



Sightlines

The monthly newsletter for USITT members

October 2014

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2015 CONFERENCE & STAGE EXPO

CINCINNATI ■ MARCH 18-21

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Theatre Consultants Issue Venue Challenge — Deadline 10/17

The American Society of Theatre Consultants is again challenging students to work with consultants to change venues...and there will be prizes... [more »](#)



From the President – Changing Perceptions

Sharing a basis to start and creating a climate where change can occur is just the start of the process of shifting perceptions... [more »](#)



USITT's Executive Director – Box? What Box

For some of us, the puzzle is more about how to use the materials at hand to build something better than the perception of the container... [more »](#)



Costume Posters Wanted

Creative Costume Posters will be featured at a session at the 2015 Annual Conference. Do you have an idea which needs to be shared?

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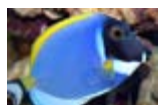
A New Look at Costume History

Not everyone has the same view on how to approach the history of costumes, and in 2015, the subject will be fascinating... [more »](#)



Terrence Spivey Brings his Viewpoint to Cincinnati

The actor, director, educator, and leader of Karamu House will bring his energy to USITT as Keynote speaker in Cincinnati... [more »](#)



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News & Notices

LiNK Offers Theatre Grad School Interviews November 14-15 in Atlanta

Aspiring grad students in theatre arts are taking advantage of a new opportunity to interview or audition with several universities in one place this Fall. LiNK, a collaboration between SETC and USITT, will be held November 14-15 at the Atlanta Airport Hilton.

LiNK is an early, affordable interview and networking event for grad school candidates and advanced degree programs in acting/directing, management, and all areas of theatrical design and technology.



The event caters to designers and technicians as well as actors and directors, at a cost of only \$40 per candidate and \$125 per school. LiNK allows candidates to submit portfolios and resumes online and schedule brief interviews with participating schools in advance, saving time and money.

LiNK also features a Friday night reception, sponsored by [Focal Press](#), for all candidates and school representatives to network and socialize.

Platinum Sponsor



Over two dozen schools are represented, including the University of North Carolina School of the Arts, Louisiana Tech, Rutgers University, the University of Montana, University of Georgia, Purdue University, Virginia Tech, University of Alabama, and more.

Register [Now](#)

LiNK provides an alternative interview/audition option for potential students and schools of varying size and geography, said USITT Executive Director David Grindle and SETC Executive Director Betsey Horth. SETC has negotiated a rate below \$100 a night at the Atlanta Airport Hilton for LiNK participants.

Actors can audition and interview starting 8 a.m. Friday, Nov. 14. Stage managers, directors, and arts administration candidates interview on Friday afternoon.

Design and tech candidates can interview on Saturday, Nov. 15, in scene

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design, costume design or technology, lighting design or technology, sound design, stage technology, and technical direction.

Detailed information for candidates in each discipline is available at www.usitt.org/link14 or www.setc.org/link14.

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October 15 Deadline for School Rigging Inspections

Schools seeking free stage rigging inspections from USITT have until October 15 to apply for the Rigging Safety Initiative.

Any school that hasn't had a stage rigging inspection in years should [apply here](#).

Schools with active theatre, drama, or music programs, and a counterweight, dead hung, or motorized stage rigging system may apply. Schools can save thousands of dollars and prevent potential rigging accidents by participating in the Rigging Safety Initiative.

If approved, a certified rigging contractor in the area will provide a free inspection and safety training. USITT pays the contractor directly; the school must assume any additional expenses.

The program, funded by a \$10,000 grant from JR Clancy in 2011, has reached over 75 schools in 24 states so far. It provides a free stage rigging inspection and four hours of safety training for schools that demonstrate a need. Schools not immediately chosen will remain in the system until they are funded.

Besides JR Clancy, ETC, H&H Specialties, Shepard Exposition Services, and many individual donations support this program. For more information, visit www.usitt.org/rigsafe.

Tech Expo Countdown Begins

This is the last month to get things together for the 2015 Tech Expo! The deadline to submit ideas is Friday

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November 2.

- Take a look at [brief instructions](#) on how to get started and format an entry.
- [Here is a link to the entry form](#) for the 2015 Tech Expo Catalog and Exhibit.

Look at recent challenges and their creative and ingenious solutions that can be submitted for Tech Expo. Or dust off something that is not so recent. The ingenuity, originality, and creativity of the solution is what counts. Submissions that are chosen will be reviewed by both text and graphic editors. There is also help available for the display at Stage Expo.

Tech Expo is also a juried exhibit and can be a valuable asset for promotion and tenure. As a portfolio and resume credit, Tech Expo also looks impressive.

ETCP Exam Fees to Increase \$50

The Entertainment Technician Certification Program is raising its rates for examinations as of January 1, but those who apply before then can lock in the current rate for a year.

The exams for ETCP Certified Entertainment Electrician and ETCP Certified Rigger – theatre or arena – now cost \$600 each, with a \$100 discount for members of ETCP Council organizations including USITT, PLASA, and IATSE. That cost will rise \$50 per exam after December 31. Candidates have a year from the time they apply to take the three-hour exam.

Candidates must have over 3,000 hours of work experience to qualify, and computer exams are offered at 190 testing centers around the country. All three ETCP exams also will be offered at LDI 2014 on November 22 in Las Vegas. The application deadline for those tests is October 30.

Practice tests with 50 questions are available for \$35 [here](#).

For more information, visit www.etcp.plasa.org, or direct questions to Certification Manager Meredith Moseley-Bennett at etcp@plasa.org or 212-244-1505, ext. 705.



From Mary McClung's 2013 Tech Expo entry Polyurethane Cold Foam Mask Making.

Stage|Set|Scenery Inaugural Event Set for June

The stage is set for Stage|Set|Scenery – World of Entertainment Technology, which will take place for the first time on the Berlin Exhibition Ground from June 9 to 11, 2015.

Stage|Set|Scenery is the international trade fair and congress for theatre planning; architecture, film, and event services; stage, lighting, sound, video, and media technology; make-up, costume, and stage-set design, acoustics; and studio, exhibition, and museum technology.

Fifty per cent of the display area has already been booked. Organizers anticipate around 300 exhibitors and 7,500 visitors. Bosch Rexroth AG, Bühnenplanung Walter Kottke Ing. GmbH, Bühnenbau Wertheim GmbH, Elation Professional B.V./A.D.J. Supply Europe, ETC – Electronic Theatre Controls GmbH, Fülling & Partner Ingenieurgesellschaft mbH, Gala Systems Inc., GERRIETS GmbH, A. Haussmann Theaterbedarf, HOAC Schweissttechnik GmbH, J.R. Clancy, Kunkel Consulting International GmbH, Maquinas Iberica-Ingenieria Escenica SL, Müller-BBM GmbH, Räder-Busch GmbH, SALZBRENNER STAGETEC MEDIAGROUP, SBS Bühnentechnik GmbH, Serapid ,skena Planungsgesellschaft mbH, Studio Hamburg Media Consult International (MCI) GmbH, Studio Babelsberg GmbH, TÜCHLER Bühnen- & Textiltechnik GmbH, Waagner-Biro Austria Stage Systems AG, and Wenger Corporation are among those who have confirmed attendance.

Standards Up for Review, Volunteers Sought for New Projects

Three standards are available for public review by PLASA and the organization is looking for volunteers to work on four more standards projects.

Draft standards for theatre fire safety curtain systems and for personal fall arrest systems on portable structures [can be reviewed here](#) through November 3.

BSR E1.22, *Entertainment Technology - Fire Safety Curtain Systems*, is a revision of the existing standard from 2009. It is being updated to align it with NFPA 80 requirements. The draft standard describes the materials, design, fabrication, installation, operation, testing, and maintenance of fire safety curtains and systems used for theatre proscenium opening protection.

BSR E1.39, *Entertainment Technology - Selection and Use of Personal Fall Arrest Systems on Portable Structures Used in the Entertainment Industry*, establishes minimum requirements for the selection and use of personal fall arrest systems on portable structures in the entertainment industry. The standard establishes minimum requirements for products and portable structures used in the service of PFAS.

BSR E1.47 - 201x, *Recommended Guidelines for Entertainment Rigging System Inspections*, offers guidance on inspecting entertainment rigging systems. The documentation will be available and comments accepted through October 6.

PLASA is seeking help with four new standards projects: BSR E1.37-4 *File*

Transfer Control to Provide Firmware Upload Capabilities; BSR E1.54 *PLASA Standard for Color Communication in Entertainment Lighting*; BSR E1.55 *Standard for Theatrical Make-Up Mirror Lighting*; and BSR E1.56 *Rigging Support Points Design, Fabrication, Installation, and Testing*.

Anyone interested in joining a working group should [download an application here](#).

For more information, contact: Karl G. Ruling, technical standards manager, PLASA, 630 Ninth Avenue, Suite 609, New York, NY 10036; karl.ruling@plasa.org.

