

IATSE Local 28 Workers Information Packet

STAGE ORIENTATION INFORMATION SHEET

This sheet will help you in understanding your duties and obligations when called for work by the Business Representative of I.A.T.S.E. Local #28. Any questions or concerns regarding work calls or your availability should be directed to the B.R. at 503-333-5928, businessrepresentative@iatse28.org or Dispatch at 503-395-4228. You do not need to call the office to look for work. You will be contacted when you are needed. It is advisable to let the Business Representative know when you are unavailable or on vacation and when you will return.

TOOLS

You will be expected to provide your own tools and keep them in good repair. A minimum tool kit should include the following hand tools:

- 8" adjustable wrench
- work gloves to protect your hands and provide a good grip
- flashlight (pocket size)
- pocket knife (locking blade or Swiss Army)
- mat knife – with extra blades
- 25' tape measure
- Screw drivers (a four-in-one type works well)
- Slip joint pliers
- Diagonal cutters
- 16 oz. Claw or rip hammer
- Tool belt (canvas or leather carpenter's apron or strong fanny pack)
- Combination or Key lock to use on lockers (if they are available)

Recommended tools for a more complete tool kit:

- Vise grip locking pliers
- Cordless drill with tips and bits
- 1/2" x 9/16" and 5/8" x 3/4" speed wrenches
- Ratchet set with 3/8" drive and deep sockets
- Folding set of allen wrenches
- Channel lock pliers
- Needle nose pliers
- Wire stripping tool
- Side cutters or lineman's pliers

CLOTHING

Stage work can last long hours and be physically demanding. Wear durable, comfortable clothes and shoes. Long pants are highly recommended to avoid cuts or scrapes on the legs. Consider the weather, the venue, the time and duration of the call. If you will be working a Show Call it is advisable to wear dark colored clothing (long pants and long-sleeved shirt) and black shoes. A set of black clothing is recommended for show calls on Portland Opera, Oregon Ballet and Broadway Theatre productions. Symphony concerts and lectures may request "nice blacks" rather than jeans and a sweatshirt. If you are in doubt, ask the steward what is acceptable.

MEALS

Some User Groups will provide catered meals, and some will not. Rock-n-Roll shows sometimes provide lunch. Theatre groups usually provide an hour meal period and you must provide your own meal. There is no guarantee that you will be fed. Some User Groups prefer to pay the meal penalty, particularly on load-outs. Bring a snack and some cash, just in case.

SHOWING UP TO WORK

Know where you will be working and how to get there. Allow time for traffic and parking. The call time is when the work begins. You will be expected to arrive at least 15 minutes before the call time and be ready to work when the call begins. Check in with the steward and crew coordinator when you arrive and get your department

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assignment. The steward and crew coordinator will inform you of breaks and meal periods. If you leave the hall for a meal or break, be sure to check with the steward about call back times or other information.

Venues, Crew Room Phone Numbers and Stage door Entrance

Schnitzer Concert Hall..... 503-295-0452SW Salmon St. between Park and Broadway
Keller Auditorium..... 503-295-0830Corner of SW 2nd and SW Clay
New Theatre Building 503-274-66511111 SW Broadway (ask the doorman for directions to the different theatres)
Oregon Convention Center no phoneNE 1st and NE Oregon on the west side of the Convention Center.
Memorial Coliseum NE Broadway and Interstate.
Moda Center Enter the loading dock from N. Interstate Ave. S. of Broadway

WHAT IS EXPECTED OF YOU AT WORK

Do not allow people to call you at work unless absolutely necessary and limit your phone calls to breaks and meal periods. Keep food and drinks out of the backstage area. There is no smoking inside any of the venues. Smoking and Vaping are limited to breaks and meal periods, and only in designated areas. Do not drink any alcoholic beverages or use recreational marijuana during breaks or before a call back. BE ALERT and AWARE. Your safety, as well as the safety of your brothers and sisters is your responsibility. Report any unsafe conditions, situations or workers to the steward, crew coordinator or safety committee representative immediately. Do not do anything that you don't know how to do (i.e. tying knots, plugging in electrical equipment, setting up scaffolding). Always ask for help if you are unsure about something or if you have a question. Communication is key. Ask questions, offer help, explain your plan of action and work together to safely fulfill a project.

