

NEWS & NOTICES:

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF ›

SIGHTLINES ARCHIVE ›



Got an Idea? Submit a Poster!

Technical Production, Education, and Costume Design & Technology commissions are all offering Poster Sessions at the 2012 Annual Conference, and all are seeking innovative and interesting submissions from members. [more »](#)



PQ 2011 Awards

The highest award went to the joyous and colorful pink display from Brazil. [more »](#)



In Memoriam:

George Thomas Howard, USITT Fellow. [more »](#)



Discounts for Members at Grainger

USITT's newest discount saves members money for items ordered through the W.W. Grainger catalog. [more »](#)



Nominations Open for YD&T, Rising Star awards

USITT is looking for young professionals, or those about to start their professional careers for recognition and cash awards. [more »](#)



"Ideal Theatre" Competition

Collaboration between theatre and architecture students is the aim of this special program. [more »](#)



News From USITT's President

Celebrating the Institute's Achievements in August. [more »](#)



Executive Director

Kudos to the professionals in Oregon who showed us all what working together can achieve. [more »](#)



Are Long Beach and LAX that close?

Robert Scales talks about how interconnected LA is with its near neighbor, Long Beach. [more »](#)



Tables Available at Stage Expo

Companies and schools will have the opportunity to exhibit as part of Stage Expo 2012. [more »](#)



I Made it Myself

The deadline has been extended to submit projects to be part of this special session at the 2012 Annual Conference. [more »](#)



Student Volunteers Needed

USITT needs 100 student members to participate in the 2012 Student Volunteer Program. [more »](#)



The Last Word - A Class Act

A student participant in Scenofest's Six Acts looks back on the process of creation and collaboration in Prague. [more »](#)

ANNOUNCEMENTS

- Registration for 2012 Annual Conference
- Seeking Member Authors
- ETCP Exams Offered at LDI
- Taking Orders for Holiday Cards
- Focus Tech to Coincide with PLASA Focus: Austin 2012

NEWS FROM: AROUND THE INSTITUTE

- Barbara Lucas at CUE
- David Grindle, Monica Merritt at ATHE
- Amelia Vanderbilt Named to Louisville Intern Company
- Bill Teague Letter, Photo Featured in Calendar
- Riders Raise \$36,500
- In Sympathy – Robin Klima

NEWS FROM: SUSTAINING MEMBERS

- **Alcons Audio USA:** Signs Up with Stage Expo Contract
- **Northern Sound & Light, Inc:** of McKees Rocks, Pennsylvania
- **Camburn Associates:** Appreciate Increase in Membership Level
- **BMI Supply:** Two Join Supply Company
- **Staging Concepts, Inc.:** Works to Complete Bridge Memorial Project
- **TMB:** Equipment Adds Functionality
- **Stagecraft Institute of Las Vegas:** Students Exposed to Video Technology, Work on Design Charette
- **Auerbach Pollock Friedlander:** Markle Appointed Chief Administrative Officer

NEWS FROM: CONTRIBUTING MEMBERS

- **Michigan Technological University:** Upgrades Membership »
- **Wenger Corporation:** To Acquire J.R. Clancy, Inc. »
- **ETC:** Swedish Theater Saves with ETC Lighting »
- **PRG:** Luminaire Wins 2011 Cine Gear Expo Technical Award »
- **Creative Stage Lighting Co., Inc.:** Improves Industry Tape »

NEWS FROM: REGIONAL SECTIONS

- **Heart of America:** To Hold Workshops in Kansas City »
- **Chesapeake:** Slate Expo, Conference in Maryland »
- **Ohio Valley:** Fall conference, Ezekiel exhibit, New Website »
- **Southeast:** Athens Setting for Fall Master Classes »
- **Midwest:** Cirque du Soleil's OVO »

[Lead story ›](#)

Volume LI, Number 9



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FRONT PAGE »**NEWS & NOTICES:**

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
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FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »**SIGHTLINES ARCHIVE »**

News & Notices

Proposals Needed for Three Poster Sessions



Three different USITT Commissions are offering poster sessions as part of the 2012 Annual Conference & Stage Expo in Long Beach, California.

Technical Production is the newest Commission to offer members this opportunity. Posters are a great way to exchange ideas with peers and to become a more active member of the Institute. Submitting a poster is a great way to show off work, connect with others who share interests and for some faculty to meet tenure requirements for scholarly publication. Posters are reviewed by a jury within the Commission, and those accepted will be notified by the committee chair.

Have a clever classroom project to share? Found a way to help make academic life easier? Then submit ideas to the Education Commission who will again host a Poster session. Students are also encouraged to submit poster ideas related to class projects or student life.

During the Costume Poster Session, costume designers and technicians share information that is probably not well known or perhaps of their own invention. This includes, but is not limited to, a new solution to an old problem, a new

problem and its solution, a classroom or management technique, the results of research, or other ideas, discoveries, or developments in the field of costuming.

Ideas need to be presented in the form of an abstract – a brief, concise summary of the information to be presented in the poster, no more than 200 words typewritten. [Examples of past successful abstracts can be found here.](#) To submit a proposal, title it with your member number, and include which Commission should consider it. As part of the submittal, include a biography that is 50 words or less and title it with member number only. Submissions should be sent in an editable format (Word files are ideal) to info@office.usitt.org.

The jurors will not see the names of the submitter, or the biography. The biographies will be used for the Conference program. Education Commission poster proposals are due by November 14, Costume Poster proposals are due by November 15, and Tech Production proposals are due by December 15. All submissions will be blind juried by the each Commission's Selection Committee.

The completed poster and any handouts do not need to be ready until February or later, so submit a proposal now. Many proposals have grown from the poster session to things like articles in TD&T, conference sessions, or working relationships between members sparking years of ideas.

For questions about proposals for the Education Commission, contact David Navalinsky at dnavalinsky@gmail.com. For questions or additional information about proposals for the Costume Design & Technology Commission, contact M.C. Friedrich, Department of Visual and Performing Arts, Michigan Technological University, mcfriedr@mtu.edu. For questions about possible posters for the Technical Production Commission, contact Mary Black at maryblack223@gmail.com or 319-610-4133.

[Next story ›](#)

Volume LI, Number 9



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FRONT PAGE »

NEWS & NOTICES:

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

SIGHTLINES ARCHIVE »

News & Notices

PQ 2011 Award Winners Invited to USITT Conference

Alexandra Bonds



Designers of the award-winning exhibits at the 2011 Prague Quadrennial of Performance Design and Space are being invited to participate in sessions as part of the USITT's Annual Conference in Long Beach next March.

Photos/Alexandra Bonds

*This is the second in a series of articles about the 2011 Prague Quadrennial of Performance Design and Space. **The Last Word** in this issue describes Scenofest's Six Acts from a participant viewpoint.*

The PQ 2011 Awards Ceremony was held June 20 in the Nova Scena Theatre, formerly known as the LaternaMagica. The Golden Triga Award went to the joyous and colorful pink display from Brazil, "Characters and Frontiers: Brazilian Scenographic Territory," curated by Antonio Grassi. The jury admired the exhibit for "a



vivid sense of the national identity and the vital spirit of creativity that animates Brazil: a current that flows from its cultural sources and continues spontaneously to open new scenographic horizons." The works included "gave equal space to street theatre art and site-specific interventions, socially-engaged performances, puppet theatre, and conventional forms of theatre." The USITT International Committee has offered Mr. Grassi an invitation to speak about the Brazilian exhibit in Long Beach in 2012.

One of the productions within the Brazilian exhibit was also awarded the Gold Medal for Best Realization of a Production. Teatro da Vertigem's BR-3 expressed the issue of discovering one's identity and national character. "This extraordinary urban intervention transforms the main artery of the city with creative use of unconventional space: the banks of the Tiete River, the river itself, and the barge on which the audience traveled and where much of the dramatic action occurred. The audience was completely immersed in a performance that brought to life and further provided a social critique of the landscape it traverses."

The Gold Medals for Stage Design and Use of Theatre Technology were awarded to a team of designers from Croatia, Numen/For Use for the "creative use of stripped-down, essentialized [sic], and compelling scenography created in collaborative theatre projects... (and) clarity of vision that challenges stage directors to see their art in new and bold ways."



The two industrial designers began designing furniture and transformed into stage designers creating architectonic spaces using sliding panels and mirrors. The jury singled out their design for *A Midsummer Night's Dream* using a curtain that split into panels to form the forest, providing a unique playground for the fairy world.

