



Sightlines

The monthly newsletter for USITT members

August 2014
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Satter New VP Commissions

Janet Gramza *Communications Associate*

Unlike many of her peers, USITT's new Vice-President for Commissions Carolyn Satter didn't love theatre in high school. In fact, she started college as an accounting major.

It wasn't until she dropped out and started a family that she discovered theatre -- through her daughter's elementary school play. "I happened to sew well, so I became the costumer's assistant," she said.

That fun "mom experience" eventually led her back to school to major in theatre arts at San Diego State University.

"I wanted to go back to school, but realized that accounting was no longer my passion, but theatre had started to be," she said. She soon went from costumes to set design to lighting to stage management – "and at that point, I found my home," she said.

Her senior year, she got an internship at the then San Diego Convention and Performing Arts Center. Thirty-five years later, the venues are called San Diego Theatres, and she's still there, as production and facility manager.

She's also a dedicated USITT enthusiast who calls her new volunteer position "my dream job."

"To be able to work with 10 wonderful Commissions and afford them the leadership to be the best they can be, what could be more exciting?" she asked.

Ms. Satter attended her first Annual Conference & Stage Expo in Las Vegas in 1995 and was soon hooked. Andi Lyons invited her to help with a women's networking project. "Then I went to a Management Commission meeting and (then-Commissioner) Dave Will snatched me up," she said. "I am a joiner at heart."



In 1996, she became the Management Commission's Vice-Commissioner for Programming and served for six years. In 2003, she took over as Commissioner for Management and stayed on until 2009. During that time she was appointed to the Steering Committee representing four Commissions. For the past six years, she has served on the USITT Board of Directors. She also served on the Transition Committee and remains passionate about the move from a management to a governance board. She said she's thrilled to return to Commissions as VP because "for 13 years the Commissions were my heart and soul."



Cathy Rigby and Carolyn Satter

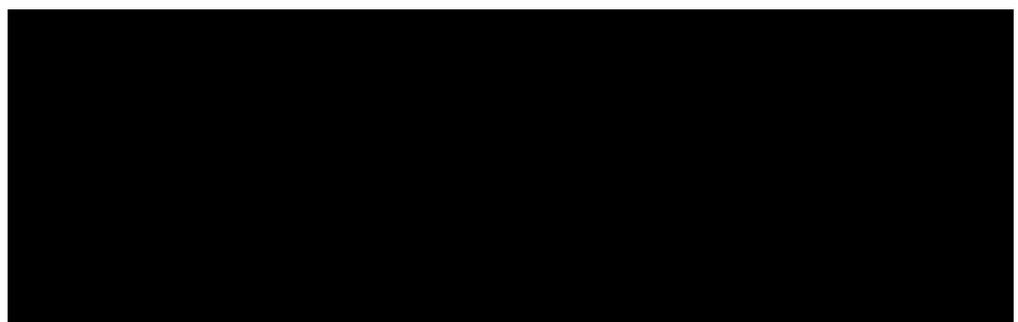
"Being part of this organization is addicting, and I'm excited to be able to share my knowledge and assist the future growth of USITT," she said.

Her biggest goal is to make the Institute the best resource it can be for all levels of membership, especially the professional level. "We need to focus on how to grow opportunities for professional members and address their needs as well as we do early career members," she said.

She feels this is an exciting time, with new programs like eSET and board mentorship, and new events like *USITT Presents*, *LiNK*, and *Spark!* giving "the little red square" a key identity in the world of live entertainment design and technology.

A proud mother of five grown children, she boasts an energetic personality and "sassy" spirit. It may not surprise those who have met her that she spends her spare time shooting off fireworks! While not a licensed pyrotechnician, she has crewed for as many as 30 fireworks shows a year, and the last four years has served as operator for the 20-minute July 4 fireworks display at San Diego's Del Mar County Fair. She said it's taught her a lot about safety, another pet cause for USITT.

Here's a video of her 2013 display!





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Grant Allows Shift in Cultural Perspective

Lauren Gaston



FELIX CHAN @ APA

A production shot of *The Monkey King and the Skeleton Demons* from the Hong Kong Academy for the Performing Arts.

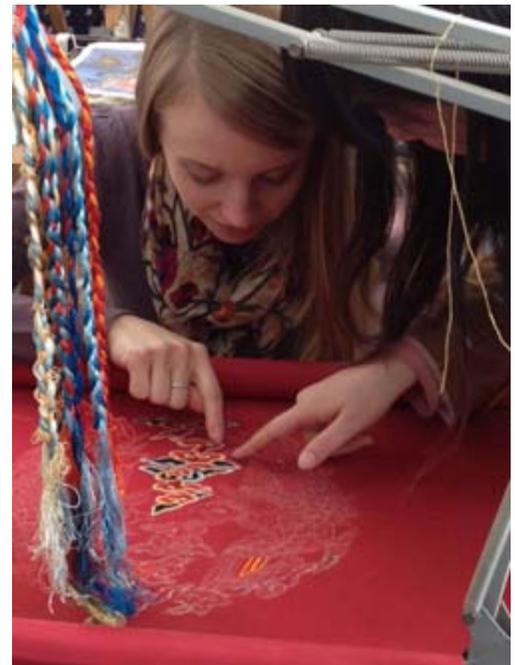
Photos/courtesy Lauren Gaston

With the generous support of the 2013 USITT Student International Travel Grant, I spent six weeks with the Hong Kong Academy for the Performing Arts studying and working as an assistant designer on the Cantonese opera *The Monkey King and the Skeleton Demons*. Charged with the "Skeleton Demons" portion of that title, I worked with a team of HKAPA students and senior lecturer Sarah Oliver to realize my designs. Attending rehearsals, fittings and production meetings conducted entirely in Cantonese provided a thrilling front row seat to the world of Cantonese opera design.

I also had the opportunity to take two trips to Mainland China, once to Shenzhen and also Beijing. A Qing Dynasty embroidery workshop and private tour of the Museum of Ethnic Costumes at the Beijing Institute of Fashion Technology opened my eyes to a world of immense tradition and craftsmanship.

Early in the production process at the

HKAPA, a professor compared the highly character-specific movement in Cantonese Opera to ballet in strictness of form. Performers often begin training at an incredibly young age with a master who passes down knowledge of various character roles. This adherence to tradition also informs the costume design process. Costume designer Mable Wun coordinated costumes traditional to character types seen in the opera. For instance, the figure of the monkey king wore yellow (to denote royalty) decorated with a pattern only worn by that character. Seeing costumes of vastly different time periods within one production is typical, depending on when the character type was codified in history.



At the Beijing Institute of Fashion Technology's Qing Dynasty Embroidery Workshop.

On my first day at the APA, the assistant lecturer, Winnie Yu, shared several clips of productions of *The Monkey King and the Skeleton Demons* on Hong Kong's equivalent of YouTube, which featured black body suits and skeletons in UV paint that hopped eerily in the blackness of the stage. This is what the director wanted. Using my original sketch and anatomical references as guides, I made several body-sized skeleton stencils to achieve the desired design. A pile of bones, rib cages, and skulls littered the cutting table in the HKAPA costume shop. Even in such a state of disarray, a peculiar observation came to light—"Your skeleton looks very western." Having believed we all looked the same underneath, this observation came as a surprise. How does a bag of bones look Western?

Although I am no stranger to international travel, this was the first time in my life that I felt incredibly aware of my own culture's influence on me when dropped into a foreign artistic community. Setting associations of our own culture aside can be incredibly difficult, especially when working within a world adherent to tradition. The Western skeleton was a wake-up call; am I creating what I see or what I know?