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Gateway Program Expands - Accepting Applications

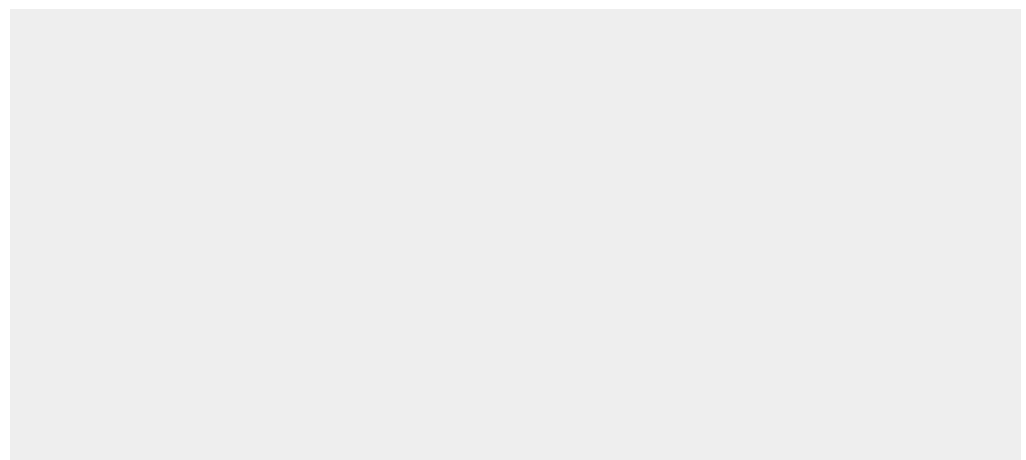
Madilynn Garcia *Gateway Program 2014*

In 2015, USITT will build on the strong start of its Gateway Program, which was launched in 2014 at the Annual Conference. It is a mentorship opportunity for students and young professionals from underrepresented populations within our industry. A professional mentor from a similar background and career path will guide and maximize each mentee's experience at the Annual Conference.

Launched as a pilot program, in 2014 there were three mentees paired with professionals from the industry. Two African American students were funded by donations received in memory of Tayneshia Jefferson and funds committed by USITT's board. One student was partially supported by Texas Performing Arts.

The program will be expanded in 2015, while continuing the two specific mentorship opportunities in memory of Tayneshia Jefferson. Nominations and full information about the Gateway Program will be available October 1, 2014 at www.usitt.org/diversity.

The strongest indication of the program's success are in the words of Madilynn Garcia, a participant, below.



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Participants in the 2014 Gateway Program.

Photos/Tom Grabowski

This past March, I had the honor of being one of the first three students in the Gateway program, which connects students and young professionals from under-represented populations to USITT at the Annual Conference & Stage Expo.

I am entering my last year at the University of Texas at Austin where I have focused on performance history and production management. My job at Texas Performing Arts as the assistant to Associate Director Rachel Durkin-Drga and Academic Production Manager (David Stewart gives me an exciting balance to my academic studies. My aspiration is to be the director of a theatre company or performing arts center. Though that dream is a few years away, I'm thrilled to be taking early steps toward it with USITT.

At a conference with thousands attending, I never anticipated feeling as welcomed as I did. Erin Joy Swank, a production-stage manager at Central City Opera in Colorado, acted as my primary mentor while other mentors in the Gateway pilot offered additional direction during the week.



Gateway roundtable in Fort Worth.

Let me be clear: there was no "easing in" to the USITT circle, which was one of the best parts. My partnership with the Gateway mentors gave me the opportunity to meet some exceptional leaders, all of them willing to share their experiences and quick to introduce me to others. The commitment of members to connect with young professionals can only be described as stunning.

A portion of the Conference that still sticks with me is the Women in Theatre roundtable discussion where dozens of young women interested in

management, including myself, listened intently to the challenges and successes of experienced women in the field. Though they focused on different areas of production, each stressed the importance of being mentored and eventually becoming a mentor throughout their journey. As a person in the early stages of a professional path, I cannot adequately describe the remarkable place of mentors in my learning process. The connection with USITT has expanded my network of mentors and advisors in a way that is continuously fostered through professional development programs and my involvement in the growth of the Gateway program.

In an industry that is striving toward greater inclusivity, it is clear that the Institute is a leader in that charge and the Gateway program is a major component. Joining the USITT community has brought clarity to my future goals and greater perspective on how to get there. I am thrilled and humbled by where this initiative is going and cannot wait to meet the next cohort of Gateway students who will be impacted by this exceptional experience.

To be part of the 2015 Gateway program, apply before November 1. The portal will open October 1 at www.usitt.org/diversity.

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Gabrielle Chiddy Named Marketing Strategist

Gabrielle Chiddy, USITT's new marketing strategist, rode an elephant in Thailand and explored Greek ruins in Ephesus, Turkey. She will bring her world-wide experience to help market the Institute to new audiences.

She is a 2013 graduate of Buffalo State College, where she majored in public communication and minored in women and gender studies. In her new position, she will focus on branding and marketing the organization, and help launch new events and programs, said Barbara E.R. Lucas, Director of Communications. The position was created in June.

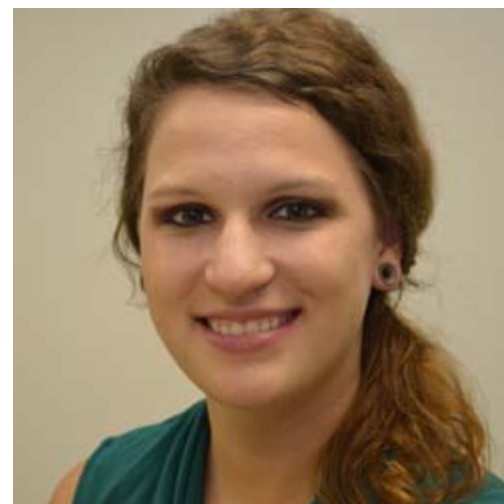
"Gabrielle will be exploring new avenues for positioning USITT as the forward-thinking organization that we are, to both larger communities and with new events like [LiNK](#)," Ms. Lucas said.

[LiNK](#) is the graduate school audition/interview event organized by USITT and SETC for November 14 to 15 in Atlanta, Georgia.

Ms. Chiddy's previous marketing experience includes creating ads and fund-raising for a start-up company offering teen cycling tours, and an internship with Crisis Services in Buffalo, where she managed social media and event planning to raise awareness of sexual assault and domestic violence. She began volunteering at Crisis Services as a victim's advocate and trained to become a certified rape crisis counselor. She hopes to continue her involvement in Syracuse.

Ms. Chiddy hails from a small town, Moravia, New York, where "I graduated high school with 67 people," she said. But in sixth grade, she accepted an offer from People to People student ambassador programs to travel to Australia and New Zealand, and her family helped her fundraise to pay for it.

She now feels she was too young to get the most from that trip, but it did



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introduce her to the joy of travel. She took school trips to Italy and Spain as a high school sophomore and to France and England as a junior. "I am so happy that my parents saw the importance of traveling and allowed me to do that," she said.

As a college sophomore, she took a two-week study trip to Thailand. Last year she took an anthropology course focused on Turkey which ended with a visit to Istanbul with the college literature department.

"It was amazing," she said. "It made me want to learn the Turkish language."

She said her future goals are to travel to Africa and Japan, but right now she's looking forward to going to Cincinnati in 2015.

In addition to visiting nine countries in the past nine years, she is an avid cyclist, bowler, and volleyball player. She is currently decorating a new apartment in Syracuse, for herself and her cat, Marlo.



Gabrielle Chiddy in Turkey.

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Award Lauds College 'Green Theatre' Efforts

The Broadway Green Alliance (BGA) has created a new award: the BGA College Green Captain Award for Achievement in Greener Theatre.

The BGA College Green Captain program is modeled on the successful BGA Broadway Green Captain program, in which a cast or crew member of every Broadway production volunteers to serve as a BGA liaison member of the production for all things green or environmentally friendlier. College Green Captains are self-selected members of a college or university theatre department who are committed to greening one or more of the department's productions.

To sign up, visit

www.broadwaygreen.com/college-green-captains. BGA provides a kit of

better practices, sample timelines, and links to resources and

professionals to educate college Green Captains. The program works best when there are one or more student Green Captains and a faculty or staff Green Captain to ensure continuity of the greener practices. The faculty or staff Green Captain is the likely person to nominate one or more student Green Captains for this award.

BGA seeks to encourage artistic growth and the highest standards of excellence in theatre, while including a growing commitment to resource and energy efficiency, reduced toxicity, and environmentally friendlier practices in the design, production, running, and striking of a production. This award recognizes and encourages outstanding BGA College Green Captains for college theatrical productions.

Greener practices can involve designing theatrical productions in a greener



Michael Mehler of the Broadway Green Alliance and award-winning scenic designer Donyale Werle talk about getting greener at the 2013 USITT Annual Conference.

