



# Sightlines

The monthly newsletter for USITT members

September 2015

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### Mark Shanda Fills USITT's Top Job

Thirty plus years of involvement with the Institute have shaped the thinking of Mark Shanda, USITT's new... [more »](#)



### Young Designers & Technicians Needed

Nominations open September 1 for the industry's prestigious awards for both graduate and undergraduate standouts... [more »](#)



### Grants Support Innovative Thinking

Money for new or different ways of approaching problems is available through USITT's grants program. Deadline is November 15... [more »](#)



### Fellows Offer Mentoring

Early Career members have a special opportunity to learn from seasoned professionals at the 2016 Conference, and applying is easy... [more »](#)



### New Projects from OISTAT

The Publications & Communications Commission of OISTAT met in June and explored new initiatives ... [more »](#)



### Fantova to Head OISTAT Commission

The Performance Design Commission's June meeting produced a new leader familiar to USITT members... [more »](#)



### Costumers Flock to Moscow

An international costume design exhibit, more than two years in the making, drew practitioners and fans to Russia... [more »](#)



### USITT's President: Serving Members --- Responsibly

Setting the direction (fiscal and programmatic) for an organization, and then measuring performance against those objectives... [more »](#)



### Spotlight On Giving

Kim Scott appreciates seeing where her support goes... [more »](#)



### Executive Director: Summer Reading, USITT Style

There is always something more to discover in USITT's publications, including the journey to create *Hair* from experts... [more »](#)



### Costume Leadership Changes

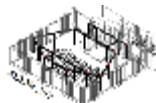
The dynamic Costume Design & Technology Commission is welcoming new people to leadership roles... [more »](#)

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### Why Badges? – Part 2

Assessing skill levels and providing standards for skills is what badges are all about... [more »](#)



### Sound Professionals Planning Salt Lake Extravaganza

Sound Lab, Student Challenges, international celebrity guests, new equipment and innovations are all in the mix... [more »](#)



### Learn How to Blow Things Up

No, this is not proximate pyro, these are techniques to create those larger-than-life characters and props... [more »](#)



### Be Amazed – about Salt Lake City

There are more than 20 fabulous things to see and do in Salt Lake, but these 20 made the very short list. Make your own list in March... [more »](#)



### The Last Word: Living & Working in NYC

The 2015 Costume Symposium was a hit on Broadway (and throughout the Big Apple) in July... [more »](#)

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#### NEWS FROM: AROUND THE INSTITUTE

- New Contact for *Sightlines*
- Lindsay Jones Uses Point Source for *Wonderland*
- USITT Leadership Enjoyed Snowbird
- Login, Explore [usitt.org](http://usitt.org)

#### NEWS FROM: CONTRIBUTING MEMBERS

- **Philips Vari-Lite:** Luminaires Transform NYC Center for *Zorba!*
- **Meyer Sound:** University Steers Clear of Reflective Surfaces with CAL
- **Rose Brand, IATSE:** Team Up for Annual Rigging, Products Seminar
- **ETC:** Introduces Programming Wings, Names Regional Sales Manager

#### NEWS FROM: SUSTAINING MEMBERS

- **Grand Stage:** Moves, Holds Grand-est Garage Sale Ever
- **Chauvet:** Products Create Picture-Perfect Graduation Ball
- **Stage Institute of Las Vegas:** 2015 Recap Blitz
- **Mega-Lite:** Introduces Drama FS-LED 700, Distributes PLUSTRUSS
- **GLP:** X4 Featured in Zac Brown Band Tour
- **RC4 Wireless:** *An American in Paris* Lives Life Untethered

#### NEWS FROM: REGIONAL SECTIONS

- **Northern Boundary:** Fall Conference Sept. 25-26
- **Midwest:** Plans Four Sessions Event; Tour Ft. Wayne Company, Theatre

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## News & Notices

# Welcome Mark Shanda, USITT's New President

**Janet Gramza** *Communications Associate*



Mark Shanda with Find a Fellow 2015 winner Ciara Zang in Cincinnati.

Photo/Janet Gramza

Mark Shanda, USITT's new President, is one of the Institute's biggest fans. It all started at his first Annual Conference & Stage Expo in 1986, at a Technical Production Committee meeting led by then Co-Commissioners Bob Scales and Rick Stephens.

"As each individual stood and said, 'What the Institute needs to be doing is ...' Rick would say, 'That's a great idea; glad you're willing to provide leadership to that effort!'" Mr. Shanda recalled. "Then he'd hand them his business card and write down their contact information."

"Rick set the standard for me that day by indicating the Institute could do almost anything to respond to member needs, but it was up to the members to make those ideas move from thought to reality."

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Since then, it's a standard Mr. Shanda has held to as a member, Board Member, VP and **Fellow** – and for 30 years as a professor of technical theatre and administrator at The Ohio State University. He is known for his collaborative leadership style and what Mr. Stephens calls "a penchant for getting things done."

Like many technical theatre folks, he started out acting in a school play "as Little John in a fourth grade production of *Robin Hood*. But my real engagement in theatre began in high school." Although the freshman was first cast as the head waiter in *The Matchmaker*, he was replaced and put in charge of props as a "consolation prize."

"I loved doing props and have been involved in technical theatre ever since," Mr. Shanda said.

He majored in speech/theatre and political science at Iowa State University, and then earned an MFA in theatre technology from the University of Wisconsin-Madison. There, he met his mentor and future co-author Dennis Dorn, former technical director at UW-M. Mr. Shanda served as acting TD for a year while Mr. Dorn was on sabbatical before he landed an assistant professorship at OSU.

He has taught many students over the years, been involved in more than 200 productions, and co-wrote *Drafting for the Theatre* with Mr. Dorn in 1992. (They published a second edition in 2012.)

Mr. Shanda worked his way up to full professor, department chair, and dean of arts and humanities, a position he held from 2010 until he recently stepped down to return to the classroom. His major focus now is to provide leadership for OSU's \$200 million Arts District project, including expanding the music school and Wexner Center for the Arts, and providing a new home for the theatre department.

His hope to complete that project within the next 10 years is an example of the long-term thinking he encourages within USITT.

"The Institute is all about the network of passionate individuals, corporations, and artists who all strive to make the very best theatre and live entertainment possible," he said. "We are an organization of doers who are not afraid to take on daunting challenges without clear paths for success, yet we achieve much by working together."

He credits his wife, Ginny, and daughters Ann and Kay with "keeping me grounded" as he enters his second year of a five-year commitment to leading USITT.

"As we face our next 50 years, we will become a year-round educational resource, an active network of individuals who can rely on each other for support and assistance, and a repository of the knowledge and artistry of all those who have gone on before us," he said. "What an honor to serve this great organization at this time!"

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## News & Notices

# YD&T Awards Nominations Open Sept. 1



Work by Josafath Reynoso won the 2015 Scene Design Award sponsored by Rose Brand.

Nominations for the 2016 Awards for Young Designers & Technicians in the Performing Arts open on September 1.

YD&T offers 11 different awards.

[View categories and nominate here.](#)

Award recipients receive cash prizes and free registration to the 2016 Conference & Stage Expo in Salt Lake City, Utah, March 16 to 19, where they will be presented with their awards.

Sponsoring companies and individuals have funded six awards for graduate students, two for undergrads, and three for either grad or undergrad college students.



Skilled costume making won Emily Robinson the Barbara Matera Award.

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## Graduate Awards

- *Sound Design:*  
Robert E. Cohen Sound Achievement Award.
- *Scenic:*  
Bernhard R. Works' Fred Buerki Scenic Technology Award.  
USITT Scene Design Award sponsored by Rose Brand.
- *Costumes:*  
Zelma H. Weisfeld Costume Design & Technology Award.  
Barbara Matera Award in Costume-Making.

## Undergraduate Awards

- *Costumes:*  
2016 Master Craftsmanship  
Award sponsored by Bernhard  
R. Works.
- *Scenic:*  
W. Oren Parker Undergraduate  
Scene Design Award sponsored  
by Stage Decoration & Supplies.

## Graduate or Undergraduate Awards

- *Lighting:*  
USITT Lighting Design Award  
sponsored by Barbizon Lighting.
- *Make-up:*  
USITT Make-up Design Award  
sponsored by Kryolan  
Professional Make-up.
- *Stage Management:*  
USITT Stage Management Award sponsored by Clear-Com.

Any USITT member may nominate for these awards. Nominees will be invited to submit portfolios of their work to a panel of adjudicators in their discipline.

Previous winners have been invited to present internationally and had their work featured in the front windows of The Drama Book Shop in New York. Nominate a talented young artist for at [www.usitt.org/YDT](http://www.usitt.org/YDT).

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Makeup by Chia Chai Feng impressed judges in 2015. She won the Makeup Design Award sponsored by Kryolan.



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## News & Notices

# Accepting 2016 Grant Proposals

**Rich Dunham** *Chair, Grants & Fellowships Committee*



Winning bidders at the 2015 Art Auction support the Grants & Fellowships program.

Photos/Janet Gramza

Proposals for the 2016 round of USITT Grants are being accepted through November 15.

Any individual, professional, or organizational member in good standing for the last 12 months may apply for a grant for a specific research project in a given area of theatrical research. Next year's grant recipients will be recognized at the Salt Lake City 2016 Annual Conference & Stage Expo.

Each year, the Grants & Fellowships program awards \$20,000 to \$30,000 to members pursuing research in their





fields – alternating each year between

Grants to fund research projects and Fellowships for personal study. 2016 is a Grants year.

Find program guidelines and application materials at [www.usitt.org/gandf](http://www.usitt.org/gandf).

The program has funded a variety of projects. Recent grants include:

- Novella Smith and Robert Gerlach's *Development and Study of LED-Based Theatrical Lighting* which led to the development of the 7-LED color engine that has become the basis of ETC's Seletron lighting products
- Rich Dionne's "Izzy" *Intelligent Scenery Simulation Platform*, tentatively set to be displayed at the USITT 2016 in Salt Lake City, and
- Catherine Bradley's *Creation of Educational Materials for the Virtual Textile Project* which can be found at [www.virtualtextileproject.org](http://www.virtualtextileproject.org).