Since returning from Hong Kong, I have continued to explore Eastern design practices with a conceptual collaboration via Skype with students from the HKAPA and the University of Missouri-Kansas City for the Kunqu opera *The Peony Pavilion*. The motivation for this process came from a mutual desire of both institutions to gain a better understanding of period Eastern and Western silhouettes.

The dialogue with new colleagues and friends at the HKAPA is one I hope to continue as I launch my career as a costume designer. Without the assistance of the USITT grant, the door to Hong Kong's rich traditions and resources would not have been possible. Thanks to the grant, I have a new set of creative tools

and knowledge. The experience gained in those six weeks continues to influence me both professionally and personally.

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Now Accepting Submissions for the Scenic Design Compendium Volume 2



Example of an Intentionally Anachronistic Design Project--Gothic Hummer by Margaret Gaglione, Denison University, 2009, based on a project from the first Scene Design Compendium submitted by Elbin L. Cleveland.

"My copy of the first edition of the *Projects for Teaching Scene Design: A Compendium* is dog-eared and my go-to source when I am planning my courses for the next semester," declares Tammy Honesty.

One of her favorite exercises is The Intentionally Anachronistic Design Project which cleverly introduces researching the ornamentation of a time period and an everyday object. It's like a *Glee* mash-up. The students learn a valuable lesson about how to research, synthesize the research, and apply it in a creative way.

Class projects that are successful, effective, and clever in teaching scenic design projects are being sought for the upcoming edition of the second volume of *Projects for Teaching Scene Design: A Compendium*. To submit a project, [completing the online form](#).

Submissions will be selected based on clear outcomes or learning objectives, uniqueness, or the new twist on an old favorite. There will also be a section of old favorites from the first volume and a makeover section of how those projects from the first volume have grown and morphed over the years to meet the changing needs of the students.

The final product is intended to be available both as a hardcopy in a three-ring binder at the USITT Bookstore at the conference as well as a print on demand/downloadable option throughout the year. Ideally, there will be photos of examples. A panel of editors will review projects. Final submissions will be accepted in March.

Additional questions can be directed to the panel of editors (Tammy Honesty, Gion DeFrancesco, and Brian Ruggaber) at usittscenicdesigncompendium@gmail.com

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In Memoriam: Jay O. Glerum

Research by **Richard Stephens** *USITT Archivist*

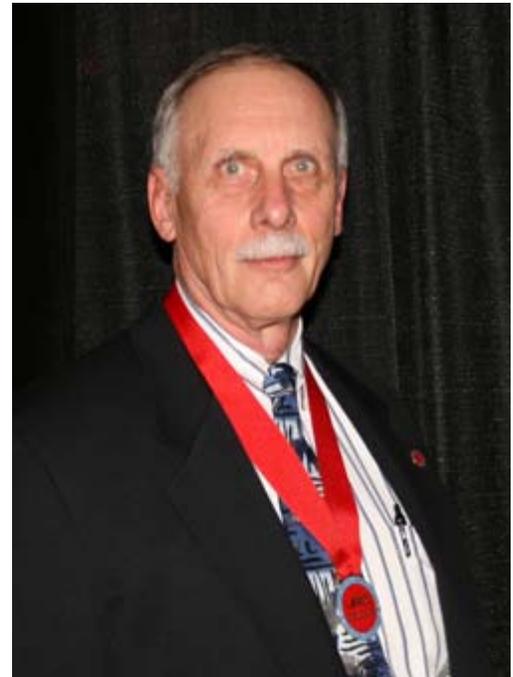
Noted rigging authority Jay O. Glerum died on June 26, in his hometown of Bothell, Washington, after a brief illness. He was 74 years old. He is survived by his wife of more than 50 years, Sara (Sallie), four children, and three grandchildren as well as numerous cousins, nieces and nephews.

Mr. Glerum, a Fellow of the Institute, was born August 16, 1939 in Washington, DC. His family moved frequently throughout the Midwest during his childhood and finally settled in Wheaton, Maryland during his high school years. As a teenager, he worked as a carpenter's helper and apprentice cabinetmaker. His teacher and mentor, Peg O'Brian, introduced him to theatre through his high school's drama club. Instead of going to college after graduating, Mr. Glerum, at Ms. O'Brian's suggestion, signed up to work in summer stock and tour with the Catholic University drama department. He spent a year touring 36 states, Germany, Austria, and Italy.

He studied engineering for a year at Montgomery Junior College then worked various jobs, including summer theatre before attending the University of Washington. While there, he met and married fellow student Sara "Sallie" Johnson. After graduation, he started teaching at Seattle University's new theatre department. In 1972, Mr. Glerum started teaching at Marquette University, which was constructing a new theatre building.

He joined USITT and attended the Annual Conference & Stage Expo St. Louis, Missouri in 1973. In 1980 he started working for Peter Albrect Rigging Company. During that time, he worked closely with the USITT Engineering and Technical Production Commissions to develop rigging standards and practices.

He returned to the University of Washington in 1986 to head the technology program. In February 1987 Mr. Glerum participated in the first rigging seminar,



held at the Krannert Center at the University of Illinois. In April 1989 the *Stage Rigging Handbook* was released. The following year he founded Jay O. Glerum and Associates resigning from the university in 1993 to work the business full time, which continued until this past year.

Mr. Glerum was an annual presenter at the USITT Annual Conference & Stage Expo. He held various offices including Vice-Commissioner, Commissioner of Technical Production and several terms as a Director-at-Large on the Board. He received the International Health and Safety Award (1992) and the Joel E. Rubin Founder's Award (2001), and was inducted as a Fellow in 1995.

He revised the *Stage Rigging Handbook*, now in its third edition; it continues to be regarded as the definitive work on the subject.

A "Cast and Crew Party" in his honor will be held 1 to 4 p.m. August 3 at ACT Theatre's Bullitt Cabaret, 700 Union St., Seattle, Washington. Donations in his memory may be made to: The University District Food Bank (1413 NE 50th St., Seattle, WA 98105), Operation Sack Lunch (OSL P.O. Box 4128, Seattle, WA 98194), or www.behindthescenescharity.org.

- [For the tribute published in the Fellows newsletter, click here »](#)
- [For remembrances of Jay, click here »](#)

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Jay O. Glerum, A Force for the Institute



Jay O. Glerum sharing a laugh in Long Beach with David Grindle and Michael Mehler.

Photo / USITT Archive.

Rick Stephens remembers his good friend Jay Glerum:

One of the unexpected results of having chaired the Living History Project (LHP) for USITT is that I am all too often called upon later to contribute research or write obituaries for colleagues. Inevitably, this means sitting and reviewing the videotape from their interview. This can be especially poignant when that colleague has also become a close friend. Jay O. Glerum was my good friend, and I miss him very deeply.

Jay and I first met at a Technical Production Commission meeting at the 1983 Corpus Christi Conference. He stood out in the group that day. It wasn't all that hard; there were less than 10 of us at the meeting, and Jay was by far the tallest! I liked that he listened and only spoke when he had something worthwhile to say. This was refreshing considering some of the others in the room. Later he stopped by my booth, and we spent some time getting to know each other. We hit it off right away. It's like that sometimes – kindred spirits. It almost felt as though we were already friends before we met. Strange perhaps, but there it is. Soon we were finishing each other's sentences.

Later, during the banquet, President of the Institute, Ron Olsen, was giving his farewell speech, and I noticed Jay again. He was sitting at a table with a number of others who shall remain nameless (there were at least two future USITT Presidents at the table with him). Ron's speech was full of flowery language and about halfway through, the folks at Jay's table got the giggles. Like trying not to laugh in church, it began to spread. I was new to the Institute and shocked at first, but I was soon giggling into my napkin with everyone else. It was good to think that not everyone took themselves too seriously in this group.

