



# Sightlines

The monthly newsletter for USITT members

December 2014

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2015 CONFERENCE & STAGE EXPO

CINCINNATI ■ MARCH 18-21

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### From Bahrain to London to Portland

Performance spaces from three continents will receive USITT Architecture Awards in 2015, one honor and two merit... [more »](#)



### Tenure and Promotion Document Revised

An updated version of USITT's groundbreaking guidelines on tenure and promotion is now available as a free download to assist in evaluating theatre production personnel... [more »](#)



### Honoring Costume Designer Jane Greenwood

Decades of period costume work, on Broadway and beyond, will be showcased when Jane Greenwood receives her Distinguished Achievement award... [more »](#)



### Six Performance Works to be Featured at PQ

Curators have chosen six primary performance works and selections for specific disciplines will travel to Prague as part of the USA – USITT exhibit next June... [more »](#)



### USITT Earns GuideStar Gold

The new GuideStar rating shows exemplary financial transparency and lets donors know they can support the organization with confidence... [more »](#)



### OISTAT Group Meets in Taipei

A book launch, change in leadership, and arts management symposium marked the OISTAT Publications & Communications Commission meeting... [more »](#)



### E-Scape to Brazil

A recap of the five days of E-Scapes: The Education, Performance Design, & Research Conferene held by OISTAT in Sao Paulo... [more »](#)



### USITT's President – Working Toward Inclusion

December is a great time to share our new diversity statement, and reflect on the discussions that helped to form it and move our initiatives forward... [more »](#)



### Spotlight on Giving Debuts

A new feature on those who are providing financial assistance to the Institute makes its first appearance in December, a season of giving... [more »](#)



### USITT's Executive Director – A Glimpse Back, An Institute Growing

As USITT prepares to return to Cincinnati, more has changed than

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just the type of mobile devices we use to communicate... [more »](#)



## Offering Tenure Documentation Reviews

The Education Commission offering reviews of portfolios and CVs specifically for those who may be seeking tenure in the coming years... [more »](#)



## Still Time to Submit for Scene Compendium

Projects that help students develop skills in scene design are still wanted for the updated Practical Projects for Teaching Scene Design... [more »](#)



## Launch New Safety Mentoring Program

The Safety & Health Commission is offering a safe space to ask questions and receive guidance from experienced safety professionals in Cincinnati... [more »](#)



## Cincy Offers Easy Travel Options

There may not be a riverboat scheduled to arrive in the Queen City next March, but that may be the one form of transportation that is not available... [more »](#)



## Safety Programs Featured

A focus on safety will form the basis for much of the programming offered by the S&H Commission in Cincinnati... [more »](#)



## Not the Average Product Showcase

Stage Expo offers such a wide variety of products, services, and special exhibits, it can never be called "typical"... [more »](#)



## Arms and the Prop Man

Drawing on local expertise, a special display in Cincy will showcase what it means to handle and use fighting swords, robots, and... [more »](#)



## The Last Word – Farewell to 2014 and a 2015 Welcome

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- Catering at Conference Events
- World Scenography Volume Available for Pre-order
- Theatre Architecture Competition 2015 Launched

### NEWS FROM: AROUND THE INSTITUTE

- Kim Scott Promoted
- Aldridge Honored as Top UNLV Alumnus
- David Grindle Named Show Manager of the Year
- Ann Roth, USITT book, featured on CBS Sunday Morning
- Myers Receives PLASA's Swan Award

### NEWS FROM: CONTRIBUTING MEMBERS

- **Meyer Sound:** McMahon Named New VP of Solutions and Strategy
- **Philips Entertainment:** Conducts "The

### NEWS FROM: SUSTAINING MEMBERS

- **Cobalt Studios:** Opens Enrollment for Scenic Artist Training
- **Chauvet:** Rogue Revolutionizes Spots and

Symphony of Light" at LDI 2014

- **ETC:** Forges Partnership with GDS ,  
Patton Named Product Specialist
- **Vincent Lighting Systems:** Launches  
Online Store

Beams

- **Theatre Projects:** Dr. Phillips Center New  
Orlando Performing Arts Jewel
- **Nemetschek Vectorworks:** Releases  
European Versions of Vectorworks 2015
- **Mega Systems:** Introduces Outdoor Rated  
Idol Lite
- **GLP:** Designer Breaks Tradition as GLP  
X4 Joins Foreigner Set

#### NEWS FROM: REGIONAL SECTIONS

- **Upstate New York:** Completing Plans for Winter Meeting, Job Fair
- **Midwest:** October Events Include Workshops, Job Seeking Ideas

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#### News & Notices

## Bahrain Theatre Earns Top Architecture Award

**Janet Gramza** *Communications Associate*



National Theatre of Bahrain

Photo/Nicholas Buisson

The National Theatre of Bahrain is the top winner of USITT's 2015 Architecture Awards for exceptional performance spaces, while new performing arts buildings at theatre schools in London, United Kingdom, and Portland, Oregon, also will be recognized.

The Bahrain National Theatre, designed by [AS.Architecture-Studio](#) in Paris, France, with Theatre Projects Consultants of London, will receive USITT's 2015 Honor Award in Architecture. The 1,001 seat theatre became one of the largest theatres in the Middle East when it opened in 2012 on the island of Bahrain, off the coast of Saudi Arabia.

Receiving architectural merit awards will be Milton Court, the performing arts building at the Guildhall School of Music in London, and the Performing Arts Building at Reed College in Portland.

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The Architecture Commission will present the awards at the Annual Conference & Stage Expo March 18 to 21 in Cincinnati. The Conference also will offer more than a dozen architecture sessions, several for AIA/CES credit.

The Bahrain National Theatre is a \$50 million work of art occupying 12,000 square meters on the Lagoon in capital city Manama's commercial district. Its "extreme horizontality" in shimmering glass and aluminum reflect the Persian Gulf archipelago, while its canopy of open-weave aluminum evokes the country's traditional wicker roofs, the architects wrote.

Inside, the curving, elm-paneled walls of the performance hall resemble the inverted hull of a ship, a tribute to the region's ancestral pearl-fishing boats. The main hall has an Italian theatre layout, with long side balconies and two tiers of rear balconies.

[Theatre Projects Consultants](#) also worked on Milton Court, a \$142 million project designed by [RHWL Architects](#) of London. The building, which opened in September 2013, provides new performance and teaching spaces for the Guildhall School of Music and Drama. It includes a concert hall of up to 608 seats, a theatre of up to 227 seats, and a 128-seat studio theatre.

Merit award winner Reed College's new \$28 million Performing Arts Building consolidated theatre, dance, and music programs formerly spread across the college's 128-acre campus into one 78,000-square-foot building, designed by [Opsis Architecture](#) of Portland with consulting by [Fisher Dachs Associates](#) of New York City.

The [Architecture Awards](#) are chosen based on creativity, contextual resonance, functional operation, use of new technology, and community contribution. The projects will be represented in a special exhibit at the Conference, with an awards reception in their honor.





Milton Court

Photo/Morley Von Sternberg



Reed College Performing Arts Building

Photo/Christian Cumbre

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### Invite Authors to Sign Books

Members who have recently published a book for design and technology readers can be part of the Member Author Book signing events planned for the 2015 Annual Conference & Stage Expo in Cincinnati. Books will also be featured in the USITT Store in Cincinnati.

Members who have new works published in the past year are invited to be part of this special program. This is a great opportunity to promote a book and help USITT share the work of the membership. Deadline to apply is December 15 and books must be printed and available for purchase by December 31. Those interested should contact Carol Carrigan at [carol@usitt.org](mailto:carol@usitt.org) or 800-938-7488, ext. 106 for more details.

### Vote in 2015 Elections

Time is running short for members to make their selection for officers and board members of the Institute. Balloting closes on December 10. All those eligible should have received a link to the online ballot, or received a paper ballot if they do not have access to e-mail. Questions should be directed to Shannan Hoerger, 800-938-7488, ext. 101.

### USA 829 Accepting Applications

United Scenic Artists Local USA 829, a Sustaining member, recently posted information on its [Designer Organizing Drive](#) on its website.

Designers with three or more years of professional experience in scenery, costumes, lighting, sound, or projections working in the field on professional

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productions as a designer or as an assistant. Applications are being accepted through January 2. Educators who design professionally outside of their institutions are welcome to apply. Applicants must submit a résumé and letters of recommendation from three industry professionals, two of whom must be working USA 829 designers.

