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# Sightlines

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Recent events have caused many USITT members to reflect on their fond memories of the 2002 Annual Conference & Stage Expo in New Orleans, including time spent with the musical entertainment at the Louisiana Superdome. President [John Uthoff](#) reflects on the Gulf Coast situation in this issue, and information on assistance efforts is included in [Around the Institute](#).

Photo/Tom Thatcher



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## January 10 Deadline for USITT Grants Program

The USITT Grants & Fellowships Committee will accept Project Grant proposals for the funding cycle to begin in March 2006.

This well-established grant program is an effort to encourage the development of innovative projects and scholarly research. Investigative work into LED light sources, digitization of performing arts archives, a device to measure the photometric performance of lighting instruments, and the creation of a web site with photographic documentation of Chinese scene design are but a few of the projects funded in the past.

The deadline to submit project grants is January 10, and the maximum amount of funding for any one grant will be \$10,000. Complete information is available [here](#).

Guidelines and application [forms](#) are also on the USITT web site, or are available by calling 800-938-7488. Proposals will be weighed one against each other and must conform to all of the criteria listed in the published grant application information. Unique proposals exhibiting creativity are the most likely to be given favorable consideration.

This is *not* a source for funding for productions or buying new computer equipment. It is the goal of the Grants & Fellowships program to financially assist work that is original and that explores subjects of interest to other USITT members.

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Application information and guidelines for USITT's Grants & Fellowships program are available [online](#) or by calling the USITT office at 800-938-7488. (800-93-USITT).

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Winners of World Stage Design gold medals, from left, Jorge Ballina, Maria Raya Mejia, and Philippe Armand will be part of the USITT 2006 Annual Conference & Stage Expo. It may also be possible to arrange for additional presentations by these and other international guests.

Photo/Tom Thatcher

## Conference International Guests Available for Additional Presentations

The International Committee of USITT announced it has secured the agreement of all three of the Gold Award winners for World Stage Design to attend and make presentations at the 2006 Conference & Stage Expo in Louisville.

All three designers - Philippe Amand, Jorge Ballina, and Maria Raya Mejia - are from Mexico and some or all are willing to travel to other locations before or after the conference. The Scene Design Commission has invited Hakan Dunder from Turkey to present on *Design and Theatre in Turkey*, and it may be possible to arrange for his visit to be extended.

Any school interested in hosting any of the international guests can contact Treva Reimer ([reimert@central.edu](mailto:reimert@central.edu)), and she will discuss the financial obligation and work necessary to make the arrangements. In general, each school would need to make (and pay for) housing arrangements, some travel costs, and an honorarium.

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## New Discount on Equipment & Supplies

*Michelle L. Smith Membership & Ad Sales Manager***Limelight Productions, Inc.**

USITT members can receive discounts on a varying selection of items related to lighting, scenery, and/or makeup. Specials change each month.

To view selection, click [here](#), or contact Limelight directly at 800-243-4950, or [ejones@limelightproductions.com](mailto:ejones@limelightproductions.com) and identify yourself as a USITT member.

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 no.) and password (last name) 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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Limelight Productions offers discounts to USITT members. Discounts may vary each month.


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## Generosity of KM, Cohens Allow Changes for Young Designers Awards

Gifts from two long-time supporters of USITT will secure permanent funding of two Awards for Young Designers & Technicians in the Performing Arts. The generosity of KM Fabrics Inc. and Robert and Sharon Cohen have made this change possible.

KM Fabrics Inc., led by founder Richard K. Heusel and supported by current president Robert C. Lewis, have given gifts which have earned income enabling the KM Fabrics, Inc. Technical Production Award to become the first permanently funded YD&T award. "We are pleased that these awards will have a long future in USITT. Mr. Heusel was the first supporter of this awards program and Mr. Cohen was right in there with his support in year two. It is great to see this commitment to future generations of designers and technicians," said Bill Byrnes who was USITT Vice-President for Membership & Development when the program was instituted.

Following almost immediately on the status change for the KM award, Robert and Sharon Cohen have given a most generous contribution of \$25,000 to establish the Robert E. Cohen Award for Sound Achievement. Assisting in securing this support was USITT Fellow Randy Earle.

This award, for a graduate or beginning professional who has studied technical theatre with an emphasis in sound design, will be

Richard Heusel, left, presents the KM Fabrics, Inc. Technical Production Award, and the special shuttle which symbolizes it, to Frederick W. Ramage in 1999 during the USITT Annual Conference & Stage Expo held in Toronto.

Photos/Tom Thatcher

by *Elynmarie Kazle VP*  
*Membership & Development*

Robert Cohen, an innovator in sound, received a USITT Special Citation in 2003. He has agreed to fund the Award for Young Designers & Technicians in the Performing Arts Sound Achievement Award.



given for the first time under its new name at the 2006 Annual Convention in Louisville. Mr. Cohen, founder and President of Clear-Com Intercom Systems from 1969 to 1997, was responsible for developing the closed circuit headset intercom system for the theatre which has become the industry standard. USITT President John Uthoff states that "It is most appropriate and gratifying that Mr. Cohen has stepped forward to make this generous contribution that will support some of our talented up and coming young designers."

These generous contributions make way for other positive changes in the YD&T Awards program. With Mr. and Mrs. Cohen providing permanent funding of the Sound Achievement Award, Chris Exelby and Clear-Com Communication Systems have stepped forward to sponsor USITT's YDT Stage Management Award for undergraduate and graduate stage managers for 2006. This award, given to a promising young stage manager is also given in honor of a seasoned senior stage manager. This change in sponsorship seems very appropriate given the role that the theatrical headset plays in the job of the stage manager.

With that change, Robert Thurston and Stage Decoration & Supplies, Inc. have stepped forward to sponsor the W. Oren Parker Scene Design Award (established by Charles E. Williams), given to an undergraduate scene designers, for which funding had been sought.

Because of the changes, and the continuation of YD&T sponsorships by Barbizon, Zelma Weisfeld, Rose Brand, and Kryolan, the program will continue presenting nine awards in 2006. USITT greatly appreciates the involvement by these individuals and companies who step forward as sponsors which ensures the continuation of this important USITT Program.

For more information on how make a naming contribution to fully fund an award for USITT's Awards for Young Designers & Technicians program, please contact Elynmarie Kazle, Vice-President for Membership & Development at (330) 836-2323 ext. 13 or e-mail [emk2u@aol.com](mailto:emk2u@aol.com).

For guidelines and applications for the 2006 awards, visit <http://www.usitt.org/activities/awards/YDTAward.html>. Nominations deadline is November 1, 2005.

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## Jarka M. Burian

Jarka M. Burian, an author and scholar noted for his work on the Czech theatre, died August 25, 2005 in Albany, New York from an aneurysm.

Mr. Burian taught at the State University of New York for almost four decades where he was named Professor Emeritus in 1992. He was producer-director of the university's Arena Summer Stage for eight seasons. He and his wife of 54 years, Grayce, also acted and directed in community theatres. After his retirement from SUNY Albany, Mr. Burian continued full-time adjunct teaching at other area colleges, as well as directed classics and staged readings. In 1998, he and his wife received a Regional Arts Award from the Albany-Schenectady League of Arts for their lifetime contributions to the arts.

Among Mr. Burian's extensive writings were many articles and book reviews for *TD&T*, *Theatre Design & Technology*. University of Iowa Press published his *Modern Czech Theatre: Reflector and Conscience of a Nation* in 2000, one of five book-length studies. His work was supported by Fulbright and Irex research grants, and he received a USITT Grant to help his registry project of Josef Svoboda's work which was completed in 2003.

