



IATSE Local 8
2401 S Swanson St.
Philadelphia, PA 19148



IATSE 8 Stagehand



There will be deadlines posted for articles, and photos to be submitted for the upcoming issue. If you are interested in becoming a writer, have an article you wrote and would like to submit, or have any photos please email all information to iatse8quarterly@gmail.com. When sending photos please do not crop or modify photos-the original version usually has the highest quality.

Editor: Kiera Barnes / iatse8quarterly@gmail.com



Inside this Edition:

Convention Center Extension

*"Either we all stepped up, or we were out.
And we all stepped up."*

Summer 2019
Volume 1 | Issue 1
iatse8.com

CONTACT INFORMATION

Officers:

President – Michael Barnes
Secretary Treasurer – Christopher O’Shea
Vice President – Matthew McIntyre

Recording Secretary:

Joseph Baliski

Office Administrator:

Kiera Barnes

Business Agents:

Tricia Barnes-Vargo
Dan Little
Reed Brooks
Phil Effinger

Executive Board:

Dennis Moore Jr.
Drew Nolan
Fred Maples
John Yowler
John Damiani
Sean Ryder

Committee Chairs:

Communication Department:

Dan Amadie
Dennis Moore Jr.
Kiera Barnes
Justin Wyatt
Steve Solipaca
Contact:
webmaster@iatse8.com

Member Outreach Committee:

John Petrick Sr.
Contact: stghnd8@aol.com

Organizing Committee:

Mark Grasso

Political Action Committee:

Matt McIntyre
Tricia Barnes-Vargo
Contact: unionmatty@aol.com

Regional Theatre:

Dan Little
Contact:
daniellittle@gmail.com

Safety Committee:

Jonathan Manuella

Steward Committee:

Michael Barnes

Women’s Committee:

Laura Wentz

Young Workers:

Dan Little
Justin Wyatt
Kyle Hanahan

Education Committee:

Joseph Baliski
Dan Amadie
John Duncan Jr.
Dan Imburgia
Dennis Moore Jr.
Colin Peters
Reed Brooks
Paul Hewitt
Dan Little
Contact: jbaliski@iatse8.com

OFFICE INFORMATION

Office Phone – (215)-952-2106

Office Email

iatse8office@gmail.com

Magazine Editor

iatse8quarterly@gmail.com

Applications & Resumes

applications4local8@gmail.com

WE’RE ONLINE

Local 8 Website: iatse8.com

Call Steward:

iatse8.callsteward.com

**IATSE National Benefits Fund
(Health Insurance, Pension, and
Wells Fargo Retirement Annuity):**

www.iatsenbf.org

**Hospital and Medical
coverage for C-2, C-3 and C-4:**

www.empireblue.com

**Dental coverage for C-2 and C-3
only:** deltadentalins.com/iatse

Vision coverage for C-2 only:

www.davisvision.com

**Local 8 Benefits Fund
Administered by O’Neill
Consulting:** 215-657-7400

Prudential Retirement Annuity:

www.prudential.com/login

**UNUM Long Term Disability
Insurance:** www.unum.com

Vacation Fund: Carmela Varon
215-657-7400 x1118

Twitter:

twitter.com/iatselocal8

Instagram:

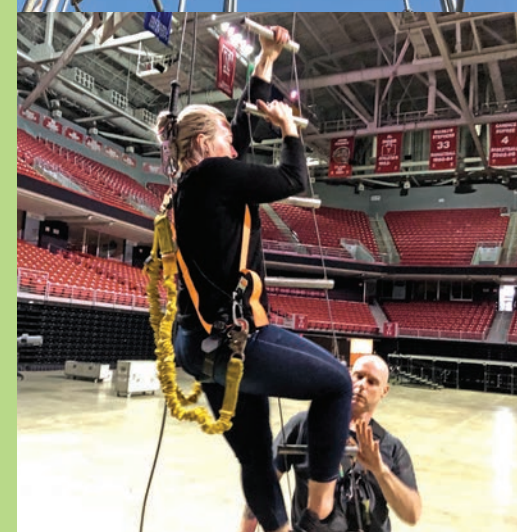
www.instagram.com/iatselocal8/

Facebook:

www.facebook.com/IATSELocal8/

YouTube:

[www.youtube.com/channel/
UCyTIRkMntULcl9p3o3Ggtg](http://www.youtube.com/channel/UCyTIRkMntULcl9p3o3Ggtg)



IATSE 8 Stagehand

Summer 2019 | Volume 1 | Issue 1

4

Letter from the President

*“A magazine for
the members, by the
members. Let your voice
be a part of writing our
Local’s history book.”*

5

Message from the Secretary-Treasurer

*“Our Local has been
strong for over 125 years,
and we continue to thrive
by adapting to changes
in our industry.”*

6

Convention Center Extension

*“Either we were great,
or we were out. And
we were great.”*

8

Member Spotlight

*“A dive into the life of a
59-year member of IATSE.”*

10

Editor on the Go

*“The Piano Man returns
to Philadelphia for the
sixth year in a row.”*

13

Son of a Sailor

*“A look into the historical
ties between Stagehands,
and the men of the sea”*

14

Local 8 Updates

*“Check out the
happenings in Local 8”*

Communication Within the Membership

Dear Brothers and Sisters,
Local 8's rapid growth over the last ten years has been exciting. Along with the increased wages, benefits, and jobs, we have increased challenges.

The increase in administrative responsibilities, along with the expansion in members and venues, has made it challenging to communicate to our membership. There was a time when the Business Agent could visit the majority of members by taking a walk by the Academy of Music, Forrest, and Walnut. Today with over seven hundred members, and forty fixed facility agreements, that is no longer possible.

The Local has attempted to meet this challenge by introducing new methods to interact with our membership. Although there is nothing better than a one on one conversation, we have created a great communication platform for our members. Local 8 has added Newsletters, Committees, Mass Text, Email, Facebook, Twitter, Instagram, Websites, and Call Steward to get information out to the membership.

International President Matthew D. Loeb has identified communication as one of the IA's four pillars for success. It is used in every aspect of our organization. Better communication provides members with the information to make informed decisions, maximize earnings, collect benefits, and bring us together to make us a stronger Local. To that end, the membership of Local 8 has given the green light to publish a magazine to go along with our other communication tools.

The content of the Local 8 Magazine will be member driven. A survey was conducted to solicit member interest. Along with member input, articles and pictures will be member generated. *A magazine for the members by the members.* Your input is welcomed, and needed for the magazines continued success. We are encouraging all members to submit articles, pictures, and or ideas for the magazine. Information to do so will be located on the back cover. It is our intent in continuing to develop, and use the tools available to us to improve communications with our members, and strengthen our Local.

In Solidarity,
Michael Barnes
President Local 8



"A magazine for the members, by the members. Let your voice be a part of writing our Local's history book."

Progress in Motion...

Welcome to the first edition of the *IATSE 8 Stagehand*.

The articles, links, and information throughout, express the past, current, and future of Local 8.

Our Local has been Strong for over 125 years. We have thrived throughout the decades by adapting to the changes in our industry, staying ahead of the curve, and not being afraid to venture into new opportunities. The future is bright for Local 8. We have secured long term employment with the biggest employers, increased the skills and certifications of our membership, and added additional benefits to protect the current and future generations of the stagehands.

As we reach the mid-point of 2019, we reflect on the tremendous amount of work accomplished by our Brothers and Sisters thus far. From the re-opening of the Metropolitan Theatre, to the four consecutive conventions at the Center, with multiple Concerts, Broadway, and Hotel work in-between, our Local has exceeded employment numbers from any other year in our history.

Financially, I am proud to report Local 8 has successfully closed out the 2018 fiscal year. A full audit has been performed by Novak and Francella for the third consecutive year. LM2 and 990 tax documents have been submitted, and bank accounts show positive balances.

As we start the second half of the year, work opportunities will continue. Summer Concerts and Festivals will keep our membership busy until the Theatres and Convention Center ramp back up.

I would like to personally thank you for your continued support, and wish you and your families a safe and happy summer.

In Solidarity,
Christopher O'Shea
Financial Secretary-Treasurer Local 8



"Our Local has been strong for over 125 years, and we continue to thrive by adapting to changes in our industry."

Convention Center Extension

Written by: President Michael Barnes

The membership gave the approval for our magazine to be launched July 1. Preparation began immediately to make a great first impression. Articles were submitted and edited, pictures and graphics were chosen, and most importantly, the first featured cover was in place.

