



Sightlines

The monthly newsletter for USITT members

February 2014

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FORT WORTH MARCH 26-29

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Ann Roth Honored with Award, Monograph

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Making history as a lighting designer, Shirley Prendergast is a trailblazer whose career will be celebrated with a Distinguished Achievement Award in Lighting in Fort Worth... [more](#) »



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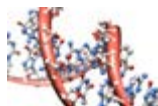
A Whirlwind Weekend of Mentoring

Katie Fecht, a winner in the 2013 Find a Fellow contest describes her experiences in Minnesota and her mentor, **Jean Montgomery**, gives her point of view. PLUS find out how you can participate in 2014...



From the President: Thinking and Growing

Partnerships and relationships are all part of thinking, and learning, and growing... [more](#) »



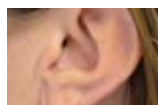
USITT's Executive Director: Diversity's Many Forms

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A special session at the 2014 Annual Conference will focus on the art and techniques of tambour beading with instruction and information from two master beaders... [more](#) »



Safety & Health Highlights

Whether it is Learning from Accidents, to Hearing Protection and Conservation, even hearing testing, will be part of the lineup in Fort Worth this March... [more](#) »

Scene Design & Technology Portfolio Tips

Portfolio reviews by independent evaluators can be extremely helpful.



Ann Cadaret gives invaluable suggestions on how to prepare ...
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Earn AIA Credits in Fort Worth

Several of the sessions offered by the Architecture Commission in March will be eligible for AIA CSE credits, including walking tours and in-depth discussions... [more »](#)



Texas Seasonings

Fort Worth is going to be strutting its stuff at sessions and workshops, showing off and sharing some of what makes the area special...
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Portfolio Reviews in 2014

For those attending the 2014 Annual Conference, take the opportunity to have a portfolios reviewed by a team of professionals -- a great step at any career stage... [more »](#)



The Last Word – Leon Brauner

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- **InterAmerica Stage, Inc.:** McAfee Named Safety Director
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News & Notices

To Honor Ann Roth with Distinguished Achievement Award, Monograph

Janet Gramza *Communications Associate*

USITT will celebrate Ann Roth's 50-year career in costume design with a 2014 Distinguished Achievement Award and a new monograph of her work at the 2014 Annual Conference & Stage Expo in Fort Worth, Texas.

A designer for stage, film, and television, Ms. Roth won the 1997 Best Costume Design Oscar for *The English Patient* and two Tonys for Best Costume Design, for *The Book of Mormon* in 2011 and *The Nance* in 2013. She was inducted into Broadway's Theater Hall of Fame in 2011.



Ann Roth

"Ms. Roth is one of the most accomplished costume designers in the world," said Michael Mehler, chair of the Awards & Resolutions Committee. "She is more than worthy to receive this award."

Besides receiving the Distinguished Achievement Award in Costume Design, Ms. Roth is the subject of a monograph to be released at the Conference. The book is the tenth in USITT's series of monographs documenting the work of America's best theatrical designers. A book-signing at the Conference will feature Ms. Roth and the authors, Bonnie Kruger and Holly Poe Durbin.

The book includes many photos and renderings of Ms. Roth's work, ranging from 1930s period costumes for the films *Day of the Locust* (1975), *Places in the Heart* (1984), and *The English Patient* (1996), to the ground-breaking "New Wave" realism of *Midnight Cowboy* (1969) and *Klute* (1971), to the character-building detail she brought to such roles as Nicole Kidman's portrayal of Virginia Woolf in *The Hours* (2002) and Meryl Streep as Julia Child in *Julie and Julia* (2009).

A Pennsylvania native and Carnegie Mellon graduate, Ms. Roth began her career as a scene painter. She was working at the Bucks County Playhouse in New Hope, Pennsylvania, when she met the legendary designer Irene Sharaff, who became her first mentor.

Ms. Sharaff had also started out a scene painter, but at the time scenic design was a mostly male field and women had more opportunities as costumers. Ms. Sharaff persuaded her to pursue costume design as well, the authors noted, and asked Ms. Roth to come to Los Angeles to paint the tartans for the 1954

movie *Brigadoon*.

In Hollywood, she began working with director Mike Nichols and other filmmakers whose cutting-edge work helped her develop her style of dressing the character according to the script and the story. She also was influenced by the work of architect Charles Eames and his wife, artist Ray Eames.

She went on to travel the world creating iconic character costumes worn by such memorable stars as Meryl Streep, John Lithgow, and Nicole Kidman.

In a recent [Vanity Fair cover story](#) on Ms. Kidman, the actress called Ann Roth “an unusual genius” who helped her “become” Virginia Woolf. “She gave me the right shoes, and gave me a handkerchief in my pocket, and for some reason, all that behavior suddenly came together,” Ms. Kidman told *Vanity Fair*. “Something happened and I just understood her. I was in her skin.”

Ms. Streep, another longtime friend of Ms. Roth, has called her, “the unsung heroine of my career.”

The monograph authors said they felt privileged to be able to document her work. They extensively researched Ms. Roth’s career and spent time with her at her design studio. [Bonnie Kruger](#) is costume director at Washington University in St. Louis, Missouri, and [Holly Poe Durbin](#) is head of costume design at the University of California Irvine.

The co-authors have been friends for 25 years, so they were empathetic to “one of the most important elements of Ann’s career” – working with friends. Ms. Roth’s friend Mike Nichols wrote the book’s forewords.

The Designs of Ann Roth will be for sale at the Conference, and Ms. Roth will participate in a panel discussion, Distinguished Achievement Award Winners in Conversation, on Friday, March 28.

After the Conference, the book will be available at Amazon.com and [Shop USITT](#).

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Bonnie Kruger



Holly Poe
Durbin

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News & Notices

Shirley Prendergast Honored for Lighting

Janet Gramza *Communications Associate*

Shirley Prendergast will be honored for her luminous career lighting dance and theatre with USITT's 2014 Distinguished Achievement Award in Lighting Design.

From the Alvin Ailey American Dance Theatre to Broadway, to the Negro Ensemble Company to Woodie King Jr.'s New Federal Theatre, Ms. Prendergast's work has illuminated many world-class productions.

She also made history as the first African-American woman to be admitted to the United Scenic Artists' lighting division in 1969 and the first black female lighting designer on Broadway in 1973. She received a 1997 Obie Award for Sustained Excellence in Lighting Design and a 1998 [Winona Lee Fletcher Award](#) from the Black Theatre Network.

Ms. Prendergast was an obvious choice for a Distinguished Achievement Award, said Vickie Scott, Co-Commissioner -Lighting Design & Technology Commission.

"Shirley Prendergast is a trailblazer for women, women of color, and lighting designers," Ms. Scott said. "She is a part of our historic and artistic foundation and is very truly an icon in our business."

Ms. Prendergast will receive the award at the 2014 Conference & Stage Expo in Fort Worth March 26 to 29. She plans to participate in a panel of [Lighting Designers of Color](#) on Thursday, March 27, and will accept the award on Friday, March 28.

Before she discovered lighting design, Ms. Prendergast was a scientist – fortunately one who danced.

She grew up in Boston and New York. While studying microbiology at Brooklyn College, she took dance lessons and performed with a small company. After graduating, she got a day job as a bacteriologist with the New York City Health Department, but spent her evenings pursuing art. Her love of dance sparked an interest in photography, which led to an interest in lighting.

"I heard somebody was giving a little course in lighting design at the Y," she



Shirley
Prendergast

said. The teacher was Nicola Cernovich, a designer for the young Alvin Ailey's new dance troupe. "Nic" encouraged her to study lighting at [Lester Polokov's Studio of Stage Design](#).

Her teachers were [Thomas Skelton](#), who designed the Joffrey Ballet's lighting and co-founded the Ohio Ballet, and Peggy Clark, lighting designer for over 60 Broadway shows and a pioneer in the field.

In 1969, Mr. Skelton urged his young protégè to take the [United Scenic Artists' Local 829](#) lighting design examination.

"Tom said, 'It will be a great, traumatic experience for you, and if you pass, you can assist me,'" she recalled. "Well, I passed and I became his assistant for Alvin Ailey and Broadway work, including *Indians*," which received a 1970 Tony Award nomination for Best Lighting Design.

That year, she also began designing for the [Negro Ensemble Company](#). Three years later, a NEC show she designed, *The River Niger*, went to Broadway and established her new career.

Around that time, her mom passed away and she quit her day job, she said. "When my mom died, I didn't have to worry about making enough money to help her pay bills," she said. "I left the health department to become a full-time lighting designer."

Since then, she has never been without design work. Her Broadway credits include *Waltz of the Stork* (1982), James Baldwin's *Amen Corner* (1983), *Don't Get God Started* (1987), and *Paul Robeson* (1988 and 1995). She also has designed for the New York Shakespeare Festival, the Crossroads Theatre Company, the NEC, and many regional theatres.

Although she doesn't have e-mail, she keeps up with technology by reading and doing. She's currently "having fun with" Vectorworks design software. She occasionally teaches classes for colleagues like [Prof. Kathy Perkins](#), now with the University of North Carolina - Chapel Hill. But, Ms. Prendergast said, "I don't really teach. I talk."

And she continues to work on "little shows" in and around New York. "I keep saying I'm going to retire," she said. "But then people call, and I find myself saying, 'Yeah, I'll do it.'"

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News & Notices

Sound Designer Janie Bullard Named 2014 Rising Star

Janet Gramza *Communications Associate*

Janie Bullard, a talented young sound designer already in demand in New York's indie theatre circle, will receive the ninth annual USITT Rising Star Award sponsored by LDI / *Studio Live Design*.

Ms. Bullard received her MFA in sound design from the University of North Carolina School of the Arts in May 2010, moved to New York, and has earned a reputation as a hard-working, enthusiastic, and imaginative artist, her nominators wrote.

