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News & Notices

USITT Grants Continue to Educate



Rob Shakespeare, Professor of Lighting Design, demonstrates instrument alignment within the goniophotometer.

Photos/Barbara E.R. Lucas

Visitors who find their way to the lower level of the Indiana University theatre building will find both appropriate spaces for a light lab and a technology studio and two projects funded by USITT which are continuing to broaden our understanding of light and hydraulics.

Rob Shakespeare is still using the shop built goniophotometric system he helped create more than 10 years ago to show students how various lighting instruments perform, "The Goniophotometer was Chad Mahan's MFA thesis, Frank Silberstein was his supervisor, and I served as client and advisor regarding the light metering protocols," Mr. Shakespeare recalls of the project's origins.

He, Mr. Silberstein, and Mr. Mahan wrote about their adventures in designing and building a device that can produce data which accurately describes the photometric performance of lighting instruments in the Winter 2004 issue of *TD&T*. In addition to the article, which fully explains the project's benefits and illustrates the data it can generate, the three also documented the process including a detailed parts list for others to follow in building a goniophotometer

system. That 32-page document is also still available for anyone who wants to follow in their footsteps.

Mr. Shakespeare notes that the machine was moved into the corner of the Gary Geiser Light Lab (a student of Mr. Geiser spearheaded efforts to equip it) in 2001 and it has been set up ever since, so both undergraduate and graduate classes and students can learn from it.

Instruments on the Light Totem which Mr. Shakespeare created were tested on it, including those used in the refurbishment which occurred this summer which added a pedestrian motion sensor. [Click here to view](#).

While Mr. Shakespeare helped create the goniophotometric system he uses, IU's Paul Brunner inherited the hydraulic demonstration unit which allows students to first design and then implement a project in hydraulics.



Paul Brunner shows off his hydraulics demonstration system which can be configured in a multitude of ways.

The hydraulics demonstrator was also supported by USITT when it was created several years ago. To keep it relevant to changes in the technology, there is now a digital add-on which makes the system more precise and more artistically-controllable. Rob Schneider, now at the Smithsonian, created it as his MFA thesis with Mr. Silberstein as supervisor, but it continues in use as an important hands-on component of the IU program.

Both projects demonstrate how USITT support for research and development of projects and ideas can continue to be relevant far into the future. Deadline for applications for the 2012 Grant cycle is January 10. [Information and application forms are available here](#).

The grants process includes review by the Grants & Fellowship Committee which makes recommendations for approval by the USITT Board of Directors, who will vote in March.

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USITT to Honor J.R. Clancy, Inc.

J.R. Clancy, Inc., a leading international provider of stage rigging equipment and installation services, will be honored as part of USITT's 2012 Annual Conference where the company and its president, Mike Murphy, will receive the USITT Award.

USITT's Board of Directors affirmed the honor at its Fall meeting, accepting the recommendations of the Awards &



Resolutions Committee that J.R. Clancy should be given USITT's highest honor.

The USITT Award recognizes a lifetime of distinguished contribution to the performing arts or entertainment communities in any capacity. The nomination notes that, in the case of J.R. Clancy, "the USITT Award recognizes not just a lifetime but several generations of distinguished contributions to the performing arts and entertainment community.

J.R. Clancy has been USITT member since 1962 and continues as a Contributing member, the highest level.

The award nomination continues "During this period, they have generously and willingly supported the Institute in many of its endeavors. They have always been supportive of their employees who have chosen to serve in voluntary leadership roles, allowing them time away from their booth at the Conference and to travel to meetings at other times of the year.

"The company leadership often volunteer to assist with hosting opportunities when members visit Syracuse, even during holidays. Their most recent support came in the way of funding for an initiative to enable secondary schools throughout the country to have their rigging systems inspected to ensure that students are learning in a safe environment.

"Forward thinking such as this is just one example of the contributions that J.R. Clancy has made to the benefit of the industry.

"Clancy's contributions to the industry are well documented by their catalogs and the recent digitization of those catalogs promises great reward for future scholars interested in the production history of the various branches of the field serviced by Clancy...

"The Clancy gift of their digitized catalogs will provide similar fodder for future researchers. USITT should consider this singular gift as emblematic of the long

tradition of J.R. Clancy, Inc. in serving the greater entertainment community with their production products.”

The award will be presented as part of the 2012 Annual Conference & Stage Expo to be held March 28 to 31 in Long Beach, California.

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Texas in 2014!

Bass Performance Hall, Fort Worth, Texas

Photo/Fort Worth Convention & Visitors Bureau

Fort Worth, home of the Bass Performance Hall, and a major center for performance in Texas, has been chosen as the site for the 2014 USITT Annual Conference & Stage Expo.

David W. Will, USITT's Vice-President for Conferences, recommended the location which was approved by the Board of Directors, allowing final negotiations to secure the site.

Major events, including sessions and Stage Expo, will be held in the Fort Worth Convention Center. Three hotels, the Hilton Fort Worth, the Sheraton Fort Worth, and the Omni, are all connected to the convention center, and all have hotel blocks reserved for USITT guests.

In announcing the 2014 site Mr. Will noted that USITT has not been in Fort Worth since 1996 and a great deal has changed in almost 20 years. The Bass Performance Hall, under construction then, is now the home to the Fort Worth Opera, Fort Worth Symphony Orchestra, the Texas Ballet Theatre, along with

touring Broadway shows and entertainers. Fort Worth has many working theatre and theatrical groups throughout the city.

DFW Airport, which has easy access to the convention center area, is served by a multitude of airlines, from Alaska Airlines, American Air Canada, Continental, Delta and Frontier, to United and US Airways.

USITT President Joe Aldridge voiced strong support for holding the Annual Conference & Stage Expo in the southwest, "As a proud graduate of Texas Tech, I know that the state has a great deal to offer in innovation and creative thinking," he said.

Dates for the 2014 Annual Conference & Stage Expo will be March 26 to 29, 2014.

USITT has now announced its Annual Conference sites and dates through 2015, when the group will return to Cincinnati, Ohio.

