



# Sightlines

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This month we introduce the logo that will be seen more and more often as USITT approaches its 50th birthday in 2010. Treasurer Lawrence J. Hill talks about what the image means in a story inside this issue. [Click here](#) to learn more.

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Members will be seeing this logo more and more as USITT's 50th anniversary approaches. It is the symbol of a special long-range giving initiative to ensure USITT's support for its wide range of member programs and initiatives.

by **Lawrence J. Hill** *USITT Treasurer*

## Five Year Campaign Plans for the Future

USITT has not made much of a fuss about beginning its 45th year this past March in Toronto. The organization is still breaking records, such as the highest attendance ever at a USITT event, and thinking about the future. Planning for that future means many people are already actively involved in thinking about USITT's upcoming anniversary in 2010.

All will be invited to join in celebrating this vibrant organization that honors the artists, craftspeople, builders, suppliers, and innovators in this "association of design, production, and technology professionals in the performing arts and entertainment technology."

Over the next five years, we will be **Honoring Our Past**. USITT has had a continuing mission of innovation. In 1961, the Juilliard School was the site for our first ever Conference. In Toronto in 2005, we provided the venue and major support for the first World Stage Design and hosted an OISTAT World Congress meeting in addition to our Annual Conference & Stage Expo. There are many wonderful stories between these two events which reflect the profession's evolution and innovation.

Funding will help in **Securing Our Future!** The Institute has long supported individual efforts and group projects to advance our profession on both the national and international scene. USITT took the lead on the United States entries in past Prague Quadrennial exhibitions and anticipates doing so well into the future. The Institute funds a wide range of significant research about performance, and recognizes the talent of emerging young designers and technicians. Plans include taking more American

design to international exhibitions, and we have just established a new international exhibition utilizing current technology.

To ensure USITT is able to continue to support these ambitious projects, the Board of Directors has created a way for each of us to respond to a significant fund raising effort which will encompass the next five years.

Members, the backbone and lifeblood of what we know as USITT, are being asked to support it financially. Contributions will be used to continue the tradition of innovation which is a USITT hallmark.


As we approach the 50th, this is one way to continue recognizing the contributions of all those who have moved the profession and Institute forward, and help secure its future.

We can best celebrate who we are and what we've accomplished by building the funds needed to support these events in the future. Find out more about four unique funds by visiting [the donation pages](#). While there, download and return a five year pledge form supporting the future of the Institute with this special fund raising campaign during the USITT@50 celebration. Helping create a solid financial base for the next 50 years in support of international activities, research, awards, and students will make those candles burn especially bright in 2010.

With five years to prepare for a really important milestone, our golden birthday, our semi-centennial, the BIG 5-0, there is a wonderful opportunity to reflect and celebrate those 50 years, and to secure the financial future for our core mission.

**Have any thoughts?** Richard Durst has been named the honorary chair for the USITT@50 fund-raising campaign. Please note, dollars are being sought for the long-range financial stability of USITT's programs and services.

At the same time, President John Uthoff has created an *ad hoc* committee chaired by Bobbi Owen, VP for Communications, to spearhead the activities surrounding the 50-year celebration itself. Details from the celebration committee will be forthcoming, but save the date - 2010!

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## USITT Awards \$19,000 to Fund Four Projects

*Tim Kelly Chair, Grants & Fellowships Committee*

Last March in Toronto was exciting for USITT with the opening of the World Stage Design exhibition, a record breaking Stage Expo, the extraordinary inventiveness shown in Tech Expo and many informative seminars.

The creativity didn't stop there either. The Grants & Fellowships Committee received and reviewed nine grant applications requesting funding for a wonderful variety of projects. After many e-mail discussions and then a face-to-face meeting in Toronto, the Committee recommended the Board of Directors fund four exemplary projects. The quality of the grant requests was such that the Board saw fit to allocate a total of \$19,000 in funding.

**Lee Boyer** was awarded \$1,500 to develop scenic artist techniques for touching up computer printed scenery. As computer printed scenery becomes more common, problems with large format printed images often cause unanticipated headaches. This project will evaluate materials and techniques scenic artists could use to correct printed images.

**LaVahn Hoh** was awarded \$6,000 for his work in a digital media project on the history of the American Circus. The overall goal of this project is to promote research and education about the significant role the circus played in forming, reflecting, and influencing the growth of American society and culture.

**Ron Naversen** was awarded \$9,000 to assist with the digital preservation of Mordecai Gorelik's papers. This project will digitally scan or photograph sketches, colored renderings, drawings, models, and scrapbooks of this Broadway designer.

**Del Unruh** was awarded \$2,500 to assist in research he is doing on the life and career of Ming Cho Lee. His work will place Mr. Lee's career in historical perspective by focusing on his most important productions.

These awards, given in 2005, are presented on the 20th anniversary of a program which has provided financial assistance to work as diverse as research into Chinese scene design, LED lighting, Japanese cloth dyeing, a workshop in Zimbabwe, and many others. It is the mission of USITT "to actively promote the



Tim Kelly announces the \$19,000 in grants which USITT awarded at Annual Conference in Toronto during March 2005.

Photo/Tom Thatcher

advancement of the knowledge and skills of its members," and the Grants & Fellowships Program is a clear example of how the Institute furthers that cause.

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# Announcements

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**Deadline August 1 for Rigging Exams**

Act quickly to be part of the first group to test as ETCP Certified Riggers. The application deadline for the first ETCP rigging examinations (arena and theatre) is August 1, 2005.

Both exams will be held on Saturday, November 12 in conjunction with the ETS-LDI tradeshow. Candidates who pass the examinations will be the first ETCP Certified Riggers in North America and will be acknowledged as the only members of the "Class of 2005" on the ETCP website.

Candidate information, including eligibility requirements and application forms, are available on the ETCP website ([www.etcpesta.org](http://www.etcpesta.org)). Those who would like the examination information and application forms mailed should contact Katie Geraghty, ETCP Certification Director, at 212-244-1505 or [kgeraghty@esta.org](mailto:kgeraghty@esta.org) with contact information.

The content for the examinations is based on a job analysis performed by 24 subject matter experts under the guidance of a professional psychometric firm along with input from hundreds of riggers across North America. For a list of these well-respected, veteran riggers, visit the ETCP website at [www.etcpesta.org/TestDevelopers/smes.html](http://www.etcpesta.org/TestDevelopers/smes.html).

Under the auspices of the Entertainment Services and Technology Association (ESTA), ETCP is being developed with the following organizations: Alliance of Motion Picture and Television Producers (AMPTP), Canadian Institute for Theatre Technology (CITT), Clear Channel Entertainment (CCE), International Alliance of Theatrical Stage Employees (IATSE), International Association of Assembly Managers (IAAM), International Communications Industries Association (InfoComm/ICIA), The League of American Theatres and Producers, Production Resource Group (PRG), Themed Entertainment Association (TEA), and United States Institute for Theatre Technology (USITT).

