



Sightlines

The monthly newsletter for USITT members

June 2015
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2015 CONFERENCE & STAGE EXPO

CINCINNATI ■ MARCH 18-21

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Collaborator Party Grows, Live Streaming Added

#TonyCanYouHearMe is now a party in New York City and related events across the country. Read what USITT award winners say about sound and collaboration... [more »](#)



Busy Times for USITT's Executive Director

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Members can nominate for Distinguished Achievement and special recognition awards during the month of June... [more »](#)



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An early advocate for safety in stage rigging, Donald Hoffend Sr... [more »](#)



Theatre Consultant Challenge Winners

Yale students won the \$750 prize in this year's ASTC renovation challenge, so look over their entries and plan to participate in 2016... [more »](#)



Six Seats Open on USITT Board

The Nominations Committee is offering a slate of 12 candidates for six open positions on the USITT Board of Directors. Voting will start in the Fall... [more »](#)



Support for Research Aided by Art Auction

The triennial USITT Art Auction helped raise money to support the Institute's continuing focus on research. Four new Fellowships have been approved... [more »](#)



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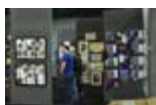
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Fabulous Salt Lake in 2016

A breathtaking setting and a welcoming community make Salt Lake City a must for entertainment professionals in March... [more »](#)



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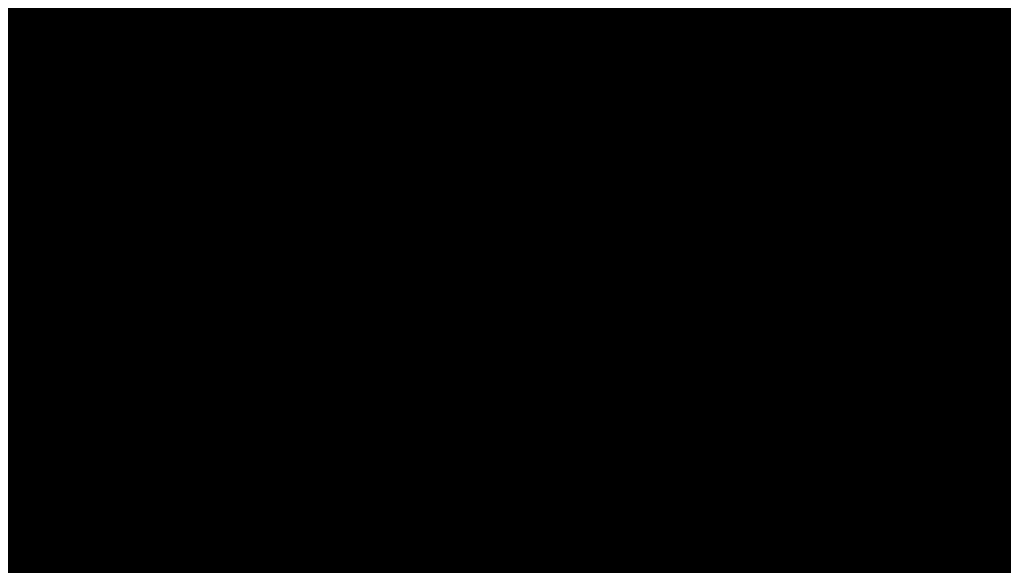
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News & Notices

Collaborators Parties Planned - Award Winners Talk Sound Collaboration

Janet Gramza *Communications Associate*



The 2015 Tony Awards on June 7 will be the first time no award will be given for sound design of plays or musicals since the sound category was added in 2008, but that does not mean that sound will not be celebrated.

Days after last year's Tonys, the Tony administration inexplicably voted to eliminate the sound category. A massive protest ensued, and recently the committee agreed to revisit its "carefully studied decision," with no results yet.

Without an award, sound designers decided to celebrate the unsung heroes of theatre technology – in sound and other fields – with [The Collaborator Party](#) to be held in New York City on Tony night.

USITT has joined the party as a sponsor, providing financial support for a live feed of the event so it can be shared at smaller parties around the nation.

Meanwhile, some of USITT's 2015 Award Winners weighed in on the issue.

Jane Greenwood, USITT 2015 Distinguished Achievement Award in Costume Design and 2014 Tony Lifetime Achievement Award (also nominated for a 2015 Best Costume Design Tony for *You Can't Take it With You*):

"Eliminating sound design as a category -- that was surprising. I come from way

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back when the thinking was in terms of scenery, costumes, and lighting. And lighting was really beginning to come forward when I began to design. Since then, we've seen lighting design become an important discipline, then sound design and projection design. All of us are now encompassed in what happens on stage. As they have grown, they have all become accepted as essential design elements. So it seems curious to take one away without another."

Teresa Eyring, executive director of Theatre Communications Group and USITT 2015 Distinguished Achievement Award in Management:

"I think the sound design category should be reinstated. I was a nominator for three years and found it to be quite relevant. I wrote to the Tony Administration committee urging them to reverse their decision. TCG, when it had a decades-long grant program for directors and designers, purposely included sound design because of our belief in the creativity and artistry that goes into an effective design."

Douglas W. Schmidt, USITT 2015 Distinguished Achievement in Scene Design and 2015 TDF/Robert L. B. Tobin Award for Sustained Excellence in Theatrical Design, also the subject of a new USITT book, *The Designs of Douglas W. Schmidt*:

"Absolutely, sound design should be a Tony Award. Sound designers are integral to the design process, and sound design often relates specifically to set design. Sound technology has become so sophisticated that it's amazing to me what they can achieve. Where the anti-fidelity of canned voices used to be so grating and uncondusive to the theatre experience, now you don't even think about it, it's so natural. And yet it's a very complex process, and I know because I sit there and watch them do it."

Loren Schreiber, automation designer and technical director, USITT 2015 Distinguished Achievement Award in Technical Production:

"I absolutely support the sound design Tony! Theatre can only reach two of our five senses, and if scene, light and costume designers deserve recognition for enriching visual sensation, why not sound designers for doing the same for the aural experience? It's only (relatively) recently that technology has developed sufficiently for sound designers to contribute to the degree that scene and costume designers have for centuries. Lighting, too, evolved into an art form once technology allowed designers to realize more than lights on/off. And no one thinks lighting is inconsequential these days. Imagine a show without sound, especially the complex underscoring we have come to expect in modern theatrical production--it's called 'silence.' Clearly, the Tonys are on the wrong side of history with this shortsighted decision."

Wendall Harrington, the "godmother of projection design," USITT 2015 Distinguished Achievement Award in Education. (She has argued that projection design should not be a separate award category, but the projection designer should be recognized as part of the scenic design team.):

"The difference between projection and sound is that all shows have sound, and all shows shouldn't have projection. That said, I'd rather be judged by my peers

than by a bunch of producers who are calculating numbers for shows that will tour. So if you could take the people with 'ears' and eyes to be judges, it would be more meaningful I think even to the sound designers. That the Tony committee took it away is just insulting and insane. I mean, what were they thinking?

"I know we technical folks don't mean much -- even the Oscars don't spend a lot of time with the technical stuff, but they do love special effects, which are getting less special and more common. In the end, awards are nice, and in our world, sadly it is how we are judged, and even paid. But we all know in our hearts that the only applause that matters is our own."

Chris Wood, 2015 USITT Rising Star Award sponsored by Live Design, is a Nebraska-based lighting and sound designer:

"As a designer and college professor, I have often found myself thinking about the removal of the sound design category from the Tony awards while teaching my concepts and collaboration course. One thing we constantly discuss in class is that age-old question, 'Does it help tell the story, and how can we as an artistic team achieve it?' Sound designers create, develop, and help support the artistic vision needed to enhance the story -- whether it is creating new locations sonically in collaboration with scenic and lighting, or harmoniously conveying the emotional energy of the artist onstage.

"Just about any theatre patron can tell you if an artistic element affected them emotionally even if they do not need to know the technology behind it. They can feel the energy shift in *Evita!* as Mick Potter takes us from a full and chaotic room, to zeroing in on Evita alone in an intimate and small space. Through his use of vibrant sound and location, Robert Kaplowitz took us to the Afrika Shrine in *Fela!* We could talk at length about Tony Meola's well-placed reverb and echoes after powerful vocal moments in *Wicked*. There are so many more designers to mention that have impacted audiences through their intelligent and artistic use of sound. Let us forget about the technology side and bring it back to 'Did the sound design in collaboration with the other artistic categories enhance and help tell the story?' Maybe we should ask the audience."

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News & Notices

Executive Director Wins Award, To Give Keynote

Janet Gramza *Communications Associate*



Berry College President Dr. Steve Briggs presents the 2015 Distinguished Achievement Award to David Grindle.

Photo/Alan Storey/Berry College

Executive Director David Grindle is in the spotlight. His alma mater, Georgia's Berry College, gave him its Distinguished Achievement Award last month, and this month he'll give the keynote address at Entertainment Technology New Zealand's 2015 Conference.

Mr. Grindle returned to Berry College to accept his award May 16. He received his undergraduate degree in music there in 1993 and obtained a master's in opera directing from Indiana University in 1995. He went on to roles as production manager for the Atlanta Opera and Indiana University Bloomington, where he also taught stage management.

In 2010, USITT hired him as executive director. He has since seen the Institute through unprecedented growth, reorganization, fiscal transparency, and recognition by the technical theatre and live entertainment industry.

Joni Kenyon of the Berry College Alumni Association said the college has

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bestowed the [Distinguished Achievement Award](#) annually since 1969.

Recipients must achieve “far beyond average” success with outstanding leadership in a field or a significant organization. Plaques honoring the winners are displayed in the college’s Alumni Hall of Fame.

Berry College is recognized nationally for the quality and value of its educational experience, and received the No. 1 “Up and Coming College” designation from U.S. News Best Colleges. It is located on the world’s largest contiguous college campus, 27,000-plus acres near Rome, Georgia.

Mr. Grindle said he was surprised to be named a Distinguished Alumnus. “It’s great being the first person who has had a career in the arts to receive this award,” he said. “And it’s some amazing company to be sitting in. Other winners have been diplomats and scientists. Last year’s winner designed radiation security for nuclear plants.”