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OISTAT Education Commission Meets in Serbia**William Kenyon** *US/USITT Delegate*

A portion of the Education Commission Leadership at the Petrovaradin Citadel in Novi Sad November 5. The Citadel was completed in 1780 and sits upon a massive bluff of volcanic rock overlooking the Danube River. Pictured from left are Kaya Kocer (Turkey), Bengi Bugay (Turkey), Jelena Stevanović (Serbia/Turkey), Chris Van Goethem (Belgium) Vice-Chair, Marina Raytchinova (Bulgaria) Chair; Sjef Tilly (Netherlands), William Kenyon (USA), and Anders Larsson (Sweden).

Photo/William Kenyon

The OISTAT Education Commission held its annual meeting this year in Serbia and was graciously hosted by members of SCEN, the Serbian OISTAT Centre. The business meetings and student workshops took place at the University of Novi Sad, Faculty of Technical Sciences from November 3 to 5.

Novi Sad sits on the banks of the Danube River, about an hour northwest of Belgrade. There were representatives from seven different OISTAT centers, including the United Kingdom, Belgium, Sweden, Turkey, Serbia, the Netherlands, and the United States. The main business of the meetings was preparing for World Stage Design 2013 and Scenofest 2013, both to be held September 5 to 15 at the Royal Welsh College of Music and Drama, in Cardiff,

Wales, UK. The [WSD 2013 website](#) is already up and running.

The second day of the Education Commission meeting included a special half-day workshop with architecture students from the University of Novi Sad. Students were broken down into small teams and had been given a short story as inspiration for creating a space at a location of their choosing in the city. Projects ranged from small photo studios to large railroad bridges across the river. In the afternoon, students were invited to an informational session concerning study abroad opportunities. The day was wrapped up with a farewell dinner hosted by the Rector of the University of Novi Sad, Prof. Miroslav Vesković.

Some of the OISTAT delegates, along with the members of SCEN, moved from Novi Sad to the mountain resort town of Zlatibor to attend the International Conference *Theatre Space after XX c.* The conference was hosted by the Serbian OISTAT Centre, the University of Novi Sad, the National Theatre in Užice, and the Yugoslavian Theatre Festival *Without Translation*. November 7 to 9, papers were presented on Theatre Space after the 20th Century. Each afternoon, conference attendees would travel to Užice for additional multimedia and design presentations in the black box theatre space in the National Theatre, followed by a performance each night as part of the Festival *Without Translation*.

The Commission is grateful to Radivoje Dinulović, Olivera Gračanin, and the rest of the hosts from SCEN for a successful OISTAT Education Commission Meeting.

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Grants Deadline

January 10 is the deadline for submitting applications for new grant funding. Any member can submit an application to fund research in any given area of specific study related to the design/technical elements of the entertainment industry.

For more information and an application form, visit the [USITT website](#) or contact a Grants & Fellowship Committee member.

Still Time to Vote in USITT Elections

If you haven't voted yet, there is still time to participate in USITT's 2012 election process. Voting continues through midnight, Eastern Time on January 5. Current members as of November 9 who have not voted yet are urged to review the candidates for all the positions and make a selection.

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



Workshops Filling Fast

Workshops and special regional events which will be held before the start of the 2012 Annual Conference & Stage Expo in Long Beach, California are already filling up.

The **Disneyland – Making Magic from Morning 'til Night, behind the scenes**

with something for everyone program is filling up fast. Other Tuesday activities, including a behind the scenes look at the installations at the **Museum of Tolerance** and **Los Angeles Conservancy Tour of Broadway Theatres** are still available, as are the Monday in-depth tour of Disney and the Professional Development one- and two-day events.

Find out more about what is offered [here](#), and make the decision to attend while spaces are all still available.

Shipping Discounts for the Holidays and Beyond.

Life can get hectic over the holiday period. The FedEx 2011 holiday shipping website can help. Holiday shipping news, including days and hours of operation, exceptions to the money-back guarantee,, and last days to ship for timely holiday delivery can be found at fedex.com/holiday.

USITT members you can save up to 27 percent on FedEx Express shipping (includes a 5 percent electronic shipping discount) and up to 15 percent on FedEx Ground shipping. Best of all, these are year-round savings. Join the [USITT Freight Savings Plan](#) today and start saving. For more information call service provider Siriani at 1-800-554-0005.

Studies Highlight Not-for-Profits' Fiscal Impact

According to *Theatre Facts 2010*, not-for-profit theatres contributed nearly \$1.9 billion to the United States economy, and attracted 31 million attendees. Released by Theatre Communications Group (TCG), the publication is the only in-depth report that examines the attendance, performance, and overall fiscal state of the not-for-profit professional theatre industry. TCG also released *Taking Your Fiscal Pulse — Fall 2011*, a report based on a recent 10-minute snapshot survey conducted in collaboration with the Association of Performing Arts Service Organizations (APASO).

Theatre Facts 2010 is based on the TCG Fiscal Survey, compiling data from theatres' fiscal year ending between October 1, 2009 and September 30, 2010. *Theatre Facts 2010* was written by Zannie Giraud Voss, chair and professor, division of arts administration at Southern Methodist University, and Glenn B. Voss, associate professor, marketing department, Cox School of Business, SMU, along with TCG staff members Christopher Shuff and Ilana B. Rose.

The *Taking Your Fiscal Pulse* snapshot survey captured the most recent state of affairs for 350 participating theatres. It was written by Clayton Lord, director of marketing and audience development at Theatre Bay Area, and TCG Director of Management Programs Christopher Shuff.

Theatre Facts 2010 and *Taking Your Fiscal Pulse — Fall 2011* are now available on [TCG's website](#). A narrative version published in *American Theatre* magazine provides case studies and anecdotes from prominent managing leaders, and is available at www.tcg.org/tools/facts.

AICP & PLASA Produce Terms and Conditions

Document

The AICP and PLASA announced they have jointly developed standard terms and conditions for consideration by their respective members for the rental of motion picture camera, sound, and lighting equipment without an operator. The document can be found online at na.plasa.org/perg_terms.

