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2011: What's Next ...

Annual Conference & Stage Expo with a special focus on sustainability

March 9-12
Charlotte, North Carolina



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Going Green in Charlotte

At the 2011 Annual Conference, take advantage of the information available from the special focus on sustainability. [more »](#)



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News & Notices

Turkish Puppets to Star in Workshop

Who in the world are Karagöz and Hacivet? Traditional Turkish shadow puppets, that's who. Come learn both how to make them and how to manipulate them with Turkish master puppet maker, Hakan Dunder at a Professional Development Workshop in Charlotte, North Carolina.

On the first day of his two-day workshop, scheduled for Monday, March 7 and Tuesday March 8, Mr. Dunder will explain the tradition of shadow puppetry in Turkey, which has existed since the 14th century. Participants will learn how to make these puppets from leather and create their own shadow puppets. On the second day, participants will finish and color their puppets. Then puppet master Alasehir Meriç will show how to manipulate the puppets, and the group will create their own puppet show. The puppet master is called a "hayali," in Turkish meaning "imaginary" or "image creator."

The puppet theatre is called Karagöz, which means "black eye" and is named after the main character in the stories. According to legend, Karagöz is said to have begun in Bursa when two men working on construction of the great mosque in 1396 would perform impromptu comedy routines. The other workers enjoyed their performances so much that it slowed the progress of construction, and when the sultan heard of this situation, he condemned the two men, Karagöz and Hacivat, to death. The Karagöz stories are often based on social situations such as a contest or a business deal and the Karagöz puppet is often deceitful, lewd and a little violent—perfect skills to learn for an "image creator."

Mr. Meriç currently works as an actor and director with the Antalya State Theatre in Turkey. He teaches traditional Karagoz shadow puppetry in the Akdeniz University department of theatre and is a member of UNIMA and the International Children's and Youth Theatre Union.



Learn how to create a version of Karagöz and Hacivat, two traditional Turkish shadow puppets, at a special workshop in Charlotte, North Carolina before the start of the USITT 2011 Annual Conference.

Mr. Dundar has worked as the set and costume designer for the State Theater of Turkey in Ankara. He has designed sets, costume, props, masks, and puppets for over 100 professional performances. His work was in the gallery section of World Stage Design 2005 in Toronto and he was a featured designer in the Turkish exhibit at PQ 2007. In addition to the PDW, Mr. Dundar will present a session for the Scene Design Commission on traditional Turkish shadow puppets 1 p.m. on Thursday, March 10 and another for the Costume Design & Technology Commission 9:30 p.m. on Friday, March 11. This session will explore the influence of traditional Turkish dress on contemporary costume design.

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The monthly newsletter for USITT members

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Still Time to Vote in USITT Elections

More than 26 percent of members have already participated in USITT's 2011 election process. Voting continues through midnight, Eastern Time on January 5 so any current member who has not voted yet is urged to review the candidates for all the positions and make a selection.

All members eligible to vote should have received an e-mail link to the online voting site. Anyone with questions about the process should contact Shannan Hoerger at 800-938-7488, ext. 101 or shannan@office.usitt.org.

Students to Design in Prague

The Student Exhibit Committee for the USITT Prague Quadrennial USA 2011 announced the format for student in the student exhibit in Prague June 16 to 26. American student designers will be paired in design teams and given a brief piece of text and some basic art supplies. Each team will have 90 minutes to actively discuss, collaborate, and create a piece of design art that will become a permanent part of the exhibit for the remainder of the PQ exposition.

This live action design experiment was developed to showcase even more American student designers, to highlight the process of creation, and to emphasize the importance of the initial "design gesture." Applications will be accepted until April 1, but students are encouraged to apply early since there are a limited number of slots. Students will need to make their own travel and housing plans for the trip to Prague. In addition to participating in the USA exhibit, students will have access to the many other workshops and activities that are a part of the Scenofest, as well as the opportunity to see the world-



class theatre design exhibitions on display throughout the PQ.

For more information and the participation application form, go to the [Student Exhibit's website](#). Any questions can be directed to Tom Burch (tomburch@uchicago.edu), mentor.

Fellowship Deadline January 10

Take advantage of USITT's Fellowship program, a benefit of USITT membership. Apply for funding for projects that support research in a broad variety of areas within the entertainment industry. Fellowship support is available in odd-numbered years. The application deadline for the 2011-12 Fellowship Awards is January 10, 2011. [Information on the process and applications are available here.](#)

Seek Student Holiday Card Designers

Student members of USITT are invited to submit designs for the 2011 Behind the Scenes Holiday Card series Student Design Competition produced by The ESTA Foundation. [Guidelines for submissions can be found on The ESTA Foundation's website](#). Behind the Scenes supports industry professionals in time of need due to serious illness or injury with grants to cover expenses. The Holiday Card series is one of several fund raisers that support this worthy cause. Deadline for the contest is March 30.

Adjudicators for the competition are all professional designers such as Beowulf Borrit, Christine Jones, Scott Pask, Bruce Rogers, and Douglas Schmidt. This is a great opportunity for young designers to have their work viewed by top professionals. For questions contact holidaycard@estafoundation.org or call The ESTA Foundation at 212-244-1421.

Scenofest Student Slots Available

The Scenofest project, coinciding with the 2011 Prague Quadrennial of Performance Design and Space, provides opportunities for performance design students from around the world to meet and work together with mentoring from some of the top professionals in the field through workshops, lecture, and performances. Over 1,500 spaces for students are available in these sessions. Each student may register for one workshop when registration opens January 15 to February 15. [For further details go here.](#)

Boom, Base Standard Undergoes Reaffirmation

ANSI E1.15-2006, *Entertainment Technology--Recommended Practices and Guidelines for the Assembly and Use of Theatrical Boom & Base Assemblies*, is being considered for reaffirmation. The public is invited to comment on the standard through January 3. [The public review forms are available here.](#) The

existing standard is available for purchase from The ESTA Foundation at www.estafoundation.org/pubs.htm. List price is \$15. Discounts are available.

ANSI E1.15 gives advice on boom and base assemblies, simple ground-support devices for lighting equipment and accessories. This document offers advice to lower or eliminate safety risks.

[Boutique Now Online, Fund Receives Major Donation](#)

The [Behind the Scenes Boutique](#) is now open for online shopping. A range of items is available for purchase including holiday cards, note cards, men's and women's T-shirts and polos, women's tanks, and earrings.