"She has already made significant progress building her own career as a sound designer, with more than 40 sound designs regionally and in New York City," wrote Jason Romney, associate professor of sound design at UNCSA. "Receiving the Rising Star Award will further serve to accelerate her already promising career."

Ms. Bullard will receive a \$1,000 cash prize and free registration to the 2014 Annual Conference & Stage Expo in Fort Worth, Texas, where she will accept the award. The Rising Star Award was established with a donation from LDI in 2004 to annually recognize excellence and artistic achievement by a young professional in scenic, lighting, sound, and/or projection design.

A North Carolina native, Ms. Bullard received her BA in dramatic art from the University of North Carolina - Chapel Hill in 2007. In grad school at UNCSA, she was a teaching assistant for David E. Smith, director of the Theatre Sound Program, and assisted him on sound designs for Triad Stage in Greensboro, North Carolina.

"They loved Janie at Triad Stage so much that she went on to design the sound for *Around the World in Eighty Days* and *Ethel Waters* for them," he wrote. "Janie's demeanor and attitude are second to none."

On graduating UNCSA, she "packed up everything I owned into a rental SUV and moved in with a friend of a friend" in Queens, she said. "I had \$6,000 in savings and one sound design gig lined up with the Sonnet Repertory Theatre" founded in 2002 by several UNCSA graduates to produce "classic theatre for the modern planet."



Janie Bullard

“On a whim,” she emailed her resume to the [Rattlestick Playwrights Theatre](#), “known for doing some gritty, dark plays that other companies might pass by,” she wrote.

That launched her into downtown theatre. For three years, she designed for Rattlestick and other indie theatre while doing some side jobs to pay the rent.

She has since “been designing like crazy” and producing original music for such shows as [The Place We Built](#) for the Lee Strasburg Theatre and Film Institute, [Storyville](#) for the York Theatre Company, and [Pirira](#) for Theatre 167. Indie Theatre Now named her one of its 15 [People of the Year](#) for 2013.

“I’m still not making much money, but luckily I’ve been able to find plenty of side jobs to supplement my income,” she wrote. “I don’t mind slinging a wrench. It allows me the flexibility to design the projects I feel good about.”

Daniel Talbott, a playwright, director, and literary manager of the Rattlestick Playwrights Theatre, sees a bright future for the young designer he now calls a friend and a collaborator.

“Janie has a huge heart, an inquisitive mind, and a profound love and obsession (in the best sense of the word) with sound and the theatre,” he wrote. “I really believe that she has all the talent, intelligence, and motivation in the world to continue to have a remarkable career.”

For more information on the USITT Rising Star Award, [click here](#). To see Janie Bullard’s website, go to www.janiebullard.com.

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[Fly American to Fort Worth](#)

Those attending the USITT Annual Conference & Stage Expo in Fort Worth can receive additional discounts on air travel by going to aa.com/group and entering promotion code 1434DA.

For other travel discounts, [click here](#).

[Be a Student Ambassador for International Guests](#)

The Institute is looking for three student ambassadors for three international guests at the Fort Worth 2014 Conference & Stage Expo. The three international guests are Boris Kudlicka from Slovakia; Sophie Jump from Great Britain; and Jesper Kongshaug from Denmark.

Instructors/mentors must submit a nomination including their name, title, position, and contact information; name of institution; student's name; student's e-mail address and cell phone number; student's grade level; student's area of interest; and student's unique qualifications. The student member must submit a letter detailing reasons why he or she would like to take on this challenge. Include at least three questions to ask of the prospective guest. Also include

student's résumé, and sample copies of student's work (photo, drawing, rendering) to Alexandra Bonds, abonds@uoregon.edu, no later than February 14. Winners will be announced by February 28.

Students will be selected based on areas of interest and compelling application. They will receive a complimentary conference registration.

USITT/USA PQ Exhibit Update

Award winning designer Klara Zieglerova has joined the team planning the USITT/USA national exhibition for the 2015 Prague Quadrennial of Performance Design and Space. Ms. Zieglerova placed second in the nationwide competition for the design of the USA national exhibition for the Prague Quadrennial in 2015 and agreed to step in after contract issues with Wingspace Theatrical Design could not be resolved.

Ms. Zieglerova's design for *Jersey Boys* was nominated for a TONY award. She has received multiple awards for scenic design in Europe, Australia, and the United States. Her Broadway credits include *Sister Act*, *The Farnsworth Invention*, and *The Search for Signs of Intelligent Life in the Universe*; her regional US credits include set and costume design work at New York Public Theater, Manhattan Theatre Club, ACT, New York Theatre Workshop, Irish Repertory Theatre, La Jolla Playhouse, Cincinnati Playhouse, Dallas Theater Center, Portland Center Stage, Seattle Rep, Florida Stage, and Williamstown Theatre Festival. She has worked in international venues such as the London Palladium, Prince Edward's Theatre in London's West End, the Beatrix Theatre in Utrecht, Holland, and Everyman Palace Theatre in Cork, Ireland.

Last year she began work on the design of the USA PQ 2015 architecture exhibition with curator Greg Cook. Ms. Zieglerova's design process for the PQ exhibitions has been described as prolific, facile, and highly collaborative.

Curators Kevin Rigdon, Carrie Robbins, Veronika Vorel, and Tony Walton are currently working on the submission guidelines for those who wish to have work considered for inclusion in the 2015 national exhibit. Guidelines should be announced in late winter.

Examinations Offered in Fort Worth

All three ETCP examinations will be given at the Fort Worth 2014 Conference & Stage in one session the morning of Saturday, March 29. Interested applicants must submit their application, along with supporting materials and fee, to the ETCP office no later than March 3.

Candidates who wish to take more than one exam should contact ETCP. Members and employees of members receive a \$100 discount on examination fees. Candidate information is available on the [ETCP website](#). Requests for mailed information should be sent to Meredith Moseley-Bennett, ETCP certification manager, at 212-244-1505 or etcp@plasa.org.

Release Theatre Education Report

Workshops and classes in schools are the most common form of arts education programming, with nearly half of all programming targeting ages 12 to 18. These findings are reflected in the *Special Report on Education 2012: Arts Education at the Core*. Released by Theatre Communications Group (TCG), the report also compiles essays from leading theatre education directors on the impact of the Common Core State Standards (CCSS) on arts education as well as CCSS resources.

To download the report, visit www.tcg.org/tools/education.

New Format for Rendez-vous 2014

The 2014 CITT/ICTS *Rendez-vous* will take place in Ottawa, Canada from Thursday, August 14 to Saturday, August 16.

Rendez-vous 2014 will host a bigger trade show with longer visiting hours over a two-day span at the Ottawa Convention Centre. Hands-on training and backstage tours will replace preconference workshops. Education Forum and Roadhouse Roundtable discussions will be moved to Saturday. The Annual General Meeting will become an AGM breakfast on Saturday.

The New Product Breakfast will kick off Friday morning. Social events will remain the same: Junk Challenge on Thursday, Swag Bingo on Friday, and the Awards Banquet on Saturday.

The national board is reviewing the conference delegate fees and will propose a substantial reduction to the full conference fee structure for both regular and student members. To offset this reduction, the trade show exhibitor registration fees will be adjusted to reflect the new, two-day format.

USITT Catering Deadline Nears

February 10 is the deadline to schedule catering for events at the 2014 Annual Conference & Stage Expo. Contact Lori Furcinito at the USITT office, 800-938-7488, extension 111, or e-mail lori@usitt.org. She will provide menus and coordinate catering orders with Conference hotels and the Fort Worth Convention Center.

Leadership Changes at TCG

Theatre Communications Group (TCG) recently announced leadership changes to its board of directors and three new members. Diane Rodriguez, associate producer/director of new play production at Center Theatre Group, succeeds Phillip Himberg as board president. Robert Hupp, producing artistic director of Arkansas Repertory Theatre, joins playwright Lydia. R. Diamond as joint vice president. Tim Jennings, managing director of Children's Theatre Company, succeeds Roche Schulfer as treasurer. Ralph Bryan, managing director-investments of Wells Fargo Advisors, remains as secretary.

New board members include: Patrick A. Bradford, attorney, New York, New

York; Joshua Dachs, president, Fisher Dachs Associates Theatre Planning and Design, New York; Larissa FastHorse, playwright and choreographer, Santa Monica, California; Heather Randall, actor, producer, and theatre activist, New York; Tim Sanford, artistic director, Playwrights Horizons, New York; and Paul G. Wolf, principal, Denham Wolf Real Estate Services, New York.

Nine PLASA Standards Posted for Public Review

Seven PLASA standards up for reaffirmation and two up for revision are posted for public review on the [PLASA TSP website](#).

The standards are

- ANSI E1.5 - 2009, Theatrical Fog Made with Aqueous Solutions of Di- and Trihydric Alcohols
- ANSI E1.27-2 - 2009, Recommended Practice for Permanently Installed Control Cables for Use with ANSI E1.11 (DMX512-A) and USITT DMX512/1990 Products
- ANSI E1.29 - 2009, Product Safety Standard for Theatrical Fog Generators that Create Aerosols of Water, Aqueous Solutions of Glycol or Glycerin, or Aerosols of Highly Refined Alkane Mineral Oil
- ANSI E1.30-3 - 2009, EPI 25, Time Reference in ACN Systems Using SNTP and NTP
- ANSI E1.30-7 - 2009, EPI 29, Allocation of Internet Protocol Version 4 Addresses to ACN Hosts
- ANSI E1.30-10 - 2009, EPI 32, Identification of Draft Device Description Language Modules
- ANSI E1.34 - 2009, Entertainment Technology - Measuring and Specifying the Slipperiness of Floors Used in Live Performance Venues
- BSR E1.17-201x, Architecture for Control Networks, EPI 19, ACN Discovery on IP Networks
- BSR E1.19 - 201x, Recommended Practice for the Use of Class A Ground-Fault Circuit Interrupters (GFCIs)

For more information, contact Karl G. Ruling, PLASA technical standards manager, 630 Ninth Avenue, Suite 609, New York, NY 10036 USA; 1-212-244-1505; or karl.ruling@plasa.org.

