



# Sightlines

The monthly newsletter for USITT members

July 2014  
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2015 CONFERENCE & STAGE EXPO

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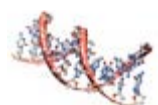
### 2015 Architecture Awards Now Open

Applications are now available for the 2015 USITT Architecture Awards which recognize exceptional performance spaces -- new or renovated... [more »](#)



### USITT's President – A Warm Welcome

In July, new members join our Board of Directors. The opportunity to participate is open to all members, who are encouraged to get involved... [more »](#)



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More than 500 of our members spoke, and USITT's leadership is listening and planning to provide what members say they want or need... [more »](#)



## A Highly Visible Venue for 2015

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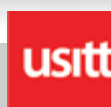
- **Gantom Lighting & Controls:** Firm Changes Name, Upgrades Membership
- **ETC:** Products, Software Run *Brief Encounter*
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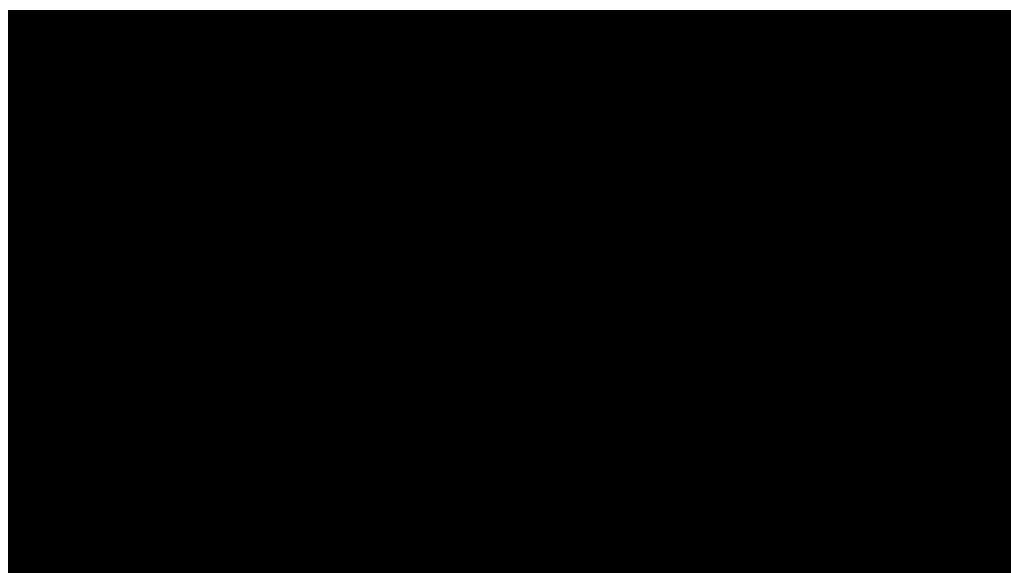
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## News & Notices

# USITT Responds to Tony Decision to Cut Sound Awards



When the Tony Awards administration decided on June 11 to eliminate future Tonys for sound design, USITT realized it had to publicly address the shock and dismay sweeping through the theatrical design and tech community.

The next morning, USITT Executive Director David Grindle wrote a letter to the American Theatre Wing expressing USITT's position that cutting the sound design Tonys dismisses and disrespects the artistic contributions of sound designers in Broadway shows, and that the decision should be reversed.

Hundreds of USITT members took to social media outlets to spread a [petition](#) created by sound designer John Gromada asking Tony administrators to reinstate the awards for Best Sound Design of a Play and Best Sound Design of a Musical.

The petition has attracted tens of thousands of signatures from people throughout the theatre world. David Grindle's letter also has been widely circulated, and many USITT board members followed suit by also emailing the American Theatre Wing.

Mr. Grindle also was asked to write a commentary on the controversy for the Syracuse's newspaper. [You can link to it here.](#)

Following is the full text of Mr. Grindle's June 12 letter:

*Heather Hitchens, Executive Director  
American Theatre Wing  
570 Seventh Ave, Suite 501  
New York, NY 10018*

*Dear Ms. Hitchens:*

*The news that the American Theatre Wing has decided to discontinue recognizing Sound Design with a Tony Award is incredibly disturbing. To do so without explanation, saying only that a special award may be given "when it determines that extraordinary sound design has been achieved," implies that all previous winners have been unworthy.*

*The collaborative effort of a design team includes the sound designer and thus their work should be treated equally. Without the environment created by sound designers shows would lose their vibrancy, sense of time and place would be diminished, and in some instances, performers would never be heard.*

*Sound Design is more than amplification and the ringing of phones. Sound Design completes the visual environment that realizes the vision of the playwright and magnifies the work of the performer.*

*I dare suggest that a week without the Sound Designs running on Broadway would leave audiences outraged and demanding refunds.*

*The awards for design are already given "at another time." Thus the decision isn't because these awards cause the broadcast to run long. Instead, you seem to be saying that the choice to begin the awards in 2008 was a mistake and these people and their work have no value.*

*The Tony broadcast celebrates people attending live theatre and encourages people to do so. I applaud that effort. But this decision sends the message that the collaborative work to make the performing environment is worth acknowledging, except for what you hear. That part, anyone can do.*

*I strongly urge the American Theatre Wing to reconsider this short-sighted decision. To say Sound Design is not worthy of recognition tells an entire group of artists that their work as part of a collaborative has no value. Hopefully the public response to this decision will not fall on deaf ears, because that's what we would have without our Sound Designers.*

*Sincerely,*

David Grindle  
Executive Director  
USITT

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News & Notices

## Google Glass, Social Media Topics for Spark!

**Janet Gramza** *Communications Associate*

What place do Google Glass, social media, and smartphone apps have at live performances?

That's a hot question for *Spark!*, the Entertainment Innovation Symposium USITT will hold September 7 to 9 at the University of North Carolina School of the Arts in Winston-Salem.



The two-day forum will bring creative thinkers from the worlds of technology and live entertainment together to explore how new innovations can benefit the performing arts industry.

*Spark!* registration is now live. [Register here.](#)

Thomas Rhodes, a Google Glass explorer and development manager for Fort Worth Opera, will be among the presenters. His field studies of Glass in live performance recently led to the first opera production for Glass users -- a June 19 performance of *Pygmalion* by On Site Opera in New York. The libretto was available from a Glass app devised by Figaro Systems, maker of the seatback supertitle software used at the Metropolitan Opera. This will be followed by a second Glass supertitle test at Wolf Trap Opera during its performance of *Carmen* on July 25.

Kim Scott of Cirque du Soleil and Company Manager for CRISS ANGEL BeLIEve, looks forward to discussing the topic. While Cirque du Soleil currently does not allow recording devices including Glass during their Las Vegas shows, there are discussions about how to implement them.

"We have always wanted our shows to be an escape for our guests, and now with the ever-changing world of technology and communication, we want to inspire them to share their experiences," she said.

Typically, the sharing has occurred outside the theatre doors. However, at the conclusion of CRISS ANGEL BeLIEve, the audience is encouraged to take out their smartphones or other recording devices and post their pictures on social media. "Criss's fans are extremely loyal to him, and we want to ensure that they



have this opportunity. It works great for us at BeLIEve and I look forward to seeing how it can work at other shows," Ms. Scott said.

Other exciting Spark! topics include:

- The use of 3-D holographic technology in Cirque's [Michael Jackson One](#) show and at the recent [Billboard Music Awards](#) -- both of which were unsuccessfully sued by tech companies claiming they held patents to the process. A judge's ruling allowing use of the technology opens the door to more advanced uses in live entertainment, and maybe more legal battles.
- The potential impact of social media on live performance programming. Is it in a show's best interest to allow tweeting, Snap-chatting, and Instagramming during performances? "Should live entertainment be influenced by social media, or should new forms of live entertainment be created to support the use of social media?" Ms. Scott asked.

