

IATSE 8

Stagehand



THE MET

Inside this Edition:

One Year Anniversary



Winter 2020
Volume 2 | Issue 3
iatse8.com

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

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Executive Board:

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Sean Ryder
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Political

Activity leads:

Spring clean up *Breakfast with Benefits* *Shining the Stars*
Corn hole tournament *Holiday party* *Baseball game*
Turkey Bowl football game *Golf outing* *Fishing trip*
Golden Wrench Awards

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www.iatsenbf.org

Hospital and Medical
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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
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YouTube:

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





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LETTER FROM THE PRESIDENT

Dear Brothers and Sisters,
The first quarter addition of our Stagehand magazine gives us the opportunity to reflect on the past year, and plan for the upcoming year. 2019 was a good year for our Local. We opened and organized The Met, which is featured throughout this edition of the magazine. Our Spring included two large City-Wide Conventions, and the successful completion of our first PSAV Hotel Division Contract. This contract was no easy task as it is the first contract bargained by IATSE in North America covering these types of Audio-Visual Technicians. Summer saw no break to our big events, as we built The Rolling Stones and extended our Convention Center Contract out ten years. Heading into the Fall, we loaded in four months of Hamilton and negotiated major gains at our second biggest Employer, The Kimmel Center. Our final act included our completion of the Walnut Contract negotiations, and a successful election cycle.

With the tremendous success in 2019, where do we go from here? 2020 agenda items include; 1. Promote legislation to double the size of the Pennsylvania Convention Center; 2. Obtain a grant to double the size of the Local 8 Union Hall; 3. Promote legislation to double the size of the Pennsylvania Film Tax Credit; 4. Promote legislation to create a Theater Tax Credit in Philadelphia; 5. Organize every theatrical venue, and every stage technician in our jurisdiction.

2019's agenda was hard. 2020 will be twice as hard, as we will not only be tasked with our growth plan but also be required to sustain our maintenance plan. As with any successful military campaign, we must fortify our supply lines as we continue to progress.

That is why it is essential that all of us do our part. I have no doubt our members will continue to provide the level of professionalism we have come to expect. We will continue to educate ourselves to keep up with technology, and we will continue to go the extra mile with our activism to maintain our position as a community leader.

The path of our future can be found in our Local's great past. Directions to our success are clearly written in our Constitution's Objectives, "We shall endeavor to accomplish our objectives by organizing the unorganized, educating our membership, negotiating collective bargaining agreements with our Employers, securing progressive legislation, and by all other appropriate means within the International."

The membership of Local 8 has successfully turned these words into actions. Our past success is documented. Our future success will depend on our commitment to double down. Double the size of the Convention Center, double the size of our building, double the size of the film tax credit, double the size of our membership, double our shift count, and double our yearly wages.

As John Belushi said in the 1980 Film Animal House, "It ain't over till we say it's over, and we're saying, it ain't over yet!"

Sincerely,

Michael Barnes

President/Business Manager, IATSE Local 8



*"The path of
our future can
be found in
our Local's
great past."*

A handwritten signature in black ink, appearing to read "Michael Barnes". The signature is fluid and cursive.

Starting off 2020 Productively . . .



I want to thank you for your continued support. I am honored to enter my second term as your Financial Secretary-Treasurer. Together with President Barnes, we will continue to make Local 8 one of the strongest Unions in the City of Philadelphia, all while offering our members the ability to provide their families with stable incomes and benefits for generations to come.

As we start the New Year it is a good time to set goals, reflect, and learn from our past, while preparing for the future. Work opportunities will be increasing as the Auto and Flower shows will roll into the Convention Center, Broadway takes over the Theaters, and Rock 'n Roll inhabits the Arenas.

Take time to update ALL the tools that will help you be productive in 2020. Local 8's Education and Training offers a variety of courses throughout the year. Call Stewards home page lists tools that are a must if working at the PCC. Preventive maintenance on your vehicles, updated bus/train schedules, checking cell phones, and changing alarm clock batteries are just a few things that will keep you prepared and on time for the referrals you confirm. The Executive Board is elected to govern Our Local. Hopefully with the memberships assistance we can minimize time spent with discipline.