PLASA Restructuring and Staff Changes

Recent strategic and operating changes have been made to PLASA boards and staff.

There is a revised senior management structure with three executive directors (chief executive officer, chief financial officer and chief operating officer), plus

six divisional directors (membership, international programs, sales, marketing, events, and media).

Matthew Griffiths and Shane McGreevy currently fill the positions of CEO and CFO respectively. The COO post will be filled soon and will be based out of PLASA's New York office. Lori Rubinstein will retain her executive director responsibilities in North America during this transition.

After almost 25 years of being responsible for the day-to-day running of ESTA and PLASA in North America, Ms. Rubinstein will be divide her time between PLASA and the Behind the Scenes charity. As director of international programs, she will continue to oversee the Technical Standards Program and PLASA's Skills Division.

Kacey Coffin has been named director of membership. Norah Phillips continues as membership manager for Europe.

Jackie Tien will bring extensive industry experience, relationships, and reputation as director of sales.

These new divisional directors join Chris Toulmin, who was appointed director of events in 2013. the director of marketing and director of media positions will be filled in the next 12 to 18 months.

Taipei to host World Stage Design 2017

OISTAT announced the World Stage Design (WSD) 2017 will be hosted in Taipei, Taiwan with OISTAT Taiwan Center- Taiwan Association of Theatre Technology and Taipei National University of the Arts as organizers. Taipei will be the fourth city that WSD will travel to, following Toronto (2005), Seoul (2009) and Cardiff (2013). [Read more here.](#)

OISTAT Seeks Technology Chair Candidates

After serving as OISTAT Technology Commission Chair for two terms, Ivo Kersmaeckers will step down in 2014. The deadline to nominate a new chair is February 1. Elections will be held during the Shanghai meeting April 9 to 13.

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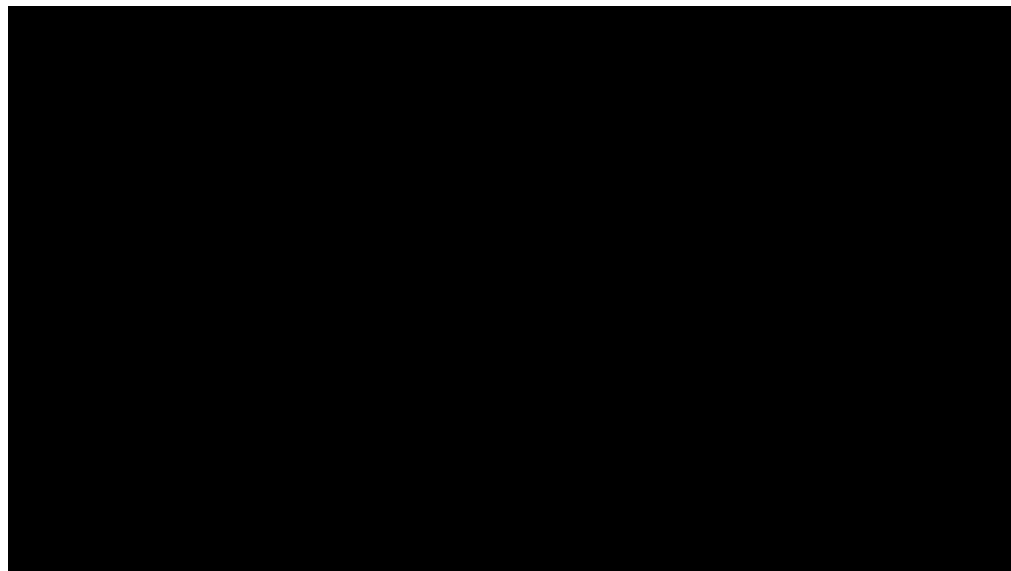
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News & Notices

Taking Applications for Action Competition



It's time again to stir some action! The Third Rose Brand **Action Design Competition** will return this year at the Annual Conference & Stage Expo in Fort Worth, Texas.

The competition offers four teams of student designers and technicians the opportunity to design a scenic environment under a chosen "mystery" theme. Each team is given limited supplies with no prior knowledge of what will be available. The team members will need to make the best of their mystery supplies with less than four hours to design the ultimate themed environment in the Stage Expo during Expo hours.

Up for the challenge? Submit an application and gain a chance to be on the winning team. Prizes are awarded to the winning team and the best scenic, lighting, and costume designers, as well as best technical director. Application information is available on the [website](#).



The 2013 Rose Brand Action Design Competition Winning Design.

Photo by Yazmin Gomez

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News & Notices

Luck of the Draw: My Weekend with a Fellow

Katie Fecht *Mentee*



Photos/Katie Fecht

I wouldn't call myself the luckiest person, but I can't put into words how lucky I feel to have won this wonderful opportunity.

I was sitting in a costume workshop learning some really awesome tricks about quick changes when I kept getting text messages: COME TO THE EXPO FLOOR NOW!!!! WHERE ARE YOU!!! Not two seconds after the workshop ended, I got a phone call from a friend saying, "Get to the Expo now!" I got there and was told that I had won a mentorship with a Fellow. People were asking me if I was all right. Although I didn't look too excited, I was excited. I was just in shock! I don't think I truly believed it until I found out I'd be mentored by Jean Montgomery in Minneapolis, Minnesota. Talk about a whole lot of luck!

My mentorship began with a lot of nerves. I had no idea what to expect when I got to Minnesota, but getting there was just as nerve wracking. The weekend was packed with first experiences since I had never been on a plane before. Once I got through my first security check, got on my first flight, and landed in Minnesota, the nerves went away, and my amazing weekend began.

After Jean picked me up from the airport, I checked into my hotel room, and we

went to see the Children's Theatre Company. This space was beautiful. I saw a fantastic set that I would see come to life on Sunday when we attended a performance of *Charlotte's Web*. I had an incredible experience when we went backstage and got to talk with Lighting, Video and Sound Director Craig Gottschalk. I was able to see how they run their theatre and how they use the spaces they own. I loved that the company was dedicated to children's theatre. Creating the magic within children's stories allows for new technical advances while bringing the story to life. Children are able to watch their favorite stories and characters become real.

After my backstage tour, Jean and I were off to an Arts Administration reception. I was introduced to Sherry Wager-Henry and many of her students from the Wisconsin School of Business of UW-Madison. Jean and I took advantage of a brainstorming exercise to network. Jean did not know if she would see anyone she knew, but we ran into a handful of her former students. It was a fantastic experience being able to talk to former students who have jobs in their field. This reception was a great way to network and discuss possible jobs I should investigate when I graduate.

That night, I turned in early only to get up early and begin my morning at the Walker Art Center. I did not know what to expect, but Jean hadn't steered me wrong yet. We met with Pearl Rea, and she gave us a tour of The Walker. This building did not have a single right angle in it, and it was stunning. I had never thought of using my skills as a stage manager to manage an art building, but after talking with Pearl and Jean over brunch, I realized how many different jobs I could consider.

The next part of my journey with Jean took us to The Guthrie Theater. We started off by meeting Jason Clusman at the Guthrie for a tour. The spaces there are beautiful, and the work they do in them is the same. I loved the variety of theatre styles they had to work with in their venue. Seeing all of their shop areas and their processes for the sets, props, costumes, and wigs was fascinating!

We got to see every space except for the McGuire Proscenium Theatre. They wanted to keep it a surprise for that evening when Jean and I would see *Tribes*. Before the show, we went out to dinner with Chris Code, the stage manager of *Tribes*, after he gave us the rundown of how he preps a show. Over dinner we talked about his job and the different ways we can use our skills. We discussed options like touring shows and when to join Actor's Equity. It was very helpful to hear about his experiences and the many options I have. After dinner Jean and I waited for the show to start by exploring more of The Guthrie on our own. Their production of *Tribes* was not what I expected, but it was an excellent show. This show was especially interesting because it was about the deaf community, and it really made the audience experience how the deaf live.

After experiencing *Tribes* on Saturday, it was nice to lighten things up and watch something from childhood. On my final day, we returned to the Children's Theatre Company for *Charlotte's Web*. I loved seeing this beloved tale come to life on stage. Watching the show was just as exciting as watching the children in the audience. After the show Jean and I wrapped up my stay with a little more sightseeing and dinner at the Rainforest Café. Then it was back to the airport

where I boarded my flight and returned home.

As a student spoiled by theatre in Chicago, I would have never thought to look outside my area to work. Minneapolis was a beautiful place, and I am so thankful for the USITT Fellows Tim Kelly and Jean Montgomery for making all of this possible. Jean was a fabulous mentor, and everyone she introduced to me was informative and very kind. Meeting these people and speaking with them was such an eye-opening experience. I recommend every student who has the chance to enter the Find A Fellow drawing. I learned a lot about what I want to do with my future, and I hope someday that includes visiting Minneapolis again, maybe even working there. Thank you so much for this experience; it was definitely the highlight of my Fall Term!

Student Member Alert

Student members will have a unique opportunity to vie for a one-on-one mentoring session in the Find A Fellow Contest at the Fort Worth 2014 Conference & Stage Expo March 26 to 29

This will be the third edition of the Find A Fellow Contest that provides two student winners an all-expense paid mentoring session with a USITT Fellow in their area of interest. Those who have played in the past, know the contest is a scavenger hunt where the subjects of the search are six Fellows. Each of two contest winners, drawn at random from the correctly completed contest forms, will be paired with a Fellow who can assist in networking and give career advice. This will be an opportunity to establish a long-term relationship with a mentor.