So here I was today, reviewing the LHP interview tape I did with Jay 15 years ago, and laughing all over again at the memory of that night. It was good to remember that not all memories of the departed need be sad ones. I even laughed out loud when he reminded me that the next president, Randy Earle, had not allowed the same group to sit together at the banquet the next year.

As I continued to review the video, copying down details of Jay's career, I came to the part of the interview where we ask the subject to give us impressions of other Institute members they have known over the years. Jay was a wonderful storyteller, and on this occasion he did not disappoint. He was always kind and generous and had the knack of always showing others in the best light even when relaying stories of their foibles. At one point we were discussing a well-known colleague who is somewhat short, and round, and often wears purple. As the interviewer, I asked, "Ah, yes. Dr. Doom. But can you think of anyone else who has had such a profound and far reaching effect on the health and well being of the profession?" Suddenly I had gooseflesh on my arms, the hair stood up on my neck, and I reached out and hit the "pause" button on the remote. I knew from memory that Jay was going to think for a moment and reply softly, "No, no one else," when the tape resumed. I also know now that his answer would be wrong. I realized that I knew of another person...

One of the things Jay and I often talked about, as older men will do, was the satisfaction we felt at the state of the Institute and the hope that we would, in perhaps some small ways if we worked hard enough and were lucky enough, contribute. But some of us through our work don't just contribute; the great ones truly make a difference. Through his teaching, seminars, workshops, classes, inspections and writings, Jay touched thousands. He was largely responsible for theatrical rigging evolving from an oral tribal history into nationally recognized standards and recommended practices. His work was the foundation upon which the new professional certification in the field is based. It was the reason that he continued to work with passion to teach and inform into the last year of his life.

Jay O. Glerum made a profound difference.

Randy Earle: Remembering my Friend Jay O. Glerum

Having worked with Jay for over three decades on USITT and a wide variety of projects, I am somewhat at a loss to fully express my feelings regarding the death of such a wonderful friend and colleague. Words that come to mind in describing Jay's many contributions to our entertainment technology industry are passion, leadership, wisdom and education. Jay was always passionate about

stage rigging standards and wanted USITT to lead in the development and implementation of these critical standards.

His leadership was far greater than just attending meetings as he wrote the major text, *Stage Rigging Handbook* (now in its third edition) providing the definitions and standards previously lacking for the industry. Through so many meetings with Jay, he could always be counted on for wise counsel as he sat back, listening, absorbing and, then, reacting in his inimitable style, quietly yet firmly. Finally, Jay was our teacher as he taught the many Professional Development Workshops to hundreds of students in addition to continuing consultancy to those of us needing advice and answers.

More importantly, Jay was always my friend. I could call upon him at any time for advice regarding professional or personal matters where I needed help. Once again, he was a listener whom I could always count on for honest counsel. He never hesitated to call things as he saw them regardless of whether his answers would be in line with my predetermined position. When I was facing a very difficult loss in my personal life, Jay was one who was there for me asking what he could do to help. We all have many friends in our personal and professional lives but Jay was one of those special friends who represent a significant loss to all of us. He will be missed by so many.

Mark Shanda: A professional and personal connection

Jay was a giant who started out to me as an idolized author, was a valuable teacher in the master classes that I took from him, and ultimately became a highly respected colleague.

One of my proudest professional moments was when Jay was unable to provide consultant services on a rigging project and recommended to the client that I could handle the job. He will certainly be missed.

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SPARK! Postponed

The initial presentation of SPARK! originally planned for September has been postponed due to unforeseen circumstances. The cutting edge topics which are the heart of SPARK! mean USITT needs to be able to assure all those participating will have the highest quality experience. Scheduling difficulties for both presenters and those planning to attend have arisen which caused the change. Planners are now working on a new date when all elements can come together seamlessly to allow industry-leading innovators to explore new technologies in automation, sound, software, and more.

An announcement about the new SPARK! schedule will be included in a future issue of *Sightlines* and on the USITT website.

David Grindle, USITT Executive Director, said "We thank design visionaries and innovators Tupac Martir, Thomas Rhodes, Kim Scott, Meyer Sound, and the faculty of the University of North Carolina School of the Arts for their work on SPARK!"

Seek Lighting Design Projects for Compendium

There are many clever and effective lighting projects instructors use, and the Lighting Design & Technology Commission wants to include some in the updated *Practical Projects for Teaching Lighting Design: A Compendium*.

Projects that teach the practical and artistic aspects of lighting design projects can range from concept papers, research, practical design projects, paperwork techniques, consoles, electricity, cueing, color, and equipment -- including

undergraduate through graduate level projects.

Visit www.aldtoolkit.com/Compendium.html to download the submission form. The deadline to submit is October 15. Return the form and all applicable photos to: LightingDesignProjects@gmail.com. A panel of editors will review and select the final projects.

The new *Compendium* will be available as a hard copy in a three-ring binder at the USITT Bookstore during Annual Convention & Stage Expos and as a print-on-demand/downloadable option throughout the year.

New Grants & Fellowships Deadline November 15

The Grants & Fellowships Committee has bumped the application deadline up to November 15 so that recipients can not only be named, but honored at the Annual Conference & Stage Expo.

Beginning this year (for awards to be made at the 2015 Conference), application materials will be available on the USITT website beginning September 1. This will allow the Committee to review applications and have the recipients and award amounts approved by the Board of Directors at its January meeting. Recipients will then be notified shortly after that time so they can be present for a formal presentation at the conference.

This year, the Committee will accept and review Fellowships applications. An article with more details will appear in the September *Sightlines*, and information and application materials will be on the website around September 1. To get a jump start on putting an application together, visit [Fellowships website](#).

Behind the Scenes Holiday Cards Available

This year's Behind the Scenes Holiday Cards were created by an impressive array of all-star designers and young talent —Chris Barreca, Marci Bilskie, Alexander Dodge, Andrew Hefter, Todd Rosenthal, and Donyale Werle.

PLASA offers three ordering options: personalized cards with a company logo and custom message, card packs of 10 with a standard greeting, and electronic versions for delivery by e-mail. Orders will be taken until September 22 to arrive by late November. All proceeds benefit the Behind the Scenes charity which provides financial assistance to entertainment technology professionals who are seriously ill or injured.

View and order cards at www.behindthescenescharity.org/holidaycards. For more information, contact 212-244-1421 or holidaycard@behindthescenescharity.org.

Chris Barreca won the 2014 Tony Award for Scenic Design of a Musical for *Rocky*. His designs have been seen around the world in theatre, opera, and dance. Highlights include Broadway premieres of *Marie Christine* and *Chronicle of a Death Foretold* (American Theater Wing Award) - both for Lincoln Center Theater; *The Violet Hour*, *Our Country's Good* (Prague Quadrennial Selection); and *Search and Destroy* (Drama-Logue Award). He is the head of scenic design

at CalArts.

Marci Bilskie is a sophomore at the Mount Vernon Senior High School Fine Arts Academy, Mount Vernon, Indiana. An annual competitor in 4-H regional art shows, her career plans includes graphic design, photography, and music.

Alexander Dodge is an award winning set and costume designer for theatre and opera. He received Tony Award nominations for *Present Laughter* (Roundabout Theatre) and *A Gentleman's Guide to Love & Murder*. He earned a Lucille Lortel award for *Observe the Sons of Ulster Marching Toward the Somme* and Boston's Elliot Norton Award. He has designed productions in London at the Duke of York's Theatre, and for a wide variety of theatres including Second Stage, Lincoln Center, the Public Theater, The Old Globe, and the Stratford Festival in Canada. His opera designs have been seen in Minnesota, Munich, and Budapest.

Andrew Hefter is a Texas born, Portland raised, Brooklyn based photographer with an art school degree from Savannah College of Art and Design. He's been documenting his travels to far-away places since 2008 and has been working with Behind the Scenes even longer. View more of his work at andrewhefter.com.

