may smoke outdoors in designated areas **on your breaks.**

***The floor or trusses/pipes have colored tape marks or chalk marks on them. Should I be helpful and remove them?*** No! Not unless you are specifically instructed to do so. These are often reference marks used for positioning lights or scenery.

## **Breaks**

Never assume meals, coffee or snacks for breaks are provided. You may see coffee and donuts put out. The Department Head or Crew Chief will inform you if the food & drinks are for you. *Don't touch the food if it is not for us.*

Lunch and dinner breaks are normally one hour, after a work period of 4 hours but no more than 5 hours; coffee breaks are typically 15 minutes within a 4 or 5-hour work period. In the case of a catered meal, the break will normally be a 30-minute paid meal break. If a concern arises with the provided meal, locate the Department Head, Crew Chief or Union Steward and allow them to resolve the situation. Do not air your concern publicly!

Following a meal break, you are expected to be ready to work at the scheduled time. This means boots and tools on, ready to go back where you left off.

## **Administration Fee**

I.A.T.S.E. Local 58 charges Permit Workers an administration fee, based on a percentage of their gross earnings. This fee is paid at the time of cheque pickup by cash or debit. Cheques are not accepted. You must pay this fee before you will receive your pay cheque. The fee goes to cover administration expenses.

## Safety

**Any accident or incident must be reported immediately to the Department Head, Crew Chief or Union Steward.** You may not be covered by Worker's Compensation if the injury is not reported within certain time limits. Always fill out the WSIB report for any injury

The number one rule of stagecraft is **SAFETY FIRST!** If you have any doubts about safely completing a task, ask for help!! Even if you feel stupid asking for advice or assistance, ask anyway. **There are no dumb questions, only dumb mistakes!** Remember that you are responsible not only for your own safety, but also the safety of everyone around you. (This means work safely so as not to cause injury to others)

### **Always wear Personal Protective Equipment.**

Minor first aid is always available. Don't try to continue working if you are sick or injured. This only makes things more dangerous for yourself and everyone around you.

If a fellow worker or a member of the road crew asks you to do something that you feel is unsafe, report it immediately to the job Steward. Don't be pressured to do something you don't feel is safe.

Riggers may be working over your head. **LEAVE THEIR ROPES ALONE!!** If a rope coil on the deck needs to be moved, ask the ground rigger to do it. Never stand on a rigger's rope, run a crate over it, pull it or tie it off for any reason.

Always be aware of your surroundings. 'Keep your head on a swivel.' People pushing boxes, forklifts, other moving materials are not always able to see clearly or steer accurately. Keep out of the way of moving gear!

**"Heads" or "Heads Up"** is the most important warning on the stage. If you hear this call, that means something is being lowered from the grid on a rope or batten, OR it could mean that something is **FALLING** from above. Be aware of what is happening around you at all times. If you hear someone yell "heads," it means look out!

Do not stand under the loading rail whenever weights are being loaded or unloaded.

Always be mindful of moving equipment and machinery such as fork lifts, scissor lifts, man lifts, automated scenery etc.

When working at heights be mindful of people working below you. Do not drop anything! Tie off all tools and equipment.

Lighting conditions and elevations might change suddenly at any time. Always be aware of these changing elevations and reduced lighting levels. Carry a working flashlight.



If you will be working more than three metres off the floor, you must observe special safety precautions. Special precautions may include safety harness, barriers etc.

Be mindful of the people working above you.

When moving, raising or lowering scenery and equipment always look up.

<b>IF YOU DON'T KNOW, ASK.</b>
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You are strongly advised to wear hearing protection as needed.

Safety glasses or eye shields must be used when required.

Be aware of emergency exits and fire safety equipment. NEVER block exits, pull stations or extinguishers!

No running or clowning around at any time.

Sometimes you may be working outdoors. Be appropriately dressed for the weather conditions. You are responsible for your own cold or wet weather gear.

Be aware of workers' obligations under the Occupational Health And Safety Act (OHSA).

Be aware of basic electrical safety practices.

Be aware of dangerous materials handling and WHIMIS requirements.

You have the right to refuse unsafe work.

Always use proper lifting techniques. Protect your back. If something is too awkward or heavy, ask for help.

Never use broken tools, ladders or other equipment.

Use tools and equipment only as intended.

If you see a potential hazard notify the head of department or other person(s) as the situation demands.

It is very easy to get jewelry and loose clothing caught in equipment and scenery.  
\*NO\* large or dangling earrings, necklaces, bracelets. Avoid wearing rings whenever possible

Restrain long hair with a ponytail, braid or bandana.

Observe and follow all posted policies, warnings and cautions in the workplace.

Always follow manufacturers operating guidelines if operating equipment.

Be especially aware when pyro or fire effects are in use. Extra eyes on the effect make for a safer workplace.

## **Job Descriptions**

### **1) STAGEHANDS**

Stagehand is a general term for those people who provide skilled labour for the set-up, tear down, maintenance and operation of a show.

The departments are as follows:

- i. Electrics (LX) - set up/operate lighting instruments, spotlights, pyro, effects, anything needing to be powered on the set.
  - Sound - a branch of the electrics department deals with the set-up/operation of mics, speakers and all other sound equipment. Communication, (Comm), Systems are also handled by the Sound department.
  - Video - also a branch of electrics, responsible for all video screens, cameras, video switchers and associated cables and electronics.
- ii. Carpentry (Carps) - set up staging, trusses, scenery and automation. The carpenters are also responsible for any rigging and the rigging systems, (Fly floor). Carpenters are responsible for any changing of scenery during the performance and rehearsals.
  - Rigging – a branch of the Carpentry Department. Riggers hang the “points” and attach the chain motors to those points. Riggers work both in the ceiling, on the beams, and on the ground preparing the wire rope and motors for use.
- iii. Properties (Props)- this crew is responsible for set decorations and any hand-held items used by the actors during the show. Props will also lay carpet or dance flooring if required. The cleaning of the flooring is also the responsibility of the prop persons. Orchestra pits are also set up and kept clean by the Prop department.
  - Backline – on rock shows, assist with setup and tear down of instruments, cases and platforms.

## 2) TRUCK LOADERS

Duties include the unloading/loading of all equipment for the production from the trucks or bus. This may be under the direction of the Road Crew or a senior Local 58 Member. Loaders stay with the truck. Their work area ends at the bottom of the ramp. Work as a team to ensure everyone's safety and good health. Remember to check with the Department Head or Crew Chief when loading is complete, even if the Road Man says you are done! Get your call back time. **CAUTION:** Loaders must be aware of the potential for load shifting due to the trucks not being level, or uneven loading.