[To Top](#) **Studied Abroad? Share the Experience****This month:**

Rigging Exams  
International Committee  
Dodger Costumes  
Mask Conference & Exhibition



The International Committee is seeking graduate and undergraduate students for a panel discussion of study abroad experiences at the 2006 USITT Annual Conference in Louisville, Kentucky.

The session, entitled *International Resources and Opportunities*, is designed to give panelists a chance to report on their international experiences and to offer suggestions to the audience on how to arrange their own opportunities overseas. The panel presentation will take place on Friday, March 31.

Interested students should submit a description of their study abroad experience, a sample of advice they would give to others, and contact information to: Karen Glass ([glass@setonhill.edu](mailto:glass@setonhill.edu)) before September 30. Additional screening of panelists will take place after initial review of submissions.

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### **Dodger Stock Now in Florida**

Costume World of Deerfield Beach, Florida has acquired the almost 500,000-item costume inventory of Dodger Costume. New York-based Dodger Theatricals and Amsterdam's Stage Holding acquired the Brooks-Eaves Costume Company and changed its name to Dodger Costumes in 1998. Dodger Costumes shut down in late February of 2005.

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### **Masks and Masking Conference and Exhibition**

Southern Illinois University will be the site October 5 to 8 of An Interdisciplinary and International Conference on Masks and Masking. Mask makers, performers, and scholars from Iceland, Ireland, Britain, Sweden, Hungary, Greece, Nigeria, Canada, Bali, Mexico, Uruguay, Denmark and many parts of the United States will participate.

Ron Naversen is coordinator of the conference, which will be accompanied by five special exhibitions, some of which run through December. For more information, visit [www.dce.siu.edu](http://www.dce.siu.edu) or contact Mr. Naversen at [rnav@siu.edu](mailto:rnav@siu.edu).

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## Accepting Applications for First Travel Award

**Sandy Bonds** *VP International Activities*

The Toronto Conference & Stage Expo was an inspiring example of how international interactions can enrich our perspectives of our field. The International Committee hosted the OISTAT World Congress and the World Stage Design exhibit, and were joined by over 100 international guests from 30 countries.

The astonishingly creative designs from across the globe in the WSD exhibit were a mere glimpse of the scope of productions in contemporary theatre worldwide. The presenters, from Jean Guy Lecat's illuminating session on the world of Peter Brook to Pirjo Valinen's portfolio and display of costumes made from paper, offered further insight into interpretations of theatre beyond our borders.

In addition to bringing the world to USITT conferences, the International Committee has acted to send USITT members out into the world. In 2004, a new international travel award was established for Individual and Professional Members of USITT. Alternating with the Student International Travel Award, this award addresses the need to facilitate funding for international activities for individuals and professionals. Cross-cultural references influence professional activities almost daily from teaching history to designing productions written by playwrights from other countries.

This award was initiated to enhance understanding of this global context of theatre through advanced examination in theatre related fields. Projects eligible for funding include research for productions or scholarly pursuits, and attendance at theatre festivals, exhibitions, and workshops. As with other USITT awards, winners are asked to share their projects with the membership through a conference session or publication.

The first Individual/Professional International Travel Award for \$2,500 will be granted in 2006. Applications are due by December 10, 2005 and the selection will be announced January 10, 2006. Travel needs to be completed within one year. For additional details and application form, go to the [Travel Award page](#) on the [USITT website](#). It is located in the Awards section of Major Activities. For questions, contact Sandy Bonds at [abonds@darkwing.uoregon.edu](mailto:abonds@darkwing.uoregon.edu).



Photo/Sandy Bonds

Sandy Bonds, USITT's Vice-President for International Activities, has created a collection of masks from her travels throughout the world. Above is a mask from Cuba while below is a mask from Japan.



Photo/Sandy Bonds





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## Great Discounts on Publications

**Michelle L. Smith** *Membership & Ad Sales Manager*

Members can obtain topical and interesting industry publications at reduced prices from USITT's "online bookstore." Check out the newest additions including the 2005 Golden Pen Winner.

USITT members receive discounts on *Harlequin Unmasked*, the *World Stage Design* digital catalog, *The Designs of Willa Kim* and other books available through USITT [online](#) or by calling 800-938-7488.

### *Harlequin Unmasked: The Commedia Dell'Arte and Porcelain Sculpture*

*Harlequin Unmasked: The Commedia Dell'Arte and Porcelain Sculpture* by Meredith Chilton

*Harlequin Unmasked* includes illustrations and descriptions of nearly 150 porcelain sculptures of the commedia dell'arte. The book reveals much detail about the costumes worn by commedia players as well as the environments in which the plays were performed. **Member Price: \$60.00**



### *World Stage Design Digital Catalog*

*World Stage Design Digital Catalog* by Eric Fielding & Laura Crow, Editors

The catalog (DVD format only) features the work of each set, light, costume, and sound designer who submitted creative work for the inaugural exhibition. The catalog is comprehensive and lavishly illustrated in full color with an easy-to-use index system. **Member Price: \$20.00**



### *The Designs of Willa Kim*

*The Designs of Willa Kim* by Bobbi Owen presents many signature designs by the Tony Award winning costume designer who is widely known for her dance costumes. The book, the first in USITT's monograph series about major American theatrical designers, contains illustrations including renderings and production photographs from *Sophisticated Ladies*, *The Will Rogers Follies*, and *Victor/Victoria*. **Member Price: \$30.00**



[Click here](#) to visit the store and purchase these and other terrific publications now!

Click [here](#) for a complete list of member discounts. For instructions on accessing a discount, select the item of interest and enter user name (USITT member number) and password (last name, case specific) at the prompt.

If you have questions or suggestions for a new benefit, contact Membership & Ad Sales Manager Michelle L. Smith at 800-938-7488 or [michelle@office.usitt.org](mailto:michelle@office.usitt.org).

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### Congrats to Mark Shanda

Mark Shanda has been named chair of the Department of Theatre at Ohio State University in Columbus, Ohio. Mr. Shanda has been on the Ohio State faculty since 1986, and will retain the title of Resident Technical Director. The undergraduate program has over 250 majors and the graduate program has 45 students.

Mr. Shanda served as technical director for the United States' Prague Quadrennial 1999 entry, and served as chair of the Theatre Technology Exhibition, Tech Expo. He received KC/ACTF's Gold Medal of Excellence Award in 1998.

As a theatre consultant, Mr. Shanda has worked on projects all over Ohio.