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manner (e.g. alternate materials, energy, lighting, costumes or set pieces); the show in a greener manner (e.g. energy-efficient lighting, rechargeable batteries, or educating the cast and crew about better practices); the production in a way that reduces waste (e.g. re-use, recycling, or composting); or changing front-of-house operations to reduce waste and encourage greener audience practices (e.g. alternative advertising, programs, or tickets).

The winner of the BGA College Green Captain award will receive tickets to the Broadway or touring production of either *Wicked* or *Lion King* along with a professional backstage tour of the production and a meeting with a current Broadway Green Captain.

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USITT Fellow Keeps Active at 81

Charles E. Williams *USITT Fellow*

I joined USITT in 1965 while I was a graduate student at Stanford University and helped establish the Northern California Regional Section in 1970 when I was elected Section President. The next year I was elected Second Vice President for the Institute.

I chaired the national conference in 1972 in San Francisco, California when USITT inaugurated the manufacturer's show, the annual student design exhibit, and showed a profit on the Conference. Given the disastrous financial situation USITT had at the time of the previous Dallas 1971 conference, paying all the bills and making a profit in 1972 was a big deal.

I began my teaching career in 1960 while serving in the Navy. I spent the last two years of my active service teaching Naval Science at the U. S. Naval Academy in Annapolis, Maryland. After leaving the Navy, I returned to graduate school at Stanford and, in 1965, accepted my first theatre position at what became the University of Calgary in Calgary, Alberta, Canada. What followed was 37 years of teaching at four more universities, ending when I retired as professor of theatre in 2002 at the University of Toledo, Ohio.

I followed that by retiring as a lighting designer in 2005, mainly due to physical issues. Because of health issues for both me and my wife, I have not been able to attend a national conference since 2002. My wife died in 2009, and this past summer I moved into a retirement community in Toledo, much to the relief of my three daughters who did not like me living alone. Swan Creek Retirement Village has independent living apartments. Mine is on the fifth floor looking out over Swan Creek wildlife reserve.

I am very active in the residents' association. In addition, I am a docent at a local museum as well as the treasurer of the same organization. In my "spare time," I am an active model railroader and photographer and am involved in several model railroad groups.

Since retiring, I have focused on staying active and making new friends. So far it is working. I almost never watch television except during football season. My doctor says that I am in reasonably good health except for a few issues that restrict my ability to travel, that I don't look or act my age, and that people are surprised to learn that I am 81. I keep hoping that the issues which keep me



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from traveling can be resolved, and I can again be part of USITT Annual Conference & Stage Expo!

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News & Notices

THS Database Hits 30,000th Searchable Record



Patrick Seymour, archives director, inspects slides in the collection.

Recently, the Theatre Historical Society of America (THS) hit a milestone when it uploaded its 30,000 text record to the online database of its cataloged archive collections.

Launched in early 2013, the catalog is a major step to connect its expansive archive collections with more researchers, students, and enthusiasts who are interested in the architectural history of theatres.

"We estimate that our collections have over 100,000 items that document about 18,000 theatres in America from the late 1880s to today," said Richard Fosbrink, executive director. "It's the largest holding of its kind in scope – no one else has national coverage like this."

To explore the 30,000 records available online, visit historictheatres.org/archival-collections. To visit them in person, schedule an appointment with the archives director by calling 630-782-1800 or via e-mail at archivesdir@historictheatres.org.

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THS has been invited to be part of the USITT Conference & Stage Expo in 2015.

The collections housed at the THS main office in Elmhurst, Illinois, are composed of photographs, negatives, slides, postcards, artists' renderings, scrapbooks, books, periodicals, business records, blueprints and architectural drawings, supplier and trade catalogs, architectural artifacts, theatre furnishings, ushers' uniforms, and numerous other items relating to theatre buildings and their cultural and social history.

"We've been amassing these resources for 46 years, and we've rededicated ourselves to eliminating the backlog in processing our collections," said Patrick Seymour, archives director. "The last batch upload to our catalog was our theatre files which, just like they sound, are physical files we have on each theatre in America. Our online catalog isn't comprehensive, but we're constantly updating and adding to it."

While not all of the uploaded records are image based, the online catalog hosts 1,800 images for online browsing via the catalog at historictheatres.org.

The Theatre Historical Society of America was founded in 1969 by Ben M. Hall, author of the first book celebrating the role of the movie palace, *Best Remaining Seats*. Together with a group of like-minded individuals, he and close friend, Brother Andrew Corsini Fowler, set out to publish the first quarterly journal celebrating historic theatres. From that first issue to today, THS has grown in membership, scope, and archive holdings. With over 50 physical collections, mainly from committed founding members, the collections at THS hold rare and unpublished materials including the corporate records from Balaban & Katz and the Loew's Corporation.

Images and source materials from the THS collections been used by Thirteen WNET New York; Broadway in Chicago; Chicago Architecture Foundation; *Dramatics* Magazine; H3 Hardy Collaboration Architecture, LLC; Historic Landmarks Foundation of Indiana; Landmarks Preservation Council of Illinois; Lion Television, Ltd. & Oregon Public Broadcasting; Lifetime Productions, Inc.; New York City Economic Development Corporation; *New York Times*; *National Geographic*; The History Channel / A&E Television Networks; Turner Classic Movies, and even Playboy Enterprises, Inc.

To further engage researchers with the collections, the Thomas R. Du Buque Research Fellowship provides a cash grant to researchers interested in traveling to Elmhurst to work in the collections. Applications for the fellowship are welcome from non-members as well as members. To date, three researchers have used the collections. Dr. Ross Melnick conducted research for his new book project, *Cine Metro: American Film Exhibitors in Global Markets*. Award-winning photojournalist Amy Davis delved into the collection for her new book, *Flickering Treasures: Rediscovering Baltimore's Forgotten Movie Theaters*. Jeff Thompson's project documents the theatres of Salt Lake City, Utah.

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News & Notices

ASTC-USITT Venue Renovation Challenge Deadline October 17

The challenge? Making changes to a performance venue. The reason? To let students get experience under the guiding hand of a professional. The outcome? A sharing of ideas, a learning experience, talent, acknowledgement, and a possible cash award.

October 17 is the deadline to apply for the Student/Consultant Venue Renovation Challenge 2015 sponsored by the American Society of Theatre Consultants (ASTC) and USITT.



The challenge allows students to gain experience in designing and renovating performance venues alongside a theatre design consultant. Each student team must consist of at least one graduate or undergraduate student from a USITT member institution, a faculty advisor, and an ASTC theatre consultant as a mentor.

Teams must submit [applications](#) and concept statements by October 17. Project submissions are due by February 16. Complete instructions are available [here](#).

Potential projects can include substantial improvements to an existing theatre, conversion of non-performance space into a new performance space, or changing the form and/or function of an existing theatre.

At least one student from each selected team project must make a presentation at the Cincinnati 2015 Conference & Stage Expo. A \$250 travel stipend plus conference registration fee waivers are available for the first four applicants to request financial assistance. Stipends are limited to one per team. ASTC members will review concept statements and select projects from among them.

One Honor Award of \$750 will be awarded as well as at least one Merit Award.

Last year's submittals can be view on the [ASTC](#) and [USITT](#) websites.

Send applications and questions to Mike McMackin ASTC, mmcmackin@auerbachconsultants.com.

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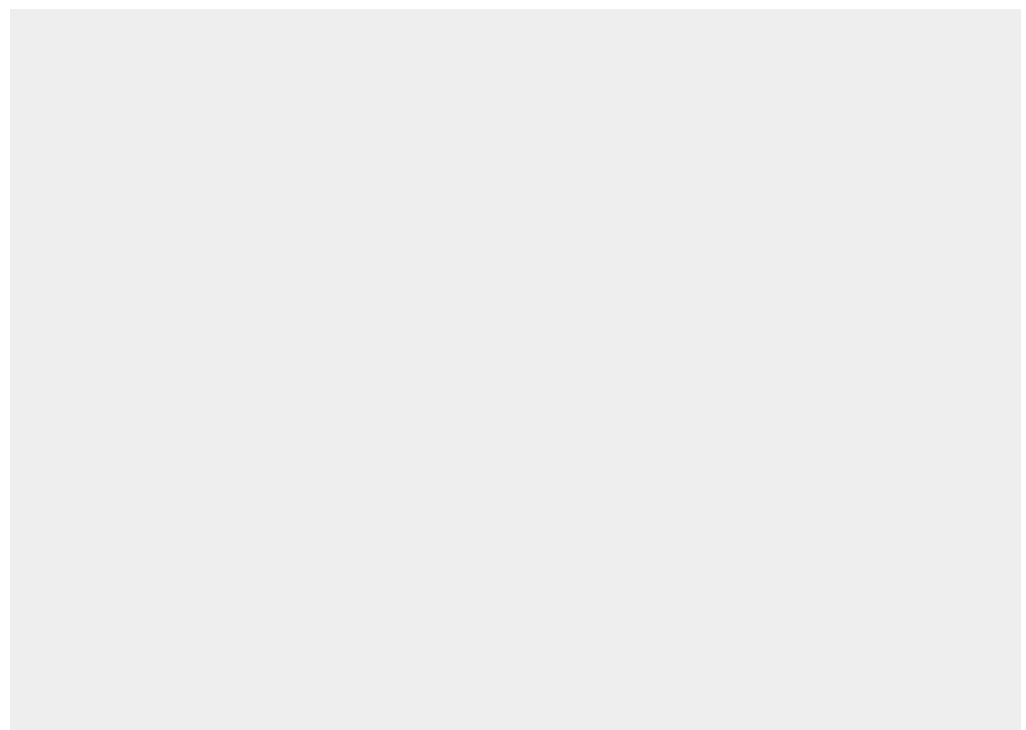
The Last Word:

Feng Shui Me: Creating an Efficient Studio Space - Part Two

Jesse Dreikosen & Elizabeth Popiel *Scene Design & Technology Commission*

Goal number one is to never get frustrated and bogged down on the details of rearranging your space to incorporate feng shui. As Elizabeth Popiel can attest, moving into a new space can be just as challenging as working with an existing studio space. Stay positive and keep that good energy flowing while you create the efficient studio space you always dreamed of.

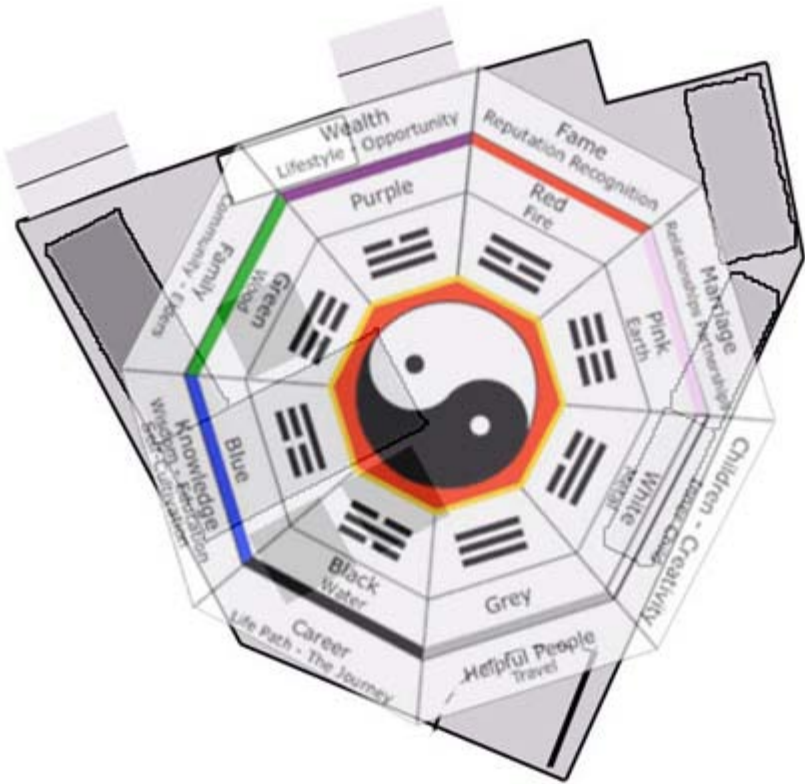
[Last month](#), we looked at Elizabeth's old personal office and workspace. In this issue we can, after months of waiting, finally reveal her new space that has incorporated feng shui into the new layout and design. She used a tool call the *bagua* to help her map out her room to see how the different sections correspond to different aspects of her life. The *bagua* map is used today in modern forms of feng shui. See how she overlaid the map on the ground plan of her new office space to help understand the areas and their meaning. As a special note, the desk and shelves are permanently fixed to the walls, so no modifications were permitted there. This layout came down from the architects of this new building. Still there is always room for enhancement and movement of what is called *chi* – good energy.



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The bagua map overlaid on top of Elizabeth's new office space.

Let's take a closer look at the areas of the map. At the entrance of the career area, a plant has been placed to nurture the "water" element and keep career flowing. This picks up the corner of the desk, which is next to the "knowledge and wisdom" area. Around the plant are glass pieces to help with the disbursement of life path and wisdom. To the left is a bulletin board, which shows places to go for studies and goals. To the sharp left are awards and honors, which also could be placed in the "fame" area.

In the "community-family" area are files for student work and other items to keep clean records. There is also a picture of Elizabeth's family and friends in the window to help shed light on them and keep them warm.



Photos of Elizabeth's new office studio space – notice no more clutter.

The "wealth-lifestyle and opportunity" area has a small shelf with vessels to receive some of the opportunities. These are made of clear glass to allow for transparency. This borders on the "fame" area to the right, where mementos of some of the more prestigious and important moments in terms of activities are kept. Binders of past projects and books, that are ready to include the current new projects, are placed here as well. Elizabeth is currently working on a sabbatical proposal, so books on that topic are here along with red, for the fire element, to feed the project.

Moving around to the last two areas of "earth or marriage" and "creativity," to help ground marriage, earth elements are introduced. Putting a few playful toys and videos of productions enhances creativity and the inner child area.



To the immediate right, behind the door, is a bulletin board with pictures of friends, happy times, and helpful people.

More photos of the space - notice the life that's brought into the room with plants.

In the case of this project, Elizabeth can attest that having clean surfaces, simple lines, and objects she cares about and respects are extremely important to a good sense of well being, as well as good flow of energy in life.

Using the bagua map over a space can help people figure out how to arrange a personal studio. Feng-shui can also help set priorities of what is truly important within a space. Remember that allowing "wind and water" elements to have a presence and flow will bring about positive change and prosperity. By incorporating these feng shui techniques into a studio space, anyone can hopefully feel happier, healthier, and more fulfilled in all facets of life.



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Be a Moth - Sharing Stage Lingo with NPR Listeners

Yes, that was Executive Director David Grindle [heard explaining stage jargon](#) on National Public Radio's *All Things Considered* on September 15.

NPR's Melissa Block interviewed him for the "Trade Lingo" series, which asks listeners to share words exclusive to their professions and the funny stories behind them.

As a former opera stage manager, he submitted "moths and cockroaches" as lighting design terms for performers who either "flock to" or "skitter away from" the spotlight. Ms. Block interviewed him in July while he was in Florida on Institute business.

In the four-minute interview, David shed light on the insect reference, listed hilarious ways the word "practical" gets used backstage, and threw in some stage direction brain twisters: "Remember, if it goes out, it's 'up'; if it's in, it's 'down'; if it's right, it's 'left'; if it's left, it's 'right'..."

The segment closed with a mention of USITT and Ms. Block's reminder to "be a moth, not a cockroach."

All Things Considered has over 11 million listeners.

USITT, YD&T Winner Rizzotti to Attend PLASA London

USITT will have a booth at PLASA London October 5 to 8 at the ExCeL Center and Patrick Rizzotti, YD&T 2014 USITT Scene Design Award Winner, will present.

Mr. Rizzotti received his award, sponsored by Rose Brand, at the Fort Worth 2014 Conference & Stage Expo. He earned his MFA in scenic design from Carnegie Mellon University in 2012 and has been working in New York ever since. The *New York Times* and *Theatre Mania* praised his sets for the Off-Broadway shows *Sex and Education* and *Jasper in Deadland*. He won the 2013 OPERA America Director Designer Showcase for his set design for *Elmer Gantry*.

He will show his portfolio and speak about his work at the ExCeL Center's Theatres Trust Stage on Monday, October 6.

USITT will staff a booth for the three-day show to promote its 2015 Conference & Stage Expo March 18 to 21 in Cincinnati, Ohio, and announce the 2016 event, to be held in Salt Lake City, Utah.

An Unexpected Visitor

Monday morning at the National Office was brightened on September 15 when Pat Larmer dropped in unexpectedly from his home in California. We were delighted to finally meet his wife who stars in many of his conversations, and to pet his two dogs, too. The Larmer family was "just passing through" with their truck and travel trailer on a visit to the Adirondacks. Pat, who was Troubleshooter Coordinator at many Conferences, gets extra credit for negotiating his rig not only to the office, but finding a place to park it and make it look easy!

In Sadness — Jennie Zesmer Gorrell

We note with sadness the death of Jennie Zesmer Gorrell, wife of USITT Fellow and Standards Committee chair Jerry Gorrell. Mrs. Gorrell, who often

accompanied her husband to USITT events, was 62 when she died September 17 in Scottsdale. Services were held in in Phoenix in September. Donations in her name may be made to [Behind the Scenes](#).