The three-day *Spark!* Symposium invites attendees to experiment with new innovations like these – and others still in development – in hands-on "Exploration Sessions," and then break into "*Spark!* Sessions" led by innovators to brainstorm implications for the live entertainment industry.

Tupac Martir, the brain behind Britain's Satore Visual Design Studio, has signed on to help lead *Spark!*

Mr. Rhodes said in the case of Google Glass, new uses for the technology will move as fast as availability and willingness allow. He and his fellow Explorer, Samuel Allen of Austin, were beginning field tests of Glass when *Opera America* did a story on their Glass Explorer project last fall.

"Three days later, Eric Einhorn of On Site Opera contacted me about using Glass to project supertitles for a live production," Mr. Rhodes said.

He said he got the idea for the project as soon as he heard about Google's Explorer program in early 2013. He presented his findings at the International Society for the Performing Arts Congress in New York City in January, and he just presented a second study on how wearable technology will impact performing arts venues in London.

For *Spark!*, he said he will explore "what head-mounted displays will look like in the future for all aspects of our theatres," he said.

"There will be Front of House uses for our ushers, audience use during the performance, onstage use by performers, and backstage use for all our technical people," he said.

Of course, there will be resistance from all of the above, he added. "I've been really happy about all the people excited about this, but there's also been a lot of pushback," he said. "A lot of it has to do with the privacy issue, and that's something our industry will need to address."

"Are we going to be the old-fashioned art scene that everyone expects, or are we going to be fearless?" he added. That's another question sure to come up at

Spark!

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News & Notices

## Secretary Byrd Gives Back

**Janet Gramza** *Communications Associate*

Jimmie Byrd fell in love with theatre in high school when a friend talked him into taking an acting class. He ended up getting the male lead in the Neil Simon play *Star Spangled Girl*.

The experience led him to pursue acting in college, but he stopped getting cast, he said. Rather than bow out, he shifted his sights backstage, toward scene construction, painting, lighting design -- "whatever I could do to be involved in theatre," he said. "I just gravitated toward it."



He has stayed involved in theatre ever since, for the past 25 years as senior production coordinator for the Chandler Center for the Arts in Chandler, Arizona. During that time he has seen that city's population quadruple along with the number of productions and events at his venue -- now more than 1,000 a year.

As his career responsibilities grew, so has his relationship with USITT. On July 1, he became Secretary of the national organization. Although he attended his first USITT Conference in college, it was the 1998 Conference & Stage Expo in Long Beach, California, that led him to become an active member.

"A bunch of us were talking about how we were free that morning because we didn't have a Regional Section meeting to attend," he recalled. "Someone said, 'We should start our own Section.'" They did.

He and Jerry Gorrell, then technical director for the city of Phoenix theatres, were among the leaders who worked to launch the Desert State Regional Section, which received its charter from USITT in 2000.

Mr. Byrd served the Section as second vice-chair and editor of its newsletter for three years, then spent three years as Section Chair. That position included representing Desert State on USITT's Nominations Committee for a three-year stint.

For the past three years, he has volunteered on the Membership Committee and feels most members want more networking and continuing education opportunities. He ran for secretary last year with the goals of increasing the value membership and strengthening the relationship between the national organization and its regional and student chapters.

Mr. Byrd said his decades at the Chandler Center – whose turntable construction allows it to go from an 840-seat venue and two smaller theatres into one big, 1,508-seat main stage – has taught him “how to multi-task, prioritize, and perform production miracles while serving two and occasionally more masters.”

As the new Secretary, he hopes to bring his technical production, Regional Section, and USITT experience to bear to explore cost-effective, year-round opportunities to keep members engaged in the Institute for their entire careers.

Being involved in USITT is rewarding because of the nature of the theatre tech community and theatre itself.

“There’s very little individual theatre done by one person,” he said. “We are a community that’s very used to working together for the good of the production.”

He said he fears being Secretary will have one drawback: there will be more mandatory meetings to force him to miss other exciting Conference sessions. But that’s OK, he said.

“USITT has provided me with many opportunities and allowed me to grow professionally,” he added. “This is my way of giving back.”

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News & Notices

## Announce Candidates for 2015 Elections

**Sherry Wagner-Henry** *USITT Secretary, Nominations Committee Chair*

It's time again to look toward the future of the Institute and consider who to select to lead it. The slate of candidates for the 2015 elections has been released by the Nominations Committee.

Candidates for Directors (six to be elected to office) are, in alphabetical order: Shan Ayers, Richard Dionne, Joel Ebarb, R. Michael Gros, Dennis Hassan, Tammy Honesty, Howard Jones, Jenny Kenyon, Verda Beth Martell, Linda Pisano, Loren Schreiber and Joe Tilford.

The six elected Directors will serve three-year terms beginning July 1, 2015.

Running for officer positions are:

- **Treasurer:**  
Dan Culhane (single nomination)
- **Vice-President of Communications:**  
Bill Browning, Michael Mehler, and Mike Monsos
- **Vice-President for Members, Sections & Chapters:**  
Andi Lyons (single nomination)
- **Vice-President for Programming:**  
Kasey-Allee Foreman (single nomination)
- **Vice-President for Special Operations:**  
Eric Rouse (single nomination)

\* In the case of single nominations, this means that only one name was submitted to the Nominations Committee to run for this officer position.

If members feel that a really great candidate was not identified and should be on the ballot, additional candidates can still be added to the ballot by petition signed by 50 USITT members.



For information on the process, email Jimmie Byrd, who took office as Secretary of the Institute on July 1. E-mail him at [Jimmie.Byrd@chandleraz.gov](mailto:Jimmie.Byrd@chandleraz.gov).

Deadline for adding names to the ballot is September 1.

Online voting for the 2015 slate of candidates will begin in late October and run through December 5. Watch *Sightlines* on candidate profiles and position statements.

The work of members of the Nominations Committee, a time-intensive procedure that involves a great deal of thoughtful observation and identification of future leaders of the Institute, is greatly appreciated.

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## World Events for Members



Several upcoming events, international and national, will interest USITT members. Some of the events are sponsored by the Institute.

- **July 1 *Costume at the Turn of the Century* exhibition deadline** Moscow, Russia; Igor Roussanoff, exhibition curator; Laura Crow, Sandy Bonds, and Susan Tsu, USITT contacts.

**July 14, USITT-USA PQ 2015 National Exhibition submission deadline**

- **August 10-15, OISTAT E-Scapes: The Exploration of Escaping Traditional Boundaries of Performance & Design**  
Research, Performance Design, & Education Commission Meeting, São Paulo, Brazil
- **August 14-16, Rendez-vous Annual Conference & Trade Show**  
Canadian Institute for Theatre Technology, Ottawa, Ontario, Canada.
- **September 7-9, Spark! Entertainment Innovation Symposium**



sponsored by USITT; University of North Carolina School of the Arts, Winston-Salem, North Carolina (@ UNCOSA).

- **October 3-8, OISTAT Publication & Communication Meeting**  
Taipei, Taiwan
- **October 10-14, Beijing Central Beijing International Biennale 2014**  
Academy of Drama, Beijing, China, and OISTAT.
- **October 15, USITT-USA PQ 2015 Student Exhibition deadline.**
- **October 31, Prague Quadrennial proposal deadline for DISK Performances, Street Performances, Objects Exhibition, Makers Exhibition, and Tribes Exhibition.**

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## In Memoriam: Charles Berliner

**Brian Reed** *USITT California Section Chair*

The many friends of Charles Berliner were saddened to learn that he had passed away at his home in Los Angeles in mid-May. Charley, as he was known by many USITT members, had served for 28 years as the Western Region business representative of United Scenic Artists, Local USA-829 of IATSE. He retired from that position in August 2012, having served as an important liaison between USA-829 and USITT for many years.