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### Ann Archbold takes new Position

Ann Archbold, a USITT Director at Large, has been named Head of the Master of Fine Arts Lighting Program at the University of Wisconsin. Ms. Archbold, who had been at Florida State University, is moving to Madison, Wisconsin this summer.

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### To Ride Again in 2006

After raising more than \$27,000 for Broadway Cares/Equity Fights AIDS in their 2005 trek to the Badlands of South Dakota, the Long Reach Long Riders are already planning to do it again.

Donations can still be made in support of the 2005 ride via the group's [web page](#), which includes photos and an account of this year's adventure. Dates for 2006 are July 9 to 18, and the destination will again be Rapid City, South Dakota.

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### Rick Stephens Visits Office

The USITT office had an extended visit in July, when Rick Stephens spent a few weeks exploring the records and archives of the Institute. According to Mr. Stephens, the 90 degree days were a pleasant break from the temperatures he'd been experiencing in Texas. It was great to have him with us.

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### Membership Discussed

#### This month:

Mark Shanda

Ann Archbold

Long Reach Long Riders

Rick Stephens

Elynmarie Kazle

Inside Leg

It was also great to have Elynmarie Kazle, Vice President for Membership & Development, working with us in July, but for a shorter time than Mr. Stephens. Ms. Kazle worked with the staff on plans for upcoming membership recruitment, awards programs, and long-term giving opportunities.

We are always pleased when officers and members have an opportunity to work in Syracuse with staff members.

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### **Inside Leg Makes Debut**

USITT member Cathy Fritsch has launched a new service for professional costume shops to assist with online actor measurements at [www.insideleg.com](http://www.insideleg.com). She notes the site was developed with the advice and consent of Actor's Equity, LORT counsel, and Indiana Repertory Theatre. Because it will take time to build its database, membership is free to professional members until January 2006, and will continue to be free for educational theatres after that time, Ms. Fritsch reports.

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**TMB Ships 100th ProPower**

May marked a milestone for **TMB** when it shipped its 100th ProPower Rack Panel Distribution (RPD) System. The centennial system was sold to Ed & Ted's Excellent Lighting, Inc. in support of an intensive summer of concert and corporate events including the Eminem North American tour.

Tim Baca, TMB RPD Systems product manager said "Reaching 100 units in such a short time vindicates our continued efforts to provide innovative and practical products for our professional customers. We've taken input from everyone...and integrated their ideas into a versatile system that can support all levels of the industry."

TMB's PowerPAR lighting is also highlighting two rotating automobiles high in the lobby of General Motor's Renaissance Center headquarters in Detroit, Michigan.

[To Top](#) ↑**Vari-Lite Gets Wicked**

**Vari-Lite** equipment is along for the ride on the current *Wicked* tour, and holding up well to the constant loading and unloading. Brandon Quigley, head electrician, said he was "very happy" to hear that *Wicked* was an all Vari-Lite automated rig. That includes 34 VL2000 spot luminaires, 23 VL2000 wash luminaires, and 17 VL3000 spot luminaires. The light rig was increased by 20 fixtures from the Broadway production to the tour.

[To Top](#) ↑**Schuler Shook Completes Airport**

The Minneapolis office of Schuler Shook lighting designers, working with Architectural Alliance of Minnesota, has completed the first phase of renovation and restoration of Dane County Airport in Madison, Wisconsin. The terminal building is an updated Prairie School style, with low horizontal lines and open interior spaces.

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Vari-Lite

Schuler Shook



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**Pathway Relocates**

**Pathway Connectivity** has moved to a new 7,000-square-foot facility in the historic Inglewood district in Calgary, Alberta, Canada. The new location is twice the size of the company's previous location and includes more than 1,500 square feet for research and development activities including space for training seminars for both clients and staff.

President David Higgins said "improving in-house manufacturing capability was the main reason for the move." The manufacturing facility has a separate clean area for final assembly, test, burn-in, and repairs. It also has a warehouse, and a machine tool workshop for prototyping and custom product manufacturing. Pathway's new facility at Unit 103, 1429 17th Avenue SE in Inglewood is close to the city's pathway system which provides a safe, convenient route for employees to take advantage of a "green" bicycle commute.

[To Top ↑](#)**Swing Wing Wins Award**

**TOMCAT USA's** Swing Wing received the Best Truss or Rigging Product Award at the AV Communications Excellence Awards Banquet in June. The event was held in conjunction with InfoComm, and is the second award for the Swing Wing which also won an EDDY Award in 2003.

TOMCAT USA CEO John James said "We constantly strive to create products that are innovative, but useful to the entertainment industry. This award is a great tribute to that mission. We are honored."


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Pathway Connectivity  
 TOMCAT  
 Strong Entertainment Lighting  
 Apollo Design Technology, Inc.  
 Stagecraft Industries, Inc.



Strong Entertainment Lighting's 10,000-watt Britelight Super 10 will be the energy source powering several competing space elevator climbers up a crane-suspended vertical ribbon. The challenge, to build a space elevator climber, will be held in Mountain View, California this fall and will draw competitors from around the world.

The Britelight Super 10 will be a constant power source for the climbers. Each team will design and build a climber prototype to ascend the ribbon carrying a payload. Strong is a co-sponsor of the event. NASA's Centennial Challenge program is providing the \$400,000 prize purse for the competitions in 2005-2006, with a \$50,000 prize awarded to this year's winner.

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### **Mateer Joins Apollo**

Jeffrey Mateer has joined **Apollo Design Technology, Inc.** as Product Development Manager for all Apollo lines. Mr. Mateer will "interact with the marketplace to identify and specify appropriate products and work with engineering and marketing to ensure successful introduction."

Joel Nichols, Apollo founder and President, said "His extensive experience in the industry, combined with his skills, will contribute significantly to Apollo's future product direction."

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### **Stagecraft Opens Regional Office**

**Stagecraft Industries, Inc.** has opened a regional sales office in Phoenix, Arizona. The 45-year-old manufacturer of stage rigging and electrical equipment appointed Buddy Combs as regional sales representative in Phoenix. The company already has branches in Seattle, Washington and Oakland, California providing sales and technical support for equipment installation projects in the Southwest.

"Over the years, we've built and installed stage equipment for hundreds of Arizona projects," said Stagecraft CEO Mark Walter. "With Buddy anchoring our Phoenix office, we can give our customers the local service and support they deserve." Mr. Combs, who is USITT's Lighting Co-Commissioner, is an industry veteran with experience as a teacher, technical director, designer, and consultant.