ETC Names LDI Student Sponsorship Winners

Congratulations to the many USITT members who were among those receiving 2014 LDI Student Sponsorships from ETC.

ETC is committed to mentoring students who have an interest in lighting and stage technology, and offer its annual LDI Student Sponsorship providing a select group of students an all-expense-paid trip to the LDI tradeshow. The students have the opportunity to go behind the scenes with ETC to learn about the latest technologies and to network with some of the industry's key figures. The sponsorship also pairs the students with industry leaders who offer advice, and inspiration.

Winners are:

- **Kristen Geisler** is earning a master of fine arts in lighting design from the University of Tennessee. She holds a bachelor of arts from the University of South Florida in theater design.
- At the University of Wisconsin-Madison, **Ben Golden** is working toward a master of fine arts in theatre and drama with a lighting design emphasis, and researching his thesis on the use of project-based teaching in lighting design.
- **Amanda Warren** is earning a bachelor of fine arts in design and technology from Stephen F. Austin State University in Nacogdoches, Texas, with an expected graduation date of fall 2015. She has designed the lighting for several shows at her university, including *Tunnel of Love*, *Adam and the Experts*, and *Blood Wedding*. This year, she earned first place and best lighting design in the Action Design Competition by Rose Brand and USITT
- In 2013, **Lillie Kahkonen** earned an associate's degree in technical theatre from Montgomery College in Rockville, Maryland. She is currently earning a bachelor's of science in theatre design and production from Towson University, expecting to graduate next year
- **Annette Roggenbuck** began her college career at the College of Marin in California and will graduate in 2015 with a bachelor of fine arts in lighting design from Southern Oregon University.
- **Minghan Shi**, an international sponsorship recipient, holds a bachelor's degree in lighting design from the National Academy of Chinese Theatre Arts, where he earned several outstanding student awards. He is earning a master's degree in stage and lighting design at the Beijing Dance Academy.
- One of this year's international student recipients, **Ryan Shuker**, is pursuing a bachelor of dramatic arts degree, specializing in lighting design

for theatre and events, from the National Institute of Dramatic Art in Sydney, Australia. He has had internships with the Melbourne Theatre Company, Opera Australia, and lighting designer Damien Cooper



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Vincent Lighting Systems: To Host Open Houses

Open houses are scheduled at three **Vincent Lighting Systems** (VLS) offices October 13 through 17.

VLS will open its doors in Cincinnati and Cleveland, Ohio, and Pittsburgh, Pennsylvania and feature popular manufacturers and their latest products. On the schedule so far are Philips Strand Lighting, Philips VARI*LITE, Philips Color Kinetics, Rosco Labs, City Theatrical, CM Hoists, and Mountain Productions.

Cincinnati's open house will be 2 to 6 p.m. Monday, October 13 and 11 a.m. to 4 p.m. Tuesday, October 14. The Pittsburgh office will open its doors noon to 4 p.m. Wednesday, October 15. The public can visit the Cleveland office noon to 5 p.m. on Thursday, October 16 and 10 a.m. to 2 p.m. Friday, October 17.

Contact [VLS](#) to be notified when details develop. Include interest in the open house in the message.

Meyer Sound: Transforms Tunnel into Underwater World

This summer, undersea sounds captured by artist Jana Winderen temporarily transformed New York City's seven-block-long Park Avenue Tunnel in the immersive sound installation DIVE. The soundscape was heard through more than 60 **Meyer Sound** self-powered loudspeakers configured by Tony Myatt, a professor at the University of Surrey.

The tunnel became a temporary pedestrian zone for New York's annual Summer Streets celebration. Visitors were greeted at the tunnel entrance by sounds of waves crashing along the seashore and pulled further into the ocean depths by sounds that included cod, toadfish, seaborne insects, and boat noises.

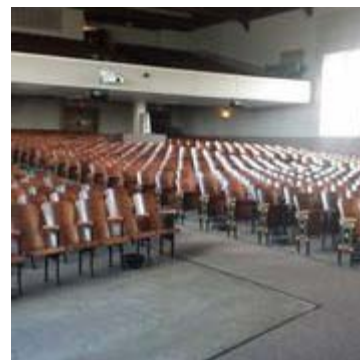
Mr. Myatt programmed DIVE's three-dimensional sound design using Ambisonic surround software.

The audio system was divided into eight Ambisonic surround zones, each featuring eight UPM-1P loudspeakers split into upper and lower levels and two 500-HP subwoofers. Ms. Winderen captured the recordings using DPA hydrophones, DPA d:screet 4060 omni microphones, and a Sound Devices 744T four-track recorder.

Visit www.meyersound.com for more information.

Philips Selecon: LED Luminaires Complete School Lighting Renovation

Committed to the pursuit of excellence, the Marshall Fundamental Secondary School in Pasadena, California has been recognized for its outstanding music programs and has been named one of the best high schools in the United States. With its rich architecture, the campus houses a 1,200-seat auditorium with a lighting system that was in need of a full renovation. George Kwiter, when asked to give the school the best system possible, chose 18 PLprofile1, 12 PLfresnel1, and eight PLCyc1 LED luminaires from **Philips Selecon**.



The PLprofile1 LED luminaire is a variable beam profile that produces precise beam control and pattern projection from a high output beam. Available in 18-34° or 24-44° beam angles, it delivers the performance of a 500 watt profile fixture with a maximum power consumption of only 150 watts as well as exceptional color and projection quality in a compact, robust luminaire.

A breakthrough in cyclorama lighting, the PLCyc1 LED luminaire delivers smooth and even color in a compact, light-weight design using only 120 watts to illuminate drops up to 16 feet high. Each luminaire can replace the equivalent of a traditional four-color, 500W Cyc light, and multiple units can be powered from a single circuit with the Powercon cabling system and standard DMX cables.

The PLfresnel1 LED luminaire is renowned for its color rendering across the full spectrum, and its warm and cool whites.

For more information, visit www.strandlighting.com or www.seleconlight.com.

ETC: ETC Nomad helps Austrian theater in tight programming timeframe

Every summer, the Theater im Hof, located in Enns, Upper Austria, produces such classical productions as Faust, Cyrano de Bergerac and pieces by Shakespeare. This year, the company presents *The Complete Works of William Shakespeare* (abridged) by Long, Singer and Winfield, which contains all 38

stage works and 154 sonnets. The ambitious show was programmed with the help of **ETC** Eos software on the new ETC Nomad controller.

This year's production, staged in the basement of the Ennsegg Castle, had little space to spare for front-of-house control positions and a hectic production schedule. Technical director and lighting designer Ueli Riegg found the new PC-based Nomad controller to be the perfect solution. The new screen management in Eos v2.2 software, including a simple-to-use onscreen command keypad, allowed Mr. Riegg to program the entire show using a PC with a monitor and an X-Keys-programmable keyboard.

Because of the tight production schedule – just a single day to turn the basement into a theater and one night to cue the show – Mr. Riegg depended on the Nomad running Eos software as an offline editor for preprogramming the show.

Nomad, which is compatible with both PCs and Macs, and runs both Eos and Cobalt software.



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

Changing Perceptions



Members of the Diversity Committee, Jesse Portillo and Madilynn Garcia, preparing materials before the start of the diversity workshop in Nashville, Tennessee.

Photos/Barbara E.R. Lucas

Last month I promised to share more information about the diversity and inclusion workshop for the board, commissioners, and regional section leadership in Nashville in August. The following is an overview. I will not be able to do justice to the personal experience of each participant, nor would I presume to try, but I believe that it is important to share the process.

The first step was to get a snapshot of who would be participating, so before we arrived we were asked to complete a survey that asked us to self-identify in the following areas: age, gender, race, sexual identity/orientation, religion, ability, profession, and workplace. A list of options was provided, but in some cases choices outside of what one might find on a typical demographic questionnaire were available. It was the first opportunity in the process to realize that sometimes an entire segment of a community can be ignored by not providing accurate options to self-identify.

The survey also asked about each individual's perception of where along a defined continuum the industry is with respect to inclusion. We were

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asked to rank the broad arts sector, the production field, our own workplace, and USITT on a scale from exclusionary to inclusive with four transitional options along that path. This too was designed to help us determine how we view ourselves and our industry in order to help us define where we want to be and how best to get there.



Carmen Morgan, center, lead the August workshop on diversity.

Before the workshop, we were provided with a very comprehensive document which provided the objectives and agenda for the gathering, but more importantly some definitions and other resources to help inform the discussions. The results of the pre-session survey were also included.