Born in Passaic, N.J. in 1927, Mr. Burian served 18 months in the US Army with the troops of occupation in Germany, and was recalled to active duty in 1951 during the Korean Conflict. He was a graduate of Rutgers, received his master's from Columbia University, and his doctorate at Cornell University.

Mr. Burian was a champion swimmer, winning medals and ribbons throughout his life. Survivors include his wife, the former Grayce Susan DeLeon, and many nieces, nephews and family members. Burial was in National Veteran's Cemetery, Saratoga, New York.

A more complete tribute to Mr. Burian is expected in a future issue of *TD&T*.



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**Share USITT in Full Swing!**

Members are spreading the word about the new program designed to help them recruit other members - and be rewarded for their efforts with more than a warm feeling. Through November 30, members receive chances to win terrific prizes for every new Individual or Professional member they recruit. The more members recruited, the more chances awarded.

The grand prize is an Annual Conference & Stage Expo package. Details and special applications were mailed to every member in September. Additional information and applications can be found [here](#) or requested from the USITT office.

[To Top](#) ↑**Items Still Needed for Auction**

Items are still needed for the 2006 version of USITT's Art Auction. Those who have an exceptional work of art to donate are encouraged to contact one of the Grants & Fellowships Committee members or Tim Kelly, who chairs the committee. Don't forget that the Art Auction will again offer a Flea Market table. The committee is starting to collect some truly unusual objects, so if you have something let them know. To learn more revisit the story in the August issue [here](#).

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Nominations of outstanding young professionals for USITT's 2006 Rising Star Award are now being accepted. Visit <http://www.usitt.org/activities/awards/RisingStar.html> for information and application. The Rising Star Award recognizes young professionals in the first 4 years of their careers for artistic excellence in the areas of Lighting, Sound, Scenery, Projections or Convergence Design.

Current USITT members are invited to nominate deserving young professionals for this award. Once nominated, nominees will be contacted by USITT for support materials used in the jury process. Nominees will be asked to supply a professional resume, letters of support, an application, and no more than eight work samples. A jury of professional theatre designers and technicians and the editor of *Entertainment Design* magazine will review submissions. Nominations will be accepted until October 25, 2005.

**This month:**  
*Share USITT*

Art Auction

Rising Star Deadline

High Drama



The Rising Star Award was created and is sponsored by Entertainment Technology Week-LDI, *Entertainment Design*, and *Lighting Dimensions* magazines. In addition to a \$1,000.00 award, the winner will receive a one-year membership to USITT, and be a guest at the USITT Annual Conference & Stage Expo in Louisville, Kentucky where the award will be presented.

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### **High Drama at Long Beach**

USITT members have been invited to a special exhibit, *High Drama: Eugene Berman and the Legacy of the Melancholic Sublime*, which is open through October 30 at the Long Beach Museum of Art, 2300 East Ocean Blvd., Long Beach. USITT members will receive free admittance to the exhibit by mentioning their Institute membership when entering the galleries. Funding for the exhibit, which was organized by the McNay Art Museum in San Antonio, Texas, was provided in part by the Tobin Foundation for Theatre Arts.

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In 2005, USITT hosted an OISTAT World Congress which drew participants from Europe, Asia, North and South America, to enjoy collaboration and discuss issues of importance to the entire theatre and performing arts community. Everyone returned home with memories and numerous digital reminders.

Photo/Richard Finkelstein

## Every Member Part of a World Theatre Community

**Leon I. Brauner** *Head of US OISTAT Centre - USITT*

Quite a few years ago I joined USITT. Actually, as I saw it, I joined a group of costumers and costume designers who had similar interests.

Within a few years we had formed the Institute's Costume Design & Technology Commission. In short order, we had costume programming, costume symposia, a directory of costume-related supplies and suppliers, and, perhaps most important, a growing relationship with the members of the other Commissions. Health & Safety Commission members were busy helping us determine how safe (or unsafe) our work places and materials were, and a group of Education, Technology, Scene Design, and Lighting Design Commission members were collaborating on a set of educational theatre promotion and tenure guidelines. Not only was the Costume Design & Technology Commission serving the specific interests and needs of its own constituents, it was collaborating with others in the Institute to share, develop, and strengthen all members and their areas of interest - and they were doing likewise for the Costume Design & Technology Commission. That is the beauty of professional associations. We are USITT, and USITT is us.

USITT provides its members with vital communication forums, an active and ever-growing network composed of theatre design and

production persons, theatre architects and consultants, and manufacturers and sales persons of theatre-related goods. This rich and varied group of theatre people come together to teach and be taught, to develop better or more efficient approaches, to solve old and new problems, and to support and enable each other.

We are primarily a national organization, but we also have some understanding of our role in world theatre. USITT's members mostly are individuals from North America though there are members from regions beyond our borders. In this first decade of the twenty-first century, it is more important than it has ever been to be members of a world constituency of theatre artists, technicians, and architects. To be insular in our thinking and artistic views of world theatre and art is to suffer a kind of aesthetic malnutrition. Sharing our ideas, beliefs, values, and ourselves with colleagues from afar strengthens our own artistic bearing and that of our colleagues. Internationalism of this kind leads to win-win situations.

There are all kinds of ways to become more involved in international theatre. Attend international sessions and/or take time to network with international guests at the USITT Annual Conference & Stage Expo. Work with a Commission's OISTAT Liaison and programming person to target potential international guest speakers and workshop presenters. These people can be invited to participate in a conference, workshop, symposia, or section meeting.

In addition, any member can participate in OISTAT Commission meetings. Each of the six OISTAT Commissions (Scenography [which includes Costume, Lighting, and Sound Working Groups], Technology, History and Theory, Architecture, Education, and Publication and Communications) hold a yearly meeting at the invitation of an OISTAT Centre somewhere in the world.

The meetings include some business but are mainly on topics of interest to the specialist constituents and often include an exhibit of work by the meeting members. USITT sends an official Commission delegate to each of these OISTAT Commission meetings, but unofficial delegates are also invited to participate. Since it is the responsibility of the official USITT Commission delegate to communicate the contents of the meeting to the USITT membership, usually by way of an article in *Sightlines*, the Institute financially supports the official delegate. If you want to be an unofficial delegate you will need to support yourself or seek support from your institution. Official delegates are often chosen from USITT members who have regularly participated in International meetings as unofficial delegates. Attending such meetings is a great way to make new friends, develop relationships with producing groups, identify colleagues you would like to invite to your own institution, and network.

There are two upcoming OISTAT Commission meetings. The Technology Commission meeting will take place in Taipei, Taiwan, Republic Of China on November 16 to 20. The official

invitation is available from the USITT office. The Education Commission will meet at Nottingham and London, England November 30 to December 4. The official invitation is available from the USITT office.

While USITT provides us with a vital national forum, it also provides us with an expansive window on the world through its sister organization OISTAT. Because USITT is a member of OISTAT, so are all USITT members. Make better use of this relationship. It is a valuable tool; use it to make life and work richer.

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**Ways to Help after Hurricanes**

With the devastation occurring in New Orleans, Texas, and throughout the Gulf Coast, the question of how USITT and its members can help has been vitally important. As President John Uthoff said in a message posted on the web site, donations to any general relief organization will help the immediate need.

Going forward, we also encourage members to consider the efforts being coordinated by SETC at [www.setc.org/resources/katrina.asp](http://www.setc.org/resources/katrina.asp). SETC also lists additional efforts on their main webpage, [www.setc.org](http://www.setc.org).

