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Special Keynote, Achievement Sessions

Luis Valdez, founder of El Teatro Campesino, will be the Keynote speaker for the 2012 Annual Conference and USITT's Distinguished Achievement Awards winners will present a panel in Long Beach. [more »](#)



Sherry Wagner-Henry, USITT Secretary

When Sherry Wagner-Henry took over as Secretary of USITT in July, she was continuing a great tradition of service to the organization by people from Minnesota. [more »](#)



Site Focuses on Safety

New website designed to raise awareness of safety within the entertainment industry. [more »](#)



Grants Assist with International Travel

Applications for the 2012 Individual/Professional International Travel Award will be available October 1. [more »](#)



Scenofest 2011 in Review

USITT helps students connect with the world of performance design through the student sections of PQ and Scenofest, created by OISTAT. [more »](#)



News From USITT's President

Contrasts abound in an event-filled month of travel. [more »](#)



Executive Director

Preparing to open registration and hotels for the 2012 Annual Conference. [more »](#)



Costumers Prepare for the Beach

Sessions on everything from zombie teeth to swimware are in store. [more »](#)



Rediscovering Research

Some advice, and tools, to help with online visual research. [more »](#)



Broad Agenda for USITT's Commissioners

An August meeting in Milwaukee allowed for wide-ranging discussions. [more »](#)

Costume Symposium 2012

The focus was on Photoshop manipulation, and the results were



spectacular. [more »](#)



Take Advantage of California Opportunities

Special opportunities in Long Beach will focus on the region's arts and entertainment industries, with PDWs ranging from theme parks to theatre architecture to museum design. [more »](#)



New Exhibitors Join Stage Expo

With six months until the show, 80 percent of the available booth space has been reserved, and less than 40 booth spaces remain. [more »](#)



The Last Word - Finding Common Ground

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News & Notices

Valdez to Present 2012 Keynote, Distinguished Achievement Winners Honored

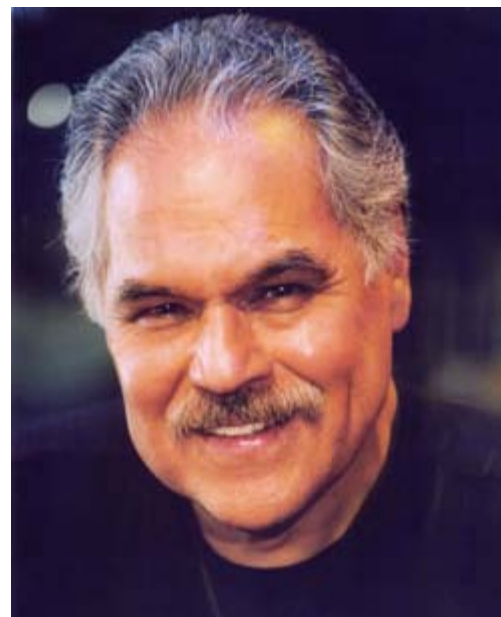
Luis Valdez, founder of El Teatro Campesino, will be the Keynote speaker when USITT launches its 2012 Annual Conference & Stage Expo on March 28. The keynote event, which will include the organization's Annual Meeting, is scheduled to start at 10:45 a.m.

Mr. Valdez, who has been described as the founder of modern Chicano theatre and film, is the perfect person to open USITT's 52nd Annual Conference in Long Beach, California, said President Joe Aldridge. Mr. Valdez may be best known for both writing and directing *La Bamba* in 1987 and *Zoot Suit* in 1981. He has extensive writing and directing credits, and was the founding director and professor of the Institute for Teledramatic Arts and Technology at CSU-Monterey Bay.

A new feature of the 2012 Annual Conference will be a special session bringing together recipients of USITT's Distinguished Achievement Awards for a discussion of their work.

Winners include Michael Devine, scene design; Howard Brandston, lighting; Dana Nye, make-up; Tom Hall, management; and Judy Adamson, education. Kevin Rigdon will moderate the Friday morning All-Conference session.

The Hyatt Long Beach, which is currently being refurbished, will be the headquarters hotel, and USITT has negotiated special rates at the nearby Renaissance and Westin hotels. The direct link to USITT's hotel reservation service is available [here](#). All guests who use the USITT Housing Bureau will receive free high-speed internet access in their rooms.



Luis Valdez is for the first story, BNC is for the Costume Sessions page, Hyperion is for the PDWs in LA page, and Stage Expo 1998 is for the Stage Expo page.

Online registration is scheduled to open October 1 for the 2012 Annual Conference & Stage Expo.

For more information on USITT's more than 200 sessions, 100-plus exhibitors, special exhibits, international presenters, and specialty programs, visit www.usitt.org/2012 where links can be found to registration, how to exhibit, and special events.

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Officer Profile: Sherry Wagner-Henry, USITT Secretary

When Sherry Wagner-Henry took over as Secretary of USITT in July, she was continuing a great tradition of service to the organization by people from Minnesota, including her predecessor, Patricia Dennis, and Jean Montgomery, who was instrumental in getting Sherry involved in the organization more than 10 years ago.

Before running for Secretary, she served on the Board of Directors and saw "the bigger picture of USITT's future. I was thinking less about the position and more about being part of the next generation of leaders."

She was first introduced to USITT by Ms. Montgomery and C. Lance Brockman, who told her, "You need to be a part of this." Sherry says that she felt welcomed, found there was something in USITT for her, and she had talents which could benefit the organization. In addition to her time on the Board, she played a major role in the local planning of the 2003 Annual Conference & Stage Expo in Minneapolis. Sherry was active in the Management Commission, and served as its first Vice-Commissioner of Arts Management, a post she held for more than seven years.

With the restructuring going on in the organization, Ms. Wagner-Henry feels her position can help USITT grow into the governance model, allowing people to be comfortable with it and finding synergistic ways to plan, grow, and move forward. She notes that blending volunteer and staff leadership will create the best organization possible.

Sherry, who is not currently working in theatre, noted she is extremely passionate that everyone should have the arts in their life. Some USITT members may not see themselves as artists, but others recognize the great creative conduit which they provide. She is director of the Arts and Cultural Leadership Program at the University of Minnesota, and she uses the tools from



that position to help USITT volunteers see themselves more readily as leaders who contribute in a multitude of ways to the organization.

A huge advocate of adoption, Sherry and her husband Mickey Henry brought their son Zhen into their lives from China more than four years ago. Zhen was two and a half then, and considered a special needs child. He started kindergarten in a Chinese immersion school, and the household now includes a Chinese exchange student who will be part of the family for four years. "We're all learning," Sherry said. "People make families in different ways, and I speak out on how people in this country view adoption and adoption policy. The skills I learned from USITT about leadership and advocacy have helped me immensely in channeling focus in this part of my life."



