



Sightlines

The monthly newsletter for USITT members

January 2014

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FORT WORTH MARCH 26-29



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Bob McCarthy: Distinguished Achiever in Sound

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And the Winners Are...

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A special session designed for student members only is being planned with a renowned psychologist who will discuss the challenges of working in an educational environment... [more »](#)



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News & Notices

Greater Tuna Star Keynote Speaker**Janet Gramza** *Communications Associate*

Comic actor-writer Jaston Williams of *Greater Tuna* fame will be the keynote speaker at USITT's 2014 Annual Conference & Stage Expo March 26 to 29 in Fort Worth, Texas.

The Texas funnyman put the fictional town of Tuna, Texas, on the map with four plays in the *Greater Tuna* series, which he wrote and performed with Joe Sears over 30 years in theatres across the nation. The two men each played over a dozen crazy Tuna residents -- from town snob Vera Carp to used-gun shop owner Didi Snavely, to KKK leader Elmer Watkins to Yippy the dog – requiring many rapid costume changes and all the backstage help that implies.

“We did a little, two-man show, and we made it look very simple, and we got all the credit,” Mr. Williams said. “But it was extremely complicated, and we were aided by a team of extraordinarily brilliant artists and technicians.”

At the *Conference*, Mr. Williams will entertain about 5,000 members of the theatre technology industry with his own tales from the stage.

“I’m looking forward to it,” he said. “I have lots of friends who are going to be there, so it’s going to be a little bit of a reunion for me.”

Besides touring *Tuna* from 1981 through 2009, Mr. Williams has satirized the real Texas towns of Valentine, population 187, and Lubbock, population 290,000, with his shows *Blame it On Valentine, Texas* and *Life After Lubbock*. His other one-man shows based on autobiographical adventures include *Camping with Gasoline* and *Maid Marian in a Stolen Car*, which is slated to run at Austin’s ZACH Theatre next summer.

He said costumers and dressers, lighting and sound designers, and scenic and props people are his unsung heroes, and he has plenty of stories to share at the Conference.

“I’ve been at this 40 years, so it’s mainly a matter of deciding which stories to go with,” he said. “I’ve been in more than a couple of explosions going back to my college days.”



Jaston Williams

He credited costume designer Linda Fisher with helping develop some of his characters by the way she clothed them. “She had one character wear all plastic,” he said. “One day I said, ‘Linda, why does Didi Snively wear only plastic?’ She said, ‘I don’t know.’ So I determined that Didi wore plastic because it’s easy to clean. She owns a used weapons store, and she doesn’t shoot blanks.”

He said it took three dressers to get him and Mr. Sears in and out of costumes during Tuna shows, and one once stepped in as a bodyguard.

“This one dresser was a tiny little thing – I mean, I’m not big and she was a foot shorter than me,” he recalled. “During a show in LA, a drunk got in off the street and walked up the aisle yelling and screaming. People thought it was part of the show. He walked up onstage and this little woman whispered to him from backstage. He came to her, and she grabbed him by the collar with one hand, opened the stage door with the other, and threw him out. Later I asked her how she did it, and she said, ‘You always whisper to a drunk.’”

Although the *Tuna* shows remain their trademark, Mr. Williams said he and Mr. Sears won’t be performing them again anytime soon. He and his partner are busy caring for their 16-year-old adopted son, who faces several major surgeries to repair a cleft palate.

“With this going on, it’s not an easy thing for me to go out on the road,” he said – so he’s glad that his next big gig, March 26 in Fort Worth, isn’t far from home.

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News & Notices

McCarthy Tapped as Distinguished Achiever in Sound

Janet Gramza *Communications Associate*

Bob McCarthy has been a major voice in sound engineering since the mid-1980s when the concept of measuring live sound was, well, unheard of.

Today, he is known as a pioneer of Meyer Sound's SIM project, a teacher who has influenced technicians around the world, and an author who wrote the book on sound system design.

He will add USITT Distinguished Achiever in Sound Design to that list next March when he receives that award at the 2014 Annual Conference & Stage Expo in Fort Worth, Texas.

"This is a big honor for me," he said. "I am very excited."

He's also excited that the Sound Lab will feature live music for the first time – making 2014 a banner year for audiophiles interested in live production.

Sound Design & Technology Commissioner Curtis Craig nominated Mr. McCarthy for the award. "His entire career has been spent behind the scenes, constantly pushing to refine and redefine the sound of live events," Mr. Craig wrote. "It would be impossible to name any large, high profile event, tour, or Broadway production that cannot be connected back to Mr. McCarthy directly, or to his tools, techniques, or teachings."

Bob McCarthy started his career aspiring to be a music major at Indiana University -- which he said "ended in one day, when I saw how good the other music students were. I was terrible."

He put down his guitar but stayed involved recording and mixing sound for college performances -- and convinced IU to customize a major for him, a BS in audio engineering. "It's now recognized as a legitimate field of study, but at the time it was a radical thing," he said.

Upon graduating in 1977, he worked as a roadie for the Grateful Dead, the Kinks, Jackson Browne, and other rock bands. That exposed him to the work of John Meyer, whose JM-10 speaker system was the first designed for high-



Bob McCarthy

powered rock concerts. In 1979, John Meyer founded **Meyer Sound**, and in 1983 Bob McCarthy joined Meyer as a bench test technician.

A year later, he helped create SIM – Source Independent Measurement – with Mr. Meyer, Don “Dr. Don” Pearson of Ultrasound, and Alexander “Thorny” Yuill-Thornton. Mr. Meyer launched his idea of continuously testing a live show at a 1984 Rush concert using a two-channel analyzer to measure the speaker system while the music played.

“I was there from Day Two,” Mr. McCarthy said of SIM. “John did the first concert Saturday and I was involved by Monday morning.” They realized they were onto something big, even if the rock world didn’t.

“In the ’80s, we were a voice crying in the wilderness, and the world of rock and roll was not ready to hear that voice,” he said. “With rock bands, if you could make them sound louder, that was great, but to make them sound clearer, they weren’t into that.”

He calls 1984 to 1987, “The Stone Knives and Bear Skins Era.” They turned to the theatre world to hone their new tools, starting with the London production of *Chess* with Andrew Bruce and arena concerts with Luciano Pavarotti. By 1987 they could compare live sound at eight locations around a venue and achieve the most clean, uniform sound ever amplified.

They used the first multi-channel SIM for Stevie Wonder in eight nights at London’s Wembley Arena in May ’87. “These shows taught us more than the previous three years combined,” Mr. McCarthy said.

Seeing a sound guy “staring at what looked like medical equipment” struck people as odd, he added. “They looked at us like we were crazy and made fun of us,” he said. “Someone even brought me a lab coat.”

He credits Andrew Bruce, Abe Jacobs, Tom Clark, Jonathan Deans, and Duncan Edwards, among others, with using the ground-breaking technology to build “illustrious careers” in sound design. He calls SIM the parent that spawned many “sons of SIM” that used the same technology to make continuous sound monitoring “absolutely common.”

Mr. McCarthy’s mission became making amplified sound so uniform and clean as to render the sound system invisible. He has helped usher in three more generations of SIM, put them to use in productions the world over, and taught his methods to hundreds of technicians in the field.

He also has written four books, with his 2007 *Sound Systems: Design and Optimization* considered the sound design bible.

These days, after several years as an independent consultant for the likes of Disney and Cirque du Soleil, he accepted “an offer I couldn’t refuse” to return to Meyer as **director of system optimization**.

He says his ideal remains the sound system that’s heard but not noticed.

“To make it sound good is the artist’s job, not mine,” he says. “I provide the

canvas they draw on. All these designers are tremendous visionaries ... I just want to give them a nice, clean canvas so all they have to think about is the wonderful art they want to achieve and not get bogged down in problems of physics.”

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[Seek Student Leadership Proposals](#)

The deadline to submit proposals for the Costume Design & Technology Commission's Student Leadership Initiative Session planned for the Fort Worth 2014 Conference & Stage Expo is January 21.