One uniquely theatrical way to collect funds is suggested by Mike Murphy of Marshall Univerersity. "We (Marshall,) have a box of rigging sandbags that we'll probably never use in our theatre. I took some to the SETC board meeting and gave them away to theatres which can use them when collecting donations for Katrina relief. It's a gimmick that links theatre sandbags with levee sandbags. Many theatres have them lying about with no real purpose anymore. Until now.

"If a theatre wants a sandbag and doesn't have one, I may be able to help out," he concluded. Mr. Murphy can be reached at [mike.murphy@marshall.edu](mailto:mike.murphy@marshall.edu).

And for those with equipment, Bruce Cooper of LED Worklight Systems is collecting information at [katrina-relief@ledworklights.com](mailto:katrina-relief@ledworklights.com).

Those who wish to become part of the National Emergency Resource Registry can visit <http://swern.gov>.

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Hurricanes

Peggy Rosefeldt

Eric Fielding

Greg Horton

We have heard from some of our members in the area hit by hurricanes. Peggy Rosefeldt, an associate editor of *TD&T* reports that she is safe in Baton Rouge, and receiving mail, although e-mail communication is limited. A tip for those sending mail into the area: apparently only first class mail is being forwarded, and that process can take some time.

While both Tulane and Loyola universities, among others, are closed for the fall semester, many USITT member institutions have been offering assistance to displaced students.

For student members attending southern colleges closed by the hurricane, financial assistance may be available at [www.salliemae.com/katrina/](http://www.salliemae.com/katrina/).

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### **Honors Continue for Eric Fielding**

Congratulations to Eric Fielding who received the Canadian Institute for Theatre Technology's Honorary Membership for his work in "bringing to life World Stage Design 2005." The award was made during CITT's Rendez-vous 2005 and was presented by Julian Sleath from the Canadian Opera Company.

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### **New Position for Greg Horton**

Those looking for Greg Horton can find him in Greensboro, North Carolina. Mr. Horton, a member of USITT's Board of Directors, is now associate profession of theatre and resident costume designer at North Carolina A&T State University, a NAST-accredited program.

Mr. Horton reports that he is glad to be "back home" and closer to family. We wish him well in his new assignment.

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### Welcome Ocean Optics

We welcome **Ocean Optics**, producers of the new SeaChanger color engine for stage lighting, as a Contributing member of USITT. SeaChanger is described as a dynamic CMY technology that "creates millions of brilliant, rich, reproducible colors using patented dichroic filtering." The self-contained changers install easily into ETC Source Four ellipsoidals and provide smooth, quiet color transitions across a wide color spectrum and from white to full saturation in a second. Rob Morris is director of marketing and customer relations for the company. To learn more, visit [www.seachangeronline.com](http://www.seachangeronline.com).

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### Welcome Back to PRG

**PRG** has rejoined USITT at the Contributing Level. The company recently introduced its Series 400 Power and Signal Distribution System. The patent is pending on the system which integrates power and data into one custom-designed trunk cable. It can carry DMX and Ethernet data and includes Ethernet switches with the ability to route any DMX universe to any DMX output connector in the system, along with electrical isolation. The system is modular and user-configurable, according to the company.

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### Production Advantage Develops Best Seat

The Best Seat lamp insertion tool, on which a patent is pending, is being offered by **Production Advantage, Inc.** The tool facilitates the safe installation of HPL 575W and 750W lamps into luminaire sockets without damaging the lamps. It is designed to eliminate the danger of contaminating the lamp envelope with residue from fingers, and prevents lamp breakage when first seating a lamp in a new stiff set of lamp socket contacts. Even if a lamp should break, it will be contained in the plastic housing to help prevent injury.

The ergonomically-designed Best Seat comes with a safety ring so it can be attached to a lanyard for overhead use, or can be hung on a work bench. Contact Production Advantage for more information and pricing.

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### Vari\*Lite Shows Versatility

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**Vari\*Lite** helped ensure the success of the Diverse City Worldwide Tour featuring one stage but two headliners and two lighting designers. Jeff Lava designed for Audio Adrenaline and Matt Waldner designed for tobyMac assisted by 10 VL2500 spot luminaries supplied by **Bandit Lites**. "Matt and I had to put our heads together and come up with a design that would work for the both of us," Mr. Lava noted. "We had to pack everything in one truck, so we were very limited, but the fun part of it is we had to think outside the box."

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### **Texas Scenic Installs Motor Controls**

Texas Scenic Company recently installed new theatrical equipment at Guyer High School in Denton, Texas and Saginaw High School in Fort Worth, Texas. Theatre consultant on both projects was Rene Garza with Wrightson, Johnson, Haddon and Williams, Inc. of San Antonio. The TSC package included stage lighting, dimming and control, motorized rigging, curtains, and audio systems.

The two almost identical schools were the first United States projects to feature the Illusionist rigging control console manufactured by **Stage Technologies** in London, England and distributed in the United States by TSC. Guyer High School has 29 fixed and variable speed rigging sets. Saginaw has 27 sets of the same type.

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### Altman Rentals Welcomed

We welcome **Altman Rentals** as a new Sustaining member of the Institute. Altman Rentals has launched its own web site, [www.altmanrentals.com](http://www.altmanrentals.com). It had been part of the larger Altman Lighting website. The new site highlights Altman Rentals' ability to support the needs of theatres, schools, churches, events, concerts, and television/film. Randy Altman in leading Altman Rentals, with John Carver as director of rental operations. In addition to Altman Lighting products, Altman Rentals has an extensive inventory of fixtures, along with dimming, control, distribution, and grip equipment plus expendables.

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### Welcome to SSRC

**SSRC** of Greer, South Carolina has also joined USITT at the Sustaining level. The company manufactures connector strips, outlet boxes, multi-conductor cable and accessories, pipe grids and accessories, and custom electrical distribution products. All SSRC products are Underwriters Laboratory listed and labeled. The company's online catalog can be viewed at [www.ssrconline.com](http://www.ssrconline.com). They also can provide custom features to meet specific customer needs.

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### ZFX, Inc. Joins

We also warmly welcome **ZFX, Inc.** as a member at the Sustaining level. Delbert Hall is the company representative to Stage Expo and Terri Kirsch is the representative to USITT. The company, which has been in business for 10 years, notes that it is the second largest flying effects company in the world with offices on two continents and more than 30 employees worldwide. To learn more about its involvement in projects including *Wicked* visit [www.zfxflying.com](http://www.zfxflying.com).

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### Cruising with Stage Technologies

#### This month:

Altman Rentals

SSRC

ZFX Inc.

Stage Technologies

Cast Software

Sapsis Rigging

TOMCAT

Apollo Design

Technology

High End Systems

**Stage Technologies** has been awarded a contract to supply and install complete stage rigging systems for two venues aboard the Emerald Princess being built in Monfalcone, Italy. The contract, with Fincantieri, is for one of the "Grand" family of ships and continues Stage Technologies' long-standing relationship with the company. The complete system will include stage elevators, power flying using Stage Technologies' patented BigTow and TanJent products, curtain tracks, motorized lighting trusses, floor tracks, stage flooring catwalks, access ladders, and a complete automation system.

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### **Cast Adds Streaming Video**

WYSIWYG Release 14, new from **Cast Software**, has been launched. Release 14 now includes multiple streaming video display capabilities, plus feature updates including speed efficiencies, found primarily in the CAD engine and shaded views. Other new features include a crossfade function and a tent venue tool for outdoor events, and a new Appearance tab which simplifies application of colors, textures, and materials. For more information, visit the company's website, [www.cast-soft.com](http://www.cast-soft.com).