Next, Mr. Grindle travels to New Zealand to open ETNZ 2015 on June 30. He’ll speak on communication and collaboration in entertainment technology, and present workshops on stage management. Another USITT presenter, Sean Savoie, will lead sessions on projection and lighting design.

“I first met ETNZ folks when they attended our Conference, and as we reach out to make international connections, we certainly want to be connected with groups like ETNZ,” Mr. Grindle said. He said ETNZ’s one-day event attracts 150 to 200 people, “a pretty big group from a small nation.”

Mr. Grindle also attracted accolades last year when the Trade Show News Network and The Expo Group named him 2014 Trade Show Manager of the Year.

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News & Notices

American Seating Sponsors 2016 Student Architecture Contest

Janet Gramza *Communications Associate*

American Seating will again sponsor the USITT Architecture & Theatre Student Design Competition in 2016, and students or recent graduates are encouraged to form teams to apply this fall.



Michigan-based American Seating company will underwrite the competition, which challenges architecture and theatre students to work together to design a theatre for their college or university.

This will be the fourth time American Seating has sponsored the competition. In 2014, USITT changed it from an annual to a biennial contest to give students more time to prepare. The 2016 [contest brief is available here](#). Teams must apply by December 7 and submit designs by January.

Rose Steele of Landry & Bogan Theatre Consultants in Mountain View, California, is overseeing the contest. She said students will be asked to design a 400- to 600-seat venue with a list of support spaces that must be included. It can be a new building, re-use of an existing building, or an extensive remodel of an existing theatre, she said.

"This competition exposes architects to the functioning of a performing arts building and gives theatre students a look into what goes into creating one," she said. "It's the difference between production of a play, opera, or dance, and creating the environment that houses it."

A professional jury will select three teams to win \$1,000 awards and present their designs at the 2016 Annual Conference & Stage Expo in Salt Lake City March 16 to 19. The team selected for the top award at the Conference will get \$500 more and formal recognition for their school.

Teams generally consist of two or more architecture students or recent graduates, and one or more theatre students to serve as "client" and assist with defining the programming needs that will shape the space. The architecture students serve as the firm that's designing the space.

"Theatres are three-dimensional puzzles, and their primary spaces stretch vertically among several floor planes," Ms. Steele said. "They are not flat levels

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stacked on top of each other like the majority of buildings. Architects find them irresistible, but often have little understanding of what actually goes on inside; for instance, 'What are those expensive catwalks for and why do we need them?'

"And of course, they are very public spaces that are in use by the general public on a daily basis – another entirely different constituency that must be served," Ms. Steele concluded.

Previous teams have come from all over the world and considered the competition a valuable experience. [American Seating](#), a leader in theatre seating, said it's proud to sponsor the student competition.

"As a theatre supporter and supplier, we see the importance in being part of a community, state, or even nationally recognized theatre or performing arts center," said American Seating Marketing Coordinator Sean TenBrink.

"Historically speaking, American Seating is no stranger to theatre design, with installations dating as far back as 1893. It gives us great joy knowing that we can have an influence on theatre design in the years to come."

Prospective teams may direct any questions to Ms. Steele at rose@landb.com or contact Shannan Hoerger, shannan@usitt.org.

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News & Notices

USITT Awards Nominations Close July 1



Moderators and panel members who participated in 2015 *Distinguished Achievers in Conversation* at the 55th Annual Conference & Stage Expo.

June is nomination month for USITT Distinguished Achievement and Special Awards. Members can make nominations June 1 to July 1.

Distinguished Achievement awards may be given to anyone who has established an admirable body of work or contribution to a specific field of design or technology throughout their career. The nominees do not have to be USITT members.

These awards usually fall under one or more of the disciplines represented by USITT's Commissions: Sound Design & Technology, Lighting Design & Technology, Scene Design & Technology, Costume Design & Technology, Education, Safety & Health, Architecture, and Management.

[Nominate here for 2016 Distinguished Achievement Awards.](#)

USITT also offers five different Special Achievement Awards that are open for nominations through July 1.

The USITT Award, the Institute's highest honor, recognizes a lifetime of outstanding contribution to the performing arts or entertainment community. The Joel E. Rubin Founder's Award recognizes remarkable and continued service to the Institute. The Honorary Lifetime Member Award bestows free lifetime

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membership to select individuals who have devoted much of their lives to USITT.

The Thomas DeGaetani Award honors an important contributor to the arts in the vicinity of that year's Annual Conference & Stage Expo. The 2016 event will be in Salt Lake City, Utah.

Special Citations may also be given to an individual or organization for outstanding achievement in any of the performing arts.

[Nominate here for 2016 Special Achievement Awards.](#)

Anyone with questions about the nomination process may contact Kevin Rigdon, Chair of the Awards & Resolutions Committee, at kevin.rigdon@me.com

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In Memoriam: Donald A. Hoffend, Sr.

Donald A. Hoffend Sr. of Rochester, New York and Alexandria, Virginia died April 13, 2015. He was 94.

He started his career with Kodak, and after serving in the Marine Corps during World War II he returned to Rochester and began working at his father's scenery and stage equipment company, expanding it into a global manufacturer and installer of stage systems. The company, Hoffend & Sons, shipped products to more than 30 countries and installed systems both in the United States and internationally.



USITT Fellow Van Phillips said that "Don Sr., along with Jim Kibler of Tiffin, was one of the really 'old school' good guys in the rigging business, always concerned with safety... He was part of the era of Eddie Kook and others who were the industry backbone of USITT back in the day."

A 1993 news story in a Rochester newspaper describes how the senior Mr. Hoffend grew the company started by his father who began by doing local school stages. "With the baby boom and more elementary schools, the business grew. Hoffend grew with the babies, moving into high school stages and then colleges." That expanded further to include facilities like the 25,000 seat Teresa Carreno Cultural Center in Caracas, Venezuela.

Don Hoffend Sr. was a lifetime member of IATSE 25 and Ironworkers International 433.

He was predeceased by his wife, Marian, in 2005. Survivors include his brothers Richard and Daniel; five children, Judith, Nancy Walther, Donald Jr., Deborah Jacques, and Jack; 11 grandchildren, and six great-grandchildren.

During the 1980s, Donald Jr., Judith, and Jack worked with their father and their sister, Judith, handled the books for the enterprise. Both his sons continue in the entertainment industry, as does a grandson, Donald III (Trip). Jack noted that "everything I have he taught me, not only the hardware but the integrity... he gave me the trade and I've been doing that for 45 years."

Donations may be directed to the Wounded Warrior Project. For online condolences, visit www.miller1889.com.



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Yale Takes Top Honors in Venue Renovation Challenge



ASTC Renovation Challenge

Model



Existing Section



Proposed Section

The second annual ASTC/USITT Venue Renovation Challenge awards were presented at the 55th Annual USITT Conference & Stage Expo in Cincinnati, Ohio.



The Challenge gives student members an opportunity to work with a practicing ASTC theatre consultant and stretch their skills and knowledge by developing plans to improve an existing performance venue and present them, as they would to a real world client, at a panel with a live audience.

The Yale University team – with members Jeong Sik Yoo and Mitchell Cramond and Gene Leiternann serving as ASTC mentor and Matt Welander as faculty advisor -- selected the University Theatre at Yale. The team received the \$750 award.

DePaul University's team consisted of Jamie Davis, David Millard, Jackson Walsh, Alyse Porsella, Alexa Santiago, Joe Clavell, Dana Stringer, Nathaly Garcia, Marisa Melito, Jamie Lynn Woods, Vada Branco, and Kevin Kushman with Joshua Grossman as ASTC mentor and Shane Kelly serving as faculty

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advisor. Their renovation challenge, which netted them a \$360 Merit Award, was for the Merle Reskin Theatre (formerly the Blackstone Theatre).

“The student teams came through with impressive projects for the second year of the ASTC/USITT Venue Renovation Challenge. Their presentations ... were thoughtful and professional. The Challenge is proving to be a successful conduit for reaching young, talented technical theater students and exposing them to theatre consulting as a career.” said Mike McMackin, ASTC board member.

The Challenge will be held again next year with details currently on the [ASTC website](#). For information, contact Mr. McMackin at mmcmackin@auerbachconsultants.com.

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Three Stage Managers Earn Lifetime Achievement Honors

The Stage Managers' Association (SMA) announced that Frank Hartenstein, Craig Jacobs, and Jill Rendall have received the annual Del Hughes Award for Lifetime Achievement in the Art of Stage Management.

Mr. Hartenstein, a longtime New York (and California) stage manager, has overseen more than 35 Broadway shows including *Starlight Express* and The Who's *Tommy*, as well as numerous original productions at the La Jolla Playhouse in San Diego, California under the direction of Des McAnuff.

Mr. Jacobs holds a record for having stage managed *The Phantom of the Opera* for 25 years, among many other productions. He also helped many young stage managers network by holding weekly gatherings at Gallagher's in New York City.

Ms. Rendall has been stage manager for the Oregon Shakespeare Festival for over 21 years in addition to working at other prominent regional theatres. She has served as a councilor on Actors' Equity Association's governing body.

The award recognizes stage managers who exemplify the qualities of humor, diplomacy, grace under fire, technical expertise and passion. It is named for Del Hughes, a stage manager, performer and television director who managed dozens of Broadway productions, including the premiere of Arthur Miller's *Death of a Salesman* in 1949. In 1985, his daughter, renowned casting director Julie Hughes, along with her business partner, Barry Moss, asked the SMA to create the award to honor her father's legacy. That first year the award went to Phil Friedman, who was known as Bob Fosse's stage manager. Twenty-two awards have been given since then.

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Stage|Set|Scenery Night Slated June 10 in Berlin

The Stage|Set|Scenery Night June 10 in Berlin, Germany promises to be an outstanding networking event for experts from the international theatre, film, and event industries. Around 1,000 guests are expected at the event which will be opened by Tim Renner, state secretary for cultural affairs of the Land of Berlin. As of 6 p.m. visitors will be treated to a barbecue buffet, cold drinks, and live music in the Summer Garden and Palais am Funkturm.