A native of San Francisco, Mr. Berliner received his BA in theatre at San Francisco State University (1969) and his MFA in stage design at Brandeis University (1971), where he was a student of Broadway designer Howard Bay. Mr. Berliner had a long and distinguished career as a

costume and scenic designer for theatre and dance productions, film, and television. He designed for many regional theatres, including the Oregon Shakespeare Festival, the Missouri Repertory Theatre, the Milwaukee Repertory Theatre, the Cleveland Playhouse, the Kennedy Center, and the American Southwest Theatre Company in New Mexico. He was the resident designer for the Improvisational Theatre Project for the Mark Taper Forum in Los Angeles.

Among his favorite productions were *The Sound of Music* and *Bells Are Ringing* (featuring Florence Henderson and directed by Michael Kidd) for the California Civic Light Opera, and the West Coast premieres of Harold Pinter's *Betrayal*, James Lapine's *Table Settings*, and Christopher Durang's *Baby with the Bathwater*.

For film, Mr. Berliner designed the costumes for *Haunts*, starring May Britt, Cameron Mitchell, and Aldo Ray, and *Journey into Mystic Time*, directed by Shirley Clark. For Diana Ross, he designed the fashion montage sequence of



Charley Berliner at USITT's Stage Expo in 2004 where his work was on exhibit.

Photo/Tom Thatcher



*Mahogany*. Mr. Berliner's costumes were seen for five seasons on the PBS television series *Visions*.

Mr. Berliner's costume designs for the National Theatre of the Deaf production of *The Italian Straw Hat* were included in the USA exhibit of the 1999 Prague Quadrennial. An extensive exhibit of Mr. Berliner's career as a costume and scenic designer was presented at the 2004 USITT Annual Conference & Stage Expo. His work also was featured in *Entertainment Design* magazine. His illustrated children's book, *I Want Much More Than a Dinosaur*, was published in 2006.

Having served with Charley Berliner for a decade on the USA-829 Western Region Board, I know how very much he loved the theatre as both a gifted designer and an avid audience member. His incisive wit and sometimes mercurial temperament combined with his innate intelligence in his role as a passionate advocate for his fellow members of United Scenic Artists, especially those whom he represented in the Western Region. Although he tended to eschew academia, he had a soft spot in his heart for teaching and mentoring student designers, serving as a guest designer or instructor at several universities including UCLA and the University of Georgia.

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### July 14 Deadline for PQ '15 Designs

Apply before the July 14 deadline to have work considered for the USITT PQ USA '15 National Exhibit.

Design for the structure that will showcase the work chosen continues, and curators are eager to see submissions which speak to the theme of Weather. Curators are not considering only theatre and theatrical designers. They are looking for outstanding collaborative art in the areas of all of performing arts, applied scenography, urban performance, performance art, performance installation art, etc. done since 2011.

For more information about the National Exhibition, [click here](#). To submit a design, visit [awards.usitt.org/PragueQuadrennialExhibits](http://awards.usitt.org/PragueQuadrennialExhibits).

### Golden Pen Nominations Due in August

Nominations for USITT's 2015 Golden Pen award will be accepted through August 15. [Click here to complete the short online form](#) and put a book published in the last three years into consideration. All books will be reviewed by members of the Golden Pen committee chaired by Mike Monsos.

Any book which has made a significant contribution to any aspect of theatre design and technology is eligible.

### Apply for Robert L.B. Tobin Director-Designer

## Showcase

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Applications will open July 7 for the Robert L.B. Tobin Director-Designer Showcase from Opera America.

This program brings new talent forward and connects promising directors and designers with those who are in a position to advance their careers. Selected finalists will be funded to further develop their production designs for presentation at Opera Conference 2015.

To view the guidelines and application, visit [operaamerica.org/grants](http://operaamerica.org/grants). The Intent to Apply deadline is Wednesday, August 27 with the final application deadline on Thursday, October 9. For more information, contact Laura Lee Everett at 212-796-8625 or [leeverett@operaamerica.org](mailto:leeverett@operaamerica.org).

## Big Apple to Host LHAT Conference

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Registration is now open for the League of Historic American Theatres' [National Conference](#). The event will run July 16 to 19 in New York City.

Organizers noted that registration opened a bit late because of the almost endless possibilities for LHAT in the Big Apple. They declare, "In the city that never sleeps, neither will we!"

With over 30 educational sessions, 17 theatre tours – including a ghost tour – and more networking opportunities than ever before, this National Conference will be the largest and most important gathering in League history.

Educational programs will include special intensive tracks for marketing and fundraising; sessions on restoration, safety, technology, and programming; and important case studies of best practices from around the nation.

Don't miss out. [Register online today!](#)

## Standard for Floor Slipperiness Reaffirmed, Published

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Meet the new ANSI E1.34—the same as the old ANSI E1.34, *Entertainment Technology - Measuring and Specifying the Slipperiness of Floors Used in Live Performance Venues*. The reaffirmation of the standard was approved on May 29. ANSI E1.34 - 2009 (R2014) is now published and [available for free download](#) sponsored by Prosight Specialty Insurance.

The standard describes a simple means of measuring and specifying the slipperiness of floor surfaces used by performers in live entertainment venues. It gives two procedures: a generic measurement that will allow the comparison of different floor surfaces, and a specific measurement with a performer's footwear.

The reaffirmation's requirements are identical, but the new edition bears the PLASA name and logo, lists the current Floors Working Group members, has a 2014 copyright, and gives updated notices and disclaimers.

## Proposal to Help Prevent Falls

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Public review and comments for PLASA standard BSR E1.46, *Recommended Practice for the Prevention of Falls from Theatrical Stages and Raised Performance Platforms* are open until July 15.

The users of theatrical stages and raised platforms can suffer debilitating injuries from falls into orchestra pits, open stage lifts, and similar openings in stage floors. Health and safety regulations require action to prevent these falls, but offer little guidance that is suitable for theatrical environments. This document would provide that guidance.

[Click here to review and comment on this standard.](#)

## Alliance Demonstrates OCA at InfoComm

---

The OCA Alliance, a global consortium of companies developing the Open Control Architecture (OCA) as a media networking system, demonstrated its flexible and robust standards-based open control of devices for the first time at this year's InfoComm June 18-20 at the Las Vegas Convention Center.

"There has been significant work on the OCA control protocol to date. The InfoComm show is a great opportunity to present the results of that effort to the industry and to the public," said OCA Marketing Workgroup Chairman Marc Weber of d&b audiotechnik.

OCA defines a flexible and robust control standard that complements any media-transport standard. By adding standard system control to the media-network equation, OCA will allow devices from multiple manufacturers to share common controllers. This will allow seamless user experiences of multivendor systems.

OCA Alliance is a non-profit corporation. It promotes the adoption and standardization of Open Control Architecture (OCA) as a media networking system control standard through marketing, education, and training and develops standards and other documents that augment, enhance, or extend the primary OCA standard. The members of the Alliance are Attero Tech, Audinate, Bittner Audio, Bosch Communications Systems, d&b audiotechnik, Focusrite, Harman Professional Group, LOUD Technologies Inc., PreSonus, RCF, Salzbrenner Mediagroup, TC Group, and Yamaha Commercial Audio. The Alliance will support the AES X210 effort strongly. For more information, visit [www.oca-alliance.com](http://www.oca-alliance.com).

## Pre-LDI Party to Benefit Behind the Scenes

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PLASA will host the Behind the Scenes Happy Hour, a pre-LDI party with music, food, and drinks, from 6 to 8 p.m. on Thursday, November 20 at The Las Vegas Hotel.