## Catering at Conference Events

Don't wait until the last minute to make sure an event at the 2015 Annual Conference & Stage Expo has great food and drinks. USITT offers a wide variety of food and beverages for all types of events. Catered functions are easy to arrange; just contact Lori Furcinito at the USITT office at 800-938-7488, ext. 111, or e-mail [lori@usitt.org](mailto:lori@usitt.org). She will provide menus and coordinate catering orders with Conference hotels and the Duke Energy Convention Center.

To guarantee catering at an event, orders should be received on or before February 6.

## World Scenography Volume Available for Pre-order

The next volume in the World Scenography series, documenting significant theatre design works from 1990 to 2005, is now available for pre-order on the [World Scenography official website](#).

The first volume, edited by Eric Fielding and Peter McKinnon, received the USITT Golden Pen award for excellence.

## Theatre Architecture Competition 2015 Launched

The ninth Theatre Architecture Competition is underway. Themed "Floating Theatre," theatre architects are invited to design the site specific and portable theatre on river Spree in Berlin, Germany. The winning designs will be exhibited June 9 to 11 at Stage|Set|Scenery expo in Berlin. More information, instructions, and deadlines, see [TAC2015](#).

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# Share Revised Tenure, Promotion Guidelines

**Mark Shanda** *USITT President-elect*

USITT recently released the latest revision of its ground-breaking [Tenure and Promotion Guidelines](#) for evaluating college theatre production faculty. The revision process took three years, involved multiple contributors, and produced a document that anyone can access for free.

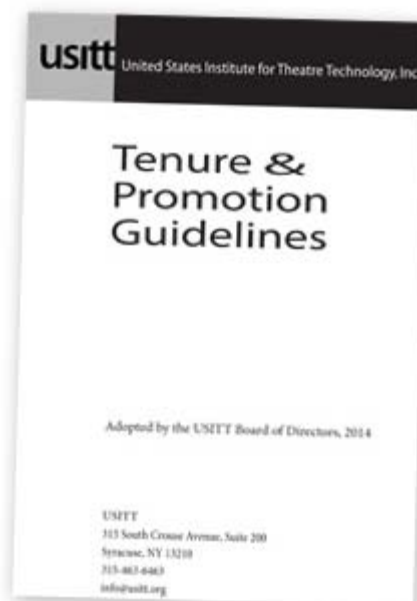
The guidelines originated in 1987 to address the long-standing problem of how to evaluate the many theatre production personnel being hired for college teaching positions. The goal was and remains to provide a resource to assist in evaluating the work of faculty whose primary research and creative activity outlet is performance.

USITT last revised the guidelines in 2000. The 2014 version adds projection design as an emerging discipline and includes greater use of computer technology among the necessary tools for success for technical directors and designers.

The guidelines continue to affirm that the most appropriate terminal degree for production faculty is a master of fine arts. USITT also recommends that "all off-campus design and production work be considered the equivalent of juried, refereed publication," and that faculty involved in "the creation of new works" are obliged to disseminate them through public performance.

The guidelines include appendices addressing the roles of costume designers and technicians, projection and media designers, scenic designers, stage and production managers, technical directors, sound designers, and lighting designers.

The Board of Directors approved the revised guidelines this fall and offers the document free to all who wish to put it to use to establish clear performance



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standards by which colleagues and administrators can evaluate production faculty.

The Institute will share the revised guidelines with several affiliate organizations including the Association for Theatre in Higher Education, National Association of Schools of Theatre, the Council of Colleges of Arts and Sciences, the Committee on Institutional Cooperation, and the International Council of Fine Arts Deans.

The guidelines can

- Be added as an appendix to college or university P&T documentation to provide criteria and expectations for academic production personnel,
- Help academic leaders understand the nature of production faculty job descriptions, especially combined jobs like lighting designer/sound designer,
- Stand as a recognized industry standard in annual as well as promotion reviews, and
- Suggest strategies to promotion candidates for documenting their work and preparing portfolio materials for external reviewers.

Many academic institutions already use the USITT guidelines as their standard. The Institute will continue to update and share them as part of its mission to promote performing arts design and technology education.

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## Greenwood Named Distinguished Achiever in Costume Design

**Janet Gramza** *Communications Associate*

Jane Greenwood, Broadway's master of period costumes, will receive USITT's 2015 Distinguished Achievement Award in Costume Design.

Since moving to New York City from Britain in 1962, Ms. Greenwood has created costumes for over 125 Broadway shows. She recently won a 2014 Tony Award for Lifetime Achievement in Theatre and has taught costume design at Yale School of Drama for 38 years.



Although she learned her craft in England, she considers herself an American designer. "I've been working here for 50 years, so I don't think I can avoid that fact," she said.

She started out at Liverpool Art School, and then went to London's Central School of Arts and Crafts. "It was on Southampton Row, and taught allied crafts and theatre design, and I spent three years there, from 1954 to 1957," she said. "It was a great melting pot to be in at that time."

Her teachers included Norah Waugh, author of *Corsets and Crinolines*; Royal Shakespeare Company stage designer Ralph Koltai; and set and costume designer Desmond Heeley. Ms. Greenwood roomed with Janet Arnold, a pioneer in historical costume research. Roger Furse's costumes for the Laurence Olivier movies *Henry V* (1945) and *Hamlet* (1948) were a huge influence.

"They were very romantic and very eye-catching," she said. "England was coming out of the Second World War, and there was renewed interest in all of the arts. A vivid and exciting time."

Working at the Oxford Playhouse, she met designer Tanya Moiseiwitsch, who invited her to the Stratford (Ontario) Shakespeare Festival. Two years later, she moved to New York. In 1963 she designed for her first Broadway show, *The Ballad of the Sad Café*, and married its producer, scene designer Ben Edwards.

She's been there ever since and has been teaching at Yale since 1976. She also has designed for TV, and films including *Arthur* and *Glengarry Glen Ross*, but she ultimately had to choose between doing movies and teaching.

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"I thought long and hard about it and decided to teach at Yale," she said. "I love the enthusiasm of young people."

Like her Hollywood contemporary Ann Roth, Ms. Greenwood is famous for matching the clothing to the period with dead-on accuracy. She also loves the challenge of new works, like this year's *Act One*, set in the 1920s, and the Steve Martin-Edie Brickell musical *Bright Star* at The Old Globe Theatre in San Diego.

"It's about a young woman living in Ashville, N.C in 1923, then it moves forward to 1945, and time keeps floating backward and forward," she said. "I found it fascinating to try and work out how to portray people in those two periods. It meant changing everything – underwear, shoes, wigs – and it was exciting to work in those two periods in juxtaposition."

"And that's what happens," she adds. "Each time you design a production there are different challenges. And that's what's really, really, really, *really* exciting about theatre."

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# USITT-USA Curators Select Finalists to Exhibit at PQ 15



**Abacus;** Pablo Molina (scenery, projection), Christopher Kuhl (lighting), Nathan Ruyle (sound), James N. Sears & Jonathan Cousins (visualization), Lars Jan (director), Miranda Wright (producer); BAM Next Wave Festival

Photo/ Steve Gunther

Six primary performance productions have been selected for the USITT-USA National Exhibition to the Prague Quadrennial of Performance Design and Space in June 2015. These and other design works will be exhibited at PQ 15 and at USITT 2016 in Salt Lake City.

The USITT-USA curatorial team chose two productions from Ripe Time Theatre in New York to represent the best of American theatre at the PQ, along with productions from Paul Abacus, a "wandering opera" staged at LA's Union Station, and performance pieces from faculty at Auburn University in Alabama and Colorado College.

The panel – set and costume designer Tony Walton, costume designer Carrie Robbins, sound designer Veronika Vorel, and scenic and lighting designer Kevin Rigdon -- also selected examples of the best scenic, costume, lighting, sound, and projection design to display in the US National Exhibit to PQ, titled *Shared Space: Weather Music Politics*.

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"There were very strong submissions from across this country that covered works from theatre, opera, dance, site-specific installation, performance works, and performance art," said USITT Vice President for International Activities Markéta Fantová, artistic director for the exhibit. "We would like to thank everyone that entered their work. Your support and inspiring work keeps performing arts alive and moving forward."

In addition to those chosen for the US National Exhibit to the PQ, all submissions will be in the USITT-USA 2015 online exhibition, to be available at [www.usitt.org/pq2015](http://www.usitt.org/pq2015).