Local 8 Membership has approved our Constitution and By-laws which are posted on www.iatse8.com. Please take the time to read and update yourself with the objectives.

"This Local is dedicated to the principles of trade Unionism"

Local 8 has financially closed out 2019. Our assets have reached record levels over the last term putting us on solid ground. We are preparing for our annual in-depth audit in March by a certified accounting firm. Detailed reports are given at each General Meeting as I have promised.

2020 Membership cards have arrived. Stamps will remain at \$70 per quarter / \$280 for the year. Please visit our online store to secure your stamps in advance. Cards will be available for pick up, or for your convenience will be mailed out when paid in full. Local 8 will continue to provide members in good standing currently on the A-List their membership stamps paid in full.

Wishing you and your families a Healthy, Happy, and Prosperous 2020...

In Solidarity,

Christopher O'Shea

Financial Secretary-Treasurer, IATSE Local 8

*"As we start
the New Year
it is a good time
to set goals,
reflect, and learn
from our past"*

The Road to Success of the

Written by: President Michael Barnes

The Met is the latest success in Local 8's long successful story of representing stagehands in the Rock and Roll Industry in our jurisdiction. In the 1960's our Local's membership was less than one hundred members. The overwhelming majority of our work was Broadway Theater, Opera, Ballet, and Orchestra.

This changed with the opening of the Spectrum in the Fall of 1967. Built as a basketball/hockey arena, concerts were used to fill in some of the open dates when sporting events were not scheduled. Rock and Roll was in its infancy. Philly producers Electric Factory Concerts and Steven Starr battled over the lucrative Philly market. Rock n' Roll took the entertainment industry by storm. By the middle 1970's, concerts were big business. Bands used concerts to promote record sales and went on tour with every new album. EFC won the local promoter battle, and became the dominant booker for most events. EFC's purchase of the Tower Theater in the 1970's gave themselves and Local 8 another venue to produce and work concerts. Fleetwood Mac, The Rolling Stones, and The Roundup were all booked at JFK Stadium late 1970's into the 80's. This began a string of outdoor concerts. By the early 1980's stagehand jobs in Rock and Roll became our biggest employment sector.

At the same time, concerts began playing many of their shows in amphitheaters. The Mann Music Center became another of our busiest venues in the 1980's.

This, along with concerts at Vet Stadium and the Parkway, continued to provide the majority of jobs for Local 8.

Through the hard work of our previous administrations, stagehands in our jurisdiction worked under Union agreements. Senior members including Chappy O'Shea and Bill Barnes negotiated some of the first agreements that we have built on to have the contracts we enjoy today.

The Spectrum was torn down in 2008, and replaced by the Wells Fargo Center. Some members may recall Wells was previously known as the FU Center. (You can only get away with a name like this in Philly.) JFK was torn down in 1992. Concerts continued to be booked in their replacement buildings.

In 1995 the industry in Philadelphia changed dramatically with the opening of the Sony Center (now known as BB&T). Live Nation entered the market and competed with Electric Factory Concerts for concert domination in the market. The battle was ultimately decided when Live Nation purchased EFC, along with every other major producer in the United States. After the purchase, Live Nation was promoting concerts at the Arenas, Amphitheaters, Theaters, Stadiums, and Special Event areas in our jurisdiction. Local 8 represented stagehands were booked at every venue except one, the TLA.

The TLA was a 900 seat club. No club contracts had been negotiated in our jurisdiction to address the

Metropolitan Opera House

limited seating, and revenue model that a club concert created. The existence of a non-union workforce in the concert industry spread when Live Nation opened The Factory on Willow Street. Stagehands working the clubs were pitted against stagehands working at the larger venues. Management created an “us and them” environment, and used both sides to increase their profit. The situation became more complicated when Larry Magid Productions split from Live Nation, and competed for shows booked at The Factory.

