



Sightlines

November 2014
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The monthly newsletter for USITT members

CINCINNATI ■ MARCH 18-21

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News & Notices

Announce New Wally Russell Mentor Award for 2015

A man who spent his lifetime mentoring will now be honored with an award recognizing a generous mentor in the theatre industry.

USITT and the Wally Russell Foundation have established the new Wally Russell Professional Mentor Award, to be given annually to an entertainment industry professional who has helped young colleagues get their start. Nominations deadline is December 15.

The Institute inherited the Wally Russell awards from the Russell foundation last year, and decided to honor his dedication to promoting young talent in the industry. The Wally Mentor Award offers an opportunity to recognize a mentor outside of academia who has guided young people in their careers.

"Almost everyone has someone who, when they entered the field, took them under their wing and provided guidance and mentoring," said Executive Director David Grindle. "That was Wally Russell for many people."

Mr. Russell was a Canadian lighting designer and technical director who founded the theatre technology department at the University of Toronto and served as general manager of the National Ballet. He received Canada's prestigious Centennial Medal for his role in designing Canada's National Arts Center in Ottawa.

He went on to serve as president of Strand Lighting USA and president of Theatre Projects Consultants North/South America. He was technical director of the Los Angeles Opera until his sudden death in 1992. The Wally Russell Foundation will continue to bestow the occasional Wally lifetime achievement award in addition to the annual Mentor award.

Nominators can submit up to four letters about each mentor, Mr. Grindle said. "It's especially nice if that person inspired you to pass that mentality along and



mentor others."

Nominations are now open at www.usitt.org/wally.

The winner will be chosen by a six-member jury composed of three members of the Wally Russell Foundation and three from USITT. The recipient will be honored at Cincinnati 2015 Conference & Stage Expo. USITT will provide free registration to the Conference and the Wally Russell Foundation will provide travel and housing assistance for the honoree to attend.

For more information on the Wally Russell Foundation, visit www.wallyrussellfund.org.

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LiNK to 45 Grad Schools

Deadline is November 3 to register for LiNK, the new program from SETC and USITT which connects those interested in theatre graduate programs and schools which offer them. Meet one-on-one with schools for acting, directing, stage management, arts management, scene design, costume design, lighting design, sound design, technical direction, stage technology, lighting Technology and costume technology.

[Register for the event](#) which has [Focal Press](#) as a Platinum sponsor.

Prospective students can apply online, upload resumes before the event, and then concentrate on finding their correct fit for grad school November 14 and 15 in Atlanta. Hotel costs at the Hilton Airport hotel are only \$94 a night.

Fellowship Deadline November 17

Because the new deadline for USITT Fellowship support falls on a weekend, the deadline for applications has been extended to 5 p.m. Monday, November 17.

Fellowships are given to activities related to advancing performing arts design and technology. For criteria on eligibility or to apply, visit www.usitt.org/fellowships.

2015 Balloting to Open

Voting for candidates in the 2015 USITT elections will be open to all members in good standing as of noon, October 24.

All those eligible to vote will be sent an e-mail with instructions and a link to the online ballot.

Any member who does not receive an e-mail or needs a paper ballot should contact Shannan Hoerger in the National Office at 800-938-7488 or shannan@usitt.org.

Tenure Promotion Guidelines Revised, Available Online

USITT's Tenure & Promotions Guidelines have been revised and are now available as a [free download online](#), part of a library of documents the Institute has created or maintains.

The newest iteration of the guidelines was adopted by the Board of Directors at its August meeting.

College Green Theatre Prize Deadline March 1

The Broadway Green Alliance (BGA) has launched a new prize for College Green Captains to reward their efforts on campus productions. The prize was highlighted in the October issue of [Sightlines](#).

Individual or team applicants should submit a one-page summary statement and an 18-by-24 inch PDF poster that highlights the best of their greening program; additional materials may be a video of up to five minutes or a document of up to 10 pages of images, charts, and text. Winners will have integrated greening and energy-efficient methods into campus productions including design, construction, run, strike, and front-of-house.

Posters of finalists will be displayed at the BGA booth at Stage Expo in Cincinnati, and the winning team will be announced during a BGA session at the Conference.

Entries are due by March 1 and can be sent to green@broadway.org. All prize applicants must be College Green Captains. Students or faculty/staff members interested in helping green their theatre department are encouraged to volunteer as a College Green Captain and to sign up at BroadwayGreen.com/college-green-captains.

Weltenbauer Awards to Debut at Stage|Set|Scenery 2015

Taking as its slogan *Wir sind Weltenbauer* (we build the world), Deutsche Theatertechnische Gesellschaft (DTHG) launched the Weltenbauer Awards which will be presented June 9 at Stage|Set|Scenery, the international trade fair for theatre, film, media, and event technology.

DTHG intends to honor innovative and original stage technology solutions that

have helped realize the artistic concept of a theatre or show production in a particularly impressive way. By creating the Weltenbauer Awards, DTHG has reaffirmed its goal to strengthen cooperation between technology providers, users, and artists.

Stage|Set|Scenery will take place on the Berlin Exhibition Grounds June 9 to 11.

Any theatre, musical, show, TV, or event production that developed or employed stage technology solutions can compete. Applications must be submitted no later than February 28. The awards will be given to productions of live events that took place in 2014 or 2015. More information and the application form are available at www.wir-sind-weltenbauer.de.

Behind the Scenes UK Kick Started at PLASA 2014

The industry stepped up at PLASA 2014 to care for its own by supporting Behind the Scenes UK.

Fundraising kicked off at the Knights of Illumination Awards Ceremony when Clay Paky's Commercial Director Pio Nahum presented a check to lighting designer Rick Fisher for Behind the Scenes UK. One of the last things the late Pasquale Quadri approved was this contribution to the new charity.



On Monday afternoon, ETC's Fred Foster presented the check from the proceeds of the iRFR app. Tuesday saw Rosco's Mark Engel present a check for the proceeds from the sale of Roscolux Light Relief Yellow.

At the PLASA Innovation Awards Ceremony, the BTS UK Trustees Chair John Simpson of White Light announced the charity and explained who will be eligible for grants. He was joined by Alan Jacobi who delighted the crowd by presenting a very generous check from Unusual Rigging. These contributions brought in almost £40,000 for Behind the Scenes.

Throughout the four-day show, the Behind the Scenes stand was busy selling raffle tickets while BTS UK Trustees were out on the floor selling them. PLASA Governing Body Chair Ed Pagett drew the winning tickets. Third prize of a £500 voucher with Mr. and Mrs. Smith hotels went to Amber Etra of Philips. Second prize of a £1,000 Amazon gift card went to Phil Hurley of Stage Sound Services Ltd. in Cardiff. The Grand Prize was won by Jerome Dunn of StageLight in Texas.

A race car simulator, provided by 5 Star Cases, was kept busy throughout the show with everyone from students to septuagenarians. The prize for the fastest lap went to Dan Abbitt, and Ashley Simper came in just behind to win the second prize.

Special thanks to PLASA; Mike Hamilton and TMB; Keith Sykes, Bryan Hoyer,

and 5 Star Cases; Scott Hoyt; and White Light for all their assistance.

For more information about Behind the Scenes visit www.behindthescenescharity.org or e-mail ukinfo@behindthescenescharity.org.