Historically a production company was presented with an agreement to sign that had been drafted by the rental equipment company that was 100 percent protective of the rental company. Now there is verbiage available for use that is protective of both the interests of the production company and the rental company. The document creates a sense of fairness and predictability as to how claims involving the use of the rented equipment will be settled.

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The Last Word:

PQ: Ruminations from the USITT/USA Artistic Director**Susan Tsu**

Photos/David Blustein

The Prague Quadrennial of Performance Design and Space is one of the greatest gifts we can give to ourselves and to our students. Those of us who have dedicated our lives to training tomorrow's theatre makers must carefully weigh the lessons of the past with what we imagine as good preparation for the future. Alas, the act of teaching necessitates a commitment to a future that we cannot see or fully imagine. Fortunately, the PQ affords an opportunity to glimpse the most forward-looking work that designers the world over are producing.

Every four years since the Cold War, theatre designers have gathered in Prague – coming together despite their country's political concerns. As many as 70 countries' curators examine, curate, and contextualize the work of their professionals, training programs, and architects. The PQ is massive in scale and takes over the entire city of Prague with exhibitions, workshops, and performances. We have nothing close to this event in the USA, and the focus on performance design offers an 11-day celebration of our work that is heady indeed.

PQ organizers in Prague set the tone by asking curators to consider the most

forward-reaching work they can bring to the exhibit. The results are always illuminating and challenge our own notions of how we define theatre and what it means to be a designer, artist, and educator.

Here are some of the issues that the international platform of the Prague Quadrennial can bring to light, provoking and challenging us to reconsider what it means to train our students to be creative inventors of the future:

- People the world over are embracing an interactive view of theatre that breaks down traditional definitions of the form.
- More and more performance makers are interested in creating work that involves multiple teams of creators who are often simultaneously creating in different cities and countries.
- Devised and often surprising site-specific works are being explored globally.
- Theatre can reach out more than halfway to the audience; populist theatre seems to be on the rise.
- Integration of media and technology become more predominant as each PQ comes and goes.
- Designers everywhere revere the crafts persons whose specialties are dying with them.
- The line between the fine artist and theatrical artist may be blurring more than ever.
- Text-based work is becoming less interesting to a new generation of theatre artists who are vying for an equal seat at the table and inventing their own forms of performance and design.
- Theatre designers are finding more ways of becoming generative rather than reactive artists – whether they become directors or create collectives where designers have a stronger voice.



One might say that these situations are natural outcomes in a world where globalization blurs boundaries; where news and entertainment have become sifted together; where interactivity with information is immediate, personal, and global; where speedy internet image gathering and relationships are au courante; where reading and reverence for books are on a decline; where multi-tasking between multiple technologies is more and more prevalent.

Whether we agree or disagree with any of these ideas, they are all worthy topics for consideration as we educate the young people who will shape the future of theatre in America. The Prague Quadrennial holds the mirror up for us in such a way that we can see world trends of the recent past leading us toward a new future. What we make of it is up to us.

**Susan Tsu is the Artistic Director of the USITT/USA/PQ11 Exhibition, an international designer and a professor of costume design at Carnegie Mellon University. She has been actively involved promoting the PQ since 2003 and urges readers to start saving up for PQ 2015 now! Susan will give a presentation about the PQ National Exhibits during the USITT Annual Conference in Long Beach this March. There will be daily gallery talks by designers who were curated into the USITT/USA exhibit.*

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[The Cling as Bling – part 2](#)

Joseph P. Donovan, who is Chair of USITT's New England Regional Section and technical director and production manager of theatre/dance at the University of Maine, saw Travis DeCastro's "cling" in the November issue of *Sightlines*. He sent along a photo of his view of the shop where his sticker is located.



Share your view, or your "cling" placement with fellow members. We think the cling is a great form of bling. Send your photo to barbara@office.usitt.org where it is sure to reach editor Barbara Lucas.

[Correction](#)

In the December issue of *Sightlines* President Joe Aldridge mentioned that the November meeting of the USITT Board of Directors was the first time that august body had gathered in Syracuse, New York. Both he and the editor slipped a cog in our collective memories.

USITT's Board of Directors, Publications and Finance committees met in Syracuse in October of 2007 to celebrate moving the USITT National Office to a location closer to other arts and educational organizations. We apologize for the lapse.

Tom Young

We wish former Director-at-Large Tom Young a relaxing time in 2012. He announced his departure from J.R. Clancy, Inc., where he worked since 1993 and was most recently Vice President for Marketing, for health reasons at the end of 2011.

In addition to his service on the Board of Directors, Tom was a long-time member of USITT's Finance Committee, and a member of the 21st Century Task Force, where his point of view is always respected.

Additional information on changes at J.R. Clancy will be included in the February issue of *Sightlines*.

Juilliard to Offer MFA

The Juilliard School will offer its first master of fine arts in drama with classes beginning in the fall of 2012. It is a watershed moment in the Drama Division's 44-year history. Auditions will be held in January and February.

For detailed information, visit [Juilliard's website](#). Apply online at www.juilliard.edu/apply.

Each year, eight to 10 graduate students will be accepted into this highly competitive four-year program. The final year of training is dedicated to performance and a host of transitional opportunities that create a bridge to the profession. Called the Professional Studio, the final year gives students access to New York City's vibrant theatre community. Students will participate in professional classes and workshops that explore a variety of practical aspects of the profession.

Costume Dictionary Now Available

The Complete Costume Dictionary, by former USITT Secretary Elizabeth Lewandowski, has arrived! It is now the new worldwide standard for reference books in its class.

Ms. Lewandowski noted that "thanks go to everyone for encouragement over the years regarding this project even when this book was nothing more than a dream and a lot of digital ones and zeros on a computer disk."

The book's promoter notes that *The Complete Costume Dictionary* is available in that "funky, new, hip, and trendy Kindle format." Buy using the USITT Amazon link and benefit the organization, too. To feel the weight of decades of solid, heavy research, the traditional Dead Tree Format is available from a wide variety of discount retail outlets including Amazon.



The author will participate in USITT's Member Author Signing as part of Stage Expo in Long Beach in March. She is also planning several other related launch events.

