

Fall 2012



Montego Glover and Max Von Essen at the E-Waste Drive in July.

Green Sheet, Issue 15

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The SDC Directing Green Symposium

by Sarah-Jane Watson

On Monday October 1, the BGA co-hosted a panel with the Stage Directors and Choreographers Foundation (SDCF) on "Directing Green," to explore creating a set of recommendations for directors to use to include sustainability in every new production. This would be board-approved and sent out with every contract for every affiliated director and choreographer throughout the US.

Dr. Allen Hershkowitz, Senior Scientist at the Natural Resources Defense Council (NRDC), advisor to the BGA, and coordinator of the successful efforts to green the sports and entertainment industries, began by describing the state of the global environment and the critical role of the entertainment industry in changing practices. Director and moderator John Carrafa turned the discussion over to some of the industry's "superstars of sustainability."

Lighting designer James Bedell emphasized that change begins with the mindset of production. Careful, thoughtful planning is one of the best ways to reduce environmental inefficiency. He particularly cited the importance of paper tech - a step often wrongly dismissed by directors as a time-waster, whereas in fact it speeds the tech process and ultimately saves time and money. Bedell made the point that directors shift the culture by what they put onstage, so it's

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Join the Conversation!



Summer E-Waste Drive

important to think about the show's physical content.



The cast of PETER AND THE STARCATCHER.

Tony Award-winning set designer and BGA pre- and post-production co-chair Donyale Werle spoke of the need for theatre professionals to further educate themselves about the products they use and how they are implemented. She cited the Materials Scorecard produced by Mo'olelo (available [here](#)) as one of the more useful tools in choosing environmentally responsible products. Donyale has gained fame for her use of found materials in sets - they comprise the whole of her Tony Award-winning design for 'Peter and the Starcatcher.' The choice to use sustainable design is one she developed on her own and she made a point of noting that there are no textbooks on the subject. In considering process, Donyale has developed a "cradle-to-cradle" ethos, thinking both about what sort of materials she uses at the outset of a design and also where the set and its pieces will go at the end of the run. This is a layered problem, but one that is increasingly enjoying productive solutions, thanks to collaboration and shared interests among these "ground warriors."



The cast of BRING IT ON.

Costume designer Andrea Lauer, currently working on 'Bring It On,'



July 18, 2012

BGA Eco-Tip:
Carving pumpkins this Halloween?



Don't let any of your gourd go to waste - Learn how to use all of your pumpkin [here](#).

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Click to Watch

Fall Textile Drive



Sept. 19, 2012

Looking for green tips and resources?

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also emphasized the importance of process. Quick to note that costumers are the ultimate consumers because of the sheer amount of shopping they have to do, she went on to describe the difference that can be made if both the director and designer are open to new ways of thinking. Rather than buying or building costumes from scratch, Andrea has often scavenged thrift shops and even put out a call for certain types of clothes using social media. She finds that this style of costuming can inspire more creativity - an object that has been used has history, which can be felt onstage. Andrea underscored the dominant theme of the night - that directors set the tone of the production and if there is open communication between them and the designers, a more sustainable production can be established from the outset.

Showman Fabricators owner and BGA pre- and post-production co-chair Bob Usdin discussed his company's green efforts, including its take-back program to appropriately reuse or recycle materials from closed shows. He echoed the point that if a director decides being green is important, that sets the tone for a green show. Bob noted that sustainable products are available to any director and designer and can perform as well as most commonly used materials.

Tony Awards stage manager and Green Captain Marjorie Horne underscored that the show is the director's vision, and directors can lead the move to greener practices. Even small choices, such as not reprinting entire scripts for every day's changes, can save immense amounts of paper. If those scripts are printed double-sided, the savings multiplies. For more on the greening of the Tony Awards, see

[The Green Sheet, Issue 14.](#)



Sign used at The TONY Awards 2012.