The finalists selected for PQ 15 are:

## OVERALL PRODUCTION

- [Septimus and Clarissa](#) by Ripe Time Theatre at the Baruch Performing Arts Center, New York; Susan Zeeman Rogers (Scenery), Oana Botez-Ban (Costumes), Keith Parham (Lighting), Gina Leishman & Jane Shaw (Sound), Rachel Dickstein (Director).
- [The World is Round](#) by Ripe Time Theatre at the BAM Fisher Space; Mimi Lien (Scenery), Ilona Somogyi (Costumes), Jiyoung Chang (Lighting), Jane Shaw (Sound), Hannah Wasileski (Projection), and Rachel Dickstein (Director.)
- [ABACUS](#) by Paul Abacus at the BAM 2014 Next Wave Festival; Pablo Molina (Scenery & Projection), Christopher Kul (Lighting), Nathan Ruyle (Sound), James N. Sears & Jonathan Cousins (Visualization), Lars Jan (Director), and Miranda Wright (Producer.)
- [Invisible Cities](#) by The Industry opera company and L.A. Dance Project at Los Angeles' Union Station railway terminal; E.B. Brooks (Costumes), Bexel Audio & Sennheiser (Sound), Jason Thompson (Projection), Yuval Sharon (Director).
- [Loss of Habitat/Loss of Language; Frozen Forms; The Spirit of Caliban; Requiem](#), all performance design works by Marie Davis-Green of Colorado College in Colorado Springs, Colorado.
- [Matrix II](#), performance design exhibit at Auburn University by Fereshteh Rostampour (Projection, Lighting, Scenery).

Works from specific disciplines selected for the exhibit are:

## SCENIC DESIGN

- **Paul Steinberg**; *Deidama*; Netherlands National Opera, and *La Perichole*; New York City Opera.
- **Erhard Rom**; *A Blizzard on Marblehead Neck and Later the Same Evening*; Glimmerglass Festival, Cooperstown, New York.
- **Sibyl Wickersheimer**; *The Unfortunates*, Oregon Shakespeare Festival; The Thomas Theatre, Ashland, Oregon.
- **Bryce Cutler**; *The Lady in Red Converses with Diablo*, Arts and Renaissance, Brooklyn, New York.

## COSTUME DESIGN

- **Carol Bailey**; *The Cunning Little Vixen*, Royal Danish Opera.
- **Alexandra Bonds**; *Love Will Shake*; University Theatre, University of Oregon.
- **Renee Garcia**; *As You Like It*, Ohio University, Theatre Division.
- **Rebecca Lustig**; *Henry VI*; The New School for Drama, New York.

## LIGHTING DESIGN

- **Mary Louise Geiger**; *The Invisible Man*; Coproduction of Studio Theatre, Washington, D.C, and Huntington Theatre, Boston, Mass.

## SOUND DESIGN

- **Joe Payne**; *The Tempest*; Utah Shakespeare Festival.
- **Rick Thomas**; *Choices*, thEDMatre, Purdue University.
- **Erik T. Lawson**; *Victor Frange Presents: Gas*; Incubator Arts Project, New York.

## PROJECTION DESIGN

- **Joe Payne**; *A Christmas Carol*; Clarence Brown Theatre, University of Tennessee.
- **Jason H. Thompson**; *Wingman*, New York City College of Technology.



*Invisible Cities*; E.B. Brooks (costume), Bexel Audio & Sennheiser (sound), Jason Thompson (projection), Yuval Sharon (director); Site Specific Performance, Union Station, LA

Photo/ Dana Ross



***Septimus and Clarissa***; Susan Zeeman Rogers (scenery), Oana Botez-Ban (costumes), Keith Parham (lighting), Gina Leishman & Jane Shaw (sound), Rachel Dickstein (director); Ripe Time, Inc.; Baruch Performing Arts Center

Photo/ Richard Finkelstein

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## USITT Earns GuideStar Gold Rating

USITT is now a GuideStar Gold organization, a designation that illustrates its financial transparency and encourages donors to support the organization with confidence.

GuideStar compiles information on non-profit organizations and makes it available to the public enabling better decision-making and encouraging charitable giving.



GuideStar asks non-profits to submit IRS forms, financial statements, annual reports, mission statements, and other documents to reach Bronze, Silver, or Gold levels. USITT submitted all the information required for the Gold rating, said Executive Director David Grindle.

"We recognize that donors are investors, and they deserve to know the operations and financials of their organization," he said. "Obtaining a GuideStar Gold rating is a good way of letting our donors know that we are committed to operating with maximum transparency."

As people and organizations approach the end of their financial years, USITT is encouraging donations through its [secure online portal](#).

GuideStar began in 1994 as Philanthropic Research Inc. to make non-profits more accountable. It has since become a clearinghouse for data on tens of thousands of charities, and last year implemented the rating system to reward non-profits for sharing their information with the public.

Among the information USITT provided were the grants it gives and receives, who serves on its board, what it pays in salaries, and where it spends its income.

People can access this information by going to [www.guidestar.com](http://www.guidestar.com) and searching for USITT. If they like what they see, they can even donate to USITT via GuideStar.

Mr. Grindle, on behalf of the Institute, encourages people to view the information and consider a holiday donation. Donors can earmark their contributions to support specific USITT programs such as the Diversity Initiative, promoting diversity in technical theatre; the Rigging Safety Initiative, providing

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free rigging inspections and safety training for high school stages; and *USITT Presents*, bringing affordable, year-round continuing education opportunities to backstage workers across the country.

USITT will post the GuideStar Gold seal on its website and other materials to let people know that supporting USITT is indeed a safe, reliable, and, yes, a wise investment!

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# Sightlines

The monthly newsletter for USITT members

December 2014

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2015 CONFERENCE & STAGE EXPO

Showcasing  
the best

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# OISTAT Busy at Taipei Symposium, Annual Meeting, Book Launch

**Carl Walling** *International Activities*



Eric Fielding (USITT) and Peter McKinnon (CITT) discuss *World Scenography, Volume 2* during *Cultural Landmark & Its Communities Symposium*

OISTAT held an arts management symposium, *Cultural Landmark & Its Communities*, and the annual Publication & Communication Commission business meeting in Taipei, Taiwan October 5 through 8.

Members and guest speakers came from Australia, Belgium, Canada, China, the Czech Republic, Japan, Hong Kong, the Netherlands, Sweden, Taiwan, and the United States.

The two-day symposium featured presentations on arts management, community interaction, and arts advocacy. Presenters included Austin Wang, director of Taipei Performing Arts Center; Tom Shaw, business director and executive producer of

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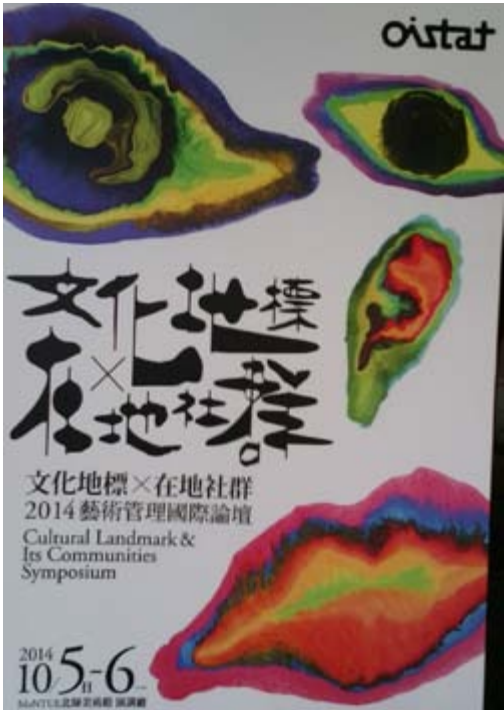
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Digital Theatre; Jane Crawley, manager of Arts & Culture, Melbourne; Jeff Khan, artistic director of Performance Space; Jan K. Rolník, curator of SIGNAL – Prague Light Festival; and Andrew Taylor, associate professor of arts management at American University.

Before the symposium, OISTAT members and symposium guests visited the Taipei Performing Arts Center's construction site. The multi-venue space consists of a unique spherical theatre (Proscenium Playhouse), a 1,501 seat proscenium stage (Grand Theatre), and an 800 seat capacity flexible space for experimental drama (Multiform Theatre). A distinctive feature of the Taipei Performing Arts center will be the venue's ability to combine the Grand Theatre and Multiform Theatre as the Super Theatre – an immense space for epic-scaled productions. Mr. Wang gave a presentation on the architectural models and future plans for the multi-venue space scheduled for completion in 2016.

The Publication & Communication Commission met October 7 at the Thinker's Theatre in Taipei to discuss several ongoing projects, continue discussions on using social media, and consider methods to improve the exchange information among OISTAT



Cultural Landmark & Its Communities Symposium Poster



Architectural model of the Taipei Performing Arts Center



centers. Headquarters interns presented a report on the potential for an online network of young designers to share their art.