This race to the bottom was reversed when The Tower Theater loaders contacted Local 8 for representation. This group of workers, too many to mention by name, changed the club scene in Philly for all stagehands for the better. A representation win at the Tower for loaders was followed by a win at the TLA for the entire crew. Members, including Reed Brooks lost their jobs in the battle for the TLA. Local 8 obtained voluntary recognition for Loaders at Festival Pier and the Filmore. Local 8 had tremendous momentum to represent stagehands working in clubs in our jurisdiction. This momentum, and the relationship our Local developed with Live Nation Regional President Geoff Gordon, put us in the position to request voluntary recognition for work at The Met.

The work given to Local 8 Stagehands at The Met provided 3400 shifts since its December 2018 opening. The rates and benefits are comparable to our major arena contracts. With over 160 concerts booked, The

Met provides year-round employment to seven house crew members, riggers, and extras. It is one of our top ten employers.

The Rock and Roll concert industry is projected to grow by double digits over the next five years. The revenue model has switched. Acts make their money now on tours rather than recording sales. The Grateful Dead model is now the norm, not the exception. Napster once viewed as the deathblow to our jobs has changed the industry, and created more jobs in this sector than anytime in our history.

Our work however is not done. Local 8 must continue to educate our members to fill the skilled jobs needed in this sector. We must continue to invest in our safety programs as shows get bigger and crews get developed. We must double down to organize the Music Hall, World Café, and other clubs opening in our jurisdiction.

As we celebrate our success at The Met, we study our history to develop our plan for the future. I would like to thank the previous administrations of Local 8 for getting us started in Rock and Roll, Live Nation and Geoff Gordon for being a great partner, The Arena, Amphitheater and Stadium managers, The Tower Loaders and TLA crew for voting to go Union, every stagehand who worked the first concerts, outdoor shows and special event concerts, and last but not least The Met House Crew.

Local 8 acted and continues to act as a UNION of workers bound by SOLIDARITY. Our successful history is but a prelude of what is to come.

Chase Laneader

Written by Dennis Moore Jr.

This edition's member spotlight is brother Chase Laneader. Chase is the assistant electrician at The Met Philadelphia.

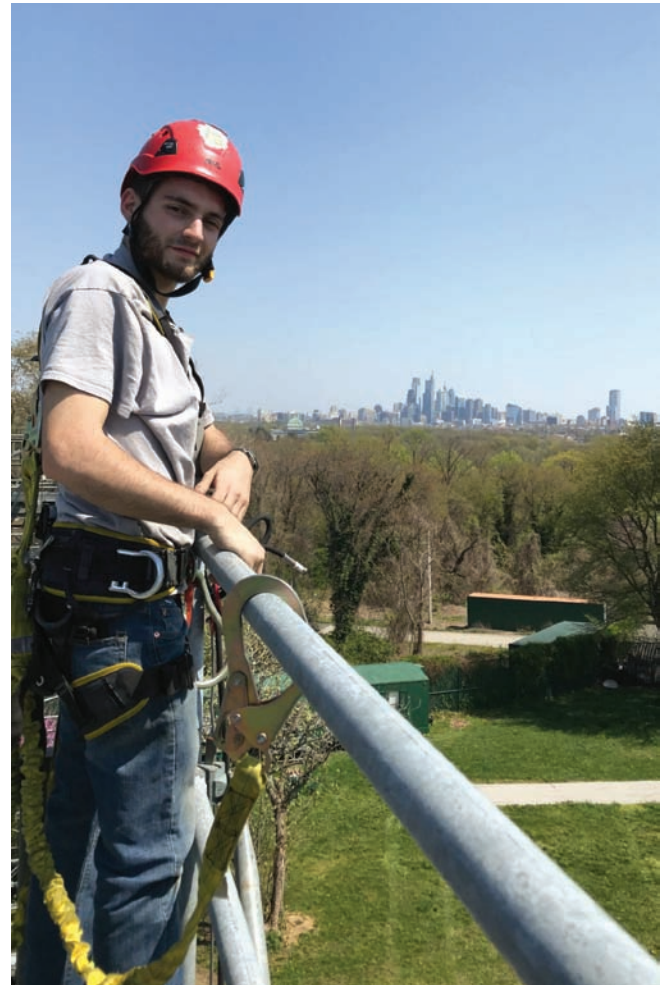
Chase received his first IATSE Local No. 8 call as a high school senior, taking an ASAP call at the Wells Fargo Center for a Justin Timberlake dressing room setup. He decidedly played hooky from school to begin his IATSE career. So excited for the opportunity, he returned to school the next day to brag about his brush with stardom beaming with excitement from the experience.