The Behind the Scenes Happy Hour is not just a great party, it raises money for Behind the Scenes which provides financial support to entertainment technology professionals when they are ill or injured or to their surviving family members.

The Happy Hour will replace the Rock Our World Awards and Cocktail Reception, since that program is being evaluated and updated for the future.

Current sponsors include Altman Lighting (Diamond) and Barbizon Lighting Company (Gold). Sponsorship opportunities are available on multiple levels and [information can be obtained online](#) or by e-mailing [katie.mcculloh@plasa.org](mailto:katie.mcculloh@plasa.org) for more information.

Tickets for the Behind the Scenes Happy Hour will go on sale in September.

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News & Notices

## Rising Star Nominations Open July 1



Who will be the next Rising Star to be named by USITT and StudioLiveDesign? Janie Bullard, the 2014 winner is congratulated by Ellen Lampert-Greaux.

Photo/Tom Grabowski

USITT likes to think its annual Rising Star Award is a predictor of future fame. On May 19, Justin Townsend provided proof of that when he won the 2014 Obie Award for Sustained Excellence in Lighting Design.

Mr. Townsend was 31 when he became the second Rising Star in 2006. The award, sponsored by USITT and Studio Live Design, recognizes a young scenic, lighting, sound, and/or projection designer whose work shows extraordinary achievement.

Members can [submit nominations for the 2015 Rising Star Award here](#).

Rising Star nominations are open July 1 to August 15. All nominees will be invited to submit resumes, recommendations, and samples of their work for consideration by a panel of industry leaders.

Nominees must be in their first four years of professional work following completion of their highest degree. The winner receives a \$1,000 cash prize



from Studio Live Design, free one-year membership in USITT, and free registration to USITT's 2015 Annual Conference & Stage Expo March 18 to 21 in Cincinnati, Ohio.

Ellen Lampert-Greaux , creative director for Live Design, said Mr. Townsend won the award in 2006 as a scenic, lighting, and sound designer who had received his master's degree from the California Institute of the Arts.

"[He] is a perfect example of someone who really stood out as a young designer," she said. "It has been wonderful watching him mature into a leading designer, whose recent Obie confirms his talent."

Other Rising Stars include [Sean Savoie](#) (2009), now production manager and resident lighting designer for Washington University in St. Louis, Missouri; [Ben Pilat](#), lighting supervisor for the Los Angeles Ballet; and projection designer Daniel Brodie, whose firm, Brodie Graphics, has designed for Kanye West, *Jekyll & Hyde the Musical*, and Bonnaroo Music and Arts Festival.

The 2014 Rising Star, [Janie Bullard](#), moved directly from getting her master's at the University of North Carolina School of the Arts to New York City, where she's currently designing sound Off- (and Off-Off-) Broadway and for the Midtown International Theatre Festival, the Ice Factory 2014 summer theatre festival, and others.

Help USITT find the next Rising Star! For more information and to nominate someone for this and other awards, visit [www.usitt.org/awards](http://www.usitt.org/awards).

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## Architecture Awards Applications Open July 1



One of the 2014 Architecture Award Winners, the Seabury Hall Creative Arts Center.

USITT's annual Architecture Awards recognize exceptional performance spaces completed in the past 10 years.

Applications open July 1 for the 2015 Architecture Awards. [Apply here](#). The deadline to enter is September 1. Winners will be announced in early 2015.

The 2014 Honor Award winner was Seabury Hall Creative Arts Center, a theatre prep-school performing arts center on the Hawaiian island of Maui, designed by Flansburgh Architects of Boston, Massachusetts, with associate architect Riecke Sunnland Kono Architects Ltd. of Kahului, Hawaii, and consulting by Theatre Projects Consultants of South Norwalk, Connecticut.

2014 Merit Awards went to the Bing Concert Hall (Ennead Architects, New York, with consultants Fisher Dachs and Nagata Acoustics), the San Francisco Jazz Center (Mark Cavagnero Associates of San Francisco with consultants Auerbach Pollock Friedlander and SIA Acoustics), and the Jerome Robbins Theatre at New York's Baryshnikov Arts Center (Wasa/Studio A with consultant Arup/David Taylor).

The awards were founded in 1994 to honor excellence in the designs of theatre

projects. Architects practicing anywhere in the world may enter one or more submissions. A panel of experts adjudicates submissions based on creative image, contextual resonance, community contribution, new technologies, and functional operation.

The jury may award as many Honor or Merit awards as it sees fit. The Honor Award is the top USITT award for architecture. Merit awards may go to runners-up deserving of recognition.

For more information, visit <http://www.usitt.org/architecture>.

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The Last Word:

## Life After USITT

**Dick Durst** *USITT Past President, OISTAT Past President, Fellow of the Institute*

I suppose the title is misleading; it implies that I'm done with USITT, which certainly isn't my intention. For several years, theatre design hasn't been my focus, but the friends and connections through the Institute will always remain an important part of my life.



I held several offices in USITT, including the Presidency from 1994 to 1996, VP for Conferences for what seemed to be a decade, Director of International Affairs before it was a VP position, and Board member for several terms. With Bruce Brockman, I co-designed the United States exhibit for the Prague Quadrennial. But, my most important moment was at the Kansas City Conference & Stage Expo so many years ago, when a group of us from the great North Woods got together and proposed a new Regional Section called Northern Boundary. That group became tremendous friends and colleagues and remain so today. I think that is the enormous value of USITT—professional and personal connections.

My activities with USITT led to some international opportunities, both in design and leadership. I suppose I had gained a reputation as a strategic planner (I have always thought the design and production process were like some grand planning scheme – with deadlines), and I was asked by OISTAT to lead them through their first strategic planning process. I became active with OISTAT and was subsequently elected its president.

An ensuing opportunity in the United States to make some substantive changes in my professional life meant that I had to resign from OISTAT, the most difficult professional decision I have ever made. I really felt I was helping make a difference in the international community and spent weeks agonizing over the resignation, even knowing for the sake of my personal growth it had to happen.

It is always fascinating to me to look back at the evolution of careers, both those of friends as well as my own. Somehow, a rewarding career as a scenery designer at the University of Minnesota, Duluth, evolved to a dean's position there, then at the University of Nebraska, Lincoln; then at Penn State—where I worked under the leadership of a wonderful president, Graham Spanier, who became a great mentor to me. I assumed that I would finish my career at Penn State, but a couple of national search firms took me under their wings, and I began getting nominations to apply for presidencies at different colleges and

universities. I found myself a finalist for three presidencies in 2006 and was swayed by a wonderful group of people to join Baldwin Wallace University as their eighth president.

I loved the small college atmosphere, rather like the camaraderie that develops around a theatre production—a whole lot of people pulling together to make complex things happen. I spent six glorious (truly) years at BW and my only professional regret is that I didn't find the presidency until so late in my career. After six years there, and still enjoying incredible health, Karen and I decided that retirement was in order—a chance to continue the world travel we enjoy so much *and* the opportunity for the first time in our lives to take advantage of situations when they arise, not being tied any longer to the academic calendars we enjoyed for 40 years.

I worried that I might not be able to just give up the busy life, so for two years I've been a consultant for the university on international recruiting. I'm writing this column from a hotel in Delhi, India, where I come twice a year recruiting Indian students to study at Baldwin Wallace. That agreement has made it difficult to attend USITT, as I am inevitably in India when the Conference happens. However, my consultancy ends in 2014, so I hope to attend the Cincinnati conference and reconnect with great friends.



Dick Durst served as MC for the 2002 New Products Showcase in New Orleans, and dressed the part.