Todd Rosenthal is an internationally recognized set designer whose work includes circus, museum exhibitions, opera, Broadway, and regional theatres. He received the Tony and Olivier awards for scenic design for *August: Osage County*. He has received the Ovation, Helen Hayes, and Michael Merrit awards. His designs have been seen at Steppenwolf and the Goodman Theatres in Chicago, Berkeley Rep, Manhattan Theatre Club, National Theatre in London, Sydney Theatre, and Theatre Royal, Ireland. He also designed *Mythbusters: the Explosive Exhibition* for the Museum of Science and Industry in Chicago, the international exhibition *Sherlock Holmes, the Science of Deduction*, and environments for five seasons of the Big Apple Circus.

Donyale Werle is a Brooklyn based set designer. She received the Henry Hewes Design Award, the Lucille Lortel award, and Outer Critics Circle and Tony award nominations for *Bloody Bloody Andrew Jackson*. She has received an Obie for Sustained Excellence of Set Design. She was awarded the Tony for *Peter and the Starcatcher*. She has also designed for productions at the Denver Theater Center, Hartford Stage, Manhattan Theater Club, and The Old Globe Theatre. She co-chairs the Pre/Post Production Committee for the Broadway Green Alliance.

For more information about Behind the Scenes, to donate, or to apply for a grant, visit www.behindthescenescharity.org.

Museum Uploads Images of New York Theatre

The Museum of the City of New York has posted over 2,500 images of theatrical production to its Collections Portal, collections.mcny.org. This represents the first in a series of uploads that will eventually make over 30,000 images of more than 5,000 Broadway and Off-Broadway productions available.

Last September, the museum was awarded a \$150,000 grant from the Institute of Museum and Library Services (IMLS) for a two-year project to catalog and digitize photographs in its extensive collection on Broadway and Off-Broadway productions. The first upload includes theater stills, character portraits, rehearsal shots, and backstage peeks of New York productions from that range from the mid-19th to the 20th centuries.

Visitors can search for images by production, performer, theatrical playhouse, and photographer; each image has keyword associations and is coded with descriptive metadata. When a desired image is located, visitors can use the site's magnifying glass icon to zoom in and explore a photo's most intricate details. A Lightbox option encourages visitors to pull together different images to create their own virtual gallery. Visitors may also purchase exhibition-quality reproductions in a variety of sizes and framed for personal décor.

Theatre Words App Available

Digital Theatre Words (DTW) mobile app is on App Store and Google Play. Own the pocket theatre dictionary and avoid being lost in translation on tour.

The app offers more than 2,000 theatre terms interchangeable in 24 languages in 10 theatre categories. [Download a free trial](#) and opt for purchase later.

OISTAT Meeting, Symposium Scheduled in Taipei

Registration is now open for OISTAT's 2014 Publication & Communication Annual Meeting, October 3 to 8 in Taipei, Taiwan.

Held in conjunction with the PCC meeting is a two-day symposium themed "Cultural Landmark and Its Communities" for large arts venue managers in Taiwan.

The symposium invites international speakers to spark dialogue on creative programming and community involvement. The PCC meeting program includes the symposium, cultural visits to various arts venues, tastes of famous foods, and an authentic feel of the city that never sleeps. [View full program here](#).

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News & Notices

Conference Focused on Reusing Wooden Theatre Machinery

Randy Earle

Martin Moore, Alan Hendrickson, Margaret Mitchell, and Randy Earle with 1:4 stage machinery and rigging models

Photos/ Randy Earle

Four participants from the United States – Randy Earle, Martin Moore, Alan Hendrickson and Margaret Mitchell attend the four-day OISTAT: Wood and Canvas (and rabbit glue) in the Modern World conference in Antwerp, Belgium June 12 to 15.

They joined more than 90 delegates from 20 countries at the Cultural Meeting Centre of Sint-Andries to discuss how old wooden theatre machinery could be put to use in modern productions. The site is a community cultural gathering space that provided a very un-conference like environment where participants mixed with local residents in the canteen and meeting rooms, and the public saw the machines attendees were constructing. Jerome Maeckelbergh and Peter McKinnon ran a most efficient, on-time event.

Nineteen papers covered a wide

variety of topics including 18th century theatre machinery, modern room reconfiguration, the Bourla Theatre in Antwerp (major focus of the conference), the endangered raked stage, and how old theatres and technology might be saved rather than lost forever.



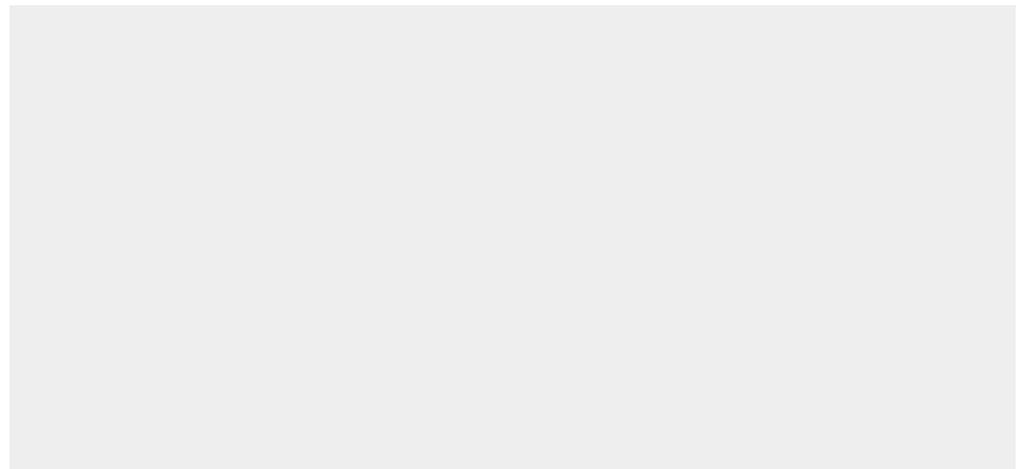
After the opening night reception, small groups were led on in-depth explorations of the Bourla where they crawled on every catwalk, gallery, and grid space. The trap room/basement and original under stage machinery were examined and found to be in remarkable condition. The technical director clearly described the many challenges of using the theatre, and how the Tonnell Huis (resident theatre company) is doing its best to make it work.

Chris Van Goethem led a hands-on rigging session that gave attendees the opportunity to work with 1:4 scale models of theatre machines and rigging to see exactly how they worked and were constructed. This was in the courtyard and was an ongoing work in progress that grew each day.

The closing day featured a discussion with the artistic director and producing director of the Tonnell Huis, a theatre consultant from Ghent, and a civil servant from the City of Antwerp where participants attempted to convince these leaders that the Bourla is not only an invaluable cultural asset but an opportunity to restore existing stage machinery to a practical and safe state where it might again be used in productions.

One of the best parts of the conference was the food. From the catered lunches to the dinner in the Sint-Andries Church crypt to a very deluxe hotel restaurant on closing night, participants managed to eat well and have fun doing it.

The papers and presentations are expected to be published in some form soon and available through OISTAT. Check out the website theatresroute.weebly.com for additional information on the conference. Carsten Jung, Secretary General, Association of Historic Theatres in Europe, has an interesting blog.





Jerome Maeckelbergh and the Bourla Model

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The Last Word:

Institute Collaboration Sparks International Experience

Scott C. Chapman


View of the Fernsehturm Berlin (TV Tower) from the Spree River

Photos/Scott C. Chapman

The partnership between USITT and DThG (Deutsche Theatertechnische Gesellschaft or German Technical Theatre Company) has been a huge benefit to me as an educator and professional. During the 2014 Conference & Stage Expo in Fort Worth, Texas, I attended a session titled "Getting to Know Your Neighbors-DThG." It was presented by Gabriele Hoegg, Hubert Eckart, and David Grindle.