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## Alphabet Soup: KCACTF

**John S. Uthoff** *USITT President*

When you attend the USITT Annual Conference & Stage Expo, most of the available programming is supplied by the members of USITT through either the Commissions or the Exhibitors. These cover all the main design and production areas as well as Education and Health and Safety. But there is another, much smaller group of programming that comes attached to various groups such as ESTA, OISTAT, KCACTF, LORT Production Managers, USA and sometimes ASTC or others.

All these initials represent other organizations that USITT interacts with on a regular basis. We have agreements with most of them to supply meeting rooms in exchange for programming sessions. Why these groups? These are groups that our membership interacts with on a regular basis. These are groups with which we have at least some common goals. These are groups that impact our members' lives.

For example, the Kennedy Center American College Theater Festival (KCACTF) has been active since the late '60s. I took my first show to the regional festival in 1971. Even back then, there were design exhibits as well as the acting and productions. The response teams included a respondent for the design and technical portions of the production, even back then. One of the unique facts about KCACTF Regional Festivals is that they are one of the few places that actors, directors, designers, playwrights, critics, and theatre technicians meet together to talk about the art and process of theatre. USITT encourages its Regional Sections to be engaged with the Regional Festivals of KCACTF by making funds available to sections for joint programs. Many of our members are involved every year.

For many years the Institute has worked with KCACTF to improve the visibility of the design/tech areas at both the regional and national festivals. Thanks to the willingness of Gregg Henry, Artistic Director of KCACTF, and other administrators, there has been a constant effort to upgrade the design exhibits and workshops at both the Regional Festivals and at the National Festival at the Kennedy Center. At the National Festival, the design exhibits are on display in a prominent location, and the design finalists have several days of hands-on workshops with such notables as Beverly Emmons and Ming Cho Lee. This year, sound was incorporated into these practical workshops as well.



Gregg Henry of Kennedy Center American College Theatre Festival spoke as part of the Fellows Address, Induction, and Reception to announce a additional collaboration between KCACTF and USITT.

Photo/Tom Thatcher.

KCACTF has supported the design winners with hotel and per diem funds, and the Institute has exhibited the work of the regional winners at the conference and published the national winners.

A few years ago, KCACTF started summer Design Intensives for the regional design winners and faculty of member schools in the design areas. These are two week, hands-on workshops at the Kennedy Center where the students and faculty work with distinguished theatre artists in their chosen area. This last year, the Kennedy Center was kind enough to offer scholarships to attend these workshops to the winners in Scenery, Costumes, and Lighting of USITT's Young Designers and Technicians Awards, as well as three fellowships to faculty members chosen by the Commissions. This year, USITT winners were:

#### Student Awards:

- Lighting, Keith Kirkland
- Scene Design, Kimi Maeda, and Nicholas Vaughan
- Costume Design, Clinton O'Dell

#### Faculty Awards:

- Lighting, Buddy Combs
- Scene Design, Dennis Hassan
- Costume Design, Pat Martin

This is an exciting new benefit in our relationship with the KCACTF and one that Mr. Henry has indicated the Festival would be willing to do again this summer.

One last area of interaction, one that is just beginning, is the possibility of working on International Projects with the Kennedy Center. The Institute may end up co-hosting OISTAT Commission Meetings at the Kennedy Center, and it may even be possible to have the USITT National Exhibit to PQ displayed at the Kennedy Center if the details can be finalized.



All these projects are exciting and represent just one set of the interactions USITT enjoys with other related organizations. Our hope is that these relationships will give the members of USITT new and exciting opportunities and help all of us deliver better theatre.

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**Tenure, Promotions Focus of NY Workshop**

Plan to join the New York Area Regional Section on September 24th at Pace University for a free tenure and promotions workshop followed by an undergraduate and graduate theatre college fair!

The tenure and promotion workshop will be for those who may need guidance and/or mentoring towards obtaining tenure and promotion. Schools wishing to participate in the school fair should be USITT NY chapter members or pay a small fee.

Portfolio review appointments for students may be available; space is limited. To respond or obtain additional information, including sponsorship opportunities, contact [rsvp@usittny.org](mailto:rsvp@usittny.org). Stay tuned to [www.usittny.org](http://www.usittny.org) for additional details.

[To Top](#) ↑**Chesapeake EXPO Set for September 17**

The Chesapeake Regional Section will stage its 2005 EXPO on Saturday, September 17, 2005 on the campus of Catholic University in Washington, DC. Designers, technical directors, and theatre technicians from the mid-Atlantic region are invited to take part in the day-long event, which will feature workshop sessions on moving lights, flying effects, scene painting, CAD and computer-assisted rendering, non-traditional occupations in the performing arts, and numerous other topics.

There will also be a résumé- and portfolio-building clinic; participants are encouraged to bring their résumés for feedback and advice.

As always, the EXPO will include a continental breakfast and catered lunch for attendees. For more information, check the Section's [web site](#).

[To Top](#) ↑**SE Master Classes Slated for September****This month:**

New York Area

Chesapeake

Southeast Master Class

Ontario

Southeast Logo

"Summertime, and the livin' is easy." That is if you aren't scheduled to host the Southeast Regional Section Fall Masters Class.

The North Carolina School of the Arts is putting the final touches on a full weekend of workshops and activities. Participants can look forward to a wide range of hands on and interactive workshops throughout NCSA's extensive facilities. Proposed workshops include: Scene Painting, Costume for Film, Motion Control (Beginning and Advanced), Lighting Technology & Touring, Wigs & Make Up to make young actors look old, Costume Shop Planning, Sound (Pro Tools), Wood Turning, AutoCAD/VectorWorks, Blood & Guts, and Foam & Plastics. It certainly won't be a weekend for the casual observer. Bring your work clothes and notebooks and plan to get up to your elbows in the materials and methods of making theatre happen.

In addition to a full slate of workshops the Design Expo will showcase the work of students and professionals. This annual event is a wonderful opportunity for all Section members to exhibit designs and receive feedback from their peers.

Mark your calendars now for September 22 to 24, 2005, at the North Carolina School for the Arts in Winston-Salem. For more information contact Dennis Booth ([boothd@ncarts.edu](mailto:boothd@ncarts.edu)), Doug Brown ([brownd@ncarts.edu](mailto:brownd@ncarts.edu)), or visit the website ([www.southeast.usitt.org](http://www.southeast.usitt.org))

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### **Ontario Meeting, Workshop a Success**

On June 3 to 5, 2005, CITT Ontario held its Annual General Meeting and Workshop Weekend at the Lorraine Kimsa Theatre for Young People (LKTYP). Thanks to Matt Farrell and Aimée Frost for spearheading the organization of the weekend, and the whole board for supporting the endeavour. CITT Ontario tries to provide its members with interesting and informative programming at its AGMs, especially when the National Conference is out of town. This year was a very successful event with 46 people attending plus 21 presenters in 15 sessions. Three different IATSE locals, 15 manufacturers/distributors and many theatre companies from all over Ontario were represented.