The holiday and note cards feature designs by some of the industry's leading designers including Christine Jones and Jeremy Railton, while the t-shirt art is drawn from Andrew Hefter's holiday card. Polos and tanks feature the Behind the Scenes logo.

At the recent LDI show, the industry stepped up in a big way to support the charity in the face of the State of Nevada's refusal to allow the annual raffle. Sales of all boutique items were brisk including the unique ghostlight desk lamps created by The ESTA Foundation's board member, Bob Scales. BTS swag could be spotted throughout the floor over the course of the show and many people added generous donations on top of their purchases.

The highlight of the show was the presentation by ETC's CEO Fred Foster of a check for \$18,631 representing the proceeds of sales from ETC's iRFR iPhone, iPad, or iPod Touch application. All proceeds from the purchases of the app are donated to Behind the Scenes and Light Relief, the UK charity. [Click here for more information.](#)

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News & Notices

Elections Usher in New Era for Association

In preparation for the merger on January 1, PLASA and ESTA have completed month-long elections for positions on the European and North American Regional Boards and the over-arching Governing Body.



The elections usher in a new governance structure for both associations as they unite under the PLASA name: the two Regional Boards will be responsible for overseeing day-to-day affairs in their respective regions, while the Governing Body will take a high level strategic role, acting in the best interests of the membership worldwide.

During the transition period into the new structure, every effort was made to allow current members of PLASA's Executive Committee and ESTA's Board of Directors to serve out their full terms of office. Seven positions were up for election on the new European Regional Board. Matt Lloyd is the new secretary. Board representatives are Malcolm Burlow, dealer/retailer representative; James Gordon, manufacturer representative; Mark Surtees, production services representative; and Adam Blaxill; professional services representative. Steve Macluskie is the new organizational representative, while Ed Manwaring becomes the first individual representative.

Three positions were up for election on the North American Regional Board: Eddie Raymond, was elected chair, Brian Lawlor organizational representative, and Ed Condit Individual representative.

The Governing Body elections focused on the three at-large positions which were voted on by the entire Business and Organizational memberships. Elected to office were John McGraw, Bill Sapsis, and Steve Terry. Joining them on the Governing Body are the chair, vice chair and treasurer of each of the regional boards. The Governing Body members will internally elect their officers prior to January. The Governing Body will meet in March in conjunction with the USITT Annual Conference & Stage Expo in Charlotte, North Carolina and in September in conjunction with the PLASA Show in London.

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News & Notices

Offering Prague Quadrennial Tour

Marianne Custer *Tour Leader*

Prague is a Sleeping Beauty, reawakened and enjoying her reign as the Queen of Eastern Europe, and in June 2011, she's giving a party. Prague's red tile roofs, hundreds of spires and towers, hills and valleys, and palaces and gardens tumbling around the sparkling ribbon of the river Vltava are images out of a fairytale. Builders, architects and artists have passed through Prague, each leaving a signature and influence. All were then absorbed, reinterpreted, and reinvented by the Czechs into her contemporary splendor. The Queen opens her arms to welcome her guests.

USITT members, their friends, and family are invited to the ball. This year's USITT Study Tour will visit this welcoming city, its palaces, cathedrals and museums, its Jewish Quarter, and two of its most beautiful and historic theatres. A private tour of Prague's architectural treasures -- gothic, baroque, renaissance and art nouveau; a visit to the costume and artifact holdings in its Museum of Decorative Arts; and an evening of opera are just a few of the delicious treats offered at Prague's cultural banquet.

The party doesn't stop there. The tour will hop onto a private motor coach to travel to Cesky Krumlov for two nights. On the way, it will stop at the town of Ceske Budejovice, built as a royal city in the 13th century and rebuilt in the 16th century; it is the home of the Budvar Brewery. After a brief visit, participants will proceed to Cesky Krumlov, a small, beautifully preserved medieval town, to explore Krumlov Castle and its Baroque Theater, preserved along with its 18th

century sets, props, and stage machinery. During the visit to the Baroque Theater, we will meet with professionals who work to maintain its original design.

Return to the Grand Ball, itself, the Prague Quadrennial! The tour members will attend the exclusive pre-opening party on the evening of June 15 and have five full days to explore independently the international theatre design exhibition, and the many PQ and Scenofest events spilling out across the city.

Don't miss this once in a lifetime opportunity to join the 2011 USITT Study Tour for an unforgettable party. The Queen awaits your presence.

For further information, contact the 2011 Study Tour Coordinator, Marianne Custer, at mcuster@utk.edu, or [click here for an application and complete itinerary](#).

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News & Notices

Offer Certification Exams, Recertification Information

All three ETCP examinations will be given at USITT's Annual Conference & Stage Expo in Charlotte, North Carolina. The entertainment electrician exam is scheduled for Friday, March 11; the arena rigging exam is to be given the morning of Saturday, March 12, and the theatre rigging exam is scheduled for that afternoon. Candidates who wish to take multiple exams will receive a discount for the second exam. Interested applicants must submit their application, along with supporting materials and fee, to the ETCP office no later than February 10. Space is limited.



Candidate information, including eligibility requirements and applications, is available on the [ETCP website](#), or contact Meredith Moseley-Bennett, ETCP Certification Manager, at 212-244-1505 or certification@esta.org.

Rigging examinations are given daily at over 190 computer based testing centers across the U.S. and Canada. After applications have been received and accepted, information on how to schedule examination at a site, date, and time that is most convenient will be sent.

ETCP Certified Riggers who passed the inaugural examinations came up for renewal in November 2010, as certification is valid for five years. Two-hundred and seven rigger-arena and rigger-theatre certifications were awarded and 94 percent of these certifications have been renewed. Recertification is a means of documenting a technician's competence to continue to practice in the profession and provides for a safer industry.

To maintain ETCP Certification, a certified technician must accumulate 40 renewal credits of continued training/professional development or retake the examination and accumulate a minimum of 10 renewal credits of continued training/professional development over the five-year period. For more information, visit etcp.esta.org.

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News & Notices

USITT's Support Goes Far**Dennis Dorn** *Development Chair*

The USITT Development Committee has, in the past two months, introduced two ways for members to contribute to further the mission and objectives of the Institute. The 'Cup of Joe' and 'Continuing the Commitment' campaigns are already established and in effect. Forms are available at www.USITT.org under the "Giving" banner and with the arrival of 2011, our hope is that more and more members will choose to contribute small, but ongoing gifts to one or more of USITT's four major funds. In March, a third campaign entitled 'Generations' will be announced, this one aimed at members and associates who are at a point where they can afford to be more generous.

