

November 2011 - Issue #12

From One Cause to Another
By Danielle Heckman



BGA VOLUNTEERS SHOW OFF THEIR BAGS AND BAKED GOODS AT THE 25TH ANNUAL BROADWAY FLEA MARKET AND GRAND AUCTION!

One glorious day each September, the streets of midtown Manhattan are overrun by the Broadway community for the Broadway Flea Market and Grand Auction benefiting Broadway Cares/Equity Fights AIDS. For many years BC/EFA programs has funded important programs such as:

- The HIV/Aids Initiative
- The Phyllis Newman Women's Health Initiative
- The Hirshfeld Free Health Clinic at The Aurora
- The Dancers Resource

This past year, Broadway Green Alliance was thrilled to become an official program of BC/EFA.

This year marked the 25th anniversary of the BC/EFA Flea Market and Grand Auction and the BGA was there to help. With the aid of delicious treats made by our amazing volunteers and a dedicated group of people manning our table, we managed to raise almost \$1,000! Parked in front of Sardi's Restaurant, our table quickly became a necessary stop for hungry shoppers; and our re-usable tote bags were a big hit!

Together with 62 other tables from Broadway & Off-Broadway shows, as well as unions and guilds, we helped raise \$273,886 of the grand total of \$547,658 - a record-breaking amount!

Thank you to everyone who volunteered baked goods, their time and their money to support Broadway Cares/Equity Fights Aids.

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BGA Eco-Tip:
Unplug unused appliances (like your toaster) to avoid phantom power usage!

Looking for green tips and resources?
Visit our website
broadwaygreen.com

Text BGA to 99222 for our mobile site.

Follow or friend us!



Our Latest Drives

In October, the BGA co-sponsored our latest E-Waste Drive on October 12th and Textile Drive on the 26th. Both were successes, with the first diverting two tons of waste from landfills and the second totaling 1,200



pounds of clothing waste collected for recycling. Thanks to co-sponsors WeRecycle! and Wearable Collections, as well as all who contributed and volunteered!

Battery-Powered Connections

The Broadway Green Alliance and its partner organization, the UK-based Julie's Bicycle, mutually recognize the importance of sharing educational resources, best practices, and industry tips for encouraging sustainability. One recent example of our across-the-pond sharing is the new Julie's Bicycle Better Batteries campaign, which aims to get 100 venues and productions in the UK to switch to using rechargeable batteries in 2012. Using rechargeable batteries is one of the most effective, immediate and economical means by which a production can become greener, with substantial cost savings and a friendlier environmental profile the dual result.

Inspired by the success of BGA-led initiatives that have encouraged the Broadway producers of *Wicked*, *Lion King*, *Mamma Mia!*, *Billy Elliot*, *Phantom of the Opera* and others to make the leap to rechargeables, Julie's Bicycle has made Better Batteries (www.BetterBatteries.info) a centerpiece of their current year's programming. The reasons why are palpable: *Wicked* was able to go from using 15,808 batteries per year requiring disposal to just 76 per year after switching to the rechargeable nickel-metal hydride (NiMH) variety. In the process, over two tons of e-waste were diverted from landfills, further reducing the production's carbon footprint by eliminating the carbon emissions from transportation associated with disposal. In addition to keeping hundreds of pounds of e-waste out of landfills, the producers saved money: \$4,300 per year, in fact. No wonder this idea is poised to make its West End debut!

Julie's Bicycle reports that rechargeable batteries have 32 times less impact on the environment (global warming, air and water pollution) than disposable batteries throughout their lifecycle, and that one rechargeable can replace 93 disposables. The end result, of course, is that finite natural resources are reused and the release of harmful chemicals such as lead, mercury and cadmium from improper disposal is prevented. Add up the benefits: reliability, cost savings, greener profile, and less pollution and waste, and it's easy to see why better batteries is one of the wisest sustainability choices a production can make - and why theaters from as far away as Australia are reaching out to the BGA for information about how they too can go greener.