Stage|Set|Scenery, an international trade fair and conference for production and event technology, will run June 9 to 11 at the Berlin Exhibition Grounds. A total of 250 exhibitors from 22 countries and around 7,500 trade visitors are expected to attend.

A ticket to the Stage|Set|Scenery Night costs 40 euros and can be purchased online at www.stage-set-scenery.de. Reduced rates are available for DTHG members through the members' section of the DTHG website www.dthg.de. A password is required.

Make-up Lighting, Rigging, Remote Device Standards Up for Review

Three draft American National Standards are available for public review on the [PLASA TSP website](#).

BSR E1.55, Standard for Theatrical Make-up Mirror Lighting applies to lighting systems for make-up mirrors and stations used by performers and make-up artists in theatres and other performance venues. It describes the topology of the make-up mirror lighting system, the quantity of light, the distribution of light from those sources, apparent source size, brightness, color rendering, and correlated color temperature. The last day to comment is June 22.

BSR E1.47, Entertainment Technology – Recommended Guidelines for Entertainment Rigging System Inspections offers guidance on inspecting entertainment rigging systems used to lift and support scenery, luminaires, and other equipment overhead in entertainment venues, such as theatres, video/film studios, amphitheatres, and arenas used for live performances or special events. The guidelines include recommended inspector qualifications and responsibilities, scope and frequency of inspections, content of the rigging inspection report, and related information concerning the inspection process. The last day to comment is June 22.

BSR E1.37-2, Entertainment Technology - Additional Message Sets for ANSI E1.20 (RDM) – Part 2, IPv4 & DNS Configuration Messages is part two of the E1.37 project. It provides additional get/set parameter messages (PIDs) for use with the ANSI E1.20 Remote Device Management protocol. Messages in this document are intended for configuring network interfaces and Domain Name System settings on devices with an IPv4 address. As published, the current standard contains errors. The version being offered for public review corrects those errors. The last day to comment is June 29.

For more information, contact Karl G. Ruling, technical standards manager, PLASA; 630 Ninth Avenue, Suite 609; New York, NY 10036; 1-212-244-1505; or standards.na@plasa.org.

Four to Receive TCG Leadership U[niversity] Grants

Theatre Communications Group (TCG) announced the recipients of the 2015 Round 3 Cycle A recipients of the Leadership U[niversity]—Continuing Ed program. Through the support of The Andrew W. Mellon Foundation, grants of up to \$5,000 will support four theatre professionals at TCG Member Theatres in learning opportunities to advance their leadership skills.

Creede (Colorado) Repertory Theatre's Audience Development Associate Elizabeth Zurn will travel to five theatres and conduct interviews to explore best practices for administering, funding, and evaluating audience enrichment activities at rural theatres. She will integrate this knowledge into Creede Rep's programming and disseminate information to other interested theatres. This research will develop her skills as a collaborative leader as well as improve Creede Rep's programming, enhance the experience of theatergoers, and build relationships among theatres commonly isolated.

Indiana Repertory Theatre's Associate Director of Development Jennifer Turner will learn and implement new fundraising strategies along with new community/partnership building skills in order to continue to stabilize and grow the theatre's development program. This will provide her, the staff, and the board development committees with a new foundation of ideas to grow the annual campaign and begin the process of launching a capital campaign.

Michael Robertson, managing director of the Lark Play Development Center in New York City, will embark on a personalized equity and inclusion curriculum focused on facilitation training and knowledge-building. His collaborators will include Carmen Morgan (leadership development in Intergroup Relations), Sharifa Johka (Oregon Shakespeare Festival), Leslie Ishii (independent artist and activist), and the Interaction Institute for Social Change focusing on organizational and field changes with respect to inclusion, access, and equity.

The Old Globe's Resident Associate Costume Designer Charlotte Devaux Shields will conduct an intensive exploration in the United Kingdom of all aspects of the world's greatest collections of historical costume and gain insight and inspiration from leading costume professionals.

Leadership U[niversity] awards grants in two initiatives: One-on-One for early-career leaders and Continuing Ed for mid-career and veteran professionals. Continuing Ed grants are awarded to mid-career to veteran professionals at TCG Member Theatres for learning opportunities to advance their leadership skills. Grants have been awarded to the applicants' home theatres on behalf of the theatre practitioners.

For more information, visit www.tcg.org.

Lightpower Donates \$50,000 to Behind the Scenes

A donation of \$50,000 to Behind the Scenes was made by Ralph-Jörg Wezorke, owner of Lightpower, during the opening reception leading up to Musikmesse in Frankfurt, Germany, for the Lightpower Collection's exhibit of Neal Preston's photography "In the Eye of the Rock 'n Roll Hurricane."

The donation, which represents proceeds from three previous exhibitions over the last year, will be split between BTS in North America and the newly launched BTS United Kingdom.

Mr. Preston has spent more than 40 years capturing rock and roll visuals, with unprecedented access to musicians ranging from Bruce Springsteen to Led Zeppelin, and Mick Jagger to Queen, both on and off the stage. Considered one its greatest chroniclers, he has the most extensive body of work in rock and roll history.



After the check presentation Mr. Preston told the crowd, "I've been on a lot of rock tours, I've traveled around the world more times than I can remember, and I know without question there is nobody on this planet -- nobody -- who works harder than a roadie on a big rock and roll tour These are the guys that really make it happen, and when they are in need, it's great to have Behind the Scenes to help them."

The exhibition featured nearly 70 large-format, museum quality fine art prints. Proceeds from the sales of fine art prints, books, and souvenirs are donated to charity.

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

Vancouver Site of 25th Annual Rendez-Vous

This summer will mark a special 25th Anniversary for CITT Rendez-Vous 2015 Annual Conference & Trade Show August 20 to 22 in Vancouver, British Columbia.

The conference offers three days of sessions, workshops, backstage tours, trade show, social events and networking opportunities.

Complete schedules are in the links, with daily highlights noted.

- [Tuesday August 18](#) - Pyrotechnics Special Effects Safety and Legal Awareness Course
- [Wednesday August 19](#) - Display Fireworks Safety and Legal Awareness Course, VectorWorks workshops, Backstage Tour (TBC); Newcomer Meet & Greet
- [Thursday August 20](#) - Professional Development Day

- [Friday August 21](#) - Corporate Day with the [CITT Trade Show](#)
- [Saturday August 22](#) - Forum Day

Visit the event website at www.citt.org/annual_conference.html

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Announce Candidates for 2016 Elections

Jimmie Byrd *Secretary, Nominations Committee Chair*



The Board of Directors meet in plush surroundings of the Hilton Cincinnati Netherland Plaza Hotel during the Conference in Cincinnati in March 2015.

Photo/R Finkelstein

It's time again to look toward the future of the Institute and consider who to select to lead it. The slate of candidates for the 2016 elections has been released by the Nominations Committee. This year's nomination cycle involves only six open Director positions.

The 12 nominees as selected after careful deliberation by the Nominations Committee are:

- Paul Brunner
- Kate Ellis
- Jerry Gorrell
- Tom Hackman
- Carey Blackerby Hanson
-

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Albert (Tony) Hardin

- Jesse Portillo
- Patrick Rizzotti
- Kim Scott
- Tina Shackelford
- David S. Stewart
- James Streeter

The six people elected each will serve a three-year term beginning July 1, 2016. Voting will begin in late October and close in early December; exact dates are to be determined.

No officers have terms which expire in 2016, so no officer positions will be on the ballot.

Per the [Policies and Procedures Compendium](#) (PPC), additional candidates can be nominated by petition with no fewer than 50 signatures of members in good standing by close of nominations on September 1. The PPC also includes more information on the Nominations and Elections procedures. Those interested can refer to pages 94-95 of the USITT Policies and Procedures Compendium (PPC) on the 'By Laws' page of the Institute's website.

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News & Notices

Art Auction Update, Fellowship Winners

Richard Dunham Grants & Fellowships Committee



A flurry of activity marked the end of the 2015 Art Auction. One winning bidder waiting to complete her purchase was a member of the Duke Convention Center's staff.

Photos/Janet Gramza

Another successful art auction and garage sale at the Cincinnati 2015 Annual Conference & Stage Expo brought in \$11,245 to be added to the principle of the Kook Fund. It will go a long way toward providing seed money for future Grants and Fellowships that USITT will provide to members.

This year's Fellowship winners, announced at the Conference, were Sara Jablon, Pegi Marshall-Amundsen, Leon Weibers, and Ellen Jones .

Ms. Jablon received \$9,000 to pursue *Historical Accuracy in Contemporary Costume Design*. She will compare the actual construction of historical garments and how they might be represented on contemporary stages using current costume design and production practices. The research will become the foundation for Ms. Jablon's dissertation research and will be shared with USITT members through either a future *TD&T* or USITT Conference presentation.

Ms. Marshall-Amundsen will use the \$6,000 she was awarded to study *To Trash or Not to Trash: Making sustainable choices in theatre design scenic shops*.

Mr. Weibers was awarded \$6,000 to investigate *'Good Dirt': Preliminary research into Korean community customs, costumes and collaborative work*.

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This fellowship will fund Mr. Weibers' research trip to Korea where he will study native customs and production techniques (focusing primarily on masks and costume construction) so he can bring that information back to work with a group of collaborators to produce an authentic Korean production of *Good Dirt*.

Ms. Jones' \$4,000 award will go toward *Studying Traditional Decorative Arts Practices in Florence* (with an interest towards sustainability and greener theatre practices). Ms. Jones will attend and participate in a series of studio painting workshops in Florence that specialize in creating and using historical paint pigments and practices. A secondary focus will study the health risks of the materials that are used in these pigments and how these might be influenced by today's greener, more sustainable painting practices.

These Fellowships were made possible by generous contributions as well as events like the art auction and garage sale.

The committee especially expressed its thanks to all who helped make this year's auction so successful. Those thanks go first to the many individuals who graciously donated their work or personal treasures to our auction ---to them, way too many to list individually -- the committee sends an especially grateful word of thanks.