Sherry and her son Zhen

While Sherry may no longer help run Minnesota's Centennial Showboat, as she did for several years, she is still very connected to the theatre and entertainment world through her arts and leadership work. Mickey is a project manager for Norcostco, and they did, after all, meet and marry on the Showboat theatre. And she will always find ways to make connections and create opportunities so that her enthusiasm, and the energy she nurtures in others, will help USITT continue to grow and prosper.

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Apply November 1 for USITT Grants

USITT will soon open the application process for grants to be awarded in 2012.

USITT's Grants & Fellowship Program fulfills the Institute's mission of "promoting the advancement of the knowledge and skills of its members" by supporting research projects that promote lifelong learning and creative development. Many USITT members have benefited from funding by USITT as a result of founder Edward F. Kook's foresight and its members' generosity.

Anyone interested in submitting a proposal for funding during the 2012 grant cycle should make sure completed applications and supporting documentation are submitted before the January 10, 2012 deadline.

[More information and applications will be available here.](#)

Start Early, Win Big at Design Competition

Midwest teachers, looking for a project for a spring class? How about one that could win a student a pass to the 2013 USITT Annual Conference & Stage Expo in Milwaukee, Wisconsin? Registration for the Midwest Regional Section Design Competition is now open.



Students should enter now for three ways to win – design and build a bean bag launcher for the Mechanical Competition; detail a creative process in the Design/Tech Poster; or sign up for an on-the-spot design challenge – the Hodge-Podge to Collage. Go to usittmidwest.org "programs" for more information.

Standards Available for Review

PLASA's Technical Standards Program has 11 revised or draft standards available for public review on the [document website](#). Responses will not be accepted after the posted close date.

- **BSR E1.21-201x** *Entertainment Technology — Temporary Ground-Supported Structures Used to Cover the Stage Areas and Support Equipment in the Production of Outdoor Entertainment Events*, October 10 covers the design, manufacture, and use of all the portable structures used to support scenery, lighting, and sound equipment, as well as the stage roofs. Public structures, such as audience bleachers and food stands, are outside the scope of the draft standard.
- **BSR E1.41 - 201x**, *Recommendations for Measuring and Reporting Photometric Performance Data for Entertainment Luminaires Utilizing Solid State Light Sources*, October 17, offers recommendations for measuring and reporting the output of LED luminaires used in the live entertainment industry.
- **BSR E1.18-1 - 201x**, *Standard for the selection, installation, and use of single-conductor portable power feeder cable systems for use at 600 volts nominal or less for the distribution of electrical energy in the entertainment and live-event industries*, October 17, is part of a project to offer guidance on the selection, installation, and safe use of single-conductor portable power feeder cable systems used in the entertainment and live-event industries.
- **BSR E1.24 - 201x**, *Entertainment Technology - Dimensional Requirements for Stage Pin Connectors*, revision of ANSI E1.24 – 2006, October 17, clarifies its use as a configuration standard giving the mating requirements for male and female pin connectors, contact set-backs from the front face, and marking requirements.
- **BSR E1.32 - 201x**, *Guide for the Inspection of Entertainment Industry Incandescent Lamp Luminaires*, October 17, provides guidance for inspection of stage and studio luminaires used in the entertainment industry to evaluate safety and maintenance.
- **BSR E1.1 - 201x**, *Entertainment Technology - Construction and Use of Wire Rope Ladders*, October 17, describes the construction and use of wire rope ladders in the entertainment industry in order to promote worker safety.
- **BSR E1.6-2 - 201x**, *Entertainment Technology -- Design, Inspection, and Maintenance of Electric Chain Hoists for the Entertainment Industry*, October 17, is a part of the BSR E1.6 powered theatrical rigging systems project and covers the design, inspection, and maintenance of electric chain hoists used in the entertainment industry as part of a performance or in preparation for a performance.
- **BSR E1.6-3 - 201x**, *Selection and Use of Chain Hoists in the Entertainment*

Industry, October 17, is another part of the BSR E1.6 powered rigging project and establishes minimum safety requirements for the selection and use of serially manufactured electric link chain hoists having capacity of two tons or less in the entertainment industry.

- **BSR E1.39 - 201x**, *Entertainment Technology –Selection and Use of Personal Fall Arrest Systems on Portable Structures Used in the Entertainment Industry*, October 17, establishes minimum requirements for the selection and use of personal fall arrest systems on portable structures in the entertainment industry and minimum requirements for manufacturers and owners of these structures being used as work platforms.
- **BSR E1.33 - 201x**, *Entertainment Technology - Extensions to E1.31 for Transport of ANSI E1.20*, October 17, is a set of extensions to E1.31 to support ANSI E1.20 functionality, while maintaining E1.31's compatibility with the E1.17 (ACN) control architecture and ANSI E1.11 (DMX512-A). The E1.31 protocol is intended to be suitable for implementation in hardware with very limited resources.
- **BSR E1.25 - 201x**, *Recommended Basic Conditions For Measuring The Photometric Output Of Stage And Studio Luminaires By Measuring Illumination Levels Produced On A Planar Surface*, a revision ANSI E1.25 – 2006, October 31, describes the basic conditions for measuring the photometric output of stage and studio luminaires by levels produced by the luminaires on a planar surface.

Local Certifies 19 Electricians

The Entertainment Technician Certification Program (ETCP) awarded 19 International Alliance of Theatrical Stage Employees (IATSE) Local One members its Entertainment Electrician Certification. Among those newly certified is the first female ETCP Certified Technician in the New York Local.

Each of these Entertainment Electricians are now listed on the [ETCP website](#). ETCP Certified Technicians can be identified on the jobsite by requesting to see their ETCP ID card that includes their picture, date of certification and most importantly, area(s) of specialty.

Paper and pencil administrations of any of the ETCP exams may be arranged locally for groups of 10 or more. Computer-based exams are available at 190 testing centers across the United States and Canada. Candidate information, including eligibility requirements and application forms, are available on the ETCP website.

To have the information mailed, contact Meredith Moseley-Bennett, ETCP certification manager, at 212-244-1505 or etcp@plasa.org.

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News & Notices

New Safety in Entertainment Website Launched

A new Entertainment Industry Safety Initiative website, now live at www.safetyinentertainment.org, is designed to raise awareness of safety in the live event production industry among companies and individuals. It provides information and resources regarding safe work practices, record keeping, accident reporting, and more. The site currently focuses on codes and regulations in the United States, but will expand to cover other countries.

The website was created by PLASA last March at USITT after meeting with representatives from across the industry, including a variety of trade and professional associations, employers, venues, and labor unions. At the meeting, there was unanimous agreement among the attendees that there is a need and a desire for a central location where information can be easily found to help facilitate safety programs and promote the general health and safety of the industry. Website development is ongoing, and contributions and suggestions from the industry are encouraged.