Co-editors Peter McKinnon and Eric Fielding launched *World Scenography 1990-2005 (Volume 2)* during the Cultural Landmark & Its Communities symposium. It is a 432-page, 1,300 image volume continuing their earlier work in *World Scenography 1975-1990, Volume 1* (which received USITT's 2014 Golden Pen Award). *World Scenography 1990-2005 (Volume Two)* is available for [pre-order](#).

Jerôme Maeckelbergh presented an update on *Digital Theatre Words*, a theatre technology translation dictionary, with over 2,000 terms in 24 supported languages. A new [app version](#) of *Digital Theatre Words* is available in the Apple iTunes and Google Play stores.

OISTAT's Publication and Communication Commission's next business meeting will be in June in Prague, Czech Republic. Any USITT member is welcome to attend.

For more information about OISTAT, go to [www.oistat.org](http://www.oistat.org)



Taipei Performing Arts Center construction site. In picture: the spherical Proscenium Playhouse

Photos/ Carl H. Walling





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# E-Scape to Brazil

**Rob Eastman Mullins**

*International Liaison, SD&T Commission*

*US Delegate for Performance Design, OISTAT*



Just as the heat of the summer was getting oppressive, OISTAT (the International Organization of Scenographers, Theatre Architects and Technicians) offered a bit of respite. With the aid of Brazilian theatre artists, artisans, and students, OISTAT hosted *E•Scapes: the Education, Performance Design, & Research Conference* in São Paulo, Brazil, August 10 to 15.

That's winter in South America and the mild weather was a welcoming backdrop to presentations, performances, and conference meetings.

Brazilian performance group OSMOS welcomed international visitors on the first day with a peek at their public art performance, *Blind*. Mud-caked and blind-folded, the performers slowly trudged the streets of São Paulo,

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bewildering passersby and delighting conference attendees. World Stage Design winner, Sophie Jump, delivered the keynote speech and presented her performance piece *Like a Fish Out of Water*, which lucky Fort Worth Conference attendees had seen earlier in the year.

That first day was indicative of the relaxed atmosphere (so-called "Miami time" has *nothing* on "Brazilian time") and varied programming that would follow over the next four days. An international cadre of artists presented and discussed all manner of topics from the politics of art in Brazil to concerts accompanied by a real-time projection artist to making inflatables. All were broadly themed "the exploration of escaping traditional boundaries of performance and its design."

An example of the escape of traditional boundaries—at least the traditional boundaries of unsuspecting attendees was when Satyro, an avant-garde theatre company next door to the São Paulo Escola de Teatro, presented snippets from their performance *Not Fornicarás*. The work explores sex in a contemporary, tangible world and a post-modern, virtual world. Disembodied robotic heads, an actor interacting with the audience via an iPad, and vigorous, zebra-costumed performers surprised hapless Chat Roulette users.







OISTAT business was part of the event. The Education and Research commissions held annual business meetings, as did the Performance Design Commission and its various working groups: Lighting, Sound, and Costumes. A highlight of the Performance Design Commission meeting was the creation of a Space Design Working Group (that's primarily, though not exclusively, Scenic Design to Americans).

The final day saw a tour of the Theatro Municipal as well as presentations from the workshops held during the week. A Lady Macbeth-inspired make-up workshop displayed the participants' grisly work on live actors to an interested group of conference-goers.

The next meeting of these commissions, as well as the other OISTAT commissions, is scheduled around the Prague Quadrennial in June. Members of USITT are also a members of OISTAT and welcome and encouraged to participate in OISTAT activities and events. More information can be found at [www.oistat.org](http://www.oistat.org) or at the Cincinnati 2015 Conference & Stage Expo session *What's Going On With That OTHER Organization You're a Member Of?: OISTAT Activities*.





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## Onward to 2015

Whatever the weather, whatever the production calendar, we wish you great adventures in 2015

*David  
Barbara  
Carol  
Christine  
Gabe  
Janet  
Jim  
Lori  
Monica  
Ron  
Shannan*



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### Kim Scott Promoted

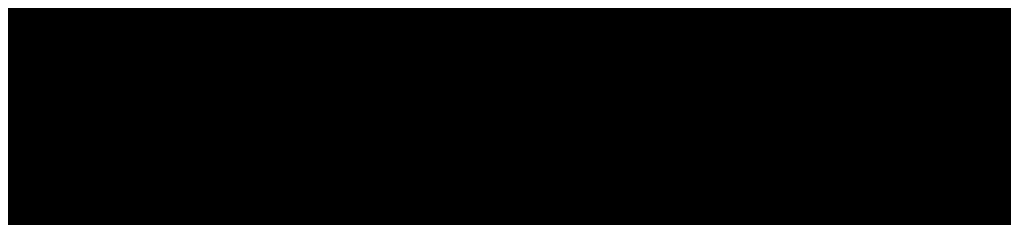
Congratulations to USITT Board Member Kim Scott, whose responsibilities at Cirque du Soleil have expanded to include Company Manager of The Beatles *LOVE* show at The Mirage in Las Vegas. Kim continues to serve as Company Manager for the Cirque production *CRISS ANGEL Believe* at the Luxor Las Vegas.

Kim was elected to a three-year term on USITT's Board of Directors last year. She helped launch USITT's Elite Training program in 2011 and helped found Cirque du Soleil's Resident Show Division Training Center for technical staff training in Vegas in 2009.

### Aldridge Honored as Top UNLV Alumnus

Congratulations to Joe Aldridge, USITT's former president, who has been piling up the honors in the past year. Most recently, he received the UNLV Alumnus of the Year award. Part of his extensive biography, highlighted in announcing the honor, included, "It is this commitment to safety and technical theatre innovation that separates Aldridge from anyone else in the business of technical theatre. He is the Past President of the most prestigious technical theatre membership organization in the world: the United States Institute for Theatre Technology."

You can watch part of the presentation [here](#).



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## David Grindle Named Show Manager of the Year

USITT Executive Director David Grindle won a Show Manager of the Year Award from The Expo Group at the 2014 Trade Show News Network Awards Nov. 14-16 in Cleveland.

The award honored David's work to make USITT's Annual Conference & Stage Expo a great experience for attendees, exhibitors, and sponsors. David was among five trade show execs who won in categories based on the size of their event. [TSNN](#) ranks USITT as a Tier III event, with 300 to 700 booths.

David received the SMOTY crystal obelisk and a donation to the charity of his choice; he chose USITT and the Syracuse Vocal Ensemble.

## Ann Roth, USITT book, featured on CBS Sunday Morning

CBS Sunday Morning recently profiled costume designer Ann Roth, winner of USITT's 2014 Distinguished Achievement Award in Costume Design – and listed USITT-published *The Designs of Ann Roth* as a key [resource](#).

The show, aired on November 23, gave an up-close look at Ms. Roth's work to turn stars like Glenn Close and John Lithgow into their characters, from the 1982 film *The World According to Garp* to the new Broadway production of Edward Albee's *A Delicate Balance*.

Ms. Roth was a highlight of USITT 2014 in Fort Worth, where she received her Distinguished Achievement Award and held her first book-signing for *The Designs of Ann Roth* by Holly Poe Durbin and Bonnie Kruger. The book is the latest in USITT's *The Designs* of series, and is available at [www.usitt.org/store](http://www.usitt.org/store).

## Myers Receives PLASA's Swan Award

Dinna Myers recently received PLASA's highest honor, the Eva Swan Award, which recognizes exceptional, long-term commitment to the association.

The award was presented at the Behind the Scenes Happy Hour November 20, the evening before the LDI Show.

The Swan Award is presented to a member who has put forth exceptional efforts in time, expertise, and personal resources, and has been instrumental in



shaping the strategic direction and contributing to the realization of the association's mission. Dinna Myers has gone above and beyond these criteria to create a stronger, better industry for all.

Dinna Myers, director of sales and marketing at USITT Contributing member Musson Theatrical, has made a significant impact on the association during her many years of service on committees and the board including terms as dealer representative and secretary. Instrumental in crafting membership campaigns, setting communication strategies, and developing member benefits, her work with ESTA, now PLASA, has helped create the largest and most diverse community of entertainment technology companies and professionals.