USITT's Scene Design & Technology Commission plans to host these designers, Sven Jonke and Nikola Radelljkovic, for a session in Long Beach.

For further information about the members of the jury and the PQ Awards go to www.pq.cz/en/pq-jury.html.

[Next story ›](#)

FRONT PAGE »

NEWS & NOTICES:

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

SIGHTLINES ARCHIVE »

News & Notices

In Memoriam: George Thomas Howard Fellow USITT, 1929-2011

Prepared by Joel E. Rubin with contributions from Louis Bradfield, Ken Vannice, Josephine Marquez, Leonard Auerbach, R. Duncan MacKenzie, and Christopher Howard.

George Thomas Howard, Fellow of USITT, died in early July at age 81.

He headed George Thomas Howard Associates, a leading consultant for theatrical and presentation facilities for over two decades with special expertise in Las Vegas-type showroom design. The firm's work included the showrooms at the Las Vegas Hilton, the Stardust, the Desert Inn, and the Bonanza. The firm was lighting consultant for the Elizabethan and Bowmer theatres at the Oregon Shakespeare Festival, theatre consultant for the World Trade Center in Moscow, Seattle Opera House renovation, and Grand Ole Opry.

Mr. Howard received his BA in physics from Reed College in 1951 also undertaking duties as scene shop instructor; subsequent degrees include bachelor's and master's degree in electrical engineering from MIT. After graduation, he joined the large lamp division of General Electric Company at Nela Park in Cleveland, Ohio where he worked for five years principally in stage/studio lamps, a grand introduction to theatre, motion picture. and television production.

In addition to his membership in USITT, Mr. Howard was a member of IEEE, NFPA, SMPTE, IES, ASTC (founding member) and IATSE with honorary memberships in Tau Beta Pi and Eta Kappa Nu. He represented USITT on NFPA Electrical Code Panel 15, and was an active delegate to OISTAT International Conferences.

Mr. Howard is survived by his wife Karen, daughter Tamara, son Christopher, and daughter-in-law Meri Howard (married to his eldest son



Dana who predeceased Mr. Howard) and his grandchildren, Matthew, Tabitha, Charlie, and Alexandria.

A small memorial service was planned for August 21 in Las Vegas. The family asks that memorial gifts be given to Reed College in Mr. Howard's name.

Louis Bradfield (Fellow USITT) believes that George's most notable accomplishment was the design of the Ziegfeld Theatre for the production *Hallelujah Hollywood* at the original 1973 Las Vegas MGM Grand Hotel. Louis notes that there was a wide range of hydraulic and mechanical systems including double deck bridges, wagons, turntables, a band cart, a Plexiglas water tank 30' x 9' x 10' for the "dolphin and girl" water ballet, a proscenium-wide living curtain which could hold cast members, front-of-house descending podiums for the showgirls, a retracting cantilevered passarelle at the front of the stage, and an ice wagon. The integration of all of the stage mechanics into the room set the standard for the design of Las Vegas showrooms for years. Following the disastrous fire in 1980, the firm designed the new showroom for the rebuilt MGM Grand (now Bally's) including all of the technical systems. "In my opinion, George was a great theatre consultant and engineer," Mr. Bradfield said.



Mr. Howard delivered the 1995 USITT Fellows Address, and his presentation was printed in TD&T that summer. In that address, he supplied the rationale for the design of Vegas-style showrooms. He credits the design and mechanical systems of historic theatres and opera houses. "From Bayreuth to Las Vegas: The Common Heritage of High Art and Popular Culture" is a hugely interesting article.

Mr. Howard was unique as a theatre consultant because he was also a registered professional engineer in 17 states. He was quite expert at helping professionals from other disciplines understand how their designs would affect the theatrical workability of a project. Sometimes it was to the annoyance of other designers because he was well-versed and sometimes better informed than those practicing in other disciplines. Mr. Howard was completely hands-on in the firm's projects.

For some six years, 1965 to 1970, George and I (Joel Rubin) were colleagues at Kliegl Bros. Lighting. George was general manager of what was named Kliegl Bros. Western Corp. where he worked closely with USITT Fellow Ken Vannice. It was during this time that I learned to appreciate some of George's outstanding traits. He was for example, one of the single best "red-liners" (corrections) of

working drawings that I have ever met. He coupled this with a unique ability to read print upside down and backward and to "red-line" that way from his side of the table. This ability was also usefully employed in reading notes from across the table while negotiating contracts.

Josephine Marquez, now of ETC, formerly of Kliegl, noted another extraordinary "George'ism"; she said, "What I remember most about George was his marvelous memory. He knew the OAG (Airline Guide) by heart. He knew airlines, times, connections, etc. on flights from all over the world. It was an outstanding feat of memory."

Another great trait was that Mr. Howard was never able nor wanted to file a single piece of paper, either keeping its content photographically in his head or knowing just where in the deep piles of paper in his offices any particular document could be found. When he started his own consulting practice, Mr. Howard would assign a room in his suite of offices to a particular project, and all the documents for that project were in what appeared to outsiders as complete happenstance – piled on tables, on floor, on drawing racks.

Mr. Howard was constantly searching for adjoining office spaces as his project load expanded. The late Dick Thompson (a USITT Founder and Fellow) was hired by Mr. Howard as an associate. Mr. Thompson was a complete opposite in terms of organization; everything was to be neatly filed. So, as the story goes, Mr. Thompson arrived on the premises and immediately ordered 40 four-drawer file cabinets as a starter order; but before they could be delivered he was summarily terminated.

I don't recall George ever taking a vacation as such, but he was fond of large ships and liked nothing more than getting a likely vendor to accompany him on the QEII. During the trans-Atlantic voyage, George took delight in red-lining the firm's drawing submittal in front of the captive, hapless victim.

"When the USITT Center of OISTAT hosted foreign visitors, I was always pleased to send them through Las Vegas because George was always willing to provide them with grand tours through Vegas backstage."

Len Auerbach added, "George was a Founding Member of the American Society of Theatre Consultants. He continued to impart his knowledge to his consulting colleagues where his engineering background proved essential to the breadth of the profession. Never afraid to push the envelope, he held the expertise and confidence to support every direction he wanted to pursue."

Ken Vannice (USITT Fellow, now with Leviton) remembered that in his senior year at Montana State, he began looking for his next step on his life's path. Herb Kliegl suggested that Mr. Howard was looking for more people at Kliegl Bros. Western Corp. in L.A.

"I contacted George, who invited me to meet him at the Northwest Drama Conference in Seattle. He picked me up and took me to dinner at, where else, the Washington Athletic Club. I think George belonged to every athletic club in existence. He offered me a job in L.A., and I accepted it. On my first day of work, I drove the full length of Melrose Ave several times but could not find Kliegl Bros. Western Corp., so I called. It was in an old, well-worn store front

with the blinds drawn and no sign. I now know why he wanted to meet me in Seattle. If I had seen the office, I may have not wanted to work there. In this environment, I learned from George more about the profession of engineering than in five years of schooling, or from a MFA from Yale which I traded to work there."

Mr. Howard had a thing about flying. He flew constantly. He always had a pocket full of half used tickets and a phenomenal memory for flight schedules. "His memory was astounding," Mr. Vannice continued. "I remember being with him flying out of Las Vegas. We got to the airport just after the plane had pulled away from the gate. George got them to hold the plane on the taxiway while we crawled through the baggage door and rode out on the baggage cart to the plane.

For the first few years at Kliegl, George's family still lived in the Northwest. On many occasions after working late George would take Cliff Nelson (another employee) and Mr. Vannice to dinner at the L.A. Athletic Club. "We had the opportunity to eat well and learn more about the business of stage lighting. George didn't just tell you something; he had a way of including you in the discovery of it," Mr. Vannice said.

Later on, Mr. Howard left Kliegl and became a consultant. "In this relationship, I began to joust with him using what I had learned," Mr. Vannice noted. "He usually won. He continued to push the envelope with regard to stage equipment and again was usually correct. But there was this one time... George, you are out of you mind if you think anyone will be able to plug in a combination pin connector with two 100A, six 50A, and twenty 20A sets of pins!"

Duncan MacKenzie remembers the compliment George paid him "by making me a Principal of the firm. I did my best to not make him regret his decision, never once did George either privately or publicly call into question a decision I made. I could not have asked for a better friend. George had a very large part in my development and maturation in this industry, and were it not for George and Karen (Mrs. Howard) hiring her as the receptionist I would never have met my wife, Gloria."