The site includes news, information, and standards from the Occupational Safety and Health Administration (OSHA); references to relevant standards from ANSI (many created by PLASA's Technical Standards Program), NFPA, NEC, and NIOSH; OSHA technical resources, record keeping and reporting tools, sample forms, publications, and information about illness and injury prevention. Much of the information has been gathered and consolidated from participants in the inaugural meeting.

Eddie Raymond, Chairman of PLASA North America, said, "Employers have a responsibility to protect the lives and safety of their workers. We want to help make it easier to find information and tools that employers can use to facilitate their safety programs and compliance with OSHA."

Lori Rubinstein of PLASA noted "We had a tremendous response at our first meeting. Many of the participants have assisted in collecting these resources and making them available to the entire industry. Our hope is that this website will help make the industry a safer place to work."



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News & Notices

Seek Travel Award Applications

Shannan Hoerger, *Member Services Associate*

Individual, Early Career, and Professional members of USITT may apply for the 2012 Individual/Professional International Travel Award by checking the USITT website beginning October 1.

The award winner will receive travel support up to \$2,500. Applications are due by December 8, and the selection will be announced January 10. Travel needs to be completed within one year of receiving the award. [Click here for additional details and application form.](#)

The International Committee sponsors two awards for international travel with support from the Samuel H. Scripps International Fund. In odd numbered years, the award is designated for student members. For projects to be executed in even numbered years, Individual, Early Career, and Professional members are invited to apply. USITT supports and encourages enhancing its global interactions through participation in OISTAT programs, the Prague Quadrennial, and inviting international presenters to share their perspectives in conference programming. This award is designed to further international connections and understanding through theatre-related research or activities for members to pursue overseas.

This honor was first bestowed in 2006, enabling Frank Mohler to travel to the Czech Republic's famous theatre in Cesky Krumlov to complete his examination of the mechanical systems of extant European Baroque era theatres. A goal for this award is to build on an existing area of specialty by enhancing it through contacts in the wider world. A range of projects fulfill the specifications of this award, including travel to exhibitions, productions, and collections for purposes of research or design. The winner will be asked to share his project with the membership through a Conference session or article.



Treva Reimer, a member of the USITT International Committee, congratulates Rusty Cloyes, the 2010 International Travel Award recipient.

Photo/USITT Archives

Rusty Cloyes, production/technical direction, University of Texas Austin, Department of Theatre & Dance, was selected as the winner of the 2010 USITT Member International Travel Award. Mr. Cloyes applied to develop and pursue a production curriculum for children at El Colegio del Cuerpo in Colombia. Mr Cloyes received his award in Kansas City, Missouri during the USITT Conference & Stage Expo.

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Students Reflect on PQ '11, Scenofest

Marketa Fantova, *USITT VP-International Activities*



Visitors to Prague in June were able to see Greek Performance, part of Street Stories which were devised to foster collaboration and open participants to new experiences.

USITT helps students connect with the world of performance design through the student sections of PQ and Scenofest, created by OISTAT and held in conjunction with the Prague Quadrennial. PQ and Scenofest activities help start lasting collaborations, inform participating educational institutions about each other's goals and ideas, and leave participants with minds wide awake and open to the world of new possibilities.

This year, Scenofest took over parts of the historical center of Prague. Jungman Square became a setting for 50 different street performances; Vltava River a path connecting mysterious scenes viewed from a boat; a normally empty street became a living room open to anyone interested in conversation; and a crypt transformed into a place of discovery.



More than 1,000 students from around the world participated in 60 workshops led by 40 world-renowned artists. Disk theatre presented performances of nine different universities for more than 1,300 audience members.

Peter Reed, student, producer, curator and assistant to the artistic leader of Scenofest, wrote an article about his participation. This excerpt will help readers feel as if they were there:

On June 16, 300 people gathered in Prague's Franciscan Gardens to witness the first of the Six Acts performances at Scenofest 2011. Performers burst through a false wall in the side of the garden tearing it to shreds, and the audience flowed into the space amidst a soundscape of whisperings and half-stories.

The performance pushed on through sunset with extreme paper costumes illustrating a surreal sequence of action. A drunken princess being swallowed by her dress, serene women on park benches reading books that eventually consumed their heads, and a trio of faceless singing dresses that performed an irreverent set of songs amongst the roses. Finally the costumes themselves were torn away, just like the wall in the beginning, and a hushed monastic chant sent the audience off into the night.

I have been working on Scenofest for two years as a student assisting the artistic leader, Jessica Bowles. At this moment in the garden, the project became a meaningful reality, and the long journey of programming, negotiating, marketing, and liaising was worthwhile.

The United States and United Kingdom are the only two countries that regularly include students as members of national creative team. It is USITT that enables this student involvement which becomes a valuable investment in future development of performance design and an eye-opening experience.

Below are a few words written by students who came to PQ and Scenofest,

some of them part of the US national exhibit team.

- "People from other countries have different backgrounds, different cultures and different values, all of which contribute to and affect the way that their art comes to fruition."
~ **Yu Shibagaki**
- "Being there helps one put his or her self in context in the theatrical world that we all share."
~ **Collin Ranney**
- "Being at the PQ and talking to people about our U.S. student exhibit had to be the most rewarding step of the process. Coming in with an 'out of the box' idea, you never know how you will be received. Never underestimate the power of hand gestures and facial expressions, especially a smile."
~ **Rachelle Beckerman**
- "... in-person international social networking, a rarity in these days dominated by digital friendship, is unmatched and incredibly valuable to a design student."
~ **Erik T. Lawson**
- "For a student of set design, the city itself was a lesson in architecture and diversity. It was a truly beautiful place with a rich combination of old and new."
~ **Emmy Weldon**
- "It expanded my view of what is possible in theatre. I was able to meet designers and artists from all over the world, talk with them about their art, and understand how they are pushing the limits in their work."
~ **Lauren Mills**
- "If you had asked me a year and a half ago what I planned to do this summer, I couldn't have told you in a million years that I would be in Europe as a member of the USITT/USA student team for the 2011 Prague Quadrennial. It was truly an honor to have worked with so many talented individuals, and I couldn't have felt prouder to stand by our completed exhibit as people from all over the world peeked in through our graffiti-covered garage doors!"
~ **Johanna Josephian**
- "Prague Quadrennial challenged my previous conceptions of what theatre is. Now that the PQ is over, I wish to continue my exploration of theatre's evolution and place in today's culture and society - locally and worldwide."
~ **Shy Iverson**

In all, PQ student activities had more than 12,000 participants and visitors and still continue with several on-line projects and discussion forums that bring more than 200 visitors per hour to its sites.

To learn more about various projects and see pictures and videos, visit:
www.scenofestexchange.com.