## 3) FORK LIFT OPERATOR

This person is responsible for forklift operation as required by the production; oversees the safe operating conditions of the machine. Know ahead of time where to find fresh fuel tanks, so tank changes can be made immediately. All forklift operators must be certified. You are required by law to have in your possession any required certificates. Operators must stay with the machine, don't make them search for you. Obtain the key and remember to return the key when the call is done.

4) **Pusher** - move cases, scenery, and other equipment to and from loading area to stage or any other areas of the theatre or venue. Pushers do not use tools or assemble or disassemble any equipment.

## **A Note On Clothing...**

- The work we do can be heavy, dirty work. Wear something protective; yet loose enough to allow you to move freely. Don't wear valuable clothing as you will often get very dirty, and may even tear your clothing. Jeans and a t-shirt or sweatshirts are most common. Absolutely no profanity, racist or sexist material on clothing.
- You will often be working in the presence of the client. This means being presentable. Pants should not be worn so low as to allow your underwear to show! If you have to put down your work in order to continually hike up your pants, wear a belt!
- In hot weather, shorts - if allowed, are worn at your own risk (Each work place has their own policy regarding shorts so don't assume that shorts are ok to wear). Remember that there are lots of rough edges and sharp corners just waiting for you. Some venues prohibit the wearing of shorts on calls. Always check if you don't know!
- Black clothing (preferably long sleeves) is required for all performance calls. The job may require you to perform your duties in front of the audience. Depending on the event, you may be required to wear a black suit and dress shoes. Don't forget the black socks as well.
- You are strongly advised to wear earplugs at rock concerts. They are available if you ask your Department Head or Crew Chief.

## **People We Work With**

**Canadian Actors Equity Association (Equity)** – represents Actors, Dancers and Stage Managers. There are Canadian, British, and American versions.

**ACTRA (Association of Canadian Radio and Television Artists)** – represents actors in film and television.

- Many actors belong to both organizations.

**Toronto Musicians Association** – AKA Local 149 of the AF of M. (American Federation of Musicians) – Represents musicians in the Toronto area. We encounter them as pit musicians, and at the ballet and opera orchestras.

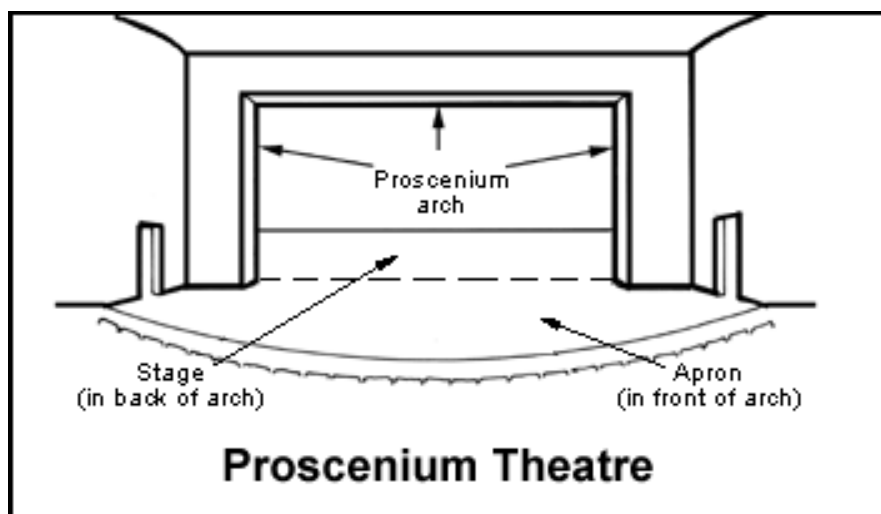
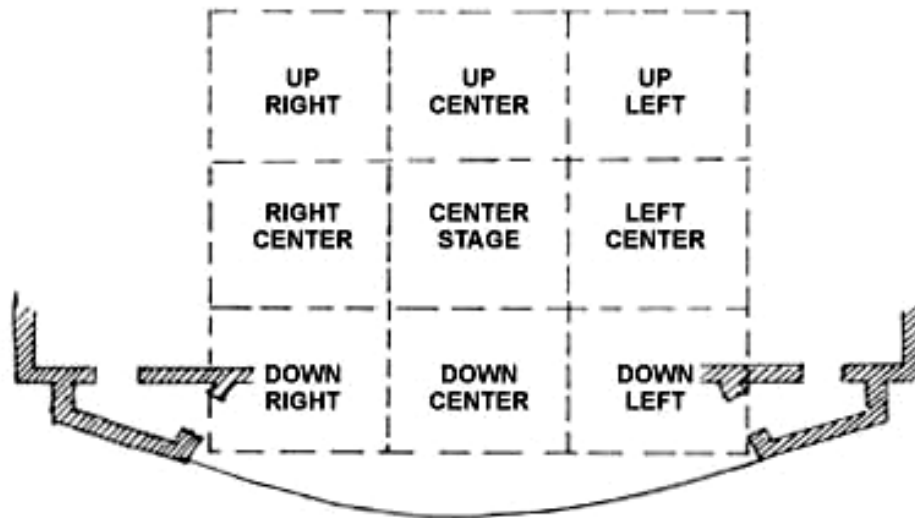
**I.A.T.S.E. Local 822** – represents workers in Wardrobe, Wigs, Hair and makeup in live theatre in Toronto.