To have a look at the Julie's Bicycle Better Batteries guide, go to: <http://www.juliesbicycle.com/media/downloads/JB-Better-Batteries-Practical-Guide.pdf>. The BGA and Julie's Bicycle look forward to continuing our international collaboration.

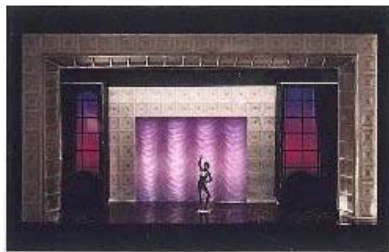
The Alchemist of Upcycling

Throughout the world, audiences of a certain age and persuasion may recall the wild participatory antics that went along with the legendary midnight showings of the camp/cult movie classic, *The Rocky Horror Picture Show*. At San Diego's legendary Old Globe Theatre this month, audiences may be taking home another participatory message - the art of upcycling - inspired by the ritzy glamour and transformational magic of scenic designer Donyale Werle's re-imagining of Frank-n-Furter's lair. Repurposing materials from at least seven different productions in her creation, Werle and her team have hand-assembled theatrical proof that recycling and reusing offer substantial artistic originality as well as sustainability at the level of design.

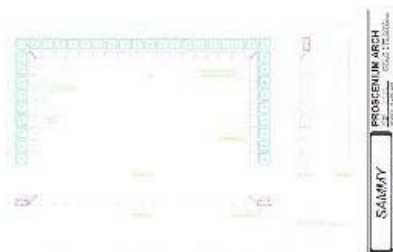
Donyale Werle is a Brooklyn-based theatrical set designer who supports and employs

sustainable practices in scenic design and also serves as the Co-Chair (with Bob Usdin) of the Pre/Post Production Committee. Werle typically works with salvaged materials to create unique, handcrafted sets and props. She has received a 2011 Obie for Sustained Excellence in Set Design, the 2011 Lucille Lortel Award for Outstanding Set Design and the 2010 Henry Hewes Design Award for *Bloody Bloody Andrew Jackson* for which she also received a 2011 Tony nomination.

Through a recent case study on a previous Werle-designed production, *Peter and the Starcatcher*, Werle recognized that, even with slightly increased labor costs associated with sourcing and transporting reusable materials, she could save producers significant amounts of money from reduced material costs. This fall, she found eager allies at the Old Globe in Director of Production Robert Drake and Technical Director Ben Thoron, both willing to support her search for sustainability and artistic excellence onstage, as well as economizing.



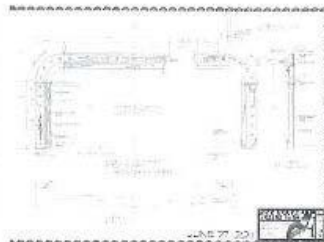
MODEL PHOTO FROM "SAMMY"
DESIGNED BY ALEXANDER DODGE
JUNE 2009



PROSCENIUM DRAWING FOR "SAMMY"
JUNE 2009



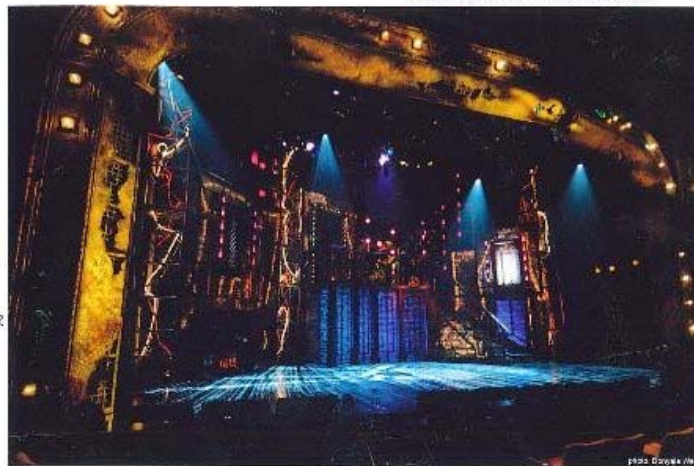
PROSCENIUM BUILD FOR
"SAMMY", JULY 2009



PROSCENIUM FOR "ROCKY"
ADAPTED FROM PROSCENIUM
FOR "SAMMY"
DRAWING: JUNE 2011



PROSCENIUM FOR "ROCKY"



