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This month's image, featuring the textures of Kaat Tilley from Antwerp, Belgium, is among those being added to the OISTAT Costume Working Group's web site. USITT and its Costume Design & Technology Commission support the web presence, which is being updated. (see [story](#) inside).

Photo/Laura Crow



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Sandy Bonds and her husband, Joseph Gilg, took a moment during a visit to this theatre in Priene, Turkey to pose for a photo. Ms. Bonds is USITT's first Vice-President for International Activities.

Photo/Courtesy Sandy Bonds

by **Barbara E.R. Lucas** Sightlines Editor

Officer Profile: Sandy Bonds

For Sandy Bonds, a vacation does not mean finding a roadmap. Instead, what is most necessary is a passport. Ms. Bonds, USITT's first Vice-President for International Activities, finds joy in the connections made between different countries and cultures both at work and at play.

Ms. Bonds, professor and costume designer at the University of Oregon, has strong feelings about primary research. Shortly after arriving in Oregon in 1979, she spent two weeks in Italy gathering background for *Merchant of Venice* and went to Reims, France searching for material related to *Saint Joan*. In the 1980s and 1990s she worked with scene designer Jerry Williams on "fusion" pieces which he co-directed with Janet Descutner.

For a Balinese dance drama, she spent a month in Bali absorbing the culture and watching the dances. She also bought fabric for her designs in Bali. Ms. Bonds, known professionally as Alexandra, has a special interest and expertise in the costumes of the Beijing Opera. Her research was fostered by a fellowship from USITT's Edward F. Kook Fund, and her published work on the subject has earned her both a Herbert T. Greggs Award and a Greggs Merit Award.

The focus of her "free" time for the past 10 years has been *Beijing Opera Costumes: the communication of character and culture through costume in traditional Jingju*. The final manuscript is currently with the University of Hawaii Press.

From early childhood (she spent two years in Egypt starting when she was only three years old), Ms. Bonds has had unusual connections with international activities. Cherished souvenirs of trips to Europe in 1964 and 1966 are Beatles fan magazines in a multitude of languages.

After earning a undergraduate degree at Syracuse University and a master's degree at the University of Denver, she spent time as a stitcher and cutter at the Guthrie Theater in Minneapolis, Minnesota and then as costume designer at the University of Minnesota-Duluth. It was at Duluth that her life intersected with Dick Durst, creating a lifetime friendship and a common bond in the promotion of international activities related to USITT and the world theatre community.

Ms. Bonds originally may have taken part in USITT because of its focus on designers and

technicians, but her involvement has steadily increased. From "presenting a session or two," her role has evolved. She and Bruce Brockman are Co-Commissioners of the United States exhibits for the 2007 Prague Quadrennial (a role she served solo in 2003), facilitator for sessions which blend the interests of Commissions with international experts; catalyst for encouraging OISTAT participation, and shepherded the selection jury for the inaugural World Stage Design exhibit in 2005. All those activities, plus fostering USITT's international travel grants for students and individual members, have been incorporated into her role as VP-International Activities.

Ms. Bonds seeks to make connections between international guests and individuals or groups within USITT. "International activities are not just for people who carry passports," she notes, "I look forward to developing ways to provide further integration into conferences and Commissions and not have it be seen as a separate entity."

In the meantime, Ms. Bonds is keeping her travel documents handy. She and husband Joseph Gilg, a lighting designer and director who serves as director of development for theatre arts at the University of Oregon, just returned from an extended visit to Peru, Ecuador, and the Galapagos Islands. Keep watch to see how ideas garnered from that trip become integrated into future design projects.

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Endowment Donations Aid Institute's Mission

Tim Kelly *Fellow of the Institute
Chair, Grants & Fellowships Committee*

Edward F. Kook, an early and strong supporter of USITT, established a fund in 1978 devoted to encouraging research and development projects specific to the entertainment industry.

Over the ensuing years, through careful stewardship, expanded fundraising, and the extraordinary generosity of USITT members, the Edward F. Kook Endowment and other Institute programs have grown and flourished. By 1985, the Kook Endowment had grown to a point where his vision for the future could provide meaningful funding for research projects.

In creating a grants and fellowships program, the Institute undertook a course of action few other professional organizations had the foresight to embark on. When members were provided an opportunity to submit proposals for innovative projects to the newly established Grants & Fellowships Committee, the Institute's best researchers, most creative problem solvers, out-of-the-box thinkers, and dedicated historians were given funds to assist them in their work. 2005 is the 20th year of this effort, and over those years, 32 Project Grants and eight Fellowships have been awarded - a total of \$197,550.

Funded ideas are as diverse as pumping liquid down a fire hose to move scenery, a "Marshall Plan" to help the fracturing Socialist countries maintain theatre programs, the startup of CITT's CallBoard, Virtual Reality Interface, and LED light fixtures. These and a host of others have added greatly to the industry's ability to create magic.

As research and development funds become scarcer and Fellowships are harder to find, it is critical for USITT to uphold the primary dictate of its Mission Statement: "*To actively promote the advancement of the knowledge and skills of its members.*"

Looking forward to USITT's 50th birthday in 2010, the Institute is in the first year of a five-year fundraising campaign to assist in sustaining its major missions. All members are encouraged to consider an extra-special gift in support of the Edward F. Kook Endowment Fund by submitting a letter of intent to make an annual donation for the next five years. A Five Year Intention form containing additional information can be downloaded [here](#) (pdf) or from the USITT website.

Institute has budgeted for a 50 percent match for each five-year commitment. This means, for instance, a \$100 a year pledge will mean an annual \$150 added to the principal of the Kook Endowment Fund.

This special effort will reap great benefit in building the current Kook Fund of \$162,000 well beyond the \$300,000 level; the return on this principal provides funding for grants and fellowships.

Over the years, the \$5 donations sent in by students, the \$100 contributions from individual members, and the multi-thousand dollar gifts from established professionals and companies have built the principal of the Kook Fund to allow USITT to continue to set the standard for excellence in the entertainment industry.

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PQ USA Designs Needed

The Prague Quadrennial USA submissions web page is now available for viewing. Members may reach it from the [USITT webpage](#), under Major Activities to Prague Quadrennial or go directly to pqusitt.okstate.edu.