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- **Philips Entertainment:** Conducts "The Symphony of Light" at LDI 2014
- **ETC:** Forges Partnership with GDS , Patton Named Product Specialist
- **Vincent Lighting Systems:** Launches Online Store

### Meyer Sound: McMahon Named New VP of Solutions and Strategy

**Meyer Sound** has appointed John McMahon to the newly created position of Vice President of Solutions and Strategy.

Working closely with CEO John Meyer and Executive Vice President Helen Meyer, Mr. McMahon will oversee the broad-based strategic planning for new products, product management, and multi-product solutions across various vertical markets. The new Solutions and Strategy Division aligns product management, design services, technical support, and education under one umbrella to create a common understanding of strategic initiatives among Meyer Sound's technical and customer support teams. In addition, Mr. McMahon will continue to spearhead the digital product concept group.

McMahon has been part of Meyer Sound's executive team since 2008. A Canadian citizen, he joined Meyer Sound in 2005 during the acquisition of Level Control Systems (LCS Audio) where he served as CEO. His interest in music and technology began at the age of six, when he began tinkering with circuit boards and designing loudspeakers. This early interest provided the basis for an entrepreneurial career that included the founding of Cadence Digital Audio in 1992 and ultimately led him to Meyer Sound.

A high point of McMahon's leadership at Meyer is his work on the Constellation acoustic system, which has become a significant component of the company's growth during his tenure.

More information is available at 510-486-1166, Fax 510-486-8356, or e-mail [winnie@meyersound.com](mailto:winnie@meyersound.com); or by visiting [www.meyersound.com](http://www.meyersound.com).

### Philips Entertainment: Conducts "The Symphony of

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## Light" at LDI 2014

**Philips Entertainment** showcased award-winning products from Philips Selecon, Showline, Philips Strand Lighting, and Philips Vari-Lite through "The Symphony of Light" at LDI 2014 November 17 to 23.

Each day, "The Symphony of Light" featured the electronic violin styling of Elizabeth Bacher and fully demonstrated the power of the complete lighting and controls package from Philips Entertainment.

The company's booth was designed for full lighting demonstrations as well as hands-on opportunities. Two separate demo areas featured Vari-Lite and Showline luminaires in one and Strand Lighting controls and Selecon luminaires in the other. There were interactive stations to allow participants a chance to actually use the products.

Additionally, Philips Strand Lighting celebrating its 100th anniversary of lighting innovation; a milestone unsurpassed by any other in the lighting industry today.

New Philips Entertainment products debuting at LDI include the PLASA Innovation Award-winning Philips Vari-Lite [VL4000 Spot luminaire](#), the Philips Strand Lighting [NEO lighting control console](#) with full accessories, the Philips Strand Lighting 2014 PLASA Innovation Award-winning Emergency DMX Bypass Switch, and the Showline [SL PAR 155 ZOOM](#).

## ETC: Forges Partnership with GDS , Patton Named Product Specialist

**ETC** (Electronic Theatre Controls, Inc.) has signed a licensing and manufacturing agreement with United Kingdom-based GDS (Global Design Solutions).

Under the agreement, ETC will manufacture the GDS ArcSystem and BluesSystem product lines for distribution in North and South America. GDS will continue to manufacture and distribute ArcSystem and BluesSystem for other worldwide markets from the company's Bristol, U.K., headquarters.

ArcSystem is an award-winning range of overhead dimmable LED products designed specifically for auditoriums and commercial and retail spaces.

Most recently, the GDS ArcLamp won 2014 PLASA Awards for Innovation and Sustainability, marking the second time that a single product has won both awards; the first time was in 2011 when the ArcSystem was awarded both simultaneously. ArcLamp is a series of screw-based LED lamps designed to be a direct replacement for their incandescent predecessors.



BluesSystem is a system of dimmable LED blue running lights that were designed for placement in catwalks, stairways, backstage hallways, and tight spaces that require discrete illumination during live productions. The BluesSystem allows designers to plan for and seamlessly integrate blue running lights into the overall design of theatrical and studio spaces.

Additionally, ETC announced that Chris Patton has joined the team as a product specialist. Mr. Patton has over 15 years' experience in the entertainment technology industry, including 12 years working for a U.K.-based ETC dealer. For the last three years, he has worked with GDS both at the UK factory and throughout North America.

## Vincent Lighting Systems: Launches Online Store

**Vincent Lighting Systems'** new online store at [shop.vls.com](http://shop.vls.com) is up and operational.

Completely redesigned, the new shopping platform offers expanded descriptions, more powerful search results, and lower prices on some of the most popular items.

Shopping for lighting and scenic supplies at any time of the day or week is now easy and convenient. Orders can be shipped or picked up from the Cleveland, Cincinnati or Pittsburgh locations.

Existing VLS customers with approved terms can buy using purchase orders; however, they need to set up ahead of time. Contact the company at [product@vls.com](mailto:product@vls.com) or at 1-800-922-5356.

Customers can take advantage of the online store or contact Vincent in another preferred method: online, e-mail, phone, fax, or regular mail.

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

## Working Toward Inclusion

The beginning of December is a good time to reflect on the year and check off the things that have been accomplished as well as make a last push on the things that might be left on the to-do list. Elsewhere in this issue of Sightlines, our Executive Director, David Grindle actually takes us all back to 2009 when last we were in Cincinnati. It's astounding to realize all that's been accomplished in a little less than six years and all involved should be proud of USITT's achievements, but what's even more exciting is that there's no sign that we're slowing down.

In November the board of directors met electronically. Three of the board's five meetings per year are held in this fashion and while it's not perfect (at one point it sounded like we were all aboard a submarine), it allows for discussion to happen more regularly among the entire board. It has been key to keeping all board members engaged, which results in more ideas being moved into actions.

As I hope most of you are aware, USITT has committed to fully supporting its diversity initiative this year and another meaningful step forward occurred as part of the last board meeting. The committee submitted to the board the following.

### *USITT Diversity Statement*

*The United States Institute for Theatre Technology (USITT) is committed to modeling diversity and inclusion for the entertainment industry. We respect and value diverse life experiences and heritages, strive toward equitable treatment of our members, and support members who nurture diversity and equity in their places of work and in their broader communities. USITT aims to provide its members with opportunities for outreach, education and resources in order to celebrate and incorporate the broad experiences of this collaborative community. We challenge ourselves to question assumptions, expand knowledge, and implement plans to foster a more inclusive entertainment industry. USITT is committed to partnering with organizations, businesses, and individuals that share our dedication to creating and maintaining an inclusive environment with equitable treatment for all.*

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I'm very pleased to share that the board approved this, but I think it's more important for you to know that much discussion preceded that approval. The reason that the discussion is important is because it is evidence that the board members that you elected hold their responsibility to you and this organization in high regard. They know that you are relying on them to make carefully considered decisions on your behalf, so they ask tough questions and share concerns if they have them.

Most of the time, the actions they are considering are setting directions within which incremental, operational decisions will be made. In other words they are governing, which is as it should be. It's not a perfect system and even with the best of intentions, the board sometimes slips down the rabbit hole of detail and micro-management, but it finds a way out, so projects and initiatives continue their journey forward.

Back to the diversity statement. One of the discussion points among board members was that it was a long statement and there was a feeling that perhaps it was too long to be easily remembered and would be difficult to use in this era of tweets, texts, and sound bites. While that might be true, the reality is that diversity and inclusion are complex, just like the individuals and communities they are meant to engage. Ultimately, the goal is to welcome all people and if a few extra words makes our intention clearer now, we can probably handle that. We can treat it like eating an elephant, which David Grindle likes to remind me happens one bite at a time.

As we look toward the end of this year and the beginning of the next perhaps each of us can bite off a piece of our new diversity statement and make that a part of our personal resolutions? Those we can text and tweet and by doing so build momentum that turns those words into actions.

Finally, we're fast approaching a hectic holiday season for many and I hope that everyone's celebrations are joyous and safe. Happy 2015!

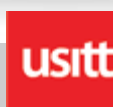


**We'd like to hear your comments on this story.**  
Please e-mail Lea at [Lea.Asbell-Swanger@usitt.org](mailto:Lea.Asbell-Swanger@usitt.org).

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## Spotlight on Giving Thank You!



Sylvia Hillyard Pannell and her husband Clif enjoy their travels around the globe. Her heart remains with USITT.

*I support USITT because it is, and throughout my career has been, my professional "family." The Institute offers professional growth, opportunity, networks, and indeed lifelong colleagues and friends. My choice to donate regularly to USITT is to keep my professional family financially sound and healthy for many generations to come.*

~ Sylvia Hillyard Pannell

This special feature highlights those who have made contributions to USITT between October 1 and November 15. A listing of our financial supporters will run each month in future issues of Sightlines.