Further advice was offered for those interested in creating a greener production, from basics like making sure there are recycling bins for items such as paper, plastic, glass, cans, and corks, to being aware of resources for getting rid of things. Everyone noted that the BGA's website is a wealth of information, which can be adapted to create a green page on the SDC website.

Directors can take action immediately, by ensuring that their productions have Green Captains and discussing sustainable possibilities with the design team.

Concerns that going green will compromise the artistic goals or budgets are misplaced and wrong. Most often going greener saves money, without any negative effect on a production. The process



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Rich Sommer at HARVEY

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starts with asking the question "what can we do in a better way." Directors have a key role in ensuring that considering more sustainable options is a part of every production.

We are all looking forward to the next development!

Our Annual E-Waste and Textile Drives Update



Fall Textile Drive

Once again, the BGA held an electronic waste and a textile recycling collection event in the heart of Times Square this Summer and Fall. On July 18th we collected 5,500 pounds of electronic waste for recycling by WeRecycle! All of the theater chains, over 20 offices and 26 Broadway shows donated e-waste at the event. The Nederlander Organization and Late Night with David Letterman donated the most!

On September 19th we ran another textile drive with Wearable Collections and collected

975 pounds of textiles, including many pounds of blacks from the Lincoln Center Institute.

Education Committee Looks for Current and Future Allies

by Michael Mehler and Paul Brunner



As you look at pictures posted on the BGA website, you will see many young faces along with seasoned professionals who believe that theatre can be part of creating more sustainable theatre. And so the BGA has decided to expand its group of partners to include educational theatre. The opportunity for positive impact is huge, as there are more show nights per year on school stages than on Broadway and people bring what they learn in school to all their future professional work. We firmly believe that the emerging generation of theatre artists and craftspeople is already environmentally conscious and that it is possible to encourage these young theatre-makers to create eco-friendly productions and companies for future generations.

Over the past several months, a small group of individuals have come together to form the Education Committee of the Broadway Green Alliance. Because we recognize that there are different circumstances for different types of schools, the committee is co-chaired by three individuals: Lisa Mitchell of Disney Theatrical Group serves for primary, middle and high schools; Michael Mehler of Allegheny College serves for small liberal arts-based college institutions; and Paul Brunner of Indiana University serves for large university/conservatory institutions. We are seeking people interested in sustainability at educational institutions, preferably a group that represents a programmatic and geographical diversity, to join the committee.

At this moment, our primary objective is to expand greener practices throughout educational theatre programs across the United States and Canada. The great potential of the Education

Committee stems from the fact that college and university programs already emphasize research and dissemination of that work, which could contribute both to collecting data, to developing new greener practices, and to sharing those discoveries with others. Because most of these theatres have a fiscal structure different from professional regional theatres, they are better positioned to engage in experimental production approaches and techniques.

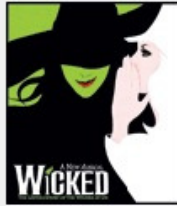
To date, much committee work has been in outreach - some even before the committee's inception. In 2011, Charlie Deull participated on an all-conference panel about sustainable production at the United States Institute for Theatre Technology (USITT) Conference and Stage Expo in Charlotte. This past March, Charlie returned to the USITT Conference in Long Beach along with Paul, Michael, James McKernan of York University in Toronto, and Ian Garrett of the Center for Sustainable Practice in the Arts. USITT provided the BGA a table at the Stage Expo, where we met with scores of interested student, staff, and faculty passersby - many of whom expressed a strong desire to be part of the committee's work. The committee also presented its ideas at an information session at the March Conference.

Our next step is to include greener production as one of the variables considered during the design and production process at universities, colleges, and high schools throughout North America. We hope that you can join us in the endeavor by persuading your institution to participate in the following ways: make an official pledge to be greener (even small steps make a difference), place a note in your program about your dedication to greener practices, assign a Green Captain to each production, collect data and approaches, and share them with this committee.

To find out more about the Education Committee and its work, please contact us at BGAEducation@broadway.org.