Christopher Howard, an attorney, practicing in Seattle, said, "My father was driven by his work. His life centered on work, food, and travel, probably in that order. "As children, we were often lucky to get to go along to inspect a construction site in Las Vegas or to attend openings, such as at Opry. We were particularly lucky to spend several summers in Ashland while he volunteered at the Shakespeare festival there. It became clear even to a fairly young child that my father had a passion for building and designing theaters, and that, wherever he went, he commanded respect."

Mr. Howard's focus on the theater started very young, working as a stage hand in Portland. He detoured from working in the theater a few times but always intended to return, which he did with Kliegl and then George T. Howard Associates. Some of the other companies he started along the way are still going strong – notably Hollywood Lighting which he founded with Don Cameron. "Until he started GTHA he tended to get restless and to move every five years. This gave us a broader exposure to the West Coast as we grew up,"

Christopher Howard added.

For the last few years Mr. Howard devoted his time to caring for his wife Karen, and to collecting coins. He put some effort into writing a practical and historical dictionary of theater terms, but he did not finish this project when he realized that technology might make such a book obsolete. He kept mentally active through this year. Unfortunately, he contracted a MRSA infection from which he was not able to recover. Up through this year his passions remained with the theatre and food; travel he continued to enjoy vicariously through his family.

"He taught us all about how to do a good job and how to earn respect. He also taught us how to travel well and how to get upgraded on flights; he was a million miler before the frequent flier programs," Christopher Howard remembered. "Our parents both shared their love of education and culture with their children as they raised us. They supported us in whatever direction we wanted to go, as long it was understood we would go to college. He left us with a great legacy in that regard, much as he has left the world with many great theaters by which we may remember him and his work. He is missed."

[Next story ›](#)

Volume LI, Number 9



© United States Institute for Theatre Technology, Inc.



FRONT PAGE »

NEWS & NOTICES:

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

SIGHTLINES ARCHIVE »

News & Notices

Member Benefits: W.W. Grainger

USITT members can now save money on any product offered in the Grainger catalog. USITT is working with the W.W. Grainger Company to provide the discounts.



Members can save a minimum of 10 percent on all items, with steep discounts on hand tools and power tools, up to 45 percent on janitorial supplies, and up to 30 percent on motors and power distributors. All orders also receive *free standard shipping*.

To receive this member benefit, e-mail the member name, e-mail address, membership number, and current Grainger account number to info@office.usitt.org. For those who do not yet have a Grainger account, e-mail the member name and contact info, and Grainger will set one up without cost.

Once the accounts have been linked in Grainger's system, members can order from them as they normally would and receive the USITT discount.

Questions? Contact Monica Merritt at monica@office.usitt.org or 800-938-7488 ext 104

FRONT PAGE »

NEWS & NOTICES:

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

SIGHTLINES ARCHIVE »

News & Notices:

Announcements

- [Registration for 2012 Annual Conference »](#)
- [Seeking Member Authors »](#)
- [ETCP Exams Offered at LDI »](#)
- [Taking Orders for Holiday Cards »](#)
- [Focus Tech to Coincide with PLASA Focus: Austin 2012 »](#)

Registration for 2012 Annual Conference

Plans are to open online registration for the USITT 2012 Annual Conference & Stage Expo by October 1. Dates for this year's event at the Long Beach Convention & Entertainment Center are March 28 to 31, with Stage Expo running Thursday through Saturday, March 29 to 31.

Visit www.usitt.org/Conference for updates.

Seeking Member Authors

USITT will celebrate members who have recently published books as part of the 2012 Annual Conference & Stage Expo. USITT is calling on all members who have a book published, or in process for release during 2011, to participate in the 2012 Member Author Book signings at Stage Expo in Long Beach.

Those interested in participating should contact the National Office at info@office.usitt.org so USITT can begin sharing the publications with the membership. All publications are sold for one year at shop.usitt.org as well as in the USITT boutique at Stage Expo. Deadline for applying to participate is November 15, and any book must be printed and available for purchase by December 31.

Sharing the work of USITT members is one of the goals of the Institute. Help us do this by letting us know about the work you are doing.

ETCP Exams Offered at LDI

All three ETCP examinations will be given at the October LDI show in Orlando, Florida. The Entertainment Electrician exam is scheduled for Friday, October 28; the Arena Rigging exam is to be given the morning of Saturday, October 29;

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 September 29.

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

Taking Orders for Holiday Cards

Prepare for the holidays and support colleagues with Behind the Scenes holiday greeting cards. Choose from four designs created especially for Behind the Scenes by some of the industry's top designers. Cards can be personalized with a company's logo and custom message. All proceeds benefit Behind the Scenes. Order deadline is September 8. To see the cards and find information on personalization and ordering, visit www.estafoundation.org/bts/holidaycards2011.htm.

Those ordering cards can choose from the designs by Andrew Hefter, Seth Jackson, Derek McLane or Jim Youmans.

Focus Tech to Coincide with PLASA Focus: Austin 2012

PLASA Events will hold its first PLASA Focus: Tech, a three-day audio/video/lighting workshop and live concert to be held February 20 to 22 alongside the recently announced PLASA Focus: Austin 2012 event.

Focus: Tech will bring together industry experts Richard Cadena (*Automated Lighting: The Art and Science of Moving Light*), Brad Schiller (*The Automated Lighting Programmer's Handbook*), Chad Yeary of Portal Designs, Damon Lang of Nomad Sound, and Coolux USA for a hands-on learning program. Each attendee will program and/or operate the lighting, audio, or video for a portion of a live concert before an audience on the final night. The concert, featuring Devon Allman and Honeytribe, will be free to those attending.

PLASA Focus: Austin 2012 will be held February 22 to 23 at the Austin Renaissance in Austin, Texas.

For more information about PLASA Focus: Tech, e-mail richard.cadena@plasa.org or ryan.swearingen@plasa.org. For more information about PLASA Focus: Austin 2012, visit www.plasafocus.com/austin or e-mail jackie.tien@plasa.org or frances.thompson@plasa.org.

[Next story ›](#)

FRONT PAGE »**NEWS & NOTICES:**

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »**SIGHTLINES ARCHIVE »**

News & Notices

USITT to Honor Next Generation of Designers, Technicians



Know of a newcomer to the theatre technology field who shows outstanding skill, accomplishment, or potential? USITT wants to share their renown with the world. The Institute is accepting applications for the Young Designers & Technicians in the Performing Arts Awards as well as the Rising Star Award.

Young Designer & Technicians Awards

Young, talented members of the performing arts industry are eligible for the annual Young Designers & Technicians in the Performing Arts Awards. The Institute is pleased that sponsors for this program continue to support and encourage new talent in the performing arts of the future.

YD&T recognizes young talent at the beginning of their careers in 9 areas. Each submission requires an entry fee and specific materials which may include photographs, appropriate paperwork, drawings, and renderings. All nominees and nominators must be current USITT members. Interested applicants are encouraged to [click here for more information](#).

Join USITT now in order to ensure eligibility for submission. All registrations must be received by midnight, EST October 17. The deadline for submissions is November 15. Awards will be presented March 28 during the opening night

festivities at the USITT 2012 Annual Conference & Stage Expo in Long Beach, California.

Rising Star Award

Nominations will open September 1 and be accepted through November 2 for the 2012 Rising Star Award, sponsored and created by LDI/*Live Design*. The Rising Star Award recognizes young professionals in the first four years of their careers for artistic excellence in the areas of lighting, sound, scenic, and projection design or the convergence of design disciplines. A recipient must be in the first four years of professional (non-academic) work following the completion of his or her highest degree.

USITT members should nominate young professionals for this award. Nominees will be contacted by USITT and asked to electronically supply a professional resume, two letters of support, an application, and no more than eight representative examples of their work. [Complete nomination information, including past winners, is available here.](#)

The 2012 Rising Star Award winner will receive \$1,000, a one-year individual membership in USITT, and a complimentary registration for the Long Beach 2012 Annual Conference & Stage Expo.

Contact the USITT Office at 800-938-7488 ext. 101 or info@office.usitt.org for assistance.

[Next story ›](#)

Volume LI, Number 9



© United States Institute for Theatre Technology, Inc.