Contest forms will be available in the Network Nexus Booth starting Thursday morning at the opening of Stage Expo. The contest will run from 11 a.m. March 27 through 1 p.m. March 29. Entrants need not be at the Network Nexus Booth to win, but it's a lot of fun to witness the excitement.

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News & Notices

Find a Fellow Mentorship visit (or the lost weekend)...

Jean A. Montgomery *Fellow*

Katie Fecht from North Central College in Naperville, Illinois chose me to be her mentor (although I'm not quite sure why). Her interests lie in production management (okay, I get that part) and human resources management (that's stretch for me. but we do manage humans in the management field, so okay...). Katie, a junior, is interested in all things technical including lighting and stage management, so that made an interesting fit.

Our first challenge was scheduling the visit. Between her summer internships and my escapes to the East Coast, we couldn't make this happen until the October 18 to 20 weekend. I wanted to connect her with Sherry Wagner Henry, director of the Bolz Center for Arts Administration at the University of Wisconsin-Madison, who was heading a Leadership Training Session at the Minnesota Humanities Center that weekend. So we built around that.

Friday afternoon was spent at the Children's Theatre Company in Minneapolis in the lighting world. Katie was given the full tour by Craig Gottschalk (lighting, video, and sound director) and Dave Horn (master electrician). We returned on Sunday for the matinee of Charlotte's Web so we could see it all in action.

The Leadership reception Friday evening was an excellent opportunity for Katie to meet folks who work in human resources/management with various Twin Cities arts organizations. Several of our alumni in those fields attended and were happy to chat with her.

Saturday morning was spent with Pearl Rea, production manager, events and



Photo/Katie Fecht

media production, at the Walker Art Center. This was right up Katie's alley, and we treated Pearl to brunch to continue chatting. Afternoon and evening were spent at the Guthrie with two of the stage managers, Jason Clusman and Chris Code. We stayed to see *Tribes* that evening. All of these visits included full tours of the nooks and crannies of the various venues with discussions about the operations. Mixed in with the drives to and fro were tours of the Twin Cities.

There were a lot of firsts for Katie on this adventure: first plane ride, first visit to the Twin Cities (she does want to re-visit), and first shopping trip to the Mall of America (I purposely booked her motel near it). We spent time talking about future opportunities for her: internships in the Chicago area which would be more manageable for her in terms of living/budgeting, opportunities in her various fields of interest, life in the theatre, and human resource management. Katie asked great questions, was interested in everything she saw (camera in-hand), and had a good sense of humor (a necessity if you travel in my world). It was a pleasure to spend time with her learning about her world, too.

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The Last Word:

USITT Fellow: Leon Brauner

In a continuing series about the Fellows of USITT, Past President Leon Brauner reflects on his experiences within and outside the organization.

During my working years, I always had a "paying job," and a "non-paying job." My paychecks usually came from universities, production companies, and governments. My non-paying "employers" included USITT, OISTAT, and most recently, the Ocean Shores Food Bank. From this somewhat strange alliance of jobs and organizations, I became the beneficiary of knowledge, creative energy, and opportunities to travel and experience other cultures, and I also expanded my range of experiences far beyond anything I would have dreamed.

Right out of university, I was a boy without a plan. By my second "paying job," Roberta and I had four wonderful, exuberant children who were ready to go anywhere, do anything – and that is what we did. We were able to experience many life-changing and joyful experiences through the support of Indiana University and USITT. While I think I am a fairly average designer, I became a better costume designer and technician with each new set of production challenges, and I gained something new and valuable from each person with whom I collaborated. I often felt like a "masked bandit," receiving more than I contributed. There are many designers, technicians, directors, and yes, even actors, to whom I owe a debt of gratitude.

Early on, I became an avid reader of *TD&T* and Pat McKay's *Theatre Crafts*. *TD&T* was USITT to me. The magazines awakened in me a need to look



Leon Brauner

beyond the techniques and creative approaches to theatre crafts I had learned. At that time, the really exciting work seemed to be happening in Eastern Europe and that is where I wanted to be. Gary Gaiser, Joel Rubin, and Ned Bowman provided encouragement and introductions that led to a fulfilling first sabbatical year visiting and interviewing theatre craftsmen in seven East European countries. The outcome of this first adventure was a handful of published articles, lectures, exciting production designs, and several USITT conference programs. The programs were the hooks that drew me further into another USITT adventure - the newly formed Costume Commission.

Dr. Rubin must have worn his fingers to the bone writing letters of introduction to individual colleagues, and OISTAT and ITI centers abroad. His kindness and zeal inspired me to try to emulate his altruism. He shared his network of friends and colleagues and he was resolute in spreading the message of individual and professional growth through exposure to new ideas and experiences, especially those outside our own borders.

As Costume Commissioner, I came into contact with the inner workings of USITT. During the course of my USITT career I participated in almost every element of the organization. I had the privilege of working with many gifted and generous members and together we accomplished projects that both changed and strengthened the Institute. I enjoyed participating in the development of a national conference committee, our greater emphasis on international activities, and the initiation of World Stage Design. These were projects that came to fruition through the efforts of members like Dick Devin, Christine Kaiser, Dick Durst, John Uthoff and Eric Fielding, and others currently below my aging radar.

There were many who guided me in running meetings, speaking in public, and solving complex problems. Chris, Devin, Durst, and John were often my confidants, collaborators and sounding boards. During my last active USITT years, I was the Institute's representative to OISTAT, where I served on the executive committee. The committee's main focus was to keep OISTAT organizations energized and focused on projects and sharing, and to keep OISTAT financially solvent. While secretary of the executive committee, I was again reminded that no one person or organization has all the answers. Listening to what others have to say can often lead to great outcomes.

I enjoyed my international work for USITT and OISTAT, and I could have gone on doing that until I dropped. But, as most of us know, there is a time to stop what you are doing and move on. It was time to make way for a new generation of members ready to move USITT to new places and new heights.

During the last few years on OISTAT's executive committee, I began volunteering at a local food bank. While not many of my costuming skills were put to the test, I did rekindle the joy of collaboration, reminding myself of the importance of love and compassion, ratcheting my humility back down to where it belonged, and finding great satisfaction in knowing what I was doing (unloading trucks, restocking shelves, cleaning floors -- whatever was asked of me) was for the common good.

After stepping back from USITT, I became operations manager for the Ocean Shores Food Bank, a small food bank beneath the shadows of the Olympic

Mountains. In 2011, we served about 125 families at each distribution and provided our clients with about 94 tons of food. Today we serve about 185 families and distribute over 125 tons of food. During this three years we have also grown from 25 volunteers to 48 active volunteers. This past September we completed a major renovation, changed our distribution model and established long range planning and goals. Last year I represented the food banks in three western Washington counties for Food Lifeline.

Do you see a pattern? Many of the most useful lessons I learned and use today were a part of my USITT education. Chris, Joel, Gary, Ned, Devin, Durst, and John – these are compassionate, caring people who work at helping people. Their various skill sets were invaluable to the growth and prosperity of USITT -- and to my growth.

I still use these skills to energize a strong group of volunteers, to establish a new management team, to take the message from the small rural food banks to the hunger relief agencies in Seattle, to raise funds, to market, but most importantly to care. Theatre, USITT, OISTAT, our many mentors inspire us to do good work and to care for each other.

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Riders Announce Charity Ride Route

The 11th annual Long Reach Long Rider charity motorcycle ride, dubbed "Carpe Twisty," will visit the mid-Atlantic states of Maryland, Pennsylvania, Virginia, and West Virginia. Starting and ending in Baltimore, Maryland, the riders will experience the big, sweeping, two-lane back roads through the farmlands of Pennsylvania, the challenging curves of the West Virginia mountains, and the over and under the water experience of the Chesapeake Bay Bridge Tunnel. The ride begins on Saturday, July 12, and ends on Friday, July 18. The traditional meet and greet day will be Friday, July 11 in Baltimore.

The Long Reach Long Riders have raised money and awareness for two charities, Broadway Cares/Equity Fights AIDS and the PLASA Foundation's Behind the Scenes program, since 2004. In the first ten years, the group has raised over \$400,000.

For more information, to join the ride or to make a donation, visit lrlr.org.

DiBlasi Re-elected to Historic Theatres Board

Congratulations to Michael DiBlasi, a partner with Schuler Schook, who was recently elected to a second term on the League of Historic American Theatres (LHAT) board of directors.

LHAT was founded in 1976 by 42 theatres and has more than 300 theatre and service provider members across the United States and Canada. It is a professional network dedicated to preserving, restoring, and sustaining America's historic theatres.

Specializing in renovating historic performance facilities, Mr. DiBlasi's 27 years of theatre planning experience has helped numerous older venues to become more efficient and technically savvy, while respecting the historic attributes and integration of modern systems. For more information, contact Mr. DiBlasi,

mdibiasi@schulershook.com, or visit www.schulershook.com. Information about LHAT is at www.lhat.org, or contact Ken Stein, executive director, kstein@lhat.org or 512.789.2087.

FedEx Launches Small Business Grant Contest

FedEx is holding a grant contest for small businesses with prizes totaling \$50,000. All companies have to do is upload three photos and their logo, share a compelling business story, and promote their entry to get votes and increase the chance of winning. Register at fedex.com/grantcontest.



The grand prize winner will receive a \$25,000 grant, four first place winners will each receive \$5,000, and five second place winners will each receive \$1,000. Businesses with fewer than 100 employees can register until 11:59 p.m. ET on February 9.

For information on how USITT Freight Savings Plan can help reduce costs, go to www.siriani.com/usittfsp or call Siriani at 1-800-554-0005.