I was planning to be in Berlin (though I'd never been abroad) in early June as part of a CIEE Architecture focused faculty development seminar and wanted to connect with theatre educators and practitioners during my two extra days in Berlin. This session was invaluable in making connections in Germany. A brief discussion and exchange of business cards following the session gave way to countless e-mail correspondences as I planned my trip abroad. Hubert and Gabriele were instrumental in arranging meetings as part of my trip.

These meetings included time with Technical Director Olaf Grambow and Assistant Technical Director Marco Fanke at the Deutsches Theater Berlin; Franziska Ritter and Professor Kerstin Laube at the Technical University of Berlin; Professor Tina Kitzing of the Beuth University of Applied Sciences; and

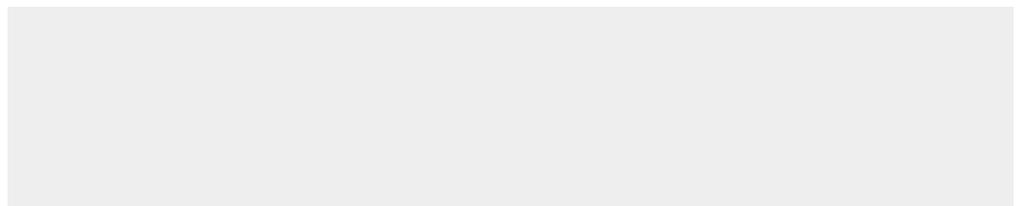
Technical Director Hans Hoffmann with the Staatsoper at the Schiller Theater. Thanks to DThG, I also saw the acclaimed new production of Bertolt Brecht and Kurt Weill's *The Rise and Fall of the City of Mahagonny*, performed completely in German by the Staatsoper at the Schiller Theater (because the Staatsoper theatre is undergoing a full renovation). It was an incredible experience touring both theatres and learning the differences between an opera company and traditional theatre in the United States.

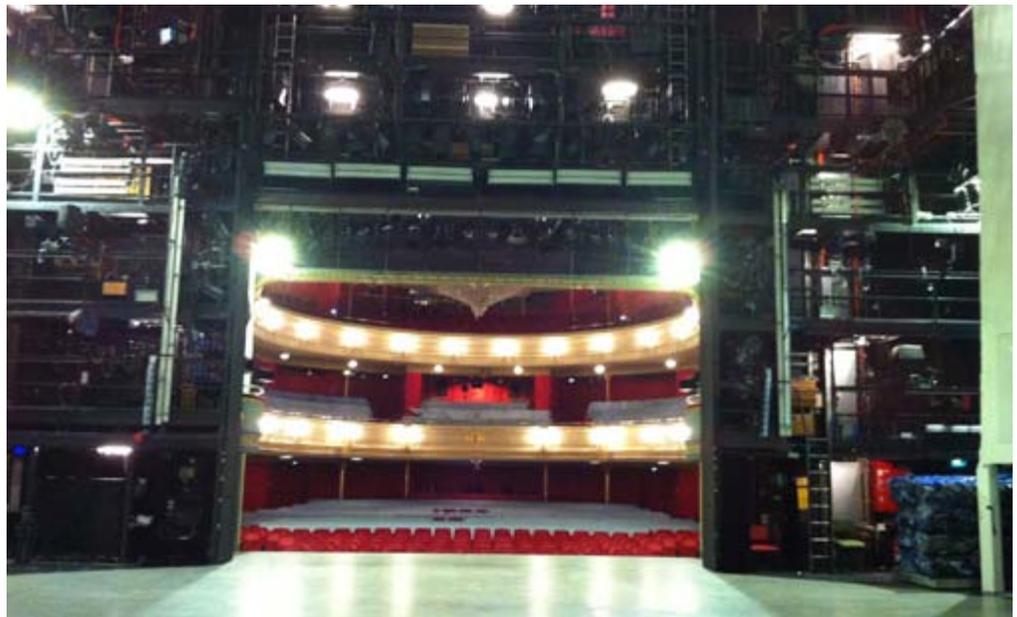


Outside the Staatsoper at the Schiller Theater - Berlin

By meeting with theatre educators, I learned a lot about how design is taught, how text is interpreted, and what the process is for studying theatre and entertainment design and technology in Germany. It was fascinating to see student models and the facilities at both TU-Berlin and Beuth University. *The Rise and Fall of the City of Mahagonny* was an inspiring show to see. The set was simple – only a bead curtain and a mirrored door, with projections and lighting to transform the audience to the mythical city of Mahagonny. Much was left to the audience's imagination. It was fascinating, with scenic design by Vincent Lemaire and costumes by Christian Lacroix. The packed Schiller Theater came to life with the haunting sounds of Kurt Weill's score. This incredible show will remain a source of inspiration for me for years to come.

In addition, I stumbled upon the Friedrichstadt-Palast Berlin (Europe's Show Palace), where I saw the high energy, acrobatic, Vegas-style spectacle, *Show Me*. This show was on the opposite end of the spectrum from *Mahagonny*. It cost over nine million Euros and incorporated LED lights, projections, moving lights, automated scenery, a pool, a waterfall, and high fashion costumes. One word to describe it: phenomenal!





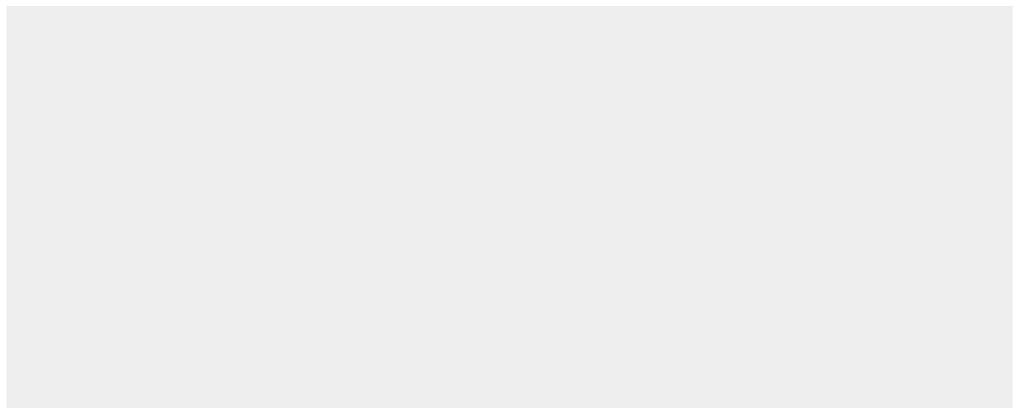
Onstage at the Deutsches Theater Berlin

I left Berlin, with a better understanding of how theatre is taught, how the opera companies work, and a new way of looking at design. I left Berlin inspired, thanks to those at DThG. Their help and commitment allowed me to grow as an educator and professional. I now have an arsenal of images and ideas to share with my students at Longwood University.

This experience has been a life-changing one for me. That would not have happened were it not for the USITT-DThG partnership and the connections that I made. I have a deep sense of thanks and gratitude for the incredible opportunity that I had. The partnership between USITT and DThG is one of excitement and promise.

Their conference, [Stage-Set-Scenery](#) will be in Berlin next June for all those interested in experiencing the world of international design. It would be a perfect companion to the Prague Quadrennial 2015.

Scott C. Chapman, www.scottchapman.com, is assistant professor of theatre and resident scenic and lighting designer at Longwood University in Farmville, Virginia.





Berlin from the roof of Haus A (Where the Theatre/ Event Technology Program is located) at the Beuth University in Berlin

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USITT Goes Mobile with New App

Because of our great success with the mobile app for the Annual Conference & Stage Expo, we've created a new app that shares information year-round.