FRONT PAGE »

NEWS & NOTICES:

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

SIGHTLINES ARCHIVE »

News & Notices

Students Asked to Design 'Ideal Theatre'



Information and entry forms for USITT's Sixth Annual "Ideal Theatre" Student Design Competition are **now available online**. This year's competition, overseen by the Architecture Commission, is sponsored by American Seating and the American Society of Theatre Consultants.

The "Ideal Theatre" Student Design Competition promotes collaboration of college and university students enrolled in professional architecture and theatre programs. The competition will run through the 2011 fall semester. A professional jury of theatre architects, planners, artist directors, and theatre artists will judge the entries in January. The competition brief and entry form will be available August 27 at www.usitt.org. Competition entries forms are due November 17 with the final submissions of completed work due January 6

The professional jury will select three winning teams to present at the 2012 USITT Conference & Stage Expo, March 28 to 31 in Long Beach, California. The three teams will present their design at a special event on the Stage Expo Floor. For a second year, all conference attendees are invited to take part in the final judging.

The new competition "brief" was written by Joshua Dachs ASTC, President, Fisher Dachs Associates, Theatre Planning and Design. The competition poses the design question, "What space or spaces would be ideal for telling a particular story in a very powerful way?" The task will be to conceive a

production concept, and design and illustrate a space or a sequence of spaces - not scenery, but emotionally-laden places - to accommodate a live theatrical production of one of the four works listed below. The design of the space itself should form the environment of the play, supplemented by costumes, props, lighting, sound, actors, and the audience. Production should be based on *Macbeth* by William Shakespeare (play), *Otello* by Giuseppe Verdi (opera), *Waiting for Godot* by Samuel Beckett (play), or *Antigone* by Sophocles (play).

For additional information, check out the USITT website or contact competition Chair Scott F. Georgeson, FAIA, at sfg@workshoparchitects.com.

[Next story ›](#)

Volume LI, Number 9



© United States Institute for Theatre Technology, Inc.

FRONT PAGE »**NEWS & NOTICES:**

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

[VIEW ISSUE AS A PDF »](#)**[SIGHTLINES ARCHIVE »](#)**

The Last Word:

Garden Magic with Paper, First Act at Scenofest

Christopher Hoyt



Our group used this studio to build all of our paper design, costumes, and puppets. Each of these elements was created in the essence of our individual experience in the garden.

Photos/Christopher Hoyt

The Scenofest Six Acts project that was part of the Prague Quadrennial was six different performances in various parts of the city with various materials. I had the opportunity to be part of the First Act that was directed by Pavel Stourac. Our group consisted of 25 students from around the world. Our task was to create a performance based on the Franciscan Garden and our material was paper. Pavel gave us our first task back in May, which was make creations out of paper that we could use in our performance. Everyone began sketching and researching then posting it all on the Facebook page. This was how we began our collaboration.

We were all perfect strangers the first morning that we met in the garden in Prague. Introductions happened quickly, and we instantly began working on the piece. Pavel directed

us to walk around the garden, take it in, research the different areas, and begin to sketch out ideas. After a period of time, we met and discussed our discoveries. Toward the end of the day we went to the Scenofest headquarters to work in the studio which would be our home for the upcoming days.

When we arrived at the studio every kind of paper you could imagine was waiting for us along with all kinds of tape and tools. We began to bring our sketches to life on the first day! This is how it went over the next three days. We would sketch then have a group meeting where Pavel would select which sketches we would bring to life. Once he selected, we broke off into groups and collaborated how to bring the sketch to life. It was a completely organic and unselfish way to work, and it was exhilarating!

On the afternoon of the second day in the studio, we split up into two groups: one that would sing and one that would create percussion out of paper. The singing group created songs and sounds that we rehearsed for a few hours. Most of us were all designers with some performing experience, so singing was a challenge, and it took a lot of courage. We sounded great, and the percussion came together excellently. We then recorded all of the work on a small pocket recorder. This sound became the underscore of the performance.

The third morning was the first time we rehearsed as performers. Pavel led warm up exercises, and we played various games to get us



The Birdman costume/puppet was designed as a response to the various people that walk in and out the garden every day. The actor wears the bird puppet contraption and is constantly pestered by the birds which created in the end created a clown like creature that interacted with the audience.



The paper flower costume /puppet was one of the more beautiful moments of the piece. This is how the paper flower looked at the beginning of the performance. After

connected to each other in the performer sense. At noon, we moved back to the garden, and the Scenofest crew moved all of our paper creations for us to a studio that was next to the garden. When we arrived at the garden, Pavel began to explain to us his vision for the performance. He selected from the wide array of the paper costumes, puppets, and sculptures we had. We worked a long day rehearsing with the paper all over the garden finishing up around midnight the day before the performance.

The day of the performance, there was an electric feeling in the air, and everyone was really excited to be part of this amazing experience. During the day, the tech crew was running lighting and sound cable, and setting up lights and sound all over the garden. By the time we arrived, the garden had transformed into a magical space where the simple paper creatures brought the area to life. When the performance started, the audience size was much bigger than we anticipated which was interesting because it was a traveling performance around the garden. It was an amazing artistic experience and a huge success!

As a designer and performer, I was incredibly honored to be part of this kind of experience. The collaboration of the director, Scenofest, and the students was seamless and beautiful. I hope that American students in the future will take advantage of this at PQ '15.

[Watch the First Act](#) on YouTube. [Visit the Scenofest website](#). Visit my blog at www.christopher-hoyt.blogspot.com.

a series of difficult attempts to "bloom" the flower finally explodes and reveals a beautiful girl. She then dances and goofs around with the audience.



Our group, shown here working, created all the songs and music for the performance. The sound played throughout the performance and it created a very eerie undertone to the piece.

[Front page ›](#)

Volume LI, Number 9



© United States Institute for Theatre Technology, Inc.

FRONT PAGE »**NEWS & NOTICES:**

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »**SIGHTLINES ARCHIVE »**

News From:

Around the Institute

- [Barbara Lucas at CUE »](#)
- [David Grindle, Monica Merritt at ATHE »](#)
- [Amelia Vanderbilt Named to Louisville Intern Company »](#)
- [Bill Teague Letter, Photo Featured in Calendar »](#)
- [Riders Raise \\$36,500 »](#)
- [In Sympathy – Robin Klima »](#)

Barbara Lucas at CUE

Director of Communications Barbara Lucas was able to spend a few days in Madison, Wisconsin for CUE, ETC's Create, Understand, Experience conference in July. The spectacular Monona Terrace, designed by Frank Lloyd Wright but not built until long after his death, provided a delightful background for the creative energy flowing throughout the center.

Participants were introduced to ETC's new Console, Gio, which will have its debut later this year. There were also broad hints and possibly a demo of the anticipated LED Source 4 during ETC CEO Fred Foster's keynote. Later, ETC employees provided entertainment and tours of the factory in Middletown.

David Grindle, Monica Merritt at ATHE

Director of Member Services, Monica L. Merritt and Executive Director David Grindle joined several USITT members in Chicago, August 11-14 for ATHE's 25th Anniversary Conference. USITT participated in the Birthday Bingo Raffle and donated a USITT duffle bag filled with USITT logo items to one lucky winner.

Amelia Vanderbilt Named to Louisville Intern Company

Congratulations to Amelia Vanderbilt, a recent Indiana University graduate, who has been named part of the Actors Theatre of Louisville's 40th Anniversary apprentice/intern company. Forty-five people – 22 acting apprentices and 23 interns – were selected for the competitive nine-month training program. Members of the company will receive experience and practical training in their chosen fields.

Bill Teague Letter, Photo Featured in Calendar

A great introductory letter from Bill Teague, long-time USITT member and former VP, appears in the calendar for the University of Alabama College of Arts and Sciences' Department of Theatre and Dance 2011-12 season.

The calendar, full of dramatic photos, includes one of Bill in the Gallaway Theatre where performances will be held.

Riders Raise \$36,500

The Long Reach Long Riders completed their eighth annual charity ride. The ride, which benefits Broadway Cares/Equity Fights AIDS and The ESTA Foundation's Behind the Scenes program, began in Billings, Montana on July 2 and ended back in Billings on July 9. This year, the LRLR raised over \$36,500 bringing the total raised since they started riding in 2004 to just under \$300,000.

