



Sightlines

The monthly newsletter for USITT members

October 2015

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News & Notices

And USITT's 2016 Distinguished Achievers Are...

Janet Gramza *Communications Associate*

John Leonard, Anna Louizos, Joy Spanabel Emery, and Monona Rossol will be honored with USITT Distinguished Achievement Awards at the Salt Lake City 2016 Annual Conference & Stage Expo (USITT 2016).

Each year, USITT recognizes a few stellar individuals whose careers have advanced performing arts design and technology. Each year, the Distinguished Achievement Award winners also energize the annual Conference & Stage Expo with their presence and participation.

John Leonard

British Sound Designer **John Leonard** will receive the 2016 Distinguished Achievement Award in Sound Design & Technology. A freelance designer and former head of sound for The Royal Shakespeare Company, he is the author of *Theatre Sound* (2001). His credits include many West End productions and several that went to Broadway including *Nicholas Nickleby*, *Much Ado About Nothing*, and *Les Liaisons Dangereuses*. He has designed sound systems for venues around the world, elevated the art of 3D sound effects recording, and became one of the few non-American members of IATSE Local 1.



He also has amassed one of the largest libraries of sound effects in the world, and will present at USITT's 2016 SoundLab on recording sound effects in the field. Hear some of his recordings on [SoundCloud](#).

Anna Louizos

Broadway Scene Designer **Anna Louizos** was one of the first female Broadway set designers in what is still a male-dominated field. Last season, of 51 Broadway shows, six had sets designed by women, and three were by Louizos. (See an MSNBC interview with her [here](#).)



Her artistry earned her Tony nominations for best scene design for *The Mystery of Edwin Drood*, *High Fidelity*, and Lin-Manuel Miranda's *In the Heights*, a tribute to Hispanic

culture that resonated with her immigrant roots. She won acclaim for her first major production as set designer for *Avenue Q* in 2003, and left a job as art director for *Sex in the City* to take more theatre work. Her other Broadway credits include *Golda's Balcony*, *Cinderella*, and Irving Berlin's *White Christmas*.

Her Off-Broadway credits include *Tick, Tick ... Boom!*, Kafka's *The Castle*, and *Crimes of the Heart*.

Joy Spanabel Emery

Joy Spanabel Emery is a costume designer, educator, mentor, author, and curator of the *Commercial Pattern Archive* at the University of Rhode Island, the world's largest collection of sewing patterns documenting the history of everyday fashion from the 1840s on. She is a USITT Fellow and professor emerita of URI who took on the archive as a retirement project in 2000 to honor her mentor, the late Betty Williams, and preserve the history of the home pattern industry. She recently published a new book, *A History of the Paper Pattern Industry*. Read a recent *Providence Journal* story about it [here](#).



Her history of Emery's service to USITT earned her the Honorary Lifetime Member Award in 2000. See a Sightlines piece she wrote on her USITT Service [here](#).

Monona Rossol

Monona Rossol calls herself an industrial hygienist, but that doesn't begin to describe the work she has done to make the arts safer for practitioners and patrons. She is a chemist, theatre artist, ceramicist, glassblower, and expert on industrial safety. She is president and founder of **Arts, Crafts & Theater Safety, Inc.**, a non-profit dedicated to providing health and safety services to the arts. She also is health and safety director for **Local 829 IATSE**. She is the author of *Pick Your Poison: How Our Mad Dash to Chemical Utopia is Making Lab Rats of Us All* and *The Artist's Complete Health and Safety Guide*. She has presented on theatre arts and safety many times at USITT events.



These amazing artists and educators will be recognized in Salt Lake with special presentations on their work and other opportunities for attendees to meet, interact with, and learn from them.

They'll be featured in the popular *Distinguished Achievers in Conversation* session on Friday, March 18 at the Salt Palace Convention Center. Leonard also will be a featured presenter at **Sound Lab**. Emery will host a book-signing for her new *History of the Paper Pattern Industry*.

"This group of honorees is a testament to the diverse, groundbreaking, important, and inspiring work that's going on in theatrical design and technology," said

USITT Executive Director David Grindle. "We are proud to be able to recognize these geniuses in our midst, who have made our industry a better place with their great skill, dedication, and hard work."

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Tupac Martir to Give Keynote in Salt Lake City

Janet Gramza *Communications Associate*

Called a “light magician,” a “creative visionary,” and an artistic genius, Tupac Martir will be the keynote speaker at the 2016 Annual Conference & Stage Expo (USITT 2016) in Salt Lake City, Utah.

Martir's lighting and visual designs have illuminated concerts for Elton John and Sting, London Fashion Week shows for Alexander McQueen and Thomas Tait, and performances at the Coachella Music Festival. He's gained recent fame for his own groundbreaking productions, which merge many art forms to create captivating multimedia experiences.

Martir will open USITT 2016 March 16 with a keynote that's sure to be more than just a speech. He'll stay on to lend his voice to other sessions and discussions.

“Tupac's work uses every discipline represented by USITT and then some,” said Executive Director David Grindle. “We look forward to the excitement, innovation, and expertise his appearance at will bring to our show.”

A citizen of Mexico and England, Mr. Martir considers himself first and foremost a painter. His art training in Mexico and at Creighton College in Omaha, Nebraska, informs everything he does.

After earning his BFA in fine arts in 2000, he became a production designer for MTV Latinoamerica. He developed his work in lighting, set, video and costume design.

In 2008 he moved to the United Kingdom, and launched Satore Studio which designs for several London Fashion Week shows, including Stella McCartney and Vivienne Westwood. He designed lighting and projections for the late



Tupac Martir

Alexander McQueen's last and most-remembered show, the edgy Plato's Atlantis show in spring of 2010.

Martir has evolved into a multimedia artist whose work spans fields from lighting/projection/video to sound design/music/composition to choreography and costumes -- and whose tools range from puppetry and stop-motion animation to digital lighting and media servers to Mogeos, a new music-making software that's not yet on the market.

His acclaimed dance opera, *Nierka*, incorporated video and projection with dance, music, and lighting, including costumes embedded with LEDs controlled wirelessly as part of the performance, and the first show ever to use CAST Software's BlackTrax.

USITT 2016 brings Martir to North America to share his artistic vision with the performing arts and live entertainment design and technology industry. His appearance will kick off more than 200 sessions including design and tech workshops, awards, competitions, and demonstrations of the best in theatre technology.