Chase briefly attended engineering school upon graduation. Work opportunities with the local came more often over time, and he decided to take full advantage of a great opportunity and make a go of being a stagehand as his career.

Organized in January 2015, he became the sixth member of the three-generation deep IATSE Local No. 8 members the Canzanese family. The first was his Great Uncle Artie Canzanese Sr. followed by cousins Greg Canzanese Sr. (2nd Generation), his sons Greg Jr., Todd, and Artie (3rd Generation).

Chase worked in many disciplines of the jurisdiction, and immediately took a shining to climbing and rigging. The work was rewarding, and allowed the opportunity to learn an additional skill that could be used throughout his stagehand career. In taking the time to learn this additional craft, he bettered himself which put him into position to gain additional work opportunities going forward.

Chase also has benefitted from the expanded jurisdiction within the trade show industry. Again, taking advantage of the opportunities placed in front of him he took a position with a less than desired (deemed by others) I&D contractor. Although the hours might not have been as fat



or desirable as other jobs on the trade show floor in the PA Convention Center, it gave Chase hands on experience reading prints and plans, installation, dealing with clients, and running a crew efficiently all while providing a smiling face.

The work on the trade show floor allowed Chase to gain more knowledge of how IATSE Local No. 8 stagehands work, and provide excellent skills and service to our craft, again expanding his skillset. This additional knowledge and skills provided for an opportunity to work at Philadelphia Theater Company's Suzanne Roberts Theater.

While working at PTC an expanded knowledge of the theatre craft was acquired. As its been demonstrated over his now five-year career, Chase again grabbed what was in put in front of him and took a job on the crew, eventually becoming the flyman. Learning from the likes of Paul Hewitt and James Wojnarowski, he considered his time

spent at PTC a worthy investment as it taught him many different skills that are applied throughout our industry.

During an intermission of a performance at PTC, Chase received an inquiry asking if he was interested in working on the crew of the soon to be restored Met Philadelphia. Chase jumped at the opportunity, packed his bags, and moved north on Broad Street to his new work home. He used the skills he learned rigging, working the trade show floor, and at the Suzanne Roberts Theater to hit the ground running at The Met. Chase really enjoys working with the experienced crew at The Met. He especially regals in the manner in which all the members of The Met crew know their roles, and responsibilities, and flow seamlessly into those rolls over the course of the workday. The flow of the crew also lends to Chase having the most fun in work he has ever had. The examples of how the crew heads, especially Head Carpenter / Shop Steward Reuben Starr, operate have left an impression on Chase. To further bolster this fact, Reuben has never lost a “ramp race” as of this article being written.

Learning the electricians craft from The Met Master Electrician Ryan Morris is yet again expanding his skills toolbox. The knowledge being passed down is not lost on Chase. His enthusiasm for partaking in the IATSE tradition of honing your craft being passed on from those above is



Chase wanted to thank all of those who have taken the time to help him learn on the job and expand his knowledge of this trade



great to see. Learning these skills has led to Chase’s most favorable moment in the business in which he, due to his newly learned skills, was tasked with programming and running the lights for an opening act. The self-described rush (he was beaming from ear to ear during the retelling of the story) from this accomplishment was a confirmation that he made the right choices, and his investment in himself to learn additional skills is again paying off.

Chase really wanted to mention his admiration and express his thanks to Artie Canzanese for his encouragement, and direction in joining the local, and for always having his back. He also wanted to thank all of those who have taken the time to help him learn on the job and expand his knowledge of this trade, and the unique craft we have all chosen as a career.