The entry form is now available. It can be reached directly at pqusitt.okstate.edu/pqsubmit.php. The pages also contain answers to frequently asked questions and information about the PQ event, as well as a link to the official PQ web page. The focus now is on the National Exhibit; more news about the Student and Architecture Exhibits will be coming soon.

Remember, the deadline for submitting designs for consideration in the National Exhibit is March 1, 2006 and productions that have opened since June 2002 will be considered. Digital submissions are preferred, but photos are also acceptable. Start preparing a submission today!

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Seeks Info for Lighting Palette Survey

Paul Davies, lighting designer / lecturer in performance design and technology at the University of Leeds, United Kingdom and freelance lighting designer and production electrician in London, is seeking help for a survey he is conducting. The survey, which can be accessed by an [on-line form](#), concentrates on the use of lighting palettes and how the use of color differs on either side of the Atlantic.

As an incentive to fill in the form, Rosco and Lee have kindly agreed to supply two large format swatches for a drawing.

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Deadline November 4 for Architecture Awards

The deadline is fast approaching for the 2006 USITT Architecture Awards. Applications and information are available online [here](#), or by calling 800-93USITT. Projects worldwide, whether new construction or creative reuse of spaces, can be nominated.

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Last Chance for Young Designers Awards

November 1 is the deadline for submitting entries for USITT's 2006 Awards for Young Designers & Technicians in the Performing Arts. Entry information, including needed forms, are available online [here](#), or by calling the USITT office at 800-938-7488. Ten awards, and their accompanying cash prizes, will be given at the Annual Conference & Stage Expo in March 2006.

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Updates Needed for Costume Survey

Updates for the Survey of Costume Programs are being accepted until November 25. To add information or revise an entry about a program, visit www.usitt.org/costume/survey/ and follow the links or e-mail Judy Adamson at jadamson@email.unc.edu.

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Submit Designs for PQ
Seek Lighting Info
Architecture Deadline
YD&T Deadline
Costume Survey Updates



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Standards Under Review

ESTA has two standards available for review on its [web site](#).

BSR E1.26, Entertainment Technology - Recommended Testing Methods and Values for Shock Absorption of Floors Used in Live Performance Venues, is available for public review through December 7, 2005.

At this time, there is no recognized standard for measuring the energy absorption of theatre stage and rehearsal room floors, which can lead to disagreements about whether floors are too stiff or too flexible and difficulties in resolving these disagreements. Floors that are either too stiff or too flexible can lead to performer injuries or excessive effort in performing dance or gymnastic movements. This draft standard is intended to improve this situation.

The public is invited to comment on the draft document, which is available at www.esta.org/tsp/documents/public_review_docs.php. Besides commenting on whether the document is clearly written and adequately addresses the problem, the public is also asked to look for and to report any protected intellectual property.

The BSR E1.26 project is an undertaking of the Floors Working Group. The Floors Working Group is seeking new voting members who could be classified as being in the dealer/rental company interest category. Employees or owners of companies that sell or rent floors to others are invited to join the Floors Working Group. Information about joining this working group and all the other working groups in the Technical Standards Program is available at www.esta.org.

A revised version of the existing *ANSI E1.1-1999, Entertainment Technology - Construction and Use of Wire Rope Ladders* is available for public review through December 13, 2005. The document is available at www.esta.org/tsp/documents/public_review_docs.php.

The revised version of E1.1 is being offered for public review because substantive changes were made to the SI measurements given in the last public review version. The SI and American customary dimensions were substantially different, so these have been modified to make them functionally the same.

Reviewers are asked to see if the document now gives adequate and accurate guidance on the construction and use of wire rope ladders, and are asked to identify any protected intellectual property they might see in the draft document.

The revision of *ANSI E1.1-1999, Entertainment Technology - Construction and Use of Wire Rope Ladders* is being done by the Rigging Working Group.

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John Mullen

John D. Mullen, co-owner of Stage Technology, died September 23, 2005 in Minneapolis, Minnesota. He was 50.

Born March 12, 1955 in Sioux Falls, South Dakota, Mr. Mullen was an actor, singer, and comedian. He graduated from O'Gonnar High School in Sioux Falls, South Dakota and received a bachelor's degree from South Dakota State University.

He was involved in summer theater productions in the upper Midwest, including *Guys and Dolls*, *Barefoot in the Park*, *Damn Yankees*, and *Do Patent Leather Shoes Really Reflect Up*. He was a member of Troupe America in Minneapolis, Minnesota and donated countless hours of his time building sets, hanging lights, and directing shows.

Mr. Mullen will be remembered for his performances in the Sioux Falls area with musical friends as the Crabgrass Crew.

He became the technical department manager for Norcostco. Eventually, this led him to New York City where he filmed a number of television commercials including national spots for Burger King, and a cover photo for *Newsweek* magazine.

In October 1990 he became the catalog division manager for SECOA/TRS, and in December 2002 he joined forces with Niles Sayre to form Stage Technology, Inc.

Mr. Sayre said "Not only was John our colleague at Stage Technology, he was our friend. He will be missed here, and I am sure that he will be missed by the theatre community."

Mr. Mullen's survivors include his wife Cindi Mullen; daughters Colleen Mullen, Pamela Mullen, and Jessica Schmidt; their mother Holly Herman; and a grandson, Isaac. He also is survived by a host of friends and relatives.

Donations may be made to the National Kidney Foundation of Minnesota in memory of Mr. Mullen, 1660 Highway 100 South, Suite 530, St. Louis Park, MN 55416. Please include a note that an acknowledgment should go to Cindi Mullen.



John Mullen

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Michelle L. Smith *Membership & Ad Sales Manager*

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TECHNICAL BRIEF

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) 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.

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Elynmarie Kazle Leaves Office

John S. Uthoff, USITT President, has accepted the resignation of Elynmarie Kazle, Vice-President for Membership & Development. A long-time member of the Institute, a founder of the Stage Management Mentoring Project, and a colorful participant in the annual New Products Showcase, Ms. Kazle has held the VP post since 2000. She cited increased responsibilities for the resignation.

"Elynmarie has served USITT for many years, including a term on the Board of Directors while still a student," Mr. Uthoff noted. "I hope you will join me in wishing her well." An interim appointment to the position is expected at the Board of Directors meeting in November.