Registration and housing for USITT 2016 open this month. Check www.usittshow.org for updates.

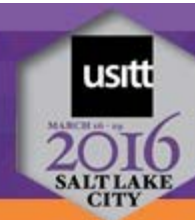
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News & Notices

Registration Opens for Gateway Program

 Kasey Allee-Foreman *VP Programming*

USITT will begin accepting nominations for participants in this year's Gateway Program October 1.

The Gateway Program provides mentorship opportunities for students and young professionals from under-represented populations at the 2016 Annual Conference Stage Expo (USITT 2016). Under-represented populations include but are not limited to gender, race, sexual identity/orientation, and ability.

Each participant will be paired with a mentor from a similar background and field of interest. There are 12 mentorships available, and each participant receives conference registration and one year of USITT membership, as well as special opportunities at the conference tailored to maximize their experience. There are housing and travel funds available based on need and the ability of the nominating organizations to support the nominee's travel.

2016 marks the program's third year. Gateway was established in honor of Board Member and mentor Tayneshia Jefferson using funds that were donated to the Institute in her honor after her death in 2013. Two of the Gateway mentorships are named in her honor and are committed to bringing black/African-American participants to the program.

The Gateway experience is making a significant impact on its participants:

"The Gateway Program has given me a new outlook on the theatre world. Where I once stood alone, at USITT I walked into a room so full of faces like mine that my heart filled to bursting. Here were people just like me, with similar experiences. I made so many friends from around the country, and I got to network with great people, too. While I'm confident in my talents, I now feel like my career is set to take off. I can't wait to turn around and be a mentor in



Alohilani Valdez

the Gateway Program.”—Alohilani Valdez, mentee from UT Arlington.

“Going into the Conference, I was nervous for all that was about to take place. I had so many questions, such as who I was going to talk to, what people were going to think of me, and how I was going to navigate my way through the Conference. Little did I know, I was lucky enough to have the Gateway Program to guide me through the week. This program changed my life. Some of the people I met during the Conference will be my future coworkers, a contact for the rest of my career, a friend, and maybe even a second family, but every person I met at the Conference has influenced my life in more than one way.” —Marisa Melito, mentee from DePaul University.

Nominations must be submitted by November 20 at usitt.org/gateway. After nominees complete the process, they will be contacted to complete a questionnaire by Nov. 25. For more information, contact Kasey Allee-Foreman at klallee@ou.edu.

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In Memoriam: Pamela J. Rehberg

Pamela J. Rehberg, a costume designer, educator, USITT member and presenter, died Sept. 25 after a long illness.

She was a full professor at the University of Wisconsin-Milwaukee Theatre Department for 26 years, teaching costume design, patternmaking, and draping.

She was a USITT member from 1998 until her illness in 2013. She presented sessions on patternmaking, designing, teaching, draping, and research over the years, last presenting at USITT 2013 in Milwaukee.

She received her bachelor of science in clothing, textiles, and design from the University of Wisconsin-Stout in 1982 and her MFA in Costume Design from Northern Illinois University in 1989. She worked in New York as a patternmaker for Perry Ellis Menswear at JH Collectables in Milwaukee before being hired as an assistant professor of costume technology at UW-Milwaukee in 1989.

She worked her way up to tenured full professor. She served as chair of the university's theatre department from 2003-2007.

Besides her teaching, Pamela enjoyed working as a costume designer for area theatre groups, including Milwaukee Repertory Theatre, Milwaukee Ballet, Milwaukee Shakespeare Company, In Tandem, First Stage, Chamber, Skylight, and Peninsula Players, among others.

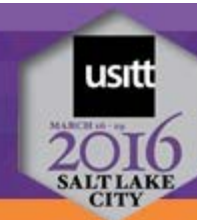
"It is hard to say which is my greatest love – design, patternmaking, or teaching," she wrote on her website, www.pamrehberg.com. "I find that solving draping challenges enriches my design work, my design work provides creative outlets and strengthens my teaching, and teaching supports my design and draping work."

She is survived by her husband, Randy, and children Josh, Amanda, and Matt Rehberg. A memorial service was held on Sept. 29 in Milwaukee. Memorial donations are requested to the Pamela Rehberg Memorial Fund, which will help support organizations that Pam was involved in. [Friends may sign a guest book or leave words of condolence here.](#)



Pamela J.
Rehberg

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Review Platform Gives USITT Top Rating

Thanks to board members, volunteers, and active members who wrote 20-plus positive reviews on [GreatNonprofits](#), USITT has received a Top-Rated Award from this influential nonprofit review site.



If the Institute gets enough good reviews by October 31, it will make the GreatNonprofits Top 25 Nonprofits list. [Visit USITT's GreatNonprofits page here](#) to write a review.

GreatNonprofits is the leading platform for community-sourced reviews of nonprofits. It partners with GuideStar – the charity information site which gave USITT a Gold rating for transparency and financial accountability earlier this year. So reviews for GreatNonprofits also appear on [Guidestar's website](#).

These reviews raise visibility and can be seen and shared by potential members, volunteers, donors, and sponsors. The individuals who have shared their experiences with USITT so far have all given high marks and great information.

“A site like GreatNonprofits gives people the ability to hear from those who have been impacted by the association,” said USITT Executive Director David Grindle. “When we get an opportunity to let others tell of our good deeds, it carries more weight. People who join or give money to organizations are investing in the work of the organization, and like any investor, they like to see the results.”

Here are some review excerpts:

“This organization has made a huge difference in my career ... There is a giving, thriving, encouraging community of artists and leaders in this organization. I feel empowered and affirmed after every conference, every meeting, symposium and workshop.”

“I have been involved with USITT for many years, first, as an emerging artist, and now as a veteran. In those early years, USITT provided me with a network that has stood by me through my life. Today, USITT provides not only a network but essential training, information, standards, and support for all areas of our industry.”

“USITT has shaped my career, provided my best professional development and

education, and created my network of valued colleagues. Its commitment to its members and the industry as a whole has made it a leader in education, safety and standards, and diversity and inclusion.”

“I cannot say enough about this organization and what it means to me professionally and personally.”

Please consider visiting [Great Nonprofits](#) and adding your own review of USITT.

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USITT 2016 Reg & Housing Coming Soon

Registration and housing will be open soon for USITT 2016 in Salt Lake City!

