

# I.A.T.S.E. Local 822

## Permit Worker Handbook

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I.A.T.S.E. Local 822

511 Adelaide Street West Toronto, ON M5V 1T4

[www.iatse822.com](http://www.iatse822.com)

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

A Permit Worker is an individual that IATSE Local 822 has afforded the opportunity to obtain work opportunities in the wardrobe, hair and make-up industry through the Local's work referral system in the Local's sole discretion on the basis of the Permit Worker's skill set, availability, reliability and attitude as determined by the Local in its sole discretion. Permit Workers are expected to continue to develop their skills and knowledge.

IATSE Local 822 retains the right to grant an individual status as a Permit Worker in its sole discretion. Permit Workers with IATSE Local 822 are not members of IATSE Local 822. Any Permit Worker status granted to an individual may be terminated and/or revoked by IATSE Local 822 in its sole discretion for any reason with no right of appeal.

Permit Workers have no guarantee of work or any right to work opportunities available through the Local's work referral system. The Local retains the right to make any final determinations as to any and all work that may be offered through the Local's work referral system.

Any work offered to a Permit Worker will be of a temporary nature and any acceptance of such work does not create an entitlement to any ongoing or future work and there is no obligation on the Local to provide future work to a Permit Worker as a non-member of the Local.

The terms and conditions of employment for any work that may be offered to a Permit Worker through the Local's work referral system shall be governed by the terms and conditions of the Local's applicable and operative collective agreement as well as the policies and procedures of the

Local applicable to Permit Workers.

Permit Workers are expected to follow the directions of any Employer the Local may the Permit Worker to for employment and perform all work obtained through the Local's work referral system safely. In the event any workplace issues arise, Permit Workers are expected to advise the workplace union steward and/or the officers of the Local in a timely manner.

## Basic Expectations Of Permit Workers

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

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.

In case of an emergency that will prevent you from working or will make you late for work, you must contact the Call Steward or Business Agent. If neither is available, call the Department Head (at the venue). 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.

Calling in sick: phone the Call Steward or B.A. by 9 am for a matinee or noon for a evening show.

**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.**

Maintain a professional demeanour 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.

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

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 kit(see **BASIC KITS**) to the job site. *Check your kit the evening before!*
- Always check in with the Department Head when arriving at your call.
- Check the call time for the next day with the Department Head.
- Be aware of site and show specific safety procedures and protocols. If you are unsure of these, ask the Department Head. Report any issues to the Department Head on the job site.
- 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.
- Never touch a preset, unless instructed to.
- Leave props alone; never sit on props or furniture.

- Always wear black clothing, preferably long black pants and a black shirt, closed toe/heel black shoes and black socks.
- Always carry a working flashlight, “bite light” or head lamp on your person.
- TREAT EVERYONE WITH RESPECT. This means everyone in the work place.
- Always use personal protective equipment - hard hat and safety shoes.
- No perfume or cologne, or scented personal products.

**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 your 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. 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.

## **Basic Kits**

**– to be supplied by you, maintained by you, and brought to every call.**

### **Wardrobe:**

Flashlight, safety pins, scissors, sewing needles, black and white thread.

### **Hair:**

Flashlight, brushes, combs, scissors, hair elastics, hair pins, spirit gum, rubbing alcohol, gauze pads.

### **Makeup:**

Flashlight, blush brush, powder brush, crease brush, brow brush, fluff showdown brush, lip brush, eyeliner brush, sponges(a variety of wedges, sea sponges, etc.), small mirror.

## Going To Work

Local 822 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, opera 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.
- Rock show - a musical act performing at a venue such as Massey Hall or the Scotiabank Centre.
- Corporate event - when a company or charitable organization makes a presentation privately or publicly. (Annual General Meetings, Town Halls).
- 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.



## **Benefits for Permit Workers:**

The terms and conditions of employment for any work that may be offered to a Permit Worker through the Local's work referral system shall be governed by the terms and conditions of the Local's applicable and operative collective agreement as well as the policies and procedures of the Local applicable to Permit Workers.

While working under a Local collective agreement, Permit Workers will receive vacation pay at the rates contemplated in any operative and applicable Local collective agreement. Permit Workers will also receive WSIB coverage through their employer. In addition, employers of Permit Workers will be responsible for making Employment Insurance and Canada Pension Plan contributions to the applicable government agencies.

## 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 other intoxicants on the job.
- Unsafe work practices.
- Theft.
- Failure to properly use required personal protective equipment.
- 
- Fighting, harassment or other inappropriate behaviour.
- 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 the Local.