The SLI session will be Saturday March 29 and will feature multiple student presenters. Each will have 15 to 20 minutes to present. Past conferences have featured three to five presentations. Slide shows are a recommended format, but the format itself can be innovative.

Vetting of proposals will be completed February 7 and slide shows are due March 1.

For more information, please contact Steven Stines at [sstines1@uncc.edu](mailto:ssstines1@uncc.edu)

[New Logo, New Web Look](#)

The new CITT logo and [new CITT website](#) are finally launched, and, although they are still tweaking the website a bit, visitors are encouraged to enjoy surfing and visiting the site to rediscover it and explore some of its new features.



One is an enhanced member profile that allows adding Facebook, Twitter and LinkedIn accounts; bio notes; and photo or logo. Profiles can be public in the member directory or private. [Take a tour of the forums section to discover](#) the wealth of discussion and know-how!

[North American Plugfest Returns](#)

The PLASA Control Protocols Plugfest, the event where manufacturers and developers can test their entertainment lighting control products for

interoperability with other manufacturers' products, is scheduled January 17 through 20 at the Marriott Solana in Westlake, Texas.

Complimentary coffee and snacks are served. There is no fee for participating in this North American Plugfest.

Lighting Super Saturday

Stage Lighting Super Saturday will be held February 24 at Fiorello H. LaGuardia High School of Music & Art and Performing Arts in New York City. The 9th annual event will be held at the school which is located near Lincoln Center on Amsterdam Avenue and West 65th Street.

Keynote speaker will be Jennifer Tipton, famous for her lighting designs for dance, opera, and theater. She has been nominated for five TONY awards and received two. Ms. Tipton also teaches theater lighting at Yale.

The Super Saturday, presented by Sonny Sonnenfeld and Scott Parker, is designed for everyone involved in stage, architectural, or entertainment lighting. Theatre lighting professionals will lead sessions about inspiration, training, product, and just "doing it." Subjects include Stage Lighting 101, conventional luminaires, LED and arc source luminaires, color, special effects, consoles, moving lights, and other new topics.

Approximately 20 manufacturers and technical specialists will demonstrate equipment. For more information, please visit www.stageseminars.com or contact Scott Parker at super2014@stageseminars.com, 1-866-832-4390.

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News & Notices

New Officers Elected for 2014

Mark Shanda has received the nod to serve as President-Elect and will then become the Institute president following voting by USITT members in the 2014 election cycle. He will serve a year as President-Elect starting July 1, 2014 and then assume presidency on July 1, 2015.

Others elected in voting which closed December 11 are:

Board of Directors

- Mickey Henry
- Rafael Jaen
- Shane Kelly
- Karen Maness
- Michael McNamara
- Vickie Scott

Elected as officers are:

- Secretary: Jimmie Byrd
- VP for Conferences: Jack Feivou
- VP for Commissions: Carolyn Satter
- VP for International Activities: Marketa Fantova

All will serve three year terms starting on July 1, 2014.

Sherry Wagner-Henry, chair of the Nominations Committee and current Secretary of the Institute, confirmed the results of voting which was conducted both online and by paper ballot for those who requested to use that method. More than 20 percent of eligible members participated in the process, a greater turnout than in many national elections.

With the 2014 elections closed, work is intensifying on the nominations process for 2015.

[Information on the 2015 election timeline can be found here »](#)

[Find the answers to frequently asked questions about the entire process here »](#)

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Mark Shanda


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News & Notices

Bakkom to Receive USITT Award

Janet Gramza *Communications Associate*

James R. Bakkom – Minneapolis-based set designer, prop master, costume designer, craftsman, art director, painter, sculptor, and teacher – will receive the Institute's highest honor, the USITT Award, in 2014.

The award recognizes a lifetime contribution to the performing arts or entertainment communities. It will be presented at the 2014 Annual Conference & Stage Expo March 26 to 29 in Fort Worth, Texas.

Mr. Bakkom said he learned of the honor about the same time as he was diagnosed with Parkinson's disease last year, but he plans to attend the Conference.

"If I have to get up and do a one-hour comedy routine about props, I'll be dead in the water," he joked. "But I'm far apiece from being a total invalid just yet, so I am planning to be there."

Mr. Bakkom's brilliant artistry and hilarious sense of humor endeared him to anyone fortunate enough to work with him or attend his classes, wrote USITT board member Bob Scales, who joined Past President Richard Devin in nominating Mr. Bakkom for the award.

"As Jim has become more senior, he has concentrated on his fine art, but his activity as a prop master, teacher, and designer continues to resonate as inspiration to many designers and crafts persons in the theatre today," Mr. Scales wrote. "As a prop maker, Jim is fearless in attempting anything that a theatre production might need. When asked to provide a certain prop, I never heard him say that is not possible or we can't afford it."

Within USITT, he is most famous for his many "Garbage to Grandeur" workshops that taught how to use found, recycled, or repurposed materials to make props or scenery, long before the term "sustainable set design" existed.



Jim Bakkom

Growing up in the Midwest, he showed a penchant for art and fell in love with movies and theatre. He majored in art and theatre at Beloit College in Wisconsin in 1960 and received his MFA in directing and design from Yale University School of Drama in 1964. The next season, he joined the then-new Guthrie Theatre in Minneapolis, Minnesota as property master. There, he helped realize the designs of such talents as Tanya Moisevitch, Desmond Heeley, and Lewis Brown. He was always looking for new materials – like polystyrene – or old castoffs to use in his work.

“Back then, it was the age of new materials, and because we were in prop and scenery, we ran the gamut,” he said. “We were able to discover new things and use things like Styrofoam that were already discovered, but nobody was misusing it the way we did.”

After 10 years at the Guthrie, he became a freelance set designer on projects throughout North America, including the Manitoba Theater, Minnesota Opera, Ford’s Theatre, the Portland Stage Company, and theme parks including Busch Gardens. He has designed and taught at the University of Washington, University of New Mexico, Temple University, the University of Virginia, and the University of Wisconsin.

Starting in the mid-1990s, he went into production design work for TV and film, working on show sets for the Discovery Channel, HGTV, and Comedy Central, among others, and independent films including the acclaimed *Sweet Land* (2005). In recent years, he has **focused on fine art**, producing many paintings, illustrations, and sculptures. His current obsession is *Scarecrow DNA*, a series of drawings and sculptures with a surrealist scarecrow theme. He is the subject of a 2009 documentary film, *Getting Lost in My Own Art* by Mark Wojahn that was shown at the 2013 Annual Conference & Stage Expo.

Mr. Bakkom said he plans to bring some examples of his work – including a mask and sword he made for a 1968 production of *House of Atreus* at the Guthrie – and show clips of the film. But, he said, “I don’t exactly have closets full of props I’ve dragged through the years. I mean, how much can you put in the garage?”

He said he’ll also bring “40 or 50 years” worth of stories, “good, bad, or indifferent.” One of the bad ones involves a thrust catching on fire. “Over the years I did a lot of things that, if told right, are kind of funny,” he said.

His funny, playful, enthusiastic manner has been described as “contagious,” “infectious,” and most of all, “inspirational” by theatre colleagues and students. But he doesn’t think of himself as inspirational -- just inspired.

And humble. “I am honored, but also stymied,” he said of being chosen for the award. “I know a lot of people who would be an easier choice than me.”

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Members Admitted to ASTC

Four USITT members are among six theatre consultants who have been admitted to the American Society of Theatre Consultants (ASTC) after meeting its stringent requirements.

Tony Forman, senior consultant with Sustaining Member **Theatre Projects Consultants Inc.** of South Norwalk, Connecticut has over 25 years' experience in theatre and has been project manager on more than 30 venues for TPC.

Robert Hill, senior associate with Sustaining Member **Auerbach Pollock Friedlander** of San Francisco, California brings 15 years of theatre technology and lighting experience, including work on more than 100 operas, to his work on theatrical venues.