Also greatly appreciated are the members of the Grants and Fellowship Committee for all of their efforts and work towards making this auction a success (much of this work happens months before the actual conference and auction) ...and especially Randy Earle for once again heading up the garage sale portion of this fundraiser.

Finally, thanks are expressed to all who took part in the fun of bidding and purchasing through the auction and garage sale ---it couldn't have been a successful event without those bids and purchases. For those fortunate enough to have the winning bid --we hope that you are enjoying your new additions to your collections. If you missed out on the fun, know that the auction and garage sale will return in three years. If anyone would like more information about making any donations to the next auction or garage sale, please contact me at rdunham@uga.edu.



A winning art auction bidder.

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News & Notices

OISTAT Day, Other Activities Planned at PQ '15

Michael Ramsaur *International Committee*



The Prague Quadrennial is a very busy, exhilarating but slightly confusing time. There are many locations for the Quadrennial exhibits and activities. The USA exhibit is at St. Ann's Church (on the corner of Liliova and Zlata) and the USA Student Exhibit is at Kafka's House (on Male on the way to Old Town Square).



One day-long activity to which all USITT members and friends are invited is the OISTAT Day Celebration from noon until 10 p.m. June 20 in the courtyard of the Naprstek Museum located at Bethlehem Square. There will be a day of activities including lighting, sound, and puppetry; presentations; small performances; live entertainment; and individual presentations about OISTAT projects. And don't forget food and drink offerings. An open meeting with Individual Members and people interested in membership will be at 2 p.m.

In addition to the OISTAT Day celebration, each OISTAT Commission is holding an open meeting at the Clam Gallas Palace (located where the main Karlova walking street takes a kink/ bend at Husova Street) on June 18. Sound Design from noon to 2 p.m., Performance Design from 2 to 4 p.m., and Costume Design from 4 to 6 p.m. On June 23, also at the Clam Gallas Palace, the

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Publication and Education Commissions will meet, time to be determined www.oistat.org. A full [schedule of PQ '15 events](#) is on the OISTAT website. Remember all USITT members are automatically members of OISTAT. All USITT members and friends are invited to the OISTAT Day celebration without needing to register.

Keep abreast of all OISTAT [international activities](#) Meetings are arranged with local hosts, and schedules are subject to change.

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News & Notices

#RigSafe: Rigging Safety Becomes a Trend on Arbor Day

Janet Gramza *Communications Associate*

USITT launched the first Rigging Safety Day on social media April 24, generating great enthusiasm for stage rigging safety and raising awareness of programs like the Entertainment Technician Certification Program ([ETCP](#)) and its own Rigging Safety Initiative.



After declaring Arbor Day a day to promote rigging safety with the hashtag #RigSafe on Twitter and Facebook, USITT got lots of help from friends in the industry. The results had #RigSafe trending on Twitter for over 24 hours.

The bold new logo for the Rigging Safety Initiative, which offers free rigging inspections and safety training for school stages, was released the same day. The logo, created by Marketing Specialist Gabrielle Chiddy, will appear on RSI promotions and publications.

The Jay O. Glerum Rigging Master Classes are being established as an annual training series from entry level to advanced training in memory of the late Master Rigger, author, and teacher Jay Glerum. Classes are set to begin next year.

Many USITT friends got into the #RigSafe act, with creative posts reminding venues to have their rigging inspected or donate to rigging safety causes on Arbor Day. (Here's a good one from ZFX Flying Effects: twitter.com/ZFXFlying).

And USITT gained some International rigging safety friends, including India's professional aerial rigging company, [Natura](#); [Showtech Australia](#); and the German association for entertainment safety, VBG. (See their amazing "[Rigger in Wheelchair](#)" video.)

The second annual Rigging Safety Day is already in the works for next Arbor Day, Friday, April 29. Mark your calendars and plan to participate!

Meanwhile, consider a donation to the RSI at www.usitt.org/rigsafe. USITT is now accepting applications from schools for the next round of funding in the fall.

Businesses are invited to become corporate sponsors for the Jay Glerum

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Rigging Master Classes. Interested organizations should contact David Grindle, david@usitt.org.

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Fellows Update

John Bracewell Changes Focus in 'Retirement'

This is another in a series of articles on what USITT's Fellows have been accomplishing. John Bracewell was named a Fellow of the Institute in 1995. He retired in 2004 from Ithaca College in Ithaca, New York where he had been with the Theatre Arts Department since 1973. Mr. Bracewell was honored with USITT's Distinguished Achievement Award for Sound Design in 2001. He is the author of Sound Design in the Theatre, and has held numerous leadership positions within USITT, including serving as Commissioner of both the Education and Sound Commissions at different times. He was also a Director at Large.

When he "retired" Mr. Bracewell had designed sound and composed music for more than 70 productions since becoming involved in theatre in 1962. Continue reading to see what he has accomplished since then.

John Bracewell

"Marwood, Marwood. Let us retire from the world and become shepherdesses," said Lady Wishfort in the final act of Congreve's *The Way of the World*. Of course, Lady Wishfort probably had no idea of how much trouble and work would be involved in herding sheep!

In my opinion, a successful retirement requires work—either moving into another phase of professional activity or finding an alternative. For me, the latter was a fortunate choice because, on retirement, I found (somewhat to my surprise) that I was truly done with theatre. The alternate choice was my original love: music.

My goal entering college as a freshman was to be a professional trombonist or, failing that, a music educator. Combinations of circumstances rendered both of those goals impractical, but music remained an interest throughout my working



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years in theatre. As I began to see that I was ready to retire, I thought perhaps I might try playing trombone again. I dug the instrument out of storage and started practicing. To my surprise, things that hadn't fallen into place years before now did so.

I joined a community band and a community orchestra in Ithaca, New York and similar groups during summers in Ontario and Michigan. In Michigan, the musical associations led me back, briefly, into work with theatre. I was regularly recruited to play pit orchestras for summer musical and operatic productions for a theatre in Sault Sainte Marie, Michigan. When the theatre administration learned that I had been a professor of theatre technology, I was asked to help deal with some of the problems involved in upgrading and renovating the theatre building

During my working life in theatre, use of computers and software for audio recording and editing became an all-consuming interest for me, just as the earlier, analog forms of sound and audio had been. I was one of the people who pushed for acquisition and use of computers for theatre at a time when a number of colleagues adamantly insisted that computers had no place in theatre. (For box office accounting, perhaps, but certainly not for design or technology!)

Then, when I retired, I found myself suddenly bereft. Apart from e-mail, word-processing for letters and documents, and minor use of spreadsheets for accounts and such, my need for the challenge and fun of audio software completely disappeared.

On the other hand, music now uses software for arrangement and composition. Music scanning and notation programs are easily as complex, powerful, and rewarding as audio/video recording and editing software, and as challenging as major drafting programs. I frequently work as a composer and arranger, so music scanning and notation programs are now my replacements for all the audio, drafting, and video programs that were my passion during my later years in theatre.

All of the various interests I've explored over the years in theatre technology have served to provide me with more than enough useful abilities for retirement. Prior to retirement, my wife and I had begun construction of a new house in Canada, and we intended to do almost all aspects of the construction ourselves—from planning to framing to plumbing to electrical to finishing. Over the course of about ten years, we've gotten the house to the point of being able to live in comfortably. Completely finished? No, and it may never be; but that effort has kept us physically fit and active.

In the pursuit of finishing that house and with our participation in music performance (both of us), hopefully, the working effort will continue to foster our active way of life and health. Work required? Yes, but, as I said, in this Fellow's opinion, that's a central element in having a good and enjoyable retirement.

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The Last Word:

Ambassador Experiences Art, Tradition

Sarah Robins *Student Ambassador for International Guest*



Hideta Kitazawa shows off his techniques during a special workshop on Saturday afternoon of the 2015 Annual Conference & Stage Expo in Cincinnati, Ohio.

Photo/Glen Elmann

When I discovered that one of the international guests to present at the Cincinnati 2015 Annual Conference & Stage Expo was an artist from Tokyo, Japan and would be participating in the Student Ambassador Program, I knew I had to apply. My mother is from the Miyagi prefecture of Japan, and I spent much of my life studying my family history and tradition. With this unique upbringing, I did not want to miss an opportunity to meet Hideta Kitazawa.

The more I learned about Master Woodcarver Kitazawa's art of making wooden masks and the preservation of traditional techniques used in Japanese Noh theatre for thousands of years, the more I began to understand the true beauty of theatre

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and the importance of history and tradition. This program gave me the opportunity to learn all about this great artist, and I want to share what I discovered about him.

I was nervous, but I knew I was extremely fortunate to have this amazing opportunity. At the beginning of the week, a luncheon was arranged for all the Student Ambassadors, all the guest artists of the program, the founder, the co-founder, and the vice president. In a casual environment, we were able to relax and get to know each other, and I had a chance to share my portfolio with my guest artist.

The next day, the Student Ambassadors sat in a panel discussion to interview our international guests. We talked about their work and gained insight into their processes as artists, which was invaluable to the student audience who attended the session.

Mr. Kitazawa ended his time at the Conference with a remarkable session where he shared knowledge of mask making and Noh theatre. He demonstrated wood carving masks during the first half and then discussing Noh theatre traditions and his works in the second half.

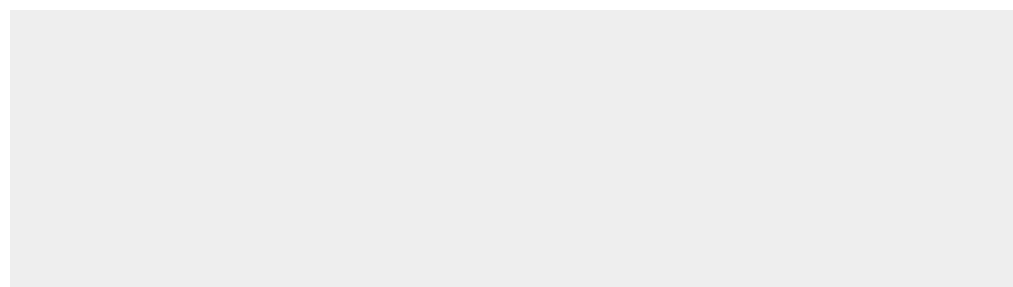
Being a part of the program changed my view of what is possible, showing me that there are many opportunities in the world of theatre. I also found ways to explore my heritage and expand my interests in the rich history and tradition of Japanese Theatre.