FCC Expands Rules to Include Wireless Microphones

The Federal Communications Commission (FCC) is changing the Low Power Auxiliary Station license eligibility rules to include professional sound companies and operators of large venues that routinely use 50 or more wireless microphones, where the use of wireless microphones is an integral part of the major productions or events they host.

The effective date of this change was August 13, except for § 74.832, which requires approval by the Office of Management and Budget (OMB). That part is crucial because it is the part that actually enacts the licensing procedure. Normally OMB approval takes about 150 days. The application was filed in mid-August, so the licensing should be in effect in mid-January. When licensing is implemented, microphone users and large venue operators are strongly encouraged to use the online [Universal Licensing System](#).

Bill Stafford of the FCC's Wireless Telecommunications Bureau, the contact person, strongly recommends that wireless microphone users check spectrum availability and registering unlicensed devices with one of the online white space databases, [The Google database registration is here](#). [Spectrum Bridge](#) offers similar services.

[More information is available here »](#)

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International Student Travel Grant Can Be Used for PQ'15

Student members can apply for the Student International Travel Grant and, if the award winner chooses, apply it to travel to the Prague Quadrennial 2015.

December 1 is the deadline for the \$1,000 grant which enables a student member to travel outside the United States for education or research in a theatre-related discipline.

[Applications are available here](#). Applicants must be a current student member and a full-time student in a graduate program or upper-division undergraduate courses in theatre. They also must demonstrate excellence in research or design in a field related to USITT's mission. Refer questions to Sandy Bonds at abonds@uoregon.edu.

PQ '15 will be held in June. With a theme of *SharedSpace Music, Weather, Politics*, the organizers have planned workshops and student performances in the DISK Space and on the street. For more information about the events and opportunities, link to [SharedSpace](#).

USITT offers international travel grants to students in odd-number years and to professionals in even-number years. The 2013 travel grant winner, Lauren Gaston of the University of Missouri-Kansas City, received \$1,000 to help pay for her travel to study and work in costume design at the Hong Kong Academy for the Performing Arts.

Other recipients have traveled to Prague, Czech Republic, to study engineering and lighting design, and to Budapest, Hungary, to research its State Opera House.

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Harrington Named Distinguished Achiever in Education

Janet Gramza *Communications Associate*

Wendall Harrington is known as a projection designer first and an educator second. But as one of the first projection designers in New York, she had to educate to succeed.

"I had to teach everyone how to work with me and for me," she said. "The director David Warren used to call it 'Scuola di Wendall.'" Since 2009, she has taught at Yale School of Drama, heading the nation's first MFA program in projection design.



Ms. Harrington will be honored with USITT's Distinguished Achievement Award in Education at the 2015 Conference & Stage Expo in Cincinnati, Ohio.

"Wendall has been the nation's leading projection designer for more than three decades," Yale School of Drama Dean James Bundy wrote. "She has kindly shared her passion for the art form, and for the intelligent use of projections within it, with generations of colleagues and students."

Her projection talents wowed the theatre world in her first Broadway show, *They're Playing Our Song* in 1979, and cast her as "the godmother of projections." She is most famous for The Who's *Tommy* (1993), for which she scoured London archives for black and white photos of landscapes and neighborhoods, "then broke the images apart and computer colored them to sing with the costumes," she said.

Over the years, she honed projection design as an art form in dozens of Broadway, Off-Broadway, ballet, and concert productions – all while running Scuola di Wendall. Her former assistants include Sage Carter, Michael Clark, Elaine McCarthy, and Hope Hall, now President Obama's official videographer.

Ms. Harrington said she is "a little embarrassed" to be getting the education prize. "The fact is, I never finished college, so it amazes me completely that I teach at Yale, and then *this!*"

A born artist, she grew up in Queens with a view of "the tippy top of the Empire State Building," she said. "I had to get there."

She credits her dad with giving her "tools – a camera, clay, chalk – and I would

draw in the street with chalk for hours. I often think about those giant images on black, just like projection and nearly as ephemeral."

She left home at 16 in the late '60s, studied art history at Hunter College, got into the downtown filmmaking scene, and "knew a good bit of the Warhol crowd."

A scarcity of film work for women led her to advertising, where her mentors included lighting designer Jean Rosenthal's assistant, Bill Batchelder. "It was Bill who put me in touch with Tharon Musser, who needed some slides made ... and the rest, as they say, is history."

While previous scene and lighting designers had used projection to enhance their work, Ms. Harrington was the first to embrace projection design as its own discipline. Her ideas often start with "the Masters" and evolve with her and the director's vision. For this year's *Weather* at the Met, she sent visual artist Ruppert Bohle to photograph Denmark in all seasons; for City Ballet's recent *Pictures at an Exhibition*, "we took the Color Study by Kandinsky and broke it apart brush stroke by brush stroke and recombined it in different ways."

Her elevation of the field led Dean Bundy to hire her at Yale, where she shares her approach with designers and educators of the future.

For her, it's still all about making art. "As a designer, it is essential to use a wide range of images, to go deep," she said. "I'm hoping to make what nobody else has seen; to create an entirely new idea of image or to tickle the unconscious with something you think you already know."

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News & Notices

Meet Board Mentees Debra Sherrer, Mary Jean Sedlock

Janet Gramza *Communications Associate*

USITT welcomes two new Board Mentees to spend a year serving with and learning from the Institute's 32-member volunteer Board of Directors.

Debra Sherrer and Mary Jean "MJ" Sedlock came aboard as mentees in July. The Board Mentorship program was launched last year with its first mentee, Pinky Estell, completing his term in June.

Mentees serve on a board committee or project and as non-voting board members. They also receive a one-year membership and free registration, travel, and hotel costs for the Annual Conference & Stage Expo.

The new mentees said they are excited to participate on USITT's talented and dedicated board.

"It's easy to find case study after case study of boards who get it wrong, and it will be nice to spend some time with a board that does so many things right," Deb Sherrer said.

Ms. Sherrer recently received her master of arts management from Carnegie Mellon University. She earned her BFA in theatre arts/stage management from Point Park University in 2012.

Her management experience includes a stint as marketing manager for the CMU School of Music, reorganizing the ticketing process as assistant box office manager at the Maine State Music Theatre, and an administrative internship with the Pittsburgh Public Theatre.

She shed light on the use of social media in theatres this year with a study of "To Tweet Seat or Not to Tweet Seat" CMU School of Music performances. [Read her articles here](#). She has joined the Finance Committee and looks forward to "seeing the annual planning cycle from beginning to end."

Ms. Sedlock is a 2015 MFA candidate in scenic technology at the University of Illinois at Urbana-Champaign. She graduated from Illinois State University in 2011 with a BA in theatrical design and production.



Debra Sherrer



Mary Jean
Sedlock

She wants to work in arts management while continuing her lifelong volunteerism for non-profits. Her work experience includes assistant production manager for the Illinois Shakespeare Festival and technical director for many college productions. She spent the past summer as production manager for the Theatre at Monmouth in Maine.

Her volunteer experience includes Little League coach, Habitat for Humanity carpenter, and Alzheimer's patient companion. She said she hopes to one day serve on USITT's Board as a voting member. For now, she's delighted to serve on the Awards and Recognitions Committee.