GETTING PAID

Be sure that you have your paperwork done in order to get paid. The steward or crew coordinator will have you fill out a W4, a naturalization form (which requires two pieces of valid ID), and a dues check-off form. YOU MUST FILL THESE FORMS OUT FOR EACH USER GROUP. Please remember to bring proper ID to ALL WORK CALLS in order to fill out your W4 and INS forms. Having this information will help to ensure that you will be paid in a timely manner. If you are unsure if you've filled out any paperwork ask the steward or crew coordinator and they will help you. If you are still unclear or you have not received a paycheck, call the User Group payroll person listed below. **KEEP TRACK OF WHERE YOU WORKED!!! KEEP TRACK OF THE HOURS THAT YOU WORKED!!! KNOW THE NAME OF THE SHOW AND THE USER GROUP !!!**

Oregon Ballet Theatre (OBT) 503-227-0977 <http://www.obt.org>
Oregon Stagehands, Inc. (OSI) Jamie Rea: 503-247-3000 <http://www.oregonstagehands.com>
ACME Scenic & Display 503-335-1400 <http://www.acmescenic.com>
Oregon Symphony Association Julie Haberman: 503-416-6324 <http://www.orsymphony.org>
Oregon Children's Theater (OCT) Tisha Evens: 503-228-9571 <http://www.octc.org>
Rose Quarter (Moda center/VMC) Erika Chavez: 503-797-9770 erika.chavez@rosequarter.com
Portland Opera Association (POA) 503-295-3514
IATSE Health & Welfare Contact 800-456 FUND(3863) <https://www.iatsenbf.org>
IATSE Local 28: Dispatch: 503-395-4228 Business Representative: 503-333-5928
Recording Secretary: 503-295-2828 Treasurer 503-847-0449

PROFESSIONALISM AND WORK ETHICS

What is our role in the big picture of the entertainment field?

We provide a service. It's our job to fulfill the needs of our employers. Whether it's pushing crates into a truck, to helping them light a show, to finding solutions to unforeseen problems that always arise in this business. If the employer feels that they are paying too much for the service we provide then they will look elsewhere for it or will not want to pay as much for it.

What can we do to insure the employers keep using us?

By making ourselves valuable to them. This is where an understanding of professionalism and work ethics is important. There are many components to becoming a valued employee and some of the most important ones are as follows:

Attitude – We are in the entertainment business, which is all about entertaining other people. If that isn't your thing then this may not be the career for you. If you dread coming to work, then this may not be the job for you. We all want to enjoy our workplace. Have the desire to learn something everyday at work and to become better with each call to elevate your knowledge of the craft.

Preparedness – We have to have the skills and tools to do the job. Those skills include knowledge of the terminology and techniques used on the job. Listen, Learn, Ask Questions, Think and Teach. Find some books on the different aspects of stagecraft. Catalogues are a good source of pictures, diagrams and names of various hardware and fabrics that are used. A simple tool kit is mandatory to being able to work efficiently and properly. Having the proper tools with us sets us apart from just general laborers who have nothing but a strong back. A list of the most commonly required tools is included in this handout.

Adaptability - Learn to do as many of the different jobs as you can. Being able to do more of the different jobs will set you above the competition.

Availability – Our work is sporadic and often difficult to forecast. We tend to work at times when most other people don't (evenings and weekends). Many times, our employers don't have the accurate crew information to give us until the last minute. By being available at quick notice fills the employer's needs. Being more proactive about the schedule is helpful to keeping a somewhat sane life. Keep a calendar of upcoming events by following the ads in newspapers or postings on the websites of the venues. You may not know the size of the crew, but you'll know somebody's working on those days. It's vitally important that the Business Representative and Dispatch are aware of changes in your availability.

Courtesy and Compassion – Respect can be infectious. Everyone wants to be treated with respect and needs to extend that respect to the other people around us. The employer deserves a level of respect because they are usually taking a financial risk in bringing productions to town. Your co-workers deserve respect because they are in the same situation as you are; they may be just as tired as you and trying as hard as they can to do a good job. Fooling around with equipment in other departments is as bad as other people fooling around with the equipment you're using. If you damage or misplace someone else gear during a performance the entire show can be ruined. The Business Agent and Call Stewards deserve respect because they are trying to fill calls with qualified people and still trying to spread the work around to those that need to work more. Making the calls can be the hardest job in the whole local. Be compassionate toward each other. You don't know what some else may be going through in their private life; they may be having a tough time at home or be worrying about something. Compassion is also infectious.

Timeliness – The old saying “The Show Must Go On” really should be “The Show's Gonna' Go On Whether You're Ready Or Not!” Being on time and ready to work is a very important part of being a professional. The calls are made to make the most efficient use of the manpower to get the show up and running. Being late can break up the organizational teams that have been laid out in advance. The employer is also paying you from the minute the call starts, we need to be ready and in position at that time; not having a cup of coffee or taking care of personal business. Using a cel phone for personal calls during work means you're not giving your attention to the job at hand, and some employers look at that as not giving them the time that they are paying for. Be aware of who can hear you on the job. Having an argument or slamming a show in front of the employer is one of the worst actions possible.

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The time for beefing about the job is not on the job but at the union meetings. Using foul language at the wrong time can be offensive to children and other people around you.