Then, in true stagehand fashion, everything changed at the last minute. Our July feature article is being pushed to a future issue, and being replaced with a feature on, **THE CONVENTION CENTER**.

In our life, we have been told how past generations walked to school uphill both ways, or how much better things used to be. Truth be told, things have never been better at Local 8. More jobs, more money, more benefits, more safety, more professionalism, and more pride than any other time in the history of the Local.

The Convention Center has changed the course of history for Local 8. The Convention Center opened in 1995. Local 8 fought hard to get a small piece of the action, signing with a start-up AV Company from Delaware County for In-House AV at the Center. The four-hour minimum, and seventeen-dollar rate was not very popular with the membership. But upstart AV stagehands like Chip O'Shea, Steve McPeak, and Tony Cutuli jumped in and took a chance. Axel Barnes now works as The Building Stewart, but few may remember Axel started in the Visual Sound stockroom at twelve dollars per hour. There were a number of Local 8 stagehands that took a chance, and laid the foundation of today's Convention Center deal. Thank you.

From 1995 to 2003, things at the Convention Center can be described in two words. War Zone. The Convention Center was a lawless worksite where the strongest were rewarded with jobs. The IBEW, Laborers, Carpenters, Teamsters, and Riggers were superpowers compared to IATSE Local 8. The other unions had well-financed political action accounts, and tens of thousands of members. Local 8 had to come up with a solid plan just to survive and maintain

our small slice of the In-House AV. Our Local flourished through this tumultuous period through hard work and organizing. The situation at the Center became so bad, that in 2004 Governor Rendell forced the six unions to sign an agreement outlining the jurisdictions, and turning over our contracts to work under a building negotiated agreement. Stagehands paid a price for this peace, as a large chunk of our jurisdiction was taken out of our agreements in 2004, and awarded to the bigger, more powerful unions working alongside us at the Center.

Left with little choice, Local 8 stayed with our plan to work hard and organize. Local 8 stayed true to our commitment to do the right thing, while the convention center sunk into a deeper abyss. By 2014, the Pennsylvania Convention Center had the reputation of being the worst center in the country. The ninety thousand plus hospitality workers were suffering, the state was in deep debt maintaining the center, jobs were being lost, and the public laid blame on the Convention Center Unions. This situation provided an opportunity for Local 8. Regardless of the challenge, for twenty years we worked hard and provided professional services at the center. We proposed, given the opportunity, we could fix the center. On **May 11, 2014**, we were given the chance.

Over the next five years, countless stagehands stepped up to make the plan work. A Trade Show Division with hundreds of workers was needed to be set up, and be immediately successful. Political and legal challenges by the Carpenters Union gave us no margin of error. *Either we were great, or we were out. AND WE WERE GREAT.* From day one, stagehands with no experience were required to adapt, and take hundreds of new workers under their lead to work the trade show floor. New referrals were streamlined into membership, and asked to take leadership roles normally filled by seasoned vets. The Call Stewards were required to fill mass numbers of jobs. *Either we all stepped up, or we were out. AND WE ALL STEPPED UP.*

Future magazines will cover the great work Local 8 did

in covering our city-wide jurisdiction. The Pope's Visit, The DNC, The NFL Draft, organizing, instituting training, building political power, and membership safety will all be covered. For now, it's all about the Convention Center.

A contract extension between IATSE Local 8 and the Pennsylvania Convention Center was approved by the Pennsylvania Convention Center Board on **Wednesday May 22nd, 2019**. This document is before the Governor's Budget Office, but all indications are we have a deal.

The original ten-year deal (Customer Satisfaction Agreement) was signed in 2004 between the PCC and six participating unions for the Trade Show work in the Convention Center. The original deal required all contractors to obtain all labor through a single source labor broker. The labor broker was required to be signatory to all six participating unions. Participating unions included IATSE, IBEW, Carpenters, Laborers, Teamsters, and Riggers. The jurisdictional split of the work between the unions was scribed into the Customer Satisfaction Agreement.

The Carpenters and Teamsters refused to sign the 2014 renegotiated CSA resulting in a redistribution of the Trade Show work between the four remaining unions (IATSE, IBEW, Laborers, and Riggers). IATSE was awarded most of the decorating, I&D, and audio visual work in the building. 2018 hours indicate IATSE had more than two hundred-thousand work hours in the building. IATSE work hours were significantly more than the other three unions combined.