In Sympathy: Don Childs

We are saddened to announce the death of Don Childs, an active and involved member of USITT for many years. Don underwent heart surgery earlier this fall, and was on what we all hoped would be the road to recovery, when he died December 18 in Oklahoma.

Our thoughts are with his wife, Jane, with whom he collaborated for many years, and his daughter, Tera Lynn.

More information will be included in the February issue of *Sightlines*. Memorials will be held during the Southwest Section event in January, and in Long Beach in March.

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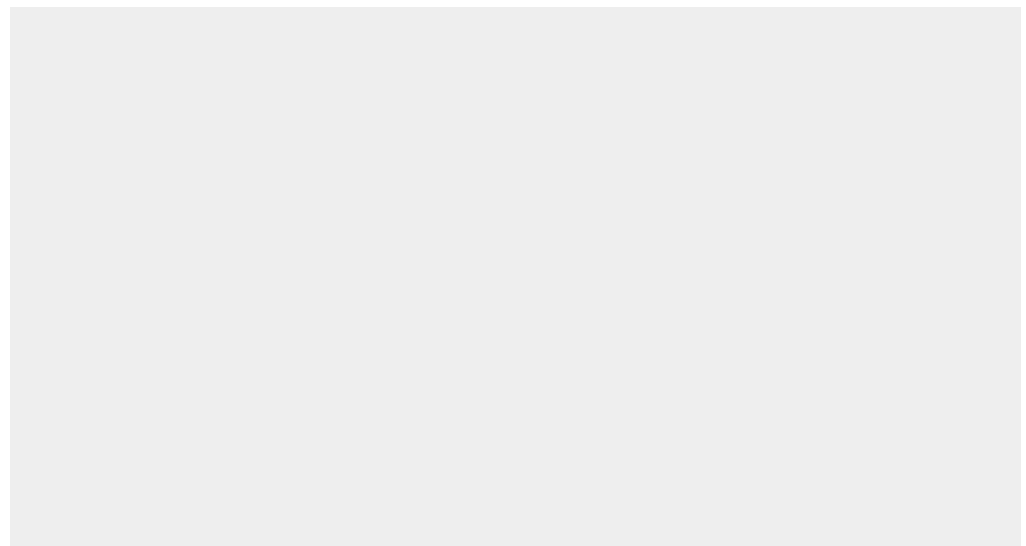
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ETC/PRG: Help Light Worldwide 25th Anniversary *Phantom* Production

The multi-award-winning show *Phantom of the Opera* celebrated its 25th anniversary with a dazzling TV and live performance at London's Royal Albert Hall, supported by **ETC** and its official dealer **PRG**.

The lighting for the original show in the West End was designed in 1986 by Andrew Bridge, with associates working on it throughout the show's life. Designing for the Royal Albert Hall, Mr. Bridge worked with Patrick Woodroffe to create a production with only three performances. TV cameras were brought in to transmit the final show to thousands of theaters worldwide.

Worldwide, *Phantom of the Opera* has grossed over \$5.1 billion. The box office revenues are higher than any film or stage play in history, including *Titanic*, *ET*, *Star Wars* and *Avatar*. It has been seen in 145 cities in 27 countries and played to over 130 million people. It is currently showing in London, New York, Budapest, Las Vegas, and Kyoto.





Photo/Alastair Muir

GAMPRODUCTS: Introduces New Lighting Control System, Flickmaster Version

GAMPRODUCTS, Inc., Los Angeles, California has introduced GAM Plexus, a new lighting control software system, as well as availability of Flickmaster DMX8.

GAM Plexus is designed to convert a PC into a complete lighting control system able to handle conventional lights, moving lights, or any device that can be controlled from DMX with either a USB converter, ACN 1.31, or ArtNet Signals. Based in Magic Sheet format, GAM Plexus is a light board for one or more Universes of control.

GAM Plexus software can be downloaded any number of times on any number of computers. In order to operate the actual control equipment, the security key plugged into the computer is needed to run the equipment. Upgrades for the software are free for the first year. New fixtures and other library additions will be made available free of charge.

Flickermaster DMX8, a new version of the Flickermaster, is built to the same rugged standards of the original model with some new features. It allows for both DMX control and manual control. Another added feature is it can flicker fluorescents, LEDs, and incandescent lights up to 2000 watts and has three modes of operation: dimmer, random flicker, or strobe.

For more information, contact GAMPRODUCTS, Inc., 4975 West Pico Blvd., Los Angeles, CA 90019. 323-935-4975 or www.gamonline.com.

Meyer Sound Laboratories: Studio Installs Sound System

After completing a major overhaul of its two largest dubbing stages, Wildfire Post-Production Studios in Los Angeles has become the first film and TV production facility in Southern California to offer **Meyer Sound's** cutting-edge EXP cinema loudspeakers in a large mixing environment.

The top-to-bottom refurbishing project—which also included new 288-channel Harrison MPC digital consoles for each stage—had stretched out across more than a year, primarily because steady bookings allowed little down time for rewiring and re-equipping. One notable project mixed using the new Meyer Sound EXP monitoring systems was *Boss*, a new cable TV miniseries starring Kelsey Grammer.

Wildfire Post-Production Studios provides a full range of services to the film and television production industry.

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United Scenic Artists Local 829: Welcome Member to Sustaining Level

We welcome the increased level of support from **United Scenic Artists Local (USA) 829**, which recently upgraded its membership to that of Sustaining member.

USA 829 is the nationwide local of production designers; scenic, costume, and lighting designers; painters; and other artists. It has contracts with major film studios and independent producers, Broadway and regional theatres, network television and local stations, the Metropolitan and regional opera companies, dance companies, producers of television commercials and industrial films, and scenery studios.

They will be part of USITT's Annual Conference & Stage Expo again in 2012.

Schuler Shook: Firm Promoted Three

Schuler Shook promoted Joshua Grossman, ASTC, to principal in the firm's Chicago, Illinois office; and Kimberly Corbett and Harold "Chip" Ulich to project consultants in the Dallas, Texas office.