Safety – Most accidents occur for more than one reason. One of the big reasons is not being aware. We need to be aware of the machinery moving around us, aware of what our co-workers are doing that might affect us, aware of what we are doing and how that might affect our co-workers. We need to work as a team in moving or lifting heavy items. This is not hard to learn and do and will make the job go easier. We need to be aware of fatigue not in just ourselves but in our co-worker. There are almost always enough people to share the load, and by jumping in and lending a hand everyone can work easier.

Taking Care of Yourself – This work can be tough because of the irregular hours we work, so take care of yourself. Eat decent food. Get rest and proper sleep when you can. Don't stay up all night before a really long work day. Keep yourself in relatively good physical shape.

History of the Local – Learn why things are done the way they are. Working conditions that are laid out in the contracts have evolved over the years into their present form. Knowing how things have changed can help in planning for the future.

Support Your Local – The Business Representative, the Officers and the Executive Board are working hard to provide you with as much employment and best working conditions they can. They are on your side. At times they need to think of the good of the whole ahead of the needs of an individual. To take on new venues or areas of work requires the member's support to cover the jurisdiction. There will be times when you'll need to take a less than ideal call for the good of the local. The local is a \$3 million per year business. Your officers are trying to sell your services to clients who have needs. In order to sell these services they must be confident that the product is of high quality, safe, timely and wanting to work. Ask yourself if your actions in the course of any and every call are going to improve the prospect of the Business Agent being to ask clients to pay your wages and benefits for that day with the assurance that they are going to be getting a good return on their investment. If they think that they can get as good or better return from a non-union crew they will not hire the union in the future.

CONVENTION, AV, TRADE SHOW, ACME, AND NIKE DRESS CODE

Based on our want to be putting the most professional appearance and presentation forward to our customers, we are implementing a "Dress Code" for our working personal.

Everyone should follow these standards when working at a Convention, AV, Trade Show, and Acme Scenic Events.

- The goal is to wear what could be classified as "Business Professional".
- No denim* or frayed pants or shirts
- No shorts or T-Shirts
- No shirts or other articles of clothing that are of questionable taste or express a personal or political view.
- Closed toed shoes – no sandals
- Wear "Show Blacks" (black tech shirts & black pants) when performing operator functions for an event.

These guidelines may be added to or modified based on specific event needs.

- There is **NO SMOKING OR VAPING** on the Nike Campus **anywhere!!**

IATSE Local 28 Directory

Officers

President— Rhiannon Rodriguez-Betts (president@iatse28.org) 503-308-9633
 Vice President — Kathryn Mura (iatsevp@gmail.com) 503-683-3172
 Financial Secretary Treasurer— Phillip Timmons (treasurer@iatse28.org) 503-847-0449
 Recording Secretary— Jay Spottswood (secretary@iatse28.org) 503-295-2828
 Business Representative — Rose Etta Venetucci (businessrepresentative@iatse28.org) 503-333-5928
 Executive Board – Michael Pratt, Katherine Andrews (W), Stephanie Cook, and Zachariah Mathison
 Activism Sub-Committee – Rose Etta Venetucci (businessagent@iatse28.org) 503-333-5928
 Hiring Hall Committee – Roger Gayton
 Young Workers Committee – Brian Beliel
 Board of Trustees – Jim Burbach (Chair), Brandon Hoguet, Christopher “Radar” Bateman

Committees & Chairperson

Constitution Committee – Rhiannon Rodriguez-Betts
 Communication/ Legislation — Rob Forrester
 Finance — Phillip Timmons (treasurer@iatse28.org)
 Membership — Scott Bartel
 Education — Lorin Sly
 Safety – Mike Lee

User Group Payroll

Oregon Ballet Theatre (OBT) 503-227-0977 www.obt.org	Oregon Stagehands, Inc. (OSI) Jamie Rea: 503-247-3000 www.oregonstagehands.com	ACME Scenic & Display 503-335-1400 www.acmescenic.com
Oregon Symphony Association Julie Haberman: 503-416-6324 www.orsymphony.org	Oregon Children’s Theater (OCT) Tisha Evens: 503-228-9571 www.octc.org	Rose Quarter Erika Chavez: 503-797-9770 erika.chavez@rosequarter.com
Portland Opera Association (POA) 503-295-3514 www.portlandopera.org	Health & Welfare Contact 800-456 FUND(3863) www.iatsenbf.org	Related Contacts Dispatch: 503-395-4228 Business Rep: 503-333-5928
METRO/OCC/P5 Company Main: 503-797-1700		

Venue Phone Numbers

Keller	ASCH	Newmark	Winningstad	Rose Quarter
Jim Burbach 503-274-6561	Ryan Yorty 503-274-6569	John Rourke 503-432-2923	Jen Raynak 503-432-2922	Dalroy Connell (cell) 503-939-0135 Jon Edwards (cell) 503-504-4065