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### **Sapsis Hits 100**

Bill Sapsis, President of **Sapsis Rigging Entertainment Services, Inc.** completed his 100th rigging seminar, conducted August 15 and 16, at the Save-on-Foods Memorial Centre in Victoria, British Columbia. The session was hosted by IATSE Local 168 and was attended by over 65 union members and area theatrical technicians.

Mr. Sapsis has been offering rigging seminars for more than 15 years and in that time has reached more than 3,000 people in North America, Europe, and Africa. USITT members receive a discount on seminars they arrange with Mr. Sapsis.

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### **TOMCAT Designs for Opera**

For the third time, **TOMCAT USA** has helped create set pieces for the San Francisco Opera. This summer, TOMCAT completed a tetrahedral barrier designed and built for the production of *La Forza del Destino* scheduled to run in November. The special barrier is composed of three 37 foot legs of custom medium duty spigoted truss which are connected with slew rings in the center of each section, including spring-loaded pins that lock each section into place when they twist.

Custom stage sockets allow the barrier's legs to lock into the stage floor, after it is lowered from the grid. The design allows the legs to rotate as it is lowered.

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### **Apollo Adds Gel Size**

**Apollo Design Technologies, Inc.** has introduced Apollo Gel in 24 by 24-inch sheets. The company says the innovation provides a simple solution to the waste created when 20 by 24-inch gel sheets are cut into the most popular frame sizes. Apollo's popular, labor-saving PerfGel is also available on 24 by 24 inch sheets. The square sheets should provide better yield and less waste, producing cost savings.

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### **High End's Catalyst Aids SoftLED**

Main Light Industries is offering High End Systems Catalyst software for their SoftLED draperies. The combination increases visual options for stage, concert, corporate, or trade show use. Main Light customers must ask for the Catalyst option when purchasing the drapery. The combined products were on display at the 2005 PLASA show in London, England.

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Opening Night for the 2002 USITT Conference & Stage Expo was held in the distinctive atrium space at the New Orleans Hyatt Regency. The hotel's guest windows blew out during Hurricane Katrina.

Photos/Tom Thatcher

by **John S. Uthoff** USITT President

## Memories of the Big Easy!

As I sit at my computer to compose this month's column, I can hear the litany from CNN describing the aftermath of Hurricane Katrina's devastation of the United States Gulf Coast seven days and eight hours ago. Though many of the reports concentrate on the chaos and flood waters that engulfed New Orleans, the damage was widespread in at least three states and affected several more. The slide shows on Weather.com show widespread destruction. The human tragedy far exceeds the physical damage of the storm.

I have many ties to the devastated area. Not only was New Orleans the site of the 2002 USITT Conference & Stage Expo, the Gulfport Region was briefly under consideration for 2008. Two of my first cousins and their families have lived in New Orleans for years. One lives in a shotgun house near the river and the other near the New Orleans Museum of Art. They both escaped by visiting their mother in Iowa, but I suspect their houses did not and are flooded. Several students from Manhattan, Kansas, had started college in the New Orleans area but have suddenly changed their plans, for at least a semester. One of my colleagues of nearly 30 years had retired to the area. I was so excited to hear that all were safe.

My memories of the 2002 Conference & Stage Expo reflect a New Orleans that, at present, no longer exists. I spent most of my time at the Superdome and the Hyatt. Both are now in shambles.

But the New Orleans I remember most is not the French Quarter and the crowds of people celebrating Mardi Gras there.

The jester greeted those entering Stage Expo at the Louisiana Superdome in 2002.



Instead, I remember standing on Lee Circle watching the parades with Leon Brauner, Chris Kaiser, and my wife Linda. All of us were buried in beads thrown from the floats. The bands, the music, the art, the antiques, the houses of the Garden District, the live oaks at City Park near the New Orleans Museum of Art, and quiet walks in the parks and by the river are what I remember.

Of course, one of the highlights of our visits was always the food - that wonderful seafood that was available all over in New Orleans ranging from oysters on the half shell to the wonderful, but expensive, service at Emeril's. I enjoyed the trips with my cousins to those out of the way restaurants the locals frequented - many with only about a dozen tables where the owner called them by name and gave us extra treats.

Those of you that participated in the conference remember the sessions about the floats and the Graveyard/Spook Tour that were unique to New Orleans. Many of those activities were developed with the help of our colleagues and friends from the area. There is much theatre available in New Orleans. It may be different than what many of us do, but it was vibrant, colorful, and full of life.

It is hard to believe that, for the moment, it is all gone. As I sit here, most of the citizens of New Orleans, except for a few holdouts and the deceased, are gone. The last 10,000 are under orders to evacuate. At this moment there still is not an accurate estimate of the human cost of this storm.

The dikes are being repaired and, when New Orleans is drained, there may finally be an accounting before the rebuilding and reawakening begin. In the meantime there is still a job for all of us to do. If you have not participated in the human drama left by Katrina, find a way to help now. If nothing else, at least try to donate to the efforts to help the people displaced by this storm. Please donate to your favorite charity to help all the families and friends in need.

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## Desert State Seminars

Two workshops are being planned by the Desert State section. Bill Sapsis will present a theatrical rigging safety seminar on Saturday, October 8. A *fall arrest* workshop with Matt Hudson as presenter and co-sponsored by Rhino Staging will be held Sunday, October 9. Both will be hosted by Central Arizona College at the Signal Peak Campus. Topics for Mr. Sapsis' workshop include rigging systems, fittings, hardware, and rope, cable, and slings.

For more information, or to register, contact [jimmiebyrd@cox.net](mailto:jimmiebyrd@cox.net).

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## Ohio Valley Workshops, Elections

*It's not too late!* The Ohio Valley Section's Fall Conference is being held at the College-Conservatory of Music at the University of Cincinnati on Saturday, October 1.

Sessions will include topics such as PLC control of staging, automated lighting fixtures, special techniques in make-up and wig design, costume rendering with markers, and tips for easy construction of finely detailed scenic models. Along with a full day of sessions, the conference will feature the Peggy Ezekiel Design Awards and a membership meeting. Watch the website for more details. Late registrations at the door are accepted.

Please join the Ohio Valley section and help make this event a major success! Visit the website for details and directions at [www.usittohiovalley.org](http://www.usittohiovalley.org).

Elections for the board of the Ohio Valley Regional Section were held over the summer. Stirling Shelton, technical director for Cincinnati Playhouse in the Park, was re-elected for another two year term as Vice-Chair of Operations. Steve Pauna, technical director and property manager at Miami of Ohio, was elected as Secretary. Joining the board as directors-at-large are Tammy Honesty, freelance scenic designer in Cincinnati; Kathie Brookfield, costume shop manager at CCM; Raymond Kent, theatre systems specialist for the architectural firm of Westlake Reed Leskosky; and Karla Hemmelgarn, recent graduate of Sinclair Community College.

These newly elected officers will serve on the board through June 2007. The full list of board members can be viewed at [www.](#)

### This month:

Desert State  
Ohio Valley  
Southern California  
Midwest

[usittohiovalley.org](http://usittohiovalley.org).

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### **SoCal Plans Tour**

Members of the Southern California section have an opportunity for a backstage tour of *KÁ* with David Churchill, technical director of Cirque du Soleil's *KÁ* at the MGM Grand in Las Vegas. Space is limited for the October 15 event, which includes travel to Las Vegas, the tour, and a performance of *KÁ* that evening. Contact Sue Brandt 213-740-1247 or e-mail [chair@socalusitt.org](mailto:chair@socalusitt.org) for details or to sign up.