Photo/USITT Archives

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### Congratulations to Laura Zingle

We appreciate *all* of our members who participated in the recent “voice of the member” survey, which provides us with valuable information as we move forward. (see Executive Director’s Report – [LINK](#)) As promised, one of the survey participants who entered the contest was chosen to receive a full 2015 Conference & Stage Expo registration.

Laura Zingle, an Early Career member from San Diego, California, was chosen in a random drawing by Vincent McCabe, the independent firm which conducted the survey. You can offer your congratulations in person at the event next March in Cincinnati.

### In Memoriam – Robert C. Hueni, Jr.

We note with sadness the death on June 2 of Robert C. Hueni, Jr. of Indianapolis, Indiana from pancreatic cancer.

A long-time USITT member, he attended Grace College in Winona Lake, Indiana on a tennis scholarship before going on to earn a master’s degree in technical theatre from Ball State University. He was a speech and technical theatre educator at Park Tudor School in Indianapolis for 25 years, where he also served as technical director for more than 75 productions – handling everything from scenic, lighting and sound design, to construction, special effects, and props.

Survivors include his wife of 15 years, Gretchen Musselman Hueni; their children Caroline and Robert III; seven brothers and sisters; and numerous nieces and nephews.

### Elynmarie Kazle to Lead SMA

Congratulations to Elynmarie Kazle, Board member and Fellow, who was recently elected to chair the Stage Managers Association. This is the first time the group has elected someone from outside the greater New York area, and so this achievement is doubly notable.

## Lifetime Member Publishes Book

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Joy G. Emery, a Lifetime Member Award winner and Fellow, has sent out a message about her ongoing project. "I'm happy to report my book, *A History of the Paper Pattern Industry: The Home Dressmaking Revolution*, has been released by Bloomsbury."

For more information see [www.bloomsbury.com](http://www.bloomsbury.com). We take our well-crafted and well-fitted hats off to Joy for all the work that went into the volume.

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### Gantom Lighting & Controls: Firm Changes Name, Upgrades Membership

**Gantom Lighting & Controls** has changed its name and increased its level of membership support to that of a Contributing member.

The company, formerly known as Darklight: Precision Lighting, has been a USITT member and exhibitor at Stage Expo. The company still manufactures what it believes to be the smallest LED spotlight. The Gantom IQ is a compact gobo projector with both zoom and focus. The company invites creative ideas to see what its small but highly effective fixtures can do.

Visit the website at [www.gantom.com](http://www.gantom.com)

### ETC: Products, Software Run *Brief Encounter*

The Kneehigh Theatre adaptation of Noel Coward's *Brief Encounter* has impressed crowds in the United Kingdom, Australia, and the United States. As the show makes its way around the globe, its stunning lighting is accomplished thanks to a system full of **ETC** products.

The show was originally programmed on a different console, but migrated to an ETC Eos console in 2009.

"Brief Encounter has undertaken numerous tours in various countries, and for most of the time, the show has utilized the Eos family of consoles," explains electrician Ben Nichols. "We find the Eos software to be extremely powerful while being easy to use."

To learn more about ETC and its products, visit [www.etcconnect.com](http://www.etcconnect.com).





## Wenger Corporation: Cabinet System Organizes, Protects Equipment

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**Wenger Corporation's** new media storage cabinets – both fixed and mobile models – organize and protect audiovisual equipment and media. All cabinets can be customized to suit a customer's unique storage needs and preferences, with a variety of shelves, drawers and accessories. As needs change, components can be easily reconfigured or even swapped between cabinets.

"Before Wenger, our media storage room was a mix of old library shelves, second-hand cabinets and a used peg board," recalls Dann Hurlbert, AV specialist and film studies instructor at Henry Sibley High School in Mendota Heights, Minnesota. "The Wenger cabinet solution is night and day better than what we had before. All the same equipment is still there – just organized and out of sight."

Built of durable, industrial-grade composite wood with polyester laminate, cabinets feature bolt-through construction on doors and hinges. Cabinets are Greenguard certified to protect indoor air quality. They ship fully assembled and are backed by a 10-year warranty.

## Meyer Sound: Loudspeaker Array Ideal for Chicago Shakespeare Theater

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At the Chicago Shakespeare Theater (CST), a **Meyer Sound** M1D line array loudspeaker system is optimized to provide audio support for everything from Shakespearean dramas to contemporary, high-energy musicals like *Follies*, *Sunday in the Park with George*, and *Gypsy*.

Designed to meet specific architectural challenges, the system was supplied by long-time Meyer Sound dealer TC Furlong, Inc. of Lake Forest, Illinois, with logistical coordination by Jeff Cech.

“The diverse form factors of Meyer Sound loudspeakers lend themselves well to the specific geometry of our thrust theatre,” said Chris Plevin, CST director of production. “The small-form MM-4 front-fill cabinets and relatively compact M1D arrays allow us to realize the best possible acoustic reinforcement without impacting the scenic and lighting designs.”

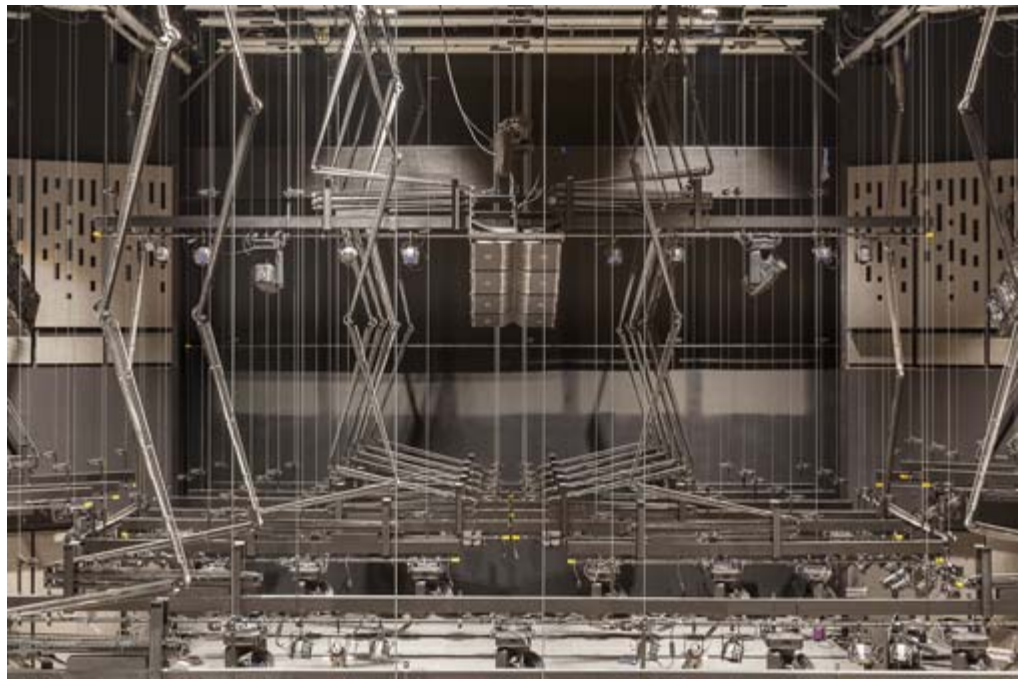


## ETC, PRG: Rigging Aids Studio Redesign

Based on appearances alone, it may be hard to believe that the new state-of-the-art iHeart Radio Theater in Burbank, California used to be the home of NBC's *The Tonight Show Starring Johnny Carson*. When Clear Channel Communications began the process to refit the former home of the late night show, it was clear they had quite a few challenges on their hands, particularly when it came to rigging. **ETC** worked closely with systems integrator **PRG** and entertainment design company Sholight to plan the massive overhaul and redesign.