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

***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!

***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 Executive Board quickly.

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

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

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

***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.

***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.

***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.

***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.***

## **Breaks**

Never assume meals, coffee or snacks for breaks are provided. You may see coffee and donuts put out. The Department Head 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.

## Safety

**Any accident or incident must be reported immediately to your employer as well as the Department Head 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 for load in and load out.**

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 Department Head. Don't be pressured to do something you don't feel is safe.

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.

**Any accident or incident must be reported immediately to your employer and the Department Head 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

Always ask the Head Carpenter if you can walk on the deck. He/she will know if it's safe.

Be mindful of the people working above you. When moving, raising or lowering scenery and equipment always look up.

You are strongly advised to wear hearing protection as needed.

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

No running or clowning around at any time.

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

You have the right to refuse unsafe work.

If you see a potential hazard notify the Department Head or other person(s) as the situation demands.

Take the time to read the Health and Safety board at each venue. The Health and Safety representatives are posted for the building.

### **IF YOU DON'T KNOW, ASK**

It is very easy to get jewelry and loose clothing caught in equipment and scenery or costumes and wigs. **\*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.



## 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.

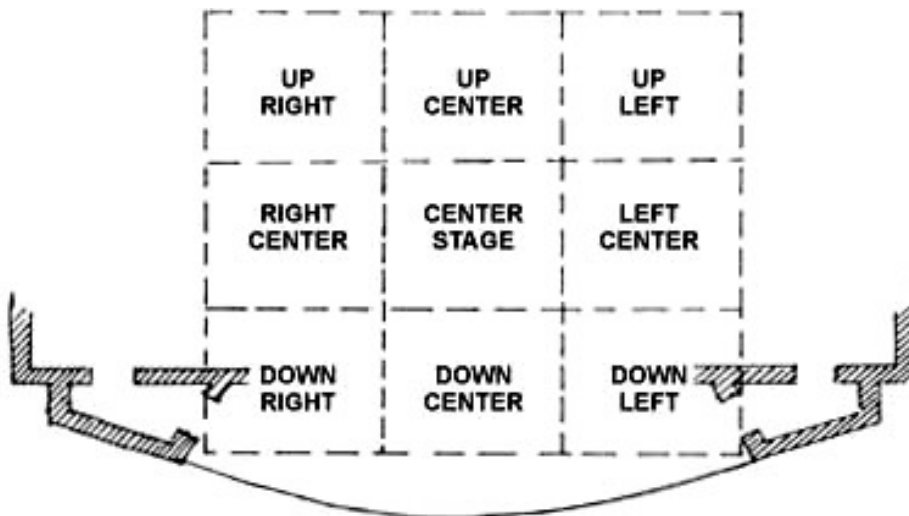
Toronto Musicians Association – AKA Local 149 of the AF of M. (American Federation of Musicians) – Represents musicians in the Toronto area. We encounter them as pit musicians, and at the ballet and opera orchestras.