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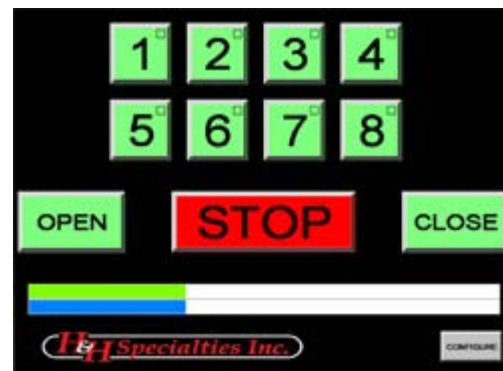
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H & H Specialties: Curtain Controller is EZ!

H & H Specialties introduces EZstop, a user-friendly, easily programmable, 10-stop curtain machine controller.

Programming the eight intermediate stops on the seven-inch color touchscreen remote control is similar to an automobile radio—it's EZ. Jog the curtain to the desired location, press the button of the desired position, and hold until the indicator light flashes and the position is set. There are mechanical limit switches for end-of travel positions and an automatic coast offset for position accuracy.



The EZstop is a factory-installed option for all curtain machines manufactured by H & H Specialties. The option must be ordered with the curtain machine and integrated at the factory. The curtain machines equipped with EZstop may also be controlled by a third party front end with up to 99 individual EZstop addresses.

EZstop is the ideal solution for viewing rooms with multi-format projection, acoustic curtain tracks with multi-stop requirements, and any application where bi-directional, multi-stop control of a curtain machine is desired.

Made of rugged, all-industrial components. EZstop can be operated independent of the touchscreen with pushbuttons or third-party front end. The non-volatile memory retains all data during power failure. and the position

programming is password protected.

InterAmerica Stage, Inc.: McAfee Named Safety Director

Eric McAfee was recently appointed director of safety at **InterAmerica Stage, Inc.** (IAStage) of Sanford, Florida, a theatrical rigging and specialty equipment company.



In addition to maintaining and updating the company's safety program, Mr. McAfee will work on product quality control, while helping out in sales and project management as needed.

Rose Brand: There's a Fabric App for That

Rose Brand recently launched its Fabric Finder ColorApp, now featured on RoseBrand.com. The application allows quick and easy access to the needed fabric out of nearly 1,500 choices.

Search fabric by color, type, width, opacity, sheen, price, flame retardation, or any combination...

Once the fabric attributes are selected, a set of fabric swatches matching the criteria is presented. Scrolling over the swatches presents summary information about each fabric. Clicking on a swatch takes the user to the product page for more information about the fabric, to order a sample, or to order yardage.

Users can try the application at bit.ly/1egvcjO. Comments are welcomed at info@rosebrand.com.



Rose Brand stone molding cloth used to create a rock skirt on the Tiki Island float.

Meyer Sound: To Feature Products, Present Demos at ISE

Meyer Sound will introduce two new products and take part in several presentations at Integrated Systems Europe (ISE) 2014 February 4 to 6 in Amsterdam, the Netherlands.

The company will introduce the self-powered LYON linear sound reinforcement system, an addition to its LEO Family of linear loudspeaker systems. With a lighter, more compact package, LYON extends the advantages of highly linear self-powered systems to a broader range of venues and applications. LYON linear line array loudspeakers are available in two versions: the LYON-M main line array loudspeaker and the LYON-W wide-coverage line array loudspeaker.

The Galileo Callisto 616 AES primary array processor, a powerful hardware and software solution for driving and aligning Meyer Sound loudspeaker array systems, will also be displayed at ISE.

As part of the InfoComm education program, Jeff Koftinoff, embedded systems and signal processing architect, will present "Deploying Large Scale AVB Networks" on February 6.

On the AVnu Alliance pavilion, AVB-capable products from Meyer Sound, Avid, and Extreme Networks will be featured in a demo to show the power of AVB interoperability in a live sound environment.

ETC: Company Activities Include Product App, Norway Theatre, Office Reopening

ETC recently introduced a new computer application, provided products to refurbish a theatre in Norway, and reopened its East Coast office.

The company created the ETC Product Portfolio, a digital application available in a desktop format and for iOS and Android tablets, that gives instant access to datasheets, application sheets, brochures, and other documentation for all ETC products. With all of the information in one place, organized by product type, the Product Portfolio is a time-saver for end-users. The Portfolio allows users to easily print and share documents, and when used online, provides alerts to new or updated documents.



To learn more about ETC's Product Portfolio, and to download the app, [click here](#).

When Ibsenhuset Theatre in Skien, Norway, was about to undergo a complete refurbishment, the technical managers looked for new lighting

fixtures and controls that could take the theatre well into the 21st century. They ended up specifying over 100 ETC Selador Desire LED luminaires, along with two different – but connected – ETC Unison control systems.



On December 11, ETC celebrated the grand reopening of its East Coast office in New York City. More than 250 lighting and rigging experts attended ETC's annual holiday open house, where they got the first look at the interior design and tested out the office's new, high-tech product labs.

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News From **Lea Asbell-Swanger**, *USITT President*

Growth and the Immigrant Perspective

If you are not thinking, you're not learning new things. If you're not learning, you're not growing and over time becoming irrelevant in your work.

- Glenn Llopis

I try to read a wide variety of articles and books and, in doing so, I've discovered some thought provoking – at least for me – ideas. I've also “met” some very interesting, intelligent people.

I found the quote above and its author, Mr. Llopis, in an on-line article in Forbes during the period when we were working intensely to transition the strategic plan into a business plan for USITT. What caught my attention at first was the relationship between learning, growing, and one's work since that notion is a foundation of USITT's purpose. That foundation is more than 50 years old now, so I started to think about how that idea could be approached in a new way. At that point my focus shifted to the first part of the quote: *If you are not thinking, you're not learning new things.*

New things can be exciting and scary all at the same time, but if something is new without appropriate context, it can become a distraction. (Think Dug, the dog in the movie Up every time he sees a squirrel). New things developed through a thoughtful process, however, are the building blocks of innovation, and that, too, is a founding principle of USITT.

Back to Mr. Llopis. He is a Cuban-American entrepreneur, author, motivational speaker, and business consultant. His father, Frank Llopis, was a prominent Latin music pioneer who introduced rock 'n' roll rhythms to Salsa and Merengue music in Cuba, but was forced to immigrate to the United States because of Castro's revolution. Glenn Llopis credits his father with much of his success. (I admire the fact that his business success is directly connected to the creativity of an artist.)

In fact, he built on the wisdom of his father's immigrant perspective and, through significant business research, articulated the six natural characteristics of the immigrant mentality. He is quick to point out that you don't have to be an actual

immigrant to think like one in terms of your career and personal goals.

What does any of this have to do with USITT, you might ask? Well, if you consider the first characteristic of the six defined by Mr. Llopis--the ability to see opportunities everywhere and to be willing to act on them--USITT provides the perfect environment to foster this characteristic in the membership.

As an organization, USITT also has the responsibility to recognize opportunities on behalf of its members and, even more importantly, be willing to put forth the resources to turn those opportunities into reality. This is not an exact science. Some projects will fail along the initial trajectory, but thinking through the failure will provide new directions and even more opportunities, which must lead to more action. Trying something with no guarantee for success has to be part of the model.

Seeing opportunities *everywhere* suggests that we must broaden our search. The more diverse the thinking, the more variety in the opportunities, so nowhere and no one is off limits in terms of possibilities. This is part of the reason that international relationships and partnerships with other organizations are critical. It also must include the kind of diversity addressed by David Grindle in his article this month.

The collaborative nature of our work easily allows for an immigrant mentality, since a group of individuals comes together, often from different places and perspectives, to work toward a common goal. If we take that mentality and apply it to all aspects of our lives, the opportunities could be astounding. All I ask is that you think about it.



We'd like to hear your comments on this story.
Please e-mail Lea at Lea.Asbell-Swanger@usitt.org.

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USHIO America, Inc.: Welcome New Member

USITT welcomes **USHIO America, Inc.** as a new Sustaining member of the Institute. Visit the website at www.ushio.com or see them at their booth at Stage Expo.

Dallas Stage Scenery, Inc.: Scenery Company Joins Sustaining Ranks

As USITT heads to Fort Worth, we also welcome **Dallas Stage Scenery, Inc.** as a new Sustaining member. The company is adept at fabricating custom scenery, backdrops, and stage props. They also provide rental staging, pipe and drape, cycs, scrim, and theatrical equipment.

Aquarii, Inc.: National Office 'Neighbor' to Display at Stage Expo

Another new Sustaining member, **Aquarii, Inc.**, is based just a few miles from the USITT National Office. Aquarii has introduced Aceleron, an LED with five

lens angles, four color temperatures, and wattages up to 150W and 15,000 lumens, and is exhibiting at Stage Expo. The company was founded in 2013.

Batts Audio, Video & Lighting, Inc.: Rejoins Institute as Sustaining Member

Batts Audio, Video & Lighting, Inc. has recently rejoined USITT after a long absence. To learn more, visit them at www.battsavl.com or at Stage Expo.

Show Sage: Company Joins USITT, Stage Expo

We also welcome **Show Sage** to both membership in USITT and to Stage Expo. Founded in 2001, the company provides visual technology solutions. Learn more at www.showsage.com.

iWeiss: Firm Announces Leadership Changes

As of January 1, Jennifer Tankleff became president of **iWeiss** and acquired an equal stock partnership with David Rosenberg.

Ms. Tankleff will handle day-to-day operations and oversee larger projects. Mr. Rosenberg assumes the role of CEO managing long term strategic planning and finances.

In addition, Richard Parks was made vice president of the company. Having been with iWeiss for 13 years, most recently as senior project manager, he will oversee all rigging and installation work, the continued expansion of the company's automation products, and business development in all of these areas.