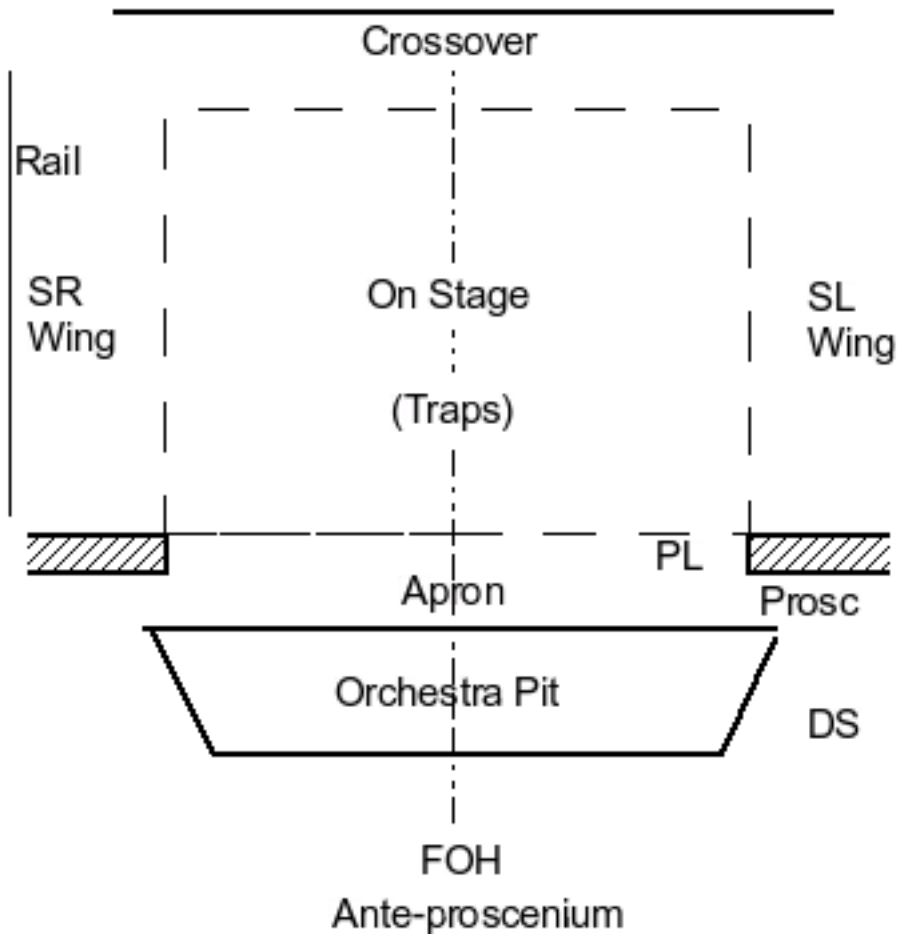
**I.A.T.S.E. Local 873** – represents workers in film production in the Toronto area. Many times a film will want to use one of our venues to produce part of a film or TV show

**I.A.T.S.E. Local 667** - represents camera professionals and unit publicists in eastern Canada

## Stage Directions (Learn these quickly!)

Stage directions are always given from the actor's point of view, facing the audience. Thus, Upstage (US) is toward the back wall of the stage; Downstage (DS) is toward the audience. When facing DS, Stage Right (SR) is on your right hand and Stage Left (SL) is on your left hand. When referring to places or items in the House (auditorium) the terms House Left and House Right are sometimes used. They are the opposite of Stage Right and Stage Left, since they are from the audience's point of view.



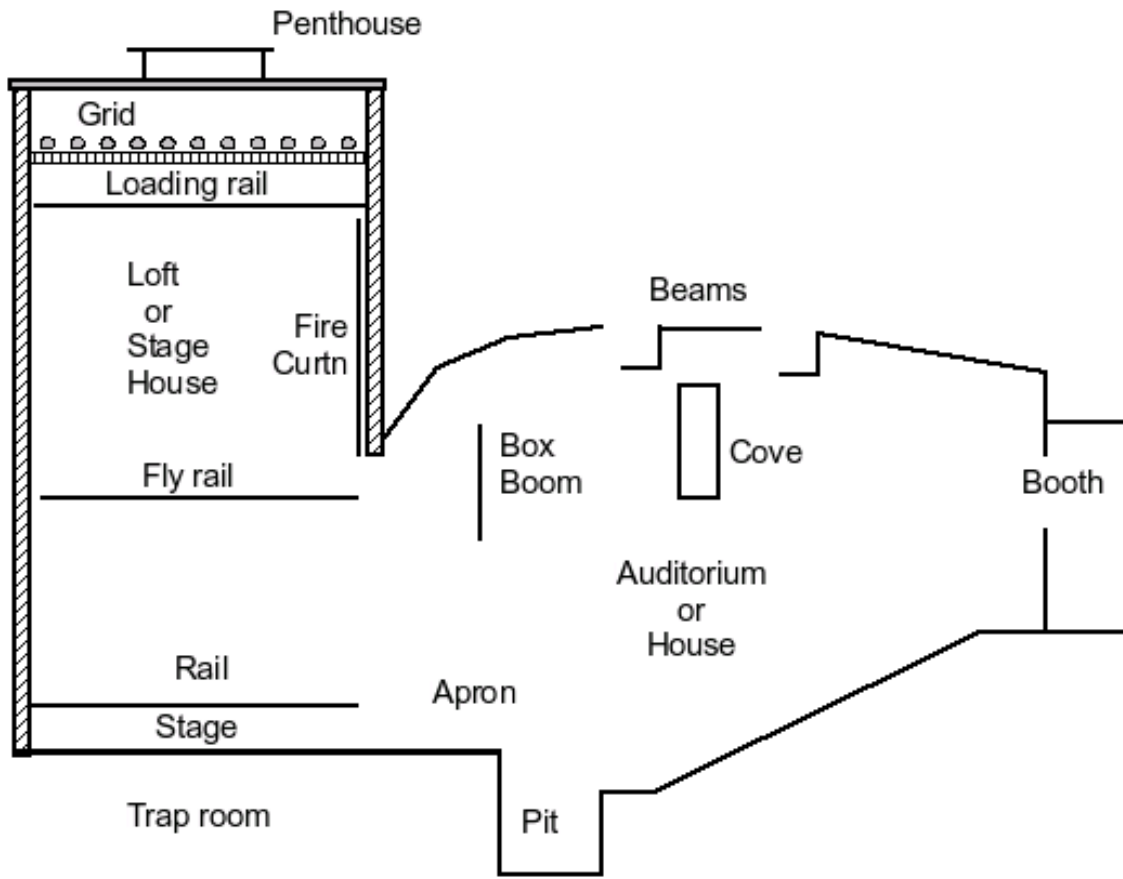


Drawing ©Mick Alderson

Many stagecraft terms come from the world of sailing. Thus, the stage floor surface is called the 'deck.' Ropes are called 'lines.'

When moving scenery vertically, up is called 'out' and down toward the deck is 'in'. This reduces confusion between these terms and upstage and downstage.