Harold "Chip" Ulich, consultant with Supporting Member **Schuler Shook** of Minneapolis, Dallas, and Chicago, directed operations at Herberger Theater Center in Phoenix, Arizona, and the Scottsdale Cultural Council before joining Schuler in 2006 to work on performing arts venues.

Paul Sanow, consultant with member **Bill Conner** of **Bill Conner Associates LLC** in Oak Park, Illinois, worked for Vincent Lighting Systems for 15 years before joining Conner in 2007, and now works on regional and educational theatres.

A theatre consultant provides professional guidance, advice, and support to theatre owners and design teams for the planning, design, and equipping of theatres, concert halls, and other facilities used for public assembly and presentation of performing arts.

ASTC has a current membership of 76 individuals representing 34 theatre consulting offices. For more information, visit www.theatreconsultants.org

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World Scenography Editors Receive Golden Pen

Janet Gramza *Communications Associate*

Eric Fielding and Peter McKinnon will receive USITT's 2014 Golden Pen Award for their book *World Scenography 1975-1990*, the impressive pilot in a planned series documenting world stage design since 1975. They have been invited to sign copies of the book as part of the 2014 Annual Conference where the book will also be sold in the USITT Marketplace.



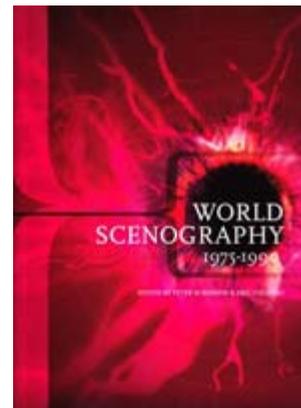
The two design professors teamed up on the ambitious [project](#) to continue the work of the late René Hainaux of Belgium, whose four-volume series *World Stage Design Throughout the World* documented theatrical design from 1935 to 1975.

Mr. Fielding, professor emeritus and resident set designer at Brigham Young University in Utah, and Mr. McKinnon, theatre professor and lighting designer at York University in Toronto, both treasured Hainaux's books and worried that contemporary stage designs would be lost.

"Once the curtain comes down on the final night of a performance, most of the scenery ends up in a landfill," Mr. McKinnon told [YorkU](#) magazine. At a scenography forum at PQ 2007, he heard Mr. Fielding remark that someone should preserve a record of influential world stage design work picking up where Hainaux left off in 1975. Mr. McKinnon offered to help him do just that.

The resulting volume, published by [OISTAT](#) last year, is 432 pages filled with 1,300 photos of 430 stage and lighting designs from 60 countries. It took a team of researchers and five associate editors around the world four years to assemble the collection of groundbreaking work in theatre, dance, opera, and "spectacle" from 23 to 38 years ago.

The featured designs are too many to list but include Maria Björnson's 1988 work on *Phantom of the Opera* (France/UK), the designs of Brian Thomson (Australia) and Sue Blane (UK) for the original *Rocky Horror Show* (1974), German designer Achim Freyer's 1982 *The Magic Flute*



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designs, Ming Cho Lee's *K2* set (1982), and Brazilian puppet designer Alvaro Apocalypse's work for Group Giramundo's *Chalk* (1979).

The Golden Pen winner was chosen by a Publications subcommittee led by Mike Monsos. The five panelists were wowed by *World Scenography*. "This book is an astonishing example of research and presentation of work ... that fills a gaping hole in the documentation of live performance," one wrote.

The editors plan two more volumes: *World Scenography 1990-2005* is in the works and is to be followed by *World Scenography 2005-2015*. After that, OISTAT hopes to produce a new volume every 10 years.

Besides this important work, Eric Fielding and Peter McKinnon boast impressive credentials. **Mr. Fielding** -- a 30-year member of USITT, OISTAT, and United Scenic Artists -- has designed for the Utah Opera, Denver Center Theatre Company, and the Hill Cumorah Pageant. He won a 1991 PQ Gold Medal for his design of the exhibition *Mozart in America* and was creator and director of the first World Stage Design exhibit in Toronto in 2005. **Mr. McKinnon's** lighting design work includes the ballets of William Forsyth, John Butler, and Brian MacDonald; modern dance by Paul Taylor, Judy Jarvis, and James Kudelka; and many opera productions. He is founder/director of two production companies and recently served as production manager of *Evil Dead: The Musical* in Toronto. He currently sits on the executive board of OISTAT and several theatre companies.

The editors will receive the 2014 Golden Pen Award at the 54th Annual Conference & Stage Expo March 26 to 29 in Fort Worth, Texas. This will include a book-signing event.

The **Golden Pen Award** recognizes outstanding books on performing arts design and production. Previous winners include Richard Pilbrow's *A Theatre Project* (2013), Deborah Nadoolman Landis' *Dressed: A Century of Hollywood Costume Design* (2009), and Max Keller's *Light Fantastic* (2001).

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News & Notices

PLASA Election Results, Award Winners

PLASA recently announced the results of elections for its European and North American regional boards and central governing body as well as the winners of several awards.



Four positions were up for election on the North American Regional Board with Eddie Raymond of IATSE Local 16 elected for his second term as chair; Fred Mikeska of A.C Lighting Inc. and Brian Lawlor of IATSE taking the distributor and organizational representative positions respectively; and Dana Taylor joining the board as the individual representative.

On the European Regional Board, Adam Blaxill of Stage Electrics was elected vice-chair, and Duncan Bell of Autograph Sound Ltd, was elected secretary. Lee Dennison of Sound by Design Ltd is the new professional services representative, and Matt Lloyd of Global Design Solutions Ltd was voted in as the manufacturer representative.

Steve Terry of Electronic Theatre Controls, successfully retained his position for the single at-large position for the Governing Body.

All the candidates will begin three-year terms on January 1.

PLASA presented its highest honor, the Eva Swan Award, to Rocky Paulson November 21 at its annual Cocktails and Awards Reception. The Swan Award is presented to a member who has put forth exceptional efforts in time, expertise, and personal resources on behalf of PLASA; been instrumental in shaping and promoting the strategic direction of the association; made major contributions to the realization of the mission, goals, and objectives; and enhanced the value of membership for all.

Mr. Paulson was one of the first members of the Technical Standards Program as well as one of the early supporters of what has developed into the ETCP. He was one of the first members of the Rigging Working Group and authored the first draft of PLASA's first American National Standard E1.1 for wire rope ladders. He remains a member of the Working Group where his continued participation in the development of rigging standards has been invaluable.

In 1999 Mr. Paulson's became an original member of the ESTA Certification Program Committee and then the ETCP Certification Council. He was one of the original co-chairs of the Rigging Skills Working Group and co-chair of the

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original Rigging Subject Matter experts.

Paul Rabinovitz was honored for his work with the Business Peer Group Program, and the members of the Technical Standards Program's E1.21 Task Group were presented PLASA's 2013 Frank Stewart Volunteer of the Year Award November 23. The award was created to honor Mr. Stewart's unrivalled service to ESTA during the 18 years he served as its treasurer.

The sixth annual Rock Our World Awards were presented at the PLASA Cocktails and Awards Reception November 21. These awards, which recognize ground-breaking achievement by PLASA members were created to acknowledge the genius of both the creator of technology and the designer or integrator who applies the technology in a real world environment.

The winners were GBLOCK from Gallagher Staging and Productions, Inc.; Royal Opera House Muscat recognizing Theatre Projects Consultants; and The Olympics Opening Ceremonies.

This year, for the first time, the judges decided to award an honorable mention for the TiMax SoundHub and TiMax Tracker from OutBoard.

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The Last Word: The Election Process



Thinking of becoming more involved in the leadership of USITT? Ever wondered about USITT's nominations process? Here are a few questions answered by Sherry Wagner-Henry, the Institute's current Secretary.

Results of the 2014 election cycle are here...and the process of nominating those who might want to run for office in the next cycle starts now.

Who is in charge of nominations? The Secretary of the Institute chairs the Nominations Committee. The committee is made up of representatives from different membership categories: Regional Sections, Commissions, Membership Committee, Conference Committee, and members of the Board. This helps ensure the widest possible representation of the Institute to obtain applications for nomination.