[To Top](#) ↑**Long Reach Long Riders Head for Hills**

Keeping their promise to continue to raise funds for Broadway Cares/Equity Fights Aids, the Long Reach Long Riders will head for the hills again in 2006. Last year this group of dedicated bikers including Bill Sapsis, Greg Williams, and Alice Neff raised more than \$28,000 with the theme "out of the wings and into the wind."

The 2006 eastern group will leave from Philadelphia on July 9 and the western group will depart the same day from San Diego with a final destination for all of Rapid City, South Dakota.

For information on riding or donating, visit www.lrlr.org.

[To Top](#) ↑**Sonnenfeld and Parker Plan Seminar**

Sonny Sonnenfeld and Scott Parker along with Stage Lighting Seminars are planning a Stage Lighting Super Saturday for January 2, 2006 at Pace University. The event, billed as a full day of stage lighting training and inspiration, will also include a manufacturer's showcase. For information, contact Mr. Sonnenfeld at sonnysonnenfeld1@aol.com or scottparker@stagelightingseminars.com.

[To Top](#) ↑**Edward Kaye Elevated**

Edward Kaye of Van Nuys, California was elevated to full membership in the American Society of Theatre Consultants at the group's recent meeting in Las Vegas, Nevada. He had been an associate member.

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Three at Schuler Shook Join ASTC

Three of **Schuler Shook's** theatre consultants have been accepted into membership of the American Society of Theatre Consultants. Michael Burgoyne, Jeffrey Childs, and Joshua Grossman achieved full membership at the organization's convention in Las Vegas in September 2005. They met a series of requirements including working as theatre consultants for at least five years, showing a broad range of capability and experience in completing theatre projects, and receiving the sponsorship of existing members of ASTC.

"We are pleased to see these excellent theatre consultants rewarded with ASTC membership" said Schuler Shook's President Robert Shook. "It's good for the industry as a whole, and it reflects Schuler Shook's ongoing commitment to the mentoring and continued training of our staff."

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Barbizon Lights Up Lakewood Church

In July, **Barbizon Lighting Company** completed providing Lakewood Church in Houston, Texas with all of the fixtures, dimming control, and installation of a broadcast package in its new 16,000-seat facility. Barbizon worked closely with Lighting Director Tom Stanziano coordinating incoming shipments, prepping of equipment, final hang, and focus of almost 600 fixtures during the church's Grand Opening Weekend. Services were broadcast from the venue to a worldwide audience.

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Rosco Introduces Keystroke

A new hardware/software solution from **Rosco**, named Keystroke, will allow PowerPoint projections to be run from any DMX lighting control board. The new product will be introduced at ETS-LDI in Orlando, Florida this November. Keystroke is a combination of a hardware interface and a software application for any DMX-based lighting controller to trigger keyboard command on a Windows XP-based personal computer. In addition to PowerPoint slides, Keystroke can activate sound cues and other PC applications used in theatre or live entertainment.

In other news, Anne Hunter has joined Rosco Laboratories in a new position, Product Specialist, Architectural/OEM Lighting Sales. She will work from Rosco's Texas facility.

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New Luminaires from Vari-Lite

Vari-Lite, a Genlyte Company, has introduced its VL500 Wash luminaire which will ship November 1. The VL500 is based on the design of the VL5 Wash luminaire which won an Emmy, but with significant performance enhancements. Among other innovations, its Dichro-Tune radial color mixing system used three sets of 16 radially-mounted dichroic blades in blue, amber, and magenta which are designed to produce smooth, full-spectrum crossfades. To learn more about the luminaire and its features visit www.vari-lite.com.

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PRG Tours

PRG is on the road with both the Rolling Stones and Coldplay. For the Rolling Stones, PRG is supplying lighting equipment and crew for the current world tour, A Bigger Bang, playing more than 50 sold-out dates.

For Coldplay's Twisted Logic World Tour, technological power is from PRG's new Series 400 power and data distribution system on which a patent is pending. Bryan Leitch is the lighting designer for the tour.

PRG was recently honored when the 2004 Olympic Opening Ceremonies, for which it was the main lighting contractor, received the top Emmy Award for Outstanding Lighting Direction.

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ETC Promotes David Smith

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Stage Research
Entertainment Technology
City Theatrical

Electronic Theatre Controls (ETC) has promoted David Smith to be the second field project coordinator for the company's Western regional office in Hollywood, California. The region includes Hollywood, Las Vegas and Western Canada. Most recently, Mr. Smith was lead trainer and support person for the new ETC Congo control console installation at *The Tonight Show* at NBC Studios in Burbank, California. He will work with Tim Guion, ETC Western Regional Sales Manager, and Karl Haas, ETC Architectural Regional Manager.

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Stage Research's Light/Shop

Stage Research is offering a pre-release version of its Light/Shop, a web-enabled web-deployable application that can be a single source for every category of photometric information. It is easy to install, and always up to date, according to the company. Stage Research is also featuring ShowBuilder:Sound Design which manages the administrative business of sound design. To learn more, visit www.stageresearch.com.

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ET Transforms Bank to Studio

In Caracas, Venezuela **Entertainment Technology** has been helping Radio Caracas Television turn abandoned bank building into three new television studios. Steve Mulkey of Redwood Media Group was systems integrator for the project, which includes dedolights with ET's BakPak individual dimmers to control the dimming of each instrument in a reconfigurable studio. In a permanent installation, ET's Capio Plus dimmer rack was used. The design team also chose the Marquee lighting control console from ET for the project.

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City Theatrical Launches two new PDSs

City Theatrical has launched its PDS-50 and PDS-375 TR power/data supplies designed for Color Kinetics ColorBlast, ColorBurst, and ColorCove LED lighting fixtures. The City Theatrical technology combines both WDS wireless DMX data with either battery or mains operation, giving it the ability to be a totally wireless DMX-controlled LED lighting fixture. The low power consumption of LEDs and the reliability of City Theatrical's WDS Wireless Data System gives designers and users options to light with no AC power or generators, no power or data cables, and no dimmers among other features. The new PDSs are available through City Theatrical's distributors worldwide.

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Cobalt Studios Plans Sessions

Sign Painting, Faux Marble, Perspective for the Scenic Artist, an Anti-Freakout Job Market Roundtable, and the Art of Scenic Painting: the Historic Method are all upcoming three-, four- or five-day topics for **Cobalt Studios** in White Lake, New York. For complete times, topics, and instructors, visit www.cobaltstudios.net and learn more about getting "a Cobalt Experience."