USITT 365 is available for most mobile technologies, from iPads to Androids, and is available from links at usitt.org/mobile. Sponsorship from [Schuler Shook](#) theatre planners and lighting designers is making the USITT 365 app possible. Anyone who has used the app for past conferences should download the new USITT 365 version, and it will update automatically each year.

We thank Schuler Shook for partnering with us to make this a reality.

Those who download the app can find connections to USITT's ongoing programming and information streams, including the next USITT Presents session in Nashville in August, the latest issue of TD&T magazine online, new job postings, and news about the Annual Conference to be held in Cincinnati in March 2015.

As always, there is no cost for the app on any platform.

Work Provides Advice on ALD Success

Congratulations to Anne McMills on the recent publication of



How to Be a Great Assistant Lighting Designer? Thick Skins, Restaurant Tips and Meticulous Note Taking Are All on the Checklist.

The working day of an assistant lighting designer can be varied and demanding. What better way to outline a successful path than with Ms. McMills' multifarious guide to the profession: *The Assistant Lighting Designer's Toolkit*, available now from Focal Press. Advice on being a successful assistant lighting designer is sparse, and Ms. McMills's work provides information ALDs need to know before working on their first major show.



Anne McMills

Contributing lighting designers and associates include: Ken Billington, Vivien Leone, Jason Lyons, Richard Pilbrow, Ken Posner, Philip S. Rosenberg, Hugh Vanstone, and Andrew Voller.

For more information on *The Assistant Lighting Designer's Toolkit*, visit: www.aldtoolkit.com.

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- **PRG:** Lambright Named Marketing VP
- **InterAmerica Stage, Inc.:** Adds Projection Design, Maintenance Services
- **ETC:** Introduces Nomad, Nomad Puck Portable Lighting Controllers

Philips Group: Luminaires Ideal Solution for *Shrek: The Musical*

At Lipscomb University in Nashville, Tennessee, the Department of Theatre strives to entertain, instruct, move, and motivate audiences of all sizes. During the recent production of *Shrek: The Musical*, Assistant Professor David Hardy was challenged to live up to this motto through an energetic and compelling lighting design that could bring the full production to life. To do so, he needed extra punch and color from his lighting tools, so he turned to **Philips Group's** Vari-Lite and chose VL770 Spot luminaires as his ideal design solution.



"When we first started the design process we hadn't planned on using any moving fixtures, but as we got further into the script, we realized we needed multiple lighting positions and a wide range of color options," said Mr. Hardy. "Looking at the automated luminaires available, we didn't have space for large fixtures, and they had to be able to operate on 110V. The VL770 Spot luminaires gave us everything we needed through an overall better quality of light with dynamic specials and powerful color punches."

As with any university environment, Mr. Hardy knew that while he had the VL770 Spot luminaires for the production, he also had the opportunity to use the fixtures as a teaching tool for his design students. And this was an opportunity he did not want to pass up.

Philips Vari-Lite automated lighting systems are available through a worldwide network of independent professional dealers. Visit www.vari-lite.com for more information.

PRG: Lambright Named Marketing VP

Production Resource Group LLC (PRG) announced that Stephen Lambright has joined its executive leadership team as vice president of marketing.

With over 20 years of international marketing and brand development experience, Mr. Lambright will be responsible for the company's global marketing strategies, implementation of marketing programs that enhance and expand PRG's industry leadership, and promotion of PRG innovations to partners and clients. As a member of the company's executive leadership team, Lambright will report to CEO Jeremiah Harris.

Mr. Lambright previously held executive positions in marketing, strategy, and business development at some of the world's most innovative companies including XOJET, Apprion, Savi, NetObjects, Narus, and Informix. He received his MBA from the University of California, Berkeley, and his undergraduate degree from Northwestern University.

InterAmerica Stage, Inc.: Adds Projection Design, Maintenance Services

InterAmerica Stage (IAStage) now offers design and maintenance services for projection systems. Mark T. Black and Curtis Edwards spread the word about the new services at InfoComm in Las Vegas in June.

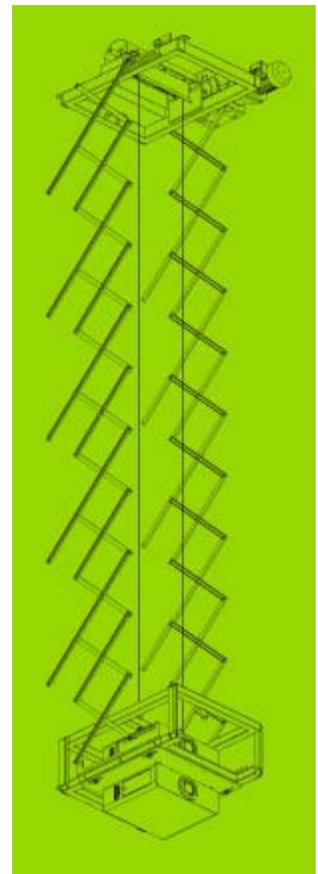
"We are really excited to have Curtis on our team. He is so well read and experienced in projection equipment, it's like having a designer, consultant, fabricator, and technician all wrapped up into one," said Mr. Black.

Mr. Edwards' expertise is in mechanical and projection system design. He joined IAStage as an imaging engineer in March bringing more than 25 years of projection experience from the themed entertainment industry.

IAStage known for SkyDeck (a modular tension wire grid system), specialty stage equipment, and rigging. Expanding the company's reach to include AV technology is a natural step.

Projection services range from preventative maintenance agreements (PMA) to complete projection system design.

For more information, contact InterAmerica Stage, Inc. at 407-302-0881 or visit www.iastage.com.



ETC: Introduces Nomad, Nomad Puck Portable Lighting

Controllers

ETC has just added two products to its lighting-control lineup: the Nomad software and Nomad Puck controller. Designed for situations when lighting professionals can't bring their consoles with them, Nomad and Nomad Puck allow users to program and run shows from anywhere.

"One of the best features of Nomad and Nomad Puck, is the ability to run either Cobalt or Eos/Element software," says Eos Product Manager Anne Valentino. "It's like having two consoles in one – users don't have to choose between the two control platforms."

Both Nomad and Nomad Puck can serve as a primary controller, a backup, or a client device, and can be used offline.

Nomad is a tiny device that attaches to PCs running either Microsoft Windows 7 or 8, or Macintosh OS X (Mavericks). It is available in four output counts: Nomad 256 that offers half a universe, Nomad 1024 with 1,024 outputs, and Nomad 1,536 outputs – all of which can be upgraded in the field without needing hardware changes – and Nomad 2048, which offers 2,048 outputs.

Nomad Puck is a controller that offers all of the advantages of PC-based control but with greater security, because it prevents the download of any programs except ETC applications. Like Nomad, Puck comes in four output counts: Nomad Puck 1536 with 1,536 outputs, Nomad Puck 1024 with 1,024 outputs, and Nomad Puck 256 with half a universe of output – which are field-upgradeable – and Nomad Puck 2048 with 2,048 outputs.



Both Nomad and Nomad Puck can support external fader wings, and they can work with ETC control accessories such as the Radio Focus Remote (RFR) and the iRFR and aRFR apps for Apple and Android devices.

To learn more about Nomad and Nomad Puck, visit www.etconnect.com.

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Chauvet Professional: Rogue Lighting Line Fights Budget Tyranny

Chauvet Professional launched the Rogue line of "weapons of mass creation" which it says can liberate imaginations from the tyranny of tight budgets.

Four new offerings – Rogue R1 Spot, Rogue R2 Spot, Rogue R1 Beam, and Rogue R2 Beam – offer designers the opportunity to tap into their creative imaginations without blowing the budget.