Research and development, international activities, student and young professional awards and sponsorships are the primary directions that have been established by USITT over the years. Already many members have benefited in both large and small ways in advancing their careers.

In fact, I was honored to be named the recipient of the first Edward F. Kook award when it was made back in 1985. The study involved an analysis of three common 4x8 platform fabrications and one "structurally designed" same-sized platform. That \$2,500 grant resulted in three *TD&T* journal articles and at least three MFA theses at UW-Madison and another two or three at the Yale School of Drama.

There are numerous similar examples of the effects that other grants have had on the gathering and dissemination of member research that have enhanced member awareness and assimilation into their personal body of knowledge. In some instances even commercial success has come to grant awardees because of research that was made possible by USITT funding.

As 2011 unfolds, be aware that USITT seeks applicants and wants to fund projects such as those mentioned above. Members make it possible through gifts, many of which are small but collectively of great consequence. Do your part during 2011 and in subsequent years, to apply for and to help fund the new projects that add to the 25 years of active grant awards already done. Participation on both fronts is critical to continue the successes of the past. 'Be there...or be square!'

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The Last Word:
I Need a Hero
 Justin A. Miller



Spiderman. Wonder Woman. Safety Officer? These three have so much in common, but if you didn't immediately recognize them all as heroes, please read on.

Those who bear the mantle of Safety Officer may be the greatest unsung heroes and heroines of the theatre community. Whether they be technical directors, shop forepersons, facilities managers or any number of other titles, they do a job that deserves reverence and receives disdain. The main cause for this grand oversight could be that a good safety officer never needs to swing in and save the day at the last moment. Instead, they protect the innocent with planning and foresight.

The generalized title of "Safety Officer" is a term for the person who is responsible for health and safety in a particular theatre. Sometimes it is an individual position, but more often it is an "other duty as assigned" of the technical director or facilities manager. If you aren't sure who this could be (or should be) in your particular theatre, here is a simple test: Imagine that a major accident has just happened in your theatre. When the investigator walks in to find out what happened and asks, "Who's in charge here?" the person who would step forward is most likely responsible for overseeing your safety.

Like all of our favorite superheroes, Safety Officers have a heavy burden, and that is responsibility for others. The execution of that responsibility revolves around considering the absolute worst thing that could happen and then making certain that it doesn't. Psychologists call this defensive pessimism. It is a combination of a negative outlook coupled with educated attempts to predict the future.

This includes both the acute dangers of the immediate future and the long term dangers of the distant future. For example, the Safety Officer concerns himself with the urgent dangers of improper rigging as well as the long term respiratory dangers of the air quality in the costume crafts shop. When all is said and done, after the danger is thwarted and the day is saved, the heroism will not have been achieved through daring acts and last minute displays of bravery, but with foresight, wisdom, and great resolve. The greatest irony of being the one to protect your theatre from itself is that if you do your job right, no one notices.

Though there is a great deal of weight to bear, the Safety Officer does not have to stand alone. All of the best comic book heroes have trusted friends and allies, and this breed of hero is no different. Anyone in the business of safety should know their local fire marshal. Even those who slept through theatre history know that a theatre can catch fire faster than an actor can drop a line. It is a common misunderstanding to view the fire marshal as a villain, as someone to jump at the mention of, as someone to hide from. But as the Great and Powerful Writer of Citations, this no-nonsense figure wields not only power, but knowledge.

The path of fire codes is winding and unclear; what may be true in one city won't be in another. Keeping tabs of national updates and local statutes is grand task, so why not go to the source? If you ask the ticket writers what they would write tickets for, they will tell you. In this, two dangers are thwarted -- the actual danger the code was written to protect against and the danger of curtain closing fines.

Fire may be the scariest and most historical danger to the theatre, but it is by far not the only one. Our hero will have to make other super-friends to aid with the additional super-dangers. If a safety officer operates in the educational realm, this aid may come from university health and safety, or the office of campus safety, or various combinations of similar words. Everyone else will look to their local OSHA official. After you come to terms with the fact that OSHA is not a four letter word, you may realize that seeking their counsel is the easy way to compliance.

Even if you don't know a PEL from the NFL, they can guide you through the sea of acronyms and footnotes. And just like the fire marshal, if you invite OSHA to come over to look around, they will tell you what they don't like. They will even give you time to fix whatever is wrong before they fine you. The sadistic, ticket-dispensing reputation of this organization has been greatly oversold. When your Safety Officer proposes a ludicrous alliance with frightful figures, remember that the real enemies are lawsuits and injuries. Taking the theatre safely from one show to another is a big job, and your resident hero needs all the help he can get.

If these exotic tales of heroism are inspiring you to change your opinions and

perhaps mend your ways, remember that for all of the Safety Officers that are out there fighting the good fight, there are many more houses of live performance that raise their curtain without the careful watch of one of these sentinels. Some believe that they “don’t need anything like that.” Broadway dreams and good intentions will see them through. Others think they can’t afford to implement a program, that everyone can just be extra careful through the budget cuts. But the worst are those who believe that peril is as much a part of the theatre as jazz hands, that taking risks proves dedication. To these misguided practitioners, please note that insurance providers and donors will not believe that the show must go on. The dangers are real, the laws are real, and the help is out there. Safety doesn’t have to be expensive, and there is enough to go around.

The point of all this dramatic prose is to make a small request. Someone in your company is watching out for dangers, dangers that could trip an audience member or set a curtain on fire. They are standing guard against fines and respiratory illnesses. They are reading boring handbooks and tragic articles, and they do it because they love the theatre just as much as you. They are not out to spoil the creativity and the spectacle. And they don’t enjoy reminding everyone to keep the exits clear. The theatre is a wonderful and dangerous place. So if your Safety Officer tells you “No,” don’t take it lightly. And if your hero is yet to be hired, go out and find one.

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Past President Speaks in Europe

Bill Byrnes, USITT Past President, presented at the First International Expert Forum hosted by the Center for International Arts Management (CIAM) in Cologne, Germany November 26 and 27. The conference theme was about strategies for arts management programs to best prepare their graduates to meet the demands of 21st century arts organizations.