Friday was a Pyro Certification course with Rachel Robbins from the Ministry, followed up by a blow-up social with hands-on demos presented by Mark Fine of Air Magic FX.

On Saturday there was everything from Fall Arrest to "Sound 101," and a successful computer playground where the curious could see different CADD and sound editing programs. Sunday's highlight was a hard hat tour of the new Soulpepper/George Brown Theatre School facility. A barbecue and meeting rounded off the day with a record 45 attendees at the meeting. Elections were held after the regular business, and newcomers Cheryl Batulis and Linda McCormick were welcomed. They join Rick Boychuk, Matt Farrell, Aimée Frost, David James, Gavin

MacDonald, Jim Smagata, Scott Spidell, Peter Urbanek, and Joe Vermuelen as the new CITT Ontario Board.

The Agenda and minutes will be posted on the CITT Ontario web site soon.

Thanks to LKTYP and its staff, and to all who attended this great event. The Board will meet this summer to start planning events for the upcoming year. Suggestions are always welcome!

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### **Hazlett Wins SE Logo Design Challenge**

The Southeast Section has adopted a new logo. Following a Logo Design Challenge, open to all section members, the selection of N. Deborah Hazlett's design was made in early June. Ms. Hazlett, a member of USA Local 829 with 15 years of costume experience in New York, currently applies her talents to dressing up the pages of *TD&T* and books published by Broadway Press. The design, which illustrates the strong interaction between USITT and the Southeast Section, is both dynamic and flexible. Ms Hazlett provided a number of variations that can be in different formats and on different backgrounds.



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## Commission Seeks Costume Design & Technology Projects

**Patricia Martin** *Commissioner, Costume Design & Technology*

One of the most important functions of USITT's Commissions is to encourage and support encourage research that ultimately will benefit all members. The Costume Design & Technology Commission provides members with opportunities to share ideas, to exchange information, to develop professionally and to affect the future welfare and development of those in the field by endorsing projects that will benefit the profession and support its goals.

The Costume Design & Technology Commission recently secured funding for a new project created by Kristina Tollefson, The Costume Plot Database, and continues to support a number of ongoing projects that benefit members. These projects include:

- The Commercial Pattern Archives, project chair Joy Emery;
- The Costume Locator Service, project chair Kevin McClusky;
- OISTAT Costume Working Group Web Page, project chair Laura Crow;
- The Costume Research Database, project chair Deb Krajec;
- Costume Design & Technology Traveling Sessions, project chair Deb Krajec;
- The Survey of Costume Design & Technology Programs, project chair Judy Adamson.



Read more about these projects by visiting the new Costume Design & Technology Commission [website](#). You can also go to the [USITT](#) page, click on Commissions, and then click on Costume Design & Technology Commission.

According to the By-Laws of the Institute, projects can include



research, experimentation, investigation, collection of data, problem analysis, exchange of ideas and exhibitions, and other forms of study leading to the acquisition of knowledge and improvement in technology. One person or a group of many may conduct projects. A project can be regional or national in scope, and it can be a short term or long-term undertaking. A successful project proposal can be eligible for up to \$1,000 in funding.

To make a proposal for a project, include the following components:

- A description of the project.
- A statement describing how the project will benefit the members of the USITT Costume Design & Technology Commission.
- A budget for the project indicating the amount of funding required to support the project, and any matching funds that might be available.
- A calendar showing the schedule for the work.

Examples of successful project proposals are available upon request. Send all proposals to: Pat Martin, Commissioner, Costume Design & Technology Commission, 619 Kimpel Hall, Drama Department, University of Arkansas, Fayetteville, Arkansas 72704; phone 479-575-3679 office; fax 479-575-7602; or e-mail [pmartin@uark.edu](mailto:pmartin@uark.edu).

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## Dear Professor Production

### Reviewing Rehearsal Notes Can Boost Manager's Confidence

#### *Dear Professor Production:*

*Help! I was just "appointed" to be the stage manager of a show here at our university. I am a freshman and have never been a stage manager prior to today! The real stage manager had to leave school, and my tech professor just handed me a script and said, "Here, you are the stage manager." When I asked him what that entailed, he said, "Be everything to everybody, and be in charge." Oh My! What have I gotten myself into, and where can I find help? Tortured in Texas*

#### **And the professor replies:**

Dear Tortured:

Don't worry! You are not alone here, and there are many resources for you to peruse! First off, don't be afraid to let people know that this is your first time stage managing. Believe it or not, most of us in the teaching profession were once students who ask questions!

"Professor Production" is available to answer your questions. Please forward any questions to [DebbieSheehan@uic.edu](mailto:DebbieSheehan@uic.edu)

As I mentioned before, yours is not an isolated situation. Many colleges have a theatre department that puts on productions, but not all of them offer any type of course work in stage management! There is help! Besides asking your friends here at USITT, check out a few textbooks on Amazon.com. Thomas Kelly's *The Backstage Guide to Stage Management*, and Lawrence Stern's *Stage Management* (7th edition) are great starts. *The Stage Manager's Handbook* by Bert Gruver is also a good resource.

OK, next let's get to what it means to be "everything to everybody." While this may sound like an overwhelming task, it will get easier each time you do it. One of the best ways to achieve this is to *communicate* with everyone involved in the production. Make sure you take copious notes at rehearsal and then communicate them to all parties involved in the production. Do this each day, and make sure you stop into the scene and costume shop every day to say hello. It goes a long way in relationship building.

There is a lot to learn, but keep your chin up, don't get discouraged, and make sure you attend all of the great Management Commission sessions on stage management next year in Louisville!





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## October 28 Deadline For Lighting Graphics Comments

**Rich Dunham** *Senior Lighting Commissioner*

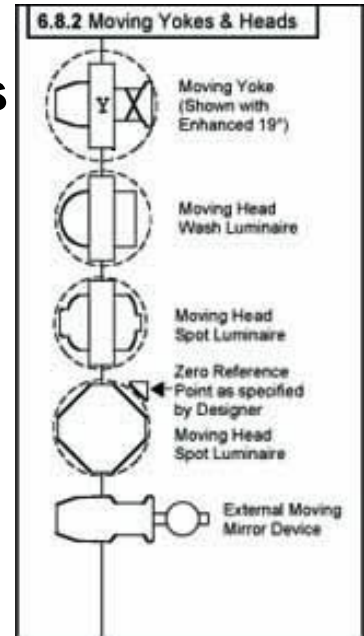
The Lighting Commission members announce with great pleasure the latest draft/canvass of the USITT *RP-2: Recommended Practice for Theatrical Lighting Design Graphics (revision 4)*. We hope that this document will be adopted as the new recommended practice for lighting graphics.