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### **Midwest Elects Officers, Plans Event**

The Midwest Regional Section announced the results of its recent election. Officers are: Jonathan Darling, Chair-Elect; Mike "Scrooge" Nielsen, Treasurer; Mick Alderson, Vice-Chair-Membership; and board members Ann Archbold, Verda Beth Martell, Ellen White, and Alan Stalmah.

Once again this year, the Midwest Section will support and co-sponsor Tech Olympics on the high school level by providing T-shirts and assistance by section members to run to the Olympics. Patterned after the Tech Olympics at the Annual Conference, students compete in similar events at the Illinois, Wisconsin, and Indiana theatre festivals/thespian conferences. The event allows students to have a great time and students and staff learn about USITT.

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## Ask A Professional

### Revamped format broadens scope of questions and answers

For over a year, the Management Commission has offered a forum for working and aspiring managers to ask questions of a professional team. Scenarios have been posed in *Sightlines* with some very creative responses.

Beginning with the November issue, we will broaden the scope of this series. The other Commissions are invited to participate in offering questions, answers, and situations. It is not surprising that it will become an ongoing dialogue on some of the hotter topics.

We only ask that discussions be theatre related: from the classroom to the stage, from equipment to personnel issues, from technique to personal "tool box" needs. It is wide open. The resource pool is immense. It covers education, lighting, sound, scene design, tech production, architecture, engineering, health and safety, and management.

All correspondence should be directed to Jay Sheehan, [jsheehan@mail.sdsu.edu](mailto:jsheehan@mail.sdsu.edu), Vice-chair of Publications for the Management Commission.



Ask a Professional is designed to answer questions on any topic. Please contact [jsheehan@mail.sdsu.edu](mailto:jsheehan@mail.sdsu.edu)

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**Management Commission :****Leadership: A case study**Carolyn Satter *Management Commissioner*

"If you expect the best from your personnel, more than likely you will get it." *Secrets of Effective Leadership.*

When the call came in, I was on vacation in Baltimore, about to catch a plane to Milwaukee for the annual Irish music festival. It was just before 7 a.m. Eastern time on Thursday, August 18, 2005. A security guard was calling me to report that smoke was rising from the top of the Civic Theatre, in San Diego, California. My first response was to get on a plane and fly back to San Diego that minute. However, after speaking with the guard and learning that she had already called the fire department, my expedited trip home seemed unnecessary.

I tasked her to call my assistant, central plant, and the theatre's CEO to update them on the situation. At that time, the touring company for the new musical *Little Women* was in the process of loading in and the personal piano of André Watts was in the theater for a recital the following day.

Four hours later I received the first update: some speculated that a lighting instrument had ignited an adjacent velour border and, as a result, all of the theatre's soft goods that were hanging in storage had been destroyed. Additionally, there was four inches of water both on stage and in the basement.

It would be another six days before I returned to San Diego. During that time I found myself living vicariously through the production team and wondering what they were doing to solve this crisis. I remember teaching a class on production management a few years back and one of the students asked the difference between management and leadership. That difference would become more apparent in the days which followed.

On Saturday, August 20, I called the head carpenter to see how things were progressing. He reported that the fire crews responded quickly, and a sprinkler system put out any flames before they arrived. There was water damage to the backstage and basement, and 12,500 gallons had been pumped from the orchestra pit alone. Luckily, the seating area and house were not affected. I then spoke with my assistant to get information from the facility and management angle. He confirmed that he had everything under control thanks, in part, to his ongoing




Carolyn Satter

relationships with the building tenants, touring company, and emergency services.

Upon returning to San Diego, I met with my staff and continued to plan relief efforts. Dehumidifiers would be running for the next week. The André Watts piano recital had been moved to another venue, and the *Little Women* company had decided to cancel the first three performances and pick up the run mid-week, due to the damage to some scenery and props. I was very impressed and proud of the quick problem solving and crisis management skills my staff demonstrated.

A sign of effective leadership is this: the backstage staff worked as a team and was able to take care of the crisis without me being there. They did this because of an atmosphere that has been created to allow them to step up and take control when needed. Over the years, they have been empowered to act on behalf of what's best for the theatre and they take that responsibility seriously. This process takes time. It takes an attitude from a manager who believes that he/she is not the critical core to every situation. It is the strong belief that a facility can run just as well with or without the manager on site, knowing all along that the goals and attitudes are shared within the team.

As I write this article, *Little Women* is about to open, rigging hardware and goods have been ordered, numerous reports have been filed, the ticket office has successfully re-seated thousands of patrons, and the show goes on.

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## Costume Symposium Takes Manhattan in Stride

**Kjersten Lester-Moratzka**  
*Symposium Co-Chair*

The 2006 Costume Symposium was a sell out, drawing an enthusiastic group of participants this August to the streets and shops of New York City. It was a quintessential New York summer, hot and steamy, but the host site of New York University's Tisch School of the Arts provided a wonderful venue allowing all to escape the heat and focus on packing in as much as possible to learn about the city and its resources.

The opening session featured Tony award-winning costume designer Marty Pakledinaz in a very candid discussion of what it is like to work in the industry and be based in the city. He provided insights into the daily realities as well as the evolution of his career from his education to the present. We were fortunate to also view a wide selection of his sketches, including those from his Tony-winning *Thoroughly Modern Millie*. Mr. Pakledinaz's stories and experiences provided the perfect introduction to the sessions and tours that followed during the three day symposium.

The successive sessions dealing with *Re-mounting Productions* and *Pricing Sketches* illustrated the diverse range of possibilities afforded in major shops and theatres. Panelists for the re-mounting session spoke about the challenges presented when a show is revived. We heard from the perspectives of ballet, opera, Broadway, and tours focusing on some of the differences and similarities encountered, as well as maintaining the integrity of the original design. Panel chair and milliner Arthur Levine assembled shop heads to lead a discussion on the finer points of pricing sketches for several different markets including Broadway and industrial perspectives. Symposium participants supplied a wide array of sketches to spark discussions of all aspects that must be considered when a shop is bidding on a costume.

The symposium also included sessions on how to use the city's resources. The panel on *Shopping and Researching* featured panelists who make their living shopping and finding the perfect fabric or accessory. Symposium participants were able to grill the pros on the best places to find a wide variety of specific items. A panel on using the city for training students had a variety of panelists discussing how their particular institution took advantage of the city to set up internships in shops, shop for shows, obtain



A visit to Arnold Levine Crafts was just one stop on one tour for those taking part in the 2006 Costume Symposium held this August in New York City.



grants for study, and creating classroom projects that use the city in unique ways. The last panel session dealt with the specialized areas of props and crafts, and the shifting resources and shopping districts of the city in the past few years. How the Internet has revolutionized procuring props and materials was also a hot topic.

In addition to the selection of panels and workshops held at NYU, symposium participants had a variety of tours to choose from that literally put them on the streets and subways of the city. By using feet and wheels, participants navigated the neighborhoods and districts to see firsthand what is available in the stores, what can be produced in the shops, and what research opportunities are available. Tour stops included costume shops such as Parsons-Mears, Tricorne Costumes, Broadway Wigs, Carelli Costumes, Isquierdo Costume Crafts, Arnold Levine Crafts, and Euroco. There were also backstage tours of the Metropolitan Opera and *The Lion King*. The shops illustrated the wide range of costume production services available in the city.