Most of the funding for Grants and Fellowships comes from the Edward F. Kook Fund, with monies from the Kook Endowment, the Tri-Annual Art Auction and Garage Sale, and individual and corporate donors.

Grants & Fellowships awards are often supplemented by additional funding from USITT's annual budget. Because recipients are required to share research through *TD&T* articles or presentations at the Annual Conference & Stage Expo, all members of the Institute benefit.

Established in 1978, the Kook Fund is sustained through membership donations. Anyone who wishes to help continue this mission of the Institute can [contribute a tax deductible donation here](#) or call the USITT office at 800-938-7488, ext. 102. Questions about the process can be directed to Rich Dunham at [rdunham@uga.edu](mailto:rdunham@uga.edu).

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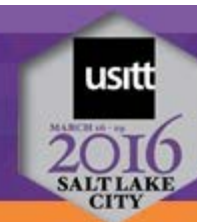


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## New Journal Seeks Sound Submissions

The new journal, *Theatre and Performance Design*, co-edited by Arnold Aronson and Jane Collins, is seeking articles for an upcoming special issue, "Sounds Good / Good Vibrations," guest edited by David Roesner and Adrian Curtin. The issue will explore what "sounds good" in the theatre. [Further information on the special issue and guidelines for submission can be found here.](#)

## Sign Up Now for 2016 Student SoundLab

Students can still apply for the 2016 SoundLab Student Project organized by the Sound Commission and culminating at the Salt Lake City 2016 Annual Conference & Expo.

[The program details are outlined here.](#) For more information, email Vincent Olivieri at [olivieri@uci.edu](mailto:olivieri@uci.edu). [Click here for the registration form.](#)

## '70s Fashion Sparks Costume Symposium Presentation Ideas

Costumers can have fun with flashbacks at *"The Full Cleveland: Dress as Communication, Self Expression and Identity,"* the Costume Society of America's 2016 annual symposium May 24 to 29 at the Wyndham Cleveland (Ohio) on Playhouse Square.

Paper ideas can be submitted until October 16. Submitters must be a member, or willing to join, at the time of application. For detail, visit the [CSA website](#). There is a diverse range of topics and presentations can be oral presentations, panel discussions, or design exhibits.

By the way, "The Full Cleveland" refers to men wearing white shoes *and* belt in the 1970s!

## Set Rigging Conference, Offer Theft Protection

PLASA recently announced a repeat rigging conference and a new program to help cut down on equipment theft.

The Rigging Conference will be held Monday, October 5 alongside the PLASA London event. Hedwig de Meyer, StageCo's founder and president, will give the keynote address. Early bird rates are available until September 4.



Further information and registration can be found at [www.plasashow.com/rigging-conference](http://www.plasashow.com/rigging-conference).

To combat theft, an epidemic that annually costs the motion picture and television industry millions, PLASA introduces Rental Guard, an enhanced alert system and missing equipment database consisting of three distinct tools. The Database and Notification Module allows anyone to report stolen equipment and receive notifications of recent thefts at no charge. Companies or individuals buying, selling or servicing equipment can quickly check serial numbers to determine if equipment has been reported missing or stolen. New Customer Inquiries allow PLASA members to seek information about potential customers from the organization's international membership to help determine credit worthiness or legitimacy. The Questionable Customer Alert notifies recipients when a PLASA member suspects that a potential customer may not be a legitimate renter. Use of the New Customer Inquiry and the Questionable Customer Alert has already prevented hundreds of thousands of dollars of fraud.

Visit [www.missingequipment.org](http://www.missingequipment.org) to learn more.

## BTS Happy Hour Tickets on Sale

Tickets to the [Behind the Scenes Happy Hour](#), hosted by PLASA, are on sale now.

The biggest pre-LDI party of the year will take place 6 to 8 p.m. Thursday, October 22 at the Westgate Las Vegas in Nevada. Tickets are \$60 each and include an open bar, hors d'oeuvres and music. All proceeds benefit the [Behind the Scenes](#) charity.

[Tickets can be purchased online](#) or ordered through LDI registration once available.

Current sponsors include Altman Lighting (Executive), Nemetschek Vectorworks, Inc. (Platinum), Ultratec (Platinum), Heartland Scenic Studio, Inc. (Gold), RC4 Wireless (Gold), Stage Equipment and Lighting, Inc. (Gold), Enttec (Silver), iWeiss Theatrical Solutions (Silver), LEX Products (Silver), Musson Theatrical (Silver), Stan Pressner (Silver), Sapsis Rigging Inc (Silver) and Alan Rowe & Tristan Smith (Silver). Official media sponsors are *Lighting&Sound America* and *Protocol*.

PLASA is seeking additional sponsorships for the 2015 event. [Information on how to become a sponsor is available online](#) or by emailing [bts\\_hh@plasa.org](mailto:bts_hh@plasa.org).

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## News & Notices

# Fellows Seek Early Career Mentees

**Tim Kelly** *Fellow of the Institute*

The deadline to **apply** for the next round of the Early Career Mentoring program is December 15.

The program pairs Fellows of the Institute with members who are within three years out of school for one-on-one mentoring at the Annual Conference & Stage Expo.

Electronic submissions should include the application cover page, an outline of no more than a page of long- and short-term goals including areas of interest and type of entertainment career being pursued, a one-page resume, supporting documents (no more than six images), one-page narrative explaining what establishing a Mentee/Mentor relationship will mean to applicant's career, and up to two letters of support. Email applications to Richard Devin [devinr@colorado.edu](mailto:devinr@colorado.edu).

Successful candidates for the 2016 Annual Conference & Stage Expo in Salt Lake City, Utah in March will be chosen based on their background, work history, demonstrated competence in their field of interest, and ability to articulate their future goals. Successful candidates will receive a full conference registration and \$1,000 to help offset other expenses.

The Mentor and the ECM Mentee will have an initial one hour "get acquainted" meeting at the start of the conference. From that point they will agree upon how often and when they will meet during the Conference and what the objectives of their association will be. Together they may wish to attend specific sessions, tour the Expo Floor, be introduced to some of the Mentor's colleagues, and meet to go over areas of special interest. The ultimate goal of the program is to establish a long-term relationship between the Mentor and Early Career Member. **Apply Now.**

A panel will be appointed by the Chair of the Fellows to receive applications and select two Early Career Member applicants for the 2016 program.

Applicants must be a USITT Early Career Member, have been a member (any category) for a minimum of two years, agree to attend the Salt Lake City Conference for the full conference period, and agree to provide a written report of their Mentoring experience by May 30, 2016.

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News & Notices

## OISTAT Commission Explores Connections

**Carl Walling** *OISTAT Commission Representative, Publication & Communication*



OISTAT members and guests during *OISTAT Day: Changing Perspectives* June 20.

Photos/Carl H. Walling

OISTAT's Publication & Communication Commission focused on several of the organization's new initiatives at its June 21 meeting in Prague, Czech Republic.

Initiatives for the year include OISTAT's Core Strategy Project, exploring new connections for theatre practitioners and students within OISTAT's membership, expanding existing reference databases, and improving OISTAT communications.

Following the success of *Cultural Landmark & Its Communities*, OISTAT's recent arts management symposium in Taipei, the Publications & Communication Commission will explore interest in future activities from arts managers. Five graduate students from the National Taiwanese New University – Graduate Institute of Performing Arts participated in OISTAT's Core Strategy Project, an eight-month arts management learning experience which provides participants a practical case study examining international arts organizations. Students will investigate the organization's history, explore its decision-making process, and network with members of the executive committee, headquarters, and Publications & Communication Commission.

Commission members discussed ways to improve information exchanged among

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OISTAT centres. Currently, OISTAT provides updates to members across several social media platforms including LinkedIn, Facebook, and Twitter. Any USITT member can receive OISTAT's monthly electronic newsletter which provides news from headquarters, information about upcoming international conferences, and current calls for presentations. Subscribe to the [OISTAT newsletter](#) by email.

Jerôme Maeckelbergh presented an update on *Digital Theatre Words*, a theatre technology translation dictionary, with over 2,000 terms in 24 languages. The [app versions](#) support iOS 6.0 devices or later (compatible with iPhones and iPads) or Android 4.4.1 devices. The free trial version allows users to sample the translation dictionary with 20 complimentary searches.



*World Scenography 1990-2005 (Volume 2)* was launched during OISTAT's Cultural Landmark & Its Communities symposium in October 2014. Edited by Eric Fielding and Peter McKinnon, Volume 2 continues the extensive work of *World Scenography 1975-1990*. There is a discount when purchasing both volumes together. For more information about the book series and purchasing information, visit [www.yorku.ca/wrldscen](http://www.yorku.ca/wrldscen).

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



Open session of OISTAT's Executive Committee during OISTAT Day

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## News & Notices

# Fantova is New OISTAT Commissioner

**Rob Eastman-Mullins** *OISTAT Commission Representative-Sceneography*

In June, Marketá Fantová, USITT Vice-President of International Activities, was unanimously elected chair of OISTAT's Performance Design Commission (formerly the Scenography Commission).

Her election took place in the Clam-Gallas Palace, Prague, Czech Republic in conjunction with PQ '15. Ms. Fantová vowed to maintain the current direction (and name) of the commission before implementing any substantial changes while committing to developing a clear vision for the group.



Marketá  
Fantová

The summer OISTAT activities witnessed the first meeting of the newly formed Space Design Working Group. This is the de facto working group for scenic design although scenic design is not the exclusive focus of the group. Outgoing PDC chair, Reija Hirvikoski agreed to lead the new working group for at least the first year with the assistance of Britain's Fiona Watt and USITT's Rob Eastman-Mullins. This change will fill a gap in the current structure of the Performance Design Commission.