Following the conference, Mr. Byrnes spoke at the University of the Arts in Belgrade, Serbia. His book, *Management and the Arts*, was translated into Serbian last year and is used at the university. He closed out his trip to Europe with a trip to ISW Business School in Freiburg, Germany to work with the school leadership on developing a strategic plan.

Catalogs Highlight Firm's 125 Years

When did the theatre industry move from hemp to counterweights? Who invented the sophisticated automatic release system for fire curtains? What did the first computerized rigging control system look like?

These and many other questions are answered in the catalogs of rigging products published by J. R. Clancy, Inc., throughout its 125-year history. Members of USITT soon will be able to see digital files of every page of these catalogs, beginning with the first catalog in 1886. The company has scanned and digitized all the pages and cover of every catalog and provided access to these files to USITT in acknowledgement of the company's 45-plus years as a member. More information on J. R. Clancy is available at www.jrclancy.com, or 800-836-1885.



In Memoriam: Russell T. Hastings

Russell T. Hastings, scenic designer for Ohio State University for over 30 years, died October 28. He won many USITT awards and honors.

OSU is planning a celebration of his lifetime achievements. Past students and colleagues are invited to [click here to view his memorial](#) and add their memories and thoughts. Survivors include his daughter, Elizabeth Hastings, who may be reached at The Decorative Arts Studio, 1230 Nth 14th St., Kingsville, Texas 78364.

UW-Madison School of Music Selects Architect

The New York City firm of Holzman Moss Bottino Architecture, in association with Madison, Wisconsin-based Strang Inc., was selected by the state of Wisconsin to design the new University of Wisconsin-Madison School of Music performance center. More than half of a projected budget of \$43 million has been raised. Ongoing fundraising for the project will ensure that the 57,000-square-foot building is constructed entirely with private funding. A key component of the East Campus Gateway, the building will be located on University Avenue adjacent to the expanded Chazen Museum of Art.

Conference in Austria Seeks Presenters

Performing Arts Training Today will be held May 20 to 24 in Leitring bei Leibnitz, Austria. It is the professional conference open to performers, performing arts educators, and teachers from all over the world. It is a wonderful opportunity for participants to demonstrate their methods and techniques. The conference is accepting presentation proposals. To apply for participation, candidates should send a brief letter of motivation stating the conference dates and CV/resume with photo to theatreconferences@gmail.com. Places are limited. The registration will be closed once the group is full.

Two of America's Oldest Theaters Become One

Two of the country's oldest theaters announced that they will join forces to create a new theater group in the cultural hub of Berkshire County, combining performance schedules and resources. The boards of trustees for the Colonial Theatre in Pittsfield, built in 1903, and Berkshire Theatre Festival (BTF) in Stockbridge, founded in 1928, are creating a new, non-profit organization that will stage performances interchangeably throughout the year at the Colonial, BTF's Main Stage, and its adjacent Unicorn Theatre.

In Memoriam: Dr. Willard F. Bellman

Dr. Willard F. Bellman, known to all his many friends as Will, died quietly from

natural causes in his Winnetka, California home on Sunday, December 12. He was preceded in death by his beloved wife, Kay, and is survived by daughter Debbie, son Chris, daughter-in-law, Shirley and two grandchildren.

Dr. Bellman, who was 90, lived an active life up until the last several years. He was active in USITT for many years and was one of only nine people to receive the Lifetime Membership Award.

A more complete remembrance of Dr. Bellman will appear in the February issue of *Sightlines*.

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- [Electronic Theatre Controls \(ETC\) »](#)
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Foy Upgrades to Contributing Member

Foy Inven enterprises, Inc., one of USITT's long-time members and contributors has upgraded to the Contributing level of membership. The Las Vegas –based company is one of the most famous and widely-respected theatrical flying company in the world. Peter Foy's innovative techniques and patented mechanical inventions elevated the ancient practice of stage flying to a modern art form and have given wings to thousands of Peter Pans, including four Broadway incarnations. Foy pioneered the development of sophisticated automated systems for flying performers and emerged as a leader in flight automation for the 21st century with a regular clientele that includes The MTV Movie and Video Music Awards, Walt Disney Theatrical, SNL and Royal Caribbean International. More than 50 Broadway shows have featured Foy Aerography including *American Idiot*, *Angels in America*, *Billy Elliot*, *Chitty Chitty Bang Bang*, *The Lion King*, *Mary Poppins*, *Nine*, *Spamalot*, *Tarzan*, *The Who's Tommy*, *The Wiz*, and *Priscilla, Queen of the Desert*. For more information, visit www.flybyfoy.com.

Acoustical Canopy Almost Complete

InterAmerica Stage Inc. announced that the acoustical canopy for the new University of Southern Florida Concert Hall is near completion. In addition to the canopy, InterAmerica Stage Inc. provided two motorized microphones, seven acoustic curtains, and two electrical front of house line shafts. The new USF Concert Hall is scheduled to open in the spring of 2011. To see the images of

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the work, visit www.iastage.com.



Firms Aid in Opera House Lighting Renovations

Opened in 1908, Teatro Colón in Buenos Aires, Argentina is considered one of the most prestigious opera houses in the world. Renowned for both its architecture and magnificent acoustics, it has hosted such stars as Maria Callas, Richard Strauss, Arturo Toscanini, Igor Stravinsky, Enrico Caruso, and Luciano Pavarotti. But over time, the opera house began to show signs of its age and was in need of a technological update. When Mayor Mauricio Macri gave the approval to move forward with the redesign, Teatro Colon turned to acclaimed lighting designer Ernesto Diz who enlisted the help of **Stage Technologies** and **Philips Entertainment** for a complete lighting design renovation.



J.R. Clancy to Re-rig Acoustical Tiles

When the acoustical tiles became frozen in place in Whitney Hall at the Kentucky Center for the Arts, theatre consultants Westlake, Reed, Leskosky

turned to **J. R. Clancy, Inc.**, for the best possible solution.

To accommodate the acoustical requirements of many different groups, Whitney Hall's ceiling includes wooden acoustical tiles that can be repositioned to adjust the sound quality. Recently, the hydraulic hoists that control these tiles have become stuck in place, so house acousticians can no longer adjust the house to improve the sound. J. R. Clancy will replace the hall's original hydraulic hoist system with 32 electrically powered line shafts. This will bring the acoustical system's functionality back to like-new condition.