Participants saw more than stores and shops. They went behind the scenes at several research facilities including the Fashion Institute of Technology, the Metropolitan Museum's Costume Institute, and the New York Public Library's Picture Collection. The costume collections provide a stunning array of historic clothing pieces and textile samples available to researchers and designers to view and study. The methodology of conservation and how exhibits are created also were well presented.

Concluding the series of panels were two workshops demonstrating some of the craft techniques developed in the city. Janet Bloor of Euroco presented silicone appliqué. Through her demos, she gave participants the basics of how to create some of the effects such as lumpy lizard skin, raised rings, and "fake" beading. Many of her fabric treatments were the result of experimenting with different fabrics and application of the silicone, and her parting words encouraged participants to "play around with the medium and see what happens." The final workshop was presented by milliner Scott Coppock. He demonstrated ways to create hat blocks for unique shapes as well as discussing many of the past projects he had been involved in, such as the current Broadway production of *Wicked*.

Overall, it was an action-packed three days that went by in a blur. The experiences allowed participants to get a crash course on the city so on future visits, they have a good base of knowledge from which to work



Seminars and visual presentations, above top, were mixed with visits to Manhattan shops, including Euroco where the cat, immediately above, slept peacefully through the experience.

Photos/Kristina Tollefson

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## Lighting Session Lineup, Award Winner Announced

**Anthony R. Phelps** *Lighting VC for Programming*

Even though it is only October, it is time to start looking ahead to the conference in Louisville.

The Lighting Commission has 15 exciting sessions this year. There will be four sessions in the Light Lab; some of the topics will include: *The Art of Cueing and Timing*, *Using LEDs*, *Lighting Visualization Software vs. the Real Deal* meaning the actual lighting compared to what the software displays, and a Master Class on *Lighting with Color and Gobos*, presented by Mark Stanley. The master class is once again being co-sponsored by Rosco. This year's lab will be located on the large, well-equipped stages of the Kentucky Center for the Arts.

There are several other sessions including: *How to Pick a Grad School*, *Designers are Colorful* which is a detailed examination of the effects of color as a design tool with Joe Tawil of GAM Color as one of the panelists, and *Lighting Design Projects for the Classroom*. There will also be a Professional Development Workshop on *Indoor Pyrotechnics*. This will be a two-day intensive session with hands on training taught by the professionals from LeMaitre. The objective of the workshops is to set up an individual with the tools and that they will move toward the next step in the pyro qualification process.

Lastly, Rich Dunham announced that the Distinguished Achievement in Lighting Award will be presented to James Moody. Mr. Moody has succeeded in numerous areas of lighting design. While he continues to design in traditional venues, he is probably best known as one of the pioneers of the concert lighting industry. His designs have been associated with many noted performers. The Eagles, Rod Stewart, John Denver, Dolly Parton, and David Bowie are only a few of the more recognizable names.

He went on to become a successful lighting director for a number of television programs and special events including *Wheel of Fortune*, *Hard Copy*, and *Jeopardy!*

A man of many talents who has often given back to the industry, he is also a popular seminar presenter, educator, author, and entrepreneur. He helped found and held principal roles in both Sundance Lighting and Visual Terrain, Inc. His writings, *Concert*



James Moody, left, was honored with the USITT Founder's Award in 2003. He will receive USITT's Distinguished Achievement Award in Lighting Design in 2006 as part of the Annual Conference & Stage Expo.

Photo/Tom Thatcher

*Lighting, Techniques, Art, and Business* and *The Business of Theatrical Design*, are regarded as important tests within the profession. A session featuring Mr. Moody and his work will be held on Wednesday afternoon during the conference.

**Still time to comment on lighting graphics**

While the March conference still seems far away, you can participate right now in the USITT RP-2 (revision 4) Public Review. If you haven't heard of USITT RP-2, it is the *Recommended Practice for Theatrical Lighting Design Graphics*. USITT RP-2 intends to establish a graphics standard for lighting designers and other lighting practitioners to use. Public review is available until 5 p.m. Eastern Time on October 28. Ballots are available on the USITT website at [www.usitt.org/standards/UsittRP-2v4.html](http://www.usitt.org/standards/UsittRP-2v4.html). The Commission hopes this will be the last canvass and it can put this version into use soon. Take a few minutes to help support this process.

For information about the programming for Louisville, USITT RP-2, or how to volunteer for the Light Lab as a student or professional, e-mail [phelps@fas.harvard.edu](mailto:phelps@fas.harvard.edu).

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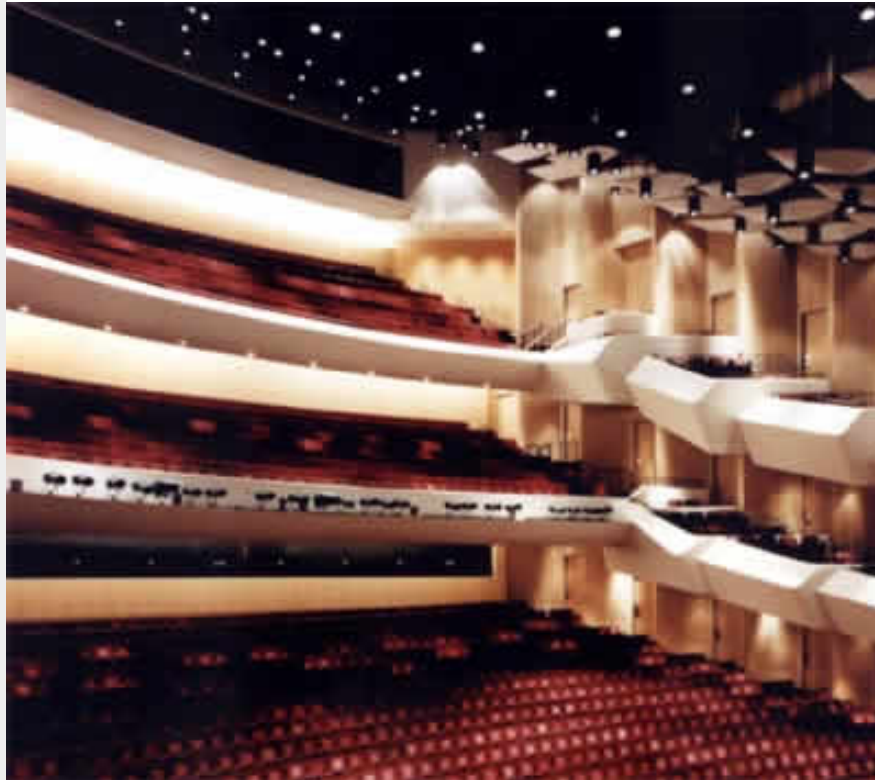
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## Theatre Facilities For a Theatre Conference

The Kentucky Center for the Arts is rolling out the red carpet for the USITT Conference & Stage Expo in Louisville March 29 through April 1.

KCA is a multi-venue organization encompassing three theatres in a large facility overlooking the Ohio River and an historic landmark theatre a few blocks away. It will host several conference events and sessions including the Light Lab, Professional Development Workshops, Opening Night, and the Keynote Address.

USITT is thrilled to be able to take advantage the beautiful facilities of the Kentucky Center for the Arts.

KCA is the primary performance site for Kentucky Opera, Louisville Ballet, Louisville Orchestra, PNC Bank Broadway, and Yum! Family Series presents Stage One.