Rogue R1 Spot offers a rotating, three-facet prism for stunning visual and aerial effects, plus motorized iris and focus for easy beam shaping. It features two gobo wheels: one fully rotating/indexing with interchangeable gobos to fit custom needs and one with fixed gobos that is variably scrollable.

Rogue R2 Spot is a class leader in LED automated spots, combining incredible value with quality engineering. It features two continuously and variably scrolling color wheels, allowing a large series of split colors.

Rogue R1 Beam is an exceptional value proposition, with a 14-slot fixed color wheel that has split colors and continuous and variable speed scrolling. Its game changer is the set of two prisms, one five-facet and one eight-facet, that are layerable, independently rotating, and controllable providing aerial and gobo effects never seen before.

Rogue R2 Beam is the light cannon of the series boasting an intense 133,200 lux at 15m with its Osram Sirius 230W HRI lamp. It comes with 14 fixed colors in its fully scrollable, variable speed color wheel, which also provides split colors perfectly.

IATSE: Local Organizes Les Ballets de Jazz Montréal

IATSE Local 56 filed for certification with the Quebec Labour Board on April 24 for representational rights of the employees of Les Ballets Jazz de Montréal and was awarded bargaining rights on June 3. The certification covers the touring crew, which consists of five technicians.

Formed over 40 years ago, Les Ballets Jazz de Montréal is an internationally renowned repertory company that presents a hybrid form of dance, combining the aesthetics of classical ballet with many other styles and forms of dance. The new Local 56 members look forward to a productive relationship with BJM and are excited at the prospect of working under a collective agreement.

GLP: MIRRAD Storms Bastille with GLP impression Artillery

Lighting designer Jamie Thompson again turned to **GLP's** groundbreaking LED [impression series](#) to help create dramatic stage impact for this year's world tour by [Bastille](#).

Three years after successfully integrating the *impression 90s* (and Zoom) into *The Script's* show design, Mr. Thompson's company [MIRRAD](#) (which he runs with experienced co-lighting designer Bryan Leitch and Dave Cohen) specified 60 of the German manufacturer's highly popular [X4 moving heads](#). The inventory was supplied by PRG after first providing a demo of the fixtures.

The London-based band, fronted by Dan Smith, has been playing a range of successful shows, including the massive Coachella Festival in the United States (where Will Dart was programming and operating the lighting board). The production concept this time around has been to highlight the triangle symbol which replaces the "A" in Bastille — and the *impressions* are used to line the upstage triangle and mid-stage diagonals. They are also rigged overhead for use as mid-air effects and to wash the stage.

Although Bastille's rig size has downscaled for some of the smaller shows, the full GLP inventory will be on display again in October. Meanwhile, Mr. Thompson is planning to rejoin *The Script* for further shows.



Theatre Projects: The Cube -- Where Science and the Arts Meet

The Collaborative Performance Lab, or The Cube, as it's quickly come to be known, is perhaps the most innovative feature of the new Moss Arts Center at Virginia Tech. Home to the school's newly formed Institute for Creativity, Arts, and Technology, The Cube was designed by **Theatre Projects**, in collaboration with Snøhetta Architects and STV Incorporated, to provide an environment for exploring the intersection of the arts, design, engineering, and science.

"Virginia Tech wanted a state-of-the-art room that did everything, but contained nothing. What we gave them was essentially a blank canvas hung on a robust infrastructure—an empty space with the adaptability to receive and support anything they could imagine," said David Rosenberg, Theatre Projects' project manager.

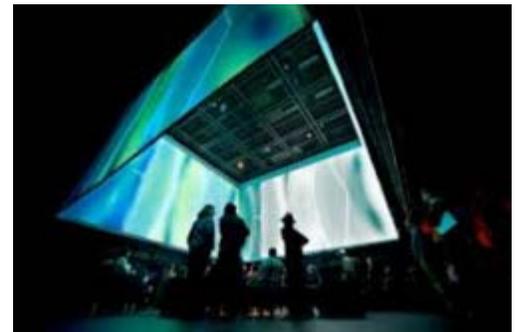


Photo courtesy of Virginia Tech

The Cube is essentially a robust black box theatre featuring a large performance, rehearsal, and audience space surrounded on all sides by technical galleries. But what makes this highly adaptable room unique is the infrastructure designed by Theatre Projects that allows the university to bring in any element and equipment imaginable. The Cube features chain motors, theatrical draperies, and, instead of a pipe grid (typical of black box theatres), the venue features a 32-foot tall gridiron, capable of rigging lighting, scenery, props, and video and audio equipment in infinite combinations.

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

The topic of membership has been on my mind recently. USITT is defined as a membership organization with the first principle of our strategic plan: "Of the members, by the members, for the members." We are growing our programming, Conference attendance is up, and opportunities for learning are greater than ever before through USITT. All of this is what we hear both anecdotally and statistically from our members. That's great, and it is what we should be doing.

So why has membership remained static for so many years? We have slightly more than 2,900 individual members and over 600 organizational members for a total just over 3,500. That number has been constant since long before the current board or staff leadership has existed. What is the barrier to growth?

Part of it, I believe, comes in not knowing how to tell our story properly. One of the results of the voice of the member study (done in the winter and spring of this year) was to further segment our membership. Thirty-five hundred members can't all want or get the same thing from their membership. The results of that study are starting to make their way into our marketing, and, hopefully, it will help us address people more directly. It will also help us tell our story to people who have never heard of us. Our members have distinctive needs throughout their careers, and if we focus on showing how we are meeting those needs and address those audiences directly, we should see a return of lapsed members and interest from people who are new to us.

We are also fighting a changing society. If Conference attendance is up, why isn't membership? Some people tell us the only reason they join is to go to the Conference, but with increased attendance, we aren't seeing increased membership. When members lapse, they get contacted by USITT to encourage them to reinstate their membership. Some do. Others take the time to let us know why they aren't renewing. Some are leaving the business, some don't find value, and others tell us, "I use my employer's membership to get what I need."

We count each of our organizational members as one member, just as an individual. If we counted the employees of our corporate members, our numbers would swell by the thousands. But that's not really the case, so we don't. Instead we find ourselves serving more and more people through fewer and fewer memberships. And our mission is to serve.

Also, study after study in the association world shows that people under the age of 40 don't join organizations the same way previous generations do. The

younger people want the services, but the membership doesn't matter. They will pay extra to participate in an event as a non-member because they don't see any immediate benefits to justify the cost of a membership. This isn't an indictment of a generation; it's a change just as the theatre industry has seen with subscription sales.

So, what do we, as an association, do to grow membership? The fall is a ripe time for that growth as people return to their jobs from summer. We can do new advertising, but the best advertising comes from our members sharing their personal benefits with friends. The cost of a USITT individual membership hasn't gone up since 2010. We are working to diversify our income streams so that numbers can remain consistent for a few more years. With increased programming and new things like online *TD&T* and the USITT 365 app, we are giving more benefits without raising costs. That's a great story to share, but it is best shared by the membership.

Working together, with advertising and members sharing their stories, we can help the Institute cultivate those who invest in personal memberships. The growth in our corporate members shows that the industry is taking notice of USITT. Help us as we enter the fall with a concerted effort to expand membership. Together we can share the great work the Institute is doing and help it grow to its full potential.