How does someone get on the committee? All members are appointed to serve on the committee by virtue of their affiliation with the listed groups. For

instance, the President and the board appoint the board member representatives to Nominations: the VP of Members, Sections and Chapters appoints the Membership Committee representative; and so forth.

Why are meetings closed? For confidentiality purposes. Until a ballot of candidates can be selected and they confirm their willingness to be on the ballot, the Committee cannot have an open meeting format.

What does a Board Member do? Board Members are the volunteer leadership of the Institute. They help develop and implement policy and procedure around a whole host of operations, including education programming and conference activity. They also serve on committees to advance new leadership potential (Nominations), manage finances (Finance), select and oversee publications of members (Publications), support research (Grants & Fellowships), determine levels of membership and categories of membership (Membership), and help cultivate philanthropy by supporting the Institute with both their expertise and through financial gifts. They also act as ambassadors of the organization, helping to spread the good work of the Institute to students and professionals in the industry.

Who do we get to elect? Elections are held each winter for open roles as Officers and Directors for the Institute. Presently, the positions of President-Elect, Secretary, Treasurer, and Vice-Presidents of Conferences, Commissions, Members/Sections and Chapters, Communications, Special Operations, Programming and International Activities are open for election. In addition to officers, members also elect a class of six board of directors for three-year terms, so there are always 18 Directors with the Officers as part of the Board.

Why is it called a “slate”? Nominations are made for all the available positions each year. The Nominations Committee evaluates these applications on behalf of the membership and creates a slate or ballot from which the membership chooses qualified applicants.

What if I want to run? How do I get nominated? Members can be nominated by a member in good standing or they can nominate themselves. The nomination form/application can be found on the USITT website under “About Us” and the “Election Process.” Nominations for 2015 are open now and will be accepting applications until March 1. Application guidelines, an online application form, along with a more detailed board member information sheet, can all be found on the site as well.

What if I did not get nominated but still want to run? USITT has a petition to nomination process, which allows anyone to submit an application after the ballot has been established. For details on petition to nomination, visit the webpage and click on the guidelines.

Why is voting online? Who can see how I voted? Voting is conducted online October through December. This results in a new class of board members and officers who are installed the following July 1. Online voting has expedited the process greatly; and it provides members with detailed bio information on the candidates allowing for an informed decision. No one can see how anyone voted. Votes are tallied electronically, and a final report is presented to the

Secretary for verification. Election results are announced in January. Confusion often results because the Institute holds elections for one class while it is collecting nominations and applications for the following cycle. For instance, we have just announced out incoming board class of 2014, and we are simultaneously nominating folks for the 2015 cycle, which will be slated at the 2014 Annual Conference and Stage Expo.

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These Boots Are Made in Texas

MC Friedrich, winner of the drawing for a pair of custom-made boots from the Fort Worth Convention & Visitors Bureau, has checked in to report that the boots have arrived!

We hope that they, and she, are ready to travel to Texas for the Annual Conference & Stage Expo coming up sooner than we expect! Ask her about the process March 26 to 29!



App 'Apple' of Firm's Line

Congrats to StageWrite Software on its recent inclusion as part of the Apple "Life on iPad" campaign. "We are truly honored to be featured on Apple's Homepage for iPad, chosen from over 140,000 iPad apps," the company wrote to its followers.

Apple wanted to capture StageWrite in action during a recent Broadway rehearsal as part of its "Life on iPad" and recently filmed and photographed a rehearsal showing the app in action. Since the time of its release a year and a half ago, the app is now being used by over 17 Broadway shows, national tours, and entertainment companies (Cirque du Soleil, Disney, Universal).

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Donations Approach \$150,000

At the recent LDI show, Dennis Varian of ETC presented a check for nearly \$26,000 to Behind the Scenes, which reflected ongoing proceeds from sales of the iRFR and aRFR (Radio Focus Remote) application for iPhone, iPod Touch, and Android. The donation brings ETC's total Behind the Scenes contributions to just under \$150,000.

Individuals or companies can support Behind the Scenes by making donations online at www.estafoundation.org/bts.htm or by calling 212-244-1421.

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Stage Technologies: Firm's Products Aid Celebration, Theatre Updates

One theatre's landmark, half-century celebration and another theatre complex's update to 21st century technology were made possible with equipment from **Stage Technologies**.

The recent "*National Theatre: 50 Years on Stage*" event, broadcast live from the Olivier Theatre on London's South Bank, was a blend of live performance and archival footage celebrating the first half century of the United Kingdom's National Theatre. Stage Technologies supplied the automation equipment required for this show, including 12 BT2-200 winches, an Illusionist console, and three AU:tour 6 automation control racks.

Stage Technologies completed the second of two fixed installation projects in Östergötland County, southeastern Sweden. The theatres in Linköping and Norrköping, form the "Östgötateatern" or "Östgöta Theatre," Sweden's largest regional theatre, together with a third stage in in Linköping called the Elsas Hus "ung scen/öst" ("young stage"). Considered the centre of cultural life in the county, these venues present 25 productions for audiences of over 100,000 per year. Stage Technologies updated the stage equipment in Linköping between July and October 2012, and completed a similar refurbishment on Norrköping in the same time frame in 2013.

For more information, visit www.ostgotateatern.se or www.stagetech.com.

ETC: Business Expands, Introduces Products at LDI

ETC has expanded its facilities and wowed audiences with new products at LDI.

In the last few years, ETC has entered new markets, introduced dozens of products, surpassed three million Source Four fixture sales, and gained new

customers worldwide. To keep the pace of this steady growth, it has expanded its office in New York City and opened a new factory in Wisconsin.

Like Town Square in ETC's Middleton facility and the Playhouse at Gypsy Corner in its London office, the New York office is themed. The motif fits its Broadway surroundings, and the first glimpse of it was December 11, when ETC hosted its annual holiday open house.

The factory in Mazomanie, Wisconsin – just 17 miles from ETC's global headquarters in Middleton – is a 355,774-square-foot facility that will primarily be used for manufacturing and storage, with the remaining space open for further expansion. The structure will house distribution and rigging assembly, offices for support staff, a woodshop for tradeshow booth construction, and a studio for video and photo shoots.

Audiences packed ETC's Layers of Light Theater booth at the 2013 LDI tradeshow in Las Vegas, Nevada to see the company's latest innovations -- Source Four LED CYC adapter, Eos Titanium (Ti) lighting control system, and Source Four Mini spotlight -- which made their first appearance there. In addition to being a product showroom, the Layers of Light Theater served as a functional theater, staging a series of presentations on lighting fixtures, system design, and rigging.

To learn more about ETC and its products, and to see a schedule of upcoming events, visit www.etconnect.com.



Philips Entertainment: Performance, Workshops Highlight LDI Presence

Philips Entertainment showcased award-winning products and technologies from Philips Selecon, Philips Strand Lighting, Philips Vari-Lite, and the Showline family of LED luminaires through *The Passion of Light* at LDI 2013 in Las Vegas, Nevada.

The Passion of Light is a theatrical performance told through the eyes of history's most passionate innovators, and was performed three times daily.

Philips Entertainment also presented a series of free training workshops

designed to inspire and educate visitors about the power and performance of the full breadth of Philips Entertainment products.

Rose Brand: New Products, Customer Blog Underscore Activities

Three new product introductions and a Broadway scenic designer's blog about using the Discount Store were the focus of recent **Rose Brand** activities.

New products include the Smart Commando Cloth, Petzl Strix VL headlamp, and Gala and Shindig event carpets.

The 54-inch wide, flame retardant Smart Commando Cloth is nearly 100 percent opaque, weighs just 12 ounces and has a very dark, rich black color. More opaque than traditional Light Weight Commando and less expensive than the 16 ounce product, Smart Commando is a sensible, economical alternative for masking large spaces and objects. The Petzl Strix VL headlamp features multiple carrying options and both white and color lighting. It can be worn on a helmet, head, vest, or strap, or around a neck. The premium quality Gala carpet, made of flame retardant synthetic fiber, provides a more glittery effect than Rose Brand's standard event carpet. It is durable enough for indoor and outdoor use. Shindig carpet is unique in its structure and glitzy design offering a tinsel quality that catches light from every direction. The fibers hover above the carpet base, creating a thin, soft, furry nap.