The members of the diversity committee worked closely with Carmen Morgan, our external facilitator, prior to the session. Then, during the workshop, several of them presented information that would guide ensuing discussions and served as facilitators to smaller discussion groups to which we had been assigned. A key component to the success of the session was the following list of guidelines which enabled an honest discussion of potentially difficult perceptions and beliefs:

- Be honest
- Maintain respectful engagement
- Try to listen for understanding, not in order to debate
- Ask clarifying questions if something is not clear
- Agree to disagree, but please do not disengage
- Maintain confidentiality - discuss and share broader themes connected to the work when appropriate, but do not discuss specific stories or attribute conversations and decisions to specific individuals. When in doubt about what can be shared – ask
- Allow everyone to speak for themselves, not on behalf of an entire group
- Acknowledge that communication differences may be cultural (or may not be) so your discomfort with a communication style is not an excuse to disengage
- Challenge yourself - step out of your comfort zone
- Actively engage and participate
- Address conflict directly if it arises - see it as a learning opportunity

- Take issues/concerns to the source - involve those closest to an issue without venting to others that are not involved
- Recognize natural or imposed power dynamics and imbalances
- Acknowledge if you may have said something that was hurtful or insensitive to someone else
- No side conversations
- No talking on cell phones, texting, or working on computers or iPads during the session

Speak up if you feel a guideline is not being honored

To the credit of all involved, these guidelines were accepted and honored throughout the morning and I believe that they are an excellent tool that we can keep in mind as we continue these discussions in all aspects of our lives.

I must disclose that an emergency pulled me out of the workshop, so I was not present for much of the ensuing discussions, but the feedback was positive, except for the recurring theme that more time was needed. It is indeed encouraging that the consensus was a desire to continue discussions and efforts to improve diversity and inclusion, not just within USITT but our industry.

This was just one step in a process that, honestly, is still being defined and developed. Do not be surprised and please participate if requests for input come your way as a member of USITT. The path we take must be designed by all of us if it is to benefit any of us.

To be part of the 2015 Gateway program, apply before November 1. The portal will open October 1 at www.usitt.org/diversity.



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

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Clearwing Productions: Seifried Joins Phoenix Department

Clearwing Productions recently added Chuck Seifried, a veteran of the City of Phoenix, Arizona, to its systems department.



For the past 15 years, Mr. Seifried was theatrical systems supervisor for the city and a production coordinator at the Phoenix Convention Center and Venues Department. He previously worked as a freelance stagehand with the IATSE. He will be handle lighting and rigging design and sales to Clearwing's expanding customer base.

"Chuck is a valuable asset to our clients having been on the client side of theatrical contracting for many years at the city facilities," said Jill Maurer, Clearwing's systems integration manager.

Clearwing's Systems Integration Department provides designs, installations, and onsite service for audio, video, lighting, rigging, and drapery systems throughout the country.

Stagecraft Institute of Las Vegas: Lucky Eighth Season Filled with Activity

It was a summer full of numbers at the **Stagecraft Institute of Las Vegas**.

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In Chinese culture, eight is one of the luckiest numbers. SILV fulfilled its plan to make its eighth year with eight weeks of training very lucky. A total of 77 students representing 32 states and six countries worked with 105 faculty members (including seven SILV alumni) and more than 140 industry partners. The students saw 12 shows complete with backstage insights.

Look for the SILV 2015 schedule and application forms at stagecraftinstitute.com.



Elation Lighting: Brings Smoky Mountain Opry to Light

The demands that a large musical variety show can place on a lighting rig are great. When Smoky Mountain Opry in Pigeon Forge, Tennessee, sought to replace its aging lighting rig it turned to the versatility and reliability of **Elation Lighting's** Platinum Spot 15R Pro and Platinum Wash ZFX Pro luminaires to provide the dynamic color and effect needed to support its high-energy, two-hour spectacle.

A good variety show includes a little bit of everything. Featuring a variety of music that spans from rock n' roll to gospel, as well as dancing, aerialists, comedy, magic and more, Smoky Mountain Opry needs a lighting system to be able to keep up and



transition accordingly.

TMG was the lighting vendor for the new gear, which debuted on the Smoky Mountain Opry show in February. Visit www.elationlighting.com for more information.

RC4 Wireless: Denver Center Expands Wireless Abilities

The Denver Center for the Performing Arts (DCPA) selected the **RC4 Wireless** Magic Series 3 wireless DMX and dimming system to enhance its wireless needs.

When looking at the technical needs for the theatre company's upcoming re-imagined production of *The Unsinkable Molly Brown*, (featuring lighting design by Don Holder), Lighting Director Charles MacLeod knew the DCPA would need to expand its wireless DMX and dimming capabilities. The center was an early adopter of wireless DMX technology with RC4's rack mounted systems in the '90s and the RC4 Magic Series 2 system more recently. The DCPA is one of the first customers to use the new **RC4 Magic Series 3** equipment, which is fully compatible with the existing Series 2 gear.



Learn more about RC4 products at www.theatrewireless.com. Discover the

world of projects using RC4 technology at www.wirelessdimming.com.

Mega Systems, Inc.: Training, Showcase Planned in Oklahoma City

Mega Systems, Inc. will roll into Oklahoma City, Oklahoma with its Mega Pro Sessions with Enlighten lighting control training and product showcases of the latest lighting and video gear.

Hands-on training for Enlighten lighting control will show participants how to operate the Enlighten ONE Console, an all-in-one solution for productions, stages, and houses of worship. The full day training, \$75, includes lunch.

The Product Showcases will be held throughout the day. Mega Systems, Inc. will demonstrate new gear from Mega-Lite, PR Lighting, Dicolor, RGBLink, and OMEGA Truss. It's free to attend, but registration is required.

The event will be held at the Holiday Inn Express & Suites, 1629 S. Prospect Ave, Oklahoma City.

[Click here to register.](#)

GLP Inc.: Expands LED Pixel Tape Offerings

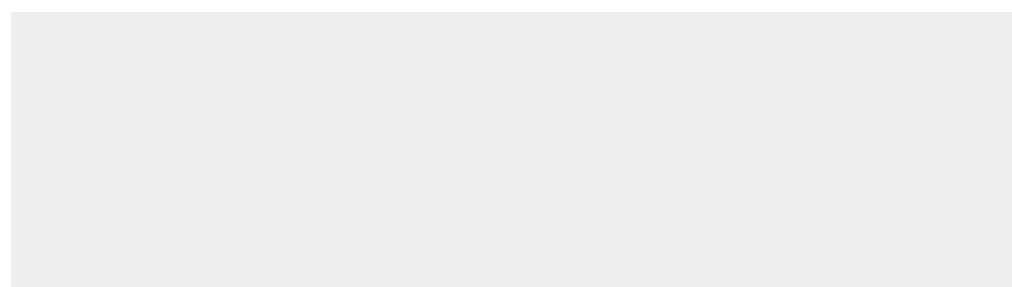
Flexible LED Pixel tape from **GLP Inc.**'s Scenex Lighting division has been used on numerous events, concert tours, and other applications since its introduction. Now the company is adding to the range and introducing higher resolution pixel options for greater control and effects, up to pitches of 6.9mm.

Along with the standard 32 LEDs pr. mtr. (31.25mm pitch), the company now offers tape with 60 LEDs pr. mtr. (16.6mm pitch), 72 LEDs pr. mtr. (13.8mm pitch), and 144 LEDs pr. mtr. (6.9mm pitch) for really high resolution applications.

Directly applied silicone coatings give every tape in the range an IP65 protection rating for outdoor use, and for cosmetic integration, each tape can be supplied with a white or black PCB backing.

Some recent applications include concert tours by Chris Isaak, The Presets, and OK Go, along with Jason Mraz' recent album launch party for iHeart Radio.

Full specifications and downloads for the entire range of pixel tape can be obtained from GLP Inc. by writing to usa@glp.de, visiting www.germanlightproducts.com/scenex or calling 818-767-8899.





Nemetschek Vectorworks, Inc.: 2014 Design Scholarship Winners Announced

Fifteen students from eight countries were recently announced the winners of **Nemetschek Vectorworks, Inc.**'s first Vectorworks Design Scholarship, and one received the Richard Diehl Award.

Each will receive \$3,000 to support studies in any design major at any accredited college or university. Each school will get Vectorworks software licenses and training.

University of Pennsylvania landscape architecture student Diego Bermudez had the top overall entry. In addition to earning a Vectorworks Design Scholarship, he received the Richard Diehl Award and an additional \$7,000.

Mr. Bermudez earned top honors because of his superb use of digital tools to demonstrate how reclaiming an area which had been devastated by poor use fosters human interaction. His project, "Circasia: Engaging the Creeks," redefines the relationship between the villages and creeks in Circasia, a rapidly growing coffee community in Colombia, by helping residents reconnect Circasia's urban core to its agrarian landscape. His landscape architecture interventions change lives, increase health, reinforce cultural assets, and raise quality of life.