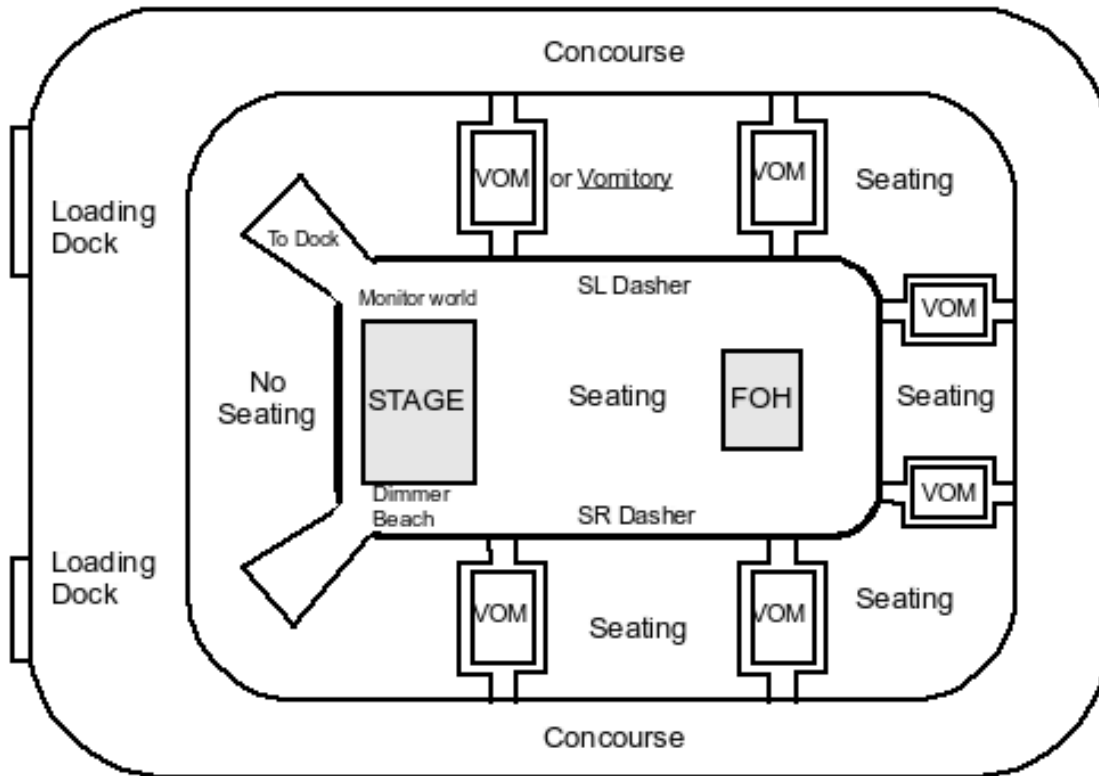
Front of House (FOH) refers to the audience seating area. This generic term also refers to the lobbies and the box office and the staff that work there.



Drawings ©Mick Alderson

Other areas to learn and to know how to access are: the coves, grid, fly floor(s), orchestra pit, forestage, apron, trap room and cross overs, green room, back stage, follow spot booth.





Drawings ©Mick Alderson

Above is the layout of a typical setup in a hockey arena. Note that this is NOT specific to any particular venue.

## **Appendix A - Who Does What – Some Job Descriptions**

### **Management:**

**Promoter/Producer:** The person or group responsible for the financial and contractual side of a production. This can include the raising of money to stage the production, renting the venue, hiring publicity staff, director, musicians and cast.

**Artistic Director:** For a theatre company (rather than a venue), in charge of programming. Selects directors, designers and other senior artistic types.

**Musical Director:** Is in complete control of the music in the production, under the overall control of the Director. Rehearses the singers and musicians and usually arranges the music too. Usually but not always is also the conductor.

**Musical Contractor:** Employs the individual musicians, based on criteria laid out by the Director and the Musical Director. In charge of contracts, wages, and administration for the musicians.

**Conductor:** Usually (but not always) the Musical director. Conducts the orchestra or band during rehearsals and performances.

**Designer (set designer):** Works with the director to create the scenic 'look' for the stage (buildings, furniture, floors, etc.) throughout the show and any accompanying props. The set designer sometimes also designs the costumes.

**Lighting Designer (LD):** Is responsible for the overall look of the lighting. The Lighting Designer consults with the director about style and with the set and costume designers about colour and then decides on the type, position, focus and colour of every lighting instrument in the rig.

A given production may also have a Wardrobe Designer and/or Sound Designer as well. These individuals (in consultation with the Director) are in charge of creating the atmosphere required.

**Talent:** The artistic types. Can refer to actors, dancers, directors, designers, choreographers, musical directors, etc. Oddly, not commonly used to refer to musicians.

**Company Manager:** On a tour, the Company Manager is responsible for the well-being of the cast and crew of the show; ensuring their arrival at the venue, dealing with their payments, dealing with any disputes, and generally ensuring all is well and happy. On a production that stays in one theatre, the role is more administrative, dealing with payroll and other matters connected with the cast and crew of the current production.

**Production Stage Manager:** Refers to the stage manager who is responsible for overseeing the entire stage management department for a company. Companies who work in rep, or have a lot of shows in a season will usually hire more than one stage manager and several ASMs and divide the shows between them (separate stage management "teams"). All stage managers (calling and assistants) will usually report to the production stage manager even though the PSM may not be directly involved in their particular production. On a very large show or a touring show, the duties of the PSM and Company Manager can sometimes overlap.

**Stage Manager (SM):** Responsible for scheduling, organizing rehearsals and managing the performers. During the run of the show, the stage manager calls cues and is responsible for maintaining the artistic integrity of the performance according to what the director wants.

**Assistant Stage Manager:** Usually shortened to ASM. Assists the SM in all duties, sometimes calls the show.

## **Technical Production:**

**Production Manager:** All technical preparations, including budgeting and scheduling. Is responsible for realizing the visions of the producer and the director and choreographer within constraints of technical possibility and budget. A production manager must have detailed knowledge of all production disciplines including a thorough understanding of the interaction of these disciplines during the production process.

**Technical Director:** Is in charge of the technical requirements of a production. Co-ordinates all technical aspects of the production, from organizing crew calls to ensuring equipment is ordered, to liaising with the designers and sometimes adapting a design to fit the venue.

**Production Crew Production Department Heads:** For the setup and/or load-in of a production, the person responsible for the installation and assembly of sets, lighting, costumes, props, etc. for a particular department. Their job ends when the production opens.