At its inaugural meeting, emphasis was on action. With the Costume Working Group organizing international trips and exhibitions, the Sound Working Group launching a mentorship program, and the Lighting Working Group securing own boat during the PQ, Ms. Hirvikoski mandated that all those attending send her a photo taken in Prague of a potential performance space. All will be posted on the PDC web page on OISTAT's site. Attendees were also strongly encouraged to suggest and organize activities or host events in their home countries.

The more seasoned working groups presented reports on their past year's changes and undertakings.

Lise Klitten (Denmark) reminded everyone of the exhibition in Moscow called *Costume at the Turn of the Century: 1990-2015* which opened at the end of June and was accompanied by a tour of Moscow and St. Petersburg. The exhibition will be open until September 10 and contains compelling work. Ms. Klitten also passed on the position of head of the Costume Working Group to Simona Rybáková (Czech Republic).

USITT's Joe Pino provided an update on the Sound Working Group's new

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mentorship program. The program, not intended solely for students, launched in February and had six applicants. The SWG also coordinated the Sound Kitchen event at PQ '15.

Henk van der Geest (Netherlands) spoke about the Lighting Working Group's own endeavor to connect students with working professionals through the LDG web page. In the further interest of bringing people together, European Lighting School and the LDG secured a barge on the Vltava River to host Light-Spot. The moored boat was a multi-faceted focal point that witnessed events, hosted discussions and casual meetings, and even had a few DJs perform, all to bring many of the people in the lighting field together in one place.

The next meeting of OISTAT's Performance Design Commission is scheduled in Salt Lake City, Utah in conjunction with the USITT Annual Conference & Stage Expo. As reciprocal members of OISTAT, all USITT members are encouraged to attend and get involved.

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## News & Notices

# Turn of Century Costume Exhibit in Moscow

**Alexandra Bonds** *International Committee*



Photos/Courtesy Sandy Bonds

*Costume at the Turn of the Century 1990-2015*, an exhibit of international costume design, at the A. A. Bakhrushin State Central Theatre Museum in Moscow, Russia, is scheduled to wrap up September 10.

The entire exhibition, along with additional materials selected by the country curators, should be available this fall at

[www.worldcostumedesign.com](http://www.worldcostumedesign.com).

A.A. Bakhrushin Museum Director Dmitri Rodenov and his staff transformed the two floors of the museum and the adjoining carriage house to accommodate the more than 1,500 pieces of work on display. Vasilina Ovchinnikova designed the

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display to focus on the large format printed images accented by digital screens and actual costumes. The curatorial team selected 300 designers from 31 countries. The exhibition was such a success, its run was extended twice.

Prince Nikita Lobanov-Rostovsky, legendary art collector of the theatre Avant-Guard, left an entry in the guest book at the Theatre Museum, "Bravo to you for taking the initiative to create this exhibition. The catalog will be an even more significant achievement and will provide an opportunity to get acquainted with the works of many present-day artists of the theatre at the turn of the century."

For designers present at the June 29 opening ceremony (coinciding with Prague Quadrennial 2015), the museum staff organized a cultural program in Moscow and St. Petersburg including a special showing of the extensive collection of set and costume renderings for the 1917 production of Mikhail Lermontov's *Masquerade*. The collection from the performance, directed by Vsevolod Meyerhold at the Aleksandrinsky Theatre in Petrograd and designed by Alekxandr Golovin, had over 600 costumes and 25 sets. A visit to Mr. Meyerhold's apartment provided even more examples from this extraordinary production. During a tour of the Stanislavsky Music Theatre, participants glimpsed its sizeable paint studio, extensive costume storage, and multiple construction rooms.

A second opening ceremony was held on June 29 for those designers who came after attending the Prague Quadrennial. Participating designers from countries around the world, including USA, Japan, Poland, Bulgaria, UK, Italy, Australia, Uzbekistan, Netherlands, Taiwan, Brazil, Mexico, Spain, Venezuela, Greece, Canada, Serbia, Denmark, Belgium, China, and Ukraine, were in attendance



Visitors saw the Moscow Art Theatre School's year-end student projects for scenography and costume design and technology, and gathered Russian designers for a reception. Dmitry Krimov's production of *Tarabumbia* was a highlight, with a cast of over 50 actors to portray a continuous parade and an epic performance visualizing a mashup of the convergence of Russian history with the plays of Chekhov. In St. Petersburg, designers toured the Peterhoff, Peter the Great's summer palace, the backstage of Marinsky Theatre, and the Hermitage Museum in addition to viewing performances of *Swan Lake* and *La Traviata*.



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The Last Word:

## New York Reveals Costuming Charms

**Amanda Whitfield** *Costume Symposium Host*



The group outside Kaufman Astoria studios with their totebags from the TDF Costume Collection

Photos/Jeanette Aultz

The 2015 USITT Costume Symposium, *The Changing Scape of the Costume Business: Behind the Scenes in New York City*, exposed 40 costume designers from around the country to the inner workings of the costume industry in New York City July 30 through August 1.

The three day symposium included Broadway lectures, backstage tours, museum talks, and designer work in film and television.

The first panel discussion explored the changing scene of the business and profiled seasoned Broadway professionals: dresser Shannon Kroger, wardrobe supervisor Robert Guy, and Tony award-winning designer Ann Hould-Ward.

In the afternoon, designer Andrea Lauer presented the scope of her work on Broadway that includes



Stephen Cabral, Managing Director of the TDF Costume Collections, shows 4 examples of dresses to illustrate how



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credits such as *American Idiot* and *Bring it On, the Musical*. She discussed her collaboration with choreographer Elizabeth Streb and shared garments developed in her studio *RISEN from the Thread* that incorporate new technologies for stroke patient rehabilitation.

Day two of the symposium included the TDF Costume Collection, which was relocated to Queens from Manhattan. The tour began at Kaufmann Astoria Studios. The managing director of TDF Costume Collection, Stephen Cabral, led a special lecture about the history of the collection while sharing some of the “special things worn by special people.” He used examples of various 19th century empire dresses to demonstrate the variety of the 80,000 piece collection and to explain how the collection’s aesthetic evolves as contemporary designers create lighter and brighter costumes.

Another highlight was a tour of Helen Uffner Vintage Clothing. Ms. Uffner and the talented costume designer Mimi Maxmen discussed using the collection for production in film and theatre. The day concluded with a chat from the assistant costume designer, Sue Gandy of *Person of Interest* at Silver Cup Studios.

“A most wonderful and interesting symposium” said participant Donnette Perkins. “Highlights for me were the *China Through the Looking Glass* exhibit at the Mumeum of Modern Art, Helen Uffner’s racks of beautiful 1930s cotton dresses, the opportunity to hear from two Broadway designers and the panel discussion at IATSE.”

costume construction techniques have changed over time.



Helen Uffner (L) and Mimi Maxmen (R) talk about Helen's vintage rental business and how designers like Mimi make use of the collection.



Costume Designer Andrea Lauer lectures on her process at IATSE 764 Wardrobe Union Hall.



Ariele Elia, Co-Curator of the "Global Fashions Capitols" exhibit at the Museum at FIT, gives a private tour to the group.

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### New Contact for *Sightlines*

A personal note: I wish the best to all of those with whom I have worked since joining USITT more than 17 years ago. It has been a wonderful experience and I will remember it fondly. [Barbara E.R. Lucas](#)

For those who are providing information to *Sightlines*, please send items of interest for upcoming issues to [sightlines@usitt.org](mailto:sightlines@usitt.org).

### Lindsay Jones Uses Point Source for *Wonderland*

Lindsay Jones, an award-winning sound designer, was working on the recent production of *Wonderland* and had to figure out a sound system for 11 actors who also play all the musical instruments in the show. He chose Point Source Audio's CR-8S Cardioid Earworn and CR-8L Cardioid Lavalier microphones. "The mics held up to all the stress we put them through and sounded great," he said.



Photo Credits: Charles Osgood

### USITT Leadership Enjoyed Snowbird

Members of the USITT Board of

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Directors, Commissioners, and Membership Committee spent several days in August planning for the Institute's future and exploring the territory around Salt Lake City, where the 2016 Annual Conference & Stage Expo will be held.

Sharing a smile before exploring downtown Salt Lake are Kim Scott, Carolyn Satter, Rafael Jaen, and Kasey Allee-Foreman.



## Login, Explore usitt.org

USITT's new website isn't just cleaner, prettier, and more user-friendly, it's interactive!

Members can upload and store resources, join groups and Commissions, search for fellow members of organizations, track their transactions and events, and do even more.

Haven't logged in yet? Take a few minutes to explore the opportunities to connect with USITT and the backstage community via [www.usitt.org](http://www.usitt.org). Login instructions are under 'News' on the main page.

Questions? Write to [info@usitt.org](mailto:info@usitt.org) or call the office at 800-938-7488.

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- **Meyer Sound:** University Steers Clear of Reflective Surfaces with CAL
- **Rose Brand, IATSE:** Team Up for Annual Rigging, Products Seminar
- **ETC:** Introduces Programming Wings, Names Regional Sales Manager

## Philips Vari-Lite: Luminaires Transform NYC Center for *Zorba!*

The New York City Center recently completed its production of *Zorba!* as lighting designer Ken Billington (winner of the first Wally Russell Mentoring Award from USITT and the Wally Russell Foundation) transformed the historic stage into an island off the coast of Greece with the VL4000 Spot luminaire from **Philips Vari-Lite**.

The VL4000 Spot includes all the tools needed to create dynamic and useful lighting since it was designed with performance in mind. The 1200W VL4000 Spot boasts 33,000 lumens as well as a quiet Studio mode which outputs 25,000 lumens. Its high resolution optics ensure remarkable center-to-edge focusing and an unprecedented contrast ratio while a 5:1 zoom covers an amazing 9 to 47 degrees without sacrificing output or clarity.