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The Last Word:

Going Back in Time to Find Common Ground

Paul Brunner & Tom Robson

On a rainy August afternoon in Chicago, Illinois, something unusual happened that had never before occurred at an Association for Theatre in Higher Education (ATHE) Conference. A theatre historian, a dramaturge, and a technical director presented on a common topic. Even more unusual was the fact that these people were brought together through mutual interest in rigging equipment.

A session titled "Historical Stage Technology: A Collaborative Conversation" included Dr. Tom Robson, assistant professor of theatre history at Millikin University; Marcella Nowak, an independent artist and scholar; and Paul Brunner, assistant professor and head of theatre technology at Indiana University. These three presenters represented three different focus groups within ATHE and discussed newly-uncovered archival materials from rigging manufacturer J.R. Clancy, courtesy of USITT.

Each presented an investigation and unique perspective on the J.R. Clancy Rigging Catalog Archives now housed by USITT, and the resulting discussion provoked conversation both about future use of these materials and methods for further interdisciplinary collaboration between these fields.

First, Mr. Brunner presented his view that, while this digital archive displays an invaluable resource of technical information on the history of American stagecraft in the past 125 years, not all that much has changed. All of the major components of modern counterweight rigging, including the arbor and rigid arbor guides, were introduced through JR Clancy catalogs by 1925.



Ms. Nowak shared her observation concerning the prevalence of tools and equipment for scenic painting in the catalogs, focusing much of her discussion on the acquisition of patents for many of Clancy's signature products.

Finally, Dr. Robson performed an analysis of price fluctuations in Clancy's products in the period around World War I to develop a thesis that the growth of the New Stagecraft in the United States owed as much to economic market forces as to the importation of a European design aesthetic.

The panelists and attendees agreed wholeheartedly that the J.R. Clancy rigging catalogs provided a wealth of information for theatre historians, designers, dramaturges, architects and technical directors. The potential exists for these catalogs, seen as primary resources and as historical artifacts in the eyes of a historian, to fill significant voids in the history of theatre and stagecraft in America, particularly near the turn of the 1900s. The catalogs further support collaboration between USITT and ATHE to continue exploring how each organization can support the other. Mr. Brunner spoke of his fear of theatre history classes, while Dr. Robson discussed his own ineptitude with technical theatre. These Clancy resources provided a point of intersection where each side can begin to understand the other, expanding knowledge and skills in the process.

Every catalog since John R. Clancy's first in 1886 is available via pdf file, as a free resource from USITT www.usitt.org/jrclancyarchive/.

To Our Customers:

Throughout the world, wherever there are theatres, you will find Clancy equipment. This is absolute evidence of the confidence of many thousands of theatre owners in the internationally known Clancy products.

Prompt service—and prompt shipments are probably more important in the theatrical industry than in any other field. We realize an obligation in this respect and recognize the importance of having a large and complete supply of equipment and parts on hand at all times. We maintain a complete stock of every item in this catalog and shipments can be made on practically the same day that orders are received.

In addition, we carry a complete stock of semi-fabricated material, castings and forgings, to enable us to quickly assemble special blocks, counter-balance equipment, etc. Regardless of how small or how large your requirements may seem, we know that they are of the utmost importance to you, and you can depend absolutely on prompt service from us. Telegraph codes on pages 30 and 31.

OUR ENGINEERING SERVICE

While many of our patrons are familiar with the fact that we maintain a complete engineering service—and a great many make use of this service—we take this opportunity to remind theatre owners, architects and studios that we are prepared at all times to give engineering advice and service on the laying out and equipping of any stage, regardless of its size.

Our wide experience has given us valuable information regarding those parts of stage equipment that are subject to the greatest stress, strain and wear, and that must be given most consideration—not only from the standpoint of safety to employees, but from the importance of maintaining uninterrupted performances.

*Our engineering service is available to you
without cost; do not hesitate about using it.*

SYRACUSE

J. R. CLANCY, INC.

NEW YORK

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Rising Star Updates Institute

We received an update from Daniel Brodie who wrote, "I wanted to thank you, and USITT, again for the great honor of the Rising Star award this year." While we appreciate the thanks, the even better news is that Daniel has signed the contract for his first Broadway design, for *Godspell*.

To share in his success, and see some of his great designs, visit brodiegraphics.com.

A Member in 2020?

Congratulations to Panela Leung and her husband, Tim Forsythe, on the birth of Evelyn Jin Forsythe. Pan, who is a member of USITT's Board of Directors, welcomed Evelyn on August 25. The new arrival weighed eight pounds, eight ounces.



Rocks Melted in Syracuse

When things are hot in Syracuse, they get really hot. At the conclusion of the elected officers' retreat in August, the entire group was invited to Syracuse University to watch Bob Wysocki, a professor in the sculpture department, and his earth science colleagues pour molten lava. At first,

the rocks were not melting properly, so the heat was raised to 1,500 Celsius and then cooled to the “perfect” temperature for both art and science.

The combination of art and science is a very public event, and the “pours” attract crowds when they are announced. This was a smaller event, in honor of USITT President Joe Aldridge, who first met Bob when both were teaching at UNLV. Mr. Wysocki named the August event [the Aldridge pour](#).



50 Years with USITT

Congratulations to Dick Land of Belmont, Massachusetts on 50 years of USITT membership. He joined in 1961, at Julliard in New York City, and has been participating ever since. We appreciate his continued support and involvement.

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Daktronics: Singapore School Theatre Opens

Singapore's School of the Arts (SOTA) opened its new **Daktronics** rigging-equipped drama theatre in July in time for the new school year. Besides the drama theatre, the school houses two other performance venues—a recital hall and a smaller studio theatre plus various studios and rehearsal rooms. SOTA integrates arts and academic curriculum and blends an inner-city school with a professional performance facility.



Phillips Group: Smith Key Manager in Realignment

Philips Strand Lighting and **Philips Selecon** created three new regional commercial leader positions and realigned key managers to strengthen operations in North America and around the world. Operations were realigned to focus regional offices and better serve their markets.

One of the key appointments is Julie Smith, general commercial manager, who will be responsible for sales, marketing, support services, and the daily operations from the Dallas, Texas home office. Ms. Smith also manages the global customer and technical support teams for all Philips Entertainment Group brands. She joins Graham Eales, commercial general manager for Australia/New Zealand, and Selwyn Jonker, commercial manager for the Asia-Pacific Region.



Julie Smith

As part of the recent changes, both the sales and marketing groups -- including Pete Borchetta, product marketing manager, and Bobby Harrell, controls product manager -- now report directly to Ms. Smith. Soon, a national sales manager will be announced to manage the sales in the United States and Canada and join the Latin American sales manager reporting directly to Ms. Smith.