**Department Heads and Assistants:** In charge of the various technical departments, such as Carpentry (which includes flying and Automation), Electrics, Props, Wardrobe, Hair and Wigs, Makeup, etc.

**Running Crew:** The show crew that is responsible for the operations and maintenance of the show while in performance.

## **Wardrobe:**

**Costume Designer:** Member of the creative team for a show responsible for the clothes worn by the actors throughout the performance. Works with the director to discuss the needs of the show before coming up with a series of sketches to illustrate the looks for particular characters. The designer then works with the wardrobe team at the theatre or production company to decide which items are already in stock, which can be adapted from existing stock, which should be rented, which should be bought and which should be made from scratch.

**Head of Wardrobe:** Responsible for scheduling of crew and organization and maintenance of all wardrobe items, including dresses, suits, shirts, gloves, shoes, hats, socks and any and all items of clothing or accessories worn on the actor's person during a performance. There is often an overlap between Wardrobe and Props in regard to an individual item carried or used by an actor. The two department heads will consult to decide who does what with a given item if need be

**Milliner:** Makes hats for a production. **Seamstress:** Makes ('builds') costumes, as well as repairing during the run of a production.

**Dresser:** Responsible for making sure one or more performers have the proper wardrobe items for each performance; may assist the performer to put on costume items. This is especially necessary in a period piece or other performance with specialized costumes, or in a quick change.

**Hair/wigs:** Often regarded as the same job but very different. Responsible for the performers' hair, whether their own or a hairpiece, whether natural hair (human or otherwise) or artificial. Wigs often require to be re-set (styled and given a permanent or other treatment) very frequently. Hair & Wigs are responsible for construction, placement and maintenance of artificial beards, sideburns, mustaches, etc.

**Makeup:** Theatrical lighting is very artificial, and very powerful as opposed to 'street' or 'club' or 'office' lighting. Special makeup techniques are necessary to accentuate facial features or to make the performer look younger or older. The makeup department also deals with prosthetics (scars, contact lenses, wounds, blood, etc.).

**Front of House (FOH):** Includes box office staff, ushers and bar staff. **Administration:** Includes payroll, purchasing, production management, etc.

## Appendix B - Certifications and Resources

### Entertainment Industry Related Certifications:

- *Electric Chain Hoist, Certificate*
- Elevating Work Platforms
  - Aerial Lift (Zoom Boom)
  - Man lift
  - Scissor Lift
- ETCP Entertainment Electrician
- ETCP Rigging (Arena/Theatre)
- Fall Protection
- First Aid / CPR, Certificate
- Fork Lift
- IHSA / *Hoist and Rigging – Basic safety Training*
- INFOCOMM CTS, CTS-I, CTS-D
- I.R.A.T.A.
- NFPA High Angle Rescue
- S.P.R.A.T.
- Vari\*Lite Technician.
- Welding
- WHIMIS

### Licenses

- Natural Resources Canada / *Pyrotechnician Certificate*
- *Ontario Entertainment Industry Power Technician, 269e C of Q*
- P.A.L. (Possession Acquisition License – Firearms)
- *Propane*

(The list is not exhaustive and some of these certifications will have different levels of accreditation).

### Fall Protection & Machinery Certificates are available from:

- Dwight Crane / [training@dwrightcrane.com](mailto:training@dwrightcrane.com)
- Battlefield Rental
- Columbus McKinnon

## Appendix C - Reference Materials:

**Books:** (A number of these books are available for purchase at the office; at cost)

- *Audio In Media*; Stanley R. Alten
- *Automated Lighting, The Art and Science of Moving Light in Theatre, Live Performance, and Entertainment*; Richard Cadena
- *Electricity For the Entertainment Electrician & Technician*; Richard Cadena
- *Entertainment Rigging*; Harry Donovan
- *Rigging Handbook*; J. Klinke
- *Rigging Manual* (Construction Safety Association of Ontario); Infrastructure Health & Safety Association (IHSA.ca)
- *Rigging Math Made Simple*; Delbert L. Hall
- *Scene Technology*; Richard L. Arnold
- *Show Networks & Control Systems*; John Huntington
- *Show Networks and Control Systems (2012)*; John Huntington
- *Stage Rigging Handbook*; Jay Glerum
- *Stage Scenery*; A.S. Gillette
- *Stock Scenery Construction Handbook*; By Bill Raoul

**Guidelines & Standards:**

- Occupational Health and Safety Act and Regulations
- *Safety Guidelines for the Live Performance Industry in Ontario*, Ministry of Labour (<http://www.labour.gov.on.ca/english/hs/topics/performance.php>)
- PLASA / ESTA; ANSI *Entertainment Technology Standards* (Free Down Load)

**Organizations:**

- CITT / Canadian Institute of Theatre Technology
- ETCP / Entertainment Technician Certification Program (Covering Entertainment Electrical & Rigging Certifications)
- INFOCOMM / Audio & Video
- PLASA / ESTA
- USITT / United States Institute of Theatre Technology

**On Line:**

- There is a huge amount of information on-line ... seek it out, and at the same time be careful to distinguish the correct information from the erroneous.

## Appendix D - Glossary

### A

**Act Curtain.** A curtain (sometimes designed for a specific show) that is opened to signal the beginning of a performance. See Main Curtain.

**AFL-CIO-CLC.** Labour organisations IATSE is affiliated. American Federation of Labor; Congress of Industrial Organisations; Canadian Labour Congress.

**ANSI.** American National Standards Institute. Similar to the CSA (Canadian Standards Association). Evaluates and rates equipment, clothing, safety gear, etc.

**Apron.** The portion of stage that extends beyond the proscenium opening. It may be rectangular or rounded, or shaped for a particular use in a show.

**Arbour.** A carriage or rack or contain weights, usually steel or cast iron, that are used to counter balance a load on a system pipe.

**Arena.** A performance space with seating all round the performers. Examples include some theatres, basketball courts, and hockey rinks.

**Auditorium.** A hall or seating area within the hall where the audience views a performance.

**Automation.** A general term for machinery and control systems which move flying pieces and set pieces with motors and winches, rather than by manual methods.

### B

**Backstage.** The stage area that is located beyond the sight of the audience. Usually behind curtains and other masking devices.