Broadway Scenic Designer, Donyale Werle (*Peter and The Starcatcher*, *Bloody Bloody Andrew Jackson*), uses the Rose Brand Discount Store extensively. Since the Discount Store inventory consists of a lot of one-of-a-kind items that can turn over quickly, Ms. Werle often specifies two or three options for any given item that she needs. She is a huge proponent of sustainability and prefers to use an item out of the Discount Store, previously sewn for another engagement, than to order something new. Visit blog.rosebrand.com to read more of her comments.

For additional information on any product, e-mail customerservice@rosebrand.com

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- **L-ACOUSTICS: Small Concert Venue in Philly Updates System**
- **GLP: Designer Taps LED Spots for Rock Band Tour**
- **Meyer Sound: Introduces Stage Monitor, Products Used in Peru**

IATSE Local 126: Welcome Local

We welcome **IATSE Local 126** as a new Sustaining member.

The International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts local, with a website at www.iatse126.com represents workers in Fort Worth, Arlington, Denton, Gainesville, and Grapevine, Texas.

They will be exhibiting at Stage Expo.

Baby Lock: Visit New Sustaining Member at Stage Expo

Also exhibiting at Stage Expo for the first time will be **Baby Lock**, a new Sustaining member. For over 40 years Baby Lock has been “dedicated to the love of sewing” by creating machines for sewing, embroidery, quilting, and serging. The company prides itself on machines that are easy to use, are of high quality, and have a touch of elegance. In addition to easy-to-thread sergers and machines for sewers of any level, Baby Lock works to enhance the love of sewing with an extensive line of sewing supplies including **feet, accessories, software**, and stabilizers.

Visit them online at www.babylock.com and then at Stage Expo March 26 to 29.

Propared, LLC: Joins as Sustaining Member

Propared, LLC has joined the Institute as a Sustaining member. The company, whose tag line is *creating productivity solutions for the live event industry*, is a cloud-based productivity and collaboration tool for stage managers, production managers, and other live event professionals to manage people, time, and resource.

To see who is involved and watch their progress, visit www.propared.com and click on “progress blog.”

Theatre Projects Consultants, Inc.: Arena Reborn with State-of-the-Art Technology

To call the last two years of work on the Long Beach Arena “a renovation” would be a substantial understatement. In reality, the work done by **Theatre Projects Consultants, Inc.** could more accurately be described as a reinvention — breathing new life and new commercial potential into a venue that, at 50 years old, had fallen behind its newer, larger competitors.

Theatre Consultants helped design of one of the country’s largest flying truss and tension grid systems. The expansive grid can be lowered over the 45,000-square-foot convention floor to any desired height, helping define the new ballroom. Curtains hung from a surrounding truss are lowered, obscuring the view of the arena seats, creating a separate, intimate space on the arena floor. The ballroom, capable of seating up to 5,000 guests, can be customized into any seating configuration desired, and the built-in audio and lighting systems adapted in infinite arrangements.

Nemetschek Vectorworks, Inc.: Releases Spanish-Language Software

Nemetschek Vectorworks, Inc., recently released the Spanish-language version of the 2014 Vectorworks line of design software, including: Vectorworks Designer, Architect, Landmark, Spotlight, Fundamentals and Renderworks. The Spanish-language version will be available throughout the Americas, the Caribbean, and Spain.

Visit www.vectorworks.net/espanol for Spanish-language resources. Additional information about the 2014 release is available at www.vectorworks.net/2014. To find a local distributor, visit www.vectorworks.net/international. The Portuguese localized version of Vectorworks 2014 software was released in Brazil on October 31. A recording of the Vectorworks 2014 Brazil launch virtual event is available at www.vectorworks.com.br/2014/login.

L-ACOUSTICS: Small Concert Venue in Philly Updates System

Although the Theatre of Living Arts (TLA) was best known as a host for art house films and campy touring Broadway shows like *Little Shop of Horrors* and

The Rocky Horror Picture Show, the TLA has steadily evolved into Philadelphia's premiere small concert venue for edgy, up-and-coming artists. The club recently added a new ARCS II loudspeaker system from **L-ACOUSTICS** replacing an 18-year-old Clair R4/S4 house PA.

After more than 20 years in business, TLA still hosts bands nearly every night of the week. For more details on the venue, visit www.tlaphilly.com. Live Nation and Clair Brothers Audio Systems, Inc. can be found online at www.livenation.com and www.clairsystems.com, respectively.



GLP: Designer Taps LED Spots for Rock Band Tour

Lighting designer Liam Griffiths recently selected **GLP's** impression LED spots to use on tour with New Zealand alternative rock band The Naked and Famous.

Eighteen GLP X4 fixtures were obtained from PRG in Los Angeles then integrated them into the touring floor package, consisting of six legs of curved truss, with the house rig at San Diego's House Of Blues where the world tour kicked off.



Meyer Sound: Introduces Stage Monitor, Products Used in Peru

Meyer Sound has expanded its on-stage solutions with the new, self-powered MJF-210 low-profile high-power stage monitor. Built for the demanding needs of today's live productions, the MJF-210 is the lightest stage monitor in the company product line and carries the remarkable sonic performance of the MJF-212A stage monitor, which has been used by Metallica, Usher, Judas Priest, and Michael Bublé.

Learn more about the MJF-210 stage monitor at meyersound.com/products/ultraseries/mjf-210

Lima, Peru-based DBLUX S.A.C. recently debuted its new Meyer Sound LEO linear large-scale sound reinforcement system at the Pilsen Callao Festival in Lima's National Stadium (Estadio Nacional). The LEO system is the first in Peru, and it supported an all-star Latin American lineup headlined by salsa superstar Rubén Blades.

Shortly after its National Stadium debut, the LEO system provided sound reinforcement for 30,000 people attending Festival Claro at Lima's Plaza San Martin.

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News From **Lea Asbell-Swanger**, *USITT President* **New Year, New Opportunities**

Happy 2014! I hope each of you enjoyed a safe and relaxing holiday season, which I recognize is sometimes difficult since so many “civilians” look to us for a variety of traditional entertainment opportunities. For me, one of the pleasures of our industry is the overlap of our work and non-work families, even though that overlap is a result of the sometimes frustrating conflict between the time required by work and the demands of non-work responsibilities. As the lines blur between the two, the possibilities creating fond memories extends to both, so even if your holidays were busy, I hope they were magical.

As I mentioned last month, USITT begins the new year with a fresh business plan. Even since that writing, conversations with members and affiliates have generated potential opportunities for new and exciting benefits to members and our industry. More and more, I hear that our efforts to grow and expand have been noticed and are respected by others. Managing that enhanced perception can be tricky since we don't want to disappoint, but I have great faith in our professional staff and volunteers.

Part of the process of managing successful growth is the ability to work smarter, not harder. In the coming months there will be some changes to how old projects are handled in order to integrate the new ones. Most of these changes won't be readily apparent to most of you, since they will involve responsibility shifts for individual staff members and/or some operational volunteers. However, sharing information about new contacts for existing activities will be a key component of this process.

There may be more obvious changes to operations, and since change is a process, it will take some time for everyone to adjust. I ask for a little patience. I



The USITT booth at LDI 2013.

Photo/Barbara E.R. Lucas

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also ask for feedback. One of the driving forces of our organization is the direct involvement of the membership. Many of you are not shy about expressing your opinions, and that's a big part of what defines USITT. If you have thoughts, please let me or any member of the Board know.

There will be another electronic Board meeting on January 27, and any member may listen in. Look for the electronic invitation to register for access to that meeting soon. I hope some of you will join us.



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

Please e-mail Lea at Lea.Asbell-Swanger@usitt.org.