The top ten things the 14 riders, five passengers and two chase cars did this year were:

- Rode 2,114 miles in eight days.
- Looked on as two riders asked their passengers to marry them. A first for the LRLR. (Both passengers said yes!)
- Did not encounter a single drop of rain. Another LRLR first.
- Experienced no bike mechanical failures. Yet another LRLR first.
- Saw numerous wildlife including bison, elk, brown black and grizzly bear, deer, a coyote (although some argue that it was wolf), bald and golden eagles, several osprey in their nests, and two unidentified animals that ran in front of, but did not get hit by, Greg's bike.
- Changed altitude by over 7,000 feet including a trip over Bear Tooth Pass at 10,947 feet.
- Visited three national parks and a national monument.
- Crossed umpteen flooded rivers and passed more snow covered mountains than they could count.
- Passed out over 1,000 kazoos.
- Raised awareness of Broadway Cares/Equity Fights AIDS and The ESTA Foundation's Behind The Scenes program at numerous gas stations, restaurants, hotels, scenic overlooks, and even traffic jams.

The ninth annual Long Reach Long Rider charity ride will take place in the Pacific Northwest and begin on August 4. Check the [website](#) for route, registration, and donation information.



Precision parking at Yellowstone National Park

In Sympathy – Robin Klima

USITT extends its sympathy to John Klima of Tools for Stagecraft on the recent death of his wife, Robin Kathleen Klima of Oak Park who passed away peacefully at home on August 3 surrounded by her family. Robin was born in Milwaukee, Wisconsin on December 15, 1947 to Eleanor and Robert Kumferman. For over 25 years, she worked as a Trainer for City National Bank. Robin is survived by her loving husband of 41 years, her daughter Kara (Peter Jurutka), her son John (Jennifer Marder), and her beloved grandson Robbie. Services were August 6.

[Next story ›](#)

Volume LI, Number 9



© United States Institute for Theatre Technology, Inc.



FRONT PAGE »

NEWS & NOTICES:

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

SIGHTLINES ARCHIVE »

News From:

Contributing Members

- **Michigan Technological University: Upgrades Membership »**
- **Wenger Corporation: To Acquire J.R. Clancy, Inc. »**
- **ETC: Swedish Theater Saves with ETC Lighting »**
- **PRG: Luminaire Wins 2011 Cine Gear Expo Technical Award »**
- **Creative Stage Lighting Co., Inc.: Improves Industry Tape »**

Michigan Technological University: Upgrades Membership

The Institute welcomes **Michigan Technological University** as a Contributing member, an upgrade from Supporting member!!

Wenger Corporation: To Acquire J.R. Clancy, Inc.

On August 1, the **Wenger Corporation**, based in Owatonna, Minnesota signed an agreement to acquire **J.R. Clancy, Inc.** based in Syracuse, New York. The Wenger Corporation and J.R. Clancy are long-standing, privately owned businesses with shared values, dedicated and loyal employees, great brands, strong heritages, and great reputations in the marketplace.

Wenger designs and manufactures specialized equipment and solutions for music education, performing arts, and related markets for both domestic and international clientele. It offers products to elementary, secondary, and higher education institutions; performing arts theatres; and other related markets. Wenger generates annual revenues in excess of \$100 million.

J.R. Clancy designs, manufactures, and installs theatrical rigging equipment and related hardware for use in theatres, concert halls, arenas, television studios, churches, auditoriums, convention centers, casinos, opera houses, and cruise ships. Major global theater venues with multi-million dollar projects directly contract with Clancy to lead the design and integration of cutting-edge, custom rigging solutions. Clancy generates annual revenues in excess of \$30 million.

The intent is to operate these companies as complementary businesses. J.R. Clancy, led by Bob Theis and Mike Murphy, will remain J.R. Clancy. Wenger, led by Bill Beer, will remain Wenger. The headquarters of J.R. Clancy will remain in Syracuse and the headquarters for Wenger will remain in Owatonna.

ETC: Swedish Theatre Saves with ETC Lighting

When Gothenburg City Theatre in Sweden received funding from the regional government to spend on energy-saving measures, the first thing the technicians thought of replacing was the energy-hungry cyclorama lighting. With the help of Peter Wikström, project manager at One Two Sales in Gothenburg, the technicians quickly realized that not only would **ETC's** Selador Vivid-R LED fixtures provide the quality and power of light they needed while saving a huge amount of energy, the theatre would also gain some 15 feet of stage depth.



Photo/ Hans Wretling

Gothenburg City Theatre expects to cut expenses substantially with the new lighting – about \$510,000 USD over the fixtures' lifetime.

For more information on ETC and its products, visit www.etcconnect.com

PRG: Luminaire Wins 2011 Cine Gear Expo Technical Award

Production Resource Group (PRG) debuted the TruColor Foton luminaire, the next generation of digital lighting, at the Cine Gear Expo in Los Angeles, California in June. The fixture, which uses cold phosphor technology, was awarded the 2011 Cine Gear Expo Technical Award in the Lighting category.

For more information on the TruColor Foton or any of PRG's services for film and television, visit www.prg.com.

Creative Stage Lighting Co., Inc.: Improves Industry Tape

Creative Stage Lighting announced improvements to its brand of tape: Entertainment Industry Tape. Entertainment Industry Tape gaffer tape now has improved adhesion that holds tough and removes clean. EIT gaffer tape now tears more easily by hand and matte finish reduces light reflection.

EIT Gaffer Tape is available in over 10 colors, including fluorescents. More information about EIT, including EIT spike tape, and console tape, is available online at entertainmentindustrytape.com.

[Next story ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

SIGHTLINES ARCHIVE »

News From:

Sustaining Members

- [Alcons Audio USA: Signs Up with Stage Expo Contract »](#)
- [Northern Sound & Light, Inc: of McKees Rocks, Pennsylvania »](#)
- [Camburn Associates: Appreciate Increase in Membership Level »](#)
- [BMI Supply: Two Join Supply Company »](#)
- [Staging Concepts, Inc.: Works to Complete Bridge Memorial Project »](#)
- [TMB: Equipment Adds Functionality »](#)
- [Stagecraft Institute of Las Vegas: Students Exposed to Video Technology, Work on Design Charette »](#)
- [Auerbach Pollock Friedlander: Markle Appointed Chief Administrative Officer »](#)

Alcons Audio USA: Signs Up with Stage Expo Contract

USITT welcomes **Alcons Audio USA** as a Sustaining member. Alcons signed up with a Stage Expo contract. The company, one of Europe's leading developers and manufacturers of professional sound systems, was recently introduced into the United States. It develops professional sound systems for quality-conscious clients in the cinema, installation, and touring/rental industries.

Northern Sound & Light, Inc.: of McKees Rocks, Pennsylvania

Northern Sound & Light, Inc is a new Sustaining member. The Institute is happy to greet the factory authorized dealer which specializes in the sale and support of professional audio, stage lighting, and theatrical supplies to customers throughout the United States.

Camburn Associates: Appreciate Increase in Membership Level

We appreciate the increased level of support from **Camburn Associates** which is now a Sustaining member of USITT. Herb Camburn, well-known set and costume designer, is president, and the company is based right in Long Beach, where USITT will hold its major 2012 event. Look for Camburn Associates'

property resource CDs for sale at Stage Expo in March.

BMI Supply: Two Join Supply Company

Donna Cleveland and Bob Medve are now working at **BMI Supply** of Queensbury, New York.

Ms Cleveland has joined the sales team in the new position of sales coordinator. She will manage various processes to support BMI's longstanding tradition of ultimate customer service.

Mr. Medve has rejoined BMI Supply as manager of the installation department. With a broad background in educational theatre and systems integration, he brings a wealth of experience to the table.

BMI Supply is a comprehensive theatrical supply and installation company with nearly 25 years of service to the entertainment industry. For more information, visit www.bmisupply.com

Staging Concepts: Works to Complete Bridge Memorial Project

Staging Concepts has helped complete the Remembrance Garden, a memorial located across from Gold Medal Park, which was dedicated August 1 to mark the four-year anniversary of the I-35W bridge collapse in Minneapolis, Minnesota.

The monument features 13 black steel pillars, each 10.5 feet tall, with glass panel fronts each etched with the name of a person who died when the bridge fell into the Mississippi River in 2007. The panels will be illuminated by blue LED lighting at night. The pillars, lighting, and glass were manufactured by Staging Concepts. Additional features include a stone water wall inscribed with the names of everyone who was on the bridge but survived, and a path leading from the wall to an observation deck on the bluff overlooking the river and the new I-35W bridge.