The success of IATSE Local 8 over the last five years has driven the success of the Convention Center, and hospitality industry in Philadelphia. Convention booking has risen more than three hundred percent. Economic studies put the impact of the 2014 change at close to three billion dollars for the city.

The 2014 agreement was set to expire May 2024. The success of the last five years, the need to assure customers that IATSE would continue to be the primary workforce in the Center, and the end of the legal challenges filed by the Carpenters presented an opportunity to extend the deal past 2024.

The new deal will be extended to May 2029. The impact of this deal cannot be overstated. The Convention Center payroll accounts for over half the entire Local 8 wage base. At a conservative estimate of 20 million-dollars

a year, this extension will provide our Local a minimum of: 200 million in wages; 30 million in Health Care benefits, 30 million in Annuity contributions; 16 million in Pension contributions; 2 million in Education contributions; 2 million in Pac money.

This foundation will give us stability for a decade to continue to grow, and provide jobs that allow our members to pay their bills, maintain their health insurance, finance their retirement, fund their training programs, and arm their political action efforts. The deal calls for a three percent increase in each of the next ten years. ***The straight time rate (currently \$45.14) will grow to \$60.47 an hour; \$90.70 on Saturday and \$120.94 on Sunday.***

Through hard work, political action, community activism, and training we have collectively expanded our jurisdiction to represent more hours than the other three unions combined.

The addition of over three hundred new members to Local 8 presented both a challenge, and an opportunity. Local 8, with tremendous assistance from the International's training curriculums, developed a sophisticated ongoing training program to start up and maintain the workforce. The Local began mining workers from the non-

represented stagehands in the regional theaters, rock and roll clubs, and hotel A.V. crews. Through the organizing and communication techniques provided by the International, Local 8 used the 2014 newly acquired Convention Center job opportunities to successfully organize workers at the Philadelphia Theater Company, Bristol Riverside Theater, Media Theater, Wilma Theater, Tower Theater, Theater of the Living Arts, Fillmore East, The Met, and over twenty hotels under PSAV management.

Any organization that has been in existence for over 125 years will have its ups and downs. We are at one of the high points for IATSE Local 8. In May, we referred over 14,500 shifts, shattering the 2017 mark of 11,000. Local 8 developed a simple plan to solve a number of complicated issues. We will continue to be successful by sticking to this simple plan. Working hard, and organizing, will result in continued growth and strength for IATSE Local 8. Thank you to our editor Kiera Barnes for making the last minute adjustments to include the feature article, and thank you to all the members who supported this plan over the last twenty-five years. The plan is working.

"Either we were great, or we were out. And we were great."

Don "Oggs" Ogle Sr.

Written by Dennis Moore Jr.

This edition's member spotlight is brother Don Ogle Sr. Brother Ogle is often referred to as "Senior", "Oggs" (pronounced Ohh-gugs), or in my case "Mr. Oggs". Mr. Ogle is a 59-year member of IATSE, a 32-year member of IATSE Local No. 8, along with being the patriarch of a three generation IATSE Local No. 8 family.

Brother Ogle was a stone mason by trade in the late 1950's when his neighbor (John McGuiness Business Agent of IATSE Local 408) asked him if he would be interested in taking out a show at the Erlanger Theater (21st & Market St.) in Philadelphia. Curiously, Mr. Ogle asked what the job entailed. McGuiness stated some of tasks of the job. Flying in the drops, striking the scenery, packing it, and shipping it off to the next city. Mr. Ogle asked, "What does the job pay?" Mind you he was earning \$.75 an hour on a demolition crew due to the stone mason craft being slowed by the cold winter weather. McGuiness replied \$2.25 an hour, and Mr. Ogle stated, "You're damn right I'll take out the show at the Erlanger Theater!"

Oggs took brother McGuiness up on the offer, and took a great big liking to the work and the wages his new side job had to offer. Mr. Ogle continued as a stone mason during the day, in addition to working nights as a stagehand. He spent many of his early years working nights in movie houses installing the new highly touted "Cine-Scope" widescreens, frames, and masking.