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- **GLP:** Designer Breaks Tradition as GLP X4 Joins Foreigner Set

## Cobalt Studios: Opens Enrollment for Scenic Artist Training

Interested in becoming a scenic artist? Enrollment is open for the 2015 - 2017 Scenic Artist Training Program at **Cobalt Studios**.

Cobalt Studios provides quality apprentice-style training to people interested in pursuing careers in scenic art. The program is about teaching and doing. Classes are a combination of lecture, demonstrations, individualized projects, and practice.

Find out more on the [Cobalt website](#) or call 845-583-7025.

## Chauvet: Rogue Revolutionizes Spots and Beams

**Chauvet** Professional's new Rogue Series is taking conventional ideas about what to expect from moving spots and beams and turning them on their head. Delivering more power, punch, and features at a decidedly lower price, Rogue is making its presence felt at high-profile events like the Garth Brooks World Tour with Trisha Yearwood, as well as at local clubs and churches.

Lighting Designer Michael Meacham used 16 Rogue R1 Beams to create bursts of light over the center of the dance floor at Tokyo's hottest new club.

"We saw these lights at InfoComm in Vegas and were really impressed by their capability in a convention center setting. It's one thing to see these lights in a large building, but it's another to see how well they perform in a smaller setting. When we turned on the Rogue fixtures at ELE, we all looked at each other with

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huge smiles in awe," he said.

[Learn more about the Rogue »](#)

## Theatre Projects: Dr. Phillips Center New Orlando Performing Arts Jewel

The recently opened Dr. Phillips Center for the Performing Arts makes Orlando, Florida the proud home to a world-class performing arts center that will attract patrons from across the region, serve as a home for community arts groups, provide a nexus for arts education, and contribute even further to the city's reputation as a tourist mecca.

The 330,000 square foot building was a collaboration among **Theatre Projects**, Barton Myers (design architect), HKS Architects (executive architect), and Baker Barrios (associate architect).

It was a project nearly three decades in the making.

Theatre Projects first began planning an arts center for Orlando in 1985 when city officials hired them to determine whether the city could support such a facility. At the time, the city could not accommodate the performing arts center, but a reevaluation 10 years later found the city was ready for the ambitious undertaking.

At the heart of the Dr. Phillips Center is the 2,700-seat Walt Disney Theater—a multipurpose theatre, ideally suited to host ballet, drama, musicals, rock concerts, opera, and more.

The center's second theatre, the Alexis & Jim Pugh Theater, offers a flexible and engaging environment, perfect for community theatre groups, smaller touring companies, and student-produced shows. The 299-seat courtyard theatre features audience and technical balconies and an adjustable stage—capable of flat floor, thrust, endstage, promenade, and in-the-round configurations.

In the building's south end, a block of classrooms and a specialized rehearsal room featuring an overhead pipe grid, compose the Dr. Phillips Center School of the Arts in keeping with the center's commitment to enriching the community through arts education.

The second phase of the center will include the 1,700-seat Acoustic Theater, a multiform theatre able to transform its shape and acoustics to perfectly suit opera, ballet, symphonic music, and non-traditional art forms.

## Nemetschek Vectorworks: Releases European Versions of Vectorworks 2015

**Nemetschek Vectorworks, Inc.** recently made localized versions of Vectorworks 2015 available in German, French, Dutch, Italian, Portuguese, and Norwegian. The Vectorworks line of award-winning software products includes: Designer, Architect, Landmark, Spotlight, Fundamentals, and Renderworks.



The Vectorworks 2015 software contains more than 100 updates and new features in the areas of architecture, building information modeling (BIM), urban planning, and entertainment design. In previous versions, the power of 64-bit was only available in the platform's photorealistic rendering engine, Renderworks, but has now been integrated throughout the entire Vectorworks 2015 product line. In addition, designers will observe a revolutionary graphical experience from advances made to the Vectorworks Graphics Module (VGM), which was introduced last year.

Additional information about Vectorworks 2015 is available online at [www.vectorworks2015.net](http://www.vectorworks2015.net). Visit [www.vectorworks.net/international](http://www.vectorworks.net/international) to find a local distributor.

## Mega Systems: Introduces Outdoor Rated Idol Lite

The Idol Lite is the latest LED outdoor rated IP 65 fixture from **Mega Systems'** Mega-Lite. This powerful unit has 24, 12-watt Penta (five-in-one) RGBWA LEDs. This wash fixture has 25-degree lens angle. The unit is controlled via DMX-512 with three, five, and eight channel modes. It is flicker free with a 1200K refresh rate, making it camera ready. Energy efficient, the Idol Lite only consumes 151 watts (1.32 amps) at 110V.



The Idol Lite has Neutrik Heavy Duty IP rated 3pin XLR DMX connectors. It has Neutrik True Power in and out, and comes with a Neutrik True Power connection cord. The unit has a single yoke and comes with two accessories: a base plate and a quick release clamp mount for easy fastening. It is an excellent fixture for production or installations because it can be used indoors and out.

For more information, visit [www.megasystemsinc.com](http://www.megasystemsinc.com).

## GLP: Designer Breaks Tradition as GLP X4 Joins Foreigner Set

Experienced production designer Cosmo Wilson fondly remembers the first time he used **GLP impression** fixtures: it was on AC/DC's 2008-2009 Black Ice Tour, where he lit the memorable giant train set-piece, an iconic element of the show.

"I found that the saturation was stellar," he recalls. Prior to that he had been strictly a traditional "Par Can LD" - critical of the look of the early LED sources and throw distances.

Six years later, with **Foreigner** and **Styx** embarking on a joint headline tour, LED technology has evolved greatly. For Foreigner's United Kingdom dates earlier in the year, Mr. Wilson deployed **impression RZ120 Zoom** to light the Foreigner sign. This allowed him to make visual comparisons with his favored conventional pars on his way to moving up to the **impression X4 series** - GLP's current touring workhorse.

"I was impressed with the throw of the X4 and mainly the fact that they mimicked Par cans more than any other LED Par I had used. This was a defining moment for me." It convinced him to specify them for the Foreigner/Styx tour. The tour budget specified 64 of the fixtures.

"My whole Par can look is the amount of lights on at any given time, and typically in my rig, the 'big' look will be half my rig," he explained. With six colors (three hot and three cold) in a 120 Par can show, it was these intensity driven "bumps" that he needed to emulate in the LED domain — with occasional use of the zooms to create different song looks — offset by 18 bars of ACL and 20 4-way audience blinders.



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# Sightlines

The monthly newsletter for USITT members

December 2014

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

## A Glimpse Back, A World Changed, An Institute Growing

The year was 2009; USITT arrived in Cincinnati for the 49th Annual Conference & Stage Expo. In that year, the iPhone 3GS with 128M of memory had just gotten its first competition from the HTC Dream with 256M. There were some apps, but few people used them. And the iPad was still a rumor. We were still feeling bubbles burst and the Dow Jones Industrial was holding around 7200. Facebook had just overtaken MySpace in popularity.

Now our flip phones are mostly gone by the wayside, and we bring our "phablet's" (that's a phone and a tablet together) back to Cincinnati in 2015 as a very different organization.

USITT had 3,400 members in 2009 and now has just short of 3,800. We are returning in larger numbers.

Four thousand four hundred two people picked up badges to the 2009 conference in Cincinnati. In 2015, we are on track for 5,000 or more. We had 182 exhibitors in two exhibit halls then; now we have over 240 squeezed in all three of the halls taking up 50 percent more square footage.

The USITT app or conference app of today wasn't on the horizon as we explored our pdf of the conference sessions posted online.

In 2009, USITT produced the Annual Conference & Stage Expo along with the Costume Symposium. We now offer over 24 education and training events each year and continue to grow that number.



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Individual membership in 2009 cost \$105. Today it is \$108. If membership had kept up with the rate of inflation, it would be \$116.50. But it is \$108.

Why do I point this out? Because it is a reason to be proud of being a member of USITT. The Board and leadership have a vision and are insuring this organization is moving forward and impacting the lives of our members and our industry.

We are providing more services to more people, offering much needed rigging inspections to schools, and bringing member ideas to reality.

We just passed Thanksgiving and are headed to the time of Christmas, Hanukah, and a variety of holidays. We have a lot to be thankful for as an organization heading in to 2015. Enjoy those holidays and know that you are a member of an organization that is vibrant, growing, and making a difference.

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- **Upstate New York:** [Completing Plans for Winter Meeting, Job Fair](#)
- **Midwest:** [October Events Include Workshops, Job Seeking Ideas](#)

## Upstate New York: Completing Plans for Winter Meeting, Job Fair

The Upstate New York Regional Section's Frank Willard Winter Sectional Meeting and Job Fair will be February 7 at SUNY-Binghamton.