As many are aware, the current graphics standard has needed revising for many years because much new gear has been introduced to the profession. The Lighting Commission has worked for the last five years to update this Recommended Practice. Those new to this project should note the actual graphics portion of the document is greatly expanded.

Most notably, there are provisions for new conventional and non-conventional luminaires, moving lights, and a number of accessories such as gobo rotators that didn't exist when the earlier standard was created. Many issues related to angle specifications are addressed while the accessories and cyc/striplight portions of the document reflect a much wider range of equipment.

Those familiar with this project and who may have responded to last year's canvass may note the numerous other changes for lighting graphics that reflect common practices currently in use. Obviously, because of personal preferences, there will never be complete agreement to all of the conventions outlined in the new document. However, what is represented within RP-2 (version 4) forms a solid foundation for those graphic standards widely practiced today for creating light plots and sections.

Several key updates to this version were added as a result of the third canvass. They include: additional luminaires and accessory symbols (mirror accessories, revisions in ballasted fixtures, and sections relating to fluorescent and LED luminaires); a line weight specification; a more developed section on booms; and more specifics on numbering conventions. The more popular practice of using circle containers for inserting channel information was adopted, and channel/dimmer/circuit designations within each of the primary control configurations (dimmer per circuit, direct patch to dimmers, and systems reflecting both a direct and soft-patch set-up) are illustrated. The manner of designating accessories such as rotators and gobos was



The fourth draft version of the [Recommended Practice for Lighting Graphics](#) provides both new and revised material and graphics. [Comments](#) on the draft are being accepted through October 28, 2005.

modified, and the Recommended Practice goes back to the earlier manner of expressing bottle direction for PAR fixtures.

Finally, as a result of comments from a few participants who wanted to address 3-D drafting practices, the committee chose, after much debate, to only address the standards from a 2-dimensional perspective. The rationale used is that light plots and sections are used as communication documents that are expressed through 2-dimensional drafting practices. The need for 3-dimensional graphics relates more to the visualization of a lighting design. Additionally, the Recommended Practice uses generic symbols rather than the more specific 3-dimensional symbol draftings used in visualization purposes which often vary considerably from one manufacturer to another for a given type of luminaire.

A canvass or draft document is a proposal distributed widely to members of the profession for comment and input. What is posted through [RP-2 \(version 4\)](#) here and on the USITT web site is a draft of what committee members hope will be adopted as the new Recommended Practice. However, before officially adopting the draft, there is an opportunity for public comment and input. The committee attempts to get public comment by distributing the draft through two channels: first, some individuals are approached directly, and second, a general survey of membership is done through avenues such as *Sightlines* and the web site. The canvass has been posted on the web for nearly a month now and some may have already seen or even responded to it. The mailing to a previously selected canvass list of professionals went out in early July.

To respond to the canvass, complete and return the [official ballot](#). Some issues may have been addressed through prior canvasses, and the committee may have already formed a consensus regarding this issue; therefore, there are links to documents that relate to comments, discussions, and material dealt with in prior versions of the draft. By using these documents, it will avoid comments relating to issues already resolved.

One important item to keep in mind is that the standard is not going to address every specific concern of each designer, electrician, or other lighting professional. It is establishing general practices that work across the industry. As an example, the standard will only designate a luminaire by approximate beam angle rather than by specific beam angle, focal length, or manufacturer.

The final deadline for accepting public comments for the canvass is 5 p.m. EST October 28, 2005. Shortly after that, the committee will respond to the collected comments and, barring any need for major revisions, the committee will be able to recommend a new standard.

This work represents the efforts of a number of individuals from across a diverse section of the profession. Thanks to all of those individuals who participated in the earlier canvasses by

submitting their comments to the committee. Most importantly, I want to personally recognize the committee of Will Bellman, Vickie Scott, Steve Shelley, Robin Schraft, and Craig Wolf for the many hours they have already contributed to this project over the last several years. A special note of thanks to Mr. Shelley who patiently worked and reworked the graphics as the committee created, modified, and re-modified various symbols throughout the document.

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## USITT RP-2 (revision 4), Recommended Practice for Theatrical Lighting Design Graphics

### NOW AVAILABLE FOR PUBLIC REVIEW

July 1, 2005

To: **USITT Members**

From: **Lighting Commission Recommended Practices Committee**

Willard Bellman, Rich Dunham (Commissioner), Robin Schraft, Vickie Scott, Steve Shelley and R. Craig Wolf

Several years ago the Vice-President for Commissions and the Standards Committee charged the Lighting Commission with updating the USITT 1991 Lighting Design Graphics Language document. The original document was formulated before the proliferation of CAD programs, intelligent fixtures, and many non-conventional luminaries. We now have gone through several revisions of the current draft document.

We are pleased to announce that **USITT RP-2 (revision4), Recommended Practice for Theatrical Lighting Graphics** is now available for public review until October 28, 2005. A draft was sent out to a canvass list and posted through *Sightlines* and our web pages during the late summer and fall of last year. These responses included recommendations for a number of substantive changes. Therefore, revisions based on that input and committee discussions have been formulated into a fourth canvass that needs to be re-circulated once again. Please scrutinize the document and return the Comments Form that accompanies the canvass document. The Comments Form asks you to do two things: inform the committee if you think that the document can be accepted as a USITT Recommended Practice as it is, or indicate to the committee what you think needs to be changed in order to make it an acceptable Recommended Practice. Please be as specific as possible about what to alter. Cite the clause and sentence(s) in the clause, recommend alternate wording, and explain why. For example, a comment such as "Not enough projectors," would only be marginally helpful. A comment such as, "Section 1.4: 6-inch Diameter Lens Instruments should contain separate symbols for units designated by diameter and focal length (such as 6" x 9") and those designated by beam angle (such as 40°)," would be more helpful. In addition to citing specific changes and sections of the document, you should give your rationale for the change. Use of "legislative format" that leaves essentially nothing to interpretation is suggested (i.e., ~~strikeout text to be removed~~ and underline text to be added).

A complete public review packet of USITT RP-2, r4 – 7/1/05 includes the copy of the actual draft document, the ballot, a comments document, and this letter/instruction sheet. The comments document will provide you with a summary of the comments from the previous canvass along with the committee's responses. These materials are also available by calling the USITT Office at 800-93USITT or by downloading from the USITT website at [www.usitt.org](http://www.usitt.org).