I feel very fortunate to have been chosen to participate in this fantastic opportunity. This experience has changed my life and how I view my work as an artist, as a student, and as an individual.



Hideta Kitazawa with Sarah Robins

Photo/Courtesy Sarah Robins





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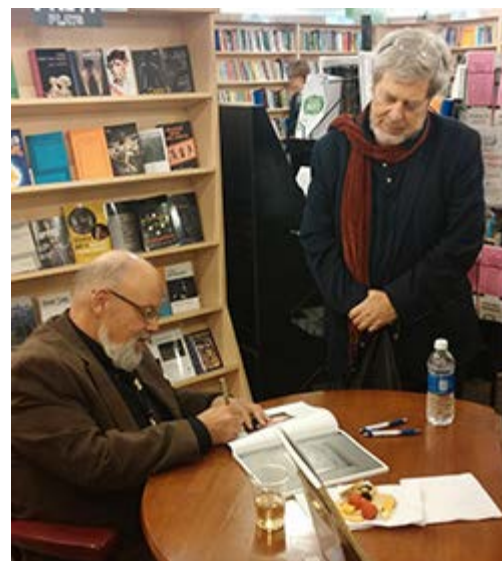
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Wine, Cheese, and Talking with Douglas W. Schmidt

Tony Walton stopped by The Drama Book Shop to converse with Douglas W. Schmidt during a Q & A and book signing with authors Barry and Annie Cleveland for *The Designs of Douglas W. Schmidt*. The wine and cheese reception was characterized by great conversation and information exchanges. VP-Publications Michael Mehler moderated the event.



Photo/Michael Mehler

Seek Speakers for 2016 NATEAC

The directors of the North American Theatre Engineering and Architecture Conference (NATEAC) announced a Call for Papers for the next NATEAC July 17 and 18, 2016 in New York City. Those who have a topic of discussion they wish to present should contact Bill Sapsis, conference director, at Bill@NATEAC.org



The venue for the 2016 event will be the Roosevelt Hotel at 45th Street and 5th

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Avenue. The popular harbor cruise will take place on Saturday evening, July 16 and the post conference dinner will again be held at iconic Broadway restaurant Sardis. Registration is set to open in March 2016. Discounted hotel rooms will be available to attendees and their families.

North American Theater Engineering and Architecture Conference (NATEAC) promotes communication among the architects, engineers, consultants, and manufacturers responsible for designing and building new theaters and renovating existing facilities in North America. Visit www.NATEAC.org for more information.

ETC's Source Four LEDs featured in *How It's Made* episode

The popular Discovery Science Channel show *How It's Made* aired a special episode on stage lights that prominently features ETC's Source Four LED luminaires. The episode premiered in the U.S. on April 9 on the Science Channel, which is available through most North American cable television providers.

"One of the things we take the most pride in at ETC is our manufacturing process," said ETC CEO Fred Foster, "and it's about to get some major recognition. *How It's Made* is going to showcase one part of what makes ETC such a special company."

A year ago, a film crew visited ETC's headquarters in Middleton, Wisconsin, to shoot footage of Source Four LED luminaires being assembled. They interviewed the employees responsible for each aspect of the manufacturing process to get an idea of what goes into producing the fixtures. Because all of the work is done in house at the main ETC factory, a customer can place an order for luminaires in the morning, and they can be fully assembled and shipped in the afternoon.

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- **ETC:** CUE Can Help Boost Careers
- **Production Resource Group:** To Acquire XL Video

City: NFL Draft Kicks Off with LYON System

Meyer Sound's LYON linear line array system was the top pick to tackle audio reinforcement at the 2015 NFL Draft held April 30 through May 2 in Chicago. Provided by VER (Video Equipment Rentals), the compact yet powerful system was deployed to cover 3,901 seats inside the vast expanse of the Windy City's landmark Auditorium Theatre.



The Meyer Sound complement for the program included JM-1P arrayable loudspeakers, MM-4XP loudspeakers with IntelligentDC technology, 700-HP subwoofers, and a Galileo loudspeaker management system with Galileo Callisto array processors. Outside, for the Red Carpet arrivals, VER provided a separate Meyer Sound system using UPQ-1P and UPJ-1P loudspeakers.

Learn more about the Meyer Sound LYON line array loudspeaker system at meyersound.com/product/lyon.

ETC: CUE Can Help Boost Careers

ETC's CUE (Create. Understand. Experience.) professional development conference can help lighting professionals improve their skills and become more confident in their work. CUE will be held June 26 to 28 in Madison, Wisconsin and will have something for designers and programmers of all skill levels.



The conference can benefit professionals who work with all different kinds of

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lighting, including for theatre, houses of worship, broadcast, dance, academic institutions, architecture, and live events.

This summer's CUE conference will be the third end-user event that ETC has held. The hands-on classes and real-life education taught at CUE gives attendees the time to fully grasp new concepts and to create designs using what they learned.

To get more information about CUE and to register for the conference, visit www.etcconnect.com/CUE.

Production Resource Group: To Acquire XL Video

Production Resource Group, L.L.C. (PRG) has agreed to acquire the XL Video Group, one of the largest providers of premier, multi-market video services. PRG Chairman & CEO Jeremiah J. Harris and Lucas Covers, the Group CEO of XL Video, jointly made the announcement.



XL Video, founded in 1995, has established itself as leading video services supplier around the world. The company is a multi-award winning provider of creative video solutions for concert touring, corporate events, exhibitions, automotive, television, sports, and theatre. Like PRG, XL Video provides creative designers and producers with full technical support in putting together cutting-edge video solutions for some of the most innovative and aesthetically daring shows in the world.

For PRG's worldwide clients, this acquisition expands access to the wide range of creative video technology and services. They can continue to be confident in the quality of product, production expertise, and professionalism when further integrating video into their productions and events.

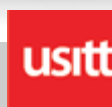
Upon completion, XL Video's worldwide locations will become part of PRG's network of over 40 locations in key cities around the world.

The transaction is expected to close before the end of the second quarter subject to customary closing conditions. For more information, go to www.prg.com

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- John Fisher
- Sylvia Pannell
- Charles Williams

New Century Fund

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- Allison Campbell
- Holly Monsos
- Barbara Murray
- Charles Williams

New Century Fund - Rigging Safety

- Brent Henry
- Jean Montgomery
- Jennifer Raynak

New Century Fund - Diversity

- Michael Mehler
- Jessie Portillo

Samuel H. Scripps International Fund

- Alexandra Bonds
- Kevin Rigdon

USITT Fund

- Barbara Murray
- Mark Shanda

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- **Alcons Audio:** Celebrates Successful Prolight+Sound
- **Chauvet:** LED Panel Shines for Outdoor Use
- **IATSE:** Reaches Three-Year Agreement with AMPTP
- **Mega Systems:** Rich Anders Promoted to National Sales Manager
- **Theatre Projects:** Expands Whitney Museum's Event Opportunities

Nemetschek Vectorworks, Inc.: Scholarship Program Offers Up to \$10,000

As part of its commitment to helping students succeed, **Nemetschek Vectorworks, Inc.** offers the 2015 Vectorworks Design Scholarship program. Students from all design disciplines around the world are encouraged to submit their best individual or group work by Monday, August 31, for the opportunity to win up to \$10,000.

Students submit a project, which may include a class assignment, and answer three questions, each in 150 words or less. A panel of judges will evaluate submissions on the basis of design integrity, effective use of computer technology, originality, and the articulation and communication of a design vision.

"Today's students are tomorrow's visionaries, solving all types of design challenges that the Vectorworks Design Scholarship program lets us celebrate," said [Stewart Rom](#), chief marketing officer at Nemetschek Vectorworks. Now in its second year, the program offers support on two levels. Regional winners receive \$3,000 and advance to compete for The Richard Diehl Award for an additional \$7,000.

The Richard Diehl Award is named for the founder and chairman of Nemetschek Vectorworks. To apply to the Vectorworks Design Scholarship or to learn more,

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visit www.vectorworks.net/scholarship. Winners will be announced on October 15.

RC4 Wireless: Products Unveiled in Frankfurt

RC4 Wireless displayed a range of groundbreaking, patent-pending RC4 Series 3 devices and technologies at Prolight + Sound in Frankfurt in April. This was the first RC4 European exhibition since winning the PLASA Award for Innovation at PLASA London in October.

Since the release of these small and portable packages powered by batteries and controlled by wireless DMX, RC4 Series 3 devices toured across Europe in Disney's *Violetta Live!*, and was used extensively in the world premier of *An American in Paris* at the Théâtre du Châtelet, now opening on Broadway. RC4 Series 3 wireless dimmers directly drive halogen lamps, LEDs, servo motors, relays, solenoids, and much more. The devices provide a family of powerful features available only from RC4 Wireless:

For more information on purchasing RC4 Series 3 products, visit www.theatrewireless.com.



Cobalt Studios: Sign Up for Summer Intensives

Cobalt Studios will offer two scene painting modules during its annual fast paced, intense, and fun Summer Intensives.

Each three-week Scene Painting session is team taught by Rachel Keebler and Kimb Williamson. Participants get hands on experience and insider tips of the scene painting trade. It is a great opportunity for those evaluating scenic painting as a career. Learn the fundamentals of scenic art and explore the craft June 1 to 19 or July 20 to August 7.

For more information, [visit the website](#) or call 845-583-7025.