"So Practical, It's Radical" College Video Contest 2012 Engaging the College Audience with the Rainforest Alliance

In the "So Practical, It's Radical" College Video Contest, the Rainforest Alliance, with support from the Broadway Green Alliance, is challenging students to submit an animated or live video that documents what they are doing on their campus that is "So Practical, It's Radical." Whether it's starting a recycling program, working to green a campus theater program, creating a school garden, or investigating their campus food sourcing policies, the Rainforest Alliance is asking students to grab their video cameras, smartphones and other filming devices and submit a two-minute video about their sustainable initiatives on campus. Click [here](#) for more information.



Some of the prizes for the Rainforest Alliance contest.

The Rainforest Alliance's goal is to inspire students to share their stories and ideas for change, and in the process, motivate their peers to join the movement. They want students to see how their sustainable initiatives, however large or small, can lead to meaningful impacts. Plus they have some pretty radical prizes! The Grand Prize includes two tickets to the Broadway musical [WICKED](#) followed by a backstage tour, plus a Renovo bicycle made from lumber grown,

harvested and milled in the Appalachian region of the US.

"The Old Man and the Old Moon": A Story of Re-Purposing

by Lydia Fine

When you walk into the Gym at Judson it's hard to miss the giant wooden structure piled to one wall and the mess of odds and ends hanging from the ceiling by rope; perhaps, as you enjoy your program notes, you notice you are under strings of carnival lights - some missing bulbs, some dimly lit. This is the story of how it all came to be like that.

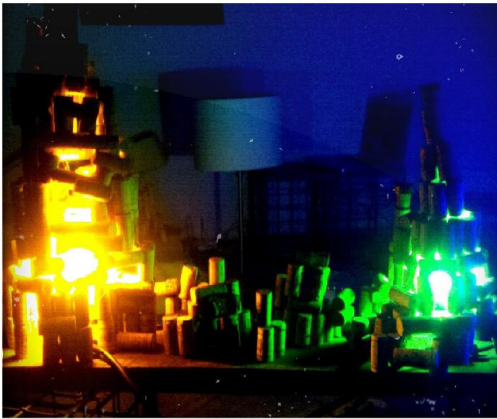
**shadow puppet rehearsal using a screen
made entirely of re-purposed fabric**



"The Old Man and the Old Moon" is largely a cinematic story about an old man and, you guessed it, the moon. It takes him on a journey across the sea through distant islands across a shrinking ocean, an expansive sky and dozens of places in between. One moment we are flying in a hot air balloon and the next we're at the bottom of the ocean in the belly of a fish. Throughout the story we inhabit literally every space that can possibly be explored; the sky, the land, the sea, the bottom of the ocean, the north, the south, the east, the west, the moon. In other words, the design obstacles are immense. When I sat down with the seven guys of PigPen Theatre Company

and Bart Cortright, the other designer of the show, we knew we had many problems to solve. The task, though daunting at times, was made easier by the fact that we had all developed a working relationship since our time in college together and now, years later, we all spoke the same visual and storytelling language. At the heart of our conversations are three basic principles: collaborate to make something out of nothing, remain flexible and above all tell the story. These guided our entire process. Technically I was brought on as a set/costume/puppet/prop designer and Bart was brought on to design the lights, but as work began we realized we would be more of an asset to the production working as one design team, each taking responsibility for our unique parts but constantly working together to achieve the end design. From past experience we knew that I would end up having lots of input on the physical lights and the lighting cues for the show and Bart would end up helping to construct and design multiple prop elements while constantly providing input on the set. The show is simply too multi-faceted and hinges so heavily on creating a palpable visual experience that we had to break down the barriers and approach it together as one team. For that we also needed the group collective.

model city in process
made of all used corks



I think it's important to note what our group background is. The bulk of our collaborations together had happened in school and over the summers. Materials were often hard to come by and even harder to come by was money to buy things new. Thus began our journey into the world of cardboard, flashlights and bed sheets. Essentially when you look at our show today that is what you get; it's a bit more sophisticated, yes, but it is in essence the bare minimum of what we need to tell the story. The techniques discovered on all the past shows still come heavily into play now. It is still cardboard, wood, light and music with a few odds and ends thrown in.