Brother Ogle was sworn into membership of former IATSE Local No. 408 (Camden NJ) in May 1960. His application and paperwork were processed and stamped by IATSE International August 29, 1960. In 1974 Mr. Ogle attended his first convention, the 52nd IATSE International Convention in Los Angeles, CA. In the following years,

Mr. Ogle became President and Business Agent of Local 408. He held this position until the merger of IATSE Local No. 408 with IATSE Local No. 8 (Philadelphia PA) in 1995. Mr. Ogle also served on the IATSE Local No. 52 executive board as a regional representative.

As President of Local No. 408 Mr. Ogle organized the newly relocated Latin Casino which had moved from 13th & Walnut Street in Philadelphia, to Route 70 in Cherry Hill NJ. The 1500 seat Dinner Theater, Nightclub, and Showroom was dubbed "Show Place of the Stars". The new venue was a stop for top shelf entertainers including Frank Sinatra, Johnny Mathis, Bobby Darin, Al Martino (he played Johnny Fontane in the Godfather), The Temptations, Tom Jones, and many more. Another highlight was the organizing of the Cherry Hill Arena. With this new organizing, and the additional income streams provided to the 408 members, a motion was made to increase the annual salary of the 408 President / Business agent from \$200 to \$500.

In anticipation of the Summer 1995 opening of the then Blockbuster-Sony Music Entertainment Center on the Camden Waterfront (currently BB&T Pavilion), Mr. Ogle approached IATSE Local No. 8 with plans of a merger to better solidify the workforce at the venue. At the time, Local 408 had thirteen available members. Today BB&T is one of the most successful entertainment venues in the country.

In the summer of 1987, after some back and forth and with the intervention of the IATSE International, Mr. Ogle and upwards of thirty others previously denied membership were sworn in as members of IATSE Local No. 8.

Mr. Ogle was hired by the Shubert Theater (currently Merriam Theater) in 1979 as the assistant electrician/audio man. He was instructed during his hiring process if a Local No. 8 person wanted the job, he would have to

step down which he stated he was well aware of. Mr. Ogle remained in the electric department until 1987, when he moved over to the property department. The property department afforded more hours and opportunities to earn additional monies. Mr. Ogle remained in the Merriam Theater until June 11, 2006, capping off a twenty-seven-year career on South Broad Street.

Mr. Ogle and his wife Mrs. Rose Ogle (Member IATSE Local No. 799 / Wardrobe) are the proud parents of six children (four daughters, two sons), sixteen grandchildren, and soon to be a third great grandchild.

The Ogle family spans three generations in IATSE Local No. 8 including; Mr. Ogle / Mrs. Ogle (Wardrobe Local No. 799); 2nd Generation - Don "Tommy" Ogle Jr., Charles "Chuckie" Ogle, Frank Fanelle (son in law); 3rd Generation - Joh Ogle, Brent Ogle, Zach Ogle, and Austin Ogle.

Mr. Ogle enjoys spending his time these days with his family, especially eating wings at the Golden Nugget Bar (not the casino) in his neighborhood in South Jersey. He smiled immensely during our conversation when mentioning the Ogle family feast, and the laughs they have.

Mr. Ogle's second biggest smile during our chat came with reminiscing of his dealings with the Metropolitan Opera, and its presentation held in Cooper River Park in the early 1980s thru the late 1990s.

"Mr. Ogle wanted to impress upon the members the need to take care of each other in our business."

The carpenter of Met Opera gave Oggs the runaround regarding the local union manpower required for the production. Not being one to sit still, Mr. Ogle filed a grievance against then International President Al DiTolla (this was not received well) when he did not receive a satisfactory answer from the International regarding the Met Opera and the Cooper River production. Consequently, the grievance was ruled out of order at the following International convention.

All that being said, the highlight of the Met Opera's annual production in Cooper River Park was the financial manager of the Met Opera moaning that the rates in Cam-

den were the highest in the state. Mr. Ogle stated, "Absolutely!", and took the complaining and distinction as a badge of honor due to the original run around he received when the production first came to town.

As far as likes and dislikes during his time on stage, he is a fan of Fiddler on the Roof, The Student Prince, and especially Tyler Perry's stage shows. Said of Perry, "His shows were very funny, and he was a very nice guy too".