ETC: Introduce Compact Console, Announce Sponsorship Recipients

ETC's award-winning Eos lighting-control family is expanding -- but the newest console in it is not. The buzz since July (when ETC gave its end-users an exclusive first look at the CUE conference) is about the elegantly compact design of the new Gio -- a high-functionality console in a smaller footprint.



For more information on Gio or to contact an ETC dealer, go to www.etconnect.com.

Every year, ETC selects a group of theater or lighting students to receive an all-expense-paid trip to the LDI tradeshow. The students get a backstage look at ETC and its products, as well as the opportunity to network with and be mentored by industry luminaries.

The 2011 LDI Student Sponsorship winners are: Ryan Bona, California Institute of the Arts; Michael Farmer, Virginia Commonwealth University; Bryan Lussier, University of Florida-Gainesville; Mary Montgomery, University of Minnesota; Kong Qingyao, Shanghai Theatre Academy; and Ethan Steimel, Southern Methodist University.

J.R. Clancy, Inc.: Company Moves Up on Inc. 5,000 List

Stage rigging designer and manufacturer **J. R. Clancy, Inc.**, joins the ranks of the fastest growing private companies in the United States for the second straight year, by qualifying for *Inc.* Magazine's Inc. 5,000 list.

J. R. Clancy rose to 3,498, up 393 spots from its 2010 ranking. The complete list is published in *Inc.* Magazine's September issue. Among the manufacturing companies on the list, J.R. Clancy ranks 125 out of a total of 233. The list ranks companies by percentage of overall revenue growth over a three-year period. In addition, companies that make the list are ranked by industry, metro area, revenue, and number of employees.

More information on J. R. Clancy is available at www.jrclancy.com, or by calling (800) 836-1885.

PLASA: Restructuring to Strengthen Organization

As part of its ongoing merger activities and in response to the end-of-year departure of Ruth Rossington, executive director in Europe, **PLASA** has restructured.

Effective October 1, Chief Executive Officer Matthew Griffiths will head up the association while temporarily overseeing the events divisions in the United Kingdom and North America. Finance Director Shane McGreevy becomes chief operating officer (COO) with responsibilities expanding beyond finance and core services into operational administration and personnel. Lori Rubinstein, current executive director in North America, becomes the new Director of membership, skills, standards, and technology, overseeing these core associations, Jackie Tien, formerly head of publishing in North America, assumes directorial responsibility for all media, sales, and marketing activities.

PLASA also announced changes to its North American Regional Board. Kacey Coffin, the North American regional board secretary, accepted a staff position as membership manager. Dinna Myers, director of sales and marketing at Musson Theatrical and dealer representative on the board, was appointed to fill the vacant secretary position. She also serves as co-chair for the Membership Advisory Group and the Marketing & Communications Advisory Group. Scott Hoyt, vice president of Heartland Scenic Studio, was appointed to fill the open dealer representative position. He serves as co-chair of the Business Resource Group and chair of the Business Peer Group Advisory Program.

In July, Charlie Davidson stepped down as manufacturer representative, and Tom Siko, Midwest Territory Manager for Lex Products Corp., was appointed to fill the remaining 18 months of the term. Mr. Siko also serves as co-chair of Generation PLASA and chaired the 2011 Nominating Committee.

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Sapsis Rigging: To Perform Safety Checks on Cruise Ships

Royal Caribbean Cruise Ltd. has chosen **Sapsis Rigging** to conduct safety inspections on all of Royal Caribbean International and Azamara Club Cruises ships. The combined fleet numbers over 24 ships.

The scope of the program includes safety inspections of the performance spaces on each ship. Most ships have two venues, but the Oasis class of ships, which include *Oasis of the Seas* and *Allure of the Seas*, have three to four.

Sapsis Rigging has been conducting safety inspections since 1983 and has inspected venues in 49 states as well as Latin American and Canada.

Nemetschek Vectorworks, Inc.: Company Holds Virtual Event

Nemetschek Vectorworks, Inc. held the Vectorworks 2012 U.S. Virtual Event September 13 to 16 to unveil the next version of Vectorworks software.

The online event included a keynote address by CEO Sean Flaherty and CTO Dr. Biplab Sarkaras well as demonstrations on what's new in Vectorworks Architect, Landmark, Spotlight, and Fundamentals software. It featured videos and information about popular Vectorworks plug-ins. Industry experts were on hand to answer questions, and social media allowed attendees to network with other designers and share their experience. The second day featured presentations led by members of the Nemetschek Vectorworks engineering team including Building Design and BIM, Site Design, Collaboration Improvements, Entertainment Design, and Rendering Improvements.

For more information, visit www.vectorworks.net.

TOMCAT: Names Project Manager

Scott Johnson has joined **TOMCAT** as project manager. He formerly was the senior design engineer at James Thomas Engineering where he worked for almost 11 years.



Mr. Johnson brings to TOMCAT his far-reaching experience and knowledge in production drawings, special projects, custom installs and training, advertising and marketing, customer service and solutions to meet their customer's entertainment, and structural needs.

Theatre Projects Consultants: Opens New Office in Los Angeles

Theatre Projects Consultants has opened its first office on the West Coast. The company has worked there for 30 years and TPC is thrilled to have a permanent home in Los Angeles, California.

Some of its more visible west coast projects include the Walt Disney Concert Hall and Kodak Theatre. Works representing the practice as a whole include regional theatres, university work, small-scale projects, performing arts centers, and renovations. Find out more about Theatre Projects on the West Coast at theatreprojects.com or visit Theatre Projects at: 453 S. Spring Street, Suite 1230, Los Angeles, California 90013.

The Los Angeles team includes Michael Ferguson, director of theatre projects; Keith Gerchak, registered architect and member of the design team, and Benten Delinger, director of theatre projects, who will split his time between the Connecticut and Los Angeles offices.

Stagecraft Institute of Las Vegas: New Offerings Planned for 2012

Stagecraft Institute of Las Vegas (SILV) is finalizing the schedule for its sixth season. The schedule and registration forms will be on the website by October 15. The core classes will continue to include Rigging (which qualifies for ETCP Certification Renewal Training), Automation, Sound Technology, Lighting Technology, Computer Modeling, Video and Projections, Moving Lights, and the Technician's Showcase.

SILV 2012 will include several new aspects. For the first time, SILV will select one designer each in Set, Lights, Costume, Sound, Special

Effects, Projections, Props, and Make-up to join the technicians for weeks five through eight. These designers will be selected from entries in KCACTF and USITT regional design expos. The eight designers will be expected to have completed or nearing completion of a BA/BFA and/or pursuing a post graduate degree. They will need to submit a resume and digital portfolio to SILV along with a letter of recommendation from a design chair at KCACTF or USITT.