The manner in which Chase has operated to take full and complete advantage of the learning opportunities provided to him in IATSE Local No. 8 should be an example for other brothers and sisters to learn from. The work opportunities gained from his expanded toolset are an example of how a young, new to the business brother or sister can excel and build a rock-solid foundation to build on

to provide for themselves and their families over the course of their IATSE career.

Chase should be complimented on his accomplishments, and particularly the time and effort put in to better himself and add to the strength of our local.

The History of the Met

Written by Kiera Barnes

Reading the history of The Met, I couldn't help but recognize some similarities of the venue to The Stagehands Union. This building had begun as one thing and morphed into many others. It evolved with the times and the demands for the sole purpose, to entertain. Just as stagehands began in the theater, we've grown to work in film, television, tradeshow, concerts, and more. Before becoming a multi-purpose concert venue managed by Live Nation, The Met began as a historic opera house and over five decades was used as a movie theater, a ballroom, a sports venue, and more.

The Metropolitan Opera House was built back in 1908 by Oscar Hammerstein. It was to be home to his then new opera company, The Philadelphia Opera Company (POC). He hired architect William H. McElfatrick of the firm J.B. McElfatrick & Son to design the opera house. When it finally opened, it was the largest theater

of its kind in the world, seating more than 4,000 people. Originally named Philadelphia Opera House, after being sold to the New York Metropolitan Opera, the name was changed to the Metropolitan Opera House (The Met). In its glory days, The Met was home to the likes of James Cleveland, Mahalia Jackson, The Dixie Hummingbirds and The Caravans. As the years went on, The Met housed many different opera companies. But by 1920, the venue started to evolve presenting silent films to the public. The 1930s changed the venue into a ballroom, and by the 1940s it was sold to a sports promoter. He covered the orchestra pit with flooring so that boxing, wrestling, and basketball could all take place. Finally, by the 1950s the building was purchased by Rev. Theo Jones and turned into a church.

After many years of the Met remaining as a church, Holy Ghost Headquarters entered into a development partnership with Blumenfeld. After reaching a joint ownership agreement in May 2017, Live Nation signed a lease as a concert promoter and tenant for the building and



PHOTOS ON THIS PAGE:
THE MET'S WEBSITE @ THEMETPHILLY.COM

PHOTO CREDIT: THE MET'S WEBSITE @ THEMETPHILLY.COM



PHOTO CREDIT: THE MET'S WEBSITE @ THEMETPHILLY.COM



they had the owners announce a \$45 million renovation to bring the theatre back as a mixed use concert venue. The Met was back to entertainment, and the Local 8 Stagehands were on the front lines.

The stunningly renovated Met is an exciting new place for music lovers to see live shows in Philly. For its grand opening show, legendary Bob Dylan performed, breaking in the main stage. This will be followed by a lineup of concerts, comedy shows, dance performances, and much more. In the first year we've seen some stars like John Legend, Mariah Carey, and Meek Mill perform, along with a performance from the cast of Dancing with The Stars, Trevor Noah, and Jim Gaffigan. They are set to end the dynamite year with John Oliver. This 100,000 square-foot entertainment complex can hold 3,500 people. The neoclassical façade has been restored to perfection. It has its original arched arcades and flashing signs that welcome visitors into the beautiful lobby. The lobby is filled with slick terrazzo flooring, sparkling chandeliers, and tall columns of

lighting fixtures. They kept some of the original accoutrements for the history buffs, like the Metropolitan Opera House crest that is still embedded in the lobby floor. There are several tiers of seating, including a two-level balcony and prime box seats on each side of the orchestra section. Due to new cutting-edge technologies for the light and sound, every seat is the best seat in the house. Food and drink is served including craft beers, wines, specialty cocktails and light bites before each show and intermission. There are also twelve bars within The Met.