Keep checking www.usittshow.org for updates!

Reminder: USITT Grant Applications Due Nov. 15

Proposals for the 2016 round of USITT Grants are open until Nov. 15. Grants are available to USITT members pursuing research projects in their fields. Go to www.usitt.org/gandf for information.

PLASA Head Steps Down, Eight Standards Up for Review

After 17 years as PLASA's chief executive officer, Matthew Griffiths will step down at the end of October.

Mr. Griffiths counted the growth of PLASA London, the launch of Lighting and Sound America, the PLASA Focus events, and the merger with ESTA among his biggest achievements.

"The time is right to step aside, and I will be working closely with the PLASA governing body during this transitional period to assist in every way possible," he said.

John Simpson, acting chairman following the resignation of Steve Terry of ETC, praised Mr. Griffiths's commitment to the industry and to PLASA members as well as his efforts to build the organization's international profile.

Eight PLASA [draft technical standards](#) are in public review. Those interested can submit comments through September 28.

BSR E1.31 - 20xx, Entertainment Technology - Lightweight streaming protocol for transport of DMX512 using ACN describes a mechanism to transfer DMX512-A packets over a TCP/IP network using a subset of the ACN protocol suite.

BSR E1.33 – 20xx, Entertainment Technology -- (RDMnet) -- Message Transport and Device Management of ANSI E1.20 (RDM) over IP Networks describes a method of implementing ANSI E1.20 Remote Device Management messaging over an IPv4 network.

BSR E1.53 - 20xx, Overhead mounting of luminaires, lighting accessories, and other portable devices: specification and practice covers specifications for the primary and secondary mounting devices for portable stage and studio luminaires and accessories.

BSR E1.46 - 20xx, Standard for the Prevention of Falls from Theatrical Stages and Raised Performance Platforms offers guidance on health and safety procedures to prevent falls in theatrical environments such as orchestra pits, open stage lifts, or other openings in stage floors.

BSR E1.4-1 - 201x, Entertainment Technology Manual Counterweight Rigging Systems is part of a suite of revisions to ANSI E1.4-2009 and applies to permanently installed, manually operated systems of stage rigging hardware for the raising, lowering, and suspension of scenery, lighting, and similar loads.

BSR E1.22-201X, Entertainment Technology – Fire Curtain Safety Systems is a revision of the 2009 ANSI standard to better align it with the requirements stated in NFPA 80.

BSR E1.43 - 201X, Entertainment Technology - Performer Flying Systems establishes a minimum level of performance parameters for the design, manufacture, use, and maintenance of performer flying systems used in the production of entertainment events.

BSR E1.42 – 201x, Entertainment Technology–Safety Standard for Orchestra Pit Lifts addresses the lack of safety requirements and inspections for stage lifts and to orchestra or forestage lifts that are installed as a part of the building and that are not custom-built for a single theatrical production.

For more information, contact Karl G. Ruling, PLASA technical standards manager, standards.na@plasa.org.

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LiNK 2015 Set for Nov. 13-15 in Atlanta



Registration is open now for theatre schools and aspiring grad students to attend the second annual LiNK 2015 grad school recruiting event November 13 to 15 in Atlanta, Georgia.

A joint venture by USITT and SETC, LiNK 2014 drew 48 colleges and universities to interview and audition potential grad students for advanced degree programs in performing arts design and administration.

Interviews and auditions will be offered in acting, directing, stage management, arts management, scene design, costume design, lighting design, sound design, technical direction, stage technology, lighting technology, costume technology, and production management.

Register at www.usitt.org/link.

LiNK provides the most affordable and convenient recruiting event for aspiring theatre grad students in the nation, said Executive Director David Grindle. "It is vital to USITT's mission to support continuing education."

The **online registration fee for students** is only \$40. Onsite registration will be

\$60. Institutions pay \$125 to participate and can [register here](#).

The event links students considering advanced degrees in theatre areas with schools offering those programs.

The Hilton offers room rates under \$100 a night for LiNK, and registration includes networking opportunities, such as Friday night's LiNK Soiree, again sponsored by Focal Press.

SETC Executive Director Betsey Horth said the first LiNK last year attracted 80 students and received great reviews. "We plan to build on that success and grow the graduate school auditions and interviews this year," she said.

The event's timing allows students and colleges to connect early in the school year. Candidates can submit their resumes and portfolios online before the event. The Atlanta Airport location allows participants to get off a plane and be at the hotel in minutes.

"Centrally located, easy to get to, and inexpensive makes this the go-to event for potential students," Ivan Ingermann, associate professor of theatrical design and costume design at the University of Georgia, said of LiNK 2014.

LiNK 2015 expands to three days for more interviews and auditions. Already planning to attend are Virginia Tech, Florida State University, Boston University, Savannah College of Art and Design, The George Washington University, Louisiana Tech, Wayne State University, and the Stella Adler Studio of Acting, among others.

For more info, keep checking www.usitt.org/link.

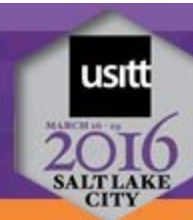
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The Last Word:

SE Master Classes Provide Hands-on Learning, Awards

Rachel E. Pollock *Southeast Presenter*



Participants in the welding class

Hands-on programming and Design/Tech Expo winners highlighted the Southeast Regional Section's annual Master Classes August 28 to 29.

Hosted by the University of North Carolina at Chapel Hill's Department of Dramatic Art, more than 65 people from 26 theatre companies and academic institutions participated.

The conference offered programming in all areas of technical theatre. In addition, the theatre department partnered with the UNC Libraries Research Hub to host sessions in 3D design with Tinkercad and tours of the campus makerspaces, innovation incubators which include 3D printers, laser cutters, and CDC machines. Digital printing company Spoonflower



UNC's Center for Dramatic Art where USITT SE's Regional Conference was held.

sponsored a session on fabric design for theatrical applications. Candy McClernan, creative director for the thermoplastics innovator Wonderflex World, ran two sessions on using Wonderflex's products in prop and costume making.

"[Participants] responded very enthusiastically to being able to touch, play and create a simple project with our products," McClernan said. "Hopefully they will carry that enthusiasm back to their classrooms."