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Southwest: Symposium Makes Time for Green Day

Austin, Texas is the destination for the Southwest Regional Section's annual symposium January 18 to 19. Come to the campus of the University of Texas for two days packed with workshops and student design/tech/management competition.

Arrive Friday night to set up for the competition. Relax with friends and make new ones from around the region during the student mixer and professional get together. Saturday night has been left open so all attendees can enjoy Green Day's *American Idiot!* while it visits the UT campus. Individuals can purchase specially priced tickets through southwest.usitt.org.

Upstate New York: Plan Winter Meeting, Job Fair

The Upstate New York Regional Section will host its Frank Willard Winter Sectional Meeting and Job Fair on February 1. For more detailed information, visit the [Section's website](#).

Any theater company looking to hire summer interns and would like to be part of the job fair can contact Katie Gilliland at Keg5@buffalo.edu.

Chesapeake: Tour Atomic Design

Members of the Chesapeake Regional Section were able to enjoy a tour of Atomic Design. While the company is located in a rather remote location -- Lititz, Pennsylvania -- it turns out that the area is a hotbed of activity for rock shows and large scale special event productions with several other major companies located nearby.

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Photos/Bill Browning

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The Essential Element

This content requires the Adobe Flash Player. [Get Flash](#)

The snark-fest on Facebook and Twitter that erupted with NBC's airing of the staged version of *The Sound of Music* had vast numbers of people in our country talking about theatre! Positive or negative, they were talking about theatre.

While I did watch a portion of the live show, I also watched, a few days later, the concert staging of Sondheim's *Company* with the New York Philharmonic. It was during that show that I realized what I was really missing from *The Sound of Music*: an audience.

Rodgers and Hammerstein wrote their brilliant piece to include a cast member that NBC skipped. The piece was written to have audience interaction.

As a stage manager, I knew as well as the performers when the audience was dead. No energy coming from the house meant every person on stage had to work harder than ever to bring life to the show. The audience is a vital part of live performance. With them, we develop a symbiotic relationship that brings a dimension to performance that shows depend upon.

Great composers and story writers know that applause, laughter, or even a pause before either will impact the performer on stage. But they also know how to coach the audience on when to interact. In fact, they depend on that interaction as do the performers and those of us who work behind the masking.

The applause of an audience, because the designer has envisioned a magical scene change that the crew pulls off, feeds the entire cast and crew, and energizes the performance.

The performance of *Company* at Alice Tully Hall had that interaction. Even viewing it as a recording after the fact, I can participate because the interaction of stage and house are there. In hindsight, that's what I missed from the portion of *The Sound of Music* that I saw. There was no audience laughter at jokes, no applause for radiant musical moments (and *Climb Every Mountain* deserved some serious applause), and the actors had a flatter performance because of it. In many respects some of the vitriol on social media about the flatness of the performance was not the fault of the actors. Having no audience is as deadly as having a flat one.

Kudos to the network for putting live theatre on television. You can debate casting all you want. I would have loved to have seen any number of theatre professionals in this production, but without an audience, the greatest cast would have had to pull all of their ability to overcome the absence.

Often we get so focused on what is on stage, we forget that the people in the house are truly a vital part of what we do. May you all have live houses for many years to come.



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

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

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Commissions

Renowned Psychologist to Lead Career Session

Jonathan Allender-Zivic

The Education Commission will welcome Dr. Stephen Brady to the 2013 Annual Conference & Stage Expo in Fort Worth, Texas. Dr. Brady will hold a student-only session 1 to 2:30 p.m. Friday, March 28.

This session will focus on the unique challenges of working with supervisors, mentors, and faculty who hold grading power and yet, in a theatrical setting, are often coworkers as well. How can students work to reduce conflict? It will provide an open forum for students to discuss their concerns and receive professional feedback. The Commission asks that only students attend.

The Commission also plans a professional development workshop (PDW) on leadership training 9 a.m. to noon Saturday, March 29. It will look at understanding and increasing emotional intelligence as well as practical skills related to managing up and down the hierarchy with faculty, staff, and students. Particular attention will be paid to the unique challenges of supervising technical theatre students given the intensity and demands in a production environment.

Dr. Brady has an ongoing interest in career development and is a sought after workshop leader in the area of emotional intelligence and careers. He recently led workshops for undergraduate minority scholars, graduate students in mental health, junior medical school faculty, and doctoral students in basic science. He is a counseling psychologist who received his M.A. and Ph.D. degrees from the University of California, Santa Barbara. He is a longtime member of the Boston University faculty where he is an associate professor of psychiatry and director of the Mental Health and Behavioral Medicine Program, a master's counseling program where he specializes in teaching career development.

In addition to his work in the area of career development, Dr. Brady is a noted scholar in the area of HIV prevention and is currently the principal investigator for a National Institute of Mental Health study "HIV Prevention for the Mentally Ill: Motivation-Skills."



Dr. Stephen
Brady

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Commissions

Costumers Get Portfolio Review Opportunity

In the world of theatre, where the first language artists speak is “visual,” the portfolio may be the single most important marketing tool a designer or technician has. Each March, at the USITT Annual Conference & Stage Expo, the Costume Design & Technology Commission hosts several days of portfolio reviews. Students and professionals benefit from the feedback and encouragement they receive from costume design and tech faculty and industry professionals. Reviewers are treated to a look at the work of up-and-coming artists and have the opportunity to mentor them in a collegial environment.



Portfolio reviews are one more way the Commission is working to ensure all of its members' interests are addressed. Review slots fill up quickly, so sign up as soon as times are posted. Professionals looking for an opportunity to serve should consider signing up to conduct reviews. It does not take a lot of time, and anyone new to the process will be teamed with a colleague who has done reviews at previous conferences.

Every person who requests a review will present his or her work to two professionals who will offer their advice on format, content, sequencing, page layout, and content. Reviews can be geared toward individual questions or concerns. Even mid-career costumers find feedback invaluable when it's time to update the look of their portfolios.

Various career levels have different goals in a portfolio. Each individual brings a unique viewpoint and personality and a portfolio should reflect that, rather than look like anybody else's. Getting quality feedback will help insure the portfolio does this as effectively as possible.

For more information or to sign up as a reviewer, contact Esther Van Eek at evaneek@uwindsor.ca.


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Conference & Stage Expo

Molly the Trolley & Other Forms of Mobility

Jack P. Hagler, ASTC Fort Worth Promotions



With a title like that, readers might think they would learn about the new guidelines regarding mobility within theatres and places of assembly. Not quite. This is about getting around when you are in Fort Worth during the 2014 USITT Conference & Stage Expo. But first, get to Fort Worth!

If traveling by car, it's easy. Set the GPS to 1300 Houston Street, Fort Worth, Texas 76102 and go where Siri, or her Google or Windows cousins, tell you. Even easier, leave the driving to someone else. Greyhound Lines offers bus service to Fort Worth dropping passengers at the Intermodal Transit Center just a few blocks from the conference hotels. If traveling by air, there are two major commercial passenger airports serving North Texas: Dallas-Fort Worth International Airport (DFW) and Dallas Love Field (DAL). Those who want to travel to Fort Worth by boat, hitch a boat trailer to a truck and refer to the GPS directions above.

Larger than the island of Manhattan, DFW is located between Fort Worth and Dallas and is the home-base for American Airlines. DFW is served by most major carriers, but not Southwest Airlines. Options for travel from DFW to downtown Fort Worth include taxi (\$55), shared ride shuttle (\$19), Uber Car (\$75), and Trinity Railway Express (\$1.50). Travel time by surface roads, terminal door-to-hotel, is 30 to 45 minutes. Travel by TRE rail is an hour to an

hour and a half because of a bus transfer between stations.