(continued on next page)

*"Every Success Story is a Tale of Constant Adaption, Revision, and Change."
– Richard Branson*



PHOTO CREDIT: ZACH PATTEN



PHOTO CREDIT: ZACH PATTEN

EDITOR ON THE GO

(continued from previous page)

Local 8 has seen some major development over the past few years. We have taken on productions like the DNC, The Pope coming to Philly, The NFL Draft and The Convention Center. We are giving tasks that seem bigger than us, but prove no job is too big for a Local 8 stagehand. We have taken our opportunities and flourished. Every major event was done, and it was done right. The Met is no exception. Local 8 put a house crew down there to man a beautifully renovated historic Opera House, and the pressure to succeed was there. This first year we proved that we were meant to be there. Thank you to everyone in Local 8 who has been there since this was just an idea, and those who have worked to make this idea come to fruition. Add The Historic Metropolitan Opera House to the list of homes for Local 8 stagehands. We are here to stay.



PHOTO CREDITS ON THIS PAGE:
THE MET ON INSTAGRAM @THEMETPHILLY

Proof Productions, Inc.

Proof Productions, Inc., is an experienced Union shop bringing to our projects a renowned international team with over 500 years of collective experience. We are a full-service scenic studio specializing in all types of projects from inception to completion.

We have a fully staffed fabrication department including artists, carvers, sculptors, carpenters, electricians, and metal fabrication technicians. Our expertise includes, but is not limited to, theater, TV/film, restaurant themes, exhibits, special effects, retail displays, corporate and special events, architectural, and engineering support services.

Proof has recently expanded and now offers Audio/Visual services as well. We have an extensive inventory of new lighting, sound and video equipment.

Our Services include:

- Custom Fabrication & Manufacturing
- Theatrical Scenery & Props
- Installation & Event Labor
- Stage Platforms & Risers
- Sound, Lights, & Video
- Trade Show Exhibits
- Automation Systems
- Rigging Equipment

In 2018 Proof Productions provided services for The Met Philadelphia Grid Renovations. This included project planning, design development, labor services, equipment rental services, and fabrication of Custom Structure Rigging Beams. The renovation included removing steel sheaves from approximately (400) block assemblies, designing and fabricating spanner beams and custom rigging brackets, as well as installing steel cable safety rails.

Since then, Proof has also provided A/V Services for The Met Philadelphia for artists such as: Madonna, Erykah Badu, Sting, Ringo Starr, Bryan Ferry, and Frank the Man.

We'd like to thank the Officers and Stewards of the Local 8 for their vision and our Brothers and Sisters of the Local 8 for their support.



THE MET

MEET THE HOUSE CREW

Dave Vy:

“I would like to start by saying I am blessed to be a part of The Met Crew. I am an assistant at The Met and a card holder since 2016. I am lucky to be able to work alongside some of the hardest working men in our Union. Working here has been a great learning experience for me. I have been able to be involved in every aspect of a production from large to small. There are too many shows that have been through The Met for me to remember every one, but I would say that the most memorable show for me was Madonna. The load in process took about 16 hours to complete, and then rehearsals went on for another 8 hours. It was one of the longer days we’ve had at The Met. Our Local 8 crew worked alongside roadies with the tour, and got the job done in ample time. The tour was impressed and grateful for the job that our local crew did. The Met is a beautiful venue, and the house crew is top notch. I am proud to be an IATSE Local 8 member. I want to thank The Met House Crew for a great year and I’m looking forward to another prosperous one.”

Chase Laneader:

“I’d like to thank the local for giving me these opportunities over the years. I’ve been a member since 2015. The Met has taught me more than I can say. Each show is great in its own way, but I think the Meek Mill concert we had was my favorite. Thank you to the best house crew I ever worked with, and to everyone else that comes for work.”

Frank Grasso:

“My name is Frank Grasso and I am the head rigger at The Met. I started working around Local 8 in 1997, and I received my card in 1999. It’s been a great experience

working at The Met this past year. It’s not every day you get to reopen a building as unique as The Met, even with all its challenges. Local 8 has risen to the challenge, and we’ve hosted shows of all sizes this past year, from stand-up comedians to top-tier arena sized tours. My favorite part of working The Met is the great group of stagehands I work with, especially my fellow house crew members. Even the most challenging days are fun with these guys at your side. I’m proud to be a part of what our Local has accomplished here.”