Lighting designer Ken Billington is confident the 1200W luminaire was the ideal fixture for his Mediterranean lighting design.

Photo/Joan Marcus

Hung overhead on the first and second electric, the VL4000 Spot luminaires were trimmed at 28 feet. As Billington got to work with his programmer lighting the show, he had a specific purpose for the high-powered luminaires.

“In the show, the VL4000 Spots handled my specials with gobos and specific color washes,” said Mr. Billington. “What truly made them fabulous, in my opinion, was that their brightness really made the gobo projections punch through the 200 conventional fixtures that were lighting the performance area.”

For more information visit [www.vari-lite.com](http://www.vari-lite.com), [follow us on Twitter](#), [join our Facebook community](#), or [watch us on YouTube](#).

## Meyer Sound: University Steers Clear of Reflective Surfaces with CAL

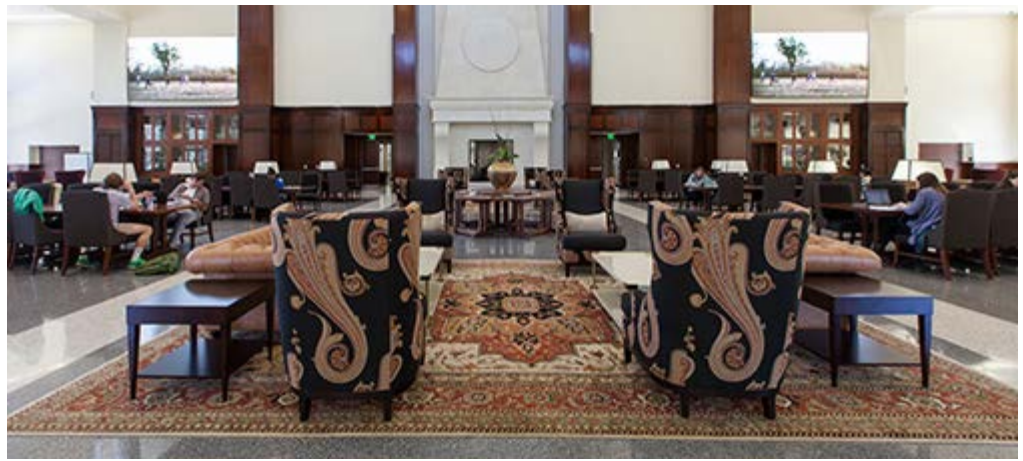
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At North Carolina’s Elon University, a steerable **Meyer Sound** CAL column array loudspeaker system provides clear speech and music in the Great Hall, a large common room with acoustically reflective architectural elements typically found in centuries-old European institutions.

“The plan was to use the room for everything from video game tournaments and movies to graduation-related ceremonies, and CAL has proven ideal on all counts,” said Joe Davis, assistant director of campus technology support and solutions architect for Elon University. “The vast expanse of windows on three sides, plus one largely flat, sheetrock wall, create a highly reverberant space that could be over-excited by amplified sound. And any permanent system had to be practically invisible while still providing high-level, full bandwidth sound. The CALs disappear into the décor and really do the job.”

Two, color-matched CAL 96 loudspeakers are mounted 13 feet high alongside wood-finish columns flanking the hall’s massive fireplace. Programmed with a downward beam tilt, each CAL loudspeaker covers half the floor area. Two UP-4XP loudspeakers fill in the extreme side corners, while two M1D-Sub subwoofers are concealed in the central columns. A Galileo loudspeaker management system with one Galileo 408 processor provides audio distribution and optimization. The room’s complete AV infrastructure was designed and installed by Audio & Light of Greensboro, North Carolina.

The Great Hall audio system also incorporates a Biamp Tesira DSP unit for mixing and processing, with a variety of inputs available for connecting microphones, a Blu-ray player, or video game consoles. Two Shure wireless receivers are available, pairing with either SM58 handheld or WL185 lavalier transmitters. The audio system supports two NanoLumens video screens. A Crestron CP3N system handles overall AV control, with four user interfaces around the room.



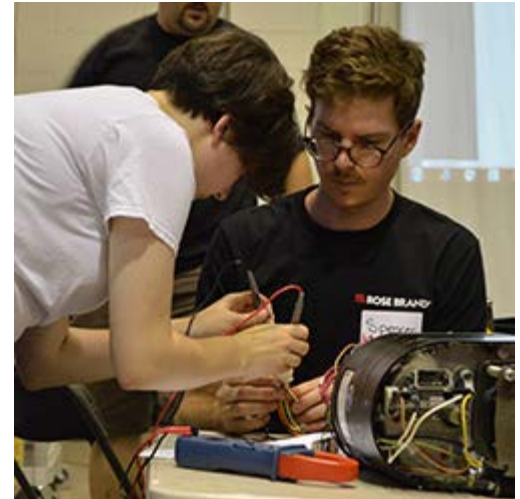
## Rose Brand, IATSE: Team Up for Annual Rigging, Products Seminar

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The 4th Annual Rigging & Products Seminar, presented by **Rose Brand** and **IATSE** Local 1, was held July 20.

Participants took part in hands-on activities with products in two seminar sessions, Curtain Track and Chain Hoists & Rigging Hardware. Hands-on experience is the biggest request Rose Brand heard from previous seminars. This year's seminar maximized the time participants had to work with the materials.

Jim Claffey, president of Local 1, stopped by during the course of the training day and gave a brief speech describing how special he considers the relationship between Rose Brand and Local One. He called George Jacobstein, president of Rose Brand, and his staff "truly great friends and like family to the Local."



To view photos of the 2015 event, visit [bit.ly/2015LocalOne](http://bit.ly/2015LocalOne).

While Local One is the primary sponsor from IATSE, the seminar was open to IATSE members from all Locals. Participants included IATSE Locals 1, 11, 21, and 340 as well as Hudson Scenic, PRG Technologies, and Purchase College.

## ETC: Introduces Programming Wings, Names Regional Sales Manager

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**ETC**nomad users value the portability of their lighting systems, but sometimes the fast-paced production world calls for more than virtual keyboards and X-key controls. Luckily, ETC has a solution waiting in the wings. Enter the new Eos and Cobalt Programming Wings, two affordable, portable accessories that bring new programming power to tech tables, backstage remotes, and the road.

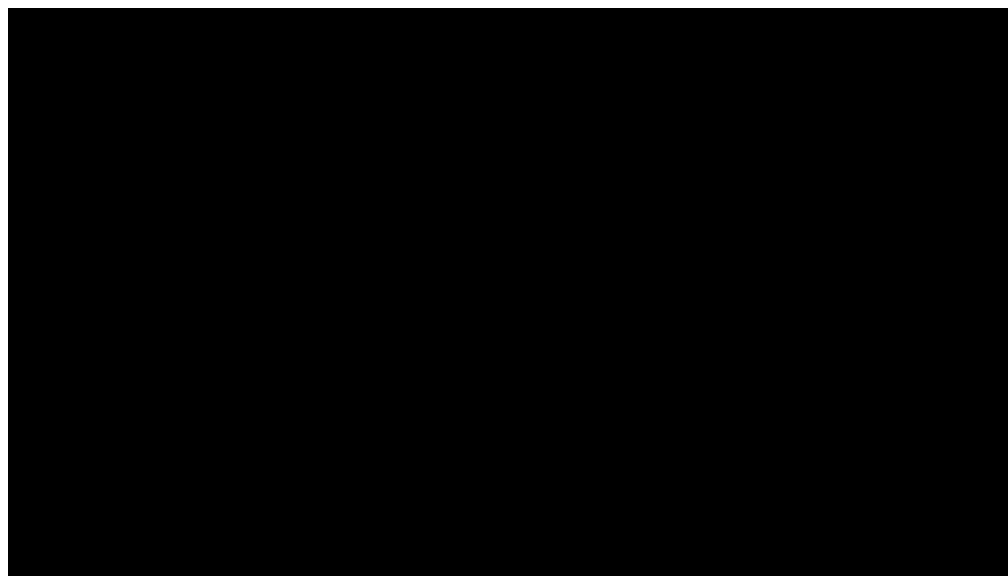
The new ETC Eos Programming Wing provides a portable home-base for the programmer on the move, allowing users to travel with physical control surfaces to supplement ETCnomad Puck or PC/Mac-based systems. The Programming Wings fit in dedicated, robust flight cases that can be easily checked as luggage.



The Programming Wings use the same programming layouts as the Gio and Cobalt 10 facepanels, so users can transition to the road without altering their workflows or hunting for keys.

Wings are VESA-mountable for temporary or permanent installation backstage, in a rack, or on a tech table. The Programming Wings can be connected to an Eos/Ion RPU (Remote Processor Unit), RVI, RVI3 (Remote Video Interface) or a Cobalt Light Server to create a remote programming interface wherever needed. Measuring approximately 20 inches by 14 inches and weighing in at 9.5 pounds, the Wings can easily be carried from room to room or packed away when tech is over.

Learn more about the Programming Wings and by watching [youtu.be/evqrzE59-s0](https://youtu.be/evqrzE59-s0), or visiting [www.etcconnect.com](http://www.etcconnect.com).



Heidi Bowers has been named ETC's new regional sales manager for the southwestern United States. In this new role, she'll oversee sales in the region and work closely with ETC representatives and dealers to provide the best support to customers.

Ms. Bowers graduated from Northern Arizona University in 1999 with a bachelor's degree in theatre design and technology with an emphasis in lighting design and stage management. She began her career with ETC that year as a



Heidi Bowers



systems estimator for the West and Latin America.

In 2003, she became the field project coordinator for the Southwest and Latin America. As field project coordinator, she provided technical sales and support for the region, assisted ETC's regional sales manager and supported local representatives, dealers, and distributors. Ms. Bowers was also responsible for demonstrating ETC products, and helped train end users, consultants, engineers, dealers and more.