Brother Ogle emphatically recalled "two thousand percent" he didn't care for Milton Burle. He said Milton Burle was always running around trying to do the property jobs in his act. Brother Ogle barked at him to get his backside on stage and work his two-bit comedy routine, and leave the property work to the stagehands.

The biggest change in the industry in his opinion was the introduction of (12 circuit and 6 circuit) multi conductor cable, versus the old single aught cables used in the electrics department. He moaned as to the amount of cable on shows back in the days, prior to multi cable being introduced. He pointed out an area in his home, and told of single aught cables piled taller than the mantle he was motioning towards. He even threw his hands up and shook his head in the classic Oggs' gesture. He also viewed the camera/audio visual jobs the local has picked up over the years as a huge benefit, and provided great work opportunity for our craft.

Mr. Ogle wanted to impress upon the members the need to take care of each other in our business. To look out for our brothers and sisters, to take care of our people. Additionally, he stated the needs for both labor, and management to work together because neither can survive hurting each other. It's not good business to hurt each other and of course, "Little pigs get fed, big pigs get slaughtered".

For those of you who have been lucky enough to witness the animated Ogle hand gestures, stories, or viewed his sly grin up close and personal, I am sure you yourself are grinning now. Rehashing as you read along, reminiscing, and hearing in the back of your mind a long ago Oggs' bark echoing across the stage.

Thank you, Brother Ogle, for the years you have spent dedicated to our craft and the work you and yours peers have done in the past to lay the foundation to making the IATSE and more specifically IATSE Local No. 8 a success.

Shortly after this article was written, Brother Ogle had passed away. We are glad he got to tell his story. Thank you.

PHOTO TO COME

“The Piano Man Returns to Philadelphia”

Written by: Kiera Barnes

As I stepped off of the ramp into a sea of high vis vests, a scene was painted that I’ve come to recognize over the years. As a little girl growing up in the stagehands business, I used to count down the days for bring your child to work day. As kids would come in with stories of sitting behind a desk with their dads, or going to a classroom with their moms, I told stories of watching stages as tall as skyscrapers being built, watching how the nutcracker ship flew through the air back stage, or stepping on to the excitement of a movie set. There is something special about being the hands behind the magic of an entertainment union.

There is a certain beautiful madness behind Rock and Roll shows. The nights can be long,

the days can be hot, and you can be running on empty for hours. But to say we have come a long way is an understatement. Back when these shows first started coming to Philadelphia, and the stagehands were responsible for building these shows, it would take weeks. There were no cranes, everything done by the hands of our past brothers and sisters. At the time when Rock and Roll first started making an appearance on our work load, it was looked at as a fad. Being used to theatre work, and some television and film, some stagehands were not too happy about this type of work. Fortunately for us, it was no fad. Rock and Roll has become a staple for the IATSE Local 8 stagehands, providing a tremendous amount of work. We can now build a show at Citizens Bank Park, switch the stage over for a new show the next day, then have it back to a ball park on the following evening.

An artist that has made a name for himself in Philadelphia is the

one and only, Piano Man. Billy Joel had played his first Philadelphia show at the Spectrum on February 16, 1978 according to Concert Archives. He continued to play there as the name changed to the Wachovia, Veterans stadium, Corestates, and First Union Center. In 2009, he began his shows at Citizens Bank Park, and has been performing there for the past 10 years. This year marks Billy Joel’s sixth consecutive year playing at CBP, earning him a stadium residency, and the first music franchise ever to do so there. Adding to that title, he also holds the record for the most live performances by any music artist in the venue’s 15 year history, according to Mike Colucci at ABC news radio.

Billy Joel has played numerous shows here in Philadelphia, and the Local 8 stagehands have been helping make that happen for years. Working alongside Billy, and with the Local 8 stagehands, has been production man-



ager Boomer. I had a chance to talk to Boomer, and ask him a few questions about his experiences in Philly.

Boomer is actually a stagehand himself from Montreal, Local 56. He started doing shows in 1977, and began working with Bruce Springsteen in the eighties. That is where he got to know our people at the Spectrum. He then moved onto Billy for the next twenty-five years, and alternated between him and Bruce, all while building a strong relationship with our Union. He told me about the change within the stagehands union over the years in the Rock and Roll industry. The start was a lot different than now. He said he started to see a shift in the work with the Rock and Roll shows in the early nineties when President Barnes began his Presidency. Boomer praised his relationship with the Local 8 Stagehands as a positive experience, and looks forward to continuing our work together.