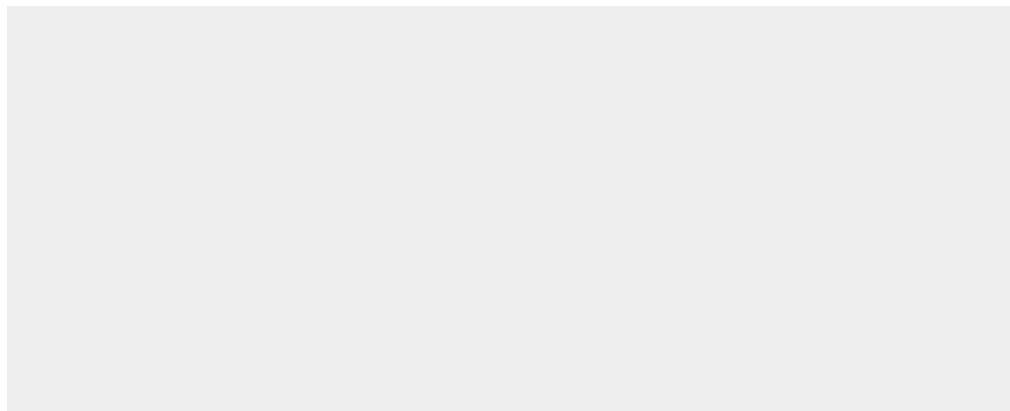
GLP: White X4 Swirls into Action with Trey Anastasio Band

Since becoming the first production designer to adopt **GLP's** new X4 platform (back in 2012 with *My Morning Jacket*), Marc Janowitz, of e26 Design, has been a frequent user.

Immediately following MMJ's tour, he deployed 30 of the touring fixtures for Trey Anastasio's 2012 *Traveler* tour. More recently he turned to 18 of the smaller X4S LED heads for last year's *Cage The Elephant* tour.

"Trey doesn't stick to a set-list or really even make one," Mr. Janowitz said. "You get about 10 to 15 seconds between songs to get into the right page and be ready to light the song. That's how long it is from the time he says the name of the next song into a microphone piped only to the band and crew's in-ear monitor to the time he starts to play. "

"The impressions delivered then, and they continue to deliver," he said in summary. "Both the X4 and the mini-version X4S are two of my favorites, and will definitely remain a big part of my tool box. Now I'm itching to get my hands on [GLP's] new [X4 Bar light curtain!](#)"





Photo/Justin Schaible

Alcons Audio: Celebrates Successful Prolight+Sound

Alcons Audio celebrated its most successful Prolight+Sound ever, with two new pro-ribbon line-array systems -- the LR28 and LR16.2 -- taking centre stage.

Alcons co-founder, Tom Back, said, "The LR28 created an incredible buzz. During the show, Norwegian rental company Trondheim Lyd was happy to announce the purchase of the first system in the world - a complete package of 32 LR28s, plus BC543 triple 18-inch cardioid subs and Sentinel10 amplified loudspeaker controllers."



The Alcons team at Prolight & Sound.

The LR28 larger-format line-array marks an important advance for the company within the concert touring and large-scale installation market. Based on LR24 line-array, the LR28 offers a substantial increase in HF and LF output over its predecessor.

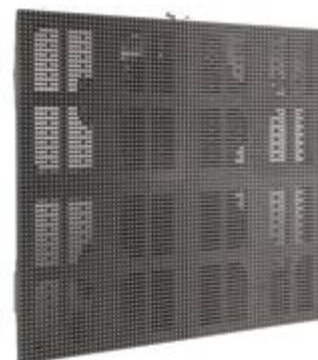
The LR16.2 was Alcons' second new line-array at Prolight+Sound. It is a smaller format system, in the sub-compact range, fitting between the large format LR28 and LR14 arrays. The LR16.2 introduces a symmetrical acoustical layout, with bi-amped three-way component configuration that features a flat frequency response to beyond 20kHz and patented 90 degree by 10 degree dispersion from the purpose-built RBN602rs 6-inch pro-ribbon driver and 8-inch woofers, combining extreme-output with extended throw and reference HiFi sound quality.

For more information visit www.alcons.audio.

Chauvet: LED Panel Shines for Outdoor Use

As the festival and outdoor concert season kicks into high gear, lighting/production designers have a new tool to make it easier for them to set up ultra-bright, weatherproof video walls – the PVP X6IP high-resolution LED panel from **Chauvet**.

Featuring a pixel pitch of 6.9 mm, the PVP X6IP is an outdoor LED video panel rated at IP65 for its ability to withstand rain while being brilliant enough to produce images that stand out in the daytime sun. It is also very touring and rental friendly, thanks to an innovative design that allows for quick and secure assembly, easy serviceability in the field, and the versatility to be used indoors as well.



With its high-res 6.9mm pixel pitch and ultra-bright 4,500-NITS illuminance, the PVP X6IP will render images and graphics of any type with impressive clarity, brilliance and definition of detail. The panel uses tri-color (red, green, blue) SMD 2623 LEDs with a black body to produce the highest-in-class contrast levels for video that “jumps out” even in broad daylight. Designed to be both video and audience friendly, it features a 3,120 HZ refresh rate and wide 130 degree viewing angle, making it ideal for use on-camera, while providing clear visibility from a broad expanse of “live” vantage points.

For more information, visit www.chauvetlighting.com.

IATSE: Reaches Three-Year Agreement with AMPTP

IATSE and the Alliance of Motion Picture and Television Producers (AMPTP) have tentatively agreed on terms of a new three-year Area Standards Agreement.

The agreement, which covers most of the United States outside Los Angeles and New York, includes contributions to the IATSE Entertainment and Exhibition Industries Training Trust Fund for the first time. The Training Trust will provide safety training for motion picture workers covered by the contract.

The new agreement extends from August 1 through July 31, 2018.

Mega Systems: Rich Anders Promoted to National Sales Manager

Richard Anders has been named National Sales Manager for **Mega Systems**, manufacturer of Mega-Lite and the U.S. distributor of PR Lighting, Dicolor and RGBLink.



Mr. Anders is a seasoned sales professional with over 20 years of technical sales experience. He has been a manufacturers' representative since 1996 for multiple entertainment lighting lines and holds an A.S. in sound video and lighting from the Art Institute of Houston.

Mr. Anders joined Mega Systems in December 2010 as the regional sales manager. During his five-year tenure, he has significantly and positively affected sales. For many resellers, he is their "go-to guy." His new role will include forecasting monthly sales, exceeding sales goals, and connecting with resellers throughout the United States.

Theatre Projects: Expands Whitney Museum's Event Opportunities

In order to remake itself as a premier destination for all manner of educational, cultural, and artistic activities, the new \$422 million home of the Whitney Museum includes more than 13,000-square-feet of designated event space including a sixth-floor, flexible, multipurpose theatre.

The 2,300-square-foot theatre is a collaboration among **Theatre Projects**, Renzo Piano Building Workshop, and Cooper, Robertson & Partners. The flexible performance space features a retractable seating system, six catwalks, a variable acoustic ceiling, and an all-LED performance lighting system—one of the first all-LED museum-based theatres in America.

Theatre Projects designed the theatre geometry and specified the performance lighting and rigging systems as well as the theatre's retractable seating risers, which can seat up to 99 people and track into the back wall, allowing the room to transform into a flat floor—ideal for hosting parties, meetings, and all manner of events. With room for an additional 72 loose seats, the theatre can seat a total of 171 people.

Theatre Projects also designed and specified the LED performance lighting system in the Whitney's multi-use film and video gallery, which features a 15-foot ceiling, no fixed seating, and bi-fold, accordion-style glass doors that open to an outdoor terrace.

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

A Hopefull Progression



Participants in the Gateway Program at the 2015 Conference.

Many years ago, I saw a musical entitled *Gone Missing* created by a New York-based theatre company called The Civilians. Based on interviews with a wide range of people, it is a collection of very personal accounts of things "gone missing"—everything from keys, personal identification and a Gucci pump to family heirlooms, family pets, one's innocence and one's mind—which I found to be a fascinating investigation into the ways in which we deal with loss in our lives.

For my last Sightlines installment as your president, I would like to consider loss not just as a personal experience, but as a unifying factor that has limitless potential. We've all experienced this phenomenon. The small examples: neighbors assisting in the search for an escaped pet, fellow theatre-goers looking under seats for the lost earring, car keys or cell phone and the larger ones: community members donating to a family whose home is destroyed by fire or on a global scale people contributing to relief efforts in the wake of a natural disaster.

In an instant a group is brought together for a common goal. All involved instinctively recognize the need to act, to make things better, to find a solution.

It seems that whatever our differences might be, we all have some shared understanding of loss. The most personal of losses – a family member, close

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friend, colleague or mentor, seem to evoke the most communal of responses. The sharing of the absence by telling stories, resulting in both laughter and tears, that best represent the person lost is essential and cathartic. It is through that sharing that discoveries are made and we find ways to honor the memory, yet still move forward.

USITT experiences loss and because we are a tightly bound network of people those losses are often amplified, but so is the supportive response to them. I would like to remind you of two people that USITT lost and what those losses perpetuated. These two were different in many ways: age, gender, ethnicity, background, industry specialty – the differences that are often too easy to identify and too often used to define or limit possibilities.

Their similarities: passion, impact, teaching, love of family, integrity, inclusion, and tenacity were how they were described by colleagues and friends and why they became the unifying factor for two USITT initiatives with limitless potential.

Tayneshia Jefferson and Jay Glerum left us, but what they left behind for us to find will change countless lives and improve not only our industry, but the world in which we remain.

The Diversity Initiative's Gateway Program grew out of Tayneshia's efforts to bring a broader representation of people in our industry to our organization. In two short years it has united hundreds of students and professionals who heretofore felt isolated, underrepresented and underappreciated, but who now are working together, redefining perceptions, and expanding the community we share. The energy they brought to the Cincinnati conference was palpable – they will not allow this forward momentum to cease.

A participant in this year's Gateway Program commented in the follow-up survey "I wish I had known Tayneshia." What a wonderful tribute to Tayneshia and renewed responsibility on the part of those who will do their best to serve her legacy.

Similarly, the Jay O. Glerum Rigging Master Classes will carry forward this master rigger's expertise and unflinching adherence to safety. It is because of Jay's efforts that we have recognized standards and recommended practices in rigging and his teachings are the basis for the professional certification the industry has come to expect.

His work literally saved countless people that he never met from being injured or worse. On two separate occasions, I was fortunate to have the opportunity to hear many people that he did meet and teach talk about Jay's importance in their lives.