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News From **Mark Shanda**, *USITT President*

## Acting Responsibly – on Many Planes



The USITT Board of Directors focused on its strategic responsibilities during a recent meeting in Utah.

Photos/Barbara E.R. Lucas

As you read this month's article, the Board of Directors will have completed one of two annual, face-to-face meetings. This year's Fall Meeting was held at the Snowbird Conference Center in Salt Lake City, Utah.

Although I'm writing this with the Board Meeting and Commissioners retreat about a week away and I feel like I'm caught in a science fiction space-time continuum problem, the work of USITT is certainly not fiction. I'm going to take my crystal ball out and predict with great confidence that much will be accomplished while we are/were gathered together at Snowbird, August 12-15.

Our elected, volunteer Officers and Board Members work throughout the year and fulfill three key governance roles to serve our members.

All have a fiduciary responsibility. That

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is a legalistic word meaning we have to be fiscally responsible and ethical in all that we do. With each idea that is presented for the Institute to pursue, we ask ourselves basic questions: is the action under consideration legal? ethical? affordable? We do not rely just on our gut feelings in answering these questions; we seek professional legal advice from our counsel in Syracuse, leverage the variety of backgrounds that are represented by the board, and constantly compare what is being proposed against our budget.



Mark Shanda, center, leads the Board of Directors meeting.

All have a strategic responsibility. The board adopted a strategic plan that articulated seven initiatives for the Institute:

1. Maximize value to members
2. Develop year-round, life-long, international learning experiences and activities for membership
3. Build alliances and partnerships
4. Brand and market USITT
5. Develop and expand earned and contributed income streams
6. Promote and grow innovation and research that enhances the performing arts and live entertainment industry
7. Nurture and foster the relationships with Regional Sections

At each meeting, we compare all that we do against these initiatives, but in Salt Lake we will (or did) empower a task force to review input from our outstanding staff on our efforts to date, compare those efforts against the strategic plan, and come back to the board in November with a report that indicates any efforts we should stop, those we should continue, and those which need revision. This task force will be led by Immediate Past President Lea Asbell-Swanger.

All have a generative responsibility. Here is another legalistic word, but this one simply means that all of our efforts are measured against our mission: how does this serve our members? USITT is a most unique and successful member-driven organization, and I am extremely thankful for the talents and gifts our Board brings/brought to the table in Salt Lake.

As always, I welcome your feedback about anything the Institute is doing, and I deeply appreciate the opportunity to serve all of you as your President.

We'd like to hear your comments on this story.  
Please e-mail Mark at [Shanda.1@osu.edu](mailto:Shanda.1@osu.edu).



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- **Mega-Lite:** Introduces Drama FS-LED 700, Distributes PLUSTRUSS
- **GLP:** X4 Featured in Zac Brown Band Tour
- **RC4 Wireless:** *An American in Paris* Lives Life Untethered

## Grand Stage: Moves, Holds Grand-est Garage Sale Ever

After almost 50 years on Lake Street in Chicago, Illinois, **Grand Stage** moved into two new locations to better serve its customers.

Main operations -- including rentals, fabrication, and sewing shops -- are located in an expanded warehouse at 3418 N Knox Ave. Chicago. A new sales specific storefront specializing in gel, paint, tape, gobo, and make-up is at 1319 W Grand Ave., Chicago. Grand Stage will continue to maintain the largest Chicago-based selection of in-stock consumable products from such brands as Apollo, Altman, City Theatrical, Chauvet, Elation, Philips Entertainment, and Rosco.

As part of the relocation process, the Grand-est Garage Sale Ever was held August 13 to 15 in an effort to sell it - not move it. A portion of the proceeds were donated to PLASA's Behind the Scenes Foundation, which provides assistance to those in need within the entertainment industry and their families.

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

## Chauvet: Products Create Picture-Perfect Graduation Ball

Black tie graduation balls, a tradition in the United Kingdom, provide college students with a memorable event. Lancaster University - one of the UK's top 10 universities - tasked Arranpaul Audio with supplying, designing, and executing its 2015 ball. They turned to **Chauvet** lighting, particularly the new Chauvet Professional Next NXT-1 moving RGBW LED panels.

During the evening, which included student awards presentations and band performances, the eight NXT-1s created a broad spectrum of looks thanks to their intense output, rapid movements, rich colors and pixel-mapping capabilities. These included spelling the band's name across the advanced truss and dramatic pixel-mapping effects and onstage washes.

For the upstage area three "picture frames" were created by adjoining four pixel-mapped Chauvet DJ COLORband PiX LED battens into the shape of a square. The result was an attention-grabbing, flown, pixel-mapping spectacle. To use the space between the "picture frames," Chauvet DJ MotionOrb décor fixtures were flown. Comprised of 55 color changing and strobing LED orbs arranged in strings, the MotionOrb added an extra dimension to the event's design.



## Stage Institute of Las Vegas: 2015 Recap Blitz

Another year, another action-packed summer at the **Stage Institute of Las Vegas**.

SILV 2015 included Digital Drafting, Valley of Fire, Automation & Special Effects, Carnival tour and Disneyland, Rigging, Technical Management, Lighting Technology & Audio, Fourth of July picnic, Previsualization, Design Charette, Movers, Media, and Rock n Roll, and August 1 Strike.

Here are a few statistics: one 23-hour-52 minute field trip, four catered meals, six backstage tours, seven staff members, seven talkbacks, eight weeks, 10 shows, 18 hours of shows, 37 hours in a van, 44 days of class, 54 instructors, 100 pounds of charcoal, 402 hours of class, 440 gallons of water, 120 students and instructors, 197 airport runs, 1,700 ham and cheese sandwiches, 1,702 assorted bags of chips, 2,800 miles to class and back, and 3,328 hotel nights including Extended Stay and South Point for SILV.

SILV 2016 is less than 300 days away! Stay tuned at [www.stageinstitute.com](http://www.stageinstitute.com).



STAGECRAFT INSTITUTE OF LAS VEGAS CLASS OF 2015

## Mega-Lite: Introduces Drama FS-LED 700, Distributes PLUSTRUSS

**Mega-Lite** recently debuted the Drama FS-LED 700, an extremely powerful follow spot LED fixture with a single source 350-W LED that produces outputs comparable to a 700-watt lamp or brighter.

Faders and buttons are located directly on the back of the fixture to control the unit's features. A color flagging system is used to produce a white, red, green, yellow, blue and orange spot light. The Drama FS-LED 700 also features a CTO, used both for adjusting color temperature and the color hue of each primary and secondary color. The diameter of the spot can be easily adjusted with the unit's built-in iris, great for long throw highlighting of small objects on stage.

The Drama FS-LED 700 has a fader for controlling the smooth dimmer. A strobe fader controls the random and variable strobing of the LED for fantastic effects. The unit is compact allowing for easy transport and use in cramped spaces. The Drama FS-LED 700 comes with a powerCON connection and cord for powering the unit.



Mega Systems, Inc. also was named the exclusive distributor of PLUSTRUSS in North America. PLUSTRUSS is a manufacturer of aluminum rated truss, stage,

and accessories developed according to European quality standards. PLUSTRUSS will replace Mega Systems, Inc.'s line of OMEGA Truss.

To learn more, visit [www.mega-lite.com](http://www.mega-lite.com).

## GLP: X4 Featured in Zac Brown Band Tour

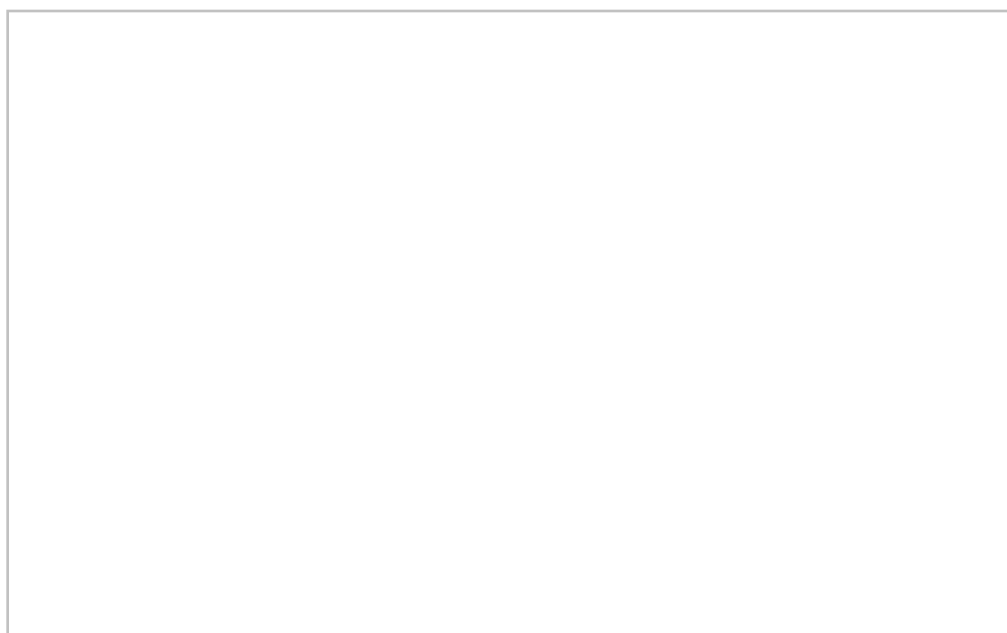
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British creative lighting company, **Okulus** was named show and production designer for **Zac Brown Band**'s Jekyll + Hyde 2015 North American Stadium tour and **GLP**'s X4 and X4S LED fixtures are a huge part of the lighting design.

The tour has a full 60-foot stage wrap-around gauze automation truss that closes off the stage. Designers needed a lightweight fixture that could be attached to the moving element of the gauze truss but had a central movement pivot to avoid issues with the high speed winches that suspend the trough for the gauze.

Thirty-two of the heads were deployed — 20 flown on the gauze truss and 12 in lighting carts that backlight a 15mm digiLED blow-through video screen.