For information about J. R. Clancy's custom and off-the-shelf rigging solutions, visit www.jrclancy.com, or call 800-836-1885.

Creative Stage Lighting Introduces Power Distribution Product

Creative Stage Lighting announced its newest entry into portable power distribution: Entertainment Power Systems Dura-Power UL-listed power distribution units. The distros are fully modular power distribution systems for industrial uses and touring entertainment productions. Each Dura-Power distro is made in the USA from top quality components for maximum safety and durability. EPS Dura-Power racks are made for lighting, sound, and video applications. [For more details, visit the website.](#)

Vari-Lite Luminaire Receives Industry Award

The Eighth Annual Production Professional & Production Audio Awards took place November 25 at the IFEMA Trade Fair in Madrid, Spain. Nearly 500 professionals from the lighting, sound, production, TV, and video industries were in attendance and eager to honor the award winners from 23 distinguished categories. At the event, the VLX Wash luminaire was honored with the "Best Product for Lighting and/or Scenery" award, and Vari*Lite authorized sales dealer EES was on-hand to accept the award on behalf of **Philips Vari-Lite**.

Rose Brand Introduces LED Animation & Video Curtain

Rose Brand's new Animation & Video Curtain features advances in technology that include randomly positioned LEDs as well as ease of setup and use. The curtain is perfect for rendering low to medium resolution still images, video loops, and flash animations.

Rose Brand's Animation & Video Curtain works well for theatres, concerts and large-scale events. [Click here to see a demonstration.](#)

ETC Selador LEDs and Eos Console Light Up the Healing Place

Located in Baton Rouge, Louisiana, Healing Place Church takes its name from its mission: to be "a healing place for a hurting world." To this end, it ministers through webcasts, national television broadcasts, and direct outreach to local

community. A new worship center was built on their 55-acre campus. Playing a key role in lighting this new multipurpose facility are **ETC** Selador Vivid LED fixtures and an Eos control console.



Photo/Courtesy The Healing Place Church

PRG Acquires Innovative Event Production

Production Resource Group, L.L.C., a leading entertainment and event technology company, announced it has purchased Washington, DC-based Innovative Event Production (IEP). The acquisition reinforces PRG's position as the foremost provider of client services, equipment, and technology solutions in the entertainment, meetings, and events industry. For over 15 years, IEP has provided equipment and services to the event industry, including Fortune 500 companies, trade associations, government agencies and non-profits.

For more information on PRG, please visit www.prg.com.

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Members Upgrade to Sustaining

Children's Theatre of Charlotte has renewed its membership and upgraded to the Sustaining member level. **International Association of Lighting Designers (IALD)** and **SSRC** also upgraded to Sustaining.

New Sustaining Member

We welcome **SUNY Oswego's Theatre Department** as a new Sustaining member of USITT. Jessica Heester, chair and associate professor, is the contact for the organization, which offers at least four major productions during the academic year staged in Waterman Theatre (a 500-seat proscenium theatre) and a flexible lab space, plus participates in many national and regional activities. Find out more at www.oswego.edu/theatre.

Cable Protectors Offer Added Traction

Checkers Industrial Products, Inc. now offers Guard Dog cable protectors with added traction. They are now available with optional anti-slip rubber pads for use on smooth surfaces. Protect electrical cables and hoses from damage while providing a safe crossing for vehicle and pedestrian traffic. Hinged lid allows easy access to cables/hoses. Easy to set up, disassemble, and store. Checkers now offers optional traction kits for a large variety of its cable protectors. For more information, visit www.checkersindustrial.com.



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Firm Installs Scenery Equipment on Cruise Ship

Royal Caribbean International's newest ship, *Allure of the Seas* (sister ship to *Oasis of the Seas*) features a production of *Chicago: The Musical*. Scenery movement for the show is facilitated by **Serapid Inc.**'s SCT Silent Rigid Chain system which pushes a large band stand wagon across the stage.

In addition to the equipment for *Allure's* production of *Chicago*, a number of SERAPID LinkLift columns and SCT Rigid Chain systems will be installed in other theatres aboard, including Studio B, the ships ice skating rink.

For more information about Serapid's stage engineering solutions for theatres, performing art centers, cruise ships and multi-purpose venues, visit www.serapid.us; or call 800-663-4514 toll-free or direct at 586-274-0774; or e-mail info-us@serapid.com.

Solaris Quasar Strobes Brighten *Strictly Come Dancing*

Series 8 of the BBC One hit show *Strictly Come Dancing* closed October with a Halloween theme featuring virtual lightning bolts, ghosts, goblins, and the finest amateur dancers in the United Kingdom. To add some real punch to his lightning effects, lighting designer Mark Kenyon specified Solaris Quasar 15k high-powered strobes, exclusively distributed worldwide by **TMB**.

Solaris professional strobes represent the next level in strobe technology. Models from 35 watts to 85,000 watts are available. The mighty 85,000 watt Solaris T-Light has recently featured in events such as the 54th Eurovision Song Contest, and tours by AC-DC, Kings of Leon, Lady Gaga and Rammstein.

TMB is worldwide exclusive distributor for Solaris: www.tmb.com/products/solaris. Learn more about many other exciting and innovative products from TMB at www.tmb.com.

Staging Concepts Presents New, Mobile Choral Riser

Staging Concepts Inc. announced a new addition to its line of high quality performance products —the rolling and folding SC Choral Riser. The versatile SC Choral Riser can be arranged in either straight or half-round configurations and will create an ideal performance environment at a moment's notice with its easy set up and mobility. Because of a lift assist, the SC Choral Riser can be unfolded into a performance configuration and folded to its storage position by just one person, no tools required.

For more information on the SC Choral Riser, contact Staging Concepts at 800-337-5339 or e-mail info@stagingconcepts.com. To view the full line of Staging Concepts products, visit www.stagingconcepts.com.

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- **Southern California:** [Adds Event Info to Website »](#)
- **Midwest:** [Program Features Church Production, Next Event Announced »](#)

Upstate New York: Syracuse Site of Winter Program

Le Moyne College in Syracuse, New York will host the USITT Upstate New York Regional Section's Winter Program 10 a.m. to 4 p.m. on January 22. The day will include a series of workshops and a job fair. [Event details will be available at the Section's website.](#) The Upstate Section appreciates the assistance of Le Moyne College and especially Technical Director Jason Grasso for his help in coordinating the event. Contact Lynne Koscielniak, Interim Chair, at lk2@buffalo.edu for additional information.