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Show Distribution Keeps Busy

Show Distribution, American distributor of Chain Master Products has recently had its equipment in everything from the Rolling Stones tour to NHL Opening Night to the Austin City Limits Festival and the Judas Priest tour, supplying equipment through its dealer network. To help meet needs identified by Show Distribution, Chain Master has designed a new hoist for the company, a new 800kg VarioLift which features smooth acceleration and deceleration and quick-change electronic components.

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Kirkegaard Assists Omaha Center

Kirkegaard Associates of Chicago, Illinois served as acoustic consultants for the recently-opened Holland Performing Arts Center in Omaha, Nebraska. The 175,000 square-foot, \$92 million facility is managed by Omaha Performing Arts. The new building is designed to be a physical symbol of Omaha's commitment to the performing arts and will attract audiences from throughout the region. It was a collaboration between the architecture and engineering firm HDR, Polshek Partnership, and theatre consultants Fisher Dachs Associates as well as Kirkegaard.

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New Website for Altman Rentals

It is now easier to access Altman Rentals -- through its own website at www.altmanrentals.com. The site highlights Altman Rentals ability to supply theatres, schools, churches, events, concerts and the television and film industry with complete equipment packages or supplemental gear. In addition to Altman Lighting products, Altman Rentals has an extensive inventory of gear from all major lighting manufacturers including fixtures, dimming, control, distribution, grip equipment, followspots, and expendables. The company uses IntelEvent for its inventory control.

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Cast Software Wins Award

Vivien, from **Cast Software**, has won the Global Meetings & Incentive Exhibition (EIBTM)'s 2005 WorldWide Technology Watch award. The award includes a booth at the EIBTM 2005 show in Barcelona, Spain where the company will show off the versatility of Vivien from November 29 to December 1, 2005.

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Sapsis set Records

It was a record-setting month for **Sapsis Rigging, Inc.** with more business than in any September in its 24-year history. Crews were busy helping stage Market Week in locations throughout New York City, from The Tent on Bryant Park to the Celeste Bartos Forum at the New York Public Library. On Staten Island, Sapsis Rigging installed a new chain hoist and truss rigging system for the Gateway Cathedral, and in Washington, D.C. Sapsis renovated the stage rigging system in Elstad Auditorium at Galludet University. Farther from home, Sapsis rigged a 100- by 60-foot banner on the side of Marshall Fields in Chicago and even installed a motorized safety net in Green Bay, Wisconsin to protect hockey fans from flying pucks.

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TOMCAT helps Raise the Roof

This month:

Cobalt Studios
Show Distribution
Kirkegaard Associates
Altman Rentals, Inc.
Cast Software
Sapsis Rigging
TOMCAT
Staging Concepts
Apollo Design Technology, Inc.
Auerbach Pollock Friedlander

TOMCAT USA worked with Quickbeam Systems and the City of Plano, Texas on a 60-by-40-foot permanently installed BFT roof system with a trim height of about 40 feet. The roof is part of the amphitheater at Oak Point Park and Nature Preserve and features a customized beige canopy color. As a permanent installation, guy cables could not be used, so the roof's six towers are constructed of steel and special foundations were designed, eliminating the need for guy cables and tower cross-brace cables.

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Staging Concepts Restructures Sales Team

Staging Concepts, manufacturers of portable stage and seating riser equipment, has introduced territory sales managers, according to Vice President of Sales Todd Vigil. Lou Domenicone has joined the company as Western Region Sales Manager. Chris Frederick was named Central Region Sales Manager, and Brian Arnold will shift from the West Coast and become Eastern Region Sales Manager.

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Apollo adds Hooper

K.C. Hooper has joined **Apollo Design Technology, Inc.** as Product Specialist on the sales and marketing team. "The combination of K.C.'s knowledge, experience, and professional skills is widely respected," said Apollo founder and President Joe Nichols. "His strong reputation among dealers, end-users, and educators within our industry makes him a great fit for Apollo." Mr. Hooper has almost 30 years of industry experience to bring to Apollo, manufacturer and distributor of lighting effects products and accessories.

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Auerbach Completes Mesa Project

Auerbach Pollock Friedlander has completed work on the Mesa Arts Center, a 212,755-square-foot performing and visual arts complex in Mesa, Arizona. Auerbach collaborated with DWL Architects + Planners and BOORA Architects, Inc. providing theatre consulting services for the new facilities and systems that support them. The \$94.5 million complex includes four performance venues ranging from the 1,582-seat Ikeda Theatre to the 150-seat Studio Theatre. The complex opened in September 2005.

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Those attending the CITT/ICTS Rendez-vous 2005 in Calgary, Alberta took a few moments to enjoy Swag Bingo. The lighthearted event contrasts with the more serious workshops, tours, and sessions which are included in the annual event.

by John S. Uthoff USITT President

More Alphabet Soup!

One of our long time alliances was brought to the forefront earlier this year in Toronto. The many Conference activities, World Stage Design (WSD), and OISTAT World Congress were only possible because of the close cooperation of CITT/ICTS (Canadian Institute for Theatre Technology / l'Institut Canadien des Technologies Scénographiques).

Its members were closely involved in all aspects of the conference including such activities as rigging lights at WSD, receiving the design materials, promoting events, exhibiting at Stage Expo, presenting sessions, hosting professional development workshops, and writing letters so all the international guests could enter Canada. It is appropriate to say that the success of March's Conference was only possible with the cooperation of our good friends to the north.

The relationship between USITT and CITT/ICTS is unique. No other organization has been so entwined with the history of USITT. In fact, USITT was the incubator that helped make CITT/ICTS possible. In 2002 CITT/ICTS honored USITT with an award for this support. Part of the citation text follows as quoted from the [CITT web page](#):

"Much of CITT's current success is due to the steadfast support of USITT in the early days of CITT's creation. Still today, all of CITT's Sections are also sections of USITT and continue to receive support as such..."

USITT has been a cornerstone in the growth and development of CITT. Without the assistance of USITT, our organisation could have vanished many times over the years.

We are now a stronger organisation thanks to their unquestioning support. For this, USITT deserves our deepest gratitude and the honour of joining us as lifetime Honorary Members. With this Award, we wish to confirm to USITT our friendship and thanks."