Mr. Grossman joined the Chicago team as a theatre consultant in 2000, applying his years of technical theatre, special events, and architectural restoration experience to a range of performance projects. In his new role, he will continue to lead significant theatre planning projects and provide leadership and mentoring for new consultants. Mr. Grossman's current and recent projects include the Theatre School at DePaul University, Chicago; MIT Music and Theatre Arts Building, Cambridge, Massachusetts; The Wallis Annenberg Center for Performing Arts, Beverly Hills,



Joshua
Grossman

California; and Sala Beckett, Barcelona, Spain. He serves on the board of directors for the American Society of Theatre Consultants and works to promote the field of theatre planning through involvement in PLASA, USITT and mentoring theatre consulting interns at Schuler Shook. He has lectured for The School of the Art Institute of Chicago, The Illinois Institute of Technology, and Columbia College. He is a graduate of Emerson College.

Ms. Corbett joined the Dallas team as a theatre consultant in 2005, quickly applying her strong communication skills and rigorous attention to detail to each of her projects. She is a USITT member where she is active in the Architecture Commission, and she represents Schuler Shook on several PLASA Technical Standards Program working groups. She is a key project manager and consultant on projects such as Dallas City Performance Hall; University of Texas Pan American Fine Arts Academic and Performance Complex, Edinburg, Texas; and Lone Star College Tomball Performing Arts Center, Tomball, Texas.



Kim Corbett

Mr. Ulich joined Schuler Shook's Dallas office in 2006. His theatre background includes work as technical director and director of operations at Herberger Theater Center and special projects director for Scottsdale Cultural Council. He is a member of USITT. His recent and current projects include Oklahoma State University Performing Arts Center, Stillwater, Oklahoma; Scottsdale Community College Performing Arts Center renovation, Scottsdale, Arizona; and McCallum High School Performing Arts Center, Austin, Texas.



Chip Ulich

Ultratec Special Effects: Offers Pyrotechnic Video

Ultratec shares the latest *Video Reel of Pyrotechnics Effects* used in a wide range of applications. The video is just a sampling of the thousands of events that have used pyro as a way to increase the intensity of the production and deliver the best possible production value. [Watch the video on YouTube »](#)

Nemetschek Vectorworks: Student Design Competition Accepting Entries

The iSquint.net and *Stage Directions* magazine Student Lighting Design Competition (SLDC), sponsored by **Nemetschek Vectorworks**, City Theatrical, and Field Template, is accepting entries. The winner of this second annual competition will receive a prize package including a professional license of Vectorworks 2012 with Renderworks software, a personal license of Lightwright 5 and a single license of Field Template SoftSymbols V3. The winner will also be featured on iSquint.net and Nemetschek Vectorworks' news site, Planet Vectorworks.

Entries are due March 16 and the winner will be announced at the Long Beach

2012 Conference & Stage Expo on March 29. For more information and to view the complete rules, visit: isquint.net/student-design-competition.

Design entries must be created by a student using Lightwright and Vectorworks software with Renderworks. Full-time students with active and valid college or university IDs can download a free student version of Vectorworks 2012 with Renderworks at student.vectorworks.net. (Students living outside the U.S will be redirected to a local distributor in their country to obtain a student version.) Lightwright also offers a demo version that can be used for producing paperwork for the competition. The demo can be downloaded at: www.mckernon.com.

Entries will be judged by a panel to include lighting designer, writer and editor Justin Lang from iSquint; software engineer and lighting design industry expert Kevin Linzey from Nemetschek Vectorworks; author and lighting designer Steve Shelley of Field Template, developer of Soft Symbols; lighting designer, author and Vectorworks expert Gregg Hillmar; and lighting designer and developer of Lightwright, John McKernon.

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News From **Joe Aldridge**, *USITT President* **Reflecting on Change**



David Grindle, left, and Joe Aldridge, right, discuss the future of the Institute where the sky is the limit.

Photo/Barbara E.R. Lucas

Happy New Year! Here's hoping that the holiday season was peaceful and quiet, and that 2012 will be safe and prosperous.

I have to admit that I entered into the position of President of this organization with a bit of trepidation. USITT, as determined by the Board of Directors, was entering into uncharted territory. We were transitioning from a volunteer organization into a membership organization, and I was not really sure what this meant. Past practices were being altered, and my comfort zone was being threatened.

When I was elected to serve in this position, I had been a member of USITT leadership, in some fashion, for a number of years and was confident that I could maintain a steady course. We hired an Executive Director, and it was unclear just how the two positions, let alone the two personalities, would mesh. Officer and Board responsibilities were changing. In some ways, the changes could be beneficial; in other ways, they could be scary.

After serving 18 months of my term of office, I can say that some of the change

has been easy to nurture and there are parts that, in my humble opinion, need to be tweaked. I hope that I have been able to hold steady the course of transition.

This past August, I held a retreat for the elected officers to meet as a group and discuss their part of the operations of the Institute. Since the Bylaws changed, the Executive Committee ceased to exist and with it the open lines of communication between officers. I am not certain whether it is clear, but each officer is responsible for a cost center of the Institute.

Communication between the officers is essential. The Executive Committee was often the only guarantee that the communication occurred easily.

We had several new officers who did not have the luxury of prior Board service, and these folks needed help navigating and understanding the extent of their responsibilities. The retreat in August gave us the opportunity to help the new officers settle into their positions and to reopen the lines of communication that, for whatever reason, had become pinched. This was all a part of the growing pains that we are experiencing as we continue to transition from a volunteer organization to a membership organization.

I would like to say that the working relationship between myself and David Grindle, the Executive Director, is solid. We communicate weekly, often daily, about many aspects of the operations of the Institute. The office seems to be running more efficiently, and our staff have really embraced the changes. Combined, the staff have a total of 50 years with the Institute individually ranging from 14 years to one and a half years. They work hard for us, the members, and take pride in helping to make the Institute the successful organization that it has become. I have come to appreciate their dedication and hard work, even the gentle reminders that these monthly articles are slightly overdue!

The Fellows of the Institute have taken the initiative to find ways to advocate for the younger members. We currently have 74 Fellows with a combined total years of experience too large to calculate. Suffice it to say, some have been members for 30, 40, even 50 years or more. The Fellows want to give back, to share, and to volunteer their time to be available to the younger members.