**Balcony Rail.** A lighting position on the front face of a balcony or mezzanine.

**Batten.** A bar, usually made from steel pipe, from which scenery, lights and curtains are hung. See System Pipe.

**Belt pack.** The transmitter/receiver unit of a headset communications system.

**Black Box.** A room (often painted black) that is intended for performance and lacks a permanent configuration, seating, or fixed performance area. Provision for performance lighting and props or curtains is often made.

**Boom.** A vertically mounted pipe used for stage lights.

**Booth.** The control room at the back of the auditorium for followspots, lighting, video

and stage management.

**Border.** A curtain used to define the top limit of the stage and to mask or hide lights and scenery and curtains. Also known as a teaser.

**Box Boom.** Originally a vertical pipe in a seating box used for stage lights, but now used to indicate any side lighting position in the house.

**Break-in.** Term for the adaptor from a SocaPex (Soca) cable to **male** stage pin, twist-lock, u-ground or other connectors.

**Break-out.** Term for the adaptor from a SocaPex (Soca) cable to **female** stage pin, twist-lock, u-ground or other connectors.

**Bridle.** An assembly that splits a lift line into multiple separated attachment points. Used to support trusses or to provide extra support along a pipe batten to limit deflection.

**Bridge (Lighting).** A catwalk that crosses from one side of the stage to the other, used for lighting fixtures and operator access. It may be dead hung or flown.

## C

**C Clamp.** A large steel hook with a bolt used to hang lighting instruments securely.

**Cable Crate.** A large box, usually on casters for carrying electrical cables.

**Call.** At Local 58 and other unions locals, a job or engagement.

**Call List.** A list maintained by Local 58 of available workers, including permittees.

**Call Steward.** An employee at Local 58 (usually a member) responsible for contacting members, apprentices and permittees for work.

**Call Time.** The time at which your call or job starts.

**Catcher / catch calls.** To take work with Local 58. In general, a worker (member, apprentice or permittee) who prefers not to work long-running shows but takes short-term work assignments.

**Catwalk.** A walkway for access to a distant point (usually overhead).

**Coffin Lock.** A metal device in two pieces used to lock together frames or set pieces edge to edge.

**Company Switch.** A high voltage electronic outlet located on or near the performance area allowing users (usually touring groups) to plug into to power any equipment that is touring with the show.



**Counterweight.** (n)Weights, usually flame cut steel or cast iron, that are placed in counterweight arbours to balance the weight of loads hung on battens. (v) The act of adding or removing weight from a set in order to achieve a balanced system.

**Cove.** Lighting positions in the ceiling of the auditorium, over the heads of the audience.

**Crew Chief.** This designated stagehand is the lead hand on the local crew. The Crew Chief acts as the liason between the employer and the local stagehands who are doing the work. A touring show will also have its own Crew Chief. The local Crew Chief may also be the Union Steward.

**Cross Aisle.** A major aisle running parallel to the stage that is used as an entryway into the theatre.

**Crossover.** A hallway, outside of the main stage area or behind a backdrop, to allow performers and technicians to move from one side of the stage to the other without being seen.

**Curtain.** Any fabric panel that is hung as part of a scene or to mask unwanted views.

**Curtain Track.** A formed or extruded shape that contains moving carriers and supports drapery. They often have a cord or other means to open and close the drapes.

## **D**

**Deck.** The stage floor.

**Dimmer Beach.** Usually on rock shows, the area where the dimmer racks are positioned for use. See Monitor World, Video Land.

**Dimmer Rack.** A metal box containing a large number of dimmers. May be on casters for transport with a touring show or permanently mounted in a theatre.

**Double Purchase.** A type of counterweight flying system. The system allows the pipe to move twice the distance that the arbor travels. This gives a 2:1 advantage on travel when the arbor moves 10 feet, the pipe moves 20 feet. However this system also requires twice the amount of weight on the arbor than on the pipe.

**Drop.** A canvas (or other material) sheet that is painted or constructed in a manner that makes it a part of the scenic environment.

## **E**

**Electric.** A name given to a pipe batten used to support lighting equipment in a theatre.

## **F**

**Fall Arrest System.** A device that engages to halt a person or other load that has exceeded a predetermined speed, indicating a falling condition. Not to be confused with 'Fall Restraint.'

**Fall Restraint.** A harness and lanyard system which prevents a worker from approaching an edge, thereby preventing a fall.

**Feeder cable.** Large, heavy electrical cable used to supply electrical power to lighting, sound, automation, video, etc.

**Fire Curtain.** A curtain that closes automatically in event of a fire to prevent heat, smoke and flames on the stage from reaching the audience. The curtain may be closed when the space is not occupied to prevent unauthorized access and to prevent falls from the edge of the stage.

**Flat.** A wooden frame with canvas stretched over it and painted. Used to assemble a set or masking.

**Floor Pocket.** A small hatch or removable plate in the deck for access to electrical connections for lighting. Typically at the sides of the stage.

**Fly.** The act of lifting scenery, lights, and curtains.

**Flyman.** Operates the counterweight rigging system. A member of the Carpentry Department.

**Fly Floor. (Fly Gallery).** A gallery or catwalk above the stage floor from which counterweight and hemp (rope) rigging is operated.

**Fly Loft or Fly Tower.** The space between the performance area and the roof that is not visible to the audience.

**Forestage.** The portion of the stage located in front of the proscenium or main curtain line.

**Front of House (FOH).** A general term for areas of the theatre other than the stage, usually referring to the audience, lobby, and box office areas.

**Full Card Member.** A Local 58 Member whom has completed their apprenticeship requirements and exams, and has been sworn in as a Member of the local.

## G

**Gak-Flex or GAC-FLEX.** A type of round sling that contains multiple wraps of small wire rope instead of nylon or other fibre.

**Gel.** A thin plastic material with a colour or diffusion pattern in it, placed in front of a lighting instrument to affect the nature of the light.

**Green Room.** A lounge for performers and/or technicians. (And no, it is not usually painted green.)

**Grid.** An open floor, usually made from light steel channels or grating, that is located near the roof steel. It provides mounting locations for rigging equipment and access to that equipment for inspection and maintenance.

**Ground Cloth.** A painted canvas sheet, laid on the deck and secured to provide a particular 'look' to an individual production.

## H

**Hiring Hall** In organized labor, a **hiring hall** is an organization which refers qualified workers to employers who have a collective bargaining agreement with the union.

**Heads Up!** Theatre term called out (OK, yelled) when something is amiss, usually something falling. Could mean you are about to run into something.

**House Crew.** At Local 58, those workers who are permanently employed by a venue (the 'house'). This work may be full or part-time.