USITT's certificate of incorporation was signed on October 19, 1960 and the first conference was on February 4, 1961. The Toronto Chapter or Center (accounts seem to differ on the name) was founded on May 9, 1963. Conferences soon followed: the first Toronto Conference was in 1966, Calgary in 1989 (the banquet is still talked about as one of the best), Toronto again in 1999 and 2005. Each of these was well attended and the last two set records in attendance both at the sessions and at Stage Expo.

Much of this time our Canadian members were just that, Canadian members of USITT, and many are still members of USITT. Our webpage is based in Canada because of the willingness of long time member and BOD member Normand Bouchard and Tim Clinton to do much of the work that made our presence possible. Even before that, USITT was one of the first organizations to be administered through the Internet. When I first worked with conference planning in 1992, decisions and information was already being done on-line thanks to their work. This was all by text-based e-mail discussion groups hosted in Calgary. The current First Class system used for Institute Forums is still based there.

As CITT's first president remembers, CITT was born during the weekend of September 14 to 16, 1990 at a national meeting of 64 theatre professionals from across Canada. The meeting was held in Toronto. CITT officially began operations in November of that same year. At the concluding meeting on Sunday, USITT President Don Shulman offered his own words of support, and, in a fitting gesture, presented an official "President's Gavel" to the new president of CITT, Ken Hewitt.

Member services for CITT were still being done from the USITT Office and we had shared members, called International members, which could belong to both organizations at a discounted price and received the benefits of both. By 1998, CITT/ICTS was a separate organization and has been on its own since.

USITT and CITT/ICTS continue to work together and there are still Canadian Sections of USITT. We will continue to work together on projects in the future. If you get a chance check out next year's CITT/ICTS conference, Rendez-vous Toronto, August 10 to 13, 2006.

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HOA Conference & Expo

The Heart of America Section announces its third annual Conference & Stage Expo to be held at Johnson County Community College in Overland Park, Kansas on Saturday, December 10. The conference will feature a full day stage rigging workshop by Bill Sapsis along with other sessions to include AutoCAD techniques, costuming resources, new and unusual scenic materials, and digital audio. For more information, contact Brad Reissig at brad.reissig@wichita.edu or Dan Stratman at dstratman1@unl.edu.

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Ohio Valley Offers Scholarship

The application deadline for the Ohio Valley Regional Section's Student Scholarship to attend the USITT Annual Conference & Stage Expo in Louisville is December 10.

Students wishing to apply for the USITT/Ohio Valley Section (OVS) scholarship can view details at the OVS [web site](#).

Applications will be reviewed by a panel appointed by the chair of OVS and the scholarship committee from the OVS membership at large. Notification of award will be made in time for advance registration, on or about February 1, 2006.

Direct any questions to Scholarship Committee Chair Karen Glass, glass@setonhill.edu

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Smashing Fall Conference in Cincinnati

More than 75 designers and technicians attended the Ohio Valley Regional Section's Fall Conference held October 1 at the College-Conservatory of Music at the University of Cincinnati. CCM's staff pulled out the red carpet and provided workshops and tours of the facilities.

Programmable Logic Code for Moving Scenery was a big hit, running two sessions back to back. We couldn't tear people away from Paul Short's *Short Cuts in Set Model-Making* Kelly Yurko's *Airbrush Make-up* and Michele Kay's *Stage Management* were popular with most students. And, as always, *High End Systems Catalyst Media Server & DLI Digital Light* brought out all the lighting "geeks"; and Josh Liebert's Looping Software session brought out the sound "geeks." Costumers loved Kelly Yurko's *Wig Textures* and George Sarofeen's *Costume Rendering with Markers*. The most difficult task of the day was deciding which events to attend.

The conference also featured the annual Design Exhibition and Peggy Ezekiel Awards. The section presented numerous awards for distinction and excellence. The winners' names are posted on the [OVS web site](#) under Peggy Ezekiel Awards.

The strength of this conference was the diversity of the programs and the opportunity to work with the great staff of designers and technicians from CCM's Department of Technical Production and Design. Special thanks go to Vice-Chair for Programming, Chuck Hatcher, resident sound designer at CCM.

Below is Kevin Oakeson presenting a lighting session in the PCT Theatre.

Submitted by James Hill, Section Chair

This month:

Heart of America
Ohio Valley Scholarship
Ohio Valley Conference



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Dear Professional:

Fall Arrest Procedures Questioned

Dear Professionals:

I am in my first semester at an East Coast university, and am majoring in technical theatre, with an emphasis in lighting design. I have been lucky enough to land some overhire IA calls on the weekend to help out with my school expenses.

My question is:

Are there usage guidelines for using fall arrest devices or equipment? If so, what are they? Is it after a certain height it is used? I see the IATSE guys using the gear when they climb into trusses, or are in a grid, but I never see anyone use the gear at my university.

Is it not required when in a man lift or tall scaffolding? Is there a website or another place that I can get additional safety information?

Thanks for any information that you could send my way.

Brenna Stahl

OK USITT Members...who wants to give Brenna an answer to this one? Please send your answers to Jay Sheehan at JSheehan@mail.sdsu.edu. Thanks for participating!

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"Dear Professional" is available to answer questions. Please forward questions, and responses to questions asked in this space to jsheehan@mail.sdsu.edu


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Costume Website Shares International Ideas

Laura Crow *OISTAT Costume Working Group*

USITT's Costume Design & Technology Commission helps to support the OISTAT, International Organization of Scenographers, Architects, and Technicians website for its Costume Working Group at www.costumes.uconn.edu.

The more than 400 pages on the website show a number of international resources available to USITT members. There is a page that has the "Addresses for working group members" from 45 countries. Most have e-mail addresses now, and they are all committed to be resources to others who wish information. Each one has an interest in cultural exchange and can read English, so everyone is encouraged to take advantage of this offer to foster international exchanges.

The website is in the process of being updated so it will be easier to access the freshly updated pages without having to go through the entire site to find what is new.

The OISTAT Costume Working Group last met in Cuba during the summer of 2004 to host a World Carnival Symposium. There were representatives from 15 countries, and many of them had a reunion in Toronto in March 2005 during the OISTAT World Congress and USITT Annual Conference & Stage Expo.