I also had a chance to talk to Billy Joel’s Stage Manager, Vinny. He has been with Billy since 1993, where I chimed in to state that was my birth year, so we figured out about twenty six years. Although it seems like it’s been awhile, he feels like a new guy being there because most of the crew has been working with Billy Joel for a very long time. When asked if he had any favorite memory come to mind while working in Philadelphia, he told me about a show he did at one of our theatres. It was about six or seven years ago, and the experience was pretty special being able to play in one of those buildings. I knew exactly the feeling he was talking about. I was raised in the theatres. Legend has it I even napped on the fly floor during one show. To me watching the empty stage come to life, and all the moving pieces with Stagehands behind them is an unforgettable experience.

(continued on next page)





(continued from previous page)

One of the most rewarding, yet challenging positions in our Union is our stewards. Tricia Barnes-Vargo has been manning that job for fourteen years. Her very first show as a steward she walked into an overnight job, Elton John at The Parkway. This was no easy task, but she made a name for herself. Talking to Boomer, he told me he would answer my questions if I reported back to President Barnes relaying the compliments he had for Tricia, and her professionalism. When asking her how she prepares for these shows, she told me a few key points. "Communicating with the production company to get steel and production numbers, reviewing the contract for work rules, covering local 8's jurisdiction, and building the show call on Call Steward." I also was interested why IATSE Local 8 stagehands are the best men and women for these types of shows. Her response was "Local 8 members for the majority, take pride in what we do, which shows in our work habits. Our crews are led by experienced heads, and members are trained and skilled stagehands." Tricia began as a stagehand, became a steward, and now holds the title of the first female business agent in IATSE Local 8.

Before I headed out, I stopped one of our members. I wanted to hear what it is like out there from the mouth of a stagehand. Carl Angelucci has been working with the stagehands over ten years. He lost count of the outdoor shows he has worked. When asked about the most challenging part of these shows, he gave a bit of advice to our new guys. "Things can get a bit chaotic, so your best



bet when you're first starting out is to go with someone who's been around. They can show you the ropes and help you from getting lost in the madness." I also wanted to know his favorite part. His answer was simple, "camaraderie." The teamwork and everyone working alongside one another to get things done reminds him of his days in the military.

As I was walking out of the job site, I saw stagehands hot, tired, and exhausted. These outdoor shows can be tough. Often people go to a concert and see the glitz and the glam, but are not privy to what goes on to build that amazing show. Our union is the hands behind the magic. The stagehands have been bringing visions to life for years, and it's looking like that will continue far into Local 8's future.



Stagehand, Son of a Sailor

Written: Colin J Peters

To really appreciate the career as a stagehand, we should really know the history behind the job. While being a stagehand is not one of the oldest professions, it does have B.C. origins from Greece and Rome. However, American history is much more interesting of an origin story.

While debatable in some organizations, the modern-day stagehand here in America were sailors on shore leave throughout the major cities on the East coast. The sailor's availability determined the theater season. At least here on the East Coast, it was generally Fall, Winter, and Spring back then, and this still holds true today. When the sailors would go back to sea during the warm summer months, the theaters would have nobody to work their shows and go dark. Recent movies set in the 19th century featured scenes referencing sailors working as stagehands including *The Raven*, *The Prestige*, and *Phantom of the Opera*. That isn't to say that other people were not recruited to make sure that the show went on, but the sailing industry's industrial technology, and application within the theaters has certainly modernized this industry, along with several key terms and practices that are still in use today.