The carts need to be removed as the video wall opens and closes for entrances and exits, and as an entry for props and special effects.



## RC4 Wireless: *An American in Paris* Lives Life Untethered

---

From the opening of George and Ira Gershwin's timeless score for *An American in Paris* through to the final note, the **RC4 Wireless** RC4 Magic Series 3 wireless DMX and Dimming System play a leading role in free-flowing, seamless moves from one enchanting scene to another.

With some of the world's finest ballet dancers telling this classic tale, there is no place for power cables to run across any part of the stage. Originally produced in Paris at the Théâtre du Châtelet, the show's gear, supplied by AVAB Transtechnik France, includes a RC4 Magic DMXio transceiver as the



transmitter, four more DMXio receivers, ten RC4 Magic DMX2dim 2-channel dimmers, four RC4 Magic DMX4dim 4-channel dimmers, and eight RC4 Magic DMX4dim-500 high-power 4-channel dimmers. They control a variety of sources, from single lamp sconces and cabaret table lights to multiple circuits of birdies on the Baurel Stage. In the Morris Columns and Shop Counters, they drive several circuits of incandescent lamps and send DMX out to LED fixtures. All 22 scenic and prop pieces are controlled by RC4 Magic devices.

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## Spotlight on Giving

# Seeing Where My Support Goes

**Kim Scott**

*I back USITT financially because I know how much is needed to create and grow vibrant programs. My time on the Board of Directors and my strong involvement in eSET and being a co-founder of Elite Training mean I can see how my dollars are being used.*

Kim Scott is Company Manager for the Cirque du Soleil productions *CRISS ANGEL Believe* and *The Beatles LOVE*, both in Las Vegas



## Donors from July 15 to August 14, 2015:

### Kook Fund

- Alexandra Bonds
- Laura Crow
- Dennis Dorn
- Andi Lyons
- Sylvia Pannell
- Loren Schreiber
- Mark Shanda
- Charles Williams

### New Century Fund

- Tammy Honesty
- Andi Lyons
- Juan Sanchez
- Janet Swenson
- Charles Williams

### New Century Fund - Rigging Safety

- Beth Martell
- Kim Scott
- H&H Specialties Inc.

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**New Century Fund - Diversity**

- Kasey Allee-Foreman
- Rafael Jaen
- Andi Lyons
- Michael Mehler

**Samuel H. Scripps International Fund**

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- Laura Crow
- Krystal Kennel
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**USITT Fund**

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- Mark Shanda

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- Emily Gill
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- Andi Lyons
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- Juan Sanchez
- Carolyn Satter
- Loren Schreiber
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- Kimb Williamson

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- Alexandra Bonds
- Coleen Scott

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

## Summer Reading Yields Insights to Innovation

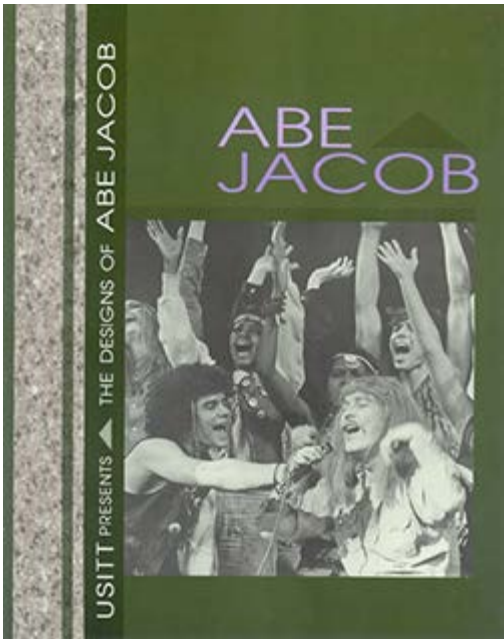
I get a lot of magazines and books to read in my role as Executive Director, but one goal I have is to read all of the books that USITT publishes. Currently I am reading Richard Thomas's *The Designs of Abe Jacob*.

For an opera stage manager to read a book about sound design is an interesting adventure. But, like most of our *Designs of...* series, this book is full of interesting stories and quotes. One in particular struck me today.

When telling the story of installing productions of *Hair* with Abe, Jules Fisher said, "...all of the things we were doing were, I wouldn't say revolutionary, but they were unusual, and they weren't traditional."

That quote summed up everything that excites me about what we do in live entertainment. The people that break the rules, the people that don't ask why, but ask why not, the people who look at something and find every use for it except the intended one -- these are the people who drive our industry. The *Designs of* series of books keep referencing the same people who took this approach in the 1970s and 1980s (some even earlier). This makes me stop and ask, "Who we are going to be talking about like that in the future? Who today will be looked back on as that level of innovator?"

I can name some pretty amazing people who are on the cutting edge of design and technology. Are they really the people we are going to write books about? I've gotten to meet many of the subjects of these books and of the books to come. The thing they have in common is a humble attitude. They say that their work isn't great, "It's just what I do." And perhaps that tells us who we will be writing about in years to come.



All of the *Design of...* series from USITT can be purchased online.



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A mentor in theatre once told me you learn your best work when every convenience is unavailable. Abe Jacob said he thought the quality of a music group was inversely proportional to the number of trucks they toured with. This attitude of relying on simplicity and creativity drives innovation and propels design and technology forward. Embracing the attitude expressed by Jules Fisher in that quote is what I love about the people who work in design and technology.

Just because no one has done it doesn't mean it is impossible. It may not be perfect, but it may be the one way to perfection. Just because it's the newest technology, doesn't mean it is ready for prime time. (Just read about the wireless mics that shut down three nights of *Jesus Christ Superstar*. They weren't ready then, they are the norm now.) But none of that stopped people from trying. They used plan A, B, C, and probably on to the AA, BB, and CC's before they found something that worked.

Perhaps in today's instant society when many just Google the fix and assume that is the answer, we've lost the patience for being unusual and not traditional. But is that a good thing? Sometimes yes; sometimes no. But we must be willing to try in order to make new discoveries. We might, as Thomas Edison said, find 10,000 ways that don't work before we stumble down the path of the one that will.

I'll end with another quote from Jules Fisher about installing *Hair*: "I was so naïve; I had no idea what was going on. But we had a wonderful time; I remember those were enjoyable journeys."

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## News From Regional Sections

- **Northern Boundary:** Fall Conference Sept. 25-26
- **Midwest:** Plans Four Sessions Event; Tour Ft. Wayne Company, Theatre

### Northern Boundary: Fall Conference Sept. 25-26

The Northern Boundary Regional Section's Annual Fall Conference will be held September 25 and 26 at Concordia College, Moorhead, Minnesota. Conference details coming soon.

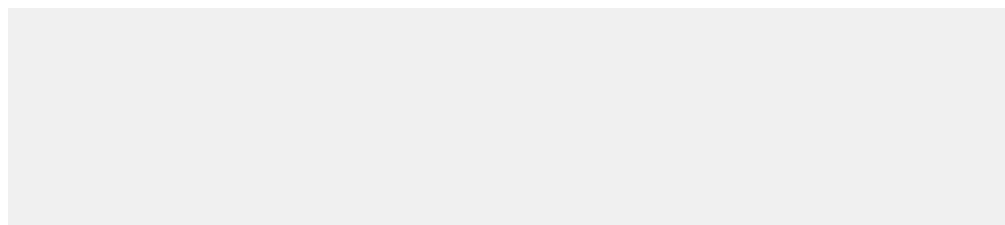
### Midwest: Plans Four Sessions Event; Tour Ft. Wayne Company, Theatre

The Midwest Regional Section will host **four sessions** September 25 and 26 at the University of Wisconsin-Eau Claire.

Amanda Profaizer, costume designer, will lead participants step by step through silk during *Fun with Dye!* resist dyeing techniques and process. Annie O. Cleveland, costumer designer and author of *Digital Costume Design and Rendering*, will teach a digital design workshop covering an overview of the tools and techniques for using Corel's Painter software, with references to Adobe Photoshop, to create digital costume designs and renderings.

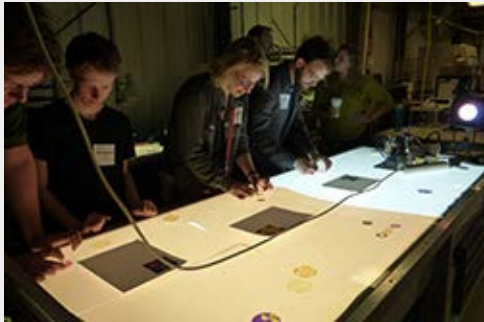
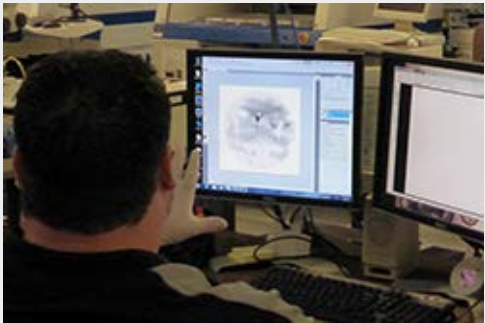
Hands-on ETC Gio Console training, taught by ETC Training Specialist Ellen White, will cover many of the topics in the *Level 1: Essential Skills* programming workshop. Topics such as programming with multi-parameter devices and review of the latest color mixing will also be covered. Ms. White will also teach the *Level 1: Essential Skills* workshop on the ETC Ion console.

Visit [midwest.usitt.org](http://midwest.usitt.org) for event registration and updated program information. Address questions to Steve Jacobs, Vice-Chair Programming, at [stevejacobs.mrsusitt@gmail.com](mailto:stevejacobs.mrsusitt@gmail.com).



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Photos/Steve Jacobs

Twenty-three Midwest members recently toured Apollo Design and the Embassy Theatre as part of an event in Ft. Wayne, Indiana.