Please send your comments to the address given on the bottom of the comment form or by electronic submission to [comments@office.usitt.org](mailto:comments@office.usitt.org). If you submit your comments electronically, they will not need to be retyped which will help ensure accuracy. If you are using electronic formats, please place your comments in the body of an e-mail message or mail your comments in a Rich Text Format (RTF) file on a computer disk. Please include your real name and company /organization in your e-mailed message or disk file so that your comments can be easily identified. Finally, be sure to include your e-mail address on the comment form since our responses will be distributed through e-mail. Comments must be received by 5 p.m. Eastern time on October 28, 2005. If you have any questions relating to the process, please feel free to contact Rich Dunham or the national office of USITT.

Contact Rich Dunham: phone 706-542-8273; fax 706-542-2080 e-mail [rdunham@uga.edu](mailto:rdunham@uga.edu).



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At Lynn's Paradise Cafe, food is only part of the attraction. Their motto is "Eat and Be Happy!" New this year are a giant working kaleidoscope and vegetable cut-outs in the parking lot fun zone, hand-made by staff members.

Photo/Caryn Westmeier, Lynn's Paradise Cafe.

by **David Rodger** *Louisville Conference Promotion Coordinator*

## Good Eats in Louisville

When I visit a new city, my first preoccupation is finding good places to eat. For me, food really makes the difference between having a memorable experience and just spending time in a new place. The USITT Conference & Stage Expo will be in Louisville, Kentucky, March 29 to April 1, 2006, so for everyone thinking about visiting my hometown next year and who may be feeling apprehensive about meals, I want to share some of my favorite eateries.

Louisville has an abundance of really good, independently owned restaurants. We have our share of chain restaurants, too, but if you like to experience the artistry of trained chefs, many of whom have been invited to showcase their skills at the famous James Beard House in New York City, you'll want to save room on your conference "plate" for a really nice meal or two.

I'll single out some of my favorites, but I know everyone has their own tastes, and I recommend two local food critics. Susan Reigler writes for the local newspaper, the *Louisville Courier-Journal*. Her [2004-2005 Dining Guide](#) is a good place to start. Also, Robin Garr is an independent food critic who has both good taste and a good [web site](#). If micro-brewed beer is your ideal fine cuisine, Louisville will not disappoint, especially since two very good [brew pubs](#) are within walking distance and two more are just five minutes from the conference center.

Since this article is for conference attendees, I'll focus on restaurants within walking distance of the convention center, but toss in a few special places that need mentioning, even if they aren't particularly convenient to get to.

Within walking distance are:

Artemisia, 620 E. Market St., between Hancock and Clay Sts., 502-583-4177; Monday through Thursday, 11 a.m.-10 p.m., Friday and Saturday, 11 a.m. to 11 p.m. Continental cuisine with a California flavor, fine art by local artists on the walls, and jazz on the weekends; cool, but not so trendy as to be obnoxious. (A 15 to 20 minute walk.)

Bristol Bar & Grille, 614 W. Main St., between 6th & 7th Sts., 502-582-1995; Monday through Wednesday, 11 a.m. to 9 p.m., Thursday and Friday, 11 a.m. to 10 p.m., Sunday, 11 a.m. to 9 p.m. Moderately priced, well-prepared A.m.erican cuisine.

Bearno's by the Bridge, 131 W Main St., at 2nd St., 502-584-7437; Monday through Thursday, 11 a.m. to 10 p.m., Friday and Saturday, 11 a.m. to 2 a.m., Sunday, 4 p.m. to 10 p.m. Inexpensive, delicious pizza; locally owned and operated.

Blu Italian Mediterranean Grille, Marriott Louisville Downtown, 280 W. Jefferson St., between 2nd & 3rd Sts., 502- 627-5045. Open for breakfast, lunch and dinner. Can't get any more convenient than the conference hotel! I haven't eaten there (yet) but the chef, Jay Denham, has a good pedigree. He is a Louisville native who recently served as executive chef at Viand Bar & Kitchen in Chicago and before that was a *sous chef* at one of Louisville's finest restaurants, the Oakroom.

Deke's Marketplace Grill, 301 W Market St., at 3rd St., 502-584-8337; Monday through Thursday, 11 a.m. to 10 p.m., Friday and Saturday, 11 a.m. to 11 p.m. Good, friendly food; great for a quick bite between sessions because it's right across the street from the convention center.

Jarfi's Bistro, 501 W. Main St., in the Kentucky Center for the Performing Arts, 502-589-5060; Sunday through Thursday, 11 a.m. to 10 p.m., Friday and Saturday, 11 a.m. to 1 a.m. Traditional Kentucky cuisine with lots of international flair.

Makers Mark Bourbon House and Lounge, in "4th Street Live" 4th Street between Liberty and Muhammad Ali Blvd., 502-568-9009; Monday through Thursday, 11 a.m. to 2 a.m., Friday and Saturday, 11 a.m. to 4 a.m., and Sunday, 5 p.m. to 2 a.m. Late night libations for the sophisticated palate. The food is tasty, but the focus is on good beverages and good conversation.

Mayan Gypsy, 624 E. Market St., between Hancock and Clay Sts., 502-583-3300; Monday to Friday, 11 a.m. to 10 p.m., Saturday, 5 p.m. to 10 p.m. When I want to celebrate a special occasion or entertain out-of-town guests, I think of Mayan Gypsy first. Not only is the food unique and delicious (think Central America, not

Mexico), but the story of how Rosendo and Laura Ucan got started by selling tacos out of a big blue van to Spanish-speaking roofers gives this special place a spot close to my heart. (15-20 minute walk; right next to Artemisia.)

The Oakroom at The Seelbach Hilton, 500 S. Fourth St., at Muhammad Ali Blvd., 502-807-3463; Lunch: Friday, 11 a.m. to 1:30 p.m.; Dinner: every day, 5:30 p.m. to 10 p.m.; Sunday brunch: 10 a.m. to 2 p.m. Traditional, Kentucky-oriented menu with such ingredients as braised rabbit, lamb sausage, venison and wild-harvested mushrooms, and papaws. The Oakroom's wine cellar is the largest and finest in the region. (No denim or "athletic wear.")

Old Spaghetti Factory, 235 W. Market St., at 3rd St., 502-581-1070; Monday through Thursday, 11:30 a.m. to 2 p.m. and 5 p.m. to 10 p.m., Friday, 11 a.m. to 11 p.m., Saturday, 11:30 a.m. to 11 p.m., and Sunday, 11:30 a.m. to 10 p.m. Filling Italian food; too convenient to ignore.

Vincenzo's, 150 S. 5th St., at Market St., 502-580-1350; Monday through Thursday, 11:30 a.m. to 2 p.m. and 5:30 p.m. to 10 p.m.; Fridays, 11:30 a.m. to 2 p.m. and 5:30 p.m. to 11 p.m.; and Saturday, 5:30 p.m. to 11 p.m. Upscale Italian ("Eurospa") cuisine; great food matched by great service.