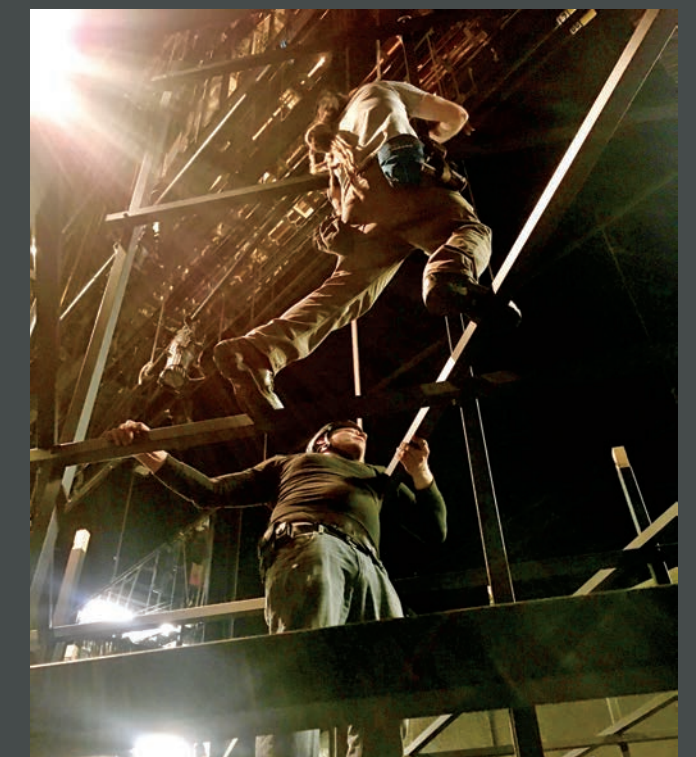
On a ship, the floor that sailors walk and work on is known as the deck just like in our theaters, arenas, and stages that we build. Overhead, sailors used ropes and pulleys to haul up and down canvas sails tied to wooden battens. The ropes are secured to pins and cleats through

large wooden rails. The sailors brought this knowledge and experience into our theaters, and allowed them to have pin rails and ropes with a pulley system attached to battens so that shows could use elaborately-painted canvas drops. This allowed a more visually and entertaining show.

While we do not call any of our leads "Captain" on our job sites, the term "Steward" was a nautical term for the person in charge of a particular department. Much like both industries, the Steward directs, instructs, and assigns personnel on the job site.

For those that are still traditional or superstitious, do you know why we do not whistle in a theater to this day? Since theaters used to hire sailors as riggers because of their extensive knowledge of ropes and knots, it was customary to use whistling commands that the sailors used while at sea to cue things such as scene changes. So accidentally whistling backstage could cue the wrong drop and cause accidents. While today it is simply a "superstition", it was the sailors who brought this custom to our theaters.

Regardless whether you believe this story is fact or myth, it is still an interesting one to be told and learned. It's important to know and understand where we came from: the stagehands of old to where we are now in the modern entertainment industry.



Trade Show

"2018 was a banner year for IATSE Local 8, due in large part to the work being done on the exhibit floor at the Pennsylvania Convention Center. The year started with the return of several annual shows, such as The Philly Home Show, Philadelphia Auto Show, and Pennsylvania Horticultural Society Flower Show. Work at the Convention Center in 2019 has already eclipsed the previous record setting pace of last year, and will further separate itself with Neurology, Bio, and Light Fair."

- Kevin Beebe Convention Center Foreman



Education

"With a high demand of work coming into our hall, we are offering more classes to expand our member's skills and knowledge in this business, in order to fulfill those needs. Broken into three categories, we have Leadership Training, Safety Training, and Skills Training courses. In 2018, our members have taken Train the Trainer, OSHA 501, COMET, OSHA 10, Rigging Rescue, AV Essentials, and more. Adding to a member's skill set with specific training certifications like these help members become invaluable in this trade. We will continue adding more classes going into 2019."

- Joseph Baliski Co-Director of Education

Safety

"Safety in our industry has come a long way since days of climbing and building scaffold without harnesses, hard hats, or boots. After some time, our industry recognized the danger and unsafe practices that we worked in, and decided to do something about it. IATSE has created an OSHA 10-hour general industry training course specifically for our industry. For our member's convenience, it has developed an app that can be found in the android or apple play stores. For more information on this go to iatse8.com and click the safety link. Local 8 prioritizes safety in the workplace, and continues to build the safest environment we can for our members. We provide classes like OSHA 10 and 30, Fall Protection, Ladder Safety, High Rescue, CPR/First Aid, and more. Remember don't just be safe #beefsafe."

- John "Beef" Manuella Safety Officer

Pennsylvania Convention Center

"After meeting with the chief principals in charge of running this event, we are very pleased to say how happy they are to this point. They stated everything is going smooth and that all of our labor have been cooperative and accommodating."

Email Chain from David Salera Contractor Services Director-ISHA EVENT