TMB: Equipment Adds Functionality

Hippotizer HD Media Servers now include built-in DVI Parrot functionality. The addition of DVI Parrot to the Hippotizer HD combines two popular products from **TMB** into a single package. Previously only available as an external stand-alone device, the DVI Parrot by Carallon allows user-configurable EDID (Extended Display Identification Data) management.

With the advent of Hippotizer v3.1 software (currently in BETA release), the HippoPortamus now features unlocked output resolution, giving the user extended HD output in a laptop. Extended HD resolution also allows use of selected hardware splitters with multiple HD images from one output.

TMB is exclusive distributor for Hippotizer in the Americas, and exclusive distributor worldwide for DVI Parrot. For more information visit TMB's online

product pages: www.tmb.com and www.tmb.com/products/parrot. Learn more about TMB's wide range of innovative products at www.tmb.com.

Stagecraft Institute of Las Vegas: Students Exposed to Video Technology, Work on Design Charette

Stagecraft Institute of Las Vegas

participants saw the newest of new stage technology during Video Projection Week. This cutting edge technology has been integrated into the world of theatre, and students met with the top instructors to explore them. The week was led by the renowned lighting designer Brian Gale (NYX design) and included LED wall specialists Matt Ellar and Guy Benjamin of Pete's TVs; Trevor Burke (Eos programmer); Mike Hall (GrandMA programmer); and Loren Barton (Hippo Trainer).



Using *Fallujah*, students were divided into three design teams directed by Jane Childs, Jon Farris, and Linda Leonard to work on a design charette. Assisting in the design process were Eric Mongerson, Don Childs, John Forbes, and Cindi Turnbull.

Auerbach Pollock Friedlander: Markle Appointed Chief Administrative Officer

Patrick Markle has been appointed chief administrative officer of **Auerbach Pollock Friedlander** and Auerbach Glasow French. He will lead all administrative operations for the firm as well as participate in strategic planning, marketing, and public relations.



A graduate of both the Yale School of Drama and the Ringling Bros and Barnum Bailey Clown College, Mr. Markle has led production and technical operations at three of the most renowned opera companies in the world: The Metropolitan Opera, where he supervised the engineering and construction of stage scenery for all new productions; the Santa Fe Opera, where he was the production director and project manager during construction of its new opera house; and the San Francisco Opera, where he managed all divisions of the production department. He co-founded Figaro Systems Inc., the global leader of multi-lingual text captioning displays for the performing arts. Most recently, he was managing director for Teatro ZinZanni, a San Francisco arts institution focusing on

preserving and presenting the highest quality of European-style circus, theatre and cabaret. He was responsible for all budget and business management, administrative oversight of sales and marketing, and oversight of external affairs and community relations.

[Next story ›](#)

Volume LI, Number 9



© United States Institute for Theatre Technology, Inc.

FRONT PAGE »**NEWS & NOTICES:**

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »**SIGHTLINES ARCHIVE »**

News From **Joe Aldridge**, *USITT President* **Celebrating August Achievements**



USITT President Joe Aldridge had time for casual conversation with CITT's President Adam Mitchell and incoming President Norberts Muncs when Mr. Aldridge attended Rendez-vous in Victoria, British Columbia.

Wow! Another summer has come and gone! Record heat all over the country and a severe lack of rain has made this an interesting summer, to say the least! A very productive time for most of us if you remember that productivity can be measured in many ways. Working on one's tan or checking one's eyelids for leaks are both very productive endeavors.

I want to clarify something for some of my friends. I did not wear that color shirt (accompanying my article in the last *Sightlines* edition) to honor any specific university – not Syracuse, not the University of Tennessee, not even the University of Texas (I am, after all, a proud graduate of Texas Tech. I know, I know, why would anyone wear a shirt with TT on it? Heard it before.) The photo was a result of what was clean at the time I packed my bags to travel to the National Office. Had I known that there would be an opportunity for a photo, I would have more carefully chosen my wardrobe. Basic black is always in fashion.

As we head into August, I have a couple of exciting adventures ahead. I am going to attend my first CITT Rendez-vous in Victoria, British Columbia. the

second week of the month. I look forward to representing USITT at its sister organization's yearly gathering. They have some really interesting events planned. They are offering the opportunity to take a backstage tour of one of the Princess Cruise ships that will be docked at the time of the conference. I hope to be able to convince more of our friends in Canada to make the trek down to Long Beach in March and join us. I expect to encounter some of our members there as well.

Toward the end of the month, I will chair the next web-based Board of Directors meeting from Syracuse. We will be hosting an elected officers' retreat in conjunction with the Board meeting. It will give us an opportunity to meet with and integrate our new officers into the operation of the Institute. We are planning to enjoy a meal at Dinosaur Barbeque, one of my favorite dining establishments in Syracuse. Okay, it is a biker bar that serves some incredible barbeque with the ambiance to match. I have also planned to take the officers to experience a lava pour at the Syracuse University foundry, run by a friend of mine who is the director of their sculpture program. I suspect that a hot time will be had by all!

September will find me crossing the pond to attend the PLASA Conference in London. I will be joining David Grindle, Barbara Lucas, and Monica Merritt in representing USITT at this particular conference. Since many of our corporate members will also attend, I think that this will be a good opportunity to continue to promote USITT, its members, and our activities.

I have heard some incredible reports about the PQ and the USITT/USA exhibit. I believe that we had a record number of members make the trek to enjoy the sights and sounds of PQ. None was disappointed. My congratulations to Sandy Bonds, Marketa Fantova, Dan Denhart, Michael Monsos, and many others who worked so hard in putting the exhibit together. Don't worry; if you were one of the unfortunate who could not afford to travel to Prague, the exhibit will be restaged for your benefit in Long Beach. I look forward to witnessing the exhibit in person.

Last, but by no means least, USITT celebrates a significant milestone. It was in August 1986 that USITT DMX512 – *Digital Data Transmission Standard for Dimmers and Controllers* was first published. It is now also known as ANSI E1.11 – Entertainment Technology – USITT DMX512-A – *Asynchronous Serial Digital Data Transmission Standard for Controlling Lighting Equipment and Accessories*. This marks the 25th anniversary/birthday of its creation. I offer congratulations and heartfelt thanks to Mitch Hefter, a USITT Fellow and long time member, who is responsible for shepherding this project and for continuing to chair the PLASA/USITT Task Group which oversees the maintenance of the standard. It continues to be the primary protocol used in the entertainment industry.



We'd like to hear your comments on this story.
Please e-mail Joe at joe.aldridge@unlv.edu.


[FRONT PAGE »](#)
[NEWS & NOTICES:](#)

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

[NEWS FROM:](#)

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

[CONFERENCE & STAGE EXPO:](#)

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

[FOR THE RECORD:](#)

- Leadership
- Contributing Members
- Sustaining Members

[VIEW ISSUE AS A PDF »](#)
[SIGHTLINES ARCHIVE »](#)

News From:

Regional Sections

- [Heart of America: To Hold Workshops in Kansas City »](#)
- [Chesapeake: Slate Expo, Conference in Maryland »](#)
- [Ohio Valley: Fall conference, Ezekiel exhibit, New Website »](#)
- [Southeast: Athens Setting for Fall Master Classes »](#)
- [Midwest: Cirque du Soleil's OVO »](#)

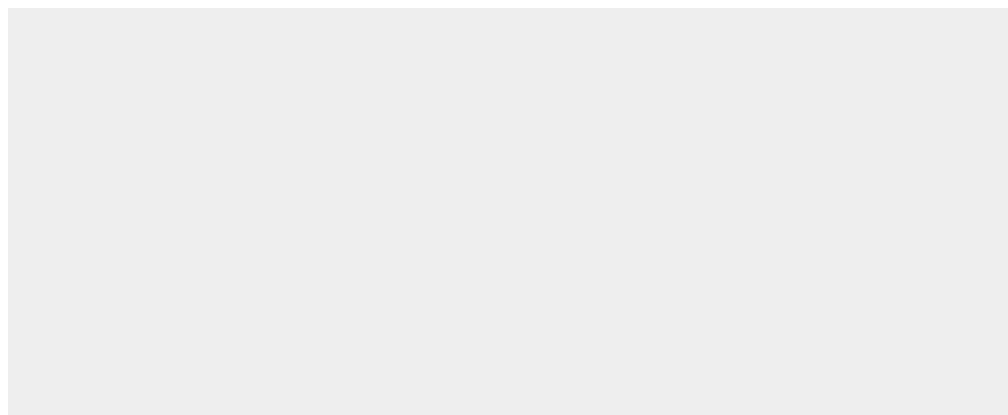
Heart of America: To Hold Workshops in Kansas City

[Heart of America Regional Section](#) is sponsoring workshops at Avila University in Kansas City, Missouri, September 23 and 24.