There will be several opportunities at the upcoming Annual Conference & Stage Expo to meet and mingle with the Fellows. Be certain to take advantage of these opportunities. Trust me when I say that they are eager to share knowledge and experiences with other members.

While the governance structure has changed, the mission of USITT remains steadfast: *The United States Institute for Theatre Technology, Inc. (USITT) connects performing arts design and technology communities to ensure a vibrant dialog among practitioners, educators, and students.* We are just approaching it in a slightly different manner.

Volunteers are our lifeblood and our strength. Without the membership, we are nothing. I encourage you to be active in your Commissions, Regional Sections, and at the Conference. Let us remain strong and active as we look to the future success of USITT.



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

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- **Desert State:** Annual Meeting and Mini-Conference
- **New England:** Looking for a Job? How About New England?
- **Southeast:** Announce Design Expo Winner

Southwest: To Hold Symposium, Design Competition in January

The Southwest Regional Section wants to remind all professional and student designers and technicians in Arkansas, Louisiana, Oklahoma, New Mexico, Texas, and neighboring states that its fall Symposium will be held January 14 and 15 in Stillwater, Oklahoma. The student design/ tech competition awarded industry tools, internships, and student registrations to the USITT Annual Conference & Stage Expo last year. Check the website usitt-sw.org for the conference schedule, entry rules for the design/tech competition, and a list of last year's prizes. Join in two days of hands-on workshops and communing with fellow artists.

California: Five Years and Counting

January will bring the fifth year for the California Regional Section's Annual Theatre Design and Production Career Fair Expo and Student Design Exhibit and Competition. It will be held 10 a.m. to 3:30 p.m. Saturday, January 21 on the campus of Pomona College in Claremont, California. Members of the USITT California Section (and those from neighboring Sections) are encouraged to participate.

Faculty and other theatre professionals, along with students, are welcome to attend at no charge. Potential employers and representatives from graduate and undergraduate programs are invited to participate in the job and career fair. Jeff Allen of PCPA (jallen@pcpa.org) is the vendor contact. Student designers, technicians, and stage managers for theatre and dance productions are encouraged to submit their work for the Richard Thompson Student Design and Production Exhibit and Competition.

For more information about the event, see the section website

www.socalusitt.org or contact Section Co-Chairs Donna Parsons (stagemama@aol.com) or Jim Taylor (jptaylor@pomona.edu). For information about the venue, contact Sherry Linnell (slinnell@pomona.edu) or Mr. Taylor.

Desert State: Annual Meeting and Mini-Conference

Details for the Desert State 2012 Annual Meeting and Mini-Conference are now complete. The event will be Monday January 16, 2012, at Phoenix Theatre. with Registration and breakfast start at 9 a.m. lobby, followed by the business meeting and keynote at 10 a.m. with workshops to follow. This year's keynote address will be given by Dennita Sewell, a curator at the Phoenix Art Museum and a Yale graduate. Winners of this year's Student Awards will be announced at the meeting.

Four workshops, two in the morning and two after lunch are planned. There will be costume/textile and rigging sessions, a seminar by ETC and a presentation on The State of Modern Theatre. Tours of the center will be offered both morning and afternoon. Tour participants must wear appropriate clothing and closed toe shoes. There will be a quick closing session at 2:45 where raffle winners will be drawn, and the day is scheduled to end by 3 p.m.

The cost is \$15 for members, \$5 for students, and \$40 for non-members. A Student membership is \$5, professional membership is \$20 and an Organizational Membership is \$50. As in the past, scholarships are available for students who need assistance.

Clearwing will once again be sponsoring lunch. So that organizers have an accurate count for workshops, breakfast and lunch, those planning to attend are asked to e-mail an RSVP to desertstateusitt@gmail.com.

Any questions can be sent to the same address. Those who RSVP will be sent Paypal information and can choose to pay with a credit card in advance or at the door. Look for updates n our Facebook page, Desert-State USITT. Fran Sutherland, Section Chair, said "We look forward to seeing you there and welcome members from all sections. January in Phoenix..."

New England: Looking for a Job? How About New England?

The New England Regional Section will again help host a Job Fair for those seeking technical employment in the area. The Regional Entertainment Production & Administration Job Fair will be held 11 a.m. to 3 p.m. February 18 at a new location to be announced soon. Check the Section website USITTNE.org for the latest information.

Sponsored by StageSource and USITT NE, admission is free for job seekers. Employers in entertainment, theatre, film, television, dance, industrial suppliers, and related industries are invited to find employees to fill job openings.

Meet producers and employers. Drop off a resume. Show off a portfolio. Internship applicants are provided with a list of attending employers and job

openings. Employers may conduct interviews and review portfolios on the spot or take resumes and business cards for follow up. (Resumes of applicants unable to attend will also be distributed to registered employers; call 617-720-6066 to find out how).

Southeast: Announce Design Expo Winner

The Southeast Regional Section is pleased to announce the winners of the 2011 Design Expo, which was held during its annual Master Classes.

The student award winners are: John Bowhers - UNC School of the Arts, Victoria Amanda Edgerton - University of Georgia, Andy Jean-Mary - Greensboro College, Samantha Kingsland - UNC School of the Arts, Kaitlyn Smith - UNC - Chapel Hill, and Clair Fleming - UNC - Chapel Hill

Each student was awarded Very Early Conference Registration for the 2012 USITT National Conference & Stage Expo in Long Beach, California, through the support of USITT National and the Regional sponsors: BMI Supply, Barbizon - Charlotte, Stage Decoration and Supply, Sculptural Arts Coatings, and Stage Rigging Services.

The winner of the Joseph Stell Award (for faculty exhibitors) and receiving registration fees for the Design Expo at USITT's Annual Conference was Rachel Pollock of UNC - Chapel Hill.

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

Commitment. Loyalty. Pride. Community.



Those words came to mind as I stood watching the Baldwinsville High School marching band rehearse on a dimly lit parking lot... in the snow. Marching season ended with a state competition October 30 (they placed second in their division). But now they are headed for the Gator Bowl. By the time you read this, the game will have passed, the marching competition completed, and the kids headed home. But those words -- commitment, loyalty, pride, and community -- will still describe them.