Southern California: Adds Event Info to Website

More information about the January 22 Southern California Regional Section Job Fair and Student Design and Production Exhibit and Competition, including schedules, is now on the [Section's website](#). The general information flyer is available there. Information on the [Student Exhibit and Competition](#) is also available.

Midwest: Program Features Church Production, Next Event Announced

The Midwest Regional Section's recent program in the Chicago area began at Willow Creek Community Church, the largest production venue east of the Mississippi. The church averages 15,000 worshippers over the three services each weekend in the 7,200-seat auditorium.

Five of the 30 full-time staff members talked about their area of responsibility in production. Joining them was Ryan Bundy, senior account manager at ILC, who helped coordinate part of the program and supplied equipment to the church. Even with a large paid building staff, they rely heavily on volunteers for all aspects of production.

The stage area and equipment was designed to be flexible with an ability to

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change set-ups quickly. They use video extensively . There is a master control room for camera switching, and insertion of graphics and pre-recorded messages produced in the on-site recording studios. Video is edited using Final Cut Pro in one of three video editing suites. For services, video is projected in the auditorium onto the two 14-by-24-foot LED video screens.

Participants reconvened at Intelligent Lighting Creations where part of the group spent the afternoon learning more about digital media servers from ILC staff members Tom Huston, Matt Grinko, and Ryan. Another group spent their time with Nan Zabriskie of The Theatre School at DePaul University who demonstrated the tricks and secrets of wigs and hair.

On January 22, the Section's programming season continues at University of Wisconsin-Whitewater featuring workshops on wire frame hat and headpieces, down and dirty white models, using a computer programs to assist with costume renderings, and best practices in stage management. For more information about Midwest Regional Section programs visit www.usittmidwest.org.



Photos/Shane Kelly

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News From **David Grindle**, *USITT Executive Director*

Charlotte Offers Much for USITT's 2011 Visit

The Queen City, that's what they call Charlotte. It was named for the wife of King George III of England (the same king that gave us the state of Georgia and the Madness of King George). As someone who grew up in the mountains of Georgia, it seems fortuitous that my first conference experience as Executive Director is in a city that has grown to be a Jewel of the South.

From fast cars to high finance and high art, Charlotte has grown from the piddly, pass-through town of my youth to a city that has everything you need with the charm and ease of southern hospitality. To steal a phrase, "Yes, Virginia, there's plenty of reasons we should be in Charlotte." Here are just a few things that make me excited about being in there in March.

Hotels.

The Hilton and the Westin are literally across the street from the conference. Not across the street, or just around the corner (those are the other three). The Hilton and Westin are literally across the street, one on each side of the convention center. For convenience, you can't beat the location.

Conference site.

The convention center has an electric train that runs through it! For a conference with a day of focus on sustainable and alternative practices, the sight of a virtually silent train cruising through the convention center is pretty darned cool.

Food.



The Hilton Charlotte Center City is one of USITT's featured hotels for guests attending the 2011 Annual Conference & Stage Expo. Members of USITT's Conference Committee enjoyed its many features and amenities during a recent committee meeting in Charlotte.

Photo/Barbara E.R. Lucas

I'm from the south and we *love* to eat. Birth, death, or the wind changes direction--all are perfectly fine reasons for southerners to eat, and Charlotte offers great food within walking distance of the hotels and convention center in all price ranges. If you jump on the aforementioned train, it takes you to more food. You will not leave hungry, but you might leave having eaten way more than you intended.

The Locals.

First they talk like me and have what some of you call an accent. But they are helpful, polite, and knowledgeable about the city and us. The Convention and Visitors Bureau, Arts and Sciences Council, and others have all expressed interest in making our visit the best it can be. And that's not to mention the amazing work of the Regional Planning Committee. Our members in Charlotte and all over Western North Carolina are working to create an amazing conference that will have you smiling before you arrive.

The Arts.

North Carolina Dance Theatre celebrates its 40th anniversary the week we are in town. You can do a walking tour of the incredible public art found throughout the city. Children's Theatre of Charlotte is some of the finest theatre in the South. And directly across from the convention center is the Harvey B. Gantt Center for African American Art + Culture with a structure that is as beautiful as the art within it. Just a block away are the Mint Museum, opened in October, and its next-door neighbor, the Bechtler Museum of Modern Art.

Nightlife.

A short walk or train ride from the convention center takes you to the EpiCenter. This venue has restaurants, nightclubs, movie theatres with full bar and great food, and even a bowling alley/sports bar. It has a place to eat for everyone and activities to suit every lifestyle. That's just one of the many places you can spend the time you aren't learning new skills and information during sessions.

Members.

The membership will be there. USITT is its members. We gather annually to share ideas, learn new things, and rekindle our friendships and our love for the art. While we are the constant from conference to conference, you add our people to the mix that Charlotte has to offer and the result will be incredible.

I hope to see you in Charlotte. I know that it will be an amazing gathering for so many reasons.



We'd like to hear your comments on this story.
Please e-mail David at david@office.usitt.org.

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Commissions

To Focus on Student Leadership Initiatives

Rafael Jaen *Student Leadership Initiatives Chair*

The Costume Design & Technology Commission will present its new Student Leadership Initiatives at the Charlotte 2011 Conference & Stage Expo. Student Leadership Initiatives will showcase projects that feature imagination and fresh approach to design technology, to management and organization innovation, and to digital and social media uses. Students will meet to demonstrate, share, and discuss initiatives at a round table format.



Why "leadership"? The definition of the word from the dictionary includes the following: "Leadership noun: GUIDANCE, direction, control, management, superintendence, supervision; organization, government." We are interested in what students have to contribute to our commission in our continued evolvement into the 21st century.

I am very excited to direct this project and I look forward to adding the students voices to our process. As a first generation college student and as an immigrant, I have relied upon cross-cultural communication and collaboration to expand my career --the cross-cultural part also refers to the different design-tech disciplines! In my scholarly research I am committed to exploring new ways of collaborating using 21st century technology in theater and film. As a teacher I have been humbled by the amount of innovation and expertise students can bring to this process.

For more information and to be considered for the upcoming conference, contact rafael_jaen@emerson.edu.

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Seek 2012 Lighting Session Proposals

David Borron *Lighting Design & Technology Commission*

As the final touches are being put on the programming for the 2011 Conference & Stage Expo in Charlotte, the Lighting Design & Technology Commission is also in the planning stage for the 2012 conference in Long Beach and beyond, and is seeking help.