At the conclusion of SILV 2012, a small group of SILV students will be selected to work with Martin Crawford, technical manager-Cirque du Soleil Resident Shows Division, to design and execute Concert Fantasy - an annual dance show benefiting the Make-a-Wish Foundation. The show will be performed in the new Smith Center for the Performing Arts.

Beginning with SILV 2012, CAD will be a prerequisite for the eight-week session. A student who has not had CAD can come early for a three-day intensive CAD course.

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News From **Joe Aldridge**, *USITT President* Following Up on a Busy August



Spectators waiting for the lava to flow outside the Syracuse University Arts Facility.

Photos/Barbara E.R. Lucas

August has come and gone and with it many pleasant memories. As planned, I attended the CITT Rendez-vous in Victoria, British Columbia. Since I had never attended a CITT conference, I had no idea what to expect. I was pleasantly surprised with the experience, and enjoyed myself thoroughly.

Our colleagues in Canada certainly know how to host a conference! Everything is centered on the attendees having a good time, and I was no exception. I was honored to have been invited to participate. While Rendez-vous is nowhere near the scale of a USITT Annual Conference & Stage Expo, it was every bit as interesting, entertaining, and fulfilling as ours. In some ways, it was even more so.

Of course, this was my first opportunity in over 15 years to attend a theatre conference where I had absolutely no obligations or responsibilities. With the exception of a two-hour meeting with the current and immediate past presidents, I was free to fend for myself. In fact, I had the distinction of being a first time attendee! There were somewhere near 120 people registered, and I was definitely in the minority, because only a handful had come from the U.S.

Having been involved in conference planning for so long, I was glad to have the opportunity to actually attend sessions and learn from our colleagues. With so few attendees, programming is limited to themes for each day. For instance, on Thursday, all sessions concentrated on education. Friday's programming centered on the business of theatre in the morning, and the trade show floor opened in the afternoon. Saturday programming revolved around health and safety matters.

Each day had sponsored events, usually involving food and beverage.... lots of beverage! CITT has some unique traditions, similar to our USITT traditions. On Wednesday evening, I attended the first timers reception where I, and others like me, were warmly greeted with malt beverages and good conversation. On Thursday, Rosco sponsored an offsite event at a local prop shop. The evening's festivity was a time-honored "Junkyard Challenge." Attendees were divided into nine teams and issued a challenge. Each team had an hour and a half to construct a miniature golf obstacle with a par three hole from a pile of discarded materials and materials furnished by Rosco. Each team had to develop a story for their obstacle, assign someone to narrate for the judges, and incorporate Rosco products into the finished project.

It was through theatre ingenuity, gaffers tape, and liquid refreshments that the evening was deemed a success. I'm still not sure how many of the teams were able to meet the par three challenge, but, ultimately, I don't think that it really mattered. Our CITT colleagues have offered the idea to us for use, should we choose to do so.

The unique difference between the CITT show floor and our show floor was that swag was not offered to attendees. Rather, each exhibitor offered bingo cards which were used Friday evening for another of their traditions, Swag Bingo. It is similar, but absolutely nothing like our New Products Showcase. It is similar in that swag is given to attendees and different in that no new products were introduced. The bingo cards handed out during the day were used to try and win swag. When the bingo game was called, due to having too much fun, a live auction ensued. This is the first time in my life that I can recall having seen someone pay \$2,000 for the privilege of serving as guardian over a rubber chicken for a year. In all seriousness, Swag Bingo is a huge fund raiser for CITT and more fun than the law should allow!

My time at the CITT Rendez-vous was well spent. I made friends and persuaded (hopefully) a number of our colleagues to join us in Long Beach next year. In exchange, I promised to attend the Rendez-vous in London, Ontario next year. I am certain that I will be ready to have more Canadian fun with my friends.

On August 25, I traveled to Syracuse to host a retreat for elected officers prior to the Board meeting on August 26. The reason for the retreat was to help the newly-elected officers to become familiar with the business of the Institute and to become better acquainted with the Staff, on whom we all heavily depend.

We were able to cover a great deal of information and gained some valuable insight through the meetings. We continued with staff meetings on Friday, and on Friday afternoon, we were joined by the rest of the Board members for our

online meeting.

It was a short agenda, and we were able to move through it in quick order. Several of the officers were able to remain in Syracuse for the evening and join us in a visit to the Art Department at Syracuse University where we were treated to a private, man-made lava pour. A former colleague of mine is head of the sculpture program at SU and is engaged in research with the Earth Sciences program in studying the effects of lava on materials under controlled conditions.



We were fortunate to have one of these experiments conducted for us while we were visiting. It was fascinating and exciting to witness. Basalt is heated to 1500° C for 30 minutes and then cooled to 1050° and then poured from a crucible. The effect is incredible. Something that you don't often have the opportunity to witness. It was almost as hot as some of the board meetings that we used to have as the Institute was growing. Once again the staff stepped up to the plate and were the perfect hosts to the members.

In November the entire Board will meet in Syracuse for the fall board meeting.



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

Please e-mail Joe at joe.aldridge@unlv.edu.

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News From **David Grindle**, *USITT Executive Director*
Registration is Almost Open!



Growing up in the south, we used to say that there were two seasons “up north,” winter and Fourth of July. I didn’t know how close to correct I was. In Syracuse, there are two seasons - *Conference* and *Getting Ready for Conference*. They are like Lent and Advent in that the start of them floats a bit each year.

Conference season officially opens October 3 this year. Very Early Registration kicks off at midnight and we expect a few, intrepid people will have already registered and booked their hotel rooms by the next morning. For goodness sake why? That’s an easy question to answer. In all probability these are people who forgot one year and ended up paying a higher rate for conference or not having a hotel near the convention center. So now, they book early to avoid the “I thought I had done that” moment.

I’ve discussed before how the cost of our Annual Conference compares to the cost of others. We remain an incredible bargain. Part of what makes that bargain is that people register early and book in the Conference hotels. USITT goes to bat for the members to insure that we offer the lowest hotel rates possible. Our contracts with the hotels all include a clause that says if they offer a lower rate, they must adjust our members cost to that lower rate. It happened in Charlotte when one hotel had to drop the rate on several days because their internet

department had “run a special.”

By booking your hotel through USITT, you get price protection. The staff in the office love nothing more than finding ways to save money for members.

Conference registration - why do it early and why does the cost go up? We watch our registration numbers weekly at first, and then daily. Knowing the number of people coming to the Conference allows us to make sure we have adequate supplies, food, and other needs. The more people who book early, the better deal we get on supplies and items if we need more. Like almost everything else, if we buy at the last minute, we don't have the power to negotiate or shop around.

USITT has spent the last year focused on increasing the member experience. That extends to the Conference and the value of your investment in attending. As *Conference Season* opens, you can rest assured that your Institute's leadership, both elected and staff, are constantly working to bring you the best value for your dollar in all things, from membership to Conference costs.