**House Left / House Right.** The sides of an auditorium as seen by an audience member while facing the stage. The reverse of Stage Left and Stage Right.

## I

**In the Round.** A situation where the stage is surrounded by the audience on all sides.

**Instrument.** A lighting fixture.

## *J*

**Jack.** A (usually) triangular wooden brace for supporting flats.

**J-Bar.** A large, usually wooden bar with small casters and a metal plate at one end used for prying or lifting and moving heavy or awkward loads.

**Jump.** The Electrics fly floor.

## *K*

**Knaack box.** Heavy-duty metal storage boxes. The brand name of the company.

## *L*

**Legs or Leg Curtain.** A curtain used to define the side limit of the stage and to mask or hide actors, lights, and unused scenery in the off stage area (wings). Also known as a Tormentor. Usually used in conjunction with a border.

**Lift Ticket.** A certification from a recognized authorizing body to operate scissor lifts, zoom-booms, etc.

**Light Ladder.** A frame made of pipe and hung at the side of the stage to hang lighting instruments on.

**Line Set.** A system consisting of one or more lift lines and related components operating together to lift, lower, or suspend a load. Part of a counterweight system.

**Load In.** The entire process of moving equipment into the venue and setting up said equipment so as to be performance ready.

**Load out.** To take down and remove for transportation or disposal all props, set pieces, lighting and sound gear, etc. at the end of a production.

**Loading Dock.** That area of a theatre or other facility used to load and unload trucks.

**Loading Floor.** A gallery above the stage floor where technicians add and remove counterweights from the arbours. Usually located so technicians have access to arbors when battens are at their lowest positions.

**Locking Rail.** A structural railing designed to support rope locks in a way that allows them to be easily operated. It also serves as a safety railing for operators and other personnel.

**Loft Block.** A pulley mounted to the gridiron or support steel that supports and changes the direction of a lift line cable between the load and the head block.

## M

**Marley.** A vinyl flooring material used by dance companies.

**Masking.** A set of curtains or scenic elements used to define the visual limits of a performance area.

**Meat Rack.** A pipe frame with casters for transporting lighting instruments.

**Mezzanine.** 1. The lowest section of the balcony in a theatre.

2. A low-ceilinged story located between two main stories in a building.

**Monitor World.** Usually on a rock show, the area (typically stage left) where the monitor sound console is positioned for use.

**Motorized Rigging.** A theatrical rigging system using powered winches and other devices to move equipment rather than muscle power.

**Moving Light.** A lighting instrument capable of changing aim, focus, colour and intensity on its own, controlled by a computerized lighting board.

**Music Stand.** A metal stand for musicians to place their sheet music on.

## O

**Off Stage.** The stage floor area that is not a part of the acting area and is not visible to the audience.

**On Stage.** The portion of the stage area visible to the audience, usually defined by masking curtains, scenery, an orchestra shell, or by lighting.

**Orchestra Pit.** A depressed area between the stage and audience seating area where musicians sit, so the audience can hear the music and see the performance over the heads of the musicians.

**Orchestra Pit Net.** A detachable net placed over the orchestra pit to catch anyone or anything falling into the pit.

## P

**Parallel.** A collapsible wooden frame that supports a sheet of plywood to make a riser.

**Permittee.** At Local 58 and other unions, workers who are allowed (permitted) to work on union jobs without being a member. Permittees generally make the same wages and work under the same conditions as union members.

**Pinrail.** A railing with holes to accept belaying pins. May also act as a safety railing at the edge of a gallery or walkway.

**Pipe Clamp.** Clamping device that bolts around a pipe for attachment of chain or cable hangers.

**Pipe Weight.** The amount of counterweight needed in an arbour to keep an empty batten evenly balanced.

**PPE.** Personal Protective Equipment. Such things as gloves, Green Patch boots, hard hats, etc. Vital to have and to use.

**Preset.** The status and condition of all lighting, sound and automation gear, as well as the placement of all set pieces and flying pieces and any and all other materials in preparation for a performance.

**Production.** The particular show or event. This might be a concert, a play, a fashion show, a convention, business meeting or trade show. Production also refers to the management individuals in charge of said event (production department).

**Properties (Props)** – Responsible for hand props, personal props, set props, floor coverings, set dressing and mechanical sound and visual effects. Setting up production tables in the auditorium and orchestra pit set up also fall to the prop department. Keeping the backstage area clean and safe is a major part of the daily prop routine.

**Proscenium.** The dividing wall or barrier between the audience and the stage.

**Proscenium Arch.** The opening in the proscenium through which the audience views a performance.

**Pusher.** As defined on jobs at Local 58, a worker on a large setup whose job it is to move boxes and other gear from the loading dock to the stage or other area where that gear is required.

## **R**

**R. F.** Radio Frequency. i.e. 'wireless.' Microphones used on stage and the system of transmitters, receivers, and control electronics that support them.

**Raked Stage.** A sloped platform that is lower near the audience for better visibility and higher at the rear, providing the illusion of distance. This is the source for the terms 'Downstage' and 'Upstage.'

**Riser** (1) The vertical distance between one step and the next in a flight of stairs.

(2) Platforms of various heights used so that standing or seated people can see or be seen.

**Road Crew.** (Road Person) Crew members that travel with a given show, as opposed to House Crew.

**Run-Away.** Theatre term which indicates an out of balance batten that is out of the operator's control.

**Running Lights.** Small, dim lights placed backstage so that crew and cast may move about safely. Ideally not visible from the audience.

## S

**Safety Chain** In lighting, a small length of wire or chain with clips at one or both ends used to prevent a lighting instrument from falling if the mounting clamp ('C Clamp') fails.

**Sandbag.** A fabric bag that can be filled with sand and attached to rope rigging as a counterbalance to the load hung from the set.

**Screening Board.** At Local 58, the committee whose job it is to evaluate ('screen') candidates for apprenticeship.

**Scrim.** A curtain made from a semi-transparent material that looks solid when lit from the audience side and becomes almost invisible when back lit.

**Shackle.** A U-shaped device with holes at each end to accommodate a pin or bolt; used to connect a rope, cable, or chain to another device or a hanging point.

**Sheave.** A component with a groove around its circumference to support and contain a rope or cable and a bearing at its centre to permit rotation about a shaft.