"We are a small and closely-knit industry," she said. "I think there is great importance in how we choose to honor those who are examples of excellence within it."

Meanwhile, Pinky Estell said his year as a mentee inspired him to become active in his regional chapter and help his undergraduate school set up a new student chapter. "The more you are involved with USITT, the more you discover the value and enjoyment of what it has to offer," he said.

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Elite Training Sound Grad Lands Cirque Gig

Janet Gramza *Communications Associate*

As a sound design student at Southern Utah University, Nicolas Pinegar dreamed of moving home to Las Vegas, Nevada to work for the world's largest theatrical producer, Cirque du Soleil. He graduated in May and two months later started as an audio technician for *Criss Angel BeLIEve*.



How did he grab his goal? With a little help from USITT.

Mr. Pinegar joined his school's student chapter the year it was founded, 2010, he said. As a junior, he attended the 2013 Annual Conference & Stage Expo in Milwaukee. He sought out the Cirque du Soleil booth and met Kim Scott, a Cirque manager who had helped found the Institute's Elite Training two years earlier.

A musician who plays piano and bassoon, Mr. Pinegar pursued theatre in high school and studied lighting, technical direction, and sound design in college. He told Ms. Scott he wanted to work in sound, and she told him to apply for the annual Elite Training weekend in May.

Elite Training is a tuition-free program at the Cirque du Soleil Training Center in Las Vegas, offering members hands-on training with industry leaders in sound, rigging, projection, automation, and – as of this year – stage management.

Mr. Pinegar applied for the sound training with Meyer Sound and was accepted into the 2013 class.

"We had four days of training with Meyer's latest system, but at night we would tour the different theatres and see how earlier versions of the same (D-Mitri) system are used during Cirque shows," he said.

Mr. Pinegar had won awards for his work on college productions, attended Nevada Thespians conferences and the Kennedy Center American College Theatre Festival, and worked two seasons at the Utah Shakespeare Festival. Nothing compared to the size and spectacle of a Cirque show, he said.

"It was really helpful and inspiring to see what a large-scale production can be," he said. "Shadowing at *The Beatles LOVE*, you are exposed to things you wouldn't experience in a regional theatre or your university. Even on *Criss Angel*

BeLIEve, which is small for a Cirque show, you are handling \$50,000 worth of microphones, which is so much more than the average production."

Elite Training also increased his networking abilities. At the Fort Worth 2014 Annual Conference & Stage Expo, he looked up Rob Lindsay, head of audio for *The Beatles LOVE*, whom he had met at Elite Training.

"I asked if I could talk to him about an internship after the conference. He said, 'Don't wait for an internship. Just come and interview with me here for a full-time position.' So I had a job interview with Cirque du Soleil on the Stage Expo floor!"

Besides *The Beatles LOVE*, he interviewed with *KĀ* and *BeLIEve* – and got an offer from *BeLIEve* two weeks later, he said.

Right now, he's an on-call technician working on a small team handling in-monitor audio for two shows a night, two to five nights a week. He hopes to be hired full-time down the road.

"Right now, I am just thrilled to be working for Cirque and grateful to have this opportunity right out of college," he said. "It's absolutely a joy to go to work."

He thanks USITT for helping him get there. "Just the conference alone," he said. "Just going to the sessions that Cirque held, and the insights you get from one-on-one conversations after, is huge. And then to be able to attend Elite Training ... it's just a great opportunity for young technicians and their careers."

Elite Training applications will open in February. Stay tuned to www.usitt.org for updates.

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The Last Word:

FAF Winner Finds Management Priorities in Berkshires

 Brittany McMahon *Find a Fellow Winner*


Photos Courtesy Brittany McMahon

Brittany McMahon, a graduate of Northwestern State University of Louisiana, won the Find a Fellow contest at the Fort Worth 2014 Conference & Stage Expo.

Her award, sponsored by the Fellows of the Institute, was a two-day mentoring session with an expert in her field of interest, Stage Management. Under the caring tutelage of author, educator, and seasoned professional stage manager, Thomas A. Kelly, Brittany experienced hands on opportunities at the Berkshire Theatre Festival and Shakespeare & Company in Lenox, Massachusetts.

There are many people to thank for making this experience possible, but Mr. Kelly and his colleagues are to be credited with making an enormous difference in Ms. McMahon's rising career

path.

Watch for details about the 2015 Find a Fellow contest in the days leading up to the event. Below are Ms McMahon's impressions of her experience.

My time spent in the Berkshires with Tom Kelly can best be described as enlightening, eye opening, and ultimately inspiring. During my time, I enjoyed countless conversations with Tom ranging from personal experiences, to unions, developing relationships with cast/crew, scheduling, paperwork, and beyond. Over the course of two jam-packed days, I was able to fully immerse myself into one of the many worlds of professional theatre and have the rare opportunity to view the processes of shows I was not intimately involved in.

I would first like to say how thankful I am to the cast and crew of each production as well as the entire Shakespeare and Co. for letting me, a stranger, come into their world and view their work from the inside. I was granted access to every corner of the company including facility tours, fight calls, warm ups, and post show chats. This insider access allowed me to have a feeling of full immersion and, for an instant, it allowed me to be a part of the team.

On the first day, I enjoyed breakfast and theatrical conversation with Mr. Kelly. Our first stop was Shakespeare and Co. for a guided tour offered to the general public as an educational experience. It provided me with a background of the company as well as a view into its extensive facilities. After the tour, I jumped right into the thick of things and went on to the Tina Packer Playhouse. I was able to shadow and work with the stage management team where I was welcome to view fight call and music rehearsals, observe the set up and preshow duties, and ultimately view the show from the booth while listening in via headset. I had the pleasure of watching first, an adaptation of *Henry IV* and second an adaptation of *A Midsummer Night's Dream*. While each show offered its own challenges and rewards, I really enjoyed the way *Midsummer* seamlessly adapted into the warm night and music of New Orleans in the '20s and '30s. For someone very familiar with Southern traditions after growing up in the Baton Rouge/New Orleans area, this show was a real treat.

On the second day, I was able to travel to the Berkshire Theatre Festival and meet with its production manager and his assistant, as well as receive a tour of their operations. This



provided me with a view of a more traditional set up, since the facilities at Shakespeare & Co. are more attuned to classical works. After our tour of BTF, I spent the day immersed in the productions at the Bernstein Stage at Shakespeare & Co. This day ran much like the one before, where I was able to view the inner workings for *Vania and Sonia and Masha and Spike* as well as a unique and wonderfully executed adaptation of *Julius Caesar*.



Viewing all of these productions and their different management teams, who all have different styles, ultimately helped to further reinforce that there is no one way to accomplish things as a stage manager. You have to be willing to adapt yourself to the needs of your show and ultimately to the personalities you are working with. Most importantly, my time spent with these people made me understand that I am ready for the professional world. I am prepared. So often in university settings, students are badgered to be one type of thing, have the perfect looking paperwork, and ultimately focus on being "perfect" – whatever "perfect" is in our standard. In reality, you need to be organized, have paperwork that is accurate above looking perfect, and above all else be able to run the production without driving yourself insane in the process. I think that is the one thing that was not impressed upon me enough: you can have the potential to be the best stage manager in the world, but if you're driving yourself insane over the irrelevant details (i.e. making the format of your paperwork beautiful rather than focusing on the content, spending hours digitalizing a calling script that is going to change on an almost daily basis, etc.) then you are ultimately helping no one. It is far more important to make sure the show is actually being kept track of *accurately* than that your paperwork and binder look flawless and overdone.