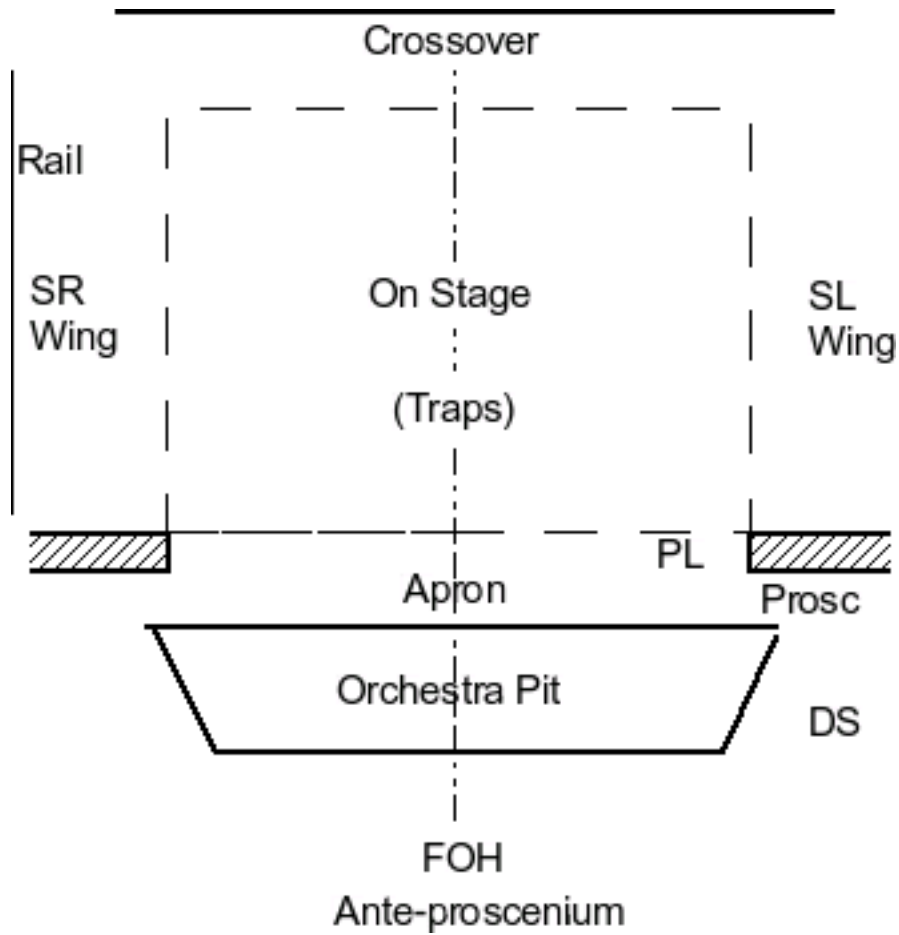
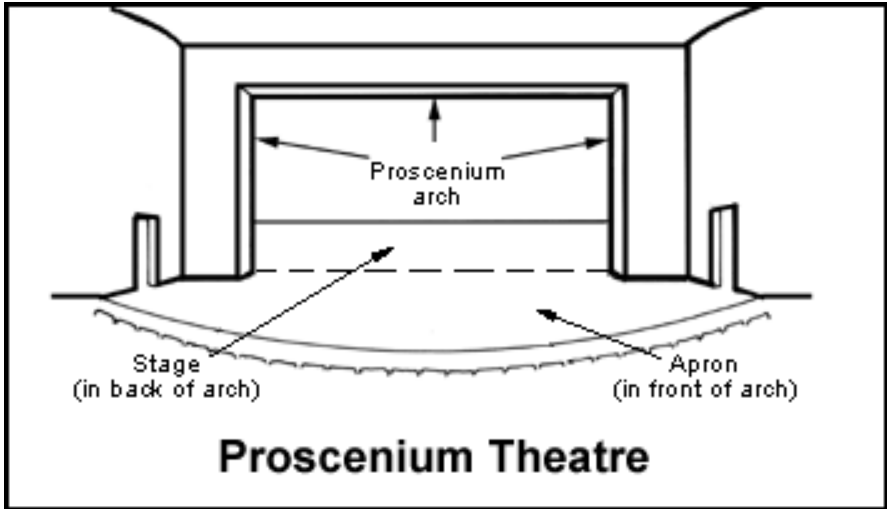
IATSE Local 58 – represents stagehands in live theatre and concerts in Toronto.

IATSE 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.