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Conference & Stage Expo

Cincinnati's Fountain Square

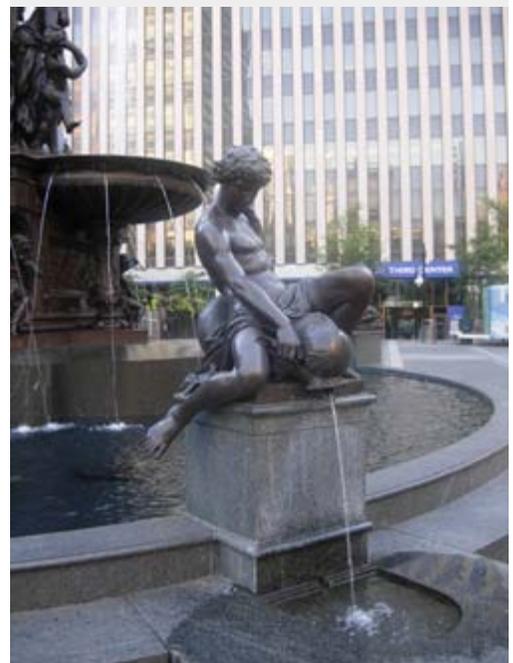
Kathie Brookfield *Cincinnati Promotions Coordinator*

The opening of the *WKRP in Cincinnati* television sitcom – featuring Dayton, Ohio natives Gary Sandy and Gordon Jump – highlights Cincinnati's Fountain Square. The Riverfront and the skyline of Cincinnati have changed a great deal since that series was on the air and continue to change, but the fountain remains.

USITT members of a certain age will appreciate an [earworm](#) and the [Thanksgiving episode](#) from the series. Those too young to remember this show will find it great vintage research. (There are ads before it starts.)

Fountain Square is considered the symbolic center of Cincinnati's civic, social, and commercial life attracting more than two million people each year for everything from morning coffee and lunch to free concerts and movies.

The Tyler Davidson Fountain was dedicated in 1871 "To the People of Cincinnati" when Fountain Square was a wide, flat, open area down the middle of Fifth Street. Henry Probasco went to Cincinnati's sister city, Munich, Germany, where the fountain was designed and cast at the Royal Bronze Foundry of Bavaria. The nine foot tall female figure, The Genius of Water, is the central figure



pouring water from her outstretched fingers to the figures on the square pedestal below her. The figures represent the four principal uses of water. Steam is used to power an engine for a trip hammer in iron work; water-power is used by peasants carrying corn to a watermill; navigation is represented by a steamboat leaving the shore; fisheries are depicted by groups of fishermen and children.

Rising from the center of the pedestal is a column covered with interlaced foliage. The column is surrounded by more figures. One needs water to put out a fire on a burning roof, another is a farmer in a field plagued with drought, the third depicts a girl offering water to an old man, and the fourth is a mother leading a boy to the bath. There are four working drinking fountains with figures of boys and animals representing the pleasures of water.

The water for the fountain is turned on the Saturday before Opening Day of Major League Baseball and turned off in late November or early December depending on the weather.

The Square was redesigned in 1970 to allow for better traffic flow. The fountain was moved to the south end of the plaza at the same time. In 2000, the fountain was cleaned, restored, and rededicated. When the square was renovated in 2006 as part of the revitalization plan for downtown Cincinnati, the fountain was removed and put on display at the Cincinnati Art Museum. The original model for the fountain is at the museum.



Figures in the Tyler Davidson Fountain represent different uses of water. Grab a sketch pad and study those figures and draping.

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Conference & Stage Expo

First Scenic Arts Challenge Successful Beyond Expectations

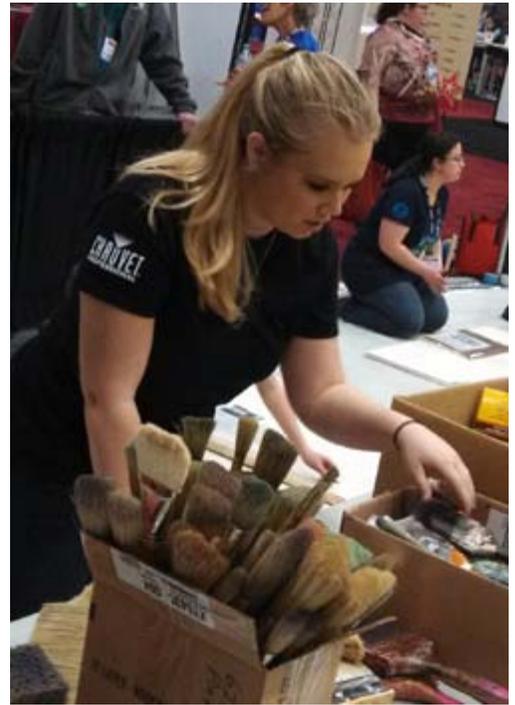
Anthony R. Phelps *Scene Design & Technology Commission*



The first Scenic Artist Challenge held by the Scenic Design & Technology Commission at the Fort Worth 2014 Conference & Stage Expo.

Eighteen students arrived at the Paint Lab as part of Stage Expo and were handed a rendering and a flat. Their task was to reproduce the rendering in four hours.

The Paint Lab was outfitted with paint from Rosco. Tools and other supplies were provided by several universities, and the lab was staffed by both student and adult volunteers. Original expectations were that a modest eight people would participate. Demand grew, organizers worked to accommodate the 18 students although a total of 29 people signed up.



At 1 p.m. the participants lined up, got their instructions, and started painting. They had until 5 p.m. to finish. In that time they had to cartoon their flat, mix color, and paint the design on the rendering. Since this event had no prize, experienced scenic artists acted as mentors to walk around and help the participants if they questions about techniques or process. The mentors included Ellen Jones, Jenny Knott, Jamie Clausius, Amy Shimko, Kimb Williamson, Max Amitin, Howard Jones, and Daniela Weiser.



Most of the participants finished with a mad rush in the last 15 minutes. The next morning, the mentors and the participants got together again to look at every flat. The mentors responded to what they saw in the flats and asked the participants about their process as a sizable crowd looked on.

Since there was such a huge amount of interest in the Paint Lab and the Scenic Art Challenge, plans are being made for an expanded version in 2015.



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Conference & Stage Expo

Vincent Lighting Eager Be a Part of USITT in Cincinnati

Kim Craigie

Since 1978, Vincent Lighting Systems (VLS) has provided the midwest with lighting equipment, controls and systems, as well as rentals, productions and supplies. They have four offices: Cleveland, Cincinnati, Pittsburgh and Detroit. VLS has been dedicated to being a part of USITT for decades, and has been a Contributing Member of USITT since 1985, and a Sustaining Member of the regional Ohio Valley Section of USITT since 1986. Paul Vincent, VLS' President, has also served for over 20 years as the regional chapter's Membership Chairperson.



VLS first exhibited with USITT back in 1981, when the show came to Cleveland, Ohio; they have exhibited at various shows since then. In 2015, USITT arrives in VLS' backyard of Cincinnati. This upcoming Stage Expo will give the company an affordable way to reach a large group of local and nationwide customers and prospects.

Over the past year, Vincent Lighting Systems has repositioned itself in the marketplace, rebranding itself and adding key vendors, such as ETC, to its product line. "We continue to expand, update and improve our services; Stage Expo gives us an easy medium to reach our customers with this message, as well as display the latest products from our main vendors," commented Paul Vincent. Drawing a regional attraction, Stage Expo will also allow the company the opportunity to catch up and meet face-to-face with many of their customers in a relaxed, informal setting.

"The key to the long-term success in any industry is reaching out to future customers; today's students. USITT's dedication to educating the younger generation and giving them a place to network with larger corporations is one of the key reasons we are committed to being involved with this organization," explained Paul. "We look forward to partnering with both the national USITT and the regional Ohio Valley Section of USITT to promote a successful return to the Queen City."

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- Carey Blackerby Hanson
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- Kevin Rigdon

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- Michael Katz
- Elynmarie Kazle
- Robert Scales
- Kim Scott
- Paul Vincent

2014-2017

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- Shane Kelly
- Karen Maness
- Michael McNamara
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