The Design/Tech Expo featured displays by thirteen students and faculty. Six student winners were chosen: Erin Abbenante (UNC-Chapel Hill) for a wig/hat with integrated circuitry; Trevor Carrier (UG-Athens) for scenic design of *A Behanding in Spokane*; Jen Gillette (UNCSA) for costume design of *Angels in America*; Katherine Keener (UNC-Chapel Hill) for a survey of digitally designed print techniques; Kat Patterson (UNCSA) for costume design of *The Consul*; and Emily Plonski (UNC-Chapel Hill) for engineered shibori dyework. Southeast will pay the registration for the Salt Lake City 2016 Conference & Stage Expo for these six students.

The Joseph Stell Award for faculty went to UNC professor Jan Chambers for costume design of *Henry V* at the Oregon Shakespeare Festival. Jurors were Dr. Anne Porterfield of the North Carolina State University College of Textiles and Jason Prichard of Theatre Consultants Collaborative.

Corporate sponsors included Atlanta Costume/Norcostco, Barbizon Lighting, BMI Supply, Philips Entertainment, Mulberry Silks, Sculptural Arts Coatings, Stage Decoration & Supplies, and Stage Rigging Services.



Participants in the parasol workshop



A helmet from the Wonderflex World session.



Kat Patterson's winning entry in the USITT-SE Design/Tech Expo.

Next fall's Southeast Master Classes will be hosted by the Department of Theatre at Auburn University in Auburn, Alabama.

Visit **USITT Southeast** at www.southeast.usitt.org.

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YD&T Deadline Oct. 15

October 15 is the deadline to nominate a student or early career artist for USITT's Young Designers & Technicians in the Performing Arts Awards. Mentors, consider nominating students, and students, ask a mentor for a nomination!

There are 11 awards covering different disciplines, all carrying cash prizes, recognition, and free registration to the 2016 Annual Conference & Stage Expo (USITT 2016) in Salt Lake City, Utah, where the awards are presented.

For more info, visit www.usitt.org/ydt.



Kenneth Foster receives the 2015 USITT Lighting Design sponsored by Barbizon Lighting from Barbizon President Jonathan Resnick.

Steve Terry to Receive Swan Award

PLASA chose USITT Fellow Steve Terry to receive the Eva Swan Award, its highest honor. The award will be presented at PLASA's annual general meeting 2:30 to 4:30 p.m. on Thursday, October 22 at the Westgate Las Vegas Casino and Resort in Las Vegas, Nevada.

The award recognizes exceptional, long-term commitment to the organization.



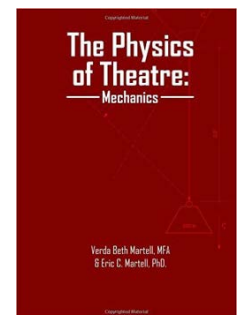
Terry, vice president of research and development at Electronic Theatre Controls (ETC), has been involved with PLASA's Technical Standards Program, the Entertainment Technician Certification Program, the ESTA Board of Directors, and the PLASA Governing Body for many years. His contributions to the lighting industry include leading the team responsible for the development of the original USITT standard for DMX512 and the formation of the original ESTA Technical Standards Program. He was a founding member of the Controls Protocols and Electrical Power Working Groups. He has served as an active member of the Technical Standards Council and the Technical Standards Committee before it.

Terry has also worked with Underwriters Laboratories and the National Fire Protection Association. His work with the NFPA on behalf of the entertainment technology community has made the industry safer.

He participated as a subject matter expert (SME) in the recent revisions of the ETCP electrical exams and serves as SME for a new certification exam. As an author, Terry has contributed his technical expertise to many industry publications including Protocol, PLASA's technical journal, *Lighting and Sound International*, and *Lighting Dimensions*.

Physics of Theatre Project Now a Book

Congratulations to Board Member Verda Beth Martell and her husband, physicist and USITT presenter Eric Martell, on the publication of their new book, *The Physics of Theatre: Mechanics*.



Martell chairs the scenic technology department at the University of Illinois at Urbana-Champaign, is technical director for the Krannert Center for the Performing Arts, and is an ETCP Certified Rigger –Theatre and ETCP Recognized trainer.

The book is available at [Amazon](#) and [WillyComms](#).

ASTC Re-launches E-Newsletter

USITT members can sign up for the relaunched American Society of Theatre Consultants (ASTC) e-newsletter, ASTC: Notes.

Future articles will feature the latest in applied theatre design technology along with great ASTC “consultant-in-the-field” stories about the creation and

inspiration for new and renovated performance facilities across the US and Canada.

For more information, visit www.theatreconsultants.org.

Passing the Gavel



At the August Salt Lake City board retreat, new President Mark Shanda presented previous President Lea Asbell-Swanger with a plaque and commemorative gavel in recognition of her recent three-years of service as President of the Institute. In making the presentation, Shanda cited how Asbell-Swanger would be a tough act to follow, but would be relying on her wise counsel over the next twelve months while she serves the Institute formally as Immediate-Past President.

Members: Have news to share?

Articles, videos, blog posts or speaking events to announce?

Tell us at janet@usitt.org.

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- **Philips Selecon:** Introduces PL Series Mark II LED Luminaires
- **Production Resource Group (PRG):** Congratulates Emmy Award Nominees
- **Vincent Lighting Systems:** Slates Fall Open Houses

City Theatrical: Named Exclusive Distributor in Americas

United Kingdom lighting manufacturer Core Lighting recently named **City Theatrical** its exclusive distributor in the Americas.

City Theatrical's first product from Core Lighting is the QolorPoint battery powered wireless uplighter. Sleek enough for upscale indoor use and IP65 rated for outdoor use under all weather conditions, QolorPoint can be used to transform any function, from small parties to large corporate events, and for stage lighting. The combination of battery power and wireless DMX control makes them truly portable, enabling extremely fast setup with no cables, creating a safer and more attractive environment.

PLASA: Slates Sales Channel Panel at LDI

PLASA will present *Demystifying the Sales Channel: Explaining the Relationship Between Dealers, Reps, and Manufacturers* at LDI 2015 October 22.

A panel of industry veterans will discuss how dealers, manufacturers, specifiers, and end users can navigate the sales channel to effectively acquire products in systems integration and theatrical systems.