Apollo Design Technology is a manufacturer and distributor of gobos, color filters, lights, and related equipment and accessories. Representatives from each of its three companies – including Avid Labs and Blue Pony – were on hand to answer questions and provide information. During lunch provided by Apollo, each visitor recieved swag that included a custom engraved gobo and wrench.

The group then traveled to the historic Embassy Theatre in downtown Ft. Wayne where hosts Jared Duymovic, programming director, and Rob Pelance, technical director, discussed the building's history and evolution. The theatre opened in 1928 as the Emboyd Theatre, a vaudeville house and movie palace complete with a Grande Page theatre pipe organ. For nearly 25 years, it hosted many great performers including Bob Hope. In 1952, it was purchased and the name changed to the Embassy Theatre. It has experienced various renovation projects including the new marquee in 2005. The theatre and adjacent hotel spaces now host numerous touring shows as well as meetings, films, and banquets.

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## Commissions

# CD&T Commission Leadership Changes

**Jenny Kenyon** *CD&T Commissioner*

The face of the Costume Design & Technology Commission is constantly changing, and nowhere is this more apparent than with the change of five Vice-Commissioners this year.

Donna Meester served as Costume Commissioner for the past five years, working to provide opportunities for the student voice within the Commission. Her work in establishing the Student Leadership Initiative will have a lasting effect and legacy.

No Vice-Commissioner could have been more “hands-on” than Thomas Bernard (VC – Hands-On Design) and Regina Truhart (VC– Hands-On Technology). Together they worked to create innovative and exceptional session programming at the Annual Conference & Stage Expos.

Carey Hansen (VC– Communication) has compiled, cajoled, and edited articles for *Sightlines* for many years and worked to establish lines of communication about the annual conference and the Commission's yearlong projects.

The hard work and dedication of each of these outgoing leaders are greatly appreciated.

In addition to those stepping down from VC roles, several VCs have moved to different roles. Here is a listing of the current leadership:



Jenny Kenyon, left, and MC Friedrich represented the Costume Design & Technology Commission at the recent Commissioners Retreat near Salt Lake City, Utah.

Photo/Barbara E.R. Lucas

Costume Commissioner	Jenny Kenyon
VC – Programming	MC Friedrich
VC – Pre-Conference Events	Kevin McCluskey
VC – Poster Sessions	Jeffrey Lieder
VC –f Hands-On Design	Jessica Mueller

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VC –Hands-On Technology	Stacey Galloway
VC –Hands-On Hair & Make-up	Karen Anselm
VC –Archive	Heather Milam
VC –Communication	Joe Kucharski
VC –Student Initiatives	Steven Stines

The leadership is excited to be a part of this Commission and looks forward to serving and collaborating with members to creat memorable and enriching experiences. The Commission actively seeks input, feedback, suggestions, wish lists, and best-case scenarios. **Contact Joe Kucharski to provide feedback.**

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### Commissions

## Why Badges? (Part 2)

**Autum Casey** *Education Commission*

For those sold on the idea of using badges to track student learning, the next logical step is implementation.

The most basic approach is to begin the system in the classroom. Demonstrating the success of a badge system in a single course will provide data that may open doors to a program wide rollout. In the School of Theatre at George Mason University in Fairfax, Virginia, badges have been introduced and the use is still expanding. Feedback from shop heads, faculty, administration, and the students has been very positive.

### Course implementation

Not every course is badge appropriate. Technical theater courses that include demonstrating specific skills built into the learning objectives are the most successful. Beginning with an introduction to technical theatre course, required for all theater majors, badges were awarded to students who mastered specific skills like reading a ground plan and spiking a set, writing a professional email, changing over props, hanging and focusing an ERS, hand-sewing, drafting a room in scale, knot tying, building a soft cover flat, accomplishing a wardrobe quick change, and assembling a simple sound system. Most badges were part of in-class active learning but could be easily earned during lab hours. Some badges were earned as part of assignments that were graded, but most of the badges had no bearing on class assessment. For the pilot program, only sticker badges were used. However, a digital badge system will be implemented in future iterations.

### Shop implementation

Once a student has demonstrated mastery of a skill, they require less supervision in a shop and can actually become shop interns or teach incoming students,



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essentially creating an apprenticeship program. Beginner scene shop badges may include a simple safety check on the various power tools – table saw, band saw, chop saw, panel saw, drill press (as examples). As students become more advanced, additional badges may be added: flat building, woodcarving, welding, specific painting techniques, or any skill valuable to the shop. The same kinds of skills can be identified in the costume shop for badge implementation.

Over time students, faculty, and shop supervisors can track students' progress throughout their educational career. The digital badge system is a much better long-term solution with open access to anyone involved. Experience shows the students truly want the sticker badges. While every institution will implement digital badges differently it may be very helpful to look to USITT's eSet certification standards as a starting point.

To read more about badges in educational settings, see Part I in the July issue of *Sightlines*.

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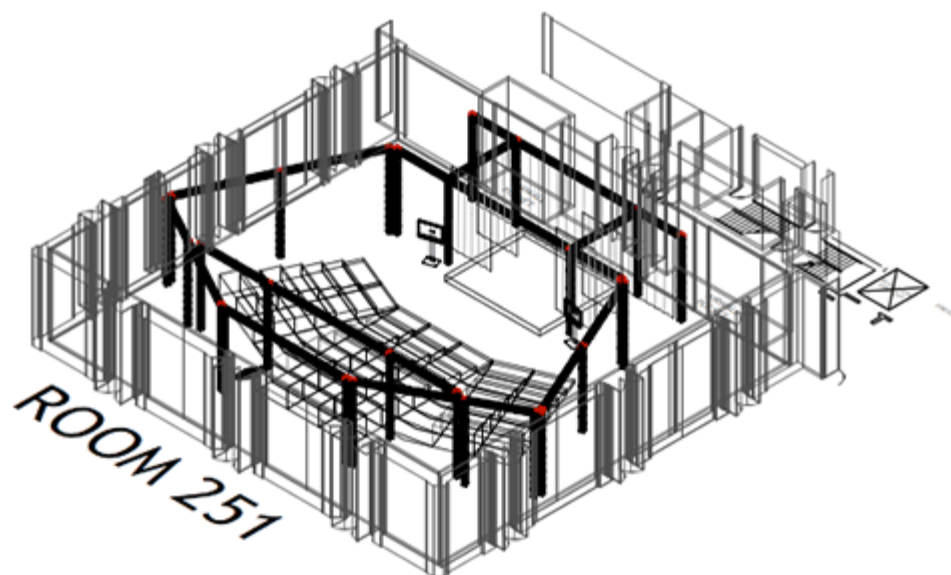
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Conference & Stage Expo

## The Sound of Salt Lake

Janet Gramza *Communications Associate*



Conceptual drawing of SoundLab space

Next year is a sound year for USITT. The third biennial SoundLab will rock the Salt Palace Convention Center at Salt Lake City 2016 Annual Conference & Stage Expo -- and the Sound Commission has many audio attractions in store.

**SoundLab** adds innovative programming each time it's offered, and 2016 will be no different, said Erik Alberg, Sound Commission Vice-Commissioner for Programming.

"We are going to create a full theatre with raked seating in a ballroom," he said. "It will include a stage, tiered seating for the audience, and a multi-channel surround system that will provide participants and attendees a completely new experience. It will also allow people to walk around the outside of the theatre space to see how it is brought together."

The design and programming are a tribute to the late Steven Brown, head of sound at the United Kingdom's Royal Exchange Theatre and a giant in the field of sound design who died of cancer in July 2013, Mr. Alberg said.

"Steven Brown was well known for creating intricate and amazing surround

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environments for productions, and for encouraging and inspiring many other designers to do the same,” Mr. Alberg explained. “His work is truly an inspiration for this environment, and it is in tribute to him that we are working to create it.”

New programming includes a Student SoundLab Project that will guide high school, college, and grad school students through a full design process starting this fall. [Read about and apply to the SoundLab Student Project here.](#)

Completed student design concepts will be submitted to a jury, and those chosen will be presented in the SoundLab, with opportunities for feedback from peers and mentors.

Professional sound designers – including UK sound designer [John Leonard](#) – will present in the space in what Mr. Alberg describes as an “Iron Chef” style format, designing live in front of an audience and commentators. The Sound Commission also will celebrate Mr. Leonard’s career and present him with the USITT 2016 Distinguished Achievement Award in Sound Design.

SoundLab will be the site of the Sound Commission’s Professional Development Workshop on the Tuesday before the Conference. Sam Kunsetz of Figure 53 will present an advanced workshop on *Using QLab for Surround Environments*. Sessions will be searchable on [www.usittshow.org](http://www.usittshow.org) in early October.

Other sound sessions include *More Than One Way to Skin a CAD*, *Composition and Creation Aesthetics for Surround*, and *Recording Sound Effects in the Field with John Leonard*.

2016 also features the return of the *Live Sound International Loudspeaker Demo*, which premiered at USITT last year. *LSI* and *ProSoundWeb* will hold their unique demonstration of side-by-side listening to 13 different compact loudspeaker systems in a controlled environment.

This event was a hit at USITT 2015 and offers a chance audiophiles will not want to miss. Each participating speaker company will offer a dedicated, 15-minute demo session for interested attendees on both Wednesday and Thursday of the Conference.

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Conference & Stage Expo

## Blow Up Something in Salt Lake

**Rob Eastman-Mullins** *Scene Design & Technology Commission*



Photos/Courtesy Rob Eastman-Mullins

About this time of the year, most are thinking about the upcoming season.

"How are we going to build that with no budget? How can I get that onstage without making an enemy of the lighting designer and the TD? Did I get that egg salad sandwich out of the shop fridge before I left for the summer?"

The Annual Conference & Stage Expo most likely is the furthest from anyone's mind. Cincinnati seems like just yesterday and Salt Lake City is *next year!* But there is a useful Professional Development Workshop scheduled for the USITT 2016 in Utah that is a spin-off of a popular session presented in Cincinnati and worthy of attention.