The next potential event will be in Antwerp in March 2006 for a symposium with Belgian fashion designers to discuss "Costume and Fashion." Other invitations have been proffered by Israel to create an event based on "Fabric, Light, and Costume," and from Rumania to discuss "The Uses of Folk Costume in Theatre."

There is considerable interest in working out an event with India, and that is being explored. The group is working on potential projects for the Prague Quadrennial in June 2007. Anyone interested in planning or participating should e-mail Laura.Crow@uconn.edu.

All are urged to keep in touch via the Events pages of the Costume Working Group web site

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OISTAT's Costume Working Group is contemplating holding a meeting in Antwerp, Belgium to discuss "Costume and Fashion." Examples from Belgian designers including those above and the design below from Kaat Tillay. Photos/Laura Crow




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Abstract submittals are needed for the Education Commission's 2006 Poster Session. During the 2005 Annual Conference & Stage Expo, the session, at left, was a great success.

Photo/Tom Hackman

by David Krajec Chair, Education Poster Session

Poster Session Abstracts Due by January 15

The Education Commission of USITT will present its sixth annual Education Poster Session at the 2006 Annual Conference & Stage Expo in Louisville. The deadline for submitting poster ideas is January 15.

The purpose of the poster session is to disseminate information about new, exciting, or re-thought innovations in teaching methodology and pedagogy. The information contained in the poster can cover any area of interest to the theatre educator including new techniques, new solutions to old problems, old solutions to new problems, and results from research. Posters will be juried by a committee. These poster sessions are recognized by many educational institutions as equal to paper presentations and qualify as scholarly work.

A typed abstract should be submitted by January 15 and should be no longer than 200 words. It should provide a brief but concise summary of the information presented in the poster. Preferably, abstracts should be submitted electronically (e-mail), but can also be sent to: David R. Krajec, Cardinal Stritch University, 6801 N. Yates Rd., Box 101, Milwaukee, Wisconsin 53217; phone 414-410-4170; fax 414-410-4111; or e-mail drkrajec@stritch.edu.

The jury committee will review all abstracts and may contact authors for clarification or modification. The committee reserves the right to refuse a paper due to space limitations. As has been proved by the popularity of the Costume Commission poster session, this is an enjoyable format for sharing new ideas and techniques.

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Lighting Again Offers Portfolio Reviews

Sabrina Hamilton *Lighting Commission*

Half-hour Portfolio Reviews will again be offered by the Lighting Commission at the 2006 Conference & Stage Expo in Louisville.

Lighting designers of any level - undergraduate, graduate, and professional - have a special opportunity for a constructive, outside assessment of their portfolios by pairs of highly-qualified lighting professionals and educators. Lighting educators should urge their students to take advantage of this service and anyone going up for tenure or promotion will find it beneficial.

Here are some tips for presenting a lighting portfolio:

- Be prepared to talk about the work, to guide reviewers through the portfolio. Materials should begin with a resume and should include all the materials itemized below for at least one realized production (although some undergraduates may have only classroom projects available). For graduating MFA students or working professionals, it may be appropriate to fully document two or three disparate productions to indicate a range of styles and experiences. It is impractical to include all 11 items for every show; however, there is an expectation that any realized productions included in the portfolio will be represented by a minimum of a light plot and a production photo or two.
- Materials generally used to document productions include: a script analysis/conceptual statement/lighting analysis, a scene breakdown/cue synopsis, communication tools (storyboards, sketches, painted renderings, collages, photographs, or a computer simulation), evidence of research, a centerline section, a light plot or lighting layout, a channel hookup and dimmer schedule, an instrument schedule, a patch list, a magic sheet and cheat sheet, and documentation of the design (reviews, photographs, videos, and slides). These materials may be supplemented with evidence of work in other theatrical design fields, the fine arts, or in technical areas.
- Everything should be labeled clearly with enough information so the reviewer can easily determine what the production is and for which element(s) the presenter was responsible. Material should be organized in a manner that allows for easy retrieval and a coherent review. Neatness counts!

Watch *Sightlines* and the Conference Opportunities area of the web site for information on how to sign up before the conference for a guaranteed portfolio review. Sign-up sheets will also be posted in Louisville for any remaining slots, but priority goes to those who sign up in advance.

The Commission is always interested in expanding the pool of lighting designers for the review teams. Done in teams of two, the reviews are a wonderful opportunity to work with old friends, meet new colleagues, and mentor designers. If interested in serving as a reviewer or for other questions, e-mail Sabrina Hamilton at sabrina@kofest.com.

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Conference Web Goes Live

David Rodger *Louisville Conference Promotions Coordinator*

Information about the 2006 USITT Conference & Stage Expo in Louisville, Kentucky is as close as your computer and is available 24/7. Just visit the [USITT website](#).

If you are still thinking about coming to Louisville March 29 to April 1, the website will certainly help you decide. The "[Louisville Information](#)" section is where you will find out about local attractions - museums, river boats, art galleries, theatres, and, of course, Churchill Downs, home of the Kentucky Derby. Other local resources include a list of places to eat, transportation guides (including a link to the previous [Sightlines](#) story about all the cities within a day's drive of Louisville), and maps.

Just a reminder, a really special feature of the Louisville conference is the opportunity to take part in the world-famous [Humana Festival](#) of New American Plays at Actors Theatre of Louisville. USITT and ATL are offering a [special package](#) of discount tickets for three shows - Tuesday afternoon, Tuesday evening, and Wednesday evening. The ticket package is only \$110 for members. More information about the new plays will be available in December when ATL has made its final decisions about the plays in the 2006 Humana Festival. Stay tuned.

If you are ready to register, the conference website is designed to make it easy to do so either online using USITT's secure server, or off-line by downloading PDF registration forms. Forms for conference registration and housing are available now, as well as forms for students to participate in programs like Young Designers' Forum (YDF), Stage Management Mentoring Project (SMMP), and Awards for Young Designers and Technicians in the Performing Arts (YD&T).

It's easy to find all these registration forms. At the top of the navigation column on the left side of every page on the Conference website is a link called [Conference Forms](#).

The amount of scheduling and organization that goes into USITT's annual conference is incredible. Hundreds of sessions, each involving several presenters, need to be confirmed and booked into rooms in one of several locations. Detailed information about conference sessions is available in the "[Sessions](#)" section. This on-line database includes session times and places, names of presenters, and session descriptions. You can search by day or by Commission. Up-to-date information about [Professional Development Workshops](#) is also available in the Sessions section.