Bill Groener, general manager of systems at 4Wall Entertainment, will serve as moderator. Dealers will be represented by Bill Price, director of systems at

Barbizon Lighting Company, and Paul Vincent, founder and president of Vincent Lighting Systems. Brian Coddington, control groups manager at KSA Lighting, and Jeff Goetsch, owner of Liberty Control Company, will speak for reps. Weighing in for manufacturers will be Fred Foster, co-founder and CEO of Electronic Theatre Controls, and Leonard Miller, national sales manager for Philips Entertainment.

The session will be 12:30 to 2 p.m. Thursday October 22 at the Westgate Las Vegas Resort & Casino. Register on the [PLASA website](#).

Rose Brand: Acquires Swag Décor, Adds to Sales Team

Rose Brand recently acquired Swag Décor of Orlando, Florida and Named Brandi Vold to its sales team.

Swag Décor provides uniquely designed event décor to the Florida market. It has established a reputation for excellence in both design and execution, which has helped the organization double in size in each of the past few years.

Offerings include event décor design, meticulously maintained rental drapes, custom décor products, and on-time load-in and load-out services. Swag Décor will maintain its name but will be add “Swag Décor, a Rose Brand Company” to its logo.

Brandi Vold recently joined the Rose Brand sales team. Her professional background includes more than 14 years of sales and management experience in a variety of fields. Prior to joining the Rose Brand team, Vold worked in product development for an Atlanta-based company.



ETC: Lights Dutch Touring Opera, Promotes David Hilton

Lighting the cyclorama for the Nederlandse Reisopera's (Dutch Touring Opera) touring production of *Orphée et Eurydice* was a tall order given the company's limited budget and need for speedy setup and breakdown. **ETC's** 40 Source Four LED Series 2 Lustr luminaires with CYC adapters, and some clever rigging choices spelled success.

The show was originally programmed on an ETC Eos control desk, then transferred onto Eos's smaller sibling,



lon, for the show's tour. Watch a [time-lapse video](#) showing the ease with which the luminaires were rigged and derigged. View short video of the Nederlandse Reisopera's production of [Orphée et Eurydice](#). The opera was held across the Netherlands on 12 dates throughout May and early June.



Photos/Richard ten Hof

David Hilton was promoted to fill ETC's newly created position of associate regional manager for the western United States. In this role, he will assist Randy Pybas, West Coast regional manager, to form and execute sales strategies and offer increased customer support.

Hilton received a bachelor's degree in theatre from the University of Southern California with an emphasis in lighting design and production. He worked as a freelance lighting designer, director, and technician in the Los Angeles area for companies such as LA Ballet and LA Opera. He also designed for Festival Theatre USA which performed at the Edinburgh Fringe Festival.



In 2007, he joined ETC as field project coordinator for the western sales region, training end users, conducting product demonstrations, and forming relationships with customers, representatives, and dealers.

For more information on ETC and its products, visit www.etcconnect.com.

Meyer Sound: Continues Telluride Film Festival Partnership

Named by *Variety* as "the rarest jewel in the crown of the festival-going experience," the Telluride Film Festival in Colorado again showcased a complete **Meyer Sound** 7.1 cinema sound system in its Werner Herzog Theatre.



Custom designed for the Herzog, the system was anchored by Acheron screen channel loudspeakers featuring a sonic linearity and accuracy that

defined CEO John Meyer's philosophy of sound reproduction. The September 4 through 7 event was the fifth year the two renowned Bay Area organizations partnered to create the best venue for film.

Philips Selecon: Introduces PL Series Mark II LED Luminaires

Philips Selecon recently introduced the new PL Series Mark II LED luminaires.

With a single LED array, the PL Series Mark II luminaires create superior color consistency from fixture-to-fixture to breathe new life into lighting designs. They are now available in Profile, Fresnel and Cyc models.

The PLPROFILE1 MKII LED luminaire is a variable beam profile with precise beam control and pattern projection from a high output beam using only 140 watts. A combination of LED source technology and precision optical design, the PLPROFILE1 MKII is available in 18-34 or 24-44 degree beam angles while offering the performance of a 500 watt profile fixture.

The PLFRESNEL1 MKII LED luminaire is a general purpose lighting fixture for theatre, small studio, and display lighting applications that produces an adjustable cone of light with a soft edge easily blended with adjacent beams to provide even illumination. Available with a 15-54 variable beam angle, the PLFRESNEL1 MKII delivers the performance of a 500 Watt fresnel fixture with a power consumption of only 140 watts.

The PLCYC1 MKII LED luminaire delivers smooth, even cyc lighting in a compact lightweight design using only 140 Watts to illuminate drops up to 16 feet high with four-foot spacing centers. Each PLCYC1 MKII can replace the equivalent of a traditional four-color, 500 watt cyc luminaire.

All are complete with RDM capabilities as well as remote fixture setup for device settings. The proprietary Philips LED technology offers a 50,000 hour LED lamp life, infinite color choices from the RGBW engine, and a fully homogenized mixed color output with no color shadows.

For more information, contact a Philips Strand Lighting regional sales manager.

Production Resource Group (PRG): Luminaires

Production Resource Group (PRG) congratulates all the nominees for the 67th Annual Emmy Awards for their outstanding achievements in the television production industry. Seven of 11 nominees in two variety categories for lighting used PRG.



PRG also congratulates the nominated production design team of *Peter Pan Live!* Broadcast on NBC by Universal Television, Sony Pictures Television, Storyline Entertainment.

A [complete list](#) of 2015 Emmy Award nominees using PRG products and services can be found on the PRG website.

Vincent Lighting Systems: Slates Fall Open Houses

Vincent Lighting Systems recently announced the dates for its fall open house events.

VLS will bring in popular manufacturers and their latest products November 17 through 20. Those interested are invited to attend.

- Monday, November 16 and Tuesday, November 17, Cincinnati, Ohio area (1420 Jamike Lane Suite 1, Erlanger, Kentucky)
- Wednesday, November 18, Pittsburgh, Pennsylvania (920 Vista Park Drive)
- Thursday, November 19 and Friday, November 20, Cleveland, Ohio area (6161 Cochran Rd Suite D, Solon, Ohio)

Visit www.vls.com/open-house for details.

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News From **Mark Shanda**, *USITT President* **Problem-Solving Apollo 13-style**

One of my favorite films is Ron Howard's *Apollo 13*. It resonates with me for a variety of reasons.