**Robert S. Whitney Hall** is a 2,406-seat, multipurpose concert facility which can accommodate everything from touring Broadway shows to a chamber music ensemble. Local arts

Robert S. Whitney Hall, at right, part of the Kentucky Center for the Arts, is currently undergoing a half million dollar facelift which will be completed when USITT holds its Keynote and Kickoff in the facility next March.

Photo/Courtesy Kentucky Center for the Arts

by **David Rodger**  
*Louisville Conference Promotions Coordinator*

organizations currently using Whitney Hall include the Broadway Series, the Louisville Ballet, the Louisville Orchestra, and Kentucky Opera. Technical specifications of the stage facilities are available for downloading at [www.kentuckycenter.org/rent/downloads/TechPack.pdf](http://www.kentuckycenter.org/rent/downloads/TechPack.pdf).

Whitney Hall is currently undergoing a \$500,000 facelift including repainting and new carpeting. The new paint is only 45% reflective, providing lighting designers far more control over the amount of ambient light in the house during performances. In addition, the painted surfaces around the FOH lighting positions, which are now white, will be considerably darker to help control spill light.

**Moritz von Bomhard Theater**, named for the man that helped organize and nurture opera in Louisville a half-century ago, is a more intimate venue. With 619 seats, the Bomhard is an ideal facility for musical performances and smaller-scale dance and theatre. It also serves as the home for Stage One, Louisville's nationally acclaimed professional theatre for young audiences. Steeply raked aisles in the Bomhard Theatre provide a clear view of the stage from any seat. Technical specifications are available at [www2.kentuckycenter.org/rent/downloads/Bomhard\\_Tech.pdf](http://www2.kentuckycenter.org/rent/downloads/Bomhard_Tech.pdf).

**MeX Theater** (Boyd Martin Experimental Theater) is a simple "black box" with a maximum seating capacity of 139. It's a favorite venue for local arts and theater groups.

Also managed by KCA is the **W. L. Lyons Brown Theatre**, located at 315 West Broadway. Harkening back to the glory days of Louisville's theatre district, the Brown Theatre, built in 1925, is now a lovingly restored 1,400-seat venue.

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# Conference & Stage Expo

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## Louisville Tables Offered

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

Priority space selection for commercial and non-commercial tables is underway for Stage Expo 2006 in Louisville, Kentucky.

Commercial tables cost \$800, and non-commercial tables cost \$600, for a six-foot table and two chairs on a carpeted space at Stage Expo. Each table space reservation also includes two full-conference exhibitor badges.

Commercial tables may be selected by USITT organizational members whose company's annual gross sales are less than \$250,000 or whose sales in the performing arts market, as determined by USITT, are less than \$100,000. In order to qualify for a commercial table, organizations must submit a statement from a CPA or attorney acknowledging that the company/organization meets either qualification.

Non-commercial tables may be selected by USITT Organizational Members whose company or organization operates with a not-for-profit status. All public educational institutions are qualified to select a non-commercial table. Other organizations that meet the qualifications must include a statement from a CPA or attorney acknowledging that the company/organization meets the qualification or provide copies of appropriate IRS documentation.

New table guidelines were developed in 2004 to insure that each of the eight table exhibitors in each cluster of tables is able to fully use the space for which they have paid. A draped storage space located in the center of each cluster is provided for the eight table exhibitors to share. Each exhibitor's responsibility is to be a "good neighbor" to adjacent exhibitors, and exhibit operations must be conducted so as not to trespass upon the rights of other exhibitors.

Table guidelines are as follows: "A standard commercial or non-commercial table is allocated a space not to exceed seven feet wide. Exhibits over seven feet wide will need to purchase two table spaces or a booth. Diagonal installations that infringe upon adjoining tables will not be permitted. No table exhibit can be taller than eight feet. Exhibits must not intrude into any aisle. Local fire codes will be strictly enforced.

A total of 64 commercial and non-commercial table spaces are available for Stage Expo 2006. The tables are a great opportunity



Reservations for commercial and non-commercial table exhibits are now being accepted. Contact Helen Willard for details on participation.

Photo/William Browning

for colleges, universities, and other organizations that wish to promote their programs at the conference. Anyone who wishes to reserve a table should contact Helen Willard at [hpwillard@aol.com](mailto:hpwillard@aol.com).

Plan now to join us in Louisville March 29 to April 1, 2006 for the 46th Annual USITT Conference & Stage Expo. The preliminary Stage Expo layout and list of exhibitors may be found at [www.usitt.org/louisville](http://www.usitt.org/louisville). If there are exhibitors who you would like to see at Stage Expo 2006 who are not on this list, please e-mail contact information to [hpwillard@aol.com](mailto:hpwillard@aol.com).

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## Students Eligible for H & H Conference Award

Thanks to Contributing Member H & H Specialties Inc., six student members of USITT will have their registration fees paid for the 2006 Annual Conference & Stage Expo in Louisville.

The California manufacturer of stage tracks, stage rigging and more has been a Contributing Member of the Institute for 25 years and has been a long-time associate of the Institute. The leadership and employees of H&H Specialties have always shown a keen interest in the growth and health of the theatrical industry.

Their support is a testament to their belief that USITT is vital to the future of the industry. This is the reason the H & H Specialties student conference scholarship program was initiated in 2000. This program gives support to student members who have shown a continuing commitment to USITT.

A random drawing will choose six lucky student recipients who have registered to attend the Annual Conference & Stage Expo before the Very Early registration deadline of December 15. They will have their conference fees returned, thanks to H & H; the only qualification is that winners must have been members of USITT for at least a year.

USITT greatly appreciates the significant financial contribution which H & H has made over the past several years. This is the sixth year those contributions will be used as direct support for

Winners of the 2005 H & H Specialties Student Conference Award enjoy a moment at Stage Expo in Toronto with Reid Neslage and his colleagues. The awards are being offered again this year.

Photo/Casey Kearns

student conference attendance, an important part of the organization's educational mission.

Elynmarie Kazle, Vice-President for Membership & Development, praised the continuing commitment of Mary Louise Higgins, President of H & H Specialties; Reid Neslage, H & H Vice President; and the entire company. H & H Specialties has continued to lead the way in supporting USITT's efforts to develop programs which encourage student members to expand their knowledge base within the profession.

Because H & H has made it extremely easy to take advantage of this special opportunity, all students have to do is register before the very early deadline and they will be considered. Winners of the random selection process will be notified in late December.

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## Executive Committee

- John Uthoff, *President*
- Patricia Dennis, *Secretary*
- Lawrence J. Hill, *Treasurer*
- Kim Williamson, *Vice-President for Commissions*
- Bobbi Owen, *Vice-President for Communications*
- Joe Aldridge, *Vice-President for Conferences*
- Alexandra Bonds, *Vice-President for International Activities*
- Elynmarie Kazle, *Vice-President for Membership & Development*
- Carl Lefko, *Vice-President for Programming*
- Holly Monsos, *Vice-President for Sections & Chapters*
- Bill Teague, *Vice-President for Special Operations*
- Bruce Brockman, *Immediate Past President*
- Sylvia Hillyard Pannell, *President-Elect*

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## Directors at Large

### 2003-2006

- Lea Asbell-Swanger
- Mitch Hefter
- Debra Krajec
- Jean A. Montgomery
- Richard Pilbrow
- Donna Ruzika

### 2004-2007

- C. Lance Brockman
- Normand Bouchard
- Gregory Horton
- Cindy Poulson
- Dave Will
- Stephanie Young

### 2005-2008

- Ann Archbold
- Bill Browning
- Dan Culhane
- David Krajec

- Martha Marking
- Brian Reed

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## Honorary Lifetime Members

- Richard L. Arnold
- Willard F. Bellman
- Joy Spanabel Emery
- Ted W. Jones
- Christine L. Kaiser
- Joel E. Rubin
- Samuel H. Scripps
- Tom Watson

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

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Contributing Members

Sustaining Members

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## Contributing Members

- ALLROUND-Stages Forneberg
- American Harlequin Corporation
- Automatic Devices Company
- Barbizon Lighting Company
- Cirque du Soleil
- City Theatrical Inc.
- J.R. Clancy, Inc.
- Clear-Com Communication Systems
- Creative Handbook
- Electronic Theatre Controls (ETC)
- *Entertainment Design/Lighting Dimensions*
- Entertainment Services & Technology Association (ESTA)
- Entertainment Technology
- Future Light
- GAMPRODUCTS, INC.
- H & H Specialties Inc.
- Hoffend & Sons, Inc.
- InterAmerica Stage, Inc.
- KM Fabrics, Inc.
- Kryolan Corporation
- Martin Professional, Inc.
- Norcostco, Inc
- Ocean Optics, Inc.