Overall, this was an incredibly rewarding experience that has taught me much about the professional world. I was able to make connections with real people who are working in the real world. The knowledge I've gained over those two days is invaluable, and I have no doubt I will be utilizing it for the rest of my life. As for the wonderful people I met along my journey, I plan to keep in touch and hopefully see again – maybe next time in a working capacity! I cannot extend enough gratitude towards USITT for creating such a wonderful



program for students to learn. I am now confident to go out and make a living for myself, doing what I've always loved.



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USITT Board Gets Honorable Mention in Prudential Awards

USITT received one of two Honorable Mentions in the 2014 Prudential Leadership Awards for Exceptional Nonprofit Boards.

The awards, given by BoardSource, the national association for nonprofit boards, recognized three exceptional boards for 2014. USITT and the Society for Neuroscience both won Honorable Mentions and will each receive a \$3,000 prize. The Atlanta Master Chorale won the \$15,000 grand prize.

USITT President Lea Asbell-Swanger and Executive Director David Grindle attended the BoardSource Leadership Forum, where the awards were presented, October 9 and 10 in Washington, D.C.



Spring Taylor Lacy, vice president of corporate and community engagement at Prudential Financial with USITT President Lea Asbell-Swanger and David Grindle, USITT Executive Director.

Walling Named OISTAT PCC Chair

Congratulations to Carl Walling of USITT who was elected as the new chair of OISTAT's Publication & Communications Commission.

The elections were part of the 2014 Publication & Communication

Commission meeting held at the International symposium Cultural Landmark & Its Communities October 7 in Taipei. The Commission thanked Austin Wang for his leadership for the past four years, and congratulated its new leader.



Austin Wang, outgoing Commission chair with Carl Walling, incoming chair.

There's an App for Theatre Term Translation

Need a technical theatre term translated to a different language? Use Digital Theatre Words On-the-Go. Digital Theatre Words (DTW) is available on App Store and Google Play Market. Own this 24-language theatre dictionary for as low as \$4.99. A must-have tool for international touring, it can be downloaded to a phone at goo.gl/8Yh9dx.

TCG to Distribute *Chance Magazine*

Theatre Communications Group (TCG) is now the distributor of *Chance Magazine*, a photography magazine that looks at the world through the lens of theatre and design.

The team at *Chance* produces an original photo shoot of nearly every production it covers and believes that a more thorough glimpse into the world of design can change the way people think and write about the theatre and the artists who create for it. A place to engage with the aesthetics of design in detail, *Chance* integrates all of the arts, material and nonmaterial, into a single space that expands on the desire for a more provocative and stimulating engagement with design.

Chance 3, Couture|Stage is now on sale through the TCG Bookstore on www.tcg.org. It includes photos from the work of Eiko Ishioka, Rudolf Nureyev, Simon Doonan, Ming Cho Lee, and Mark Wendland. It looks at the career of Kenneth Collins of Temporary Distortion, while Charles Renfro provides fresh insights into DSR's redesign of Lincoln Center. From the downtown scene, C3 has performance shoots of Company XIV and The Mad Ones.

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- **TAIT, Stage Technologies:** Move into New Las Vegas Home

Philips Vari-Lite: To Judge '1 on 1 with Vari-Lite' Video Contest

Philips Vari-Lite recently announced the "1 on 1 with Vari-Lite" video contest designed to challenge lighting designers, technicians, and fans worldwide to produce a one-minute video featuring one single Vari-Lite luminaire. Prizes include a paid trip to LDI or Prolight + Sound, GoPro cameras, and Vari-Lite swag packs. The winners will be selected by an independent panel of judges.

Judging will be based on overall video creativity and the use of a single Vari-Lite luminaire as the main subject matter.

Rose Brand: Rags to Riches Contest Deadline November 7

November 7 is the deadline enter **Rose Brand's** Rags to Riches video contest and possibly win a new main curtain worth up to \$10,000.

The contest challenges theatres to create a short video (under one minute) explaining why their stage is most deserving of a new curtain. Videos will be featured on the Rose Brand Pinterest and Vimeo pages. The one with the best combination of creativity and entertainment (as judged by Rose Brand) along with likes, shares and organizational need will win a new main curtain worth up to \$10,000 for their theatre.

Videos can be re-pinned and liked or shared on other social media sites for more exposure to potential voters. The video contest is open to U.S. organizations within the 48 contiguous states and District of Columbia. Interested candidates can visit bit.ly/rb-VideoContest to view a brief video featuring additional entry information and official contest rules.

Meyer Sound: Fills Theatre DeVille with Impressive Sound

To entertain each of its patrons with world-class sonic clarity, Theatre DeVille in Vacaville, California has installed a **Meyer Sound JM-1P** arrayable loudspeaker system. Occupying an 88-year-old building that was formerly a movie house and a church, the theatre is now transformed to what a guest described as "our jewel of the downtown."

"The JM-1P system really has exceeded all expectations," says Royce Farris, CEO of DeVille Enterprises, Inc., the venue's management firm. "There's not a bad seat for sound anywhere. I usually stand by the front door after the show, and I'm surprised by how many people stop, shake my hand, say how great it sounded, and tell me they'll be back again."

Designed and installed by One Way Media Solutions of Benicia, the system comprises 10 JM-1P loudspeakers, two 1100-LFC low-frequency control elements, and two 600-HP subwoofers. Five UPJunior-XP VariO and two UPA-1P loudspeakers provide stage lip and balcony fill, respectively, while system drive and alignment is provided by a Galileo loudspeaker management system with one Galileo 616 processor. Artist foldback comprises eight UM-1P stage monitors, while an MJF-212A stage monitor and a USW-1P subwoofer are used for drum fill.

ETC: Unveils Daylight HD and Tungsten HD LED Arrays

ETC's Source Four LED Series 2 Lustr luminaire introduced an entirely new way of thinking about color and LED light. Now ETC has stepped up the quality of broadcast lighting by introducing two new Source Four LED Series 2 arrays, Daylight HD for variable cool (4000 to 6500K) light and Tungsten HD for adjustable warm (2700 to 4500K) light.

The Source Four LED Series 2 Daylight HD and Tungsten HD luminaires include special features that make them suitable for on-camera use. They operate flicker-free, even at high speeds, so they won't be noticeable while filming. And the luminaires work quietly and dim smoothly, so they won't disrupt the action on the set.



The luminaires have tint control, so designers can tweak the color, warming it up or cooling it down to perfectly illuminate individual skin tones. "When we reworked the mix of LED emitters in our white-light luminaires, we found it greatly improved the brightness," explains ETC Fixtures Product Manager Jim Uphoff. "The new Daylight HD and Tungsten HD arrays have a significantly higher lumen output than the original Source Four LED luminaires."

To learn more about the Source Four LED Series 2 and all of ETC's innovative fixtures, visit www.etconnect.com.