President John F. Kennedy said, "I believe that this nation should commit itself to achieving this goal, before this decade is out, of landing a man on the moon and returning him safely to the earth," launching the Apollo missions and becoming a significant part of my childhood. I read and watched everything I could about the space program growing up and will forever remember seeing the black and white images of Neil Armstrong stepping off the Lunar Excursion Module (LEM) ladder with that "one small step for man, one giant leap for mankind."

My favorite scene in *Apollo 13* occurs after the explosion in space, when the LEM is being used as a lifeboat to bring the three-member crew back to earth. The on-the-ground engineers must solve yet another life-threatening crisis as carbon dioxide levels increase at an alarming rate aboard the damaged spacecraft. Because the CO2 filters of the LEM and the Command Module are different (one was square and the other round), the engineers had to make a square peg fit into a round hole.

The lead engineer tells his team, "Ok people, listen up. The people upstairs handed us this one, and we have got to come through. We've got to find a way to make *this*, fit in the hole for *this*, using nothing but *that*." Then he throws out all items available to the crew in the capsule on a table, and they get to work.

The concept of the "people upstairs" handing us a challenge to meet with only a fixed amount of resources sounds an awfully lot like the production process we all regularly take on. Whether we are building a set for yet another production of Tennessee Williams' *The Glass Menagerie*, setting up the outdoor staging for a jazz festival, lighting a grand opera, or costuming seven principal characters along with a chorus of 20, these production challenges at first may be daunting.

However, just like those engineers of the Apollo era, once we define our challenges and confirm the resources available, we roll up our sleeves, apply our



greatest level of creativity, and get the job done.

Good luck with your next production and may you be just as successful as the triumphant return of the astronauts of Apollo 13. After all, what they did was actual rocket science.

We'd like to hear your comments on this story.

Please e-mail Mark at Shanda.1@osu.edu.



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- **Chicago Spotlight, Grand Stage:** Companies Merge into Grand Stage Company
- **Theatre Projects:** Jim Niesel Returns
- **GLP:** Products Wow at XAVER Awards, Nitro Circus
- **Stagecraft Institute of Las Vegas:** 2015 One for the Books

Chauvet: FOLD Festival Stars Shine

For five decades, the legendary Nile Rodgers has demonstrated an uncanny ability to weave diverse musical influences together in unexpected ways -- as frontman for his group Chic and as producer for Diana Ross, David Bowie, Madonna, Lady Gaga, Pitbull, and Avicii. His talents were displayed recently on a star-studded stage illuminated by a collection of **Chauvet** fixtures at the FOLD Festival outside New York City.



Jason Ayala of ProSho, which provided the lighting rig, said, "We wanted lighting that could make a bold statement at the big moments on stage with a lot of intensity and saturated color. Since the festival started at five o'clock when it's still light out, we needed brightness, too."

He and Kevin Jameson (also of ProSho) were the festival LDs. Their goal was to create a rig that was flexible enough to accommodate the diverse mix of artists onstage.

"We needed the impact and eye candy for some acts, but we also wanted softer washes for others," said Ayala. "The rig was very accommodating. Two of the bands -- Duran Duran and Beck -- brought in their own LDs. These LDs knew what we were bringing in and were happy with it, but they got even more excited when they got here and saw what the rig could do."

The FOLD Festival also featured a second DJ Stage illuminated with Chauvet fixtures.

"We built a lot of scenic looks on the DJ stage, giving it a club-like feel," said Ayala. "The Rogues gave us great audience lights and aerial effects, while the other fixtures were good eye candy. We created two distinct environments on the two stages, but they worked well together during the two days."

Chicago Spotlight, Grand Stage: Companies Merge into Grand Stage Company

Chicago Spotlight, Inc. and **Grand Stage Lighting Co. Inc.** have merged their operations.

The combined company, Grand Stage Company, will be divided into three divisions. Grand Stage will continue as the corporate identity and be responsible for all sales, systems integration, and marketing efforts. Chicago Spotlight will provide customers with full service rental and production services, and Art Drapery Studios will continue to provide quality theatrical draperies and stage rigging installations.

The board of directors appointed Gregory Becker president and Marty Lazarus vice president.

Grand Stage Company will offer an expanded range of products to existing customer bases through a new online store, unparalleled customer support, and technical services.

Theatre Projects: Jim Niesel Returns

Theatre Projects welcomes Jim Niesel back as the newest project manager and theatre equipment/audio-video designer.

He began his theatre consulting career at Theatre Projects back in 2001 before joining Arup in 2007, where he went on to take a leading role in the company's New York and Australasia theatre consulting practices. While at Arup, Niesel worked on a number of iconic performance spaces including the Sydney Opera House and the Metropolitan Opera House.

Now back where he began, he is looking forward to the collaborative environment at Theatre Projects and having a part in the extraordinary performance spaces that they design.

"I came back for the opportunity to work in a smaller, more focused firm," he said.

He is also returning because of his admiration for USITT Fellow Richard Pilbrow, founder, and his philosophical approach to theatre design. Niesel's post-graduate days as a shop foreman, stage tech, and A/V designer sparked his desire to design spaces for performance.

GLP: Products Wow at XAVER Awards, Nitro Circus

GLP's products helped make a Swiss awards ceremony glitzier and extreme sports stunts safer.

The company's latest X4 Bar 20 LED battens were used to light this year's XAVER Award ceremony in Zurich, Switzerland. The award recognizes outstanding achievements in the fields of live communication in the Alpine region.

Winkler Multi Media Events AG from Wohlen framed the projection screen in the heart of the stage with 16 of the new X4 Bars. After the XAVER event, Winkler ordered 92 pieces of X4 Bar 20, which are now available from Winkler's rental fleet.

GLP's impression X4 LED moving heads were put to the test chasing a team of all-action daredevil bike riders known as Nitro Circus for a United States Tour. The Sydney based Nitro Circus Live tour features more than 40 of the world's best action sports athletes performing daring and record-breaking tricks in freestyle motocross, BMX and skateboarding aided by stunts and accessories involving water coolers, rocking horses, a Lazy-Boy couch and more.

The lighting infrastructure needed to be set up in a concert-stadium environment but provide the type of light that would allow the athletes to be able to see where they are going to land but allow for a theatrical edge.

GLP partner Upstaging supplied the lighting inventory including 18 of the GLP impression X4. These fulfilled the role of providing a discreet but powerful light beam from nineteen RGBW high powered LEDs (rated at 15W each), with the X4 family's signature 7°-50° zoom optic.