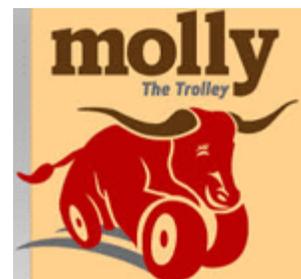
For TRE, take the bus from the air terminal to Centerport Station. Catch the train toward Fort Worth Texas & Pacific (T&P). Get off the train at either ITC (Intermodal Transit Center) or T&P. Both rail stations are within walking distance of the conference hotels and are served by Molly the Trolley for free transfer to hotels. The trolley stop at T&P is located at T&P Lofts, the residences on the north side of the tracks. Train tickets can be purchased at vending machines at all train stations or electronically at www.gopass.biz/gopass/index.html.

Anyone traveling by Southwest Airlines will land at DAL since it is home-base for Southwest. Transfer options from DAL to downtown Fort Worth include taxi (\$60), shared ride shuttle (\$36), and Uber Car (\$75) all via the Tom Landry Freeway. Uber is now operating within Dallas and Fort Worth; however, there is a review currently being conducted by the City of Dallas (at the insistence of Yellow Cab) as to Uber's legal right to operate within Dallas. Most folks expect that Uber will still be operating in Dallas in March, but be aware of the situation.

Be sure to specify the Fort Worth Omni to the driver. Both Dallas and Fort Worth have Omni Hotels as their respective convention centers.

There are great stories behind the age-old fights of DFW vs. DAL, American Airlines vs. Southwest Airlines, Uber vs. Yellow Cab, and Dallas vs. Fort Worth. There isn't enough space to tell these stories here. If interested, grab a local at the bar and discuss it over a couple of bottles of Rahr & Sons Ugly Pug.

Getting around Fort Worth is a breeze (hopefully, a warm, spring breeze in March). Walking is absolutely the best way to experience downtown. City blocks are small and the downtown district is very pedestrian and bike friendly. Walking increases the likelihood of stumbling across some of the local treasures like Peters Bros. Hats and the Water Gardens. For the vehicular-minded, Molly The



Trolley (www.mollythetrolley.com) is the best value. Molly is a free service circulating downtown in a counterclockwise direction. Stops are every 10 to 15 minutes at downtown points of interest and located about two to three blocks apart. The service runs Monday through Sunday 10 a.m. to 10 p.m., although hours may be extended when USITT is in town as we are known as a late night group.

For Fort Worth destinations outside of downtown, such as The Stockyards and the Cultural District, use "The T," Fort Worth's public bus service. Or use a private taxi service. Taxis are available at all major downtown hotels. More information on bus routes, schedules, and fares can be found at the-t.com or on mobile at [GoPass](#). Download [GoPass](#) from Apple App Store or Google Play. It's slicker than cow slobber.

Conference registration is now open online. Get on down here. By the way, all the fares and times listed herein are approximate.

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Conference & Stage Expo

Philips To Celebrate Century Mark at Stage Expo

Pete Borchetta *Product Marketing Manager, Philips Entertainment*



Entertainment lighting industry pioneer Philips Strand Lighting will continue its Centennial Celebration at the USITT 2014 Conference & Stage Expo in Fort Worth, Texas March 26 to 29.

As its first public event of the celebration, Philips Strand Lighting will showcase its 250MLControl Console and its complete line of PL Series LED Luminaires at Booth 1101 on the Stage Expo floor.

With a history dating back to the early 1900s, Philips Strand Lighting has embraced the many changes and vast array of technology in the entertainment lighting industry. It now offers one of the most comprehensive and competitive range of luminaires, dimming equipment, control systems, and software to answer the creative needs of lighting designers and technicians around the world.

The company started in 1914 as the Strand Lighting Company serving London's theatre district. In 1926, Century Lighting was opened to serve Broadway. The two companies merged into Strand Lighting and, in 2008, became part of Philips. Strand Lighting is headquartered in Dallas, Texas. As the company's first public event in 2014, Philips Strand Lighting will continue its Centennial

Celebration at USITT and showcase the 250 ML Control Console as well as the complete line of PL Series LED luminaires.

The new 250ML Lighting Control Console is the perfect desk to introduce customers to the world of intelligent fixture control. Built for entry level operation and small to medium sized theatres, the 250ML console merges the world of conventional dimmer/channel control using traditional Command Line operation with an easy to use interface for attributed fixtures and a color LCD screen that has soft keys and attribute encoders.

The 250ML console can control 250 channels for dimmers and 30 automated luminaires for Moving Lights and LEDs, plus it offers two DMX Ports with 1,024 outputs. Looks can be stored as either Submasters for easy access or cues for traditional theatre playback. With the 250ML console's extensive and editable fixture library along with its intuitive Effects Engine, it provides the tools needed to control a lighting rig.

Bringing together the power and performance of the Philips Entertainment LED light engine currently used in theatrical productions around the world, the PLFresnel1, PLProfile1, PLProfile4, PLCyc1, and PLCyc2 LED Luminaires dramatically bring lighting designs to life at a fraction of the energy costs of standard tungsten fixtures. Without the use of expensive gels, designers can now achieve virtually limitless color mixing and color temperatures through the use of the high-output RGBW LED chips inside each luminaire with a fully homogenized beam. Texture and shape light with the PLProfile1 or PLProfile4 LED luminaires, blend intense washes of color on a cyclorama with the PLCyc1 or PLCyc2 LED luminaires, or find a general purpose theatrical luminaire in the PLFresnel1 LED, so the complete PL Series gives designers everything they need.

"Today, more than ever, backed by the multitude of technology innovations within Philips Entertainment, Philips Strand Lighting is able to give designers the absolute freedom to design the exact system that fits their needs," said Julie Smith, Philips Strand Lighting Americas general manager. "Strand has made an invaluable impact on so many facets of the entertainment industry, and the changes it has gone through over the past 100 years have been remarkable. Words are difficult to capture the journey Strand has traveled, but today the journey continues at an accelerated pace to deliver the next generation of theatrical controls, fixtures and so much more. Not many companies can say they have touched and influenced the lives of so many people for as long as Strand has, and we are excited and honored to carry on this legacy well into the future."

For more information, visit the [company's website](#).

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Conference & Stage Expo

New Animation Technology Focus of Session

Karen Maness *Scene Design Commission*



Image capture from *Polar Express* on which Norm Newberry was art director.

Feature film animation has long dominated the box offices for children. *Stop Motion and Digital Animation: Moving Beyond Clay*, a session planned for Fort Worth 2014 Conference & Stage Expo, will investigate how production designers, scenic designers, and artist teams create these iconic films.

Meet production designers, art directors, and character fabricators from *Monster House*, *ParaNorman*, *Polar Express*, *Robot Chicken* and the upcoming *The Boxtrolls*. The session's panel include Dan Field, Curt Enderle, Yvonne Boudreaux, and Norm Newberry. The session, co-chaired by Karen Maness and Tom Blesie, will be held on Thursday March 27.

Mr. Field has been creating puppets for stop-motion animation and live action performance for over 15 years. Since graduating from the University of Connecticut with a BFA in Puppet Arts, soon after landed a job in the Puppet Department for "MTV's *Celebrity Deathmatch*." His stop-motion fabrication career has encompassed television series, commercials, promotional videos, and independent films. He has also created puppets for live performance that have appeared in venues ranging from Broadway to a world tour with the musician Beck.

In 2005, he joined Shadow Animation in Los Angeles as the lead character fabricator for projects including, *Moral Orel*, *Titan Maximum*, and the Emmy

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Award winning *Robot Chicken*. This position allowed him to pursue his interest in the development of new techniques, and to research and implement the use of many new materials in puppet fabrication.

Hired at Starburns Industries as lead puppet fabricator on *Anomalisa*, a new stop-motion feature by Charlie Kaufman, he spent most of his time developing a system of 3D printed replacement parts for facial animation. He has expanded this exploration by studying 3D modeling while pursuing his MFA in Animation at Savannah College of Art and Design. He hopes to continue pushing the boundaries of animation, whether in a digital or traditional environment.

Mr. Field is now head of the character fabrication department at Bix Pix Entertainment where they are currently working on *Tumbleleaf*, the first series for preschoolers being produced by Amazon.