Friday's *Fall Arrest Workshop* will be by Mark Damon of Process Marketing Group, a company specializing in safety equipment in the Kansas City area.

On Saturday other workshops will be available including Ed Baker of Wichita State talking about *Theatrical Firearm Safety and Entrepreneurship*, Michael Downs of Downs Art presenting *You don't work in the Theatre, the Theatre works in YOU*, and Robbie Jones of University of Nebraska, Omaha giving a model building workshop. Ben Stark of Kansas State University will speak about *Load and Angle Calculations for Rigging*, and Rick McConnell of XS Lighting will be presenting a *ETC DMX Primer and Troubleshooting* session developed by David Fox. Michael Downs, Ben Stark and Darren Levin will host a portfolio review for any interested participant.

After Saturday's workshops, Kansas City Rep has a production of *August, Osage County*, in the Spencer Theatre on the UMKC Campus.





Ed Baker of Wichita State University presents an entrepreneurship in theatre workshop for Heart of America in 2009.

Photo/Mark Putman

Chesapeake: Slate Expo, Conference in Maryland

The Chesapeake Regional section will holding its annual Stage Expo and Conference 9 a.m. to 6 p.m. on September 24 at Towson University in Towson, Maryland. There will be advanced/professional development classes, intermediate level classes, and beginning 101 classes. The Expo will be filled with vendors and manufactures from the mid-Atlantic region showing the latest in new products and demos of current items, and answering questions about products.

The event will include a **Raingutter Regatta** to benefit Behind the Scenes. Each boat will be \$1 (supplies provided at the Expo). More information is available on the Chesapeake site, www.usittchesapeake.org. Online registration and payment can be handled on the website as well.

Ohio Valley: Fall conference, Ezekiel exhibit, New Website

The deadline for the discounted pre-registration rate for the Ohio Valley Regional Section Fall Conference is Friday, September 16. The conference at Allegheny College on September 24 will be jammed with sessions like *Intro to Media Servers*, *3D Projections*, *Bare Bones Guerilla Sound Editing/Playback Software*, *How to care and feed your Moving Lights*, *Google Docs for everyone*, *Blogging as a Collaboration Tool*, *How to Display Your Work for Entering an Exhibit*, and a tour of the new facility at Allegheny College. Details for the hotel discount are also on the website.

Streamlined information about the entering work for the Peggy Ezekiel exhibit are also on the website. There is an on-line registration form this year. Deadline for nominations is September 7.

The [website](#), it has a brand-new look. A big thank you to new webmaster, Aaron Bollinger. Check out the new interactive buttons for Facebook, Twitter, blogging, discussion forums, and photos

Southeast: Athens Setting for Fall Master Classes

The Southeast Regional Section Master Classes for Fall 2011 are set for October 7 and 8 at the University of Georgia in Athens. One of the themes of this year's classes might be "spectacle" -- using advanced technology as both a tool and element in production design. This year's workshops tentatively include several stellar guest artists, classes featuring UGA media programs and equipment, and sessions with a variety of experts from several leading manufacturers/production services. Featured speakers include lighting designer Jeff Davis as well as Broadway fabric painter Margaret Peot.



Gareth Conner from Creative Connors during his 2011 Master Class on Stage Automation.

Photo/Chip Haas

A block of hotel rooms are available at several local hotels (within walking distance of all activities and downtown attractions) with special rates ranging from \$89 to \$109 per night (plus tax). Look for registration materials and additional information in the mail or on the region's website:

www.southeast.usitt.org. Questions can be directed to Rich Dunham, head of design University of Georgia (706-542-8273 or rdunham@uga.edu).

Midwest: Cirque du Soleil's OVO

Recap by **Steve Jacobs**



One group listens as OVO crew set up a net for rehearsal

Photos/Steve Jacobs

In 2008, while Cirque du Soleil's touring show of *Kooza* played Chicago, many Midwest Regional Section members attended the backstage tour. When it was announced that the new show, *OVO*, would be in Chicago, Section members asked if they could repeat the *Kooza* experience which they did on July 16 with a backstage tour of *OVO*. In Chicago, Cirque set up the "big top" on the asphalt-covered parking lot of the United Center.

With the exception of the group U2, *OVO* technicians claim they are the biggest touring show on the road with 63 tractor-trailers. It takes that many to bring everything to create a small working community including a box office, toilets, a huge concession tent, cast/crew dining, rehearsal areas, other support services, and of course, the big top. They are already discussing what changes need to be made to fit the show into approximately 100 cargo containers when it travels to Australia. The only thing they did not have were housing accommodations, though the company puts up in local hotels/apartments. A shuttle is provided to and from housing.

The total technical crew of approximately 25 is comprised of five carpenters, four wardrobe, five or six electricians, two props, seven riggers, and three audio. There is also a site crew responsible for mechanicals, plumbing/welding, AC, tents, bleachers, etc. The "pre-mark" advance team arrived a week before set up to mark the parking lot and drill into the ground the anchoring points for the plates to support the big top, concessions, and associated tents. Local crews are hired to help with the labor of setting up the tents. The tour travels with one "zoom-boom" bobcat, a type of forklift, and rent others in each city. The show takes five days to set up and three to completely take down.



Audio Consoles in the house



Demonstrating how the rear wall of the set is pinned together



One of 50 tie-down plates anchored to the ground

For the tour, 22 Section members and guests divided into four groups. Each group rotated among department areas, which included carpentry/props, lighting, rigging/automation, and audio. Each department head took the group everywhere from backstage training and rehearsal areas to beneath the stage and all "booth" locations. All of the crew heads were very knowledgeable and enthusiastically shared their areas of expertise and their opinions of setting up and running the show. They also discussed the effects of hail and wind on audio; the many challenges of assembling the climbing; wall-like back wall structure; and how the tent masts are used as combined lighting and rigging spaces complete with custom rigging hardware. It is impossible to do more than scratch the surface here in a discussion of all of the great things these people do to support the production.

This backstage tour was a special programming event open only to USITT Midwest Regional Section members and their guests. To learn more about membership in the Midwest Regional Section as well as upcoming programming events in Illinois, Indiana, Michigan and Wisconsin, visit

www.USITTmidwest.org.

[Next story ›](#)

Volume LI, Number 9



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FRONT PAGE »**NEWS & NOTICES:**

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

[VIEW ISSUE AS A PDF »](#)**[SIGHTLINES ARCHIVE »](#)**

News From **David Grindle**, *USITT Executive Director* **An Amazing Recovery**



Photo/Paul Butzi with [Empty Space Images](#)

In case you haven't heard, they had a rough night at the Oregon Shakespeare Festival recently.

It seems that there were some structural issues in the Angus Bowmer Theatre that needed addressing. This meant shutting down the theatre immediately, in the middle of the season. If you've ever had the pleasure of visiting OSF, you know that this incredible organization produces shows in three venues in rep. They have an ensemble of performers and technicians that are unparalleled in their professionalism and community because they love the company and each other. Most have worked there for many, many years.

The Bowmer Theatre (named for Angus Bowmer, founder of the festival) houses dressing rooms for the Bowmer and the adjacent Elizabethan Theatre. The evacuation (due to a splitting of the main structural beam in the ceiling) affected a large portion of the festival. With one theatre unsafe for public



assembly, OSF cancelled a performance – one. That’s how many performances they lost because one-third of their performance spaces had to be closed.

Alternate venues were found until a tent could be built in Lithia Park which is next to the festival grounds. The costume shop space was divided into dressing rooms, and shows were reblocked, reworked, and moved. Until the tent could be erected, alternate venues were used, so the rep company essentially went on the road.

I have several friends among the stage management staff at OSF, and they have said the company did what OSF is known for: they behaved as a company. The company came together because there was a problem that needed solving. One performance, that’s all that was lost. What an amazing stat! And what an amazing testament to what it means to be a performing company.



Photo/Bill Saltzstein with
[Empty Space Images](#)

In 1967 a similar, yet more tragic, incident occurred when the Santa Fe Opera House was destroyed in a fire four weeks into its season. Everything was lost: sets, costumes, even one of two copies in existence of a new opera they were performing in the rep. The company came together and moved to a civic gymnasium losing only one performance in the year. Other companies donated sets and costumes, and the other score was flown over from Europe.