THE ROCKY HORROR
SHOW
THE OLD GLOBE
THEATRE
DESIGNED BY:
DONYALE WERLE
SEPTEMBER 2011

FINISHED PROSCENIUM

Designing for sustainability certainly requires artistic leadership and a passion for working with collaborators of a shared sensibility. "Most of my job is communication, even more than drawing," says Werle, "which is nice because I develop relationships with builders and other designer artisans." Werle's process involves a lot of horizontal thinking and "a lot of off-kilter sensibility, trust in happenstance and letting go," all necessary attributes for the team-based approach to creation she employs. In the end, Werle has found it useful and fruitful to collapse the typical separation between designer and assistants, with material scavengers, construction crews, and

pretty much everyone present all having critical input into the design process.

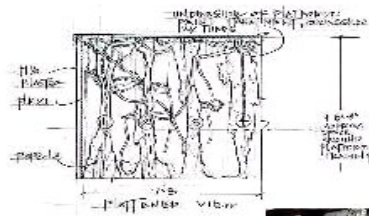
The reuse of plastics is a key design theme for Werle. The *Rocky Horror* set featured thousands of water bottles collected by theater staff, along with used scroller gels donated from Broadway's *Wicked* along with salvaged scrap foil and 3M paper, all of which were cut into spirals and wrapped around steel frames to create shimmering sculptures which became the laboratory walls. Werle and team practiced the necessary flexibility of designing for upcycling throughout the process, allowing some radical re-designs of many set pieces from initial rendering to finished product, ultimately determined less by what was conceived on paper than by what salvageable materials came through the door. Still, she acknowledges, the ultimate result was far richer than anything that could have been conceived through a more typical top-down, less serendipitous collaboration. Even the proscenium arch was pulled from an earlier Old Globe production, and adapted with salvaged foam, rope and some careful cutting.

Werle's creations are pioneering a unique approach to sustainable design challenges that is leading the field. And, as the Old Globe discovered, audiences are responding with overwhelming interest and support for the theater's effort to combine a bold visual approach with environmental responsibility.

THE ROCKY HORROR SHOW
THE OLD GLOBE THEATRE
SAN DIEGO, CALIFORNIA
DESIGNED BY DONYALE WERLE
SEPTEMBER 2011



WATER BOTTLES COLLECTED BY OLD GLOBE STAFF
USED SCROLLER GELS COLLECTED FROM
BROADWAY'S PRODUCTION OF "WICKED"
SALVAGED SCRAP FOIL & 3M PAPER



DRAWING OF
PLASTIC
SCULPTURES



BOTTLES, GELS & PAPERS CUT INTO SPIRALS OR
STRIPS, THEN WRAPPED AROUND STEEL FRAME



FINISHED PLASTIC SCULPTURES BECAME LAB CHAMBER



BOTTLES
& GELS

SALVAGED
COLORED
PLEXI

PLASTIC SCULPTURES
SIDE VIEW

September 17 saw the kickoff of an innovative community arts partnership at Montefiore Park spearheaded by eco-installation artist Mary Miss. Mary Miss is an artist who conceives, prototypes, and installs large-scale public art projects which emphasize a site's history, its ecology, or aspects of the environment that have gone unnoticed.

The project "1,000 Steps of Broadway" establishes the famed thoroughfare as the "green corridor" of the city and will eventually comprise 20 environmental hubs culminating in Spring 2013. The initial hub, at 137th St. and Broadway, featured Mary Miss Studio and her collaborators: authors, ecologists, architectural historians, and green energy engineers holding open-air public meetings for passersby interested in the natural history of the Hamilton Heights area. The reopening after a lengthy renovation of the Grange, Alexander Hamilton's residence, connected the project to the latest proud addition to the National Park Service.

Nearby, and throughout the park, an installation of 54 green poles featured mirrors reflecting the faces of onlookers alongside text and graphics that highlighted the urban ecosystem surrounding upper Broadway. Call-in guided cell phone instructions offered further environmental background for listeners. The message was clear: environmental change is a complex system of behavioral changes and decisions that we all influence as actors, and that affects everyone.