Most of these people are now recognized experts in this field themselves, but to a person, they expressed the importance of continuing Jay's teachings. With their help and that of countless others the summer of 2016 will renew the tradition and classes will be available for riggers at various career levels from beginner to practicing professional. We will all continue to be safer because Jay will continue to teach through others.

I realize that these were only two examples and that the pain of a loss is never

totally erased, but I submit that the response to these losses is representative of the USITT community. Its support for its individual members is awe inspiring. I both witnessed it and benefitted from it in large and small ways, so thank you for allowing me the privilege of being a part of it.



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

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

Moving and Changing



June is traditionally a month of transitions. For some reason, people take the onset of summer as a great time to make life transitions.

USITT is no different. We have lots of transitions in June as well and this year is no different.

Later this month readers will see a transition of our online presence. USITT.org is getting a new look, new host, and lots of new functionality. Member profiles will be connected to an online community for each Commission with searchable resources and communications. JobsUSITT, one of our most popular sites becomes searchable by Commission, job location, and whether the position is full- or part-time or intern. Extending our community to an online presence gives us the ability to communicate more quickly and collaboratively.

June is also a transition for leadership. The end of June brings the end of President Lea Asbell-Swanger's term in office. Lea is the third president I have had the pleasure of serving. She has provided guidance and direction that have made the last three years incredibly fruitful for USITT. She has also become a closer friend and travel companion. These are the things that each of USITT's president's seem to become with me over their tenure. I owe her a great deal of thanks for her service until now, and for years to come.

Mark Shanda transitions to President. While the process of the transition has been ongoing, for me, it occurs when I change the number on the speed dial button on my phone that reads "President." Mark and I have been discussing his

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goals and hopes for USITT and I know that the next three years will continue to see a robust and vital organization that works to serve. I owe him thanks as well for his part of this transition being so smooth.

We have additional officers and directors transitioning on and off the board as well as Commissioners and other leaders. Each of these people are owed great thanks for their commitment to USITT. This month of transition is one full of thanks.

Finally, thank you to each and every member. USITT is growing and vibrant. It is full of energy and enthusiasm for projects and programs that are ongoing and emerging. Other association leaders see the work we do and ask me how we accomplish it. The answer is always the same, “engaged and active members.” Each member, from the newest to those with 50 years of membership or more, is a vital part of the organism that is USITT. Thank you. We wouldn’t be able to do all of these transitions without your participation.

If this is a month of transition for you, thanks and congratulations. If you are just transitioning through life as normal, thank you for choosing to do it as a member of USITT. Here’s to a great future for us all.

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- [Ohio Valley: Students Gain Experience of a Lifetime](#)

Midwest: A Day Filled with Lights, History

An exciting day of activities on Saturday, June 27 will have Apollo Technologies open its offices and manufacturing facility in Ft. Wayne, Indiana to members of the Midwest Regional Section followed by a tour of the Historic Embassy Theatre.

At Apollo Technologies, participants will learn how to create a custom gobo and take it through to actual production. Participants are encouraged to bring a clean image they want to produce. Members will investigate some of Apollo's product line and learn about its associated industries, Blue Pony and Avid Labs.

In the afternoon, the group will tour the historic Embassy Theatre. Built in 1928 and opened as a movie palace and vaudeville house, the Embassy has gone through many changes over time and hosted numerous celebrities of the day. It is listed in the National Register of Historic Places and has one of very few Brenograph projectors still in use today. The Embassy now offers numerous productions throughout the year.

Scene Painting or Working with Wigs/Practical Make-up will be held August 29 at Valparaiso University in Valparaiso, Indiana.

Visit midwest.usitt.org for event registration or contact Steve Jacobs, Vice-Chair Programming, at stevejacobs.mrsusitt@gmail.com for more information.

Upcoming events include *Digital Costume Design* with Annie Cleveland, *Silk Painting* and ETC's Ion/Gio console training September 26 and 26 at the University of Wisconsin-Eau Claire. Visit midwest.usitt.org for updated program information.

Ohio Valley: Students Gain Experience of a Lifetime

Since 1999, the Ohio Valley Regional Section has helped students attend the USITT Annual Conference & Stage Expo. This year, Joey Sauthoff, of Ohio University, and Brandea McIntyre, of Ohio Northern University, got to experience

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the Institute's premier event in Cincinnati, Ohio.

The two reported back on their experiences.

Mr. Sauthoff:

This past week I put my classes and productions behind me and took a very worthwhile trip to the 2015 Annual Conference & Stage Expo in Cincinnati. I attended the full conference from the first session to the closing night ceremony. I attended back-to-back sections throughout the first day, learning more about topics from Safety Inspections and Intellectual Design to AutoCAD and Fasteners. And, of course, once the Expo Floor opened it was difficult for me to choose to leave the Expo to sit in a session. However, after obtaining plenty of swag and chatting up potential employers, I did find myself back in multiple sessions every day.

Some feel Stage Expo is the bread and butter of the Conference, I do recommend everyone register for the full conference. It is a great way to take a quick seminar or to simply have a dialog with your colleagues on a topic that motivates you. I learned plenty of useful things at most of my sessions. I found there are sessions available for all levels and types of technicians.

At Stage Expo I was able to make great connections with potential employers and other businesses. Since Ohio University just purchased four CM loadstar 1/2-ton chain motors, I chatted with the CM guys about them. They mentioned that, if we went to their facility, they would provide training for their motors. So once I finish writing this, I will be writing an e-mail to my fellow students and faculty to see who wants to join me on a weekend trip to Virginia.

Another conference activity of USITT, which you won't find in the program book, is catching up with old friends and meeting new ones. I planned to meet a couple of old colleagues, but I also ran into some previous coworkers in sessions and on the floor. It was great to see where they were now and update them with my life. What's more, I came home with a handful of new friends and connections across the nation and across the field.

I had a wonderful time at USITT 2015. It was a very worthwhile time and a memorable experience. Now I am off to catching up on everything I left behind while away from my shop and my desk.

See you all next year in Utah.

Ms. McIntyre:

The USITT National Conference is an opportunity that not only allows students to see what new technology is out there but provides an opportunity to talk to professionals in the field and expand your network. I have been fortunate enough to attend the Conference for the past four years and in those years, I have made contacts that I can talk to time and time again for suggestions or recommendations.

My strongest piece of advice for anyone at the Conference is to spend the money to get a full conference pass and attend the sessions as well as the Expo floor. While the floor is a great way to see a lot of people in not a lot of time, the sessions give you an opportunity to talk to professionals one on one. Never be afraid to stay after and talk to the panel; you may be surprised to see what they can offer you.

This past year in Cincinnati the Conference even provided me a job opportunity for the summer and beyond. I talked to Glimmerglass Opera Festival just in passing, and a week later, after a follow-up phone interview I received a job with them for the summer.

Most importantly, have fun! It's an experience of a lifetime that I will never regret.

For more information about the OVS Student Scholarship for Annual Conference Attendance, contact Karen Glass. glass@setonhill.edu

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Is There Life beyond the Fourth Wall?

Dave Shuh *Education Commission*



Charity Works Dream Ball 2014 was designed from floor to ceiling with an absinthe dream in mind.

Photos/Hargrove, Inc./FotoBriceno © Copyright (2015) by Hargrove, Inc. All rights reserved.

One of the big questions for students considering studying technical theatre in college is “What am I supposed to do once I get out?” Obviously many choose to pursue a career in theatre. However, that might not be the right path for everyone.

The skills students acquire in carpentry, painting, drafting, stage management, and design can be valuable to employers beyond the “fourth wall.” The world of special events, tradeshow, and exhibits can open up new opportunities and provide a wide range of beneficial experiences while working for big-name clients.

Jobs vary widely. Scene shop skills could be leveraged to work in carpentry or paint shops, or in production installing scenery, lighting, sound and/or rigging for events. Stage management experience can lend itself to managing installations

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and accounts, while those with CAD experience can translate designers' 3D models into shop drawings. One CAD department manager said he was looking for:

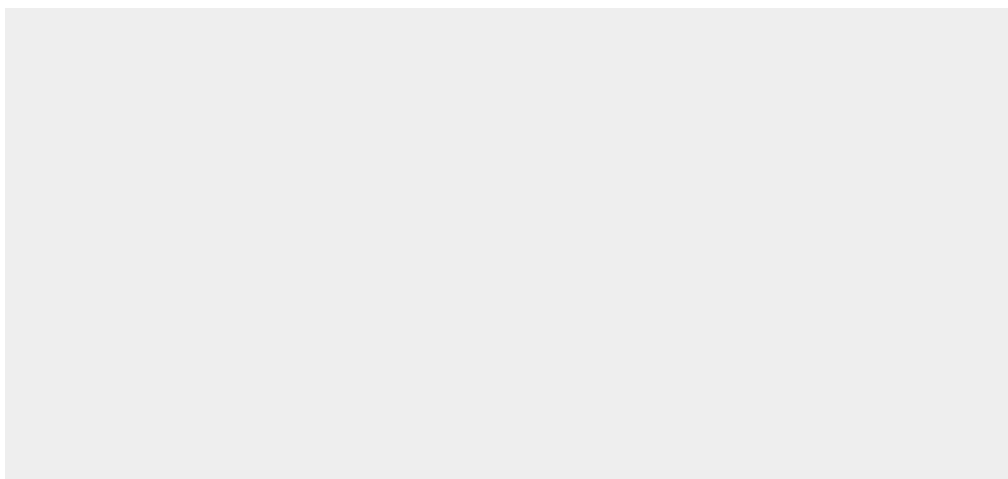
- A good understanding of carpentry, preferably for stage
- The ability to organize and prioritize work, and be flexible
- Strong drafting skills, ideally 3D modeling in CAD

It's a huge field, and the benefits can make this a viable alternative career to traditional theatre. Salaries tend to be livable, and full-time positions come with benefits (healthcare and vacation). The variety of work is staggering, and work can be found in most major cities.

Obviously it's not for everyone. However, for many in the field, it could be an interesting alternative.



The Leukemia Ball 2014 was designed with inspiring décor and messaging inviting guests to "imagine..." at the event.