We have always taken pride in the fact that everything we presented on stage was made by someone in the group; we all had a hand in the making of the pieces, therefore the puzzle coming together was that much more of a payoff.

The actual process of getting it all made began, as many things do, with a road trip. On the way back from Martha's Vineyard, where the show had just had its first reading, Bart and I decided it was time to start collecting odds and ends to be integrated into the design of the show. With no

clear ideas in mind we searched for hidden gems in antique malls and flea markets, and were careful to maintain a sense of play, so as not to settle on any idea too early. With each new find we questioned what things actually were, what they were worth and more importantly what they could become. With a little help from the yellow pages, we managed to hit the majority of places en route from Martha's Vineyard, through Rhode Island, Connecticut and then New York. We came back with a car filled with treasure but with no definite use of the items. That's how it began. I wanted to make things out of other things and Bart wanted to make those things light up. He set out to light the show entirely using practical lighting instruments and I set out to use only the bare minimum of newly bought building materials.

Back in New York we became fixtures of the local flea markets, antique stores and the architectural salvage shops. We collected anything and everything we thought we might need to get the story up on its feet. At the end of each weekend we would sit down with the rest of the

group and go through all the things we had amassed. We would split the finds into two sections. "Use to Build Models, Lights and Puppets" and "What can this be?" Endless boxes of junk began to pile up in the studio, junk that with a bit of re-consideration and a bit of fixing up could become a hanging light, a dog perhaps, a cannon ball, a sand dune, or even a slippery fish. Our studio became a re-purposing gold mine and we looked at everything without judgment and without expectation. We were willing to try anything. The set proved to have its own challenges. If the pieces that made up the world were coming together, the world they inhabited was lagging slowly behind. We were all a bit confused as to how to make so many places happen on stage in such a short period of time and how to make all of the "found-ness" still feel found. When I first approached the story I didn't even think we needed a set; we had all the elements to tell the story in the fabric sheets, the lights and props. But I was wrong, thank goodness. What we needed, to bring the whole thing to life, was a playground. So that's what we did, we built a big old wooden playground using salvaged scaffolding planks complete with hidden corners and old posts to climb and a ladder that perched to the sky. We could have used new wood and made it look old. We could have rented lighting fixtures and let the instruments disappear above the actors' heads. We could have hired shops to professionally build our shadow screens, puppets and props but then audiences wouldn't have been able to fall in love with an old bleach bottle-headed dog or said good night to a flashlight-lit moon. At the end of the day it wouldn't have been a PigPen show, a show about play, about imagination and about surprise. "The Old Man and the Old Moon" is about story-telling, and what better way to tell that story than by allowing every element to have a past life, and a story of its own.

town made of cardboard and found wood - in process



The critically acclaimed troupe PigPen Theatre Co. is currently playing "The Old Man and the Old Moon" at The Gym at Judson in New York City and is a co-production of Britt Lafield/BKL Productions, SoHo Playhouse, Inc., Aaron Glick, Ronnie Planalp / Deborah Taylor and The PigPen Company. www.pigpentheatre.com

Wearing Your Passion



The BGA has a new t-shirt! Our soft and lovely new t-shirts are made in Guatemala from 35% recycled cotton and 65% recycled plastic from plastic bottles! How cool is that?! It has our logo on the front and "This t-shirt used to be a plastic bottle" on the back. Here is our HARVEY Green Captain, the lovely Carol Kane, modeling her new shirt. They are \$10 for committee members and \$20 for everyone else. To purchase one please come by our BGA office at BC/EFA in the Equity Building or go to [Eco Plum](#) to buy one.



AJ Fisher, Kimilee Bryant,
Rhea Patterson and Jessica Lea Patty:
Four Green Captains who help keep their
productions eco-friendly.

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