Those words describe us, the design/technology community. That comparison came to me in the cold that night. When it was so cold the kids couldn't bring their instruments out, the students marched and sang their parts to rehearse the visual part of the show. How many times have we seen that commitment among people making a show come to life. The budget gets cut, but the effect or look isn't changed, just refigured. We make do with what we have.

Recently I was speaking with a student I met through the Stage Management Mentoring Project. He had taken some time from the business to deal with family issues and was asking me how to get back in to the swing. "Work your network," was my reply. We discussed all of the people he had come in contact with through USITT, and he reached out. They passed things on, and he is now back in interviews and headed for work. We are a loyal bunch of people. We look out for each other and help in times of need.

If you grew up Lutheran, you know *pride* is frowned upon. But the pride we have is more of a "Midwestern resilience." No matter where you are from, the drive to produce the best production quality is in each of us.

That insistence on giving our best and supporting one another in the process is the pride I think of when I think of people in design and technology. We want our work to be the best it can be, even if the audience can't put our specific

name to it. More importantly, the safety and security of those around us depend on it, and it is a matter of pride to see that our colleagues remain safe and secure in production.

Finally, the community of the marching band is very much like ours. My son is the youngest member of the band. Honestly, we were concerned about letting a 12-year-old into a high school group. But, just like the theatre community, he was accepted because he could play his part and pull his load. We as a community treat people like that. We pull our part and support each other. When we are down, we come to assist; when good things happen, we celebrate each other's successes. That kind of community exists even though we are spread across the nation and world.

I would like to think the years of being exposed to design and technology people helped my son understand this type of community. But I'm happiest to know that he is part of a community like this, and so are we all.

Best wishes on the New Year. May it bring happiness, excitement, and opportunity to you all.



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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Commissions

Preview Health & Safety Sessions

David Glowacki *Health & Safety Commissioner*



Representatives of Cirque du Soleil will be on hand for several Health & Safety sessions at the 2012 Annual Conference & Stage Expo. The Montreal-based company is noted for its safety planning and training.

Photos/Cirque du Soleil

The Health & Safety Commission is presenting several interesting sessions at the 52nd Annual Conference in Long Beach. Commission members have been working hard to develop sessions that respond to interests shared by USITT members and take advantage of the amazing resources available in Southern California.

Several special guests will be part of these sessions, which are designed to inform participants from throughout the Institute.

Several special offerings, which the Health & Safety Commission would like to call special attention to are:

Fall Protection - Developing a Superior Program:

Gravitech Systems, Inc., an internationally-recognized provider of

fall-protection and rescue services, assists Cirque du Soleil with the training of their personnel. Representatives from both organizations will discuss strategies for recognizing fall hazards in the workplace and developing effective programs to keep technicians and performers safe from falls.

The 2007 revisions to the ANSI Z359 Fall Protection Code require a formal managed fall protection program for all organizations where employees are exposed to fall hazards. Cirque du Soleil has created a world-class fall protection programs and training methods to teach their personnel the details of those programs.



Maintaining Healthy Technicians and Performers:

Walt Disney Parks & Recreation Creative Entertainment has developed innovative and effective programs to protect the health of employees in all areas of operation. Learn from those who helped develop and implement these initiatives how their staff ergonomists, and athletic trainers work with employees through customized exercise and nutrition programs to develop the strength, flexibility, and endurance needed to execute their work responsibilities.

Presenters will also share information on how to maintain healthy lifestyles, prevent injuries, and achieve longevity in our careers.

Stage Inspections: Regulation Requirements to Practical Solutions:

Join two environmental health and safety professionals from NBCUniversal, as they ease the anxiety of translating government regulations into practical applications to develop effective inspection templates. They will discuss relevant OSHA codes and standards and how they apply to live entertainment facilities, and share advice for developing site-specific safety checklists and other reporting tools.



Since one common responsibility for technical directors and production managers is the creation and maintenance of a comprehensive safety plan for

their venues, this will help with managing the development of a formalized stage inspection process with a focus on life safety issues.

Rescue Planning and Training- When Fall Prevention Is Not Enough:

Many organizations have invested in the development of a Fall Protection Program, but accidents happen. That is when an effective Rescue Plan becomes critical. This companion session to the Fall Prevention session will have representatives of Cirque du Soleil, known for developing specific Rescue Programs for each of its shows, and Gravitech Systems, Inc., widely regarded for their expertise in planning Rescue Systems and Rescue Training. Join this discussion of strategies for developing Rescue Plans and tips on how to train personnel in implementing those plans.

Hearing Conservation: Programs and Equipment:

An effective hearing conservation program is an important facet of any o Health & Safety Plan. This requirement is often overlooked by members of the entertainment industry – and OSHA citations in this area are on the rise.

Representatives from Walt Disney Parks & Recreation Creative Entertainment will explain the relevant OSHA requirements and discuss their techniques for protecting performers and technicians in ways that do not compromise the impact of their productions and events.

Be sure to check the complete Conference Schedule for information on when and where these sessions will be conducted, as well as information on the other Health & Safety sessions which will be offered this year.

See you in Long Beach!

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Commissions

New Address, New Look, for Survey of Costume Design & Technology Programs

Judy Adamson



The Survey of Costume Design & Technology Programs has a new address: <http://costumesurvey.info>. This is a project of the Costume Design & Technology Commission of USITT, designed to highlight undergraduate and graduate degree programs across the country. It uses the internet to provide up-to-date information and allows Universities and Colleges to provide information on their programs to a larger audience.

The Survey was first published in 1997. The number of participating schools has grown, and is now 173. The Survey strives to stay current and none of the information on the Survey is older than 2009. In the fall of each year, information is collected from the schools and updated on the site. This year 70 percent of the schools responded. The date of the last revision is found in the lower right corner.

Each school represented on the Survey has reported the degrees they offer, their focus, faculty and staff with their areas of expertise, as well as a statement of strength of the program. Contact information and electronic links to personnel and program web sites are included. Information on how to use the Survey and an article on choosing a graduate school is still included.