Organizers are looking for theatre companies to invite to the job fair in addition to those from previous years. Forward a name and contact information for any suggestions to [Katie Gilliland](#). The last speakers for the workshops are being confirmed, and the schedule will be posted shortly on the website.

## Midwest: October Events Include Workshops, Job Seeking Ideas

**The Midwest Regional Section held two successful events in October.**

The first event kicked off October 4 with two, all-day workshops at the University of Michigan at Flint. The Costume session was led by Adam Dill, costume shop supervisor at UM-Flint, and guest presenter Rick Tuckett, costume director for the School of Theatre Arts at the University of Arizona. The session was taught to costume design and technology students and focused on tailoring techniques using the Sartor System of flat pattern drafting of historic men's wear for the stage. It is a simplified method of drafting originated by Robert W. Trump. The presenters also introduced other tailoring construction methods including tailor worked buttonholes, welt pockets, and pad stitching. The students created basic body blocks drafted using the Sartor System and practiced the tailoring techniques taught. Michelle Hathaway, a student at the school, summed up the session well with, "Math is fun! It is a different way of using my creative side."

The other session took place in the studio theatre space that was converted into an ETC Ion console training space with nine console workstations. ETC trainers Ellen White and Spencer Lyons took participants through Ion programming from the basics to more intermediate skills.

The second October event took place in the Mill Theatre at Elmhurst College in

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a jointly sponsored event among the Midwest Regional Section, Chicago Spotlight, and Elmhurst College. Rick Arnold, technical director of the Mill Theatre, moderated the program. Drawing from their wealth of experience, professionals from Loyola University, Northern Illinois University, Chicago Spotlight, Inc., and First Folio Theatre shared their perspectives on what they look for in applicants or candidates in terms of their resumes and portfolios. They focused on how the individuals present themselves and discussed the attributes of print and/or digital portfolios. Mr. Arnold summed up the day: "In spite of the low numbers, I thought it was a good event in terms of message and affability of those involved."

The Midwest Regional Section is looking ahead to its winter event, *Newsies: Backstage and Onstage* on December 13 at the Ford Center for the Performing Arts in Chicago. For information, contact Steve Jacobs, Midwest Section Programming chair, at [stevejacobs.mrsusitt@gmail.com](mailto:stevejacobs.mrsusitt@gmail.com).

## Costume Event - October 4



## Ion Training - October 4



## Portfolio - October 11



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# Offer Tenure Reviews

The Education Commission will host portfolio reviews for promotion and tenure documentation this year at Cincinnati 2015 Conference & Stage Expo.

Educators within two years of tenure who would like feedback on their portfolios are welcome to participate. Reviews will be scheduled Thursday through Saturday, with each day holding a morning and an afternoon time slot; up to two people per time slot. Each review will last no more than 75 minutes.

The review panel will be composed of a tenured faculty member in the subject area and an additional faculty member in another area. Feedback will be oral and not written; availability will be based on reviewers. This first year will be limited to twelve portfolios.

Those interested can contact [Jonathan Allender-Zivic](#) for further details. Bring portfolio, curriculum vitae, and tenure and promotion file with a copy of the tenure guidelines from the institution.

The Commission is looking for tenured faculty willing to serve as reviewers. The commitment would be one, 75 minute slot per day with a maximum of three portfolios. Anyone interested can contact [Sarah Brewer](#).

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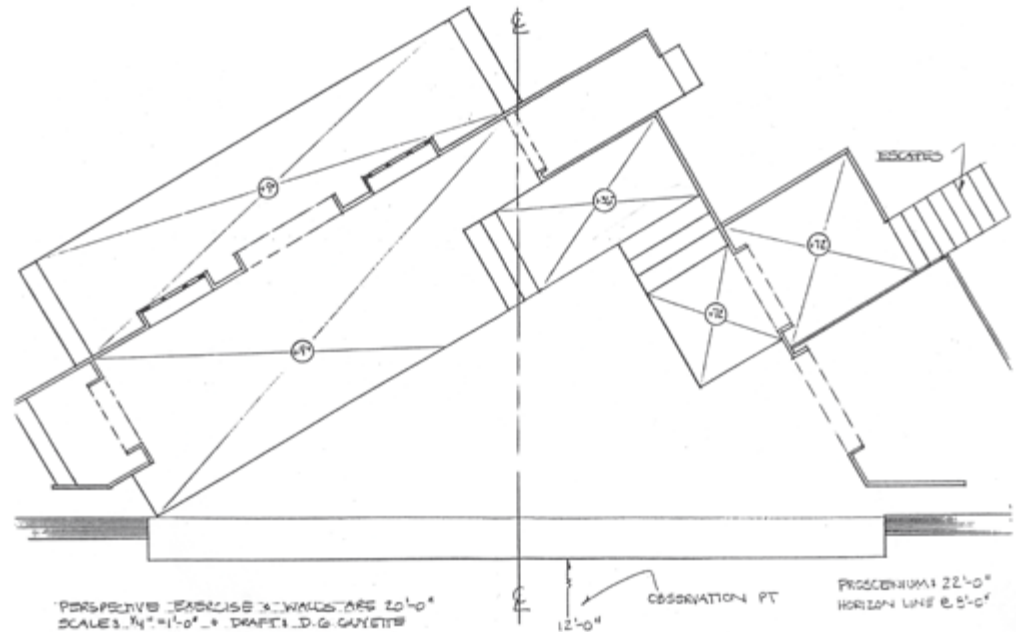
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# Seek Scene Design Teaching Projects



Ground Plan for Rendering by Daniel Guyette

Teach. Share. Inspire!

The deadline to submit projects ideas for *Projects for Teaching Scene Design: A Compendium* is March 1.

With another academic semester drawing to a close and new semester about to begin, some designers are heading to the front of classroom for the first time (or just finished their first semester). They've spent the last several weeks wrestling with the big questions:

- How do I get them starting to think like designers?
- What are the best concepts to teach this group of students?
- What exercises might work to teach these concepts?

After weeks of anxiety searching for the answers, they're handing out syllabi with shaky hands.



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"If only there was a book of projects other designers have used to teach scene design, I might have been more confident and creative in my choices."

Veteran teachers of scene design, help out the newbies! Submit examples of creative, innovative projects you have found effective in your design classrooms for a second volume of *Projects for Teaching Scene Design: A Compendium*. Projects can explore any of the skills taught in scene design courses, including research and conceptualization, analysis, graphic skills, design heritage, and collaboration. New twists on conventional teaching practices or techniques are also welcome.

Projects can be [submitted online](#), and will be selected by a panel of editors based on clear outcomes or learning objectives, uniqueness, and creativity. Final submissions will be accepted on March 1. There will also be a section of old favorites from the first volume and a makeover section of how those projects from the first volume have grown and morphed over the years to meet the changing needs of the students.

The final product is intended to be available both as a hardcopy in a three-ring binder at the USITT Bookstore at the Conference as well as a print on demand/downloadable option throughout the year.

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

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# S&H Commission to Launch Mentoring Project at 2015 Conference

**David Glowacki** *Safety & Health Commissioner*

After testing the waters with a pilot program in Fort Worth, Texas last March, the Safety & Health Commission will officially launch its Safety Mentoring Project at the Cincinnati 2014 Conference & Stage Expo.

As has happened in the rest of the world, the world of live entertainment has changed dramatically (pardon the pun) over the last several decades. Venues have changed, casts and crews have changed, and audiences have changed. The world is more 24/7; the hustle and bustle never seems to take an intermission, which means those in entertainment technology can't either.

Neither can safety. There have been some well documented safety issues in full view of audiences, the public as a whole, and in some cases, government agencies. Safety has become more than a buzzword in the industry and the old adage "this is how we've always done it" doesn't cut it any more.

- "What do you mean we can't block a fire extinguisher, and there's an annual inspection?"
- "You can't stand on the top two rungs of a ladder? Since when?"
- "What do we do in the event of an evacuation?"
- "What the #\$%^ is an IIPP?"
- "PPE is what now?"

According to press reports, more than 70 percent of Fortune 500 companies offer some form of mentoring to their employees. That's a lot of knowledge sharing going on! At the 2014 Annual Conference & Stage Expo in Fort Worth, the Safety & Health Commission initiated a pilot version of the Safety Mentoring Project. Hoping to attract four or five mentees, the Commission found itself with 10 folks interested in learning more about safety and health in live entertainment and was happy to include them all. They were entry level professionals, students, and mid-level professionals looking for more guidance. They were from college backgrounds, public theatres, and private production organizations. They all had one important thing in common: recognition that they needed more safety and health knowledge to effectively do their jobs and advance their careers.