Bio Lume Forest by Norm Newberry

Curt Enderle started college as a pre-business major in Wisconsin and didn't really even think about a career in theatre until I received a scholarship from the theatre department. The financial incentive helped him to finish a marketing degree as well as a degree in theatre before a stint at graduate school at the University of Washington in Seattle ('87 - '90) brought him to the west coast and a position at the Oregon Shakespeare Festival in Ashland. As a design associate there (drafting and model building for the two resident scenic designers) his 'career' began rolling. He noted that his career 'path' has not been a very direct route – "I've tried freelance set design, went back to drafting at a theatre in Portland and then went back to freelance design work (and even moved furniture for an antique store in Portland when things were lean). But by ending up in Portland, I happened upon a 'hotspot' of stop-motion animation, a process of taking 24 pictures for each second of animation by minute movement of dimensional puppets. These puppets usually exist in a built miniature world. And I found my skills transferred to this new-to-me medium -- first doing sketches of the set designs for a Christmas special, then as a scenic artist on commercials.

"Being in the right place at the right time, I joined a television series (*Gary and Mike*) being produced in Portland at what was then Will Vinton Studios

(now Laika). I started as an assistant art director when production began, but we were shut down without airing any episodes. Eight months later we restarted and I became art director. We finished 7 episodes (for a total of 13) which all aired from January to April of 2001. While we were not renewed for a second season, I received an Emmy award for Outstanding Individual Achievement in Animation for my art direction of the Phish Phry episode of *Gary and Mike*.”



Instagram photograph from the upcoming film *The Boxtrolls*.

Mr. Enderle taught scenic design, most recently at Whitman College in Walla Walla Washington, and continues to find work in theatre and opera as a scenic designer and in stop-motion animation as an art director for commercials. Since 2010 Curt has worked as a set designer for Laika’s groundbreaking film *ParaNorman*, and has spent the past two years Art Directing for the soon to be released feature film *The Boxtrolls*.

Yvonne Boudreaux is a production designer for film, dance, and theater. She is currently art director on NBC’s *Revolution* and just finished art directing on ABC Family’s *The Lying Game*. She has production designed for Bob Byington’s *Harmony & Me*, Mike Dolan’s *Dance With The One*, and Kat Candler’s *Black Metal* which was well received at South by Southwest film festival and Sundance in 2013. She has art directed and built sets for PBS’s *War of the Worlds* and many commercials produced all over Texas. Also, Yvonne served as a set designer on Robert Rodriguez’s *Machete* and Laika’s *ParaNorman*.

She started in architecture and combined her dance background with her architectural skills by designing dance installations for dancers and choreographing movement to suspend and defy gravity on her structures. Her structures allowed dancers to integrate with a cage wrapped in fabric, suspending a ballet on the wall, and flying under a bridge, which were all part of The Cohen New Works Festival in Austin, Texas.

This adventure lead her to designing sets for theater and melting her to 2 worlds of dance and live action theater into film. The combination of architectural scaling, film production, theatrical design and choreography brought her to the world of animation. Yvonne will speak about her role as Set Designer on Laika’s stop motion animation feature film, *ParaNorman*, and offer insight into her transition from theater to film and television.

Yvonne earned her Masters in Theatrical Design with a concentration in set design from the University of Texas at Austin where she taught set design to undergraduates and production design for the University of Texas Film Institute.

She received her Bachelors of Architecture from Louisiana State University and taught architecture at University of Louisiana in Lafayette. Additionally, she is producing a documentary, *61 Bullets*, about her deep-rooted cajun family's connection to the 1935 assassination of Louisiana Senator and Governor Huey P Long.

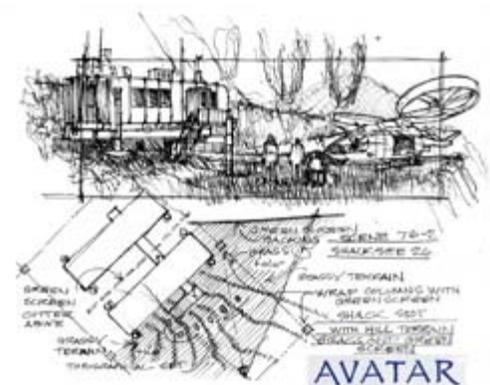


Banshee Attack from *Avatar* by Norm Newberry.

After receiving a degree in Architecture from the University of Notre Dame, **Norm Newberry** began his motion picture career in the mid-sixties as a Set Designer in one of the last of the large studio system art departments at Universal Studios. After designing many television series during Universal and Quinn Martin's TV heydays, he moved on to Art Direct and Production Design dozens of feature films including: *The Six-Million Dollar Man*, *The Hindenburg*, *Jaws*, *The Sting*, *History of the World, Part I*, *Best Little Whorehouse in Texas*, *Mask*, *Noises Off*, and *War of the Worlds*.

In the last ten years, Norm has re-invented himself as a motion capture art director, embracing the digital technology that sweeps our business today.

He has a specialized niche working as an art director on films that use the newly developed Motion Capture technique, working on all the films to date that are entirely motion captured; *Polar Express*, *Monster House*, *Beowulf*, *Avatar*, *A Christmas Carol* and *Mars Needs Moms*. In this new type of film making the sets are all virtual. They are primarily designed with Maya and Adobe Photoshop computer programs.

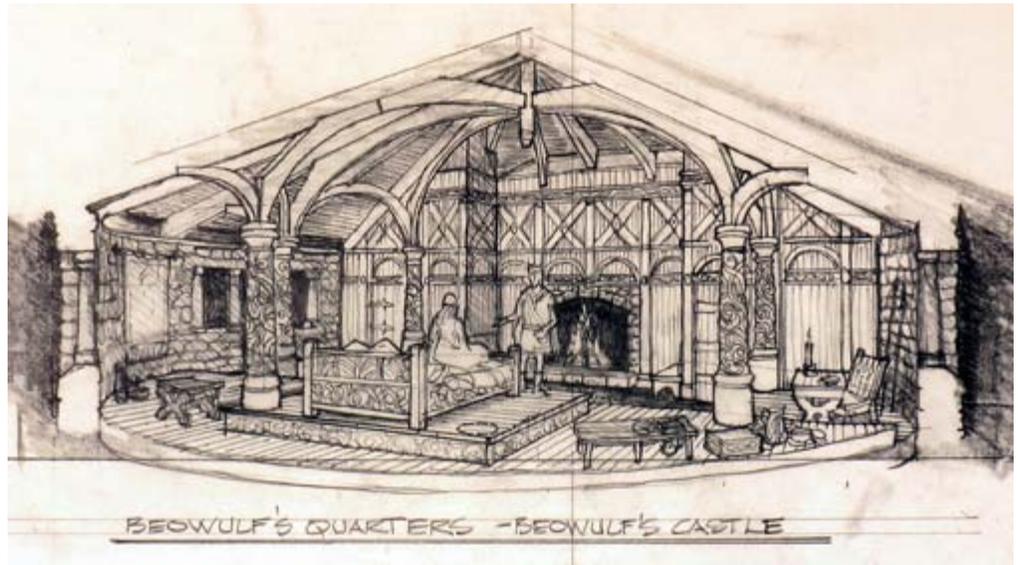


A design for *Avatar* created by Norm Newberry.

The performance of the actors is captured by camera-like computer sensors. The art directors of these films are not only responsible for the virtual sets, they are responsible for the interactive practical set pieces that are accurately placed in the capture space for the actors. Motion capture art directors are "space wranglers" responsible for guiding the director and his

actors through the environment of the film.

The Scene Design & Technology Commission is urging all those who attend the 2014 Annual Conference to consider attending this special session as it explores an intimate look at the creation of these imaginative and groundbreaking films.



A design for *Beowulf* created by Norm Newberry.



Meade Hall from *Beowulf* created by Norm Newberry.

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Sightlines

The monthly newsletter for USITT members

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- Herbert L. Camburn Associates
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- IALD-International Association of Lighting Designers
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- InCord Ltd.
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- International Alliance of Theatrical Stage Employees
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As of December 10, 2013

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Volume LIV, Number 1



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