## Stage Directions (Learn 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.



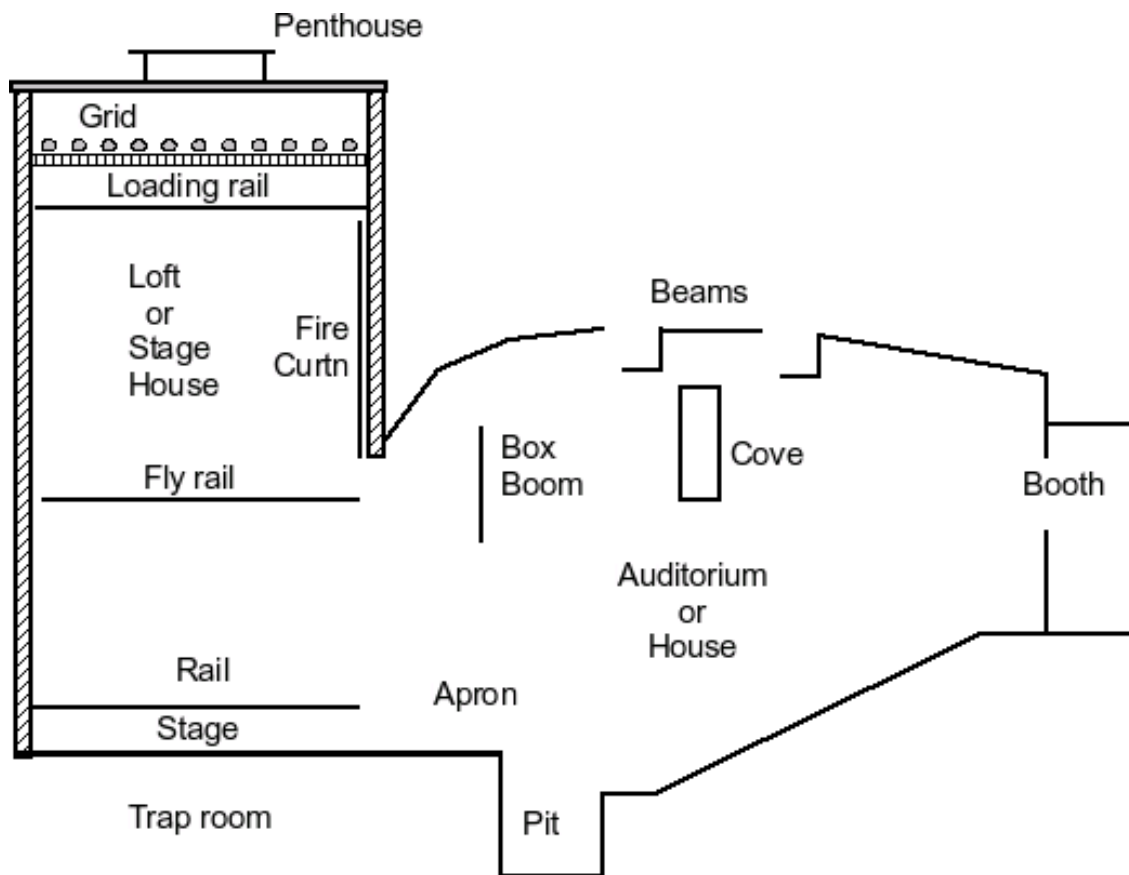


Drawing ©Mick Alderson

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. [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.

Agiven production may also have a Wardrobe/Hair/Makeup 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, moustaches, 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 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 organizations IATSE is affiliated. American Federation of Labor; Congress of Industrial Organizations; 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.

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

**Booth.** The control room at the back of the auditorium for follow spots, 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.

**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

**Call.** At Local 822 and other unions locals, a job or engagement.

**Call List.** A list maintained by Local 822 of available workers, including permittees.

**Call Steward.** An employee at Local 822 (usually a member) responsible for contacting members and permittees for work.

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

**Catcher / catch calls.** To take work with Local 822. In general, a worker (member 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).

**Client.** A person or organization using the services of a venue.

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

**Constitution.** Is the set of fundamental principles or established precedence according to which our union is governed.

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

**Crew Chief.** This designated Local 822 member is the lead hand on the local crew. The Crew Chief acts as the liaison between the employer and the local crew 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.

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

**Dropsheet.** A covering put on the ground(floor) to protect a costume or wig.

## *F*

**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.

**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 822 Member whom has been sworn in as a Member of the local.

## **G**

**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.

## *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.** 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.

## *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.

**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.

## *M*

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

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

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

**Mic Pack.** A pouch is worn by a performer to hold the wireless transmitter for the mic.

## *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*

**Permittee.** At Local 822 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.

**PPE.** Personal Protective Equipment. Such things as gloves, safety boots, hard hats, etc. Vital to have and to use in load in and load out.

**Preset.** Placing a costume or wig or make-up to be used at a later time.

**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 s 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.

## Q

**Quick Change.** Changing a performer out of or into a costume, hair or makeup in a fast manner.

**Quick Change Booth.** A private area, possibly made of pipe and drape, where a quick change may happen, and presets are placed.

## 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.

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

## S

**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.

**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.

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

**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.

**Spike Mark.** A small piece of coloured 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 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 822 on any given job. The Steward is voted in by everyone working on the show, and if no vote takes place, the Business Agent appoints someone. 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.

## *T*

**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.

**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.

## *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.

## *W*

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

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

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

## **References:**

I.A.TS.E Local 58 Permit Worker Orientation Workshop Ver. 11.0

Occupational Health and Safety Act, OHSA

<https://www.ontario.ca/laws/statute/90o01>

Ontario Ministry of Labour Website, Live Performance Guidelines

<https://www.labour.gov.on.ca/english/hs/topics/performance.php>

## **IATSE Safety Hotline:**

Information on reporting a Workplace Hazardous Problem

844 IAAWARE

(844)422-9273