The 2014 Vectorworks Design Scholarship recipients are:

- Markus Bobik, TU München, Germany, who uses the environment to create a protective shell around the soft core of an Alpine chalet
- Enoch (Wes) Calkin, University of Cincinnati, for re-telling Broadway's *Carrie* as a more intimate and intelligent tragedy
- Chen Yin Feng, Chongqing University, China, who transformed an abandoned industrial infrastructure into an educational center and public space

- Judyta Cichocka, Wrocław University of Technology, Poland, for coming to grips with the latest ideology of architectural iconism
- Paul Dembeck, Beuth Hochschule Berlin, Germany, for a stage design that discreetly combines light and video to maintain focus on the artist
- Marcel Hauert, Berner Fachhochschule, Switzerland, for a macrocosmic vision for an urban public space
- Andrea Linney, University of Toronto, Canada, whose expansion of existing path systems transforms a large, cross-site, open-space
- Shao Xing Yu, Southeast University, China, who uses an open space to find a balance between tourists and residents
- Michael Signorile, Stevens Institute of Technology, USA, who uses glass in winter garden hydroponics for his project
- Tina Simon, TU Dresden, Germany, for larger-than-life renderings of ornately designed gardens in an urban, Baroque neighborhood
- Daniel Sweeting, London Metropolitan University, United Kingdom, who critiques the tourist experience in London
- Alexander Davey Thomson, K.U. Leuven, Saint-Lucas Campus, Belgium for his architectural visions of an ecology-based urban future
- Lisa Vromman, KASK School of Arts Gent, Belgium, who explored a façade that communicates with the environment and encourages residents to mingle
- Wu Xin Jing, Shanghai Theatre Academy, China, who abandons traditional concert effects for dramatic lighting

To see the winning projects and view the list of judges, visit www.vectorworks.net/scholarship.

The 2015 Vectorworks Design Scholarship will begin accepting entries beginning on March 1, 2015. Students can sign up for email reminders at www.vectorworks.net/scholarship and are encouraged to follow @Vectorworks and #FundMyVision.

The Vectorworks Design Scholarship program salutes students across disciplines such as architecture, landscape design, lighting design, and interior design who are determined to solve today's most challenging design problems. In its first year, nearly 1,000 students from 56 countries submitted entries.

For more information, visit www.vectorworks.net.

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

Using the Box – In New Ways



If you've ever spent time with kids at gift time, especially little kids, you see the moment that both fascinates and frustrates parents. The kid unwraps the gift, opens the box, and loves the gift. Ten minutes later the gift is lying aside and the kid is playing with the box and the paper. Why bother with the gift? Just give the kid the box is the frustrated moment that comes to the adult.

It took me many years to realize that to the kid, the container and wrapping were just as much a part of the gift as the contents. The child isn't ignoring the gift, the child is playing with all of the aspects of the gift.

Our lives backstage really should embody the perspective of the child with the gift. Each day we are surrounded by opportunities to be creative. We are asked to create worlds that aren't real on a very tight budget. That means using materials for things that they weren't intended. That requires us to see the complete uses for things. Think about how we use backer rod, hot glue, blue foam, and other things. The typical use of these materials isn't what they were created to do. They are like the box in the story. The original intent was for one thing and yet we use them for another.

Many years ago there was an article in *TD&T* written by a costumer who

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realized that the cardiac lead connectors used in hospitals were identical to a certain size of male snap. By using them with a female of the same size, suddenly a costume piece could "magically" hang from someone's body. That's another example of the mind of the child seeing something for a new purpose that was never the intent of the item.

2015 is the next [Tech Expo](#). This biennial expo celebrates the ingenuity and excitement that comes from this open minded discovery. It features unique solutions and innovative approaches. Every day our theatres are solving problems. The challenge is, we don't always see the innovation, we just see the item checked off. Look back through recent productions and ask yourself, has someone solved something in a way that others could learn from and be inspired. Submit that item to Tech Expo.

The beauty of our work is that it really can be so unbelievably innovative. Theatre practitioners don't make widgets. They get pushed to redefine the widget each time because each time it needs to do something new.

I once found myself talking to someone in the concrete industry. They were astounded to know that concrete forms are used every day in theatre to make columns and other things. We take that for granted. But even amongst ourselves there are creative solutions that deserve to be shared. I hope you will consider it. It's not just about scenery. Tech Expo is about sharing innovation and solutions from all areas of our creativity.

I encourage you to show the world how you can be like the child and share your creative solutions. Just because it is an every day solution where you are, it may be ground breaking to others. Be a part of [Tech Expo](#) in 2015.

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Chesapeake: To Hold Make-up Master Class

The Chesapeake Regional Section will hold a film make-up master class for members only on Saturday, October 18 at the Conservatory, Shenandoah University, 1460 University Drive, Winchester, Virginia.

The morning session, 9 a.m. to noon, will consist of a demonstration. The afternoon session, 1 to 5 p.m., is a hands on practical class. Sign up is on a first-come process for both sessions. Section members have 25 available slots in the morning and five in the afternoon. Registration closes on October 10.

Contact Jennifer Adams at Shenandoah University, jadam2@su.edu, to register or for more information.

Participants in the hands-on portion will need to have a basic Ben Nye make-up kit and a matte foundation. Go to [makeupmania](#) and order the Ben Nye Matte HD Foundation in the closest color to skin tone.

Midwest: Plan Two Events, Set Design Competition Deadline

Two events in October, offered by the Midwest Regional Section, will highlight costume and lighting design as well as personal and portfolio presentation.

The Section's first event of the season will be held 9 a.m. to 4 p.m. Saturday, October 4 at the University of Michigan in Flint.

Kyle Schellinger, cutter/drafter at the Clarence Brown Theatre at the University of Tennessee, Knoxville and Adam Dill will take some participants through constructing tailored garments using the Sartor System. Ellen White, ETC product specialist, will take other participants through ETC's Ion Lighting Control Console, from basic programming to more advanced skills. Vincent Lighting will also have other consoles for training.

Registration is limited. Visit midwest.usitt.org to register and for updates.

Telling Your Story: How to Communicate Yourself and Your Portfolio, cosponsored by the Midwest Section, Chicago Spotlight Inc., and Elmhurst College will be held 9 a.m. to 2:30 p.m. Saturday, October 11 at the Elmhurst College Mill Street Theatre, 253 Walter St., Elmhurst, Illinois.

This session will feature a panel of professionals speaking about how job candidates can present themselves and their portfolios. Participants are encouraged to bring current portfolio for review and feedback. Faculty are encouraged to attend. More details are available on the registration page at midwest.usitt.org.

The entry deadline for the 2015 Student Digital Design Competition (online only) is November 1. Student designers may present a digital portfolio of their original work for a single design in one or both categories.

For non-realized "paper" designs, students may choose from the 2014 or the 2015 KCACTF Region 3 Regional Design Project Allowed Plays whether the design has been entered in KCACTF or not. For realized designs, students may enter a design completed for a production at their school during the 2014 calendar year.

For complete details, contact Midwest Design Coordinator M.C. Friedrich, mcfriedr@mtu.edu.

Ohio Valley: Slate Fall Conference, Design Exhibit

The Ohio Valley Regional Section will hold its annual Fall Conference AND Peggy Ezekiel Design Exhibit at the Kent State University Center for the Performing Arts, 1325 Theatre Dr., Kent, Ohio on Saturday October 4.

Schedule of events for the day include:	
8:00 - 9:00 am	Ezekiel registration
8:00 - 10:45 am	Conference Registration
9:00 - 10:00 am	Welcome Session (everyone)
10:15 - 11:00 am	General Membership Meeting (everyone)
11:15 - 12:30 pm	Sessions (pick one of three)
12:30 - 2:00 pm	Lunch provided. Visit exhibitors, get a book signed by Ellen Jones, look at the Ezekiel Design Exhibit
2:15 - 3:30 pm	Sessions (pick one of four) (judging for Ezekiels finished by 3:30)
3:45 - 5:00 pm	Sessions (pick one of four)
5:15 pm	Announcement of Ezekiel winners and awarding of student Conference passes.

For more information, visit www.usittohiovalley.org.



Sightlines

The monthly newsletter for USITT members

October 2014

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Commissions

November 15 CD&T Poster Deadline

Now is the time to submit ideas for the Costume Design & Technology Commission's Poster Session for the 2015 Annual Conference & Stage Expo in Cincinnati. The deadline to submit abstracts is November 15.

Poster Sessions give an opportunity for designers, technicians, educators, and students share information that is not well known or of their own invention. A new solution to an old problem, a new problem and its solution, a classroom or management technique, or the results of research are great things to submit to present at the Cincinnati 2015 Conference & Stage Expo. Tips and techniques about costumes, hair, and make-up from designers, technicians, teachers, and students are welcome. [More information on the process is available here.](#)



An illustration from the poster, Up-Cycled Faux Metal Armor, by Andrea Bear of Wabash College, which was part of the 2014 Annual Conference & Stage Expo.

[Submissions](#) are blind juried by the CD&T Commission Poster Selection Committee. Ideas must be presented in the form of an abstract, no more than 200 words, by November 15. Selected posters are due for review on February 9. Following presentation at the conference, posters will be published in the USITT Digital Archive. [Instructions for submitting a proposal are here.](#)

Poster presentations are widely accepted as meeting the requirements for scholarly publication. Once accepted, participants are considered conference presenters and may gain access to funding from their institutions.