Happy Conference Season. See you in Long Beach for the finale.



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

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

Follow me on Twitter -- #USITTExec

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Lots of Fun, Information Offered at the Beach

Jenny Kenyon *Costume Design & Technology Commission*



The production facilities at Ben Nye Make-up, and a history of the company, will be part of the Professional Development Workshop sponsored by the Costume Design & Technology Commission.

As the leaves begin to turn vibrant colors, the Costume Design & Technology Commission's thoughts turn to... the beach!

Prepared for the Zombie Apocalypse? Have a disguise ready? If not, then come to the session *Dentures and Contacts for Stage and Screen!* There is nothing like a good, diseased eye to fool those silly undead!

Pop Quiz: Which was named first the swimsuit or the island? And what did the bathing beauties of the Victorian Era wear? These questions and many others will be answered in *Back to the Beach: A History of Swimwear.* (Extra points if you know which movie the bikini was first featured in... think 007!)

A *Project Runway* aficionado? Want to print fabrics just like Mondo and Gretchen? *Digital Painting and Fabric Printing* will give the information and techniques needed to create prints (HP TouchSmart PCs not included).

Love watching classic movies and musicals? If so, then the work of the late Lucinda Ballard is probably familiar. She is an Oscar-nominee for *A Streetcar Named Desire* and two-time Tony Award-winner designer for the original Broadway productions of *The Glass Menagerie*, *Cat on a Hot Tin Roof*, *Annie Get Your Gun*, and *The Sound of Music*. Come and listen to the words of wisdom she has bequeathed to future designers!

Perhaps music is the focus of bliss and there are dreams to design for the likes of Katy Perry and Lady Gaga. Learn how to add wiring and fiber optics to those fabulous designs. Join *Cyber Costume: Electronics in Design* and the sky's the limit!

Don't forget that the Long Beach 2012 Conference & Stage Expo is right down the road from Los Angeles. The *Make-up and Wig Tour of LA* is being offered as a Professional Development Workshop. Make sure to wear comfy (and stylish) shoes.

These are just a few of the great topics, sessions, and workshops that are available this year at the Conference. Be there! (Swimsuits optional.)

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Rediscovering the Lost Art of Research

Jeremy Hopgood, *Education Commission*

For theatre artists, research is central to their work –particularly *visual research*. It can also become one of those problem areas to teach. Professors may ask, "Why don't my students get it?" and students chime in, "Where am I supposed to find it?" Hearing these questions and seeing students turn in undersized, pixilated images makes it an important topic worth addressing.

There are some highly sophisticated, internet-based tools for locating imagery that just couldn't be replicated in the traditional library. The best collection of tools was found housed in a singular website: labs.ideeinc.com. Idée has a simple goal—to make images more searchable. While this may sound similar to traditional search engines, it has three toolsets particularly useful to design research.

Multicolor Search Lab is an interface that searches for images specifically within a selected range of color. It is connected to FLIKR, giving literally millions of image possibilities. The interface is user-friendly, allowing users to choose up to five colors to generate the response.

The second toolset, **Visual Search Lab**, is a combination of a keyword/image search. When looking for texture samples, simply input the tags "peeling" and "paint," and it returns images matching those words. Click on the most desirable picture, and it will return images closely matching it. This search features images from the Alamy database, which are typically royalty-free images for purchase.

Finally, the **BYO Image Search Lab** is a simple tool with remarkable results. Like the name implies, if an image or image URL is uploaded, BYO will find matching results from Alamy.



This is most useful in finding images of similar colors and contrast, not similar theme content.

Though there is no replacement for the library, the internet offers many options to supplement traditional research methods. Online toolsets, such as these offered by Idée, are certainly making the job of visual research a more manageable task for educators and students alike.

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Commissioners Hold Discussions in Milwaukee

David Krajec, USITT VP-Commissions

Leaders of USITT's Commissions took a break from their summer activities to gather in Milwaukee in August, giving them a sneak peek at the site of the 2012 Annual Conference.

A Commissioner's Retreat was held August 13 to 15 in Milwaukee, Wisconsin – the site of the 2013 Annual Conference & Stage Expo. During this retreat, each Commissioner plus the respective vice-commissioner for programming met to discuss the issues that most concern the Commissions and their constituencies.

On Friday, festivities were started with a Milwaukee tradition – Friday Fish Fry. The evening was spent in good fellowship and a great meal. Participants started the day early on Saturday. Here is a sampling of what was discussed:

Conference Non-member Presenters

Often times, the most knowledgeable person to speak about a subject comes from outside the Institute. There is a limited budget to bring these people in, so it is important to gather information early to make arrangements and to advertise to the membership.

Conference AV requirements

Audio-visual needs for programming is becoming a bigger strain on the Conference budget. It is a balancing act between the need for equipment and the movement of that equipment from room to room. Creative solutions are being sought to ease this burden.

Conference Programming Quality

Constant efforts are made to produce the best programming in each Commission and ways to do that were discussed. It was suggested that session titles be more relevant to content so conference attendees can better judge which session to attend.

Internship Guidelines

Most may view an internship as something that had to be undertaken to bolster resumes and develop our skills. Sometimes, the work conditions could be referred to as "Dickensian." Under the leadership of the Executive Director, USITT is exploring with a select group of commissioners a set of "best practices" for internships.

The retreat ended with wonderful dinner at a local Irish pub, which those planning to attend the 2013 Annual Conference will be able to visit.

At the conclusion of the weekend, the Commissioners and the Vice-Commissioners for Programming were sincerely thanked for the valuable work and insights they provided during the retreat.

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Commissions

An Unforgettable Affair With Photoshop

Esther Van Eek, *Costume Design & Technology Commission*



Raphael Jaen works with participants at the 2011 USITT Costume Symposium to create just the perfect look.

Photo/Charles Sweezey

The standing ovation at the end of the third day said it all. The large group of tired but enthusiastic participants, whether total neophytes or experienced Photoshop illustrators, had all worked hard for three intense days of instruction, practice, and more practice. Though weary from focusing on computer monitors for hours each day, facing frustration and failure, and more hours finishing homework each evening, participants engaged in the work were spurred on by glimpses of the amazing range of possibilities that Photoshop offers the costume designer.

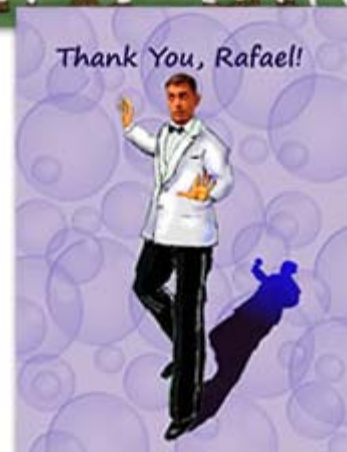
Rafael Jaen, symposium instructor, designer, and author of two books on creating and maintaining design-tech portfolios, led the group through challenge after challenge, reinforcing his instruction with self-produced, step-by-step videos. Mr. Jaen

encouraged participants to jump right in and start to paint and manipulate the sketches they had brought.