Reuben Starr:

“I have been a stagehand since 2012. I started with the demo and construction of The Met before it opened and through its first year. In that past year we have seen many different Rock and Roll shows come through, top line comedy shows, and huge productions. The best thing about The Met is the house crew. They are at the top of their game working here with a building over 110 years old. The action is fast paced load ins and load outs daily. Everyone has a role, and everyone takes part in each task making light work of the busy schedule.”

Ryan Morris:

“I am the Head Electrician/Lighting Director at The Metropolitan Opera House Philadelphia. I began working with Local 8 in 2012 when I accepted a shop position at Pin Point Lighting. Throughout the past seven years, I have had the privilege of working as an electrician at some of the unions finest venues and largest events. From the Tower Theatre and Festival Pier – to the DNC and NFL Draft – all of my experiences have helped to increase my skillset and further my commitment to my union. Each day, I think of The Met as two things; an op-

portunity and an example. The Met is an opportunity for me to continue to grow as an electrician, programmer, and board operator. The Met is also an example. An example that the processes that Local 8 has in place for education and growth can and will continue to work for members young and old alike. My favorite part of my job at The Met is the house crew. We have an incredible mixture of young and seasoned workers, and I consider myself very lucky to work with and learn from them all each day. A crew can make the building, and I can honestly say that there are no other people I would rather work this schedule with. It has been an incredible first year at The Met, and I am excited to see how things will progress in the years ahead!"

Gary Miller:

"My name is Gary Miller, and I am the Head Sound engineer at The Met. I've bounced around the professional audio world for the last 20 years from concert/theatre touring in the U.S. and abroad, to acoustical design and install, studio work, shop jobs and house jobs. I started at clubs and roadhouses alongside Local 6 crew in St. Louis where I grew up, later lived in Moscow and NYC, then eventually ended up in Philadelphia in 2013 finding a home here when I became a member of Local 8 two and a half years ago. Having a well-rounded skill-set turned out to be essential to my function at The Met, where I have to accommodate anyone from the top touring engineers of the world, to a mid-level engineer in the middle of their first tour. The best part about working at The Met is the crew and the variety. Best crew ever. And with such a wide array of programming and personalities walking through that stage door, its best to plan as much as you can, but also take it one show at a

time. You must be prepared to be an A1, A2, system tech, programmer designer, and everything in between when necessary. Looking forward to watching the venue grow in years to come."

John Yowler:

"I am a twenty-one-year cardholder, I did five years as the head props at The Walnut, four years' head of department at the Wells Fargo, I did five years as a steward on the outdoor shows including the NFL Draft, MIA, Taylor Swift, Kenny Chesney, Billy Joel, and the Rolling Stones, and was a three-year member of the Executive Board.

My favorite thing about The Met is how the house crew sticks together and takes care of each other. The stress of a 180 show year combined with the RAMP!! (NO JOKE!)

Local 8 has given me everything I needed the last twenty-one years to take care of my family. I am forever grateful to my union leadership and union brothers and sisters!"

Kyle Nash:

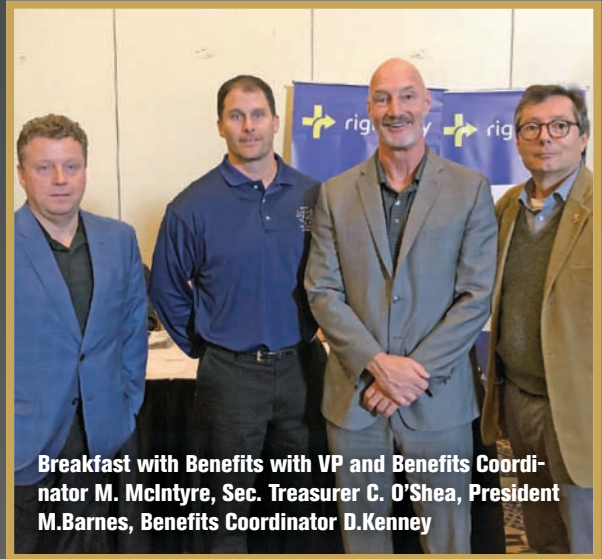
"Well, I started working with local 8 back in 2014 when my dad, Kenny Nash, brought me in. Fast forward to November 2018 I got a call asking if I wanted to be the audio assistant at the Met and I was ecstatic. I took the job and immediately found out that it was somewhere I could really fit in and do great work. I think of the crew here as more of my family than they are co-workers, and it's always a good time when we're together. I can honestly say that the best part about working at the Met, is being able to put together some amazing shows from artists I even call my favorite, like Anderson .Paak, with a group of guys I'm proud to call my brothers."

Top Left to Right: Kyle Nash, Chase Laneadar, Dave Vy, Ryan Morris, Reuben Starr, Gary Miller, Frank Grasso, John Yowler



LOCAL 8 MEMBERS

Local 8 Crew at 2019 Coors Light NHL Stadium Series



Breakfast with Benefits with VP and Benefits Coordinator M. McIntyre, Sec. Treasurer C. O'Shea, President M. Barnes, Benefits Coordinator D. Kenney



Local 8 Members supporting the 14th annual Lemon Ball for Alex's Lemonade Stand



2020 Philadelphia Women's March. Left to Right- Local 8 Members Cefina Crosby, Drew Nolan, John Damiani, President Michael Barnes, with Danielle Peluzzo from Massive Dynamic Productions

The Nutcracker Crew





Gold Card Local 8 members George Parker and John Duncan Sr. with their spouses at Local 8's Annual Holiday Party



Local 8 Members at Local 8 Christmas Party



Local 8 Members at Local 8 Turkey Bowl



Toys for Tots-
BA T. Barnes-Vargo,
Executive Board
Member J. Damiani



Local 8 members at Shining of the Stars

INTERVIEW QUESTIONS

Geoff Gordon

What drew you initially to the Met and the talk of renovations?

When I first saw the room I was just knocked out that this hidden gem was here in Philly. I was humbled by the opportunity and thank Rev. Hatcher so much.

What kind of work goes into creating a successful venue like The Met?

Great team and good ears!

How would you describe your relationship with Local 8 and the work they do in your venues?

It's one I really hold in high esteem. We have a collective "get it done we can whine about it later" that I love.

What were some of the obstacles you faced taking on this venture?

Renovating an older building has its various amounts of obstacles, but the payout of results is a thousand percent worth it.

Looking back at the success of The Met on this year anniversary would you do anything differently or did the vision come to fruition?

Breathe More.

Left to right, Michael Barnes, Geoff Gordon, Chris O'Shea, Matt McIntyre.





IATSE LOCAL 8

2020 ACTIVISM AGENDA



1/18/20
ALEX'S
LEMONADE –
LEMON BALL



1/18/20
PHILADELPHIA
WOMEN'S MARCH



2/11/20
CORNBOWL
TOURNAMENT



4/1/20
GOLDEN WRENCH
AWARDS



TBD
SPRING CLEAN UP



5/18/20
EAGLES AUTISM
CHALLENGE



TBD
LOCAL 8
FISHING TRIP



TBD
PHILLIES GAME
OUTING



9/7/20
LABOR DAY
PARADE



TBD
LOCAL 8 GOLF
OUTING



TBD
PHILLY PRIDE-
OUTFEST



TBD
SHINING OF
THE STARS



11/4/20
BREAKFAST
WITH BENEFITS



11/26/20
LOCAL 8
TURKEY BOWL



12/14/20
LOCAL 8
HOLIDAY PARTY

**MORE DATES
TO COME ON
YOUR 2020
CALENDAR
FOUND ON
IATSE8.COM**



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SPREAD THE WORD

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.

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