A website this complex is only possible with the help of talented and dedicated people. Kudos go to the members of the Commissions and the Conference Committee who have spent countless hours developing and scheduling the sessions and workshops. The office staff deserves special hugs for their patient and persistent efforts compiling and organizing all this data and for their friendly help when called or e-mailed with questions. Technical expertise and programming wizardry is provided by Gordon Ferguson and Tim Clinton. A big "bravo" to them all.

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Few Stage Expo Spaces Remain

Helen Willard Stage Expo Sales Manager

Stage Expo 2006 exhibit space is selling like proverbial hotcake's giving next year's show the potential to eclipse the record set by Stage Expo 2005. That event had 26,000 net square feet of exhibit space.

With more than five months until the show, 80 percent of the available booth space already is reserved for USITT's 46th Annual Conference & Stage Expo.

Less than 25 booth spaces remain, so if you would like to exhibit, but have not reserved a booth space, contact Helen Willard immediately.

Recent additions to the exhibitor list include Design & Drafting Software Co., Lehigh Electrical Products Co., RC4 Wireless Dimming, Serapid, Shure Inc., and SSRC.

For more information about



RC4 Wireless Dimming showed off their system during the 2005 New Products Showcase. The company will be part of Stage Expo in 2006 in Louisville, Kentucky.

Photo/Tom Thatcher

Preliminary list of exhibitors for Stage Expo 2006, as of October 1, 2005

- A.C. Lighting
- A.C.T Lighting, Inc.
- Altman Lighting
- American Harlequin Corporation
- Apollo Design Technology, Inc.
- Automatic Devices Company
- Barbizon Lighting Company
- Ben Nye Company
- California Institute of the Arts
- Cast Software
- Checkers Industrial Products Inc.
- City Theatrical, Inc.
- J.R. Clancy
- Clark Transfer, Inc.
- Clear-Com Communications Systems
- Cobalt Studios
- Columbus McKinnon
- Dazian LLC
- d&b audiotechnik
- Design & Drafting Software Co.
- Designlab Chicago
- Eartec.
- Electronic Theatre Controls (ETC)
- Electronics Diversified, Inc.
- Entertainment Design/Lighting Dimensions/ETS-LDI
- Entertainment Services and

- Lex Products Corp.
- Limelight Productions Inc.
- Make-Up Designory
- MDG Fog Generators Ltd
- Mehron Inc
- Meyer Sound
- Nemetschek N.A.
- Norcostco Inc
- The University of North Carolina at Chapel Hill
- North Carolina School of the Arts
- The Painter's Journal
- Period Corsets
- Production Intercom Inc.
- RC4 Wireless Dimming
- Rosco
- Rose Brand
- Sapsis Rigging Inc
- Sculptural Arts Coating, Inc.
- SECOA, Inc.
- Selecon USA
- SERAPID Scenic Technologies, Inc.
- Show Distribution Group Inc.
- Shure Inc.
- Sight & Sound Theatres
- Smooth-On, Inc.
- SSRC

Stage Expo 2006 exhibitors, [click here](#) to see the layout and a current list of exhibitors. Click on a highlighted booth to find contact information and a brief description for each exhibitor. Links are provided to exhibitors' web sites so you can learn more about their products and services before the show.

A limited number of commercial tables for small companies meeting the criteria, and non-commercial tables for colleges, universities, and other non-profit organizations are available. If there are exhibitors you would like to see at Stage Expo 2006 in Louisville, but are not listed on the web site, call Ms. Willard at 800-398-EXPO (3976) or send an e-mail message to hpwillard@aol.com

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- Farthingales
- FSU School of Theatre
- Future Light
- GALA Systems, Inc.
- GAMProducts
- Hall Associates Flying Effects
- H&H Specialties Inc.
- HM Electronics, INC.
- IATSE
- IATSE Local One
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Management Commission Urges 'Just Do It!'

The Management Commission is offering a Professional Development Workshop (PDW) at the Annual Conference & Stage Expo in Louisville, Kentucky.

Based on the Management and Leadership Academy pre-conference workshops established in 1988, this year's PDW titled, *Just Do It! Trends and Tools for the 21 st Century*, is designed to provide managers, shop heads, departments heads, and supervisors with insights to develop and strengthen their leadership skills. The day and a half workshop will be a combination of lecture, class interaction, and role playing.

Monday evening will start with a three-hour session which has been the cornerstone of the Management Commission's Leadership Academy since its inception. *Understanding your Personal and Professional Management Style* is the introductory session. Participants will take a Personality Profile instrument and learn what type of manager, leader and worker they really are. The Personal Profile System helps individuals understand the style they bring to professional responsibilities, how to better create the motivational environment most conducive to success in an organization, and how to better anticipate and minimize potential conflicts with others.

Tuesday's sessions will focus on defining the qualities of team leadership, and strategic/ problem solving techniques.

The workshop will be led by former Management Commissioners R. Michael Gros, Artistic Director of PCPA Theaterfest and Associate Dean of Allan Hancock College; and David Will, manager of facility resources for the College of Arts and Architecture at Penn State. They will be joined by current Vice-Commissioner Jack Feivou, a producer for Walt Disney Entertainment. To sign up online, visit www.usitt.org/louisville.

Those with questions about this workshop or who are trying to decide if it is the right workshop for them can contact Mr. Gros at mgros@pcpa.org or Mr. Will at dww2@psu.edu.

Don't think twice about this, "Just Do It!"



Dave Will of Penn State is one of the presenters for the Management Commission's Professional Development Workshop at the USITT Annual Conference & Stage Expo in Louisville, Kentucky.

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Costume Programming Headed to the Gate

Bob Haven *Costume Design & Technology Louisville Programming Chair*

As we get closer to post time for the 2006 USITT Louisville Conference & Stage Expo, it's time to check the racing form to see what costume programs will be at the starting gate.

First out are the two professional development workshops (PDWs) being offered this year. Join Herb Camburn and friends for a two-day, intensive rendering workshop. Participants will work through the realm of drawing from life models to rendering in various media as well as running headlong into the world of using a computer as another rendering tool.