Questions can be directed to Jeffrey Lieder, lieder@bard.org.

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Commissions

Costume Sessions May Prompt Attitude Adjustments

Jenny Kenyon *Costume Design & Technology Commission*

I have a deep dark secret that I have never admitted to, something I think afflicts more people than they care to let on—I am not one of those costume designers who really loves costume and fashion history. In fact, during my costume history class, I spent most of my time doodling.

I know many in the Costume Design & Technology Commission just gasped in horror, but the truth is finally out, and I don't think I am alone in this mindset. But I have some good news for us history non-aficionados. At the upcoming 2015 Conference & Stage Expo in Cincinnati, there are some fascinating costume history sessions for iconoclasts like me.

While history may not be my "thing," a good mystery is. A chance to learn about the ***Unknown Costume Designers of 1900-1930*** is one such mystery. Who were these independent contractors who worked tirelessly and anonymously for American theatre producers and theatre companies? Del and Ione Unruh have sifted through countless archives to find renderings and production photographs of these unsung and remarkably creative people. It will be more of a treasure hunt than history lecture!

Speaking of treasure and sparkly things, ***Extravaganza! Liberace's Life in Costume*** will make even the most reserved of us into magpies. Connie Furr Soloman will present some of the personal stories of Liberace's designers and stunning examples from the Liberace Museum's holdings. Sequins, rhinestones, fur, and feathers will tickle all of our fancies!

Those are just two of the many offerings available this year. There also will be futuristic technologies, pageant make-up, prosthetics, environmental responsibility, and a Hands-On Design & Technology Challenge that is part *Project Runway* and part *Hunger Games*.

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Conference & Stage Expo

Karamu House's Terrence Spivey to Deliver Keynote

Janet Gramza *Communications Associate*

Terrence Spivey, artistic director of Cleveland's Karamu House, will be keynote speaker at the Annual Conference & Stage Expo in Cincinnati.

The actor, director and educator has led Karamu House, the nation's oldest African-American theatre, for 10 years. Before that, he spent 20 years as a New York actor who worked day jobs as a movie usher and hotel doorman to support his career.

His big break has been the role of a lifetime: putting a revered cultural institution in the national spotlight. Among other accolades, Karamu House was named Outstanding Repertory Company of the Year at the 2013 [Vivian Robinson/AUDELCO Awards](#).

"Langston Hughes, Ron (Super Fly) O'Neal, Beverly Todd, Earl Billings, and Bill Cobbs came through here," he said of Karamu House. "At times I feel I don't deserve this."

Next year is [Karamu House's](#) 100th birthday, and Mr. Spivey said he'll speak about its rich multicultural history. Karamu is Swahili for "a place of joyful gathering." It's famous for black theatre, but Mr. Spivey said its goal has always been "to use art to bring people together no matter what color they are."

It also fosters arts education through preschool, youth, and teen programs and efforts like Classics in the Lot – a new summer program staging classics in the parking lot. The first production this year was *Romeo and Juliet: An African Love Story*, adapted and directed by playwright-in-residence Michael Oatman.

It was a youth CETA program that sparked Mr. Spivey's own love for theatre, he



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said. After moving from Kountze, Texas, to Houston at 10, he grew up idolizing African-American movie stars like Ron O'Neal, Jim Brown, Fred Williamson, and Pam Grier. In 1977, *Roots* convinced him to pursue a film career. But he learned the joy of stage acting at the Young People's Drama Workshop at Good Hope Baptist Church in Houston's Fourth Ward. He played Percy in *The Miracle Worker* and a cattle rustler in *Oklahoma!* when he was student at Lamar High School.

Then famed drama teacher C. Lee Turner recruited him to Prairie View A&M in Houston. There, he majored in theatre and joined the Charles Gilpin Players, which toured the state. Prairie View's production of Micki Grant's *Don't Bother Me, I Can't Cope* became the first black college musical to participate in the Kennedy Center American College Theatre Festival. The play was also invited to the New Orleans World's Fair.

After graduating, Mr. Spivey moved to New York and looked for acting jobs. As an usher at an upscale movie house and later as a hotel tele-operator and assistant concierge, he kept business cards in his uniform and handed them to the likes of Spike Lee, Hal Prince, and Roy Scheider. He got "extra" roles in music videos, the films *New Jack City* and *Crocodile Dundee*, and in Off- and Off-Off Broadway, including Clifford Odets' *Waiting for Lefty*.

In 2002, he founded his own theatre company, Powerful Long Ladder, and directed a one-man show in New Jersey and an East Harlem production of *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf*. He also served as entertainment director for the Black Writers Reunion and Conference when it traveled to Atlanta and Dallas.

In 2003, he reached out to Karamu House and landed an offer to guest-direct *The Little Tommy Parker Celebrated Colored Minstrel Show*. The show's success led Karamu to hire him as artistic director, a position that had been vacant for a decade.

Ten years later, he has mounted over 60 plays including the world premiere of Otis Salid's *Gospel! Gospel! Gospel!* -- co-produced by alum James Pickens Jr. -- and dance legend Dianne McIntyre's *Daughter of a Buffalo Soldier*.

He credits the Karamu staff, board, supporters, dedicated actors, alums across the nation, the Cleveland community, and his family with his success.

"From the start, I had a lot of people saying, 'Go, go, go!'" he said. "It took quite a team for this building to still be here."

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Conference & Stage Expo

Regional Sessions, Tours to Highlight Annual Conference

Kathie Brookfield *Cincinnati Promotions*

The Regional Conference Committee will sponsor several sessions, some co-sponsored by Commissions, at the 2015 Annual Conference & Stage Expo in Cincinnati March 18 to 21.

The Regional programs include three off site tours and one regular session at The Duke Energy Center. On March 19, take a tour of The Vent Haven Ventriloquism Museum, the county's largest museum of ventriloquist figurines, with a chance to see how the design and operation

of these little guys have changed over the years. A backstage tour on March 21 will feature the Newport Aquarium, across the Ohio River in Newport, Kentucky. One regular session covers a review of the Penn State Lighting Archive Project.



There are five sessions co-sponsored by each of the five Commissions. To kick off the conference on March 18 at 11:15 a.m., the Costume Design & Technology Commission presents *The Costumes and Costumers of the Cincinnati Ballet* in the Duke Jr. Ballroom. The Cincinnati Ballet has been a part of Cincinnati since 1963 and is the premiere professional ballet company of the region. This company regularly presents a bold and adventurous array of classical, full-length ballets and contemporary works, with live orchestral accompaniment. The costumes and costumers for the ballet are part of this unique creative force. With 30 years' experience and more productions of *Nutcracker* than can be remembered, Diana Adams and her creative team will share the challenges of creating world premiere pieces, building for dance and movement, building and maintaining tutus and dealing with world-wide design teams and outsourced productions.

Also on March 18, the Sound Design & Technology Commission has a session at 1 with regional sound designers in a panel discussing approaches to their work and the sort of venues and productions involved.

At 4:30 p.m., join the Technical Production Commission for *LuminoCity: Making Music Hall Come to Life*. See how Dan Reynolds and Steve McGowan made Music Hall come to life creating a backdrop of projected images played during a

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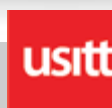
live performance of the Cincinnati Symphony Orchestra in 2013 and 2014. At the same time, the Engineering Commission has a panel discussion, *Structural Cruise Ship Design*, on engineering scenery for the cruise ship industry.

On March 20 at 1 p.m. the Scene Design & Technology Commission presents *The Show Boat: Floating Theatre Then and Now*. The Show Boat Majestic, docked on Cincinnati's river front, housed live theatre for nearly 100 years. Join in for a look at Cincinnati's (and America's) show boat heritage.

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Conference & Stage Expo

Conference Registration Opens Soon

Registration and hotel housing for the Cincinnati 2015 Conference & Stage Expo opens this month, so check e-mail, the new [USITT 365](#) mobile app, and the website for updates!

The Annual Conference & Stage Expo will fill the Duke Energy Convention Center with more than 250 companies and 5,000-plus industry experts, educators, students, and vendors March 18 to 21.

Highlights include Light Lab, a new Opening Night Party and New Products Showcase (Brag & Swag), and some famous 2015 Distinguished Achievement Award winners.

USITT has arranged housing at the Hilton Cincinnati Netherland Plaza hotel, the Hyatt Regency Cincinnati, and the Millennium Hotel Cincinnati, and will offer the lowest available rates with online registration and housing.

Meanwhile, check out the companies coming to Stage Expo [here](#) and see what Cincy has to offer at www.cincyusa.com.

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Even the ceilings of the Duke Energy Convention Center in Cincinnati are interesting.



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