Stagecraft Institute of Las Vegas: 2015 One for the Books

With 82 participants taking part, **Stagecraft Institute of Las Vegas's** (SILV)



Summer 2015 program was called a great success by Director Jane Child..

Forty-nine states (still what's up North Dakota?) and 42 countries are home to SILV alumni. Eight have crossed over to teaching with SILV.

"We are heading into SILV 2016 and looking for suggestions for celebrating 10 Years of SILV!" Child said.

Visit www.stagecraftinstitute.com for more information.

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Spotlight on Giving Giving Back to USITT

Michael Katz

I am now, at 60, on the Board of USITT, and I have been a member since I was in my teens. It is an organization that has been a huge help to me as I have worked in the difficult but rewarding career of theatre technology. USITT has given me so much, that it is a pleasure I can now, late in my career, make monetary donations to continue the work of the Institute. Even more importantly, I actively give my time to further the mission of USITT.



Michael Katz, technical director, University of Massachusetts Department of Performing Arts

Donors from July 15 to August 14, 2015:

Kook Fund

- Alexandra Bonds
- C. Lance Brockman
- Dennis Dorn
- Andi Lyons
- Sylvia Pannell
- Charles Williams

New Century Fund

- Jerry Davis
- Andi Lyons
- Michael McNamara
- Chad Elliott Shelton
- Charles Williams

New Century Fund - Diversity

- Kasey Allee-Foreman
- Andi Lyons
-

Michael Mehler

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News From **David Grindle**, *USITT Executive Director* **Info Vital for Institute Demographics, Growth**

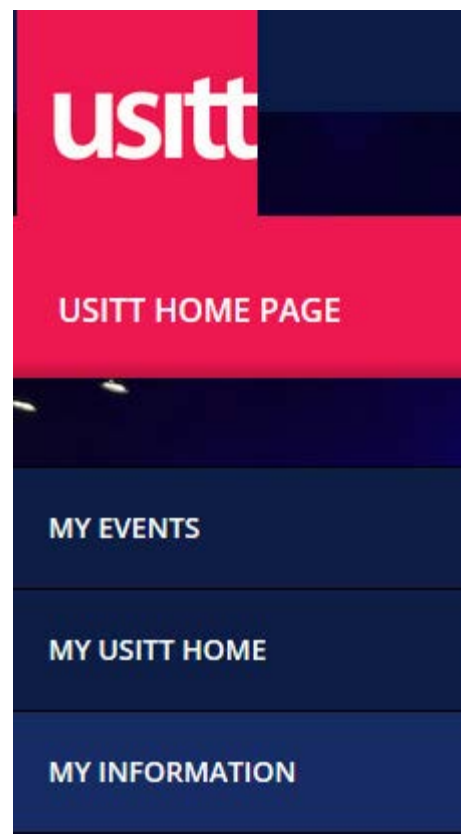
Recently, USITT began using a feature of our member management system that allows us to collect more demographic information about our members.

Individuals are asked to log in to our new website and fill out profile information such as where they went to school, when they graduated, and their primary area of interest. Organizational members are asked about their company size, products, or internship programs. So why are we asking?

These demographics can help us in many ways. They allow USITT to target information to our membership. We can send information about award winners to alumni. We can send updates on things that suit your interest areas and not send things that don't interest you. We can finally compile that list of internship programs that we always are asked for, or the list of colleges that offer certain degree programs. These are the kinds of questions we get fairly regularly in the National Office.

Additionally, we can use this information to grow our membership. Over the past several years, we've made a concerted effort to reach people in industries that impact costuming. The total number of members who are costumers and rough statistics on where they work and where they are from can be the tipping point when a company decides to join USITT. While many, many, many organizational members are part of USITT because of the good work the Institute does, the ability to reach an audience is what brings them in. Those member dollars come from marketing budgets which are often driven by data.

Specific, individual member data is not shared outside USITT. We use it to increase benefits to our members. With this information, we can support Regional Sections, organizational members, and individuals helping them find



members and make connections. The aggregate information about “who we are” is shared and promoted heavily. Who we are in demographic data is a huge part of our story.

For the millennial generation, demographic questions are part of everyday life. “Tell us about yourself” is something they are used to answering. For those in pre-millennial groups, it can feel odd. USITT’s demographic request is optional for that reason. But we must operate in a market of today and that means having information about our membership.

Please take a moment to log on to USITT.org (your email to which *Sightlines* is sent is your user name) and click “Forgot my password.” That will allow you to create a password for the new system if you’ve not done so. Please fill out the demographic data in your file. It will help us make a stronger, better USITT.

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News From Regional Sections

- **Ohio Valley:** Oct. 5 Deadline for Ezekiel Award Entries, Conference Oct. 10
- **Southwest:** Feivou to Speak at January Symposium

Ohio Valley: Oct. 5 Deadline for Ezekiel Award Entries, Conference Oct. 10

The Ohio Valley Regional Section will host its Fall Conference Saturday, October 10 at Miami University in Oxford, Ohio. The Conference includes judging entries for and presentation of The Peggy Ezekiel Awards.

The Conference schedule includes registration at 8 a.m., keynote at 9 a.m., a variety of sessions, lunch, and a membership meeting at 4 p.m. Visit the Ohio Valley [website](#) for more information on sessions and registration.

Entries will be accepted until October 5 for the Peggy Ezekiel Awards. They are adjudicated and presented annually to recognize outstanding achievements in design and technology. They are open to any work produced by a USITT/Ohio Valley Section member or any work produced by a non-member for a production within the USITT/Ohio Valley Section.

This is a great opportunity for students to get their work seen or for educators working on tenure. The Board Choice winners will be displayed at the Salt Lake City 2015 Annual Conference & Stage Expo as well as at Ohio Northern University. The only fee is registration for the fall conference. For more information, email Kathe DeVault at k-devault@onu.edu.

Southwest: Feivou to Speak at January Symposium

The Southwest Regional Section is gearing up for its annual Symposium to be held January 15 to 17 at the University of Texas-Arlington.

Saturday evening's keynote speaker will travel from Disney World. Jack Feivou, general manager of entertainment operations for Disney World and USITT's VP Conferences, will speak.