TMB: Equipment Aids Nashville Company's Expansion

TMB recently provided live production equipment to **Elite Multimedia Productions** (EMP), a Nashville-based professional sound, lighting and video company, to accommodate the company's expected growth in 2014.

With a number of large acts already on board for 2014, including American Country Music's 2013 Entertainer of the Year Luke Bryan, EMP purchased five ProPower Lighting Distro, 20 ProPlex Data Distribution splitters, and miles of ProPlex cable outfitted with Neutrik's Ethercon connectors to handle the increased workload.

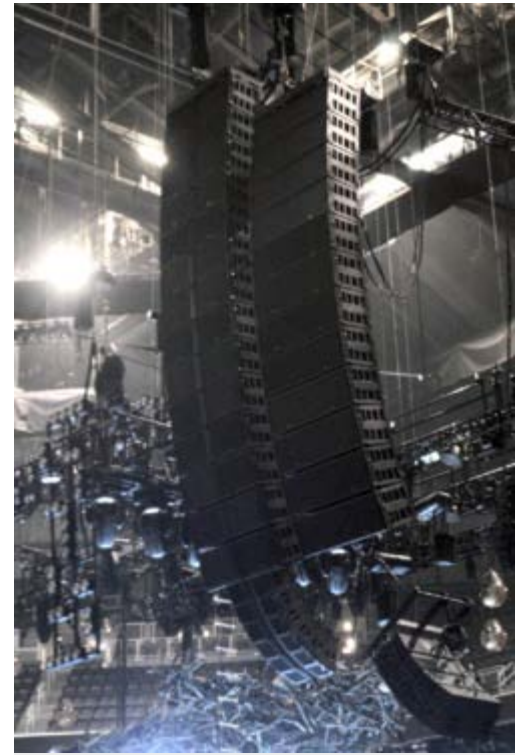
Find out more about TMB at www.tmb.com.

L-ACOUSTICS: Pearl Jam Electrifies with K1 System

Pearl Jam very recently wrapped up a sold-out, two-month sweep of North American arenas in support of its tenth and latest studio album,

Lightning Bolt. The Seattle-based rock band's first official return to the tour circuit since 2010 carried a full **L-ACOUSTICS** K1 system supplied by Rat Sound Systems, Inc.

[Click here for more information.](#)



Nemetschek Vectorworks, Inc.: Releases Japanese Version of Design Software

Nemetschek Vectorworks, Inc. announced that the Japanese-language version of the Vectorworks 2014 line of design software is now available. These include Vectorworks Designer, Architect, Landmark, Spotlight, Fundamentals, and Renderworks.

A&A Co., Ltd., the distributor of Vectorworks software in Japan, held a series of pre-launch events last month and, February 24, will hold several online product launch events. [More information about the online events can be found here.](#)

[Click here to find a local distributor.](#)

Alcons: Sound System Marches on with Production

In October 2010, an **Alcons** LR14 loudspeaker system took its bow at the first performances of *Soldaat van Oranje, De Musical (Soldier of Orange, the Musical)*, a huge, technically complex theatrical production based on the book by Erik Hazelhoff Roelfzema and the film of the same name. Three years, a thousand performances, and over a million audience members later, the Alcons system is still performing flawlessly for the Netherlands production.

Housed in a converted aircraft hangar at a former military aerodrome in Valkenburg, near the city of Leiden, the production tells the story of a group of Dutch students in World War Two, each of whom follows a different path during the conflict, either as a collaborator or as part of the resistance under Nazi occupation.

Due to run until at least August, current plans are to export this production to the United Kingdom, the United States, Japan, and the Middle East.

For more information visit, www.adigroup.net and www.evolutionaryaudiosolutions.com.



GLP: LEDs Illuminate Christmas Jam

Preston Hoffman provided a dynamic lightshow with a difference for the third consecutive year at the annual Warren Haynes Christmas Jam. He decided to use **GLP's** new compact impression X4S almost exclusively, bolstered by few other discharge or conventional tungsten effects.

Mr. Hoffman praised GLP's compact LED head, which dominated the set.



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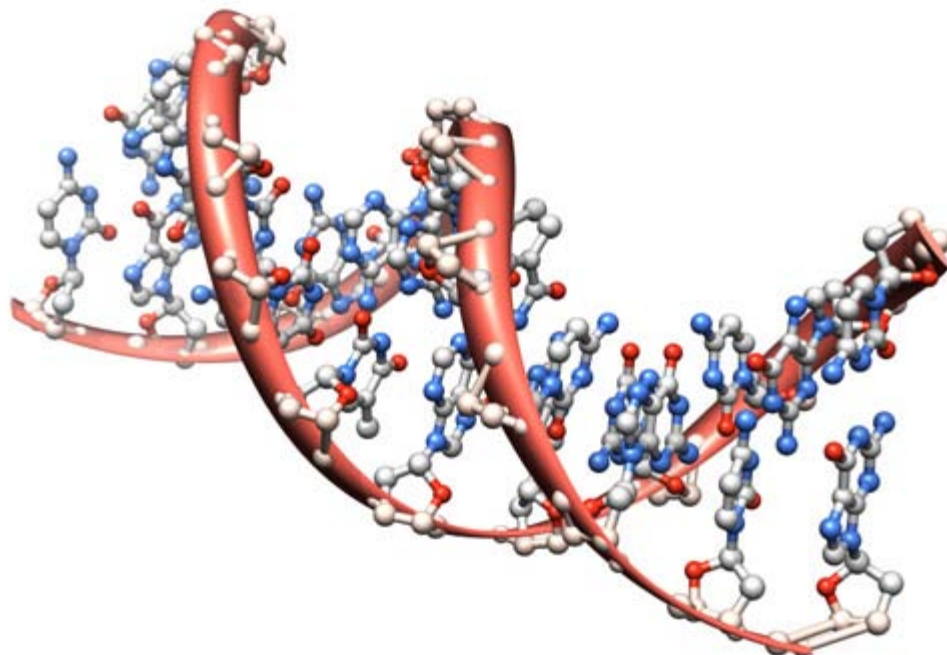
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News From **David Grindle**, *USITT Executive Director*
Diversity — A Pool of Richness



Diversity. It's the buzz word that runs through management offices of theatres, industry, and academia. We need to be more diverse! USITT is committed to a Diversity Initiative the Board intends to be broader than the assumption that diversity is about race. In the December issue of the *Harvard Business Review*, an article ran that can help explain the Institute's focus on diversity.

The Center for Talent Innovation has identified two types of diversity. The first, inherent diversity, is what we typically think of when we hear "diversity campaign." Inherent diversity includes race, gender, or sexual orientation. These types of diversity are more visible and therefore more in our focus. The second diversity has been labeled acquired diversity. This kind of diversity comes from life experience. While inherent diversity can lead to certain life experiences, acquired diversity makes the mix deeper.

Acquired diversity comes from shared experiences. Economic background is an acquired diversity. Life skills from travel or living abroad or in another region of one nation is an acquired diversity. This second category of diversity brings to light the essence of USITT's commitment to diversity. It is so much more than just the "way we were born."

Diversity is about the sum of all of our life experiences coming together to enlighten the work environment. Leaders who exhibit at least three inherent and three acquired diversity characteristics among a group tend to have organizations that out-innovate those where people are more alike.

Diversity is very much like the mix of people in our lives. We love people like us, but if we don't get others who have different viewpoints and experiences, frankly, it gets boring quickly. That attribute of acquired diversity when paired with inherent diversity provides a whole new dimension. Think of the life experiences people bring to the table as more diversity. Consider something as simple as those who grew up with mass transit not knowing how to drive versus those who grew up learning to drive farm equipment as soon as they were tall enough. That brings some different perspectives.

This isn't to say that we can ignore inherent diversity because we have plenty of acquired. But it does help us see that, in many environments, there is a depth of diversity we can strive for to bring a richness to the group. When you start looking at the two categories of diversity together, there is a deeper, richer experience available.

I have a friend who has been to several job interviews as "the black candidate." They got so stuck on inherent diversity, I wonder if they ever discovered he is the candidate who has lived in many different places and worked in everything from new plays to large events who happens to be black. That is the combined diversity that will really impact an organization that hires him. Of course, so does his perspective as a person of color.

But we can't ignore the inherent to focus on the acquired any more than ignoring the acquired to focus on the inherent. Rather, we need to explore both to see how rich of a team we can surround ourselves with.



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

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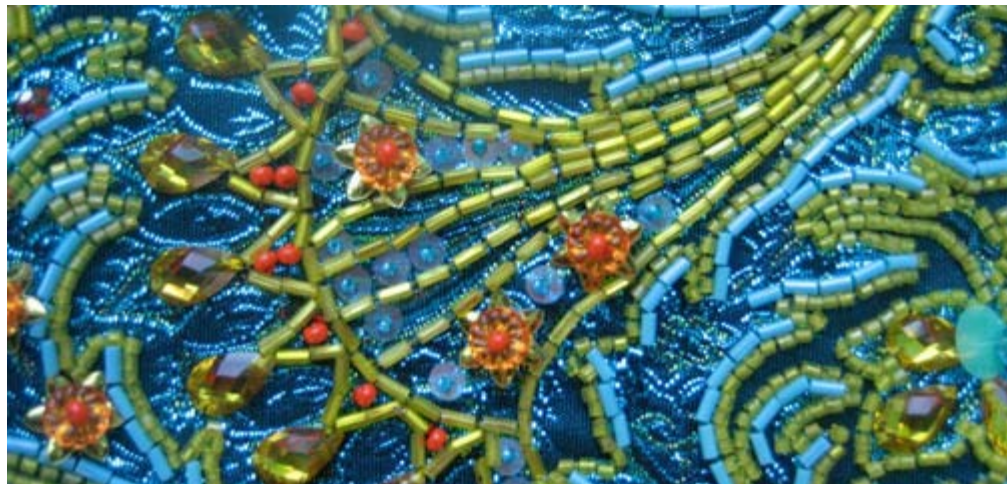
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Focus on Tambour Beading in Fort Worth

Heather Milam and Regina Truhart



Photos/Sketches Courtesy Heather Milam and Regina Truhart

A hands-on experience in costume technology is adding some glitz and glamor to the lineup of programming in Fort Worth. **Tambour Beading Bash**, a hands-on session presented by the Costume Design & Technology Commission, will be held 1 to 2:15 p.m. Friday, March 28 as part of the 2014 Annual Conference & Stage Expo.