- PRG
- Production Advantage, Inc.
- Rosco Laboratories, Inc.
- Rose Brand Theatrical Fabrics, Fabrications & Supplies
- Schuler Shook
- SECOA
- Stage Decoration & Supplies, Inc.
- *Stage Directions Magazine*
- Stage Research, Inc.
- StageRight Corporation
- Steeldeck Inc.
- Strand Lighting
- Syracuse Scenery & Stage Lighting Co., Inc.
- Texas Scenic Company, Inc.
- TMB
- Vari\*Lite
- Vincent Lighting Systems
- Walt Disney Entertainment
- Wenger Corporation

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### **Sustaining Members**

- A.C. Lighting Inc.
- AC Power Distribution, Inc.
- A.C.T Lighting, Inc.
- Altman Lighting, Inc.
- Altman Rentals
- Apollo Design Technology, Inc.
- Auerbach + Associates
- A V Pro, Inc.
- B.N. Productions, Inc.
- Baer Fabrics
- Bandit Lites, Inc.
- Ben Nye Makeup
- Big Apple Lights
- Brawner & Associates LLC
- California Institute of the Arts
- Cast Software
- Center Theatre Group
- Checkers Industrial Products Inc.
- Chicago Spotlight, Inc.
- Cobalt Studios
- Columbus McKinnon Corp.
- The Crosby Group, Inc.
- d&b audiotechnik
- Dazian Fabrics, LLC
- Designlab Chicago
- Dove Systems Inc.
- Electronics Diversified Inc.
- Entertainment Lighting Services
- Foy Invention Enterprises, Inc.
- GALA Systems, Inc.



- Gerriets International Inc.
- Grand Stage Company, Inc.
- Haussmann Theaterbedarf GmbH
- heatshrink.com
- High End Systems, Inc.
- Hollywood Lighting Services, Inc.
- I. Weiss
- International Alliance of Theatrical Stage Employees (IATSE)
- Irwin Seating Company
- Johnson Systems Inc.
- Kansas City Costume Co.
- Kenmark, Inc.
- Kirkegaard Associates
- Korean National University of Arts
- KUPO Industrial Corp.
- Le Maitre Special Effects Inc.
- LEE Filters
- Lehigh Electric Products Co.
- Leprecon
- Leviton/NSI/Colortran
- Lighting & Electronics, Inc.
- Limelight Productions, Inc.
- Lite-Trol Service Company, Inc.
- LVH Entertainment Systems
- Lycian Stage Lighting
- The MAGNUM Companies, Ltd.
- Make-Up Designory
- MDG Fog Generators
- Mehron, Inc.
- Meyer Sound Laboratories, Inc.
- Musson Theatrical, Inc.
- Mutual Hardware
- Niscon Inc.
- Norris-Whitney Communications, Inc.
- North Carolina School of the Arts
- Northwest High School
- Ontario Staging Limited
- Pathway Connectivity
- Performance Solutions
- Pook Diemont & Ohl, Inc.
- Production Intercom, Inc.
- Production Solutions, Inc.
- Prolyte Products Group
- Quinette Gally
- Sapsis Rigging Entertainment Services, Inc.
- Sculptural Arts Coating, Inc.
- Selecon
- Serapid
- Show Distribution Group Inc.
- South Dakota State University
- Spotlight S.R.L.
- SSRC
- Stage Equipment and Lighting, Inc.

- Stage Technologies
- Stage Technology
- Stagecraft Industries, Inc.
- StageLight, Inc.
- STAGEWORKS
- Staging Concepts
- Strong Entertainment Lighting
- Theatre Arts Video Library
- Theatre Consultants Collaborative, LLC
- Theatre Projects Consultants, Inc.
- Thern Inc.
- James Thomas Engineering
- Tiffin Scenic Studios, Inc.
- Tobins Lake Sales
- TOMCAT USA, Inc.
- Union Connector Co, Inc.
- VectorWorks SPOTLIGHT by NNA
- Wayne State University Dept. of Theatre
- Wybron, Inc.
- ZFX, Inc.

**Commerical Endorsement Policy:** USITT is pleased to announce the release of new products, and report on the activities and successes of commercial members. However, USITT does not recommend or endorse specific companies or products.

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## Securing Our Future

Sylvia Hillyard Pannell *USITT President-Elect*

USITT is launching the first year of a special five-year fundraising campaign in support of the forthcoming 50th anniversary. In thinking about your donation, consider the late President John F. Kennedy's call for service to the nation which I have rephrased for our organization, "Ask not what USITT can do for you but what you can do for USITT."

As members of USITT, you and I already know and have profited from what the Institute can do for us. Examples are:

- USITT engages its membership in an invaluable professional network, one that addresses design and technology ideas and issues, enhances professional development, and provides a platform for you and the rest of the leaders of our field to come together to share ideas, solve problems, and support one another.
- USITT offers its membership funding to support research grants and fellowships.
- USITT offers its members support for a wide range of international activities such as the opportunity to participate in the astonishing and prestigious Prague Quadrennial.
- USITT offers its student members support for long-range and immediate goals.

To assure future generations of professionals these benefits and more it is time for us to "ask what we can do for USITT."

Simply put, please donate to the [USITT@50 \(PDF\)](#) campaign now. Your donation will help insure the future by making these awards, activities, and opportunities self-supporting.

The Board of Directors of USITT has approved a 50 percent match as an incentive for those choosing to make a five-year commitment in giving to this special fundraising initiative. For instance, if you make a \$100 a year commitment, each year \$150 will be moved to the fund of your choice. Briefly, here are the four funds dedicated to the core future of what we are:

**Edward F. Kook Endowment Fund** - supporting research grants and fellowships.



**International Activities Fund** - supporting a wide range of international activities. New gifts will enhance the programs and projects sustained by this fund such as individual grants and Institute activities as well as the Prague Quadrennial.

**Student Activities Program in the New Century Fund** - supporting long-range and immediate student goals. All gifts generated by the 50th Anniversary campaign will build this fund's principal.

**The USITT Fund** - building long-term, permanently restricted funds in order to earn income to support future USITT projects. The USITT Fund has been established by gifts specifically recognizing the Institute's 50th Anniversary.

This five-year matching program will be capped at \$200,000 in gifts. The letter of intention and first year's donation must be received no later than June 30, 2006. Each fund is part of the USITT Investment package and overseen by the Finance Committee and the Board of Director's policies.

Join me and make your donation today to help secure the future of our professional organization, USITT.



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