These are just two examples of how the performing community comes together in times of trouble. But it also shows how our communities which value the companies come together in tough times. As we all start seasons (or finish summer seasons) the examples set by OSF and Santa Fe should give us heart to know what kind of industry we work in. We are so privileged to have lives in a world that can look both financial and physical disaster in the face and slay the dragon.

Kudos to our colleague in Ashland! I’m proud to say I am part of an industry that includes people like this.

[Click here for more information on the repairs which have been completed at OSF.](#) And where they have now moved their performances BACK to the Bowmer, in another feat of creative and professional synergy.



We'd like to hear your comments on this story.

Please e-mail David at david@office.usitt.org.

Follow me on Twitter -- #USITTExec

[Next story ›](#)

FRONT PAGE »

NEWS & NOTICES:

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

[VIEW ISSUE AS A PDF »](#)

[SIGHTLINES ARCHIVE »](#)

Conference & Stage Expo

Making Long Beach Conference a Los Angeles Adventure

Robert R. Scales, *Long Beach Promotions*



Traveling to Los Angeles does not have to intimidate visitors. The city is extremely accessible from Long Beach for people who have additional time around the 2012 Annual Conference.

Photo/Courtesy of Robert Landau LA INC. The Los Angeles Convention and Visitors Bureau.

There are a lot of exciting things happening in Los Angeles beyond the occasional earthquake, fire, flood, and car chase. The Arts are *hot* in LA. Even the *New York Times* knows this, as do many other prominent news agencies. LA has theatre, opera, symphonies, museums, architecture, and galleries that the rest of the world writes about. Of course, there are countless cutting edge restaurants, hotels, clubs, and sports venues that get a lot of attention.

So much has changed in Los Angeles over the eight years since the last USITT Annual Conference & Stage Expo in Long Beach. Visitors will not want to miss going to some of these

interesting new entertainment venues and excellent restaurants when participating in the 2012 Annual Conference March 28 through 31.

Since LA is so close to Long Beach, there's a fine opportunity to take advantage of arriving early or staying late to see what all the fuss is about. Why are people haling Los Angeles as a cultural destination?

Visiting LA from Long Beach does not require a car or a lot of money. In addition to the obvious methods of getting around (cab, shuttle or car rental), there is a light-rail train (Blue Line) that runs directly between the two downtowns every few minutes. Presently fares are \$1.50 each way. A metro day pass is \$6 and allows access to anywhere in LA by train or bus. There are reasonably priced hotels or motels within the city if anyone chooses to start or end the trip to Southern California in LA.

People wanted to visit some of LA's Broadway theatres informally, could do that by taking advantage of the light rail system. Who would have believed that freeway-conscious LA has extensive public transportation?

Some useful websites for planning a trip, featuring how to obtain tickets and how to travel, are: [all about LA from every angle](#), [live theatre that's playing and tickets](#), and [Public Transportation LA](#).



Forum at the Music Center of Los Angeles County

Photo/Courtesy of LA INC. The Los Angeles Convention and Visitors Bureau.

[Next story ›](#)

Volume LI, Number 9



© United States Institute for Theatre Technology, Inc.

FRONT PAGE »**NEWS & NOTICES:**

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »**SIGHTLINES ARCHIVE »**

Conference & Stage Expo

Long Beach 2012 Table Spaces Available

Helen Willard, Stage Expo Sales Manager



Space selection for non-commercial tables will take place this fall. Exhibitors at Stage Expo 2011 in Charlotte will be given first choice of tables for Stage Expo 2012. Later this month, an invitation to reserve a table will be sent to the Stage Expo representative for each organization that exhibited at Stage Expo 2011.

Each non-commercial table costs \$700 and includes a table with two chairs on a carpeted space, plus two full-conference exhibitor badges. These exhibitor badges are good for all conference sessions and events as well as for Stage Expo. Each exhibiting organization must be a member of USITT in order to exhibit at Stage Expo, with discounts available for members at the Sustaining and Contributing level.

Non-commercial tables may be selected by USITT Organizational Members whose company or organization operates with a not-for-profit status. All public educational institutions are qualified to select a non-commercial table. Other organizations that meet the qualifications must include a statement from a CPA or attorney acknowledging that the company/organization meets the qualification or provide copies of appropriate IRS documentation.

Table guidelines were developed to insure that each of the eight exhibitors in each cluster of tables is able to fully utilize the space for which they have paid.

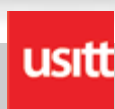
A draped storage space located in the center of each cluster is provided for the eight table exhibitors to share. Each exhibitor's responsibility is to be a "good neighbor" to adjacent exhibitors, and exhibit operations must be conducted so as not to trespass upon the rights of other exhibitors.

A standard commercial or non-commercial table is allocated a space not to exceed seven feet wide. Exhibits over seven feet wide will need to purchase two table spaces or a booth. Diagonal installations that infringe upon adjoining tables will not be permitted. No table exhibit can be taller than eight feet. Exhibits must not intrude into any aisle. Local fire codes will be strictly enforced.

A total of 56 non-commercial table spaces are available for Stage Expo 2012. These tables are a great deal for colleges, universities, and other organizations who wish to promote their programs at the conference. Anyone who wishes to reserve a table should contact Helen Willard at hpwillard@aol.com.

[Next story ›](#)

Volume LI, Number 9



© United States Institute for Theatre Technology, Inc.

FRONT PAGE »**NEWS & NOTICES:**

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »**SIGHTLINES ARCHIVE »**

Conference & Stage Expo

Student Volunteers Needed In Long Beach

Monica L. Merritt, *Director of Member Services*

USITT needs 100 student members to participate in the 2012 Student Volunteer Program. In exchange for at least 15 hours of work at the 2012 Conference & Stage Expo in Long Beach, California, USITT will waive the Conference registration fee. Assignments vary from conference office support, A/V and computer assistance, to Stage Expo special exhibition set-up and tear down, and many other opportunities.

The Student Volunteer Program registration will open on-line starting October 12. At that time, current USITT Student members may register. Registration will be submitted through an online form at www.usitt.org/2012.

After October 26, the Student Volunteer Program will be open to anyone wishing to become a USITT member. Any student who is not a current USITT member may sign up for the program and apply for membership at the same time.

Applicants are selected for the program on a first come, first served basis. Online forms must be completely filled out – including arrival and departure dates. For more information about the Student Volunteer Program, contact Monica L. Merritt, monica@office.usitt.org or 800-938-7488 ext 104.



FRONT PAGE »

NEWS & NOTICES:

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

SIGHTLINES ARCHIVE »

For the Record:

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[Next story ›](#)

Volume LI, Number 9



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Sightlines

The monthly newsletter for USITT members

[Next story ›](#)**FRONT PAGE »****NEWS & NOTICES:**

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »**SIGHTLINES ARCHIVE »**

For the Record:

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- [Contributing Members »](#)
- [Sustaining Members »](#)

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- Pook Diemont & Ohl, Inc.
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[Next story ›](#)

Volume LI, Number 9



© United States Institute for Theatre Technology, Inc.

FRONT PAGE »
NEWS & NOTICES:

- Three Commissions to Hold Poster Sessions
- PQ Winners
- In Memoriam: George Thomas Howard
- Member Benefit: Grainger
- Announcements
- YD&T, Rising Star Open
- Student "Ideal" Theatre
- The Last Word - Six Acts

NEWS FROM:

- Around the Institute
- Contributing Members
- Sustaining Members
- USITT's President
- Regional Sections
- Executive Director

CONFERENCE & STAGE EXPO:

- LA and Long Beach
- Select Tables Now
- I Made it Myself
- Student Volunteers Needed

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »
SIGHTLINES ARCHIVE »

Conference & Stage Expo

Seek Prop Projects for Conference Session



The deadline for entries for the I Made It Myself poster session has been extended to October 10.

Designs for unusual or delightful stage props will be considered to be included in the session at the Long Beach 2012 Conference & Stage Expo.

Send a picture of the prop, along with a brief description of what, when and how it was made to:

propsUSITT@gmail.com. Subject heading should include submitter's last name Poster Session entry 1, etc. Those with props that are accepted will be notified by November 6 and sent guidelines for the poster. Awards will be given for creativity, craftsmanship and best solution to a



problem.

For more information, contact Session
Chair Liz Popiel at scenicdesigner@hotmail.com.

[Next story ›](#)

Volume LI, Number 9



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