Join master beaders Polly Kinney, formerly of Barbara Matera Ltd., and Lalon Alexander, of Elephant Embellishments LLC, to learn about this beautiful technique which can be used on dancewear and costumes. They will be teaching and

doing tambour beading at all levels and interests: laying out and marking beading, framing fabric to be beaded, the basic latch hook style crochet stitch, and the more advanced tambour needle set up. Tambour is an embroidery technique in couture and costume work using



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threaded beads, sequins, and an embroidery hoop stretched like a drum.

Ms. Kinney (whose Pinterst board is labeled "I worked on that") has worked on costumes for *Lion King*, *Drowsy Chaperone*, Victoria's Secret fashion shows, *Kinky Boots*, *Aladdin*, *Little Mermaid*, ABT Ballet productions and much more. She started working in New York City with Woody Shelp making hats for *A Chorus Line* and later applied to Matera's, where she was a cutter, patternmaker, and anything else she was asked to do. She worked with a few drapers including Judy Adamson.

"Early on, Barbara found out that I could draw," Ms Kinney said, "and so she had me do all her drawing for her beading projects. That is how I got involved with beading."

She now works as a freelance beading designer. She earned a bachelor's degree from University of Northern Colorado and an MFA in theatre design from University of Iowa.



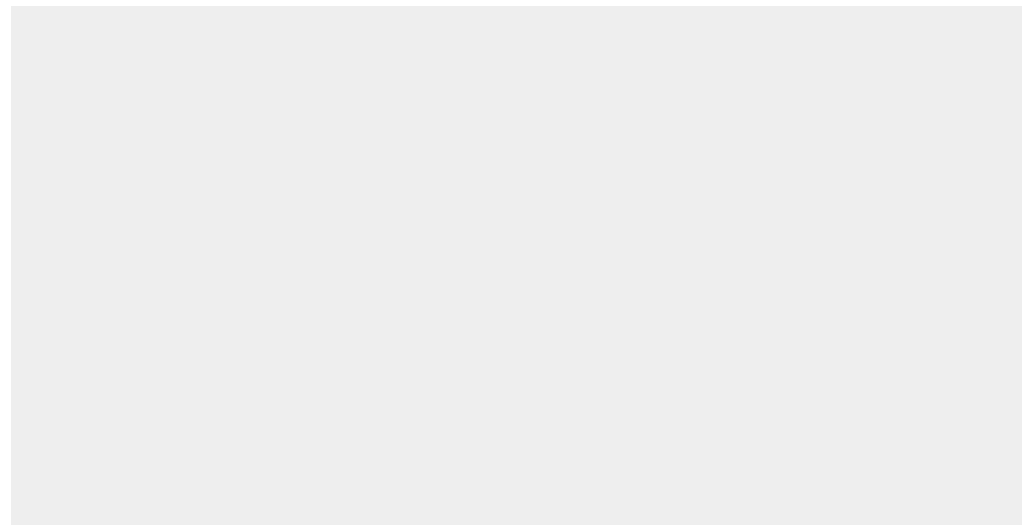
Ms. Alexander has lived, studied, and worked around the globe. She brings her tambour knowledge from École Lesage in Paris, the embroidery and beading atelier for Chanel, Dior, and

other high-fashion labels. Ms. Alexander worked as a beader for film and Broadway in New York City before returning home to Texas, where she teaches at the University of the Incarnate Word in San Antonio. She works with her sister in their hand embroidery company Elephant Embellishments LLC. Their work has been featured on Broadway in *Wicked*, *Spamalot*, *25th Annual Putnam County Spelling Bee*, *The Color Purple*, *The Producers*, *La Cage Aux Folles*, and *Mame*. Their film and TV credits include *Memoirs of a Geisha*, *The Producers* and *Temple Grandin* (HBO). Their fashion embroidery has been featured in the magazines *WWD* and *Martha Stewart Weddings*.



Ms. Alexander has a BS in fashion design from Texas Tech University and an MFA in costume design from Carnegie Mellon University. She also studied at Paris Fashion Institute, École Lesage, London College of Fashion, and the Japanese Embroidery Center & Fashion Institute of Technology. Before Elephant Embellishments, she worked for such costume houses as Tricorne of New York and The Royal Opera House of Covent Garden in England.

Regina Truhart, Vice-Commissioner for Technology, will use [her blog](#) to update interested members on supplies they could bring with them and where and what to purchase if seriously interested in tambour beading. She will also post pictures of the beautiful work Ms. Kinney and Ms. Alexander have done.





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Safety, Health Sessions Abound

David Glowacki *Safety & Health Commissioner*

The newly renamed Safety & Health Commission has been hard at work developing programming for the upcoming 2014 Annual Conference & Stage Expo in Fort Worth, Texas. Co-Vice Commissioners for Programming Bryan Huneycutt and Bill Reynolds are coordinating these efforts and have developed an outstanding slate of sessions.

Here is a sampling:

Building upon the success of 2013's **Learning from Accidents** session, John Barylick, author of *Killer Show: The Station Nightclub Fire, America's Deadliest Rock Concert*, will discuss his investigations into the 2003 tragedy in Rhode Island. He will share information about the factors that combined to turn a pyrotechnic accident into a tragedy and offer insights that will help insure against similar occurrences.

A Hearing Protection and Hearing Conservation session, in collaboration with the Sound Design & Technology Commission, will have Tracy Burger, representing the Miller Speech and Hearing Clinic of Fort Worth, present a session on natural hearing attenuation, custom-molded hearing protection, and the need for regular hearing screenings to monitor potential hearing loss. Following the session, a limited number of free screenings will be offered. The screening is made possible through the generous support of Reid Nesslage and H & H Specialties, Inc.



On May 25, 2012, OSHA updated the Hazard Communication Standard (CFR 1910.1200) to align with the United Nations Globally Harmonized System of Classification and Labeling of Chemicals (GHS). Kyle Kevin Gettelman will present a session that explains the training requirements and available resources to help organizations train employees about the new labeling and safety data sheet formats.

What's Wrong With This Picture III is the latest installment by Erich Friend, principal consultant for Teqniqal Systems and author of the Theatre Safety Blog. This session features photos that Mr. Friend has taken and collected in the course of his work and includes examples from facilities that show causes for concern. He will discuss each photo and offer suggestions for mitigating the

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issues and avoiding safety citations.

For additional information about these sessions and the rest of the Safety & Health Commission offerings, refer to the [USITT website](#) or the Conference App.

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Tips for Portfolio ReviewsAnn Cadaret *Scene Design & Technology Commission*

Portfolio reviews will happen in Fort Worth, and this is a great opportunity for people to practice showcasing their work. Each year, professionals and educators volunteer to review over 30 portfolios from the scene design areas alone, so this is a thriving, valuable resource for all Institute members, at any point in their careers.

Portfolio reviews are offered in many different areas. For specific information on deadlines and information needed to apply, [click here](#).

The Scene Design Commission offers reviews for anyone with a portfolio in scene design, scenography, scenic art, props or a combination. (Other Commissions offer reviews in costume areas, technical direction, lighting, sound, and more. Participants may review with more than one Commission.)

The physical (hard copy or digital) portfolio should be

- Clean, clear, and concise. Be clear about the importance of each item in one or two sentences.
- Never apologize for the work or the condition of the portfolio.
- Keep things positive. Find the silver lining and focus on that.
- Turn the work so it faces the reviewers.
- Be selective and let the reviewers focus on the best work.
- Keep images as large as possible.
- Make sure images/objects are labeled.
- Clearly indicate what is your work and what is others' work. Give credit to the appropriate person.
- Be prepared to take notes for improvement.
- Proofread the resume.
- Proofread the portfolio.
- Show more shots of the process.
- Show the best work first.
- Have something to say about everything in the portfolio.
- Clearly indicate responsibility for a production or a specific item.



Presentation and comportment during the interview is also important.

- Be honest.
- Don't be afraid of not having the "right" answer, since there seldom is one anyway.
- Ask the interviewers to clarify what they are asking if you don't understand.
- Feel free to ask questions. Portfolio reviews are meant to be helpful, not intimidating. Let the reviewer(s) know if you are interested in getting comments about the way you show your work as well as the work itself.
- Watch your time. Present the work and leave time for feedback and discussion.
- Practice the presentation with distractions.

If you are fortunate to attend a school where portfolio development is emphasized and practiced or are already professionally connected, then you already know how important these guidelines are. If you are not in such a situation or are just starting out, then perhaps you will find this helpful as you prepare for Fort Worth reviews.