TAIT, Stage Technologies: Move into New Las Vegas Home

TAIT and sister company **Stage Technologies** have completed their move into a new joint location on Las Vegas's Wynn Road.

The new office, which includes 30,000 square feet of workshop space, seven loading docks, and a full ground-supported test stand, will accommodate work for West Coast theatre, casino, and theme park clients. In addition to functioning as TAIT's West Coast permanent installation hub, the site hosts operations, local show service and support, project management, and administration.



On-site staff from both organizations will be fully cross-trained in TAIT's Navigator system as well as the eChameleon software by Stage Technologies, bringing expanded expertise to the newly integrated team.

The new address is 5475 Wynn Road, Suite 300, Las Vegas, NV 89118. Phone inquiries for TAIT can be made to 702-251-0700, and to Stage Technologies at 702-798-3838. For more information, visit www.taittowers.com or www.stagetech.com.

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

Lessons from Star Trek – around the world



Patrick Rizzotti, winner of USITT's Young Designers & Technicians Award for Scene Design sponsored by Rose Brand, appears on the Theatres Trust stage at PLASA.

Photo/Christine Troscher

"...to boldly go where no one has gone before." Some of you know this quote as part of the signature monologue that began each episode of the TV series, *Star Trek*. Originally, it was "... to boldly go where no man has gone before," but an ever-expanding understanding of equality created that change twenty years later.

In the spirit of full disclosure, I was a "Trekkie" – a member of the then unofficial fan base and devotee of the show from its original run that began in 1966. I knew most of the characters and story-lines from each episode in ridiculous detail and for better or worse still retain some of that information.

Why I am confessing this love of such specific trivia? As it happened, while in London last month representing USITT at PLASA, we discovered that PLASA was sharing the Excel Center with a Star Trek convention. Sadly, we only overlapped on Sunday, PLASA's first day, so I was unable to attend the other convention, but we did have a chance to mingle with some of the fully costumed attendees in the shared food court.

Some of those fans had gone all out and had created very authentic, yet personal versions of their favorite character. Others would have benefitted from guidance from the costuming expertise of some of our members. It was fun to be reminded of my earlier fascination with this community and a little frightening for my travel companions (David Grindle, Christine Troscher, Lori Furcinito, Patrick Rizzotti, and his wife Sara Bellino) as they learned that I remember far too much from that experience.

Of course, we were in London for different reasons. USITT has a booth space at PLASA, much like PLASA does at our Stage Expo. It provides an opportunity for us to engage members who attend PLASA, but may not attend our annual conference regularly. It also gives us a chance to meet industry professionals from other countries who can offer possible collaborations or training to our members beyond our borders. Additionally, there are leaders of associations similar to USITT in many countries and it has been valuable to develop stronger relationships with them. It has led to sharing ideas about new and improved ways to serve our memberships.

One such idea that has really taken off is taking one of the YD&T winners abroad. We started this with the Show Tech conference in Berlin in 2013 and this year we invited Patrick Rizzotti, our 2014 Award for Scenic Design sponsored by Rose Brand winner, to join us at PLASA. He offered an excellent presentation about some of his realized work as well as exhibiting a preliminary peek into what he's working on currently. He was also a natural ambassador for USITT in general – very comfortable chatting with visitors who wanted to know more about our organization, but also inquisitive about some aspects of the Institute with which he was less familiar. He will be an asset to our industry and USITT and I very much enjoyed the opportunity to spend quality time with him. It reminds me of the importance, not to mention sheer enjoyment, of making time to connect with the variety of people that USITT includes.

David Grindle and I left the PLASA conference a little early in order to visit one of our member institutions, the Arts University of Bournemouth. You may not know that our second highest number of members comes from the United Kingdom, so visiting seemed like an opportunity not to be missed. After a short train ride, our hosts provided us a tour of their facilities, confirmed that they would have representation at our next conference, and we chatted about how we could share training and educational information.

Finally, David and I headed back to the States, but not home. We were invited to the BoardSource Leadership Forum in Washington, D.C. as one of the finalists for their Prudential Leadership Award for Exceptional Nonprofit Boards. This award recognizes nonprofit boards that exemplify exceptional governance and that demonstrate the concept of "Governance by Design" for their board and organization. We were honored to reach the finalist stage as one of three out of more than 50 nominees.

We were not the grand prize winner, but it was clear that the efforts of the board over the last several years have been recognized and validated and everyone that is a part of USITT should be proud of the organizational leadership we've developed.

Special thanks to Sylvia Hillard Pannell, Carl Lefko, and Joe Aldridge who were the USITT Presidents that led us through the transition to governance and to David Grindle, who was willing to accept the challenge of being the first Executive Director of the transition period.

One could say they all went "boldly where no one had gone before" and for that we should be grateful. This transition, this growth, will allow USITT to "live long and prosper."



USITT representatives talk about the organization at the USITT booth at PLASA in London.

Photo/David Grindle



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

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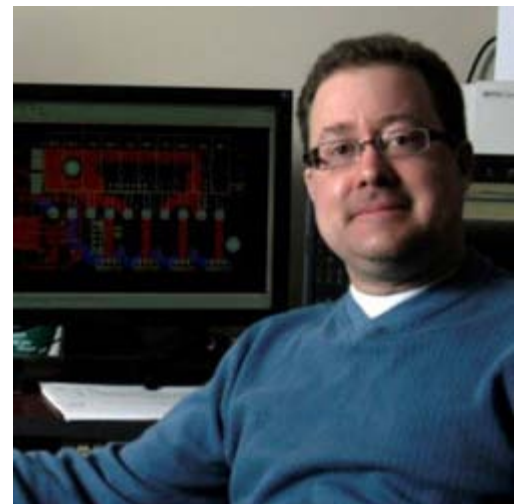
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RC4 Wireless: Magic Series 3 Wins PLASA Innovation Award

In a feat of unparalleled engineering wizardry, **RC4 Wireless** has packed the past, present, and future of wireless entertainment lighting into a palm-sized capsule.

Award for Innovation judges at PLASA London 2014 were astonished, some revisiting the Innovation Gallery and RC4 stand several times to be sure they hadn't fallen prey to sorcery. But as Sean Dane, application specialist at RC4, demonstrated each new RC4 Series 3 Harmonized Design feature in turn, spectators were awed.



James Smith of RC4 Wireless

The DMX4dim Series 3 four-channel dimmer uses clever technologies to pack a variety of useful features in a tiny package. It maintains its price point from the previous system but adds more features. The lifetime warranty seals the deal.

New [RC4Magic Series 3](#) wireless devices offer a startlingly comprehensive feature set in packages that are dangerously easy to lose in the laundry, between car seats, or in sidewalk cracks and crevices.

TMB: Solaris LED Mozarts Shine on Beyoncé Jay Z *On the Run Special*

In only the second use at a major concert event, 110 Solaris LED Mozart fixtures, provided by **TMB**, ringed the balcony rail of the Stade de France in Paris for the Beyoncé Jay Z *On the Run* HBO Concert Special. The Mozarts were chosen specifically to enhance the TV shoot featuring the tour's closing dates, and stood out brightly amidst over 80,000 fans.

"The Mozart is the perfect eye candy fixture and this was an ideal application for them – they really showed off the depth of the stadium and did a great job on camera," said Cory FitzGerald, the tour's lighting director. Lighting was co-designed by Roy Bennett.