At first it felt a little like being thrown into the deep end by the lifeguard, but there was method in Mr. Jaen's madness. Within the first hours, ideas were exchanged and solutions shared. That sense of communal discovery and shared excitement grew as confidence with the tools increased. Disney Imagineer and first-time USITT participant Bethann Brody was clearly impressed. "I was blown away by Rafael's commitment to be there, working with us into the wee hours of the night." He created a "judgment-free zone," and provided tools and resources to work at the individual's pace.

The host and organizer of this entire event, Dr. Laura Hanson, made sure the three days were not all work. The Costume Symposium was held on the campus of Southern Illinois University Edwardsville, and since that is just 20 minutes from St. Louis, Missouri, the group traveled there for a change of pace. The group was treated to a backstage tour of The MUNY, America's oldest and largest outdoor musical theatre, guided by Company Manager Sue Greenberg. After discovering some very fine eating in the Central West End, members toured the Cathedral Basilica of St. Louis with its magnificent mosaics.

There was a triumphant atmosphere in the classroom on the last day, when Mr. Jaen had each of person share a rendering showing what had been learned. Any misgivings that digital rendering might cause designers to lose their individuality disappeared during this final presentation. Over 30 students shared their unique and diverse work.



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Conference & Stage Expo

Workshops in LA and the OC

Brian Alan Reed, *Long Beach Promotions Coordinator*

There is one thing to count on when attending a USITT Annual Conference & Stage Expo in southern California; there will be some programming that revolves around Hollywood. The plans that are developing for the 2012 conference remain true to that expectation, but the next Long Beach gathering will include other aspects of the region's arts and entertainment industries, with special day-long workshops ranging from theme parks to theatre architecture to museum design to specialty prop shops.

Plans are in the works for not one, but two day-long opportunities (one on Monday, one on Tuesday) that will provide a professional development workshop (PDW) at Disneyland. Each one will be a peek behind the scenes at the world's most famous theme park.

Monday's event will be an in-depth look at three specific areas. After orientation at the Hyperion Theatre, participants will break into groups according to areas of interest—costuming, stage management, and technical production (scenery, rigging, lighting, and audio)—for an in-depth look at how each area is organized within the park. The day will include tours of areas relevant to each group, both in the park and at nearby shops, led by staff with intimate knowledge of Disneyland's day-to-day operations.

Tuesday's much longer day will start at 7 a.m. and allow participants to have a broader overview of different aspects of the park, concluding with the world-famous parade.

By contrast, Conference-goers who would like to venture into Los Angeles, rather than Anaheim, have several options. The L.A. Conservancy Tour of Broadway Theatres will present the wonderfully diverse, historic theatres of downtown Los Angeles. Participants will visit the largest (and first) theatre district listed on the National Register of Historic Places. From tiny nickelodeons to elegant movie palaces and vaudeville theatres largely unchanged since 1910, the variety of architecture and the state of its preservation is outstanding. Those who are not that familiar with downtown Los Angeles may see the city from a new and unexpectedly urban perspective; Welcome to the Big Orange!

For something more contemporary in design and technology, another PDW will visit the Museum of Tolerance. In a workshop entitled "Iosono 3-D Sound Installation at the Museum of Tolerance," participants will hear a presentation from those involved in the recent Iosono 3-D sound system installation in the

Peltz Theatre at the Museum. The system was installed by Electrosonic, rigged by LA ProPoint, and lighted by MPA. Members of these companies will lead a discussion of the design and execution of the system. Following that presentation, participants can tour the rest of the museum, which is a moving testimonial to the value of tolerance and the unfortunate results of intolerance around the world.

For a workshop that is more hands-on, *Making the Mold* might be of interest. No, that is not the title of a new horror movie; it is the title of an eight-hour PDW on Monday afternoon and evening. Join special effects artist and properties maker Ron Pardini as he demystifies the mold making process. (Among his many prop-making experiences over the years, he built many of the prop weapons for the tongue-in-cheek, sci-fi film *Men in Black*.) Participants will spend the day with Mr. Pardini at his shop making molds and learning about different techniques they can apply in their own scenic studios. Each participant will sculpt a small prop, create a mold for it, cast the prop, and finish a piece that he or she can take home from the workshop. (Depending on what the participants create, they *might* not want to pack it in their carry-on bags).

Makeup will be the focus for a day-long exploration which will include time at the Ben Nye factory, and a chance to shop at Nigel's Beauty Emporium, and lunch in the NoHo (North Hollywood) neighborhood.

As always, a trip to Long Beach will offer a great variety of extra activities available only in Southern California.

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Conference & Stage Expo

Stage Expo Moving Closer

Helen Willard, *Stage Expo Sales Manager*

Stage Expo will provide a very different experience in 2012 than visitors found when USITT first went to Long Beach in 1998.

Photo/USITT Archives

More than 100 exhibitors have already booked space for USITT's 52nd Annual Conference & Stage Expo, which will be held March 29 to 31 in Long Beach, California. With six months until the show, 80 percent of the available booth space has been reserved, and less than 40 booth spaces remain to be sold. Plan now to attend this annual showcase of businesses, products, services, and educational opportunities for the performing arts and entertainment industry.

Exhibitors who have recently reserved space include Camburn & Associates, Cobalt Studios, Duck's Echo Sound, Frank Morrow Company, Northern Sound and Light, Necessity's Inventions, Slingco, and Stagejunk.com.

Stage Expo 2012 will include eight Cyber Lounges so attendees can check e-mail and surf the web, as well as the USITT Booth & Boutique, where conference goers can learn more about the Institute, purchase logo items, or attend book signings. There will be a variety of special exhibits at Stage Expo, including Design Expo 2012, several Commission-sponsored and Regional exhibits, and the USITT/USA PQ 2011 National Exhibit, *From the Edge*, the

student exhibit, *Emerge*, and the architecture design exhibit.

For more information about Stage Expo 2012 exhibitors, visit the [Stage Expo Web Page](#) to see the layout and a current list of exhibitors. Visitors will soon be able to click on a highlighted booth to find contact information and a brief description for each exhibitor. Links will be provided to exhibitors' websites to learn more about their products and services prior to the show.

A limited number of Commercial tables for small companies meeting criteria, and Non-Commercial tables for colleges, universities, and other non-profit organizations are available. To suggest a company or organization who are not listed as exhibitors, send an e-mail message with contact information to hpwillard@aol.com.

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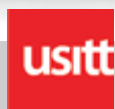
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