Frequently asked questions are

- **How much should I have in my portfolio?**
Just your best work. This may be many things or just two or three things. Know which portfolio items you will present, even if you don't get to show everything. Reviewers may want to look at additional items if time permits. This is especially true if you have scenic designs, scenic art, props, AND design assisting all in one portfolio. You decide whether you want to hit on all areas or just one. Then plan your presentation accordingly with your best work.
- **What size portfolio is best?**
There is no "best." It depends on what you are comfortable carrying and presenting, whether it goes on a plane or not, and what size images will be presented.
- **Should I have a digital portfolio or an actual one?**
The safest bet is both. Everyone should probably have a digital portfolio, even if it is just a simple slide presentation. A website should be readily and quickly accessible. No matter how basic or tricked-out an online portfolio is, it is still nice to see artwork and 'hard copy' portfolio material.
- **How should I orient my portfolio?**
Landscape or portrait, either one is fine, but try to keep mostly or all to one or the other.
- **Should I include drafting?**
Yes! But not to the exclusion of other items that show growth as an artist.
- **Should I pick one good photo of a design or have several small ones?**

Try to get a really good, large image of your work. Or at least have images

as large as the quality ratio will allow.

- **What is the best way to label my work?**

Neatly, consistently, and clearly. Name of production and your contribution are essential. From there, you can add other designers, name of producing organization, year, and information as is fitting.

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USITT Architecture Sessions Qualify for AIA Continuing Ed Credits



Discussions and award presentations are always a popular part of USITT's Architecture Commission offerings.

Photo/Tom Thatcher

Architecture sessions at USITT's 2014 Annual Conference & Stage Expo in Fort Worth aren't just informative and inspiring – they also qualify for course credit from The American Institute of Architects Continuing Education System (AIA/CES).

The for-credit offerings in Fort Worth March 26-29 include:

- **A Walking Tour of Fort Worth Performing Arts Centers** including Bass Hall and the Circle Theatre on Wednesday, March 26, 1 to 4 p.m. ([Session 21](#))
- **The Current State of Sustainability in the Arts**, a panel discussion with Allen Weidman of the Sustainable Technology Environments Program, Charlie Deull of the Broadway Green Alliance (BGA), Michael Mehler and Paul Brunner, co-chairs of the BGA Education Committee; Green AV expert Midori Connolly, and USITT Architecture Commissioner Raymond Kent of

Sustainable Technologies Group, LLC, Wednesday, March 26, 2:30 to 4 p.m. ([Session 4](#))

- **Theatre Renovations: Programming to Planning**, with Casey Kearns, scenic designer at the University of Wyoming, Christopher Sprague of Schuler Shook, Rose Steele of Landry & Bogan theatre consultants, and Rebecca Krull Kraling of HGA Architects and Engineers of Minneapolis, on Wednesday, March 26, 6 to 7:15 p.m. ([Session 5](#))
- **Light– Can it Affect Your Health?** with Jefferey Knox of Schuler Shook, Thursday, March 27, 1 to 2:30 p.m. ([Session 158](#))
- **One Roof, Many Theatres**, a discussion on the new model of several resident theatre companies sharing one venue, with Catherine Carr-Kelly of the Central Square Theatre in Cambridge, Massachusetts; Lori Dimun of the Harris Theater for Music and Dance in Chicago; Russell Dyer of the Dallas City Performance Hall; Scott Conn of Chicago’s Goodman Theatre, and Todd Hensley of Schuler Shook, Thursday, March 27, 2:45 to 4 p.m. ([Session 9](#))

Many states require architects to complete a set number of professional development credit hours to maintain their licenses. The AIA/CES program approves providers to give credit for their professional development offerings -- including USITT’s Architecture Commission.

For more information on these and other Architecture sessions, [click here](#) and choose the keyword “Architecture.”

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Conference & Stage Expo

Texas Seasoning Sprinkled Throughout Conference

Jack P. Hagler, ASTC, and Anne Healy *Fort Worth Promotions*

As with every USITT Annual Conference & Stage Expo, there will be exceptional educational sessions, workshops, and tours. By adding a bit of local flavor to the already excellent programming, host members will be serving up a bit of home-grown programming with a Texas twist. Here are some of the programs with a smattering of Texas seasoning added in.

Costumes in Texas Debutante Balls

Cinderella had the dress and Sleeping Beauty had the rose. Put them together and you know they would want to be part of the court at the Tyler Rose Festival. See the dresses, finery, and pageantry that is the phenomenon of Texas debutante balls with examples from the Tyler Rose Festival and other local cotillions and events.

Philips Entertainment – Vari-Lite Facility Tour

Head east to Dallas for a tour of the Philips Entertainment-Vari-Lite manufacturing facility. Take advantage a rare opportunity to go further behind the scenes and see how it all gets done in product development and manufacturing. See what it takes to get a product from page to stage. See how many people it takes to make this successful company run and how they do it. Attendees might get to meet some of the engineers and provide input for the next Vari-Lite products or even get a sneak peek at “the next best



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thing to be hit the market.”

Technology Development for a New Opera

How to Tesseract, what to do about the Dark Thing, how to transform a centaur onstage and then make it fly, how to create “thought bubbles” in tempo--learn all this from the Fort Worth Opera design team’s discussion and demonstration of theatre technologies, both new and old, used to solve the production challenges of *A Wrinkle In Time*, the 2015 world premiere of Libby Larson’s new opera based on Madeleine L’Engle’s 1962 science fiction fantasy novel.

Theatre for Social Change: Crystal City 1969

Discuss the strategic challenges and mission intent of theatre companies and educators who build their foundational practices on works that focus in social messages. Learn about the cultural aesthetic and social mission of Cara Mía Theatre Company focusing on its premier production of *Crystal City* in 1969. Cara Mía filled a void in the Dallas-Fort Worth Arts Community by becoming the first local theater to focus on the Mexican-American experience. Learn about the challenges and logistics of mounting an original production based on an original script that took few liberties within the context of real events and



living historical characters as collaborators.

Walking Tour of Fort Worth Downtown Theatres

Stroll a few blocks north of the convention center and tour two of Fort Worth's downtown theatres. Wonder at the grandeur and complexity of Bass Performance Hall. See Circle Theatre's new all-LED lighting system. Afterwards, shop, dine, drink, and dance before heading to the convention center for more of conference programs.

Dallas Arts District Theatres Tour

Plan to arrive early in Fort Worth for comprehensive tours of the four theatres in one of the most diverse arts districts in the country. The Dallas Arts District, sitting on 68 acres of prime downtown real estate, is home to Dallas' most significant cultural landmarks. Wear comfortable shoes and clothing, and bring a camera to take FOH and BOH tours of Winspear Opera House, Wyly Theatre, Dallas City Performance Hall, Meyerson Symphony Center, Annette Strauss Square, and Sammons Park. Transportation will be provided from Fort Worth. Lunch will be provided and is included in the price of the tour.

Fort Worth Museums Architectural Tour

Take an architectural tour of some of the finest museums in the world, designed by some of the finest architects in the world. Go behind the scenes of Kimbell Art Museum (architect Louis L. Kahn; expansion architect Renzo Piano), Modern Art Museum of Fort Worth (architect Todao Ando), and Amon Carter Museum of American Art (architect Philip Johnson).

Keynote Address by a True Texan

What is inside the special mind that created Tuna, Texas and the whole Tuna series? Hear what Jaston Williams, the co-creator of *Greater Tuna*, *A Tuna Christmas*, *Tuna Does Vegas*, and *Red, White*, has to say to a room full of technical and design professionals. Along with Joe Sears, Mr. Williams created more than 20 unconventional residents of Tuna, the "third smallest town in



Some examples of the costumes for Texas balls.

Courtesy/Jack P. Hagler

Texas”. In fact, *Greater Tuna* earned the distinction as the most produced play in the United States by 1985, only four years after its premier. Mr. Williams will talk about the development of the Tuna series and how the technical team – especially costume designer Linda Fisher – helped create the visual world of the characters and the show.

In recent years, Williams has stretched his writing wings to include several autobiographical works: *I'm Not Lyin'* (2003), *Cowboy Noises* (2004), *Camping with Gasoline* (2012), and his most recent *Blame it on Valentine, Texas* that premiered at Galveston's Grand 1894 Opera House (2013). If that were not enough, Williams also has the book for a new musical and a novel in the pipeline! His work and writing has been described as lyric, sensitive and open and he continues to engage audiences throughout the United States.

When we gather in Fort Worth in March, all y'all (that's plural for y'all) are gonna be welcomed by Jaston Williams who cheerfully states "I love Texas and I love talkin' 'bout Texas!" Enjoy the Keynote Address by a true Texan and one of Texas' best storytellers!

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Conference & Stage Expo

Sign Up Now for Portfolio Reviews

Participants at the Forth Worth 2014 Conference & Stage Expo will have the opportunity for professionals to assess their portfolios. The deadline to apply is February 28.

The reviews are available for people at every level from student to seasoned professional.

All applicants must be either individual USITT members or registered for the Conference (Stage Expo only passes will not be accepted).

Areas of interest are costume design, lighting design, management, scene design, properties design, scenic art, scenography, sound design, and technical production.

E-mail the following information to the contact person for the specific area: name; address; home phone number; office phone number; fax; e-mail; university, college, or company; and undergraduate student, graduate student, professional, other status.

Contacts in each area of review are

- **Costume Design:** Esther van Eek, evaneek@uwindsor.ca, [click here for further recommendations](#).
- **Lighting Design:** Vickie Scott, scott@theatredance.ucsd.edu
- **Management:** Carolyn Satter, carolyn.satter@sandiegotheatres.org
- **Scene Design, Properties Design, Scenic Art, Scenography:** Ann Cadaret, ann_cadaret@pba.edu, [click here for specific advice on portfolios](#).
- **Sound Design:** Vincent Olivieri, olivieri@uci.edu
- **Technical Production:** Michael Rolleri, mrolleri@email.unc.edu



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All registrants will be notified that their application has been received and of their review time, date, and location before the start of the Conference. Any applicant who wishes to have a digital portfolio reviewed should bring a laptop with the portfolio and appropriate software loaded.

For more information, call 800-938-7488 or 315-463-6463 or e-mail the [USITT Office](#).

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