“We needed to find a rigging solution that was modern, efficient and versatile,” stated Tyler E. Littman, owner and principal designer of Sholight. Therefore, the old counterweight system was removed and replaced by ETC's motorized rigging system. “ETC's Prodigy rigging system seemed to be a natural fit for this project.”

The 20,000-square-foot iHeart Radio Theater regularly hosts live events and performances, such as album release parties, that take full advantage of its new, high-capacity rigging system.



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# Sightlines

The monthly newsletter for USITT members

July 2014  
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2015 CONFERENCE & STAGE EXPO

CINCINNATI ■ MARCH 18-21

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

## Institute's Leadership Legacy in Action



New members will be joining the leadership of USITT in July. They were invited to participate in the board at its meeting in Fort Worth as a transition to their new roles.

Photo/Richard Finkelstein

As I mentioned last month, terms of service for leadership positions within USITT run for one to three years beginning on July 1, so this month we welcome six directors to the Board. They are Mickey Henry, Rafael Jaen, Shane Kelly, Karen Maness, Michael McNamara, and Vickie Scott. While each of these people has contributed to the Institute in many ways, only one, Mr. Jaen, has served on the board previously. This is very exciting for our organization because it shows both the willingness by a wide variety of the membership to serve at this level as well as the importance to the voting membership to have new voices and ideas represented.

There are also four members that begin officer positions as of July 1. Jimmie Byrd assumes the role of Secretary, (and is [profiled](#) in this month's *Sightlines*) Jack Feivou begins as Vice-President for Conferences, Carolyn Satter becomes the Vice-President for Commissions, and Mark Shanda will serve one year as President-Elect. They will be profiled in future issues of *Sightlines*.

Additionally, Marketa Fantova will begin her second term as Vice-President for International Activities. With the exception of President-Elect, all of these positions are three-year terms. Once Mr. Shanda assumes the role of President

on July 1, 2015, he too will serve a three-year term in that position.

I wanted to remind everyone about the new faces on the board along with the length of time each one has committed to serving for two reasons. First, they join the existing board members to work for you, the members, so it is important that you know who they are. Second, I hope you will consider taking steps to take on one of these positions in the future. Each year a call goes out for nominations for elected positions on the board, so the opportunity to serve in a leadership capacity is open to all members. From my experience, the return on time invested is immense. Board service provides opportunities for both personal and professional growth as there are many skills that may not be part of everyone's "day job." USITT has worked consistently to provide the training necessary to maintain an engaged group of leaders.

From both internal and external feedback, it became apparent that arts organizations of all sizes struggled to find interested parties equipped to serve on their boards. USITT had an active operational board that has taken great care to become a more effective board by shifting some of its energy to governance. That process helped the board understand the importance of providing the necessary knowledge and experience to those who would consider board service at some future point in their career. To that end a board mentorship program was begun two years ago for young professionals in our industry.

It is a small but very participatory program. The selection process is thorough and the commitment on the part of the candidates selected is detailed in terms of travel requirements and time invested, but in that regard it mirrors the commitment of an actual board member. The financial commitment is the difference as the program provides funds for the mentees.

So, in addition to the newly elected members of the USITT Board of Directors, two young professionals will participate in nearly every aspect of board service through the USITT Board Mentorship Program.

The mentees for this year are Deb Sherrer from the Carnegie Mellon University master in arts management program, and MJ Sedlock, an MFA third year in technical direction at University of Illinois at Champaign-Urbana. No doubt these two young women will learn from the experience, but real success of this program is linked to what the USITT leadership learns from them.



**We'd like to hear your comments on this story.**  
Please e-mail Lea at [Lea.Asbell-Swanger@usitt.org](mailto:Lea.Asbell-Swanger@usitt.org).

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- **RC4 Wireless:** Missouri Team Wins Automation Challenge

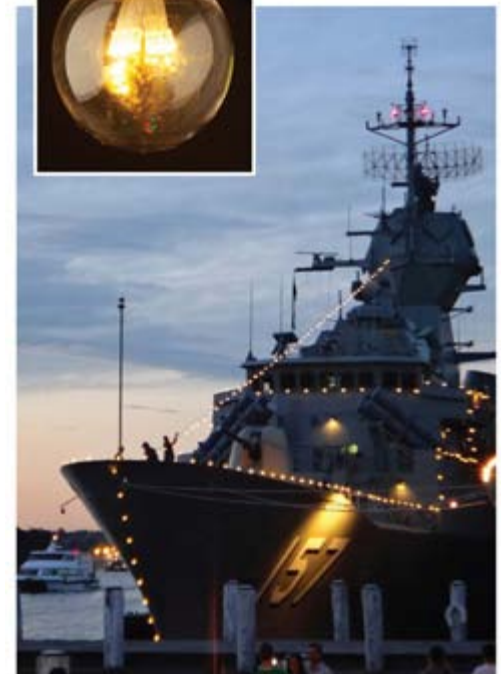
### TMB: Introduces Firefly at Lightfair

At the Lightfair Show in Las Vegas, **TMB** introduced Firefly's premium LED Marquee/Festoon lighting systems to the American market.

The Firefly range offers the "old school" look of traditional marquee/festoon lighting without the headache of constantly changing the bulbs, the risk of broken glass, and the danger and power draw of high voltage.

Available in frosted versions in warm white, cool white, and a selection of rich, deep colors, plus the revolutionary, gorgeous, warm white "Filament" bulbs, the Firefly system runs on safe 24-volt AC or DC, with shatter-proof bulbs, making it economical to operate and virtually maintenance free. Firefly originates in Australia and is the creation of lighting designer Heath Williamson, who has over 20 years' experience in architectural, film, and TV lighting.

"I wanted the fantastic look of traditional bulbs," said Heath, "but also a practical





and beautiful light source. These lights already have a proven track record of reliable performance in the extreme conditions of Australia, with its relentless sun, wild storms, wilder music festivals, and worse, the attack of the Saturday night drunk.”

Learn more about Firefly at [www.tmb.com/products/firefly](http://www.tmb.com/products/firefly). Discover other exciting and innovative products from TMB at [www.tmb.com](http://www.tmb.com).

## Alcons Audio: Historic Lucas Theatre Gets New Audio System

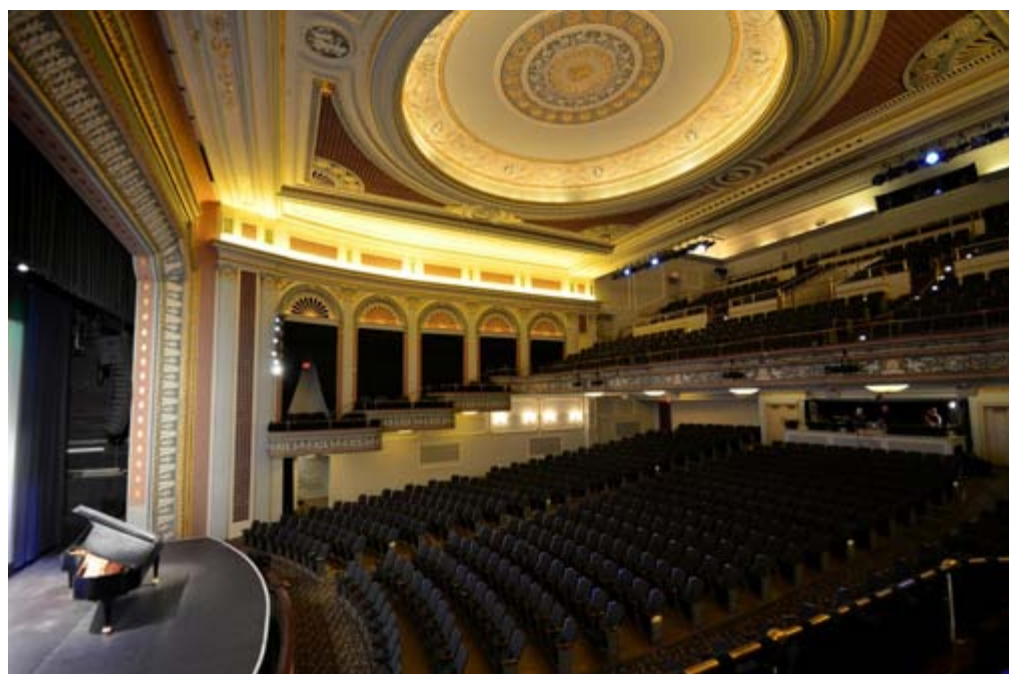
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The story of how a group of residents from Savannah, Georgia, joined together to save the city's historic Lucas Theatre from demolition has entered American theatrical folklore. Not content with just saving it, however, the building continues to be updated for 21st century audiences. The most recent improvement has been an **Alcons Audio** system, which has delivered superb sound without impacting on the venue's aesthetics.