He adds to two full days of workshops. Registration and

session schedule will be posted at southwest.usitt.org.

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Commissions

CD&T Plans Special PDW Sessions for Salt Lake City

Mary Carol "M.C." Friedrich *CD&T Commission VC Programming*



The Costume Design & Technology Commission will take advantage of wonderful opportunities at the 2016 Annual Conference & Stage Expo host city, Salt Lake City, Utah. The staff of the Pioneer Theatre Company (above) will share their expertise through two Professional Development Workshops.

That's Bloody Great! will be held all day Tuesday, March 15, and will include guidance on collaborating with a fight choreographer, preparing and testing blood effects, and cleanup. In what may be a wonderfully messy PDW, participants will do fabric staining and cleaning tests, learn to make and use blood eggs, and much more.

In *Quick Change Artistry* on Wednesday, March 16, the Pioneer Theatre Company costume shop staff, whose productions include *Les Miserables* and *Disney's Beauty and the Beast*, will share their experiences and solutions for quick changes: design and planning, construction, paperwork, training of wardrobe crew, wig prep, and setting up the quick change itself.

Look for these and other sessions when registration opens for USITT 2016 at the website, www.usittshow.org.

Other exciting costume sessions in the works for USITT 2016:

Hands-On Costume Design: Pin It! with Jessica Mueller of VC Hands-On Design CD&T, will explore the concept board as an exciting tool used in communicating strong visual ideas in costume design. This will be an opportunity to go old school, working with fellow designers to create character concept boards by sifting through visual research for “pins” to add to the board.

Participants will need lots of magazines- so start saving them! Anyone who has old magazines to donate or who can transport magazines to Salt Lake City, please email Jessica Mueller, Vice-Commissioner of Design at jessica.mueller@belmont.edu.

Hands-On Technology: Needle Arts with Stacey Galloway, VC-Hands-On Technology CD&T, will explore the necessary and creative needle skills of times past that have been passed down through generations. Presenters will share the history and artistry of techniques such as embroidery, beading, tatting, crochet, and smocking. Participants will be able to select from demonstrations of various techniques and put their newfound skills into practice.

Join this session and celebrate the “maker” inside!

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Conference & Stage Expo

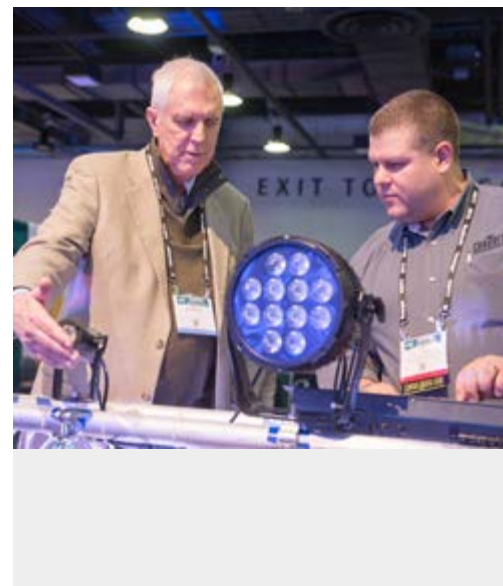
The Complete Production Event

Ron Procopio *Stage Expo Manager*



For the past six months, the 2016 Annual Conference & Stage Expo in Salt Lake City, Utah (USITT 2016) has marketed itself as the only complete production event in America. But what exactly does “complete production” mean?

The original intention was to acknowledge the wide variety of exhibitors on the Stage Expo floor. USITT is the only event where a venue or company could bring everyone from their team and have something for them — everything from designing services to create a venue to the technologies which produce an event to the maintenance equipment to keep that venue running.



Stage Expo is only half of the equation. The Conference has

education for 12 different disciplines. There is no singular event that offers as much as USITT 2016. Sure, there are lighting and sound events. There are costume and rigging trainings. But USITT is the only event where someone can get all of that in one place and time.

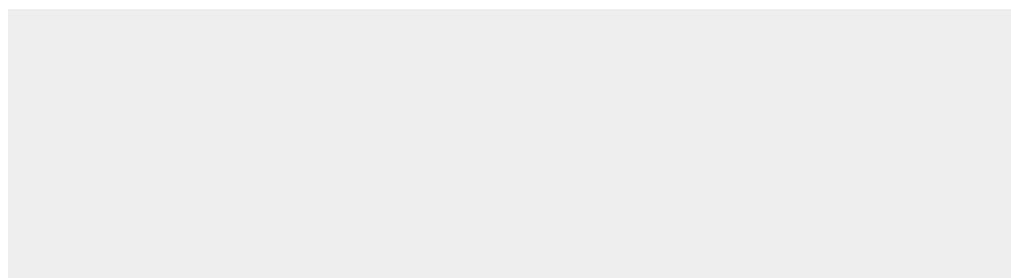
But wait there's more!

Maybe the equation needs to be re-written. USITT 2016 is more than just education and meeting the vendors at Stage Expo. It's a college and job fair as well. Production companies are staffing theme parks, theatres, and cruise ships right from the Stage Expo floor. More than 60 colleges are on the floor looking to find potential undergraduate and graduate level students.

When the Conference Committee members visit a location for a future event, they often tell city officials that students and young professionals are on a four-day job interview. (This usually kills visions of Animal House-like scenarios.)

So the recipe is now one-third education, one-third exhibitors, and one-third career fair. But dozens of members will proclaim that networking is the most important part of the event. USITT 2016 is a place to find like-minded people. It's an event where people find out they're not alone with work challenges or personal and career ambitions. Many attendees say they met their life-long friends and eventual colleagues at USITT.

What is a complete production event? The short answer is USITT 2016. It's the only place where the entire entertainment production industry is welcome to learn, convene, shop, and plan for the future.





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Conference & Stage Expo

"There's Nothing to Do in Salt Lake"

Our friends at Visit Salt Lake, the Salt Lake City convention and visitors bureau, just released this fun video titled, "Nothing to Do in Salt Lake." For a look at our USITT 2016 destination, enjoy!



www.theresnothingtodoin saltlake.com

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- Eric Rouse, *Vice-President for Special Operations*
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- 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

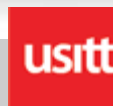
- Jenny Kenyon
- Verda Beth Martell
- Linda Pisano
- Kevin Rigdon
- Loren Schreiber

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- Debra Sherrer

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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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