Also running on Tuesday will be a millinery workshop, *Hats Entertainment!* This day-long session, to be held in the classroom of Louisville's own Baer Fabrics, will be a hands-on version of the projects Joel Ebarb amazed us all with in Long Beach. Since participants will be asked to use their own fashion fabric (from home or from the selections available for purchase at Baer Fabrics), this is the perfect opportunity to build a hat or two for an upcoming show, to build up your stock, or just get ready for the Kentucky Derby!

Hats will also play a role in the regular programming as freelance milliner Hannah Bledstein of Chicago will explain a method of creating your own hat block. Her process uses lightweight but durable materials that are very cost efficient.

While we are on the subject of heads and hats, let's add some hair. Bill Brewer's session on *Non-Traditional Wigs* will provide a wealth of ideas and techniques for creating wigs out of a variety of materials.

Filling up the starting gate is an interesting session on the Theatre De La Mode, a presentation of a unique collection of theatre and fashion in miniature. It was developed in 1945-46 by over 55 couture houses, milliners, and accessory makers of the Parisian couture industry to raise funds for war relief. The collection is now housed in the Maryhill Museum in Goldendale, Washington.

Following up on the international aspects of the conference, Hilary Baxter, a British designer, will present a session on *Drag Gay Pride, and Priscilla: The Role of the Designer*. She will discuss the relationship between Drag, Carnival, and Cabaret costumes and how the styles develop from influence into design. Feather headdresses and sequins are optional for this session.

This year we are not forgetting about the "business" part of show business. Two sessions will feature panels dealing with management and business skills. The *Costume Shop Management: Tools and Techniques* session will include leading costume shop managers who will present tools and techniques for managing projects to come in on time and on budget. Areas of discussion include checking in with drapers/cutters, time estimates, forms, procedures, systems, and computer programs to enable the most effective work during planning and construction through opening.

In another session, *Business Skills for the Freelance Costume Designer*, a panel will discuss various business skills to include as part of a costume design program.

These are but a few of the programs prepared for the starting gate and ready to run in Louisville. Don't miss this one; like the Kentucky Derby it will be over in a flash!



Hands-on professional development workshops from the Costume Design & Technology Commission can provide a variety of tactile experiences, as the tutu construction PDW did in Toronto.

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Photo/Casey Kearns



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The Art of Pain

Workshops Bring Out Bruised Underbelly of Theater Technology

Laura Giovannelli *Journal Reporter*

The model turned in her chair and smiled, showing off a broken nose, first-, second- and third-degree burns, a cheek-size scar and a bad outbreak of adult acne.

Under her right eye, a deep purple bruise bloomed with the delicacy of a watercolor painting.

Five inches away, it looked real.

"It's beautiful," murmured Pat Dennis, one student in the makeup class.

Another voice from the back of the room asked about what came next.

"Oh, we're just going to cut open her forehead," answered Michael Meyer, a faculty member at the N.C. School of the Arts, picking up a small brush.

Designed as workshops and lectures, the United States Institute for Theatre Technology's southeast section held its annual series of master classes at NCSA this weekend. The classes provide continuing education for lighting, sound, makeup, costume and other theater professionals and students. About 150 people were registered.

Among the offerings were a class on "scenic goo," with instruction on how to make stone, brick, stucco, "faux steel, and rustic wood-grains." Another was "Performer Flying 101," taught by Delbert Hall. Hall is "one of the leading innovators in the field," promised the workshop brochure.

"He travels all over the country doing productions of 'Peter Pan,' for example," said Joe Tilford, the dean of the School of Design and Production at NCSA.

Students left the class on gory makeup - "Blood and Guts: Creating realistic wounds and prosthetics for stage and screen" - with pretend gashes and burns on their hands and arms and seven recipes for fake blood in their notebooks. One formula was specially created to make it easier to pump. The basic ingredients in most of the other versions are corn and chocolate syrups (makeup artists seem to prefer Hershey's) and food coloring

"Blood," one student wrote carefully, doodling with a ballpoint pen around the word. "Gelatin is transparent," she added to her notes, "so makes good skin tone."

This weekend's conference was also an opportunity for NCSA faculty members and administrators to show off their new 16,000-square-foot wig, makeup and costume shop, which was opened this semester. The building was constructed with about \$1.3 million, part of the taxpayer-financed state bond money passed in 2000 to pay for construction on campuses in the

USITT's Southeast Section Master Classes drew media attention from the *Winston-Salem Journal*. Their coverage, including the photo at left, of the workshop in progress, and the article below appeared on Sunday, September 25, 2005.

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photo/Bruce Chapman

University of North Carolina system.

Sewing machines, a dye room, makeup lights and mirrors, fitting areas and a special padded hardwood floor to save student customers' feet and legs were paid through about \$359,000 in donations.

In the made-up, makeup world, labs look different from those at other colleges.

In Meyer's prosthetics lab, an arm dangled from under a blue shroud stored on a high shelf. Red-stained tubes snaked out of a flesh-colored stump attached to the edge of a worktable. Two skeletons stood in the corner, one with just part of a face. It was a remnant from a film project that called for "a lady in a car, chewed up by a crazy vampire thing," Meyer said.

In front of a mirror, Meyer - a NCSA faculty member with 25 years makeup experience in films and on stage - demonstrated several painful-looking wounds and slashes.

Sitting in a back corner, Jenna Shirey, a volunteer and a college junior at NCSA, looked a little unimpressed. She'd seen a lot of this gore before.

"We had to do it last year for a crash simulation for EMTs," she whispered.

When Meyer was finished, students crowded around to get a closer look. Dennis - a professional makeup artist and the head of the theater department at the University of Minnesota, Duluth - held her hand under the model's chin, as if the grisly gashes on the 25-year-old's smooth, freckled cheeks were a sculpture to be admired.

The model, Rebecca Kuzma, is also second-year graduate student at NCSA with a strong stomach and an artistic eye. Her undergraduate classes at Elon University included anatomy and physiology. Now, she researches wounds online and examines her own bruises with a clinical eye. After she graduates, she wants to work making up actors in science fiction and horror movies. "I've seen this because I've dissected two people," she said yesterday. "I want to do the bizarre."

For all his work in such areas, Meyer prefers to watch more subdued suspense: he likes Alfred Hitchcock. "I personally don't even enjoy watching horror films," he said. "A severed head is severed head. How many can you see?"

Kuzma turned back to the mirror, touching up a bloody cut on her lips. She planned to wear the makeup to lunch.

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