TMB is exclusive worldwide distributor of the Solaris LED Mozart: www.tmb.com/products/solaris/mozart. Learn about more innovative and exciting products from TMB at www.tmb.com.



Alcons Audio: Enhances Dolby Atmos at JT Cinemas

One of the longest-established cinema chains in the Netherlands, JT Cinemas, has spent the last few years investing in new sites and upgrading its existing venues to offer Dutch audiences the best possible experience. Working closely with leading cinema solutions provider dcinex, JT has chosen **Alcons Audio** systems for the cutting edge Dolby Atmos installation at its Kerkrade site.

Alcons took 36 of its standard four inch pro-ribbon drivers, plus 12 of its six inch pro-ribbon drivers and mounted them in bespoke, custom designed surrounds, creating the CRS12 and CRS12/60GT units. These were complemented with five, three-way, tri-amped CR4 units and eight CB362 twin 18-inch subs to

deliver a solution that was able to produce all of the required SPL, but from within normally-sized enclosures.

For more information visit: www.jt.nl, www.alconsaudio.com and www.digitalcinemaready.info.

Mega Systems Inc.: LED Backdrop Illuminates Church

Redemption World Outreach Church in Greenville, South Carolina, recently went through renovations to meet the needs of its rapidly growing congregation, including a backdrop from **Mega Systems Inc.**

The church broadcasts its services weekly and needed a backdrop that looks great in person and on television. The answer was the I-5 Dicolor LED Display.



Photo Credit AE Global Media Inc.

Theatre Projects: Expertise Aids Completion of Isabel Bader Centre for the Arts

On the shores of Lake Ontario, Queen's University's Isabel Bader Centre for the Arts — the newest addition to Canada's cultural landscape — recently opened its doors, marking the culmination of more than seven years of planning, design, and construction.

Theatre Projects collaborated with Snøhetta and N45 Architecture on the design of this 80,000-square-foot arts center that will provide Kingston, Ontario with a state-of-the-art teaching facility, a world-class showcase for student and professional musicians, and a breathtaking architectural addition to the university campus.

The \$65 million center, which combines historic preservation and modern

architecture, features a concert hall, flexible theatre, orchestra rehearsal room, film screening room, film production studio, classrooms, and a full suite of support spaces.

The centerpiece of the lakeside arts center is the 566-seat performance hall. Theatre Projects drove the design of the hall, which takes on the classic shoebox concert hall form, but with a smaller seat count, creating an extremely intimate and dynamic experience for the audience.

Staging Concepts: Unveils Bravado Acoustical Shells

The new, state-of-the-art, fully functioning Bravado Acoustical Shell System is now available and created to improve sound quality.

Bravado Shells create stunning acoustical environments with mobile towers and ceiling panels that align to form a resounding performance space. Its all-aluminum, lightweight construction combined with an easy-to-use wheeled mover makes transporting and storing towers a simple and efficient process.

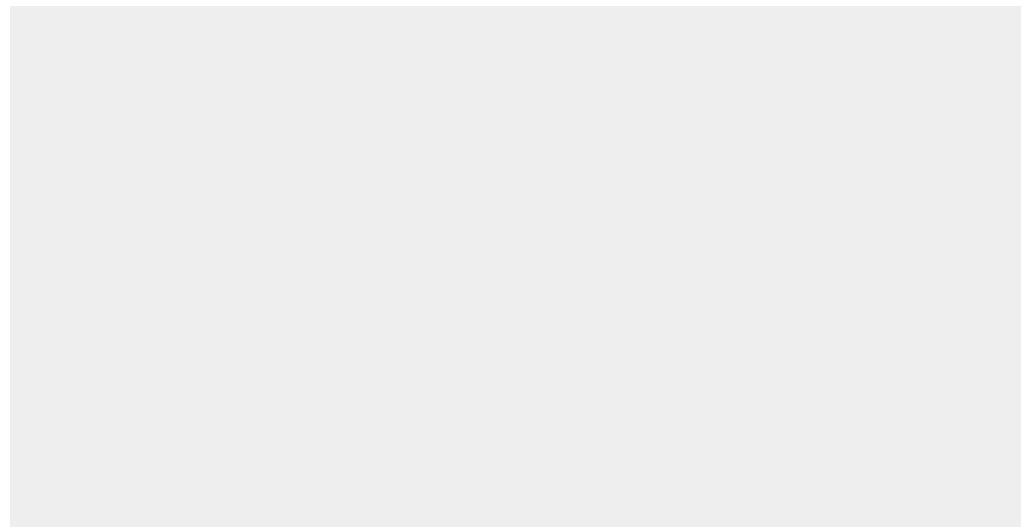
Call the company at 800-337-5339 or visit stagingconcepts.com for more complete information.

Stagecraft Institute of Las Vegas: New Features for 2015

As a work in progress, the **Stagecraft Institute of Las Vegas** (SILV) always looks for new ways to challenge students and staff.

SILV 2015 is about new challenges. In addition to a continuing commitment with Vectorworks and ESP Vision to handle the teaching of the computer programming sessions, and there will be some dynamic new dimensions!

Brian Gale, Trevor Burk, Greg Bloxham, Jared LeClaire, and all of Team Brian are morphing the last two-week combo into three weeks. Weeks 7 and 8 are being expanded to become The Block (July 12 to August 1) with Media for Live Entertainment and concluding with Tech Showcase and Job Fair, Seal Exam, and strike.





IATSE: Canadian Court Ends Labor Suit

On September 25, the Supreme Court of Canada dismissed Egg Films' appeal application and awarded costs to **IATSE** Local 849.

This represents a significant victory for workers in commercials, and certainly a big achievement for Local 849. In March of 2011, Local 849 certified Egg Films, the largest producer of commercials in Atlantic Canada. After two-and-a-half years, the Labour Board of Nova Scotia imposed a first collective agreement – the first time that first contract arbitration had ever been employed by the Board. A one-year contract was presented to IATSE Local 849 and Egg Films on September 19, 2013, and in the ensuing year, 10 commercials have been shot successfully under the agreement.

Local 849 looked forward to building a new and productive relationship with Egg Films for the benefit of both organizations, but Egg continued the appeal process through to its highest level, the Supreme Court of Canada. IATSE's International President Matthew D. Loeb stated, "This result has been a long time in coming, and should help to pave the way for additional organizing in the commercial industry in Canada."

Nemetschek Vectorworks: Acquires Software Provider Bluebeam

Nemetschek Vectorworks, Inc.'s parent company, Nemetschek AG, will acquire 100 percent of Bluebeam Software, Inc., headquartered in Pasadena, California.

Bluebeam is a leading provider of PDF-based workflow solutions for digital processes and collaboration in the architecture, engineering and construction (AEC) industry with more than 650,000 users worldwide. Its customers include more than 74 percent of the top U.S. companies in the construction industry, according to industry rankings by *Engineering News-Record*. The company estimates the use of Bluebeam solutions increases productivity by 60 percent, reduces the costs of paper and distribution by up to 85 percent, and leads to a

reduction of schedules of 40 percent.