**Shin Buster.** A lighting instrument mounted on a boom pole, close to the stage floor.

**Sidarm.** A steel pipe and C-clamp assemble for mounting lighting equipment, etc. at an angle from a boom pipe.

**Sightline.** The view of what can be seen on stage from a given location in the auditorium.

**Snub Line.** A short piece of rope used to tie down a purchase line to prevent movement.

**Soca / SocaPex.** Brand name of a multi-cable for carrying several electrical power

circuits.

**Soft Goods.** Drapes, curtains, masking, etc. hung from pipes for a production. As opposed to hard pieces, sets and other stage decorations made from wood or metal.

**Spansets.** Flexible loops of material containing polyester inside a sleeve used to rig and hang trusses, pipes, etc.

**Special Operator.** At Local 58, a task or job assignment defined as requiring special knowledge or training.

**Spike Mark.** A small piece of colored tape or other indicator on the stage floor to indicate the placement of props, furniture, etc. Also, on a Fly Floor a piece of tape on a purchase line used to indicate a stop mark.

**Stage Pin.** A type of electrical connection, in common use on stage. A flat, rectangular connector with three round copper pins (male) or three holes (female).

**Stage Left / Stage Right.** (S/R or SR; S/L or SL) The left and right sides of a stage as seen by an actor standing on stage facing the audience.

**Steward.** (Union Steward, Shop Steward or Job Steward). The Steward is the representative of Local 58 on any given job. Sometimes the steward is the Crew Chief, sometimes he or she is a member of the House Crew, or is a senior member assigned to the position of Steward for that job. Any problems, disputes with fellow workers or management must go to the steward.

**Strike.** To remove and store scenery, props, etc. as part of a scene change. To remove and store for transport scenery, props, etc. as part of a load out.

**System pipe.** Also known as a batten, a pipe (part of the fly system) hung from cables that moves vertically to hold electrical or sound gear, or support set pieces or move painted drops.

## **T**

**Tag Line.** A line attached to a load to assist in controlling its movement.

**Thrust Stage.** A room with seats arranged on three sides around a performance space located against the fourth wall. This wall may be used for scenery, back drops, and acting space. See Apron.

**Traveller.** A curtain on a track that can be opened or closed to reveal or mask a portion of the stage.

**Trap Room.** The area directly under the stage floor.



**Truss.** A long narrow metal framework, assembled in pieces end to end for hanging lighting, sound, or other gear.

**Twist Lock.** A type of electrical connector in common use. A round plug with curved pins fits into corresponding slots and then the two connectors are given a twist to lock them together and prevent accidental separation.

## U

**Up Stage.** (U/S or US) The portion of the stage that is furthest from the audience. See 'Raked Stage.'

**Union Steward.** See Steward.

## V

**Video Land.** Usually on a rock show, the area (typically upstage centre) where the video control consoles are positioned for use.

**Vom.** Short for 'Vomitorium.' A passage from underneath the seating area to the performance area. Think of a hockey arena.

## W

**West Coast.** To gather or bundle a drop, scrim etc. without folding.

**WHMIS.** Workplace Hazardous Materials Information System. A system in Ontario for keeping workers aware of hazardous materials, conditions and processes.

**Wiggle Light.** A colloquial name for a moving light.

**Wings.** The portion of the stage area located to either side of the acting area.

**Wireless (Microphones)** See R. F.

## X

**XLR.** A type of cable connector in common use for sound and data transmission. Can have 3, 4 or 5 wire connectors.

## Z

**Zip Cord.** Also known as lamp cord. Small lightweight electrical cable. Typically used for low-powered lamps such as music stand lights, etc.

## Appendix E - Local 58 Minimum Tool List

This is the minimum tool list for all calls, but most stagehands will carry far more. Those on a carpentry call might also carry a battery powered screw gun for example. Experience and observation will teach you what to bring in your tool kit.

25' Tape Measurer  
8" Crescent Adjustable Wrench (with lanyard)  
9" Level (Magnetic)  
5/16" Hex (Allen) Key  
Carpenters Apron (Tool Pouch to hold hammer, other tools & hardware)  
Channel Lock Pliers  
Claw Hammer (16oz or heavier)  
Flash Light (Working)  
Hard Hat (CSA Approved)  
Pencil (Sharp)  
Pocket Knife (Sharp)  
Screwdrivers

- Philips (2 sizes)
- Robertson (# 1,2 & 3)
- Slot (3 sizes)

Sharpie Marker  
Side Cutters  
Speed Wrench aka DogBone (9/16 & 5/8)  
Staple Gun  
Tack / Staple Puller  
Work Boots (CSA Approved Steel Toe, Green Patch, OHM rated)  
Gloves  
Safety Glasses or Goggles.

### **Clothing:**

Dress appropriately & neatly for all calls. *Black clothing and foot wear as required for performances.*

# Appendix F

## Letter of agreement & understanding between Local 58 & Permit Worker

- I attended the Orientation workshop on, D \_\_\_\_\_ M \_\_\_\_\_ Y \_\_\_\_\_ and understand what is required of me to be a Permit Worker with Local 58.
- I have received a copy of the Orientation document
- I understand, accept and will abide by the rules, policies as outlined in the document and any future changes that may occur.
- I have had a chance to ask for clarification of content that is in the document during the orientation workshop and my inquiries, if any, were clarified.
- I understand that there is no guarantee of work as a Permit Worker or membership with Local 58.
- I will not distribute this document by any means whatsoever.
- I am at least 18 years of age and legally eligible to work in Canada.
- I understand that the information in the study guide is subject to change from time to time, and will watch for any changes on the web site of Local 58.
- I have completed and submitted a current resume and the Local 58 Work Application
- I have completed a Basic Fall Protection training workshop from a recognized trainer, posses a current certificate of Fall Protection and have submitted a copy to Local 58 with my work application.
- I will always work safely so as not to cause harm to myself or others
- I will continue to develop my skills & knowledge as a stagehand.
- I understand the type of work that a stagehand performs as well as the hours of work;

I understand that I am to take direction from the Employer and management to whom I report. If there is a discrepancy between my orientation manual and a direction I am given while at work, I should follow the direction and take the issue up with my union steward or union representative. I can only refuse a direction if my safety is jeopardized, even if I think the direction is not appropriate.

Full Name (Print)

First \_\_\_\_\_ Middle \_\_\_\_\_ Last \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_ Postal: \_\_\_\_\_

Phone Numbers: Home \_\_\_\_\_ Cell \_\_\_\_\_