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Three mentors, safety professionals with varying backgrounds and experience, came together to share from their wealth of knowledge and lead the project. All three had one thing in common; their primary job responsibility centered on safety and health within the world of live entertainment.

It was a safe space where no question was off limits. It was an opportunity for seasoned safety professionals to share some ups and downs, the paths they took to get to where they are now, and general safety knowledge.

One mentee, Josh Scherr (Dallas) said "As an experienced production manager, safety and health has always been a part of my portfolio, but as we produce at a more complex level, more focus on the wellbeing of our colleagues is required. Better solutions are needed. I have always made an effort to share my knowledge selflessly, for the next set of theatre practitioners. To now have seasoned safety and health professionals sharing information with me in the same way has proved to be invaluable.

"The real world expertise and ongoing guidance that has been provided via the Safety & Health Mentoring Project has allowed me to increase the level of safety and wellbeing for all of my venues and productions. Regulations and procedures can be excruciatingly complex, and our unique environments can be challenging. To have an advisor and sounding board that has waded through the complexities and come out the other end with creative solutions is a necessity in this industry, and is welcome in the world of professional theater."

As it gears up for Cincinnati, the Safety & Health Commission is looking for safety professionals interested in volunteering their time and expertise to serve as mentors, and for people seeking more safety and health knowledge who would appreciate being mentored. Anyone interested in either opportunity can send an e-mail to [theatresafety@nbcuni.com](mailto:theatresafety@nbcuni.com).

In the spirit of sharing knowledge- for those that don't already know- an IIPP is an Injury and Illness Prevention Program (or I2P2 as OSHA has been referring to it). It is already a requirement in some states (California among them) and several national companies/businesses have already adapted the program to suit their needs. [The OSHA Fact Sheet can be found here.](#)

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### Conference & Stage Expo

## Time for Very Early Registration, Making Travel Plans

**Kathie Brookfield** *Cincinnati Promotions*



The Cincinnati Train Station

Make travel plans now for the 2015 USITT Annual Conference & Stage Expo! There are many options to choose from that will fit any budgets or schedule. With the Very Early Conference [registration deadline](#) on December 4, now is the perfect time to register and make travel arrangements.

Anyone living within six to eight hours of Cincinnati in cities such as St. Louis, Memphis, Milwaukee, Chicago, Detroit, Cleveland, Toledo, Toronto, Buffalo, Philadelphia, Pittsburgh, Washington D.C., Charlotte, NC, or Atlanta may consider driving to the Conference in car pools to save money instead of flying. Don't forget the parking costs. There are several surface lots, metered parking on the street, and covered garages within walking distance of the hotels and Duke Energy Convention Center.

The [Greater Cincinnati Airport \(CVG\)](#), 13 miles from the Duke Energy Convention Center, has contact information for airlines flying in and out. Arrange transportation from the airport to the conference hotels with [Executive Transportation](#) or catch a taxi curbside.

Some may opt to fly into other airports within a one- to two-hour drive of Cincinnati. Dayton (DAY) is the closest with an approximate one hour drive time

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to Cincinnati. Columbus (CMH), Louisville (SDF), Lexington (LEX), and Indianapolis (IND) are about a one and a half to two hour drive. Remember to take advantage of USITT member discounts for car rental with Enterprise, Hertz, or National Car rentals.

The Cardinal line of Amtrak connecting Chicago to Washington, D.C., Philadelphia, and New York City, has a stop at Cincinnati's historical Union Terminal. [Check the website](#) for schedules and fare information.

Bus options include [Greyhound](#) and [Megabus](#). The Greyhound terminal, located near the new Horseshoe Casino on Gilbert Avenue, is about a mile from the Duke Energy Convention Center. The Megabus also has a couple of stop locations in Cincinnati, one very near the Convention Center and one on the campus of The University of Cincinnati.

The 2015 Conference & Stage Expo is only a few months away. Start planning now!

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Conference & Stage Expo

## Planning Safe Design Series at Conference

**David Glowacki** *Safety & Health Commissioner*



During the Fort Worth 2014 Conference & Stage Expo, three large entertainment companies came together to present a session called *Safety by Design*. During this session, representatives from NBCUniversal, Cirque Du Soleil, and Disney Imagineering discussed how safety was an integral part of the design process and the benefits of starting with safety in mind instead of "bolting it on" later in production.

The interest in this session and the discussion that followed sparked the idea that there was an opportunity to take this discussion much deeper into the ranks of USITT. During the Safety & Health Commission meeting, that idea became a reality with the suggestion to implement a Safe Design Series which could focus on a different discipline within entertainment at each conference and expand the impact of the **Safety by**

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### **Design** concept.

The official beginning of the Safe Design Series will be at the 2015 Annual Conference & Stage Expo in Cincinnati, with a session titled *Costume Design Done Safely* (S&H 258), which will discuss how

costumes can be created to be more performer-friendly by being lighter, more breathable, and more functional based upon the needs of the production.

The Safety & Health Commission hopes this series will be around for many years to come and that the learning that stems from this sharing of ideas will transform the industry.

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## Not the Average Product Showcase

**Ron Procopio** *Stage Expo Manager*



Stage Expo is so much more than just products!

Stage Expo offers a multitude of different products and services on display in the booth spaces. What makes USITT's Stage Expo different from other tradeshows are the other things found on the show floor.

There are networking lounges spaced throughout the show floor where participants can take a break from the show, recharge a mobile device and connect to free wi-fi. These are available because of the support of our sponsors [H&H Specialties](#) and [Disney Parks Creative Entertainment](#).

In 2015, the biennial [Tech Expo](#) returns. This large display will have innovations from students and professionals as creative solutions to daunting challenges. It's not uncommon to walk away from this display wondering "Why didn't I think of that?" Thanks to Tech Expo sponsor [Point Source Audio](#) for its support of innovation in the industry.

For the past two years, USITT has had a special exhibit dedicated to backdrops from Cobalt Studios and



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scenic artists from around the country. It has become a staple at Stage Expo because of the beautiful aesthetic and in recognition of amazing work. The 2015 event will continue this tradition with the [Exhibitor Backdrop Showcase](#). USITT has a number of companies that are making innovative drops for the industry to use. Drops from [Backdrops Beautiful](#), [Backdrops Fantastic](#), [Cobalt Studios](#), [Dazian](#), [Grosh Scenic Rentals](#) and [TheatreWorld Backdrops](#) will be featured. These companies set the bar for theatrical backdrops, and USITT is fortunate to be able to bring them to the forefront.

Also planned are special exhibits from around the country, the return of the art auction which benefits the Edward Kook Fund, the Innovation Gallery & Stage where brand new products are on display and discussed, and of course, the Cover the Walls display where attendees post their work for everyone to see. For more information about these special areas and others visit [www.usittshow.com/beyond](http://www.usittshow.com/beyond).



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## An Adventure in Stage Armaments

Thomas Fiocchi *Scene Design & Technology Commission*



Photos/Thomas Fiocchi

The clash of cold steel, the booming recoil of a well-placed cannon, the hiss and clank of an evil robot, the staccato bark of a submachine gun -- it's all at the "Arms and the Prop Man" exhibit during the Cincinnati 2015 Annual Conference & Stage Expo.

The exhibit is a celebration of prop artisan-built weapons and will include stage combat-worthy swords and daggers, detailing their construction techniques, and a fair smattering of realistic guns, built to be completely safe while using a vast array of multimedia materials. Add specialized



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confetti cannons, noise making clown guns, and wearable fighter planes for an informative and interesting exhibit that shouldn't be missed.





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- Carey Blackerby Hanson
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- Kevin Rigdon

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# Sightlines

The monthly newsletter for USITT members

December 2014

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2015 CONFERENCE & STAGE EXPO

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- Apollo Design Technology, Inc.
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- Behind the Scenes/PLASA Foundation
- University of California
- Cirque du Soleil
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- J.R. Clancy, Inc.
- Creative Handbook
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- d&b audiotechnik
- Daktronics
- DeSisti-Leaderlight-Coemar
- Disney Parks Creative Entertainment
- Electronic Theatre Controls (ETC)
- Foy Inverterprises, Inc.
- Friends Beauty Supply
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- Gantom Lighting & Controls
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- InterAmerica Stage, Inc.
- KM Fabrics, Inc.



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