"Bluebeam is a perfect complement to our existing suite of design and BIM solutions for the architecture, entertainment and landscape marketplace," said Sean Flaherty, CEO of Nemetschek Vectorworks and member of the Executive Board of Nemetschek AG. "We're committed to open standards and the addition of a workflow solution. Using the PDF standard provides our users with another way to interoperate in today's complex design environment."

For more information, visit www.vectorworks.net.

GLP: Introduces Fixtures at London Show

GLP chose PLASA at London ExCeL to unveil two brand new fixtures which incorporate the award winning impression X4 optical system into a linear batten configuration.

Using high powered RGBW LEDs, the X4 Bar 20 features 20 sources over a 1 meter length, while the X4 Bar 10 has 10 sources over a 50cm length. Both battens feature a wide zoom range of 7 to 50 degrees, allowing for broad washes of color and narrow light curtain effects. The zoom is further enhanced by a motorized tilt function, allowing fast repositioning of the fixture and for dynamic sweeps of color.

Each LED can be controlled for color and intensity on both battens, and the physical design allows for placement across the two unit types while keeping consistent pixel spacing.



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 News From **David Grindle**, *USITT Executive Director*
We See the World Differently


Even Muppets have someone behind the scenes making the magic happen. From a Stage Management Day tribute.

"Well there's an association for everything, isn't there?"

The number of times I hear that statement when I talk about USITT is amazing.

Representing a group of people, the majority of whom spend their lives trying not to be seen, presents a challenge. Our members "make it look easy" I am told. But when I point out the various jobs that must be done to make an event or show happen, the reaction is always a new understanding of all that our members do.

We see the world differently.

I walked into an awards banquet recently and knew immediately who would be "surprised" to win the big award -- based on where they were seated and the camera angles for video. How many times have you seen a production where everyone was in awe over an effect that you spotted the mechanics for? You were appreciative of the effect, but more appreciative of the designer and technicians that made it happen.

Our members see the world differently. A costume designer friend once

witnessed a robbery. She was useless in regards to what the suspect looked like, but her physical description included height, suit size, and shoe size as well as a spot on description of his clothing. She saw the world differently.

I challenge you to share how you see the world. Our people are a collection of random knowledge of art, science, and engineering all in one. Don't discount yourself. Instead, share the complexities of the work we create. I've made it my mission to educate my family and friends about stage craft so that they can appreciate the work and planning required for even the smallest event or production. It doesn't take away from the magic; it helps others see the artistry behind it.

October 10 was the second World Stage Management Appreciation Day. It was started by our friends in the United Kingdom. It's a fun way to honor the work of stage managers. But why do we take only one day to do that? We must be our own ambassadors and share the great work of our colleagues and ourselves. Be an ambassador for USITT and our industry. Speak with pride about the products that are made in America and the art that is created by our colleagues.

Perhaps, with a little evangelism from everyone, parents won't cringe when they get told their kid wants a career behind the scenes, and people will know that art and engineering blend every day. It happens in front of their eyes without them realizing it.

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Ohio Valley: Great Presidents, Great Sessions

Ohio is the home of numerous United States presidents. Not to be outdone, the Ohio Valley Regional Section is also home to past, current and future USITT presidents, including the current President (Lea Asbell-Swanger) since it has State College, Pennsylvania in its borders. Mark Shanda, incoming President of the Institute, and professor and divisional dean of arts and humanities for the Ohio State University was able to attend and speak at the Ohio Valley fall event.



Section Chair Jeffrey Gress (Capital University) greeted everyone at the all-conference kick-off and introduced Elynmarie Kazle, Board member and Fellow of USITT, and TJ Gerckens for an Actors Studio style talk about Mr. Gerckens's long collaboration with the artistic creator and director, Mary Zimmerman.

Mr. Gerckens's collaborations with Ms. Kazle in creating one-of-a-kind theatre events began at the Goodman Theatre in Chicago and, more than 20 years later, is still going strong. The audience was interested to hear tales of the many projects the two collaborated on and where their travels have taken them, most recently to India to do research for a production of *The Jungle Book*. This larger, all-conference session was held in the Black Box at Kent State, surrounded by the display of over 40 entries for the Peggy Ezekiel Awards.



Other sessions included Virtual Sound Systems, Teaching Stage Management,

and Archiving Technical Theatre.

Box lunches for all followed with an opportunity to network and look more closely at the exhibits and exhibitors including Vincent Lighting and The Stage Managers' Association. Attendees were also able to talk with author Ellen E. Jones and get copies of her book, *A Practical Guide to a Greener Theatre*, signed.

Lunch was followed by two sets of afternoon sessions including 3D Printing, Introduction to OSHA , Tips for Greener Theatre with Ms. Jones, and Collaborative Relationships with Mr. Gerckens.

The Ezekiel Winners were announced by OVS Board Member Kathleen DeVault, who chaired this year's exhibition. The Ezekiel Board's Choice winners will be displayed at Ohio Northern University in the Elzay gallery in January or February with exact dates to be determined.

Congratulations to the acclaimed designers.

Board's Choice:

- Linda DiBernardo (scenic craft) *Bobrauschenbergamerica* Ohio University
- Renee Garcia (costume design) *As You Like It* Ohio University
- Mark Halpin (scenic design) *Les Miserables* CCM Musical Theatre
- Tammy Honesty (scenic design) *Becky's New Car* Human Race Theatre
- Kerry McCarthy (costume design) *Pride and Prejudice* Kent State University
- Thomas C. Umfrid (scenic design) *Don Pasquale* UC CCM Opera Department
- D. Glen Vanderbilt (scenic design) *Heartbreak House* Ohio Wesleyan University
- Susan Williams (costume design) *She Stoops to Conquer* Kent State University
- Rebecca Wolf (lighting design) *The Arabian Nights* Kenyon College
- Rebecca Wolf (scenic design) *Around the World in 80 Days* Weathervane Theatre (Newark)



Outstanding Achievement Awards:

Thomas (Andy) Baker, lighting design, Ohio State University; Jeffery Bazemore, scenic craft, Ohio University; Ronnie Chamberlain, costume design, Northern Kentucky University; Daniel Denhart, technical direction, Ohio University; Ms. DiBernardo, scenic craft, Ohio University; Ms. Garcia, costume design, Ohio University; Mr. Halpin, scenic design, CCM Musical Theatre; Tammy Honesty,

scenic design, Human Race Theatre; Ms. McCarthy, costume design, Kent State University; Ryan Patterson, technical direction, Kent State University; Glenn Pepe, scenic craft, Ohio University; C. David Russell, scenic design, Ohio University; Mr. Umfrid, scenic design, UC CCM Opera Dept.; Mr. Vanderbilt, scenic design, Ohio Wesleyan University; Ms. Williams, costume design, Kent State University; Ms. R. Wolf, lighting design at Kenyon College and scenic design at Weathervane Theatre.

Awards of Distinction:

Katherine Behrens, Wesley Calkin, Mr. Halpin, Cynthia Hoffman, Tyson Miller, Mr. Patterson, Miriam Patterson, April Rock, John Salutz, Tom West, Benjamin Williams, and Jenifer Wolff.

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Commissions

Poster Sessions Return in 2015



A few of the 2014 posters from the *I Made it Myself* session in 2014 from the Scene Design & Technology Commission.