The project is a beautiful and ambitious meld of information, public space, and community gathering - there was even a recipe exchange for foodies interested in sustainable local food sources. Visual art aficionados, curious locals and experts mingled for hours exchanging business cards and enjoying the installation.

Mary Miss Studio partnered with NASA, the Center for Research on Environmental Decisions at the Earth Institute of Columbia University, the Institute for Sustainable Cities at CUNY, and the Wallerstein Collaborative for Environmental Education at NYU. The Rockefeller Cultural Innovation Fund, The Ford Foundation, New York Foundation for the Arts, The Graham Foundation for Advanced Studies in the Arts, the Lily Auchincloss Foundation, and others provided funding.

Look for more hubs coming to Broadway soon! For more information about the project and its timeline and partnerships, [click here](#).



Take a visit to BroadwayGreen.com/blog

Green Sheet Library
ARTICLES FROM PAST NEWSLETTERS

The Amazing Adventure of the Traveling Towels By Katherine McNamee

Besides recycling, one of the best things anyone can do to put less strain on the planet is reuse. We at the BGA recently put that practice to the test with a collection of towels.

Step One:

At our TEXTILE DRIVE in May, the volunteers working the drive diligently pulled out every towel that came in with the 1350 pounds of textiles collected and held them aside.

Step Two:

The towels were washed.

Step Three:

The towels did what many New Yorkers do in the summer: they went to Fire Island! They were used for the BROADWAY BARES at Whyte Hall in The Pines.

Step Four:

The towels were washed.

Step Five:

The towels made their way to Roseland Ballroom where all the fabulous BROADWAY BARES performers used them backstage. They got a workout cleaning up make-up and glitter galore!

Step Six:

The towels were washed.

Step Seven:

The towels went to the BC/EFA Flea Market. They were on stand-by in case it rained. Luckily, they were not ultimately needed that day.

The Final Step:

The towels will make their final journey by being donated to city animal shelters to help care and comfort pets waiting for their forever homes!

We at the BGA are very proud of our ability to reuse the same set of towels for all these events benefiting the Broadway community and beyond. Have you got a great example of reusing materials? Send us your story on our Facebook page: <http://www.facebook.com/BroadwayGreenAlliance>

Broadway Green Alliance Collections

One of the Broadway Green Alliance's most important programs has been the development of partnerships between local waste-collection organizations and participating Broadway theatres. The Minskoff, Gershwin and Majestic Theaters currently maintain centralized drop-off areas for the collection "brigades" the BGA co-sponsors with New Jersey-based Terracycle. As a centralized receiving point for waste, Terracycle diverts billions of pieces of garbage from landfills and incinerators, upcycling or recycling the collected material into new products and reducing the need for the extraction of raw materials. Broadway Green Alliance Green Captains assist by organizing drives company by company, and transporting the waste to the collection theaters.



The BGA/Terracycle partnership currently sponsors collections for corks, chip bags, candy wrappers and makeup containers. The BGA also collects and recycles used batteries in partnership with The 4th Bin, New York City's only company that picks up e-waste from businesses and residences. Batteries are collected at the Gershwin and Minskoff Theaters year round.



Of course those batteries that manage to pile up can also be recycled at our bi-annual E-Waste Drives. Our last E-Waste Drive (sponsored by our friends at WeRecycle!) was October 12th and saved over two tons of discarded computers, printers, monitors and peripherals from landfills; look for our next one coming up in early 2012.



Another popular BGA program are the popular Textile Drives that the BGA co-sponsors with Wearable Collections. Clothing and other textiles that are donated are distributed worldwide to those in need; clothing that can't be redistributed is recycled into rags or shredded into insulation material.



Rounding out our collection program is The Binder Project, which has been operational for over a year. Binders are used in many aspects of production and are frequently discarded. This initiative, co-sponsored with Actors' Equity, stores used binders for pickup and reuse by any theatre professional and has proven hugely popular.