*You Used What?! Less Conventional Materials & Styles in Scenic Design*, the standing room only session from the Scene Design & Technology Commission, introduced Finnish scenographer Sampo Pyhälä and his fascinating inflatable creations to rapt attendees. Mr. Pyhälä's work with off-the-box-store-shelf materials to create scenic pieces, props, puppets, costumes, and other toys

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presents a new set of tools and materials for the designer, artisan, and technician to employ.

He will bring his inflatables workshop to these shores for a PDW 1 to 9 p.m. Tuesday March 15 in Salt Lake City, Utah. Participants will get hands-on experience and create inflatables of their own design using familiar materials and simple methods. Enter curious and leave with a new arsenal of methods to implement designs.

Register with the conference's [Early Registration](#).



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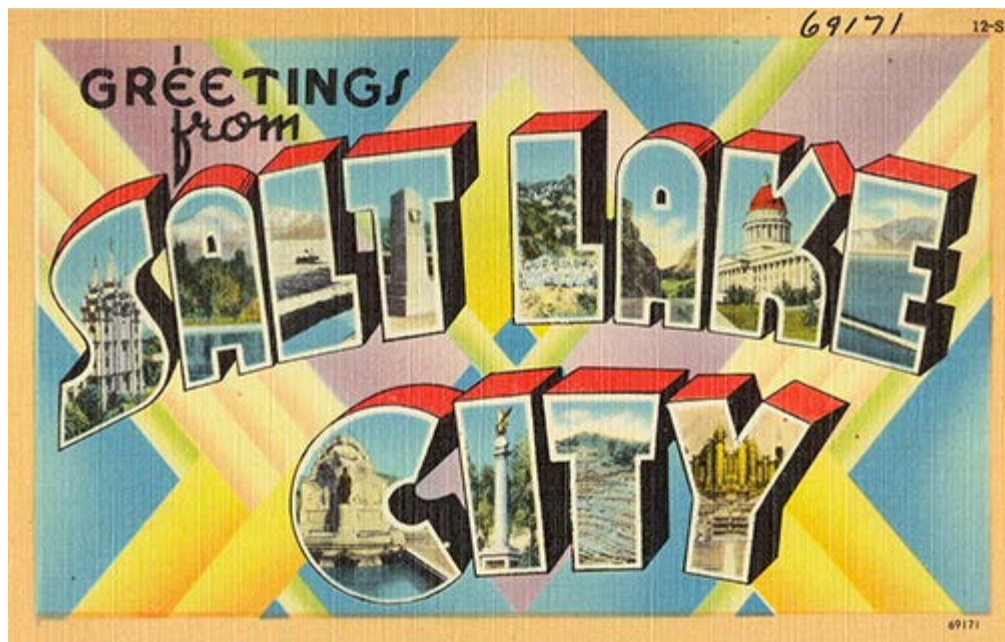
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Conference & Stage Expo

## 20 Great Things About Salt Lake City



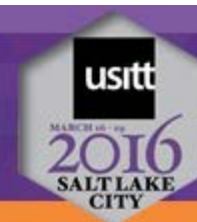
USITT chose Salt Lake City as its 2016 Annual Conference & Stage Expo site for its awesome, huge, and extremely green Salt Palace Convention Center; its new, high-quality, nearby hotels; and its friendly customer service and world class cultural offerings.

But make no mistake, SLC also is a destination – a mountain paradise heard about often but not really appreciated until you've visited.

Here are **20 reasons** tourists put Salt Lake City on their destination maps.

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- Sustaining Members

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- Jimmie Byrd, *Secretary*
- Daniel Culhane, *Treasurer*
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- Michael Mehler, *Vice-President for Communications*
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### 2013-2016

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

### 2014-2017

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

### 2015-2018

- Tammy Honesty

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SIGHTLINES ARCHIVE »

- Jenny Kenyon
- Verda Beth Martell
- Linda Pisano
- Kevin Rigdon
- Loren Schreiber

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- Debra Sherrer

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- **David Grindle**, Executive Director
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- **Monica L. Merritt**, Director of Member Services
- **Jim Lucas**, Marketing Sales & Services Associate
- **Shannan Hoerger**, Member Services Associate
- **Ron Procopio**, Stage Expo Manager & Special Events Coordinator
- **Christine Troscher**, Education & Training Coordinator
- **Janet Gramza**, Communications Associate
- **Lori Furcinito**, Finance Assistant
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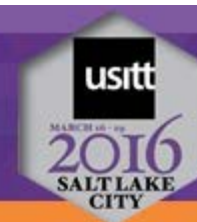


# Sightlines

The monthly newsletter for USITT members

September 2015

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## Members

USITT gratefully recognizes the individuals and businesses in these special categories of membership:

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## Contributing Members

- Altman Lighting, Inc.
- Apollo Design Technology, Inc.
- Automatic Devices Company
- Barbizon Lighting Company
- Behind the Scenes/PLASA Foundation
- University of California
- Cirque du Soleil
- City Theatrical, Inc.
- J.R. Clancy, Inc.
- Creative Conners, Inc.
- Creative Handbook
- Creative Stage Lighting Co., Inc.
- d&b audiotechnik
- Disney Parks Creative Entertainment
- Electronic Theatre Controls (ETC)
- Feld Entertainment
- Foy InvenTerprises, Inc.
- Friends Beauty Supply
- Future Light
- Gantom Lighting & Controls
- H & H Specialties Inc.
- Harlequin Floors
- InterAmerica Stage, Inc.



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- International Alliance of Theatrical Stage Employees
- KM Fabrics, Inc.
- Kryolan Corporation
- The Light Source
- Live Design Magazine/LDI Show
- MDG Fog Generators
- Mega Systems
- Meyer Sound Laboratories, Inc.
- Michigan Technological University
- Musson Theatrical, Inc.
- Norcostco, Inc.
- Philips Group
- PLASA
- PRG
- Production Advantage, Inc.
- Rosco Laboratories, Inc.
- Rose Brand Theatrical Fabrics, Fabrications & Supplies
- SECOA
- StageSpot
- Steeldeck Inc.
- Studio Gear
- Sustainable Technologies Group
- Syracuse Scenery & Stage Lighting Co., Inc.
- Texas Scenic Company
- TheatreWorld Backdrops
- Vincent Lighting Systems
- Wenger Corporation
- Yale School of Drama/Repertory Theatre
- ZFX , Inc. – Flying Effects

## Sustaining Members

- 20th Century Fox
- A.C. Lighting Inc.
- A.C.T. Lighting
- Acme Corp. Production Resource
- The University of Alabama
- Alcons Audio USA
- Atlanta Rigging Systems

- Auerbach Pollock Friedlander
- A V Pro, Inc.
- Baby Lock
- Backdrops Beautiful
- Batts Audio, Video and Lighting
- BellaTEX, Inc.
- Ben Nye Makeup
- Berea College Theatre
- Bernina of America
- BMI Supply
- University of California — Irvine
- California Institute of the Arts
- Celebrity Cruises
- Center Theatre Group
- Chauvet
- Chicago Flyhouse Inc.
- Chicago Spotlight, Inc.
- University of Cincinnati
- Clear-Com Communication Systems
- Clearwing Productions
- Cobalt Studios
- Columbus McKinnon Corp.
- Dallas Stage Scenery, Inc.
- Dazian Fabrics, LLC
- Designlab Chicago
- Diablo Sound
- Doug Fleenor Design, Inc.
- Elation Lighting
- Emerson College
- Entertainment Lighting Services
- ENTTEC Americas, LLC
- Fanshawe College
- Florida State University
- Focal Press
- Full Compass Systems, Ltd.
- GALA Systems, Inc.
- GLP German Lighting Products, Inc.
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- Gerriets International Inc.
- Grand Stage Company, Inc.
- Hall Associates Flying Effects
- Herbert L. Camburn Associates
- IALD-International Association of Lighting Designers
- InLight Gobos
- Irwin Seating Company
- iWeiss Theatrical Solutions
- JLG Industries, Inc.
- Johnson Systems Inc.
- Kenmark, Inc.
- Kirkegaard Associates
- L-ACOUSTICS
- Lectronsonics, Inc.
- LEE Filters
- Lehigh Electric Products Co.
- Leprecon
- Leviton/NSI/Colortran
- Lex Products Corp.
- Limelight Productions, Inc.
- Lite-Trol Service Company, Inc.
- Live! Technologies
- Lycian Stage Lighting
- Mainstage Theatrical Supply
- Mega Systems
- Mehron, Inc.
- University of Minnesota – Twin Cities
- Mongol Global Tour Company, Inc.
- Morpheus Lights
- University of Missouri-Kansas City
- Mongol Global Tour Company, Inc.
- Nemetschek Vectorworks
- Niscon Inc.
- University of North Carolina School of the Arts
- Northern Sound & Light, Inc.
- Nova Lume
- On Location Lighting Systems, Inc.
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- Ontario Staging Limited
- OSRAM SYLVANIA
- Pace University
- Pathway Connectivity
- Penn State University
- Period Corsets
- PNTA, Pacific Northwest Theatre Associates
- Pointwright Entertainment Rigging Specialists
- Prepared, LLC
- Rational Acoustics, LLC
- RC4 Wireless/Soundsculpture Inc.
- Rockford University
- Sapsis Rigging Entertainment Services, Inc.
- Sculptural Arts Coating, Inc.
- Serapid, Inc.
- Show Sage
- Siong Ann Engineering Pte Ltd
- Smooth-On, Inc.
- Stage Decoration & Supplies, Inc.
- Stage Equipment and Lighting, Inc.
- Stage Rigging Services, Inc.
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- StageLight, Inc.
- Stagemaker
- Staging Concepts, Inc.
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- Techni-Lux, Inc.
- Theatre Consultants Collaborative, LLC
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- United Scenic Artists Local 829
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