Photo/Tom Grabowski

Several Commissions will hold Poster Sessions at the 2015 Annual Conference & Stage Expo in Cincinnati, Ohio, where members can highlight successful processes and share techniques.

Poster presentations are widely accepted as meeting the requirements for scholarly publication since all submissions are blind juried by the Selection Committee of each Commission.

2015 will be the third year the Lighting Design & Technology Commission will host a poster session. The 2014 session was "bursting at the seams" with refreshing ideas such as creating light plots with origami, ways of visualizing using a combination of model lighting with computer rendering, and a new photographic essay on light. [Lighting poster proposals should be submitted using the guidelines and links here.](#)

The Scene Design & Technology Commission is seeking submissions for its *I Made It Myself Again* session, following on the heels of its successful 2014 event. Innovative solutions to scene design problems, crafting exciting props, developing a new painting technique, pioneering new teaching methods, or using old products in interesting, new ways are among a few ideas that can be

shared. Specifics and the submission link for scene design can be found at the [SD&T poster information page](#).

The Education Commission's poster session will focus on practical projects for teaching technical production. This is an opportunity for educators and students to share the projects they use in their classrooms. To have a poster considered by the Education Commission, as well as explore guidelines, visit the [Education Commission's poster page](#).

The Costume Design & Technology Commission has been sharing ideas through posters for many years. In addition to the poster session at the Annual Conference, costume posters are archived on the USITT website where they are available to members throughout the year. [Those wishing to submit a costume poster should read the guidelines and submit via the website here](#).

Successful applicants will be notified in early December if their proposed posters will be part of these sessions.

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Conference & Stage Expo

PDWs Offer Range of Experiences

Kathie Brookfield



Learn the fundamentals of flying effects at one of the Professional Development Workshops offered next March in Cincinnati.

Photo/USITT Archive

Be one of the first to register for exciting Professional Development Workshops scheduled on Monday, March 16 and Tuesday March 17 prior to the Cincinnati 2015 Annual Conference & Stage Expo.

On Monday, from 9 a.m. to 6 p.m., the Technical Production Commission is sponsoring *Get Your Feet Off the Ground: Fundamentals of Flying Effects for Live Theatre*. Stirling Shelton, chair, with presenters Emily Ballous and Brian Owens, will have answers to questions concerning flying in any production. The workshop is designed to help directors and technical directors of smaller houses and programs learn the fundamentals of flying vocabulary to effectively integrate flying effects into productions and make sure the flying experience will be safe and rewarding for everyone involved. Topics include finding, contacting and working with vendors, negotiating administrative requirements; answering technical questions about space; making flying work with other design elements;

casting flyers and choosing operators; and corny flying jokes and puns. Member price is \$205, non-member price \$245.

Firearm Training from Gun Range to Stage is a Regional offering 8 a.m. to 4 p.m. March 17. Certified Pistol Instructor Randolph Bueche will take participants through the program he developed with Steve Pauna called *Safe Use of Stage Firearms*. The workshop includes showing a variety of stage firearms, inert non-functioning props, functioning props, and blank firing guns. Blank firing guns will be fired to demonstrate inherent dangers with different models and noise levels.

There will be comparisons between live-fire firearms and stage/prop firearms with participants handling both types under supervision. Safe handling methods will be demonstrated and enforced. Another portion of the program allows participants to live-fire a variety of weapons including revolver, semi-automatic pistol, shotgun, and rifles. A range safety officer will oversee and instruct one shooter at a time with the live fire with at least one safety officer overseeing each firearm within bermed shoot bays at a firing range. The workshop will be held at the Talawanda Chapter of the Isaak Walton League shooting range, near Hueston Woods State Park. Transportation will be provided from the convention center. There will be a break for a box lunch included in cost of registration.

Architectural Tour of Cincinnati is a Regional workshop cosponsored with the Architecture Commission 10 a.m. to 4 p.m. on March 17. Gion DeFrancesco will chair with presenters Raymond Kent and Sonya Julian. This is an intimate walking tour of architectural performance spaces in Cincinnati's historic urban neighborhood Over the Rhine. Tour the architectural gem Music Hall and the brand new School for the Creative and Performing Arts building, along with Cincinnati Shakespeare Theatre and the Know Theatre. Learn how these groups have worked within their neighborhood to shape and influence the vitality of their arts community and have helped revitalize a troubled urban area. There will be a break for lunch (not included in the registration) allowing participants to sample the eclectic dining scene in Over the Rhine. Cost is \$60 for members, \$75 for non members.

The fourth workshop, sponsored by the Lighting Design & Technology Commission with Chair Jill Mullholland and presenters Larry French and Kathy Abernathy is *Transitioning to a Career in Architectural Lighting Design and Nighttime Tour of Cincinnati Lighting* 3:30 to 6:30 p.m. and 8 to 9:30 p.m. March 17. Theatre practitioners have provided award winning architectural lighting since the 1960s when the profession began. Two featured principles in successful architectural lighting design firms, Mr. French and Ms. Abernathy, will illustrate how students of theatre lighting can transition to an exciting career in lighting that has regular hours, benefits, and travel. After breaking for dinner, attendees will be led on an architectural walking tour of downtown Cincinnati. Cost for members is \$85, non-member \$105.

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Conference & Stage Expo

Stage Expo Growth Assists Attendees

Ron Procopio



Visitors to Stage Expo in 2015 will see more exhibitors and a huge variety of products – many more than at the 2009 Stage Expo, the first in Cincinnati.

Photo/Tom Thatcher

What happens when Stage Expo keeps growing?

It's a great problem to have, and USITT is staying ahead of demand for space at the Stage Expo by adding a new aisle to the show. The 2015 event is shaping up to be the largest yet, with 206 companies to date committed to the show at more than 34,000 square feet of exhibitor space. To put that in perspective; it's larger than the entire 2012 event in Long Beach, with five months to go.

For the past few years, USITT has actively promoted the Institute and Stage Expo at other events like the Audio Engineering Society Convention, Live Design International, and the International Association of Venue Manager's VenueConnect. The goal is to introduce USITT audiences where a natural cross over exists and to walk the floor and speak with exhibitors about Institute members and why USITT is a smart investment.

The Annual Conference & Stage Expo has become the inclusive event for other

membership organizations and publications that have a natural "synergy." The equipment being used in a house of worship, for example, is the same equipment used on the theatrical stage. While the application is different, the skills and experience to manage and maintain this equipment is the same.

As a result, USITT is experiencing growth on the expo floor because of its strong push forward and the confidence behind it. Exhibiting companies are looking to meet members in attendance as well as new friends in the venue management industry, the house of worship market, and concert production.

Those in Las Vegas for LDI, can visit USITT's booth 1153.

New exhibitors and exhibitors returning to Stage Expo from long absences include:

- Backdrops Fantastic
- C.B.I. Cables
- Celebrity Cruises
- Chicago Spotlight
- JLG Industries, Inc.
- Music Theatre Wichita
- Necessity's Inventions
- Sight & Sound Theatres
- Sound Associates
- StageMaker
- The Ohio State University Department of Theatre
- Time To Rehearse
- Tomcat USA, Inc.
- Vincent Lighting
- Virginia Tech

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

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

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- Debra Sherrer

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- University of California
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- J.R. Clancy, Inc.
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