This fall the web designer and consultant, Gordon Ferguson, updated the look of

the Survey. Pages are condensed so more information is visible on the screen. The wacky font for e-mail addresses has been eliminated. New this year is an index of programs by degrees while the regional and alphabetical listings are still available. This allows data to be sorted in a variety of ways, such as locating the 37 MFA programs and five A.A /A.S. programs.

The most exciting new feature is the ability to search for a school, an individual, or an area of focus, either from the home page and the search page. For example, a visitor who types "wig" into the text search will find all of the schools that include the area in their curriculum.

While information for the Survey is solicited only once a year, schools may join the Survey at any time. There is a brief questionnaire, "How to Add your School," that can be filled out to add a university or college. Please join this great resource. And thank you to all who participate.

If you experience any difficulty with the new address, please contact jadamson@email.unc.edu

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Conference & Stage Expo

Long Beach: Getting There from Anywhere

Brian Alan Reed *Long Beach Promotions Coordinator*

Back in 2008, the Long Beach City Council came up with a new slogan for their fair city, “The Aquatics Capital of America,” because of all its swimming and boating facilities. Long Beach has gone through at least five other designations in the last half-century including “The International City” and “The Most on the Coast.” No matter which one sounds best, now is the time to make travel plans for the 2012 Conference & Stage Expo at “The Beach of Many Slogans.”

Airports and Ground Transportation:

There are several major airports in southern California with plenty of airlines from which to choose. For transportation from the airport to hotel, remember that USITT members are eligible for discounts from Super Shuttle and from Enterprise, Hertz, and National rental car companies. [See the USITT web site for details.](#)

The closest airport to the Long Beach Convention Center is in Long Beach (LGB). According to its [web site](#), this airport is serviced extensively by Jet Blue with limited service by Alaska Airlines, Delta, and U.S. Airways.

To get from LGB to a hotel, Yellow Cabs are available at the airport. Super Shuttle is available *with advance reservations only*. (At least 12 hours before arrival is advisable.) Call 310-782-6600 or 1-800-BLUE-VAN for information

and rates.

The largest airport in the area is, of course, Los Angeles International Airport, the third busiest airport in the nation. To get to a hotel, Super Shuttle runs 24 hours a day. Reservations are not needed from LAX. Vans are located on the lower level, outside the baggage claim area. Cross over to the center island and look for the orange sign. Shuttles pick up approximately every 10 minutes. A Super Shuttle attendant should be available to assist passengers. Wheelchair transportation is available from LAX to the Conference hotels through Super Shuttle. Advance reservations are required. Call 310-782-6600 for reservations and information, then [register online](#) for the USITT discount.

As an alternative to shuttle service from LAX to downtown Long Beach, use the Metro Rail system. It is not particularly convenient, but it is inexpensive (\$6 round-trip). Take the free Green Line "G" shuttle bus from the airport (look outside the baggage claim area for the blue signs marked "LAX Shuttle/Airline Connections") to the Aviation Blvd/LAX Green Line Station. Purchase a Metro Rail ticket (\$1.50 one way) and board the Green Line heading east toward Norwalk. Transfer to the Blue Line at the Imperial/Wilmington Station. Before boarding, purchase another ticket and then take the Blue Line south to downtown Long Beach. [Consult this web site for more information.](#)

Keep in mind that Metro Rail does not run 24 hours a day. There is not much room for luggage on the Metro trains, so plan to travel light and be aware that the Green and Blue Lines run through some of the least reputable neighborhoods in Los Angeles County.

Another good option is John Wayne Airport in Orange County (SNA). Super Shuttle is available at the transportation center across the street from the terminal. Look for the third traffic island marked "Van Shuttle Service." Reservations are suggested but not required. Call 714-517-6600 or 1-800-862-7771 for reservations.

Trains:

There is no Amtrak service to Long Beach, but Amtrak does stop at Union Station in downtown Los Angeles. Passengers can then take the Metro Rail from Union Station to Long Beach. From L.A., take the Metro Rail Red Line or Purple Line to the Seventh Street/Metro Center Station. From there, transfer to the Blue Line (upstairs) to downtown Long Beach, within four blocks of the Long Beach Convention Center.

No matter the mode of transportation to Long Beach this March, USITT wishes "Happy Trails!"

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Conference & Stage Expo

More New Exhibitors at Stage Expo

Helen Willard Stage Expo Sales Manager



Exhibitors work to create enticing and interesting spaces at Stage Expo 2011.

Photo/Tom Thatcher

Stage Expo 2012 is filling up quickly, so a few more booth spaces have been added to handle the demand. More than 150 exhibitors have already reserved space for the show; all eight Commercial Tables are sold, and nearly 40 Non-Commercial Tables have been reserved for colleges and universities.

Exhibitors who have signed up since the last issue of *Sightlines* include Darklight; Precision Lighting Systems, Boston University, The Arts University College at Bournemouth, University of California- San Diego, Carnegie Mellon University, University of Cincinnati, Conductix-Wampfler, DePaul University, Duff-Norton, The George Washington University, Georgia Stage, University of Georgia, Gerriets International, Gleason Reel, Glimmerglass Opera, Illinois State University, University of Illinois, and Lycian Stage Lighting.

Additional exhibitors are University of Minnesota–Twin Cities, Minnesota State University-Mankato, UNC Chapel Hill, UNC Greensboro, Northern Illinois University, Omaha Playhouse, Purdue, Royal Welsh College, San Diego State

University, Shakespeare Theatre Company, Shure Inc., SM-SIM, LLC, SPAM, SUNY-Purchase, University of Texas–Austin, Texas Tech, UNLV, Wayne State University, West Virginia University, University of Wisconsin-Madison, and Yale School of Drama, and Santa Fe Opera.

For more information about Stage Expo 2012 exhibitors, visit the [Stage Expo Web Page](#) to see the layout and a current list of exhibitors. Click on a highlighted booth to find a brief description for each exhibitor. The exhibitor list includes contact information, and links are provided to exhibitors' websites to learn more about their products and services.

A limited number of booths and tables are still available. Send an e-mail message with contact information to hpwillard@aol.com to suggest organizations not already signed up.

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