Other notable eateries include:

Buck's, 425 W. Ormsby Ave., 502-637-5284; Lunch: Monday through Friday, 11 a.m. to 3 p.m.; Dinner: Monday through Thursday, 5 p.m. to 10 p.m.; Friday and Saturday, 5 p.m. to 11 p.m. Pretty décor smothered with Southern charm (the monthly florist bill is rumored to be over \$1,000); and the food is great, too.

Dizzy Whizz Drive-In, 217 W. St. Catherine, 502-583-3828; Monday through Thursday, 6 a.m. to 11 p.m., Friday and Saturday, 6 a.m. to midnight, Sunday, 4 p.m. to 11 p.m. A classic drive-in burger joint, yes, still offering curbside service. Get a Whizz Burger (doubledecker with cheese, lettuce and special sauce) and a milk shake. Yum!

Le Relais, Taylorsville Road at Bowman Field, 502-451-9020; Tuesday through Thursday, 5:30 p.m. to 10 p.m.; Friday and Saturday, 5:30 p.m. to 11 p.m.; Sunday, 5:30 p.m. to 9 p.m. Fine French cooking by Chef Daniel Stage, tucked into the historic air terminal at Bowman Field. Don't hesitate to ask the expert staff for their recommendations.

Lilly's, 1147 Bardstown Rd., 502-451-0447; Lunch: Tuesday through Saturday, 11 a.m. to 3 p.m.; Dinner: Tuesday through Thursday, 5:30 p.m. to 10 p.m., Friday and Saturday, 5:30 p.m. to 11 p.m. Owned by Kathy Cary, one of Louisville's more celebrated chefs, who has been nominated several times for the James Beard Awards in the category of "Best Chef of the Southeast."

Lynn's Paradise Cafe, 984 Barret Ave., 502- 583-3447; Monday Breakfast and Lunch only 8 a.m. to 2:30 p.m.; Tuesday through Friday breakfast, lunch, and dinner, 7a.m. to 10 p.m.; Saturday and Sunday breakfast, lunch, and dinner, 8 a.m. to 10p.m. It's a Louisville landmark known for its "ugly" lamps and kitschy décor. I go back again and again for the really good meals, especially breakfasts.

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Sessions sponsored by exhibitors will cover a broad range of topics in 2006. Participants can find everything ranging from the completely theoretical to the more practical and truly hands-on.

Photo/Tom Thatcher.

by **Helen Willard** *Stage Expo*  
Sales Manager

## Louisville to Feature Exciting Exhibitor Programs

Exhibitor programming has grown in both the number and quality of sessions presented at USITT's Annual Conference & Stage Expo.

There will be a wide variety of exhibitor programming at next year's conference with several sessions cosponsored by USITT Commissions. Here is a sampling of the exhibitor programming to be presented at the 2006 Conference in Louisville.

Rachel Keebler of **Cobalt Studios** will present *Handmade Scenic Painting Tools*, a PowerPoint presentation with show and tell of the handmade specialty tools used to aid in painting scenery.

Sarah Clausen and Tom Littrell of **ETC** will present *Designing & Cueing Moving Lights for Theatre*, a discussion of preparing to use moving lights in a theatrical production. Participants will learn how to think about designing with moving lights, how to prepare during pre-tech, and how to survive tech week cueing sessions.

ETC will also present *Sorting out the Good from the Bad: Understanding Sine Wave Dimming*. The industry is gaining a new awareness of this alternative dimming technology that uses transistors rather than traditional SCRs or triacs as the power device. This session will attempt to clear up some of the confusion about this new technology. A panel of industry leaders in dimming development will help attendees understand the differences between phase angle dimming and amplitude modulation, or sine



wave, dimming.

Linda Sparks of **Farthingales** will present *Basics of Corset Building*, a detailed discussion of several techniques for building period corsets, with samples of all techniques in both finished corsets and partially finished corsets. The pros and cons of each technique and material options will be explained, and samples of raw materials will be available.

Paul Thompson of **Make Up Designory** will present a session on *Gelatin Prosthetics*, which will be co-sponsored by the Costume Design & Technology Commission.

Susan Davis and Becky Kaufman of **Period Corsets** will present *Vintage Undergarments - Up Close and Personal*, a discussion of how period undergarments were really constructed. This visual presentation will show corsets and more from several personal collections, with actual garments available for examination.

**Rosco** is sponsoring *Specifying and Maintaining Dance Flooring*. A panel of technical directors will discuss how they develop specifications for dance floors in their facilities. The discussion will include varying techniques for maintaining floors in peak form for the dancers who use them.

Rosco will also present *Textures and Finishes on Scenery, Props, and Costumes*. Perhaps nothing affects the success of a piece of scenery or a prop as the way the surface or finish appears to the audience. In this workshop, Jen Knott shows how to make distinctive and interesting surfaces using such materials as sand, rope, coins, and scene paint.

In a session cosponsored with the Lighting Commission, *Rosco Gobos with Mark Stanley*, Mr. Stanley brings his extensive lighting design experience for dance, opera, theatre and television to this master class in the use of templates in lighting design. The light lab will be utilized to demonstrate how he uses steel and glass gobos to help realize his unique lighting vision.

Peter Monahan of **Rose Brand** will present *Flame Retardants*, an overview of flame retardants and flame safety for the theatre, and *Theatre Applications for Digital Imaging*. As digital imaging backdrops are used more frequently in the theatre/entertainment industry, the technology is continually changing. Find out about the newest substrates and printing techniques, and learn about design, choosing the correct substrates, and the printing process.

Look for descriptions of more exhibitor programming sessions in upcoming issues of *Sightlines*. Exhibitors interested in proposing programming sessions for the 2007 conference in Phoenix should contact [Helen Willard](mailto:hpwillard@aol.com) at [hpwillard@aol.com](mailto:hpwillard@aol.com).

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### 2005-2008

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This will certainly not be the "last word" on USITT's recent study tour of Greece, but the classic temples and performance spaces did allow a gathering of four USITT Presidents (former and upcoming). Immediate Past President Bruce Brockman, left, President-Elect Sylvia Hillyard Pannell (who took office while the group was in Greece), Past President Sarah Nash Gates, and Tour Leader and Past President Dick Durst are shown. The photo was taken at the Temple of Poseidon at Cape Sounion. There were no sacrifices involved when visiting the oracle, but guidance was sought

This group was photographed by many of their fellow tour participants, but it seems most fitting to publish the scene as captured by Director at Large Lance Brockman.

More pictures and information about the tour will be included in future USITT publications.

## Four USITT Presidents Visit Greece

Photo/Lance Brockman

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