The Commission strives to make the sessions presented at each conference pertinent to the wide-ranging interests of the membership. Some of the general areas covered annually include education, health and safety, skill building, international approach to design and technology, and what's new in the lighting technology.

Most sessions offered during any particular conference begin with an idea from a Commission member. Recent sessions have covered a wide area of subjects from the latest technology to how modern lighting design evolved, from working in the professional theatre to alternate careers for designers and technicians, from how to make due with little budget to designing a Broadway production. Any session idea within the realm of lighting design and technology will be considered.

Suggest a favorite session from a past conference to see again, enhance skills in a specific area, learn new ideas for classroom presentations, share an area of expertise, or propose any other idea for a session. Send ideas to Dave Borron, Vice-Commissioner Programming 2012 at drborron@stcloudstate.edu. Be as specific as possible.

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Costume Sessions Feature Leather Construction, Shopping

Cathryn G. Ellis *Costume Design & Technology Commission*

Those planning to attend the Charlotte 2011 Conference & Stage Expo should remember the Costume Design & Technology Commission is offering two Professional Development Workshops on Tuesday, March 8; *Leather Sword Belts and Baldrics* and an afternoon shopping trip to Mary Jo's Cloth Store in Gastonia, North Carolina.

The Leather Sword Belt session is a full day session and will be filled with information on tools, supplies, and techniques for the creation of leather sword belts and baldrics. It will be presented by Colleen Muscha, professor of costume design at Florida State University; Andrea Varga, assistant professor of costume design at SUNY New Paltz; and Dorothy Barnes and Julia Kasanovich, third-year costume graduate students at Florida State University.

The workshop session will cover the proper fit of the sword belt and baldric and the movement challenges an actor faces when wearing them on stage. There will be discussion of the various types of swords, and the proper stage holders/scabbards for each. Leather techniques covered will include cutting, riveting, attaching snaps, lacing techniques, leather stamp tooling, attaching buckles, and dyeing leather. Many of the techniques covered will be useful in other costume leather projects. The morning will be devoted to lecture and demonstrations followed by a technique practice session. In the afternoon, participants will create their own sword belt and baldric. All participants will also leave with these tools.

The second session, an afternoon trip to Mary Jo's Cloth Store, is being hosted by Martha Cooper, professor of costume design at Florida State University. Mary's Jo's started out 59 years ago as a small mill outlet and has grown to



become what is thought by many to be the best fabric and trim store on the east coast. It has bridal, "fancy fabric," home decorating, and trim departments that rival the best fabric stores with amazing prices. Whether it's a first trip to Mary Jo's or a return visit, there's always something new and wonderful. Visit the store's website at maryjos.com.

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Everything is a Weapon

Tom Fiocchi *Scene Design & Technology Commission*



What is your swordfish doing today? Ohio University's production of *A Comedy of Errors* was set in London, Carnaby St. 1968 and featured an all female cast.

Photo/Courtesy Tom Finnoch

Attempted murder with a golf club! Beating the bloody bejeezes out of someone with an umbrella. Attack of the sausage nun chucks! Defending one's self with a full sized swordfish! Dodging violently flung sticky buns, and not doing a bit of real damage!

Come to the 2011 USITT Conference & Stage Expo in Charlotte, North Carolina and explore the wacky and exciting world of prop stage combat weaponry. The program, led by sword cutler and prop artisan Tom Fiocchi, will examine the collaboration of prop artisan, fight choreographer, and actor as they attempt to stage realistic faux fights using, well, almost anything.

What makes a safe, effective combat weapon? Participants will discuss the theories and physics involved in stage violence, and methods and materials that the artisan can use to achieve the goals of creating interesting, tough,

untraditional weapons.

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Collective Strategies in the State of the Art

Kenneth John Verdugo

One of the essential offerings for using projections in live performances at Kansas City 2010 Conference & Stage Expo, the *Broadway Seminar on Projection Design*, was informative, timely, and on target regarding the current state of the art. It set the stage for many discussions on the design and use of projection technology in live productions.

One of the principle designers representing Lightswitch, Howard Werner, provided a breadth of historical context as well as anecdotal details regarding his work mapping out milestones like *Say Goodnight Gracie*, *Bye Bye Birdie*, *Dreamgirls*, and the forthcoming *Spiderman*. Adding to the historical discussion, Michael Clark offered additional anecdotal highlights regarding his early introduction as a project manager of projected media.

Mr. Clark's critical work with Wendell Harrington (*Tommy*) provided some grounding in what must be viewed as a pioneering learning-curve. *Tommy's* grid system, comprising more than 50 archaic projector stacks, including overheated machines with carousels holding thousands of slides that often didn't advance), served as an example of the art form in 1993. So without discounting Louis Daguerre's contributions as precursor, or more accurately counting Josef Svoboda as the true first generation, Clark and Werner are of a third generation of designers.

As a result of the industry's natural evolution, which included advances in instrumentation, digital HD video, and LED screen technology, projection technology has come a long way in the 17 years since *Tommy*. Almost two decades ago, the industry was comprised of a small community of New York City-based collaborators. Projection is now the discipline-inclusive option that is part of the discussion on day one of any production. As a result, it is no coincidence that designers are consistently interacting with audiences who are anticipating, if not demanding, that a filmic component be integrated into live



Context: Scene Location: *Photo Session* - one girl that is on live camera and sent to all screens.

Projection Designer: Howard Werner

Photo courtesy: Lightswitch



narrative art forms.

The conference offered *Projections 101* as a basic primer on “start-up” processes promoting integrated projected imagery in theatrical production. Another member of Lightswitch, Jason Lindahl, presented an overview of some of the most high-end software currently used in theatrical, architectural, and entertainment projects in the United States. Randy deCelle, Fisher Technical Services, and Aaron Bollinger, FSU, provided fundamentals on topics ranging from resolution to pixels, and lumens to lenses, including relative cost break-downs. As a counterpart, professors Mary Lynn Bacock and Kenneth John Verdugo of the University of North Texas, provided personal accounts related to the overlapping distribution of responsibilities. Their discussion focused on the complex working arrangement between a graphic designer (image maker) working in conjunction with a tech-savvy choreographer (co-designer), both intimately engaged in digital processing. *Broadway Seminar on Projection Design* Chair Charles Otte identified the current art form as a “discipline... forcing designers and directors [production teams] to engage in closer collaboration.”