The décor at the 2013 Presidential Inauguration set the stage and the atmosphere for President Obama.

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Commissions

Conference Teams with Costuming Adventures

Carey Hanson *Costume Design & Technology Commission*

The Basics of Successful Web Portfolio Design and Prosthetic Aesthetics

professional development workshops primed the pump for costumers at the 55th Annual Conference & Stage Expo in Cincinnati, Ohio in March.

Things only got better. The first session supported by the Costume Commission was a part of the Safe Design group, ***Costume Design Done Safely***. It explored how to creatively design lighter weight and more breathable costumes by implementing safety into the design process.

Diana Adams and the creative team from the Cincinnati Ballet shared their experiences building exquisite costumes for dance and movement in another session. Shortly after Commission members could attend ***Working Smarter: Using Technology to Optimize Your Costume Shop***.

A session many members found fascinating was the Unknown Costume Designers 1900-1930 presented by Del and Lone Unruh. Environmentally friendly costuming was covered by Ellen Jones and Jessica Pribble in ***Green Clothing Outside Oz***, which discussed how to embrace the sustainability movement in costuming.



The dramatic results of a day of learning *Prosthetic Aesthetics* at the 2015 USITT Conference are quite evident.

Photo/Tom Thatcher

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Donna Meester, Commissioner, led the annual Costume Design & Technology meeting. It was a chance for new members and current members to network and get to know one another. It also provided new members and current members a chance to get involved with the Costume Design & Technology Commission.

On Thursday, LaLonnie Lehman presented ***Fashion in the time of The Great Gatsby***. This was followed by the annual Costume Design & Technology Poster Session spearheaded by Jeffery Lieder. The poster session helps members share new ideas, solutions to problems, vintage techniques, new products, or fascinating costume techniques.

Glamour Make-up Tips for Stage, Screen, and Crown was a fun and informative workshop presented by Karen Anselm, William Henshaw, and Derek Robertson. Joe Kucharski and Heather Milam discussed the potential for using 3D printing for costume design and technology.

The USITT Distinguished Achievement Award Winners in Conversation session Friday morning allowed attendees to hear firsthand from this year's award winners. Jane Greenwood received the Distinguished Achievement Award sponsored by the Costume Design & Technology Commission. She has designed 125 Broadway productions and has been nominated for 18 Tony awards. The Commission featured a special session that evening with Ms. Greenwood which allowed members a more intimate opportunity to ask her questions about her experiences. It was followed by a reception for all in attendance.

The ***Hands-on Design & Technology Mystery Game Show Challenge***, organized by Tom Bernard and Regina Truhart, had teams of designers and technicians open mystery boxes and work together to create one-of-a-kind works of costume art. The winning team consisted of David Arevalo, Randy Blades, Caroline Spitzer, and Jonathan Waters.

Running the Show kicked off the Conference's final day with representatives of the Wardrobe Union discussing challenges in transitioning a show from the design process to the run. This session was followed by the newly developed ***Student Leadership Initiative*** showcasing cutting edge ideas and highly creative skills by students. ***Costume At The Turn Of The Century 1990 – 2015*** was then presented by Laura Crow, Alexandra Bonds, Susan Tsu, and Igor Roussanoff. Forty-six American designers have been selected for a special exhibition in Moscow, and this session showcased them and their work.

The final Costume Commission session this year was the much anticipated special offering, ***Wood That Moves: Noh Mask-Making***, with Hideta Kitazawa. This session highlighted the work of the Japanese master mask-maker, one of the last wood mask carvers in Tokyo. This magical and inspiring session covered the history, traditions, and techniques of the art of Noh masks.

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Conference & Stage Expo

USITT 2016: A Cultural Guide to Salt Lake City

Janet Gramza *Communications Associate*



Mountains surrounding Salt Lake City form a dramatic backdrop for the diverse cultural activities and many are easily accessible by light rail and the FrontRunner bus system.

Photo/Barbara E.R. Lucas

Salt Lake City, Utah, is best known for mountains, movies, and of course, Mormons. Its Twin Peaks and 2002 Winter Olympics history make it a destination for hikers and skiers.

The Sundance Movie Festival helped put it on the cultural map. Its roots as home of the Church of Jesus Christ of Latter Day Saints (LDS) produced the Mormon Tabernacle Choir and the world's biggest genealogical library, among other acclaimed attractions.

Here are some less known things about Salt Lake:

- It was named the [No. 1 Gayest City in America](#) by the national LGBT news publication, *The Advocate*, in 2012.
- It will host the [Parliament of World Religions](#) this fall, with 10,000 people

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from 80 nations and 50 faiths, and the Dalai Lama and Rabbi David Saperstein as key speakers.

- Its upcoming first run of the irreverent Broadway hit *The Book of Mormon* this summer [sold out](#) 16 shows in a day. The LDS church has already taken ads in the programs advising audiences to “read the book.”

And in March, the [Salt Palace Convention Center](#) will greet the awesome live entertainment design and technology experience that is USITT’s Annual Conference & Stage Expo.

VP for Conferences Jack Feivou said Salt Lake City has become a desirable convention site by emphasizing warm, welcoming customer service and a relaxing atmosphere amid Utah’s natural beauty.

“As our show has grown into the biggest technical theatre event of the year, we need locations that can accommodate our expanding Stage Expo, house our people in good hotels near the convention center, and offer attractions to appeal to our diverse, artistic community,” he said.

“The Salt Palace Convention Center has almost 700,000 square feet of meeting space, and part of us going there is the ease of fitting into that venue,” he added. “It’s surrounded by high-quality hotels, and we are confident that the hotel experience will be superior. Salt Lake is also gaining a reputation as a really friendly place to live, work, and hold a Conference.”

The Salt Lake City mountain-metro vibe has made it a popular tourist and meeting site and helped it shed its old-fashioned image as a stodgy, non-party town. In recent years, “Salt Lake has experienced significant demographic shifts,” according to [Visit Salt Lake](#). LDS members currently make up less than half the population, while Hispanics now make up nearly 25 percent.

“Salt Lake is now as metropolitan as any city we go to,” Mr. Feivou said. “But it also has a relaxing feel that comes from the mountain atmosphere.”

Cultural offerings run the gamut from historical to hip. Must-see classics include historic Temple Square, where the Mormon Tabernacle Choir rehearses on Thursday nights and performs on Sunday mornings; the beloved Capitol theatre, built in 1913 and renovated in 1978, now home to Ballet West, Children’s Dance Theatre, and Broadway Across America (presenting *The Book of Mormon* tour July 28 to August 9); and the Utah Museum of Fine Arts.

Newer attractions include the Natural History Museum of Utah in the beautiful new Rio Tinto Center at the University of Utah, and the four-year-old Leonardo – or “The Leo” science and technology museum.

As for nightlife, the growing Latino culture has produced dozens of restaurants offering everything from Mexican to South American cuisine. Relaxed liquor laws since the ‘02 Olympics make for many craft breweries and “historic pub crawl” tours, as well as fun/funky offerings like Keys on Main, a dueling piano bar where the audience directs the show.

Another modern plus: Like most of Salt Lake’s newer facilities, the Salt Palace

Convention Center is green, green, green. It has one of the nation's largest rooftop solar array projects, a single stream recycling program, energy-efficient lighting and water systems, and a long list of [sustainable](#) practices.

For more information about USITT 2016 host city and the Salt Palace Convention Center, visit www.visitsaltlake.com.

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Conference & Stage Expo

Cover the Walls, Present and Past

Elizabeth Chaney *Design Expo Committee*



The 2015 version of Cover the Walls continues to draw viewers, as have the past 11 iterations, because of the ever-changing nature of its displays.

Photo/R. Finkelstein

At this year's 2015 Annual Conference & Stage Expo in Cincinnati, Ohio, members displayed many designs and projects across 142 panels in the Cover the Walls exhibit on the Stage Expo floor.

Cover the Walls (and on alternate years, the Design Expo) provides freestanding panels which members reserve in advance for a nominal fee. Participants were pleasantly surprised by this year's increase in size to 4-by-10-foot panels.

For many designers and craftspeople, the chance to exhibit their best work and view the work of their colleagues is a highlight of the Conference. Unlike the Design Expo, in which participants enter one realized design to be judged for inclusion in TD&T, Cover the Walls offers designers an unadjudicated opportunity to showcase their work in any way they see fit, within the constraints of the panel size. The resulting exhibit is a joyous montage of professional and

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student designs, paper projects, crafts and more.

Current Committee Chair Douglas Gilpin and several former chairs -- brothers Lance and Bruce Brockman and Arden Weaver -- attribute the event's origins to the trials of the early Design Expo, which began in 1980 as an entry point to the Prague Quadrennial. The Expo required that original artwork adhere to exact measurements and be mailed to the committee for judging in advance. Only selected designs were displayed at the Conference in a formal, gallery-style exhibit.

Cover the Walls debuted at the Wichita 1993 Annual Conference & Stage Expo as an off-year alternative to the cumbersome and expensive process of the Design Expo. Lance Brockman had been inspired by an open student exhibit called "Cover the Walls" at the Minneapolis Institute of Arts College of Art and Design. As Lance said, "It seemed to a group of us that this was more in the spirit of a member exhibit; let any and everyone bring, hang, and disassemble an exhibit."

According to Bruce, "There was a remarkable sense of camaraderie among the first design exhibitors. Each designer signed their names on their panel with a Sharpie, and I think everyone really enjoyed the spirit of sharing that was what it was supposed to be all about."

Twenty-two years and eleven Cover the Walls later, that spirit is still going strong.

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- SUNY Oswego Theatre Department
- Techni-Lux, Inc.
- Theatre Consultants Collaborative, LLC
- Theatre Projects Consultants, Inc.

- Theatre Technology Apprenticeship Program
- Thern Stage Equipment
- Tiffin Scenic Studios, Inc.
- Truss Aluminum Factory
- Turning Star Inc.
- Ultratec Special Effects Inc.
- Union Connector Co., Inc.
- United Scenic Artists Local 829
- USHIO America, Inc.
- University of Virginia
- Wayne State University Dept of Theatre
- XS Lighting, LLC

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