Originally opened in 1921, dwindling audiences saw the Lucas Theatre close in 1976. Various attempts to convert it to different uses came to nothing and a decade later the derelict building was on the brink of demolition. But a spirited local campaign saw the venue purchased and the start of what would ultimately be a 14 year, \$14 million restoration.

Reopened in 2000 as Lucas Theatre for the Arts, the venue is supported by Savannah College of Art and Design and plays a central role in city life hosting a diverse array of films, plays, musicals, corporate events, and all kinds of live music. It also plays a key role in the annual Savannah Film Festival, staged by the college every October and attracting over 40,000 visitors.

For more information visit [www.alconsaudio.com](http://www.alconsaudio.com) and [www.lucastheatre.com](http://www.lucastheatre.com)





## Stagecraft Institute of Las Vegas: Adds Second Level Courses

---

For the first time, **Stagecraft Institute of Las Vegas** (SILV) is expanding a class to Second Tier where alumni of the basic class are offered an advanced opportunity.

Founder Don Childs talked about one day expanding to a second level. Brian Gale, who heads up the Movers and Digital Media session, and his team have said that now is the time. This summer, a second tier **Movers and Digital Media** course will be offered. A select group of SILV alumni from throughout all of the previous years have been invited to apply for the three to six openings. They will have the option to specialize in Movers Week 7 (July 20 to 26), Digital Media Week 8 (July 27 to August 2), or both weeks (July 20-August 2).

SILV is continues to offer its Seal of Qualification in Audio, Lighting Technology, and Movers and Digital Media. [www.stagecraftinstitute.com](http://www.stagecraftinstitute.com)

## IATSE: Housekeeping Staff Organize in Toronto

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**IATSE** Local B-173 has organized the housekeeping staff at the North York Performing Arts Centre, commonly known as the Toronto Centre for the Arts in Toronto, Canada.

The Toronto Centre for the Arts opened its doors in 1993 and has become one of the city's major theatrical venues, with four separate theatres. Between the 1,727-seat Main Stage Theatre, the 1,036-seat George Weston Recital Hall, the 200-seat Studio Hall and the open-space Gallery, the TCA is able to offer the perfect room for any production.

At the April 24 vote, the employees made their wishes clear with a unanimous vote for IATSE representation. The Ontario Labour Relations Board issued the certification on May 5. The new Local B-173 members join the stagehands, already represented by IATSE Local 58, and look forward to negotiating their first collective agreement with the TCA.

## GLP: Lights Up Club's New Oak Room

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**The Hospital Club**, the private members' club and creative arts venue in London's Covent Garden, has unveiled the Oak Room, a new 100-capacity live performance and showcase space, which includes **GLP impression** fixtures.

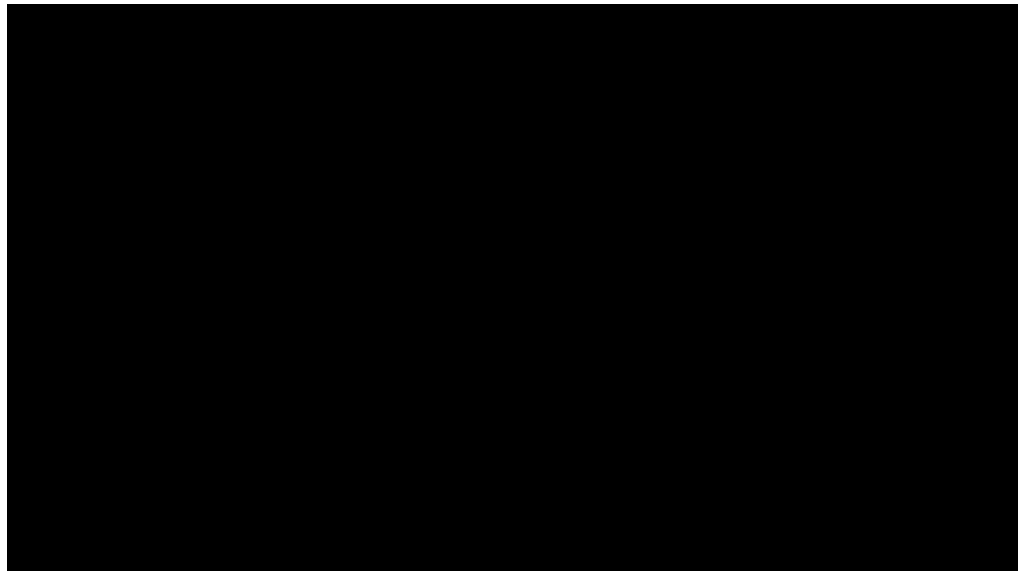
Designed by the award-winning **Russell Sage Studio**, the Oak Room will serve up an eclectic range of outstanding entertainment for members, from DJs and live performances (featuring some of the United Kingdom's best music acts) to high-end comedy, cabaret, and jazz nights.

**Richard Martin Lighting** (RML) supplied an all-**GLP impression** solution, equipping the room with 12 special chrome GLP impression 90s.



## RC4 Wireless: Missouri Team Wins Automation Challenge

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The team from the University of Missouri, Kansas City, has won the Stage Directions and **RC4 Wireless** Automation Challenge with the design and build of their Roo-bot automated platform.

The challenge spurred colleges and universities to design a four-foot square automated platform that used RC4 Wireless' new RC6 Wireless Motion system. RC4 Wireless then loaned the gear necessary to realize these drawings to the finalists. By winning the contest, the team from UMKC will keep all the gear used for their platform, a prize package worth approximately \$10,000.

"I'm very proud of my students," said Charles Bell, assistant teaching professor at UMKC and advisor on this project. The UMKC team consisted of: Kaleb Krahn, Logan Schoenbaechler, Chris Stepanek, and Adam Terry (all first year

grad students in technical direction); Chris Winnemann and Patti Goebel (second year grad students in technical direction); and Adam Raine (a second year grad student studying lighting design).

“All the teams did a great job of considering all the ways a mobile, untethered stage-automation platform could be used in theatre,” said James David Smith, president and founder of RC4 Wireless. “Our winner, UMKC, set a new bar for how low-profile a platform of this kind can be.”

[Click here for more info.](#)



Members of the Purdue team (on the left) and the University of Missouri, Kansas City teams with RC4 Wireless staff at the 2014 USITT show in Fort Worth. Left to right: Alex Owens, Scott Billik, Sean Dane (sales director at RC4 Wireless), Steve Hnath, Loren Schreiber (technical director and professor at the School of Theatre, Television and Film at San Diego State University), Ian Phillips (head of automation at the Stratford Festival), James David Smith (president of RC4 Wireless), Logan Schoenbaechler, Chris Stepanek, Chris Winnemann, and Charles Bell.

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# Sightlines

The monthly newsletter for USITT members

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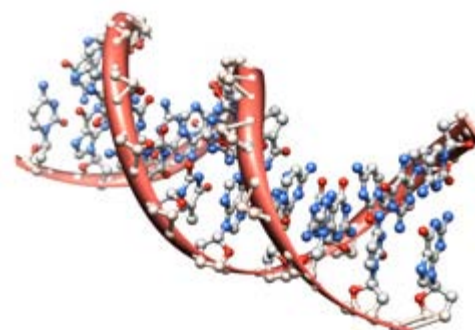
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### SIGHTLINES ARCHIVE »

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

## Responses Show Strong Institute, Areas to Improve

Remember that member survey that was sent out in February? Well, the members spoke, and you have told us what is important to you. Honestly, I wasn't surprised by any of the data. If anything, I was elated at the affirmation of what I have heard anecdotally from the membership since long before I took the position of Executive Director.



The active membership falls in to four types of "needs" in how they use USITT. Those groups can actually track a person's career and life span in the Institute. Our students and older members seek the personal contacts the Institute offers. Our corporations seek to connect to buyers, and those mid-career folks seek information in one group and career connections in another. The survey affirms that the things people value the most are the connections USITT brings.

So, what do we need to work on? What aren't we providing? We can get connections in many places, but to add value, we need to provide other things. Members freely offered their opinions on that.

The members want an Institute that is up-to-date. They want the latest technologies being taught and access to information on those technologies. The Conference needs more high level programming and interaction with the thought leaders of today. That's the theme that kept coming back. Don't lose the sessions for entry level people, but don't ignore the mid-career and advanced folks.

Keep offering classes around the country and provide more things online. That came next. Not only do you want higher level, you want access. We are working to bring more on-demand learning to you, and you will see a difference in the coming months.

Keep the focus on safety. "Changing technology is changing the safety requirements of our industry," noted one of the respondents. We must continue to be a resource for learning opportunities and materials on safety. The new partnership between OSHA, IATSE, and USITT is a step in making that

happen. But more are in the works.

Our members' feedback resulted in over 180 pages of data once it was distilled by the research firm. While we've heard this information before, the research firm was able to share with us priorities based on member feedback. They commented on the candor and honesty of our members (another thing that didn't surprise us). That honesty and willingness to comment resulted in hard data that helps us make your organization a better one based on your needs.

The changes you want (be they change or increased focus) are coming. The leadership at all levels are discussing this information and acting on it because we, as an organization, exist to serve the needs of the membership.

Thank you for helping us make a great organization better. Have a great summer, and I look forward to working to bring more of the value you ask for to an already valuable Institute.

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Conference & Stage Expo

## Convention Center Offers Qualities to Please

**Kathie Brookfield** *Cincinnati Promotions Coordinator*



Duke Energy Convention Center's Cincinnati sign is visible from I-75. USITT's Conference hotels: Hilton, Hyatt and Millennium are nearby.

Photo/Courtesy Cincinnati USA

In the heart of downtown Cincinnati, Ohio sits the Duke Energy Convention Center, the site of the 2015 Annual Conference & Stage March 18 to 21. The center is at the core of the bustling city, an appropriate destination for the fun and excitement planned for the Institute's premier event.

Just blocks off I-75 and I-71 and 10 minutes from the Cincinnati International (CVG) Airport, the facility is easy to spot from I-75 with "Cincinnati" spelled out in 50 foot tall letters on the west side of the building.

Large is a theme for the facility, which covers two square blocks and features more than three quarters of a million square feet of exhibit, meeting, and entertainment space – ideal for the USITT crowd. Information on local attractions and restaurants is easily available from the Cincinnati Destination



Kiosk located in the main lobby on the first floor. Also on the first floor is a coffee shop with complimentary wifi, ATM machines, and charging stations for electronic devices. Exhibit Halls A, B and C are on the main floor.

The second level features 30 flexible meeting rooms divided into three sections – North, South and West. All meeting rooms are complete with telecommunications and internet connectivity; sound abatement panels or air-wall system; individually controlled lighting; and sound systems. SmartCity provides wireless internet connectivity.

The open, pre-function space is infused with natural lighting and offers direct access to Cincinnati's skywalk system that links the convention center to surrounding hotels and parking garages. There is also a sky bridge over the exhibition hall allowing attendees a bird's eye view.

Each meeting room section has its own color scheme. The south is blue designating the river side of the building. The west is dark brown while the east is light brown.

For exhibitors, an enclosed loading dock with 14 high bays and three low bays allows direct street access. There is drive-onto-floor access for the exhibit halls with two freight elevators with 20,000 pounds capacity by the dock area that can reach each floor of the center.

The center's green energy efforts include recycling, LED changeover, and solar-generated electricity making the upcoming Conference & Stage Expo environmentally friendly.

The Duke Energy Convention Center offers many features to help attendees enjoy the 2015 event.



Ballrooms are located on the third level. There is a large pre-gathering space with

windows. Notice the blue color scheme? You are now on the river side of the building.

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Conference & Stage Expo

## Changes in the Wind for Stage Expo and Events

**Ron Procopio** *Stage Expo Manager*



New Products will be in the spotlight on Wednesday night in 2015, and the crowds of attendees are expected to be even more enthusiastic.

The USITT Conference Committee recently returned to Cincinnati, host city for the 2015 Conference & Stage Expo. For some committee members, it brought back great memories of the show six years ago; for others, it was a completely new experience. For all, the location meant exciting new changes to the Stage Expo format.

Based on feedback and new ideas, the committee adopted changes that will amp up the excitement and create a stronger experience for attendees and a better investment for sponsors and exhibitors.

The New Products event is moving to Wednesday, March 18 from its previous Thursday slot. It will be re-branded as the New Products Showcase and Stage Expo Preview. The Opening Night event needed some rejuvenation. The New Products event will ignite enthusiasm and set the tone for a successful exposition.

The festivities will begin 7:30 to 8:30 p.m. with the Opening Night Cocktail party, followed from 8:30 to 10:30 p.m. by the New Products Showcase & Stage Expo Preview.

## The Exhibitor's Hospitality Hide-Away

After reviewing the exhibitor surveys, the Committee concluded that the Power Hour wasn't working as intended. The goal was to create a dedicated time for exhibitors to socialize with buyers and professionals in the industry. The Hide-Away will become that location and opportunity in 2015.

Professional members and qualified buyers will have access to the Hospitality Hide-Away which will serve as a "sky club"-like environment for meetings, networking, and relaxing.

There will be a cocktail party in the Hospitality Hide-Away Thursday, March 19, from 5:30 to 6:30 p.m. for the buyers, professionals, and exhibitors, giving exhibitors a chance to network with their VIPs. It's the first time Stage Expo will host a cocktail party on the floor after hours.

There will be a cash bar, but exhibitors may buy blocks of tickets and distribute them to their VIPs to use during the party. Tickets will be on sale at exhibitor registration, the bookstore, and the exhibitor lounge.

The sponsor of the Hide-Away will be able to say a few words to welcome everyone and create recognition, but the event is for all exhibitors to host their clients and meet new buyers and professionals.

In addition to these new programs, the Scenic Artist Showcase will feature scenic drops from exhibiting companies. New sponsorships have been created for better networking opportunities for attendees and ways for sponsors to connect with those who need their services. These include a new Conference Attendee Lounge in the session area, Opening Night sponsorship of the new event, and the Hospitality Hide-Away.

The Institute strives to create a better experience, education and return on the investment for attendees, sponsors, and exhibitors.

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The monthly newsletter for USITT members

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