“Humankind” 2009 Projection slide

Choreographer: Mary Lynn Bacock
Projection designer: Kenneth Verdugo

Photo courtesy: Kenneth John Verdugo

The unifying sub-text linking these sessions together centered on the introduction of new and developing strategies in communications and teamwork; an idea clearly represented at Friday’s offering, *Long Distance Relationships from Afar*. Session Chair Rob Eastman-Mullins pulled together a group of designers who are each comfortably engaged with a mixture of long-proven methods as well as new or evolving social networking tools. It is perhaps surprising, at this moment in the art’s history, that so many still shy away from engaging designers from outside their own region, town, or building for fear that the ideal conditions cannot exist without everyone in the room.

To that end, *5D Immersive Design* was, in part, invented as a vehicle to grow a more efficient, unifying model. In its genesis, 5D originated from within the matrix of gaming technology and film production needs and expanding broadly and inclusively by pulling from the ranks of theatre, art, and hard science investigators. At Wednesday’s groundbreaking session, attendees learned that Don Marinelli and his cohorts -- Michael Devine, David Taylor and Thomas A. Walsh -- are intent to rebuild anew processing and collectively working.



For a thorough discussion on 5d, [visit Pan Leung’s article](#) in a previous issue of

Sightlines.

As interdependent industries retool the way they engage each other, a shared use of ideas and tools helps redefine how stories are told and created.

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Conference & Stage Expo Going Green in Charlotte

Helen Willard - Stage Expo Sales Manager



The Charlotte Convention Center has several special initiatives to help with sustainable meetings, including water service in biodegradable cups made from a special cornstarch product, demonstrated by David Fillmore, Charlotte Promotions Coordinator; and Dan Denhart, USITT VP-Special Projects.

Photo/Barbara E.R. Lucas

USITT's 51st Annual Conference & Stage Expo, to be held in Charlotte, North Carolina March 9 to 12, will have a special focus on sustainability. A highlight of the 2011 conference will be Friday's all-conference event, which will feature a roundtable on how to achieve optimum levels of sustainable design, production, and post-show reuse. Presenters will include Richard Cuthbert, director of engineering and co-founder of Global Design Solutions, an award winning, United Kingdom manufacturer with a range of technology-based products; and Anthony Runfola, production manager of Childplay and recipient of a TCG "Think It" grant to develop sustainable production practices.

At Stage Expo, one new exhibitor will be the Broadway Green Alliance, an industry-wide initiative that educates, motivates, and inspires the theatre community and its patrons to adopt environmentally friendlier practices in theatre production and everyday life. The BGA (formerly Broadway Goes Green) was launched in 2008 as an ad hoc committee of The Broadway League. The



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March 9-12
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BGA brings together all segments of the theatre community, including producers, theatres in New York and around the country, theatrical unions and their members, and related businesses.

The Charlotte Convention Center is the perfect setting for this conference, since the CCC has been recognized for its efforts to “go green.” In addition to recycling bins for aluminum cans and plastic or glass bottles found throughout the facility, the CCC offers biodegradable cups made from corn products along with five-gallon jugs of water. Coffee cups are also biodegradable, as are boxes and utensils supplied with boxed lunches.

Locally grown foods are used as much as possible, and edible centerpieces are available. Catering menus feature organic and locally grown options, with Carolina beers and wine also available. Leftover food is donated to the Second Harvest Food Bank of Metrolina.

Housekeeping paper products are 100 percent post-consumer recycled products and 95 percent of cleaning supplies are environmentally safe and biodegradable. Foam soap dispensers use “green” soap which requires less water to rinse, and water faucet aerators are installed to further reduce water use.

A state-of-the-art energy management program with partner Johnson Controls provides efficient management of heat and air systems, as well as scheduled operation of lights based on activities in the building. Window glass is energy friendly “low E,” controlling UV light flow into the center.

Projects in the works include adding tables made of 100 percent aluminum for banquets and meeting rooms, reducing the need for tablecloths, and working with a local composting facility to compost all organic and disposable materials, reducing unnecessary landfill usage.

The 2011 Conference may be scheduled a full week before St. Patrick’s Day, but join us in Charlotte March 9 to 12 as USITT “goes green.”

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Conference & Stage Expo

Sponsors Enhance 2011 Conference

The 51st Annual Conference & Stage Expo in Charlotte, North Carolina will offer not only the usual networking and professional development, but so much more, enhanced by events sponsored by USITT members.

In a new twist, USITT will hold a Closing Night Celebration on Saturday, March 12 in place of its traditional awards banquet. This relaxed evening will wrap up the 51st Annual Conference & Stage Expo and anyone at the conference can enjoy an evening of entertainment, finger foods, and a cash bar. Walt Disney World - Creative Entertainment has already agreed to sponsor the event, and four additional spots are available.

Five great companies, A V Pro, Inc.; ETC; SECOA; Wenger Corporation; and Texas Scenic Company, will help start the Conference on a positive note. They have agreed to again support Opening Night, which will start with remarks by Fellow Bob Scales, and conclude with cash bars and complimentary hors d'oeuvres.

Stay connected using one of the many Cyber Lounges located throughout Stage Expo (click here to view a map). The lounges, kiosks outfitted with computers and internet connections, allow attendees to stay in touch with employers and family while working on their professional development. Seven lounges are already supported courtesy of City Theatrical, Inc., H&H Specialties, IATSE Local 1, InterAmerica Stage Inc., *Live Design*/LDI, Theatre Projects Consultants, Inc., and RC4 Wireless. Anyone interested in a Cyber Lounge should contact Helen Willard at hwillard@aol.com.

Also receiving sponsorship support this year is Tech Expo, a biennial showcase of creative solutions to common production problems. This event is made possible by: Creative Conners, Inc.; Daktronics; University of Delaware; GAMPRODUCTS, James Thomas Engineering; Ohio State University, and Ron



2010

Fogel & Associates, Inc. This informative and interesting exhibit and the accompanying catalog can accommodate five more sponsors.

All sponsorships include a generous recognition package and will place sponsors' names front and center for the industry professionals who attend the Conference each year. To learn more, [click here](#) for an informational flier or contact Jim Lucas at 800-938-7488, ext. 102 